

URRETXUTIK MUNDURA

Iparragirri omenaldia

(2020)

Akordeoi, bertsolari, soka talde eta abesbatzarako

GORKA HERMOSA

Musika: José María Iparragirre & Gorka Hermosa.

Idea: Iñaki San Juan & Gorka Hermosa.

Moldaketa musikala eta hitz eta melodien aukeraketa: Gorka Hermosa.

Hitzak: José María Iparragirre & Gorka Hermosa.

Errezitatuak: Jon Maia.

Edizio Musikala: Alberto González Urroz.

Ahotsen gainbegiratua: Josu Elberdin eta Xabier Barriola.

Urretxuko Udalaren enkarguz konposaturiko obra.

“URRETXUTIK MUNDURA”

Iparragirri omenaldia

Gorka Hermosa

“Urretxutik mundura” Urretxuko bardo unibertsalari (Iparragirri) omenaldi bat da udalerri horretako gaurko konpositore nazioartekoak egina. “Urretxutik Mundura”-n, Gorka Hermosak Iparragirreren melodía ezagunen orkestrazioa eta bere obrak fusionatu ditu, akordeoi, abesbatza eta orkestrarako “suite sinfoniko-koral” forma bat sortuaz, non Iparragirreren eta bere biziaaren eta obraren paralelismoetan sakonduko du.

“Bertso Intermezzo opzionaletan”, mugimendu desberdin artean, Jon Maiak bere bertsoekin koerentzia eta batasuna emango dio obrari. Azken mugimienduan Gernikaren XXI. Mendeako euskal munduaren etorkizunerako proiekzioan sakoneratuko duen errexitatu batekin bukatuko da obra.

“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 la orquestación de algunas de las melodías más conocidas de Iparragirre con algunas de sus composiciones, creando una estructura de “suite sinfonico-coral” que evocará los paralelismos entre las vidas y obras de Iparragirre y la suya.

En los “Bertso Intermezzos optionales” (Intermezzos de poesías cantadas improvisadas) entre movimientos Jon Maia ejercerá con sus bertsos de “Maestro de ceremonias” dando coherencia y cohesión a la obra. El último movimiento finalizará con un recitado que ahondará en la reflexión sobre la proyección de Gernika en el futuro del mundo vasco del s. XXI.

“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 orchestration of some of Iparragirre's best-known melodies with some of his compositions, creating a orchestral suite structure that will evoke parallels between the lives and works of Iparragirre and hims.

In the "Optional Bertso Intermezzos" (sung improvised poetry's Intermezzos) between movements Jon Maia will do with his bertsos as "Master of ceremonies" giving coherence and cohesion to the work. The last movement will end with a recitation that will deepen the reflection on the projection of Gernika in the future of the Basque world in the s. XXI.

“URRETXUTIK MUNDURA”

Iparragirri omenaldia

Gorka Hermosa

Music: José María Iparragirre & Gorka Hermosa.

Idea: Iñaki San Juan & Gorka Hermosa.

Words: José María Iparragirre & Gorka Hermosa.

Recitatives: Jon Maia.

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

Supervision of the voices: Josu Elberdin & Xabier Barriola

Musical Edition: Alberto González Urroz.

Composition commissioned by the Urretxu Town Hall.

I- EGUNSENTIA URRETXUN:

“Ekía” & “Nere herriko gazteei”

OPTIONAL: 1. INTERMEZZO BERTSOA: ”Aloña Mendi”

II- EUROPAN BARRENA:

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

OPTIONAL: 2. INTERMEZZO BERTSOA: “Mairuen Bandera”

III- GALTZAILEEN ALDERDIA:

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

OPTIONAL: 3. INTERMEZZO BERTSOA: “Nere maitiarentzat”

IV- HEDONISTA GALANTA:

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

OPTIONAL: 4. INTERMEZZO BERTSOA: “Nere Izarra”

V- AMODIAREN DESENKANTUA:

“Anantango” & “Ezkongaietan”

OPTIONAL: 5. INTERMEZZO BERTSOA: “Nere ongile maiteari”

VI: ETORRERA ETA ONDAREA:

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

I- EGUNSENTIA URRETXUN:
“Ekía” & “Nere herriko gazteei”

Music: José María Iparragirre & Gorka Hermosa.

Words: José María Iparragirre & Gorka Hermosa.

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

Instrumentation of the central traditional part: Albert González Urroz.

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.

URRETXUTIK MUNDURA

(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa
(1976-)

Misterioso ($\text{♩}=\text{c.104}$)

Soprano

Alto

Tenor

Bass

Solo

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

Accordion

ppp rubato vibrato en accel non vibr. vibrato en accel

Violin I

Violin II

Viola

Cello

Double Bass

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

6

Sop.

A.

T.

Bajo

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

8

Acc.

ricochet

non rubato

3 3 3 3 3 3 3 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

3

9

The musical score page 3 consists of ten staves. The top four staves (Sop., A., T., Bajo) are mostly silent. The fifth staff (Acc.) contains sixteenth-note patterns with '3' below each group of three. The bottom five staves (Vln. I, Vln. II, Vla., Vc., D.B.) are also mostly silent.

Sop.

A.

T.

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

11

Sop.

A.

T.

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

5

13

Sop.

A.

T.

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of ten staves. The top four staves (Soprano, Alto, Tenor, Bass) have common time and treble clefs. The bottom six staves (Accordion, Violin I, Violin II, Cello, Double Bass, Bassoon) have common time and bass clefs. Measure 13 begins with a rest followed by a measure of eighth-note chords on the Accordion. Measure 14 begins with a rest followed by a measure of eighth-note chords on the Accordion. The Accordion part has a dynamic of 8. The other instruments remain silent throughout both measures.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

6

15 $\text{♩} = 85$

Sop.

A.

T.
8

Bajo

Acc.
8

Vln. I
 p mp p

Vln. II
 mp 3 mp

Vla.
 mp

Vc.
 mp p

D.B.

17

Sop.

A. Solo *p*
Vi-lla - rre-al de U

T.

Bajo

Acc.

Vln. I *pp* *sffz* *sffz*

Vln. II *p* *sffz* *sffz*

Vla. *sffz* *sffz*

Vc. *sffz* *sffz*

D.B. *sffz* *sffz*

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

8

21

Sop.

A. rre - txu

T. 8

Bajo

Acc. *vibrato.....* *pppp*

Vln. I *p* 3

Vln. II *p*

Vla.

Vc.

D.B.

This musical score page contains six staves of music. The top three staves are vocal parts: Soprano (Sop.), Alto (A.), and Tenor (T.). The fourth staff is for the Bass (Bajo). The fifth staff is for the Accordion (Acc.). The bottom three staves are for the orchestra: Violin I (Vln. I), Violin II (Vln. II), and Double Bass (D.B.). Measure 21 begins with a rest for all parts. The Accordion part starts with a melodic line consisting of eighth-note pairs, followed by a sustained note with a grace note. The dynamic is pppp, then pp, with a vibrato instruction. The Violin parts enter with sixteenth-note patterns starting at dynamic p. The Double Bass part provides harmonic support with sustained notes and grace notes. The bass clef is used throughout the score.

23

Sop.

A.

T.

Bajo

solo *p*

se - me bat he - men

Acc.

Vln. I

mp

Vln. II

3 mp

Vla.

p mp

Vc.

D.B.

This musical score page, labeled 23, features a vocal quartet (Soprano, Alto, Tenor, Bassoon) and a string section (Violin I, Violin II, Cello, Double Bass) along with an accordion. The vocal parts remain silent throughout the measure. The Bassoon (Bajo) plays a melodic line with lyrics "se - me bat he - men" and is marked with a dynamic "p". The Accordion (Acc.) provides harmonic support with a rhythmic pattern and a dynamic marking of "pp". The Violin I (Vln. I), Violin II (Vln. II), and Cello (Vla.) play eighth-note patterns in unison, with dynamics "mp" and "3 mp" indicated. The Double Bass (D.B.) provides harmonic support with sustained notes. The overall style is minimalist and rhythmic.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

10

25

Sop.

A. *a - mo*

T. *8*

Bajo *ne - re he - rri mai - te*

Acc. *vibrato.....* *pppp*

Vln. I *p* *sffz*

Vln. II *p* *sffz* *p*

Vla. *p* *sffz*

Vc. *p* *sffz* *p* *trmmm*

D.B. *p* *sffz*

Allegro misterioso ($\text{♩}=135$)

28

Sop. naiz se-me

A. - dioz be-te-a se-me

T. naiz se-me

Bajo se-me

Acc. vibrato.....

Vln. I

Vln. II

Vla.

Vc. (tr).....

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

12

34

Sop.

A.

T.
8

Bajo

Acc.

Vln. I
sf

Vln. II

Vla.

Vc.

D.B.
p

This musical score page contains ten staves of music. The first four staves (Soprano, Alto, Tenor, Bass) have rests throughout the measures. The Accordion staff has rests in measures 1-3, then begins a sixteenth-note pattern starting at measure 4. The Violin I staff has rests in measures 1-3, then begins an eighth-note pattern starting at measure 4, followed by sixteenth-note patterns. The Violin II staff has rests throughout. The Cello staff has rests in measures 1-3, then begins a sixteenth-note pattern starting at measure 4. The Double Bass staff has rests in measures 1-3, then begins a sixteenth-note pattern starting at measure 4. The Bassoon staff has rests in measures 1-3, then begins a sixteenth-note pattern starting at measure 4.

37

Sop. *mp*
se - me_ bat he-men de - zu

A. *mp*
se - me_ bat he-men de - zu

T. *mf*
ne - re he-rrri mai-te

Bajo *mf*
Vi - lla - rre-al de U - rre - txu ne - re he-rrri mai-te

Acc. 8 *mf p*

Vln. I *sforzando* *mp*

Vln. II *sforzando*

Vla. *sforzando*

Vc. *sforzando* *mf*

D.B. *sforzando p*

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

14

41

A musical score for orchestra and choir, page 14, measure 41. The score consists of ten staves. The top four staves are vocal parts: Sop., A., T., and Bajo. The next two staves are for Accordion (Acc.). The bottom three staves are for strings: Vln. I, Vln. II, and Vla. The Vla. staff includes dynamics *sf* and *mp*. The bottom staff is for Double Bass (D.B.) with dynamics *sf* and *mp*. The music features a 4/4 time signature and a key signature of one flat.

Sop.

A.

T.
8

Bajo

Acc.

Vln. I

Vln. II

Vla.
sf mp

Vc.
sf

D.B.
sf mp

44

Sop.

A.

T. *mp Solo*
8 i - ku - si ar - te

Bajo

Acc. *sfp* 208  

Vln. I *sfp* *p* 3 3 *sfp*

Vln. II *sfp* *sfp*

Vla. *sfp* *mp* *sfp*

Vc. *sfp* *p*

D.B. *sfp*

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

16

47

Sop. Solo *mp*
e - gu - nen ba - te-an

A. Solo *mp*
bai - ne - re a-dis - ki-de

T.

Bajo

Acc. *p*

Vln. I *p*

Vln. II *sf* *p*

Vla. *mp*

Vc.

D.B.

50

Sop.

A.

T.

Bajo

mf Solo

Nahi ba - ina no lai-ku - si

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

18

53

Sop.

A. *Tutti*
mf

T.

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

Sop. *Tutti* *mf*
U - rre - txu ne - re__

A. *mf*
U - rre - txu ne - re__

T. *Tutti* *sfp*
8 Es - pe - ran-tza tan bi

Bajo
- - - zi

Acc. *sf p* *simile*

Vln. I

Vln. II *sf*

Vla. *sf*

Vc.

D.B. *sf* *p*

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

58

A musical score for orchestra and choir, page 20, measure 58. The score consists of ten staves. The top four staves (Sop., A., T., Bajo) are vocal parts, each with a single note in measure 58. The bottom six staves (Acc., Vln. I, Vln. II, Vla., Vc., D.B.) are instrumental parts. The Acc. (double bass) staff shows a rhythmic pattern of eighth and sixteenth notes. The Vln. I (first violin) staff shows eighth-note patterns. The Vln. II (second violin) staff shows eighth-note patterns. The Vla. (viola) staff shows eighth-note patterns with slurs. The Vc. (cello) and D.B. (double bass) staves show eighth-note patterns with slurs and dynamic markings *mp*.

Sop.

A.

T.

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

61

Sop.

A.

T.

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

64

Sop.

A.

T.

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Solo *mp*

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

This musical score page contains six systems of music. The top system features voices (Soprano, Alto, Tenor, Bass) and an Accordion. The Accordion part is prominent with a continuous eighth-note pattern. The middle system includes Violin I, Violin II, Cello, and Double Bass. Violin I and Double Bass provide harmonic support with sustained notes, each marked with a dynamic 'mf'. The other instruments (Tenor, Bass, Accordion, Voice) are mostly silent or provide harmonic support. The vocal line includes the lyrics 'Vi - lla - rre-al de U-rrre -' in a solo section marked 'mp'.

67

Sop. Solo *mf*

Villa - rreal de U-rre txu

A.

txu Ne - re he - rri mai - te

T.

Bajo Solo

Ne - re he - rri mai - te

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

24

69

Sop.

A.

T.

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sf *sf* *sf*

simile

ff *mf*

ff *mf*

ff *mf*

ff

ff

simile

71

Sop.

A. *Tutti f*
zuzu - re - tzat nahi - det bi -

T. *Tutti f*
e - gu - nen ba - te-an

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

74

Sop. *f* Tutti
e - gu - nen ba - te-an

A. zi

T. *f*
8 e - gu - nen ba - te-an

Bajo *mf* Tutti
Se - me bat he -men de - zu

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

77

Sop.

A. *mf*
ne - re he - rri mai - te a - mo - dioz be - te U - rre - txu

T.

Bajo
mf
a - mo - dioz be - te U - rre - txu

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

79

Sop.

A.

T.

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Vi - lla - rre - al de U - rre -
Se - me_ bat he - men de zu
Vi - lla - rre - al de U - rre -
Se - me_ bat he - men de zu

81

Sop. txu Se - me_ bat he - men ne - re he

A. ne - re he - rri mai - te Se - me_ bat he - men ne - re he

T. txu Se - me_ bat he - men ne - re he

Bajo ne - re he - rri mai - te Se - me_ bat he - men ne - re he

Acc.

Vln. I ff mf

Vln. II ff mf

Vla. ff mf

Vcl. ff mf

D.B. ff mf

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

83

The musical score consists of ten staves. The top four staves are vocal parts: Soprano (Sop.), Alto (A.), Tenor (T.), and Bass (Bajo). The vocal parts sing the lyrics "rri mai - - te" in a rhythmic pattern of eighth and sixteenth notes. The bottom six staves are instrumental parts: Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D.B.), and Bassoon (Vla.). The Accordion part provides harmonic support with sustained notes and chords. The string instruments play rhythmic patterns of eighth and sixteenth notes, often with slurs and grace notes. The bassoon and double bass provide harmonic support at the bottom of the ensemble.

Sop. rri mai - - te

A. rri mai - - te

T. rri mai - - te

Bajo rri mai - - te

Acc. *sffz* *sffz* *sffz*

Vln. I

Vln. II

Vla.

Vcl.

D.B.

84 ZORTZIKO Nere herriko gazteei

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

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

T. 8 Vi - lla - rre-al de U -rre - txu Ne - re he - rri mai-te - a se - me - bat he-men

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

Acc. 8 B_b F^{7(add9)} B_bmaj⁷ B_b⁶ C^{m7} F⁷ B_b F^{7(add9)} B_bmaj⁷ F/A
M m M m M 7 M m M m M

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

D.B. mf

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

89

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

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

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

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

Acc. Gm⁷
M Gm^{7/F}
m C/E
M C^{7(add9)}
m F⁷
m G_bmaj⁷
m E_b/A_b
m D_bmaj⁷
m D_b⁶
m

Vln. I

Vln. II

Vla.

Vc.

D.B.

94

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

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

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

Bajo hau da lan tris-te - a zu - re - tzat nahi-det bi - zi U - rre - txu ne -

Acc. E♭m E♭m/D♭ E♭m/C Fm/B♭ F⁷ F⁷/A B♭/D E♭m Gm/D Cm⁷ F⁷

Vln. I f p

Vln. II f p

Vla. f p

Vcl. f p

D.B. f p

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

100

Sop.

A.

T.

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

103

A musical score for orchestra and choir. The score consists of ten staves. The top four staves are vocal parts: Soprano (Sop.), Alto (A.), Tenor (T.), and Bass (Bajo). The bottom six staves are instrumental parts: Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D.B.), and Bassoon (Vla.). The music is in common time, with a key signature of one flat. Measure 103 begins with a rest followed by a dynamic of *f*. The Accordion part has a melodic line with grace notes and a fermata. The Vln. I part has a rhythmic pattern of eighth-note pairs. The Vla. part has a sustained note with a dynamic of *f*, followed by a dynamic of *p*. The D.B. part has a steady bass line. The Vcl. part has a melodic line with slurs and dynamics of *f* and *p*.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

106

The musical score consists of ten staves. The top four staves are vocal parts: Sop., A., T., and Bajo. The bottom six staves are instrumental parts: Acc., Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into measures by vertical bar lines. Measure 1: All parts are silent. Measure 2: All parts are silent. Measure 3: All parts are silent. Measure 4: All parts are silent. Measure 5: All parts are silent. Measure 6: All parts are silent. Measure 7: All parts are silent. Measure 8: All parts are silent. Measure 9: All parts are silent. Measure 10: All parts are silent. Measure 11: All parts are silent. Measure 12: All parts are silent. Measure 13: All parts are silent. Measure 14: All parts are silent. Measure 15: All parts are silent. Measure 16: All parts are silent. Measure 17: All parts are silent. Measure 18: All parts are silent. Measure 19: All parts are silent. Measure 20: All parts are silent. Measure 21: All parts are silent. Measure 22: All parts are silent. Measure 23: All parts are silent. Measure 24: All parts are silent. Measure 25: All parts are silent. Measure 26: All parts are silent. Measure 27: All parts are silent. Measure 28: All parts are silent. Measure 29: All parts are silent. Measure 30: All parts are silent. Measure 31: All parts are silent. Measure 32: All parts are silent. Measure 33: All parts are silent. Measure 34: All parts are silent. Measure 35: All parts are silent. Measure 36: All parts are silent. Measure 37: All parts are silent. Measure 38: All parts are silent. Measure 39: All parts are silent. Measure 40: All parts are silent. Measure 41: All parts are silent. Measure 42: All parts are silent. Measure 43: All parts are silent. Measure 44: All parts are silent. Measure 45: All parts are silent. Measure 46: All parts are silent. Measure 47: All parts are silent. Measure 48: All parts are silent. Measure 49: All parts are silent. Measure 50: All parts are silent. Measure 51: All parts are silent. Measure 52: All parts are silent. Measure 53: All parts are silent. Measure 54: All parts are silent. Measure 55: All parts are silent. Measure 56: All parts are silent. Measure 57: All parts are silent. Measure 58: All parts are silent. Measure 59: All parts are silent. Measure 60: All parts are silent. Measure 61: All parts are silent. Measure 62: All parts are silent. Measure 63: All parts are silent. Measure 64: All parts are silent. Measure 65: All parts are silent. Measure 66: All parts are silent. Measure 67: All parts are silent. Measure 68: All parts are silent. Measure 69: All parts are silent. Measure 70: All parts are silent. Measure 71: All parts are silent. Measure 72: All parts are silent. Measure 73: All parts are silent. Measure 74: All parts are silent. Measure 75: All parts are silent. Measure 76: All parts are silent. Measure 77: All parts are silent. Measure 78: All parts are silent. Measure 79: All parts are silent. Measure 80: All parts are silent. Measure 81: All parts are silent. Measure 82: All parts are silent. Measure 83: All parts are silent. Measure 84: All parts are silent. Measure 85: All parts are silent. Measure 86: All parts are silent. Measure 87: All parts are silent. Measure 88: All parts are silent. Measure 89: All parts are silent. Measure 90: All parts are silent. Measure 91: All parts are silent. Measure 92: All parts are silent. Measure 93: All parts are silent. Measure 94: All parts are silent. Measure 95: All parts are silent. Measure 96: All parts are silent. Measure 97: All parts are silent. Measure 98: All parts are silent. Measure 99: All parts are silent. Measure 100: All parts are silent.

109

Sop.

A.

T.

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of ten staves. The top four staves (Soprano, Alto, Tenor, Bass) are blank with a single clef and key signature. The Accordion (Acc.) has two staves: the first in G major (two sharps) and the second in A major (one sharp). The Violin I (Vln. I) staff shows a sixteenth-note pattern starting at dynamic *p*, followed by a fermata and a dynamic *f*. The Violin II (Vln. II) staff shows eighth-note patterns with dynamics *p* and *f*. The Cello (Vla.) staff shows eighth-note patterns with dynamic *mp*. The Double Bass (D.B.) staff shows sustained notes with grace notes. The Bassoon (Vc.) staff shows eighth-note patterns.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

112

Sop.

A. *mp Solo*
la la la ra la ra

T.

Bajo

Acc.

Vln. I

Vln. II *p*

Vla. *p*

Vc.

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

39

115

Sop. Solo *mp*
A. T.
Bajo
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

la la la ra la ra la

118

Sop. la la ra_ la ra la_

A. Solo *mf* la ra la ra la

T. Solo *mp* la ra la ra la

Bajo *mf* la ra la ra la

Acc. 88 88 *sf mp*

Vln. I *sf mp*

Vln. II *sf mp*

Vla. *sf mp*

Vc. *sf mp*

D.B. *sf mp*

121

Sop.

A.

T.

Bajo

Acc. { simile

Vln. I { simile

Vln. II

Vla.

Vc. { simile

D.B. { simile

This musical score page contains six systems of music. The first system features Soprano, Alto, Tenor, and Bass parts, each with a single note (F#) at the beginning of the measure. The second system features Accordion and Violin I parts, both playing eighth-note patterns. The Accordion part is marked 'simile'. The third system features Violin II and Cello parts, both playing eighth-note patterns. The fourth system features Bassoon and Double Bass parts, both playing eighth-note patterns. The Accordion part in the second system is marked 'mf' (mezzo-forte). The Violin I part in the third system is marked 'mf'. The Cello and Double Bass parts in the fourth system are marked 'simile'.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

42

124

Sop.

A.

T.

Bajo

Acc. *mp*

Vln. I *sforzando* *simile*

Vln. II

Vla.

Vc.

D.B.

127

Sop.

A. *mf*
Ne - rehe - rri mai - te-a

T.

Bajo

Acc. *f* *mf*

Vln. I

Vln. II *mf*

Vla.

Vc. *simile*

D.B. *simile*

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

44

130

Sop.

A. *Tutti*
mf

T.

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vcl. *simile*

D.B. *simile*

vi - lla - rre al - de U-rrre -

133 *mf*

Tutti

Sop. se - me bat he - men de - - - zu a

A. txu a - mo - dioz be - te - a

Tutti

T. a

Bajo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

136

Sop. *f*
La ra la

A. *f*
La ra la

T. *f*
8 La ra la

Bajo *f*
Tutti
La ra la ra

Acc. *sf* *Bellow Shake* *sf* *sf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

138

Sop. *f*
la ra la la ra la Ne - re he - rri mai - te

A. *f*
la ra la la ra la Ne - re he - rri mai - te

T. *f*
8 la ra la la ra la Ne - re he - rri mai - te

Bajo *f*
la ra la ra la ra la la ra

Acc. *simile*
f

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains five staves. The top four staves feature vocal parts: Soprano (Sop.), Alto (A.), Tenor (T.), and Bass (Bajo). Each vocal part has lyrics written below the staff, including the word 'Ne' with a breve underline. The vocal parts play eighth-note patterns primarily. The fifth staff consists of five string instrument parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The strings provide harmonic support with sustained notes and rhythmic patterns. Measure 138 begins with a forte dynamic (f) for the voices and strings. The Accordion (Acc.) part enters with a sustained note and a dynamic (f) marked 'simile'. The strings continue with eighth-note patterns throughout the measure.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

48

141

Sop. La ra la la ra la la ra la

A. La ra la la ra la la ra la

T. La ra la la ra la la ra la

Bajo La ra la ra la la ra la ra la

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

144

Sop. *f* Ne - rehe - rri mai - te *f* A - mo - dioz be - te - a

A. *f* Ne - rehe - rri mai - te *f* A - mo - dioz be - te - a

T. *f* 8 Ne - rehe - rri mai - te *f* A - mo - dioz be - te - a

Bajo *f* la la ra *f* A - mo - dioz be - te - a

Acc. *f* 28

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

50

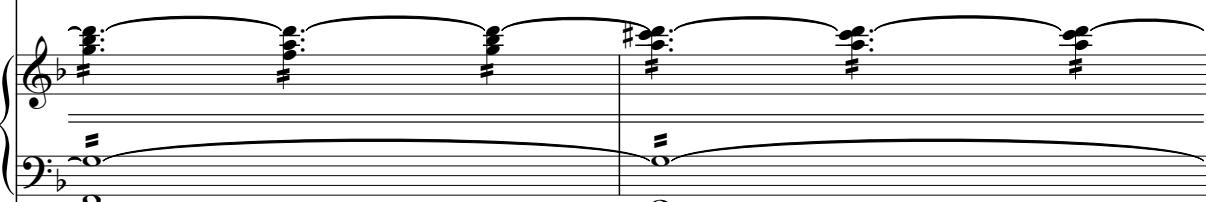
146 *ff*

Sop. U - rre - txu ne - re - a

A. U - rre - txu ne - re - a Vi - lla - rre - al de U - rre -

T. 8 U - rre - txu ne - re - a Vi - lla - rre - al de U - rre -

Bajo U - rre - txu ne - re - a Vi - lla - rre - al de U - rre -

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 



148

Sop. Vi - lla - rre-al de U-rre - - - txu

A. - - - txu Ne rehe rri mai te

T. - - - txu Ne rehe rri mai te

Bajo Vi - lla - rre-al de U-rre - - - txu

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

52

150

Sop. Ne - rehe - rri mai - te Ne - rehe - rri mai - te Ne - rehe - rri-

A. Ne - rehe - rri mai - te Ne - rehe - rri mai - te Ne - rehe - rri-

T. Ne - rehe - rri mai - te Ne - rehe - rri mai - te Ne - rehe - rri-

Bajo Ne - rehe - rri mai - te Ne - rehe - rri mai - te Ne - rehe - rri-

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

152

Sop. *fp*

A. *fp*

T. *fp*

Bajo *fp*

Acc.

Vln. I *ff p*

Vln. II *ff p*

Vla. *ff p*

Vc. *ff p*

D.B. *ff p*

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

154 *sffz p* *sffz*

Sop. a

A. *sffz p* *sffz*

T. *sffz p* *sffz*

Bajo a

Acc. *sffz p* *sffz*
Normal Below

Vln. I *sffz p* *sffz*

Vln. II *sffz p* *sffz*

Vla. *sffz p* *sffz*

Vc. *sffz p* *sffz*

D.B. *sffz p* *sffz*

1. INTERMEZZO BERTSO OPZIONALA

Bertso bat Aloña Mendi doinuarekin.

Gaia:

Urretxun jaio ta Europan zehar bidaiatu zuen gizon kultoa, kosmopolita.
Erromantizismoaren adibide ezin argiagoa. Bere garaiko gizona.

Musika:

Aloña Mendi

Jose María Iparragirre

A - lo - ña men - di al - da - me - ne - an
5 guz - tiz le - ke a - gi - ri - an.
9 o - ña - ti e - der han i - kus - ten da
13 ze - lai - txo ba - ten er - di - an
17 San Mi - ge - le - tan han - go fes - te - tan
21 dan - tzan e - ta a - le - gri - an
25 ail Zer e - gu - nak pa - sa di - tu - gun
29 biz - kai - ta - ren kon - pai - ni - an.
33 Ber - ga - ra ta Mar - ki - na. Mon - dra - goi ta O - ña - ti
37 gaz - te - ri e - der fi - na han bai za - la ga - lan - ki

En este intermezzo opcional el bertsolari ha de improvisar cantando una poesía sobre la melodía y el tema propuestos en la página anterior. Si no hubiese bertsolari, un miembro del coro puede cantar a capella esta melodía con el texto improvisado por el bertsolari Jon Maia en el estreno de la obra, el 12/9/2020:

Iparragirre haundia hara
zer gorde zizun patuak!
Berrehun urte ta gero berriz
zure bueltan elkartuak.
Euskal Herriak, zahar ta berriak,
maitatuak, zanpatuak,
oraindik ere kantatzen ditu
zuk egindako kantuak.
Zure Eulkal Herriko
Seme, ikur ta mito
hainbeste oratuak.
Derrigor handi izan behar du
bi mendez gogoratuak.

II- EUROPAN BARRENA:
“Brehme”, “Gazte Gaztetatikan” & “Kitarra zahartxo bat”

Music: José María Iparragirre & Gorka Hermosa.

Words: José María Iparragirre.

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

Gazte gaztetatikan
herritik kanpora,
estranjeri aldean
pasa det denbora.

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

Gazte gaztetatikan
Herritik kanpora,
Estranjeri 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.

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.

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa
(1976-)

Allegro molto (♩.=145)

Soprano

Contralto

Tenor

Bass

Accordion

Violin I

Violin II

Viola

Cello

Double Bass

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

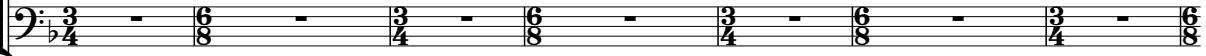
2

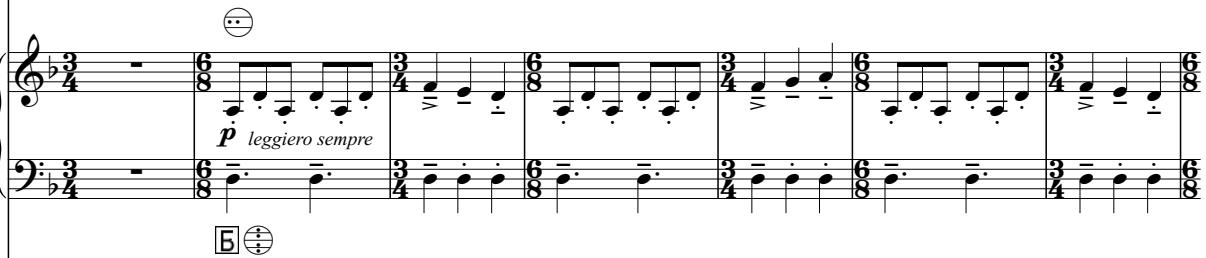
8

Sop. 

A. 

T. 

Bajo 

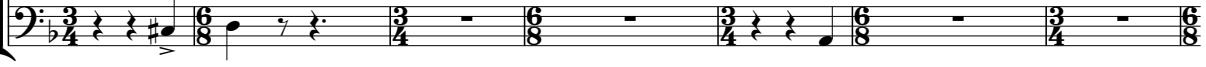
acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

3

15

Sop.

A. Solo
Gaz-te__ gaz-te - ta - ti - kan he - rri - tik kan - po-

T.

Bajo

acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of ten staves. The first three staves (Sop., A., T.) are in treble clef, 6/8 time, and feature rhythmic patterns of eighth and sixteenth notes. Staff A has lyrics. The next two staves (Bajo, acc.) are in bass clef, 6/8 time, and show harmonic changes between measures 3 and 4. The remaining five staves (Vln. I, Vln. II, Vla., Vc., D.B.) are in various clefs (treble, bass, alto) and time signatures (6/8, 3/4, 9/8). Vln. I includes dynamic markings *p* and a wavy line. Vla. and D.B. show sustained notes with grace notes. The score concludes with a final measure where all staves end on a note with a fermata.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

4

20

Sop.

A. *ra*

T. *s*

Bajo

acc.

Vln. I

Vln. II *fp*

Vla. *mp* *p*

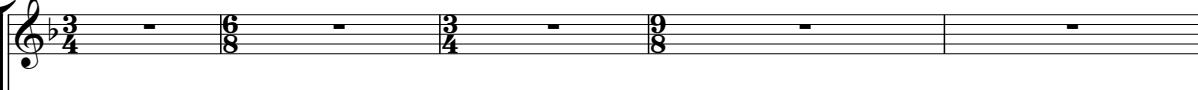
Vc.

D.B.

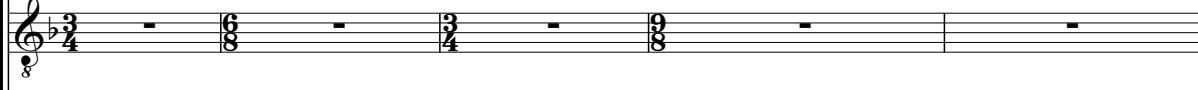
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5

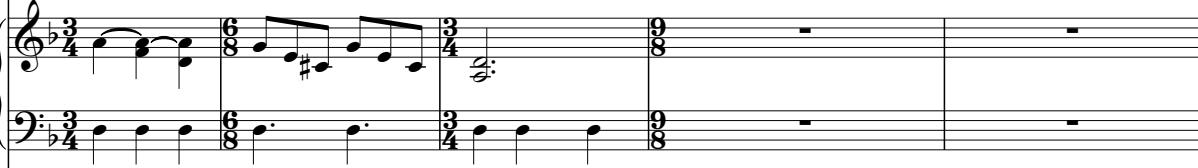
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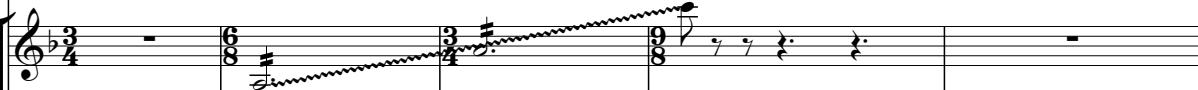
Sop. 

A. 

T. 

Bajo 

acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

6

31

Sop. *Tutti fp*

A. *Tutti*
pa-sa__ det den - bo - ra oh

T. *Tutti fp*

Bajo *Tutti fp*

acc.

Vln. I

Vln. II

Vla. *mp*

Vc.

D.B.

The musical score page 6 consists of eight staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano and Alto staves have lyrics: 'pa-sa__ det den - bo - ra oh'. The Tenor and Bass staves also have lyrics: 'a____' and 'a____'. The fifth staff is for the Accordion. The sixth and seventh staves are for Violin I and Violin II respectively. The eighth staff is for the Cello. The ninth staff is for the Double Bass. Various dynamics are indicated throughout the score, including 'Tutti' (ensemble), 'fp' (fortissimo), 'mp' (mezzo-forte), and 'tr' (trill). Time signatures change frequently, particularly between 6/8 and 3/4.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

7

37

Sop. *fp* oh *mf* He - rri - tik

A. *fp* oh *mf* He - rri - tik

T. *fp* oh *mf* He - rri - tik

Bajo *fp* oh *mf* He - rri - tik

acc. *tr* *mf* Dm⁹ *mf*

Vln. I *tr* *mf*

Vln. II *tr* *mf*

Vla. *mf*

Vc. *mf* arco

D.B. *pizz.* *mf*

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

8

43

Sop.

A.

T.

Bajo

acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

9

49

Sop. *mf*

A. *mf*

T. *mf*

Bajo *mf*

acc. *mf*
Dm⁹ /A Dm⁹ /D C[#] C Dm⁹ /A C⁹

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

10

56

Sop. *f*
tik Es - tran - je - ri

A. *f*
tik Es - tran - je - ri

T. *f*
8 tik Es - tran - je - ri

Bajo *f*
tik Es - tran - je - ri

acc. *f*
Dm⁹ Gm⁹ m Dm⁹ Gm⁹ A^{7(b9)} Gm⁹

Vln. I *f*

Vln. II *f* *tr*

Vla. *f*

Vc. *f*

D.B. *f*

62

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

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

T. 8 al-de-an-na - - - - bil A - di - o

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

acc. A7(b9) Dm⁹ Gm⁹ Dm⁹ Gm⁹

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

D.B. ff

URRETXUTIK MUNDURA: II- EUROPEAN BARRENA

68

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

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

T. 8 Lur A - di - o Gaz-te__ gaz-te - ta-

Bajo Lur A - di - o Gaz-te__ gaz-te - ta-

acc. A^{7(b9)} Gm⁹ Dm⁹ A^{7(b9)} Dm^{7(add9)} A⁷ F M Gm⁷

Vln. I

Vln. II tr

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

13

74

Sop. ti - kan he - rri - tik kan - po - ra _____ Es - tran - je - ri al-

A. ti - kan he - rri - tik kan - po - ra _____ Es - tran - je - ri al-

T. 8 ti - kan he - rri - tik kan - po - ra _____ Es - tran - je - ri al-

Bajo ti - kan he - rri - tik kan - po - ra _____ Es - tran - je - ri al-

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

14

78

Sop. de - an pa - sa det den - bo - ra - a E - rri - al-de guz

A. de - an pa - sa det den - bo - ra - a E - rri - al-de guz

T. de - an pa - sa det den - bo - ra - a E - rri - al-de guz

Bajo de - an pa - sa det den - bo - ra - a E - rri - al-de guz

acc. Bbmaj7 G7 (C7) A7 D7(b9)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

82

Sop. ti - e-tan to - ki o - nak ba - di - ra

A. ti - e-tan to - ki o - nak ba - di - ra

T. ti - e-tan to - ki o - nak ba - di - ra

Bajo ti - e-tan to - ki o - nak ba - di - ra

acc. Gm⁷(add9) B^{b6} Bb(C) C⁷ Dm⁹ **p** subito molto leggiero C⁹

Vln. I

Vln. II

Vla.

Vc. **p**

D.B. **p**

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

16

87

Sop.

A.

T.

Bajo

acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

17

93

Sop.

A.

T.

Bajo

acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

18

98

Sop.

A.

T.

Bajo

acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

19

103

Sop.

A.

T.

Bajo

acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

tr.

mp

Dm⁹

A7(b9)

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

108

Sop.

A.

T.

Bajo

acc.

Dm⁹

Dm⁹

Gm⁹

Vln. I

Vln. II

Vla.

Vc.

D.B.

113

Sop.

A.

T.

Bajo

acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPEAN BARRENA

118

Sop.

A. Solo
la la la la ra la

T.

Bajo

acc. Dm^9 C^9 Dm^9

Vln. I

Vln. II

Vla.

Vc.

D.B.

123

Sop. Solo $\begin{array}{c} 6 \\ 8 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$
la

A. la la la la ra la

T. Solo $\begin{array}{c} 6 \\ 8 \end{array}$ $\begin{array}{c} \# \\ 8 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$
la la la la ra la

Bajo Solo $\begin{array}{c} 6 \\ 8 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$
la la la la ra la

acc. $\begin{array}{c} Gm^9 \\ \text{Gm}^9 \end{array}$ $\begin{array}{c} A7(\flat 9) \\ A7(\flat 9) \end{array}$

Vln. I $\begin{array}{c} 6 \\ 8 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$

Vln. II $\begin{array}{c} 6 \\ 8 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$

Vla. $\begin{array}{c} 6 \\ 8 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$

Vc. $\begin{array}{c} 6 \\ 8 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$

D.B. $\begin{array}{c} 6 \\ 8 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

128

Sop. *Tutti*
Lur mai - tea he-men uz - te - a da ne - gar ga - rri-

A. *Tutti*
la la la Lur mai - tea he-men uz - te - a da ne - gar ga - rri-

T. *Tutti*
la la La ra la Lur mai - tea he-men uz - te - a da ne - gar ga - rri-

Bajo *Tutti*
la la La ra la Lur mai - tea he-men uz - te - a da ne - gar ga - rri-

acc. (tr.) F Gm⁷ Fmaj⁷ Gm^{7(add9)} C⁷

Vln. I

Vln. II

Vla.

Vc.

D.B.

133

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

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

T. 8 a He-men gel-di - tzen di - ra A - ma e - ta he - rri-

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

acc. Fmaj7 C7(add9) Bbmaj7 G7 G7/B

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPEAN BARRENA

137

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

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

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

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

acc. C⁷ A⁷ D^{7(b9)} Gm^{7(add9)} B_b⁶ B_b/C C⁷ /D

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

27

142

Sop.

A.

T.
8

Bajo

acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of ten staves. The top four staves (Soprano, Alto, Tenor, Bass) are mostly silent. The Accordion staff (bottom left) starts with eighth-note patterns. At measure 142, it transitions to a rhythmic pattern of eighth-note pairs and sixteenth-note pairs, with a dynamic marking of *p*. The Violin I and Violin II staves are silent. The Cello (Vla.) and Bassoon (Vc.) staves are also silent. The Double Bass (D.B.) staff at the bottom right begins with eighth-note pairs and then shifts to a rhythmic pattern of eighth-note pairs with grace notes, starting with a dynamic marking of *p*.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

149

Sop. Solo *mf*
Ki-ta-rra zahar - txo bat dut

A.

T. 8

Bajo

acc.

Vln. I

Vln. II *f*

Vla.

Vc.

D.B. *mf*

156

Sop.

A.

T.
8

Bajo

acc.

Vln. I

Vln. II

Vla.
p

Vc.
p

D.B.
p

This musical score page contains ten staves. The top four staves are vocal parts: Soprano (Sop.), Alto (A.), Tenor (T.), and Bass (Bajo). The fifth staff is for the Accordion (acc.). The bottom five staves are for instruments: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (D.B.). Measure 156 begins with a rest for all parts. The Accordion part starts with a rhythmic pattern of eighth and sixteenth notes. The Bassoon part enters with sustained notes and grace notes. The Cello part has sustained notes with grace notes. The Double Bass part has sustained notes with grace notes. The Bassoon part ends with a dynamic marking 'p'. The Cello part also has a dynamic marking 'p'.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

163 Solo *mf*

Sop. E-gun ba-te-an po-bre bes-te - an jau-na

A.

T.

Bajo

acc. *p leggiero sempre*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

170

Sop.

A.

T.

Bajo

acc.

Vln. I

Vln. II

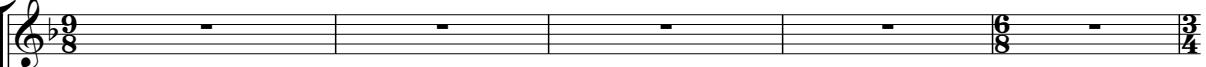
Vla.

Vc.

D.B.

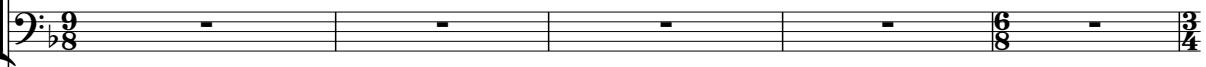
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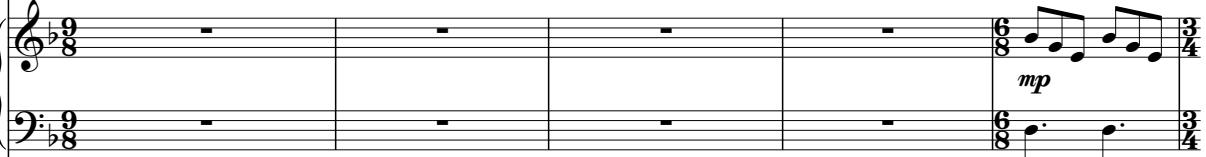
176

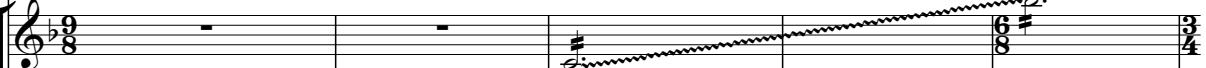
Sop. 

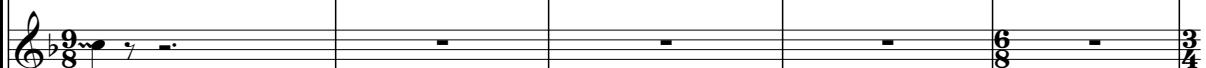
A. Solo 

T. 

Bajo 

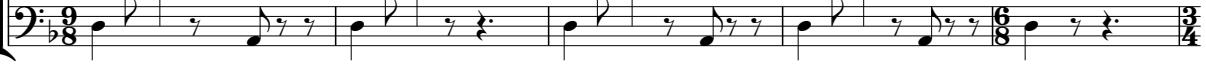
acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

181

Sop.

A.

T.

Bajo

acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

187

Sop.

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

T.

Bajo

acc.

Vln. I

Vln. II f

Vla.

Vcl.

D.B.

192

Sop. - - - | $\frac{6}{8}$ - - $\frac{3}{4}$ - $\frac{6}{8}$ - $\frac{3}{4}$

A. $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$
da-to__ zen-go ur - te - tan ez det i-ku - si - ko

T. - - - | $\frac{6}{8}$ - - $\frac{3}{4}$ - $\frac{6}{8}$ - $\frac{3}{4}$

Bajo - - - | $\frac{6}{8}$ - - $\frac{3}{4}$ - $\frac{6}{8}$ - $\frac{3}{4}$

acc. - - - | $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$

Vln. I - - - | $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$

Vln. II - - - | $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$

Vla. - - - | $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$

Vc. - - - | $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$

D.B. - - - | $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$

URRETXUTIK MUNDURA: II- EUROPEAN BARRENA

198

Sop. *Tutti fp* *mf* Ki-ta-rra

A. *Tutti fp* *mf* Ki-ta-rra

T. *Tutti fp* *mf* Ki-ta-rra

Bajo *Tutti fp* *mf* Ki-ta-rra

acc. *(tr)* *f* *mf* Dm⁹ /A

Vln. I *(tr)* *f* *mf*

Vln. II *f* *mf*

Vla. *mf*

Vc. *mf*

D.B. *pizz.* *mf*

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

37

205

Sop. zahar-txo bat la - gu - na dut

A. zahar-txo bat la - gu - na dut

T. zahar-txo bat la - gu - na dut

Bajo zahar-txo bat la - gu - na dut

acc. Dm⁹ /D C[#] C Dm⁹ /A C⁹ Dm⁹

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPEAN BARRENA

211

Sop. *mf*
E - gun bat po - bre naiz bes - te bat

A. *mf*
E - gun bat po - bre naiz bes - te bat

T. *mf*
8 E - gun bat po - bre naiz bes - te bat

Bajo *mf*
E - gun bat po - bre naiz bes - te bat

acc. *mf*
Dm⁹ /A Dm⁹ /D C[#] C Dm⁹ /A

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

217

Sop. *f*
jaun Ho - rre - la bai

A. *f*
jaun Ho - rre - la bai

T. *f*
jaun Ho - rre - la bai

Bajo *f*
jaun Ho - rre - la bai

acc. *f*
C⁹ Dm⁹ Gm⁹ Dm⁹ Gm⁹ A^{7(b9)}

Vln. I *f*

Vln. II *f* *tr*

Vla. *f*

Vc. *f*

D.B. *f*

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

223

Sop. *i - bil - tzen da Eus - kal - dun*

A. *i - bil - tzen da Eus - kal - dun*

T. *i - bil - tzen da Eus - kal - dun*

Bajo *i - bil - tzen da Eus - kal - dun*

acc. *Gm⁹ A^{7(b9)} Dm⁹ Gm⁹ Dm⁹*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

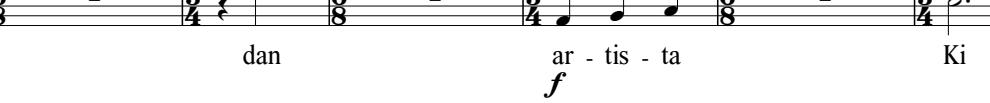
D.B. *ff*

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

229

Sop. 

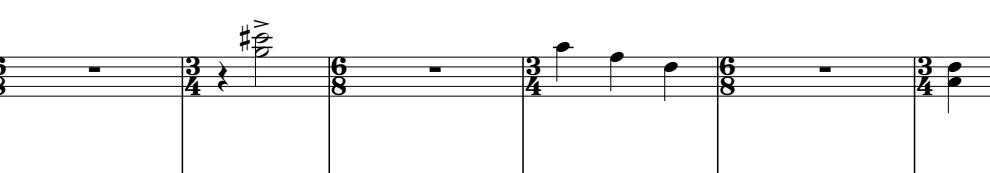
A. 

T. 

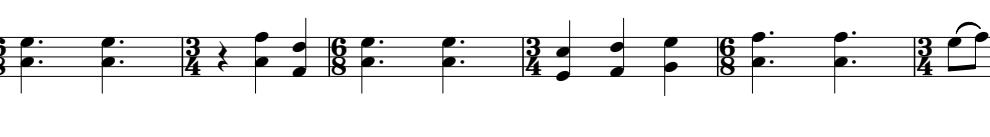
Bajo 

acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

URRETXUTIK MUNDURA: II- EUROPEAN BARRENA

235

Sop.

A.

T.

Bajo

acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

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

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

F M Bb/F M Fmaj7 m Dm7 M Gm7 M C7 7 Fmaj7 m

239

Sop. Ho - rre - la i - bil-tzen da ar - tis - ta eus-kal - du - na

A. Ho - rre - la i - bil-tzen da ar - tis - ta eus-kal - du - na

T. 8 Ho - rre - la i - bil-tzen da ar - tis - ta eus-kal - du - na

Bajo Ho - rre - la i - bil-tzen da ar - tis - ta eus-kal - du - na

acc. Dm⁷ A° F^{#o}
d D⁷ G⁷ G^{7/B} C⁷ C^{7/E}

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

243

Sop. E - gun_ ba-te - an po - bre bes - te e-tan jau - na

A. E - gun_ ba-te - an po - bre bes - te e-tan jau - na

T. 8 E - gun_ ba-te - an po - bre bes - te e-tan jau - na

Bajo E - gun_ ba-te - an po - bre bes - te e-tan jau - na

acc. C Bb/C C°/E♭ C7 C/E Bb/C F Gm/F Dm/F

Vln. I

Vln. II

Vla.

Vc.

D.B.

247

Sop. Kan-ta - tzen pa - sa-tzen det nik be - ti e - gu - na

A. Kan-ta - tzen pa - sa-tzen det nik be - ti e - gu - na

T. Kan-ta - tzen pa - sa-tzen det nik be - ti e - gu - na

Bajo Kan-ta - tzen pa - sa-tzen det nik be - ti e - gu - na

acc. D⁷ F^{#o} Gm⁷ Gm/B^b B^b/C C⁷/E Dm⁹

Vln. I molto leggiero
p subito

Vln. II Pizz
p subito

Vla. Pizz
p subito

Vc.

D.B. p

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

46

252

Sop. 

A. 

T. 

Bajo 

acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

47

258

Sop. A. T. Bajo acc.

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

The musical score for orchestra and choir (Urretxutik Mundura, II - Europan Barrena) on page 47, measure 258. The score includes parts for Soprano (Sop.), Alto (A.), Tenor (T.), Bass (Bajo), Accordion (acc.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (D.B.). The music begins with sustained notes (eighth notes) followed by a rhythmic pattern of eighth and sixteenth notes. The instrumentation changes frequently, with different groups of instruments playing at different times. The tempo is indicated as 258 BPM.

264

Sop. | - | $\frac{3}{4}$ - | $\frac{9}{8}$ - | $\frac{3}{4}$ - | $\frac{8}{8}$ -

A. | - | $\frac{3}{4}$ - | $\frac{9}{8}$ - | $\frac{3}{4}$ - | $\frac{8}{8}$ -

T. | - | $\frac{3}{4}$ - | $\frac{9}{8}$ - | $\frac{3}{4}$ - | $\frac{8}{8}$ -

Bajo | $\frac{9}{8}$ - | $\frac{3}{4}$ - | $\frac{9}{8}$ - | $\frac{3}{4}$ - | $\frac{8}{8}$ -

acc. | - | $\frac{3}{4}$ - | $\frac{9}{8}$ - | $\frac{3}{4}$ - | $\frac{8}{8}$ -

Vln. I | $\frac{9}{8}$ | $\frac{3}{4}$ | $\frac{9}{8}$ | $\frac{3}{4}$ | $\frac{8}{8}$ |
 Vln. II | $\frac{9}{8}$ | $\frac{3}{4}$ | $\frac{9}{8}$ | $\frac{3}{4}$ | $\frac{8}{8}$ | arco

Vla. | $\frac{9}{8}$ | $\frac{3}{4}$ | $\frac{9}{8}$ | $\frac{3}{4}$ | $\frac{8}{8}$ | arco

Vc. | $\frac{9}{8}$ - | $\frac{3}{4}$ - | $\frac{9}{8}$ - | $\frac{3}{4}$ - | $\frac{8}{8}$ -

D.B. | $\frac{9}{8}$ | $\frac{3}{4}$ | $\frac{9}{8}$ | $\frac{3}{4}$ | $\frac{8}{8}$ |

269

The musical score page 269 features ten staves of music for various instruments. The staves are labeled from top to bottom: Sop., A., T., Bajo, acc., Vln. I, Vln. II, Vla., Vc., and D.B. The time signature changes frequently, indicated by numerals above the staff (e.g., 6, 3, 9, 8, 4). Measure numbers are placed at the beginning of each measure. The vocal parts (Sop., A., T.) sing sustained notes. The bassoon (Bajo) and double bass (D.B.) provide harmonic support with sustained notes. The violin parts (Vln. I, Vln. II) play sixteenth-note patterns. The cello (Vcl.) and double bass (D.B.) play eighth-note patterns. The bassoon (Bajo) has a dynamic marking of *mp*. The double bass (D.B.) has a dynamic marking of *mp*. The vocal parts (Sop., A., T.) sing sustained notes. The bassoon (Bajo) and double bass (D.B.) provide harmonic support with sustained notes. The violin parts (Vln. I, Vln. II) play sixteenth-note patterns. The cello (Vcl.) and double bass (D.B.) play eighth-note patterns. The bassoon (Bajo) has a dynamic marking of *mp*. The double bass (D.B.) has a dynamic marking of *mp*.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

50

274

Sop.

A.

T.

Bajo

acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

279

Sop. - | 9 8 - | 3 4 - | 6 8 - | 2 4 - | 8 8

A. - | 9 8 - | 3 4 - | 6 8 - | 2 4 - | 8 8

T. - | 9 8 - | 3 4 - | 6 8 - | 2 4 - | 8 8

Bajo - | 9 8 - | 3 4 - | 6 8 - | 2 4 - | 8 8

acc. { A^{7(b9)} | Dm⁹ | C⁹ |

Vln. I - | 9 8 - | 3 4 - | 6 8 - | 2 4 - | 8 8

Vln. II - | 9 8 - | 3 4 - | 6 8 - | 2 4 - | 8 8

Vla. - | 9 8 - | 3 4 - | 6 8 - | 2 4 - | 8 8

Vc. - | 9 8 - | 3 4 - | 6 8 - | 2 4 - | 8 8

D.B. - | 9 8 - | 3 4 - | 6 8 - | 2 4 - | 8 8

URRETXUTIK MUNDURA: II- EUROPEAN BARRENA

52

284

The musical score page 52 consists of ten staves. The top four staves (Sop., A., T., Bajo) are vocal parts, each with a single note per measure. The fifth staff (acc.) contains a basso continuo line with chords labeled Dm⁹, C⁹, and Dm⁹. The bottom five staves (Vln. I, Vln. II, Vla., Vc., D.B.) are instrumental parts, each with a more complex rhythmic pattern than the vocal parts.

Sop. A. T. Bajo

acc.

Vln. I Vln. II

Vla. Vc. D.B.

289

Sop. Solo $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$
la

A. Solo *fp* $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$
la la la ra la

T. Solo *fp* $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$
la la la la ra la

Bajo Solo $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$
la la la ra la

acc. $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$
Gm⁹ A^{7(b9)}

Vln. I $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

Vln. II $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

Vla. $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

Vc. $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

D.B. $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

54

294

Sop. Tutti
A - - - kor - deoi zahar - txo bat da.

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

T. Tutti
8 la la A - - - kor - deoi zahar - txo bat da.

Bajo Tutti
La la A - - - kor - deoi zahar - txo bat da.

acc. (tr) F M Bb/F fmaj7 Dm7
M M M M

Vln. I (tr)

Vln. II

Vla.

Vc.

D.B.

298 pregunta recitada con extrañeza

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

A. pregunta recitada con extrañeza
Eh? a - kor-de- oi? Ki - ta - rra zahar - txo bat det

T. pregunta recitada con extrañeza
Eh? a - kor-de- oi? Ki - ta - rra zahar - txo bat det

Bajo pregunta recitada con extrañeza
Eh? a - kor-de- oi? Ki - ta - rra zahar - txo bat det

acc. F M Bb/F M Fmaj7 M Dm7 M

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPEAN BARRENA

56

303

Sop. nik ne - re la - gu - na Ho - rre - la i - bil - tzen da

A. nik ne - re la - gu - na Ho - rre - la i - bil - tzen da

T. nik ne - re la - gu - na Ho - rre - la i - bil - tzen da

Bajo nik ne - re la - gu - na Ho - rre - la i - bil - tzen da

acc. Gm⁷ C⁷ Fmaj⁷ Dm⁷ A^o F^{#o} D⁷

Vln. I

Vln. II

Vla.

Vc.

D.B.

307

Sop. ar - tis ta-eus-kal - du - na I - kus - ten ba - det e - re

A. ar - tis ta-eus-kal - du - na I - kus - ten ba - det e - re

T. 8 ar - tis ta-eus-kal - du - na I - kus - ten ba - det e - re

Bajo ar - tis ta-eus-kal - du - na I - kus - ten ba - det e - re

acc. G⁷ G⁷/B C⁷ C⁷/E C B^b/C C°/E^b C⁷

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

58

311

Sop. Nik mun - du guz - ti - a Be - ti mai-ta - tu - ko det

A. Nik mun - du guz - ti - a Be - ti mai-ta - tu - ko det

T. Nik mun - du guz - ti - a Be - ti mai-ta - tu - ko det

Bajo Nik mun - du guz - ti - a Be - ti mai-ta - tu - ko det

acc. C/E B^b/C F Gm⁷ Dm/F D⁷ F[#]^o Gm⁷ M Gm/B^b m

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

59

315

Sop. E - us - kal He - - - rri - a

A. E - us - kal He - - - rri - a

T. E - us - kal He - - - rri - a

Bajo E - us - kal He - - - rri - a

acc. B_b/C C⁷/E F C⁷ F

M M M M

Vln. I

Vln. II

Vla.

Vcl.

D.B.

2. INTERMEZZO BERTSO OPZIONALA

Bertso bat “Mairuen Bandera” doinuarekin.

Gaia:

Balore politiko sendoak, beti galtzaileen bandoan.

Mairuen bandera

Jose María Iparragirre

Na - fa - rrek Don Gar - zi - a e - rre - ge zu - te - la

o - do - lez es - ta - li zen i - tsus - li Jun - que - ra

A - fri - ka - no - ek o - rruz le - hoi - ak be - za - la. Zio -

ten kris - tau bi - zi - rik u - tzi - koez zu - te - la

A - fri - ka - no - ek o - rruz Le - hoi - ak be - za - la. Zio -

ten kris - tau bi - zi - rik u - tzi - koez zu - te - la

En este intermezzo opcional el bertsolari ha de improvisar cantando una poesía sobre la melodía y el tema propuestos en la página anterior. Si no hubiese bertsolari, un miembro del coro puede cantar a capella esta melodía con el texto improvisado por el bertsolari Jon Maia en el estreno de la obra, el 12/9/2020:

Gitarra bat eskutan
Foruen zaindari
Himno baten emaile
Arbola zaharrari
Frantzian marellesa
Iraultza kantari
Baita haintzat hartzen ez
Zuten euskarari
Desherrria kartzela
Guzti horren sari
Baina hargatik gaude
Oraindik kantari.

III- GALTZAILEEN ALDERDIA:

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

Music: José María Iparragirre & Gorka Hermosa.

Words: José María Iparragirre.

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

Negar egingo luke
nere amak baleki.

Zibilak esan naute
biziго 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 etxeан
ogirik ikusi:
Zenbat aldiz eguerdian
oraindik baraurik

Biba biba
Galtzaileen alderdia!

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa
(1976-)

Andante ($\text{♩}=85$)

Soprano

Alto

Tenor

Bass

Accordion

Violin I

Violin II

Viola

Cello

Double Bass

loco

p vibrato.....

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

8

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

13

The musical score consists of ten staves. From top to bottom: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D.B.), and Bassoon (B.). The key signature is one flat. Measure 13 begins with a rest for all parts. The bass part (B.) starts with a melodic line at measure 8. The vocal parts (S., A., T., B.) remain silent until the end of the measure. The Accordion part has sustained notes. The vocal line resumes with lyrics: "Ne - gar e - gin-go lu - ke ne - re a - mak ba-le-". The Accordion part ends with a dynamic **p**. Measures 14-15 show the Accordion part continuing with sustained notes and dynamic **p**, while the other instruments remain silent.

S.

A.

T.

B. Solo **p**

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

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

19

A musical score for orchestra and choir. The score consists of ten staves. From top to bottom: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D.B.). The vocal parts (S., A., T., B.) are in soprano, alto, tenor, and bass clef respectively. The Accordion part is in bass clef. The time signature changes from 3/4 to 4/4 at the beginning of the measure. The vocal parts sing "ki Ne - gar e - gin - go lu-ke ne - gar e - gin - go lu-ke ne-". The Accordion part has a melodic line with slurs and dynamic markings *mf* and *p*. The strings (Vln. I, Vln. II, Vcl., D.B.) provide harmonic support with sustained notes.

25

S.

A.

T.

B. gar e - gin-go lu - ke

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

8

p

pp *p*

mf *p*

mf *p*

mf *p*

mf *p*

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

31

S.

A.

T. 8

B.

Acc. bend

Vln. I

Vln. II

Vla. 28

Vcl.

D.B.

mp p

mp p

mp p

mp p

36

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

B ⊕

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

39

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

41

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

44 **Moderato (♩=108)**

S.

A.

T. 8

B.

Acc. *p* *mp*

Vln. I

Vln. II

Vla. *p* *mp*

Vc. *p* *mp*

D.B.

49

S.

A.

T. 8

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

54

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

58

S.

A.

T. Solo
8 Zi - bi - lak e-sannau - te bi-zí - ro e - go-ki

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score page 58 consists of ten staves. The top four staves (Soprano, Alto, Tenor, Bass) have rests. The Tenor staff has lyrics: "Zi - bi - lak e-sannau - te bi-zí - ro e - go-ki". The fifth staff (Accordion) shows a melodic line with grace notes and dynamic markings pp and p. The bottom five staves (Violin I, Violin II, Cello, Double Bass, Bassoon) play eighth-note patterns. The bassoon and double bass provide harmonic support at the end of the section.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

63

S.

A. To - lo - - san be - har da - la gau - za e - ra ba - ki

T.

B. Solo To - lo - - san be - har da - la gau - za e - ra ba - ki

Acc. 8
m M d

Vln. I

Vln. II

Vla.

Vc.

D.B.

67

S. *Tutti*
Gil - tza - pe an sar-tu nau - te po - li -

A. *Tutti*
— Gil - tza - pe an sar-tu nau - te po - li -

T. *Tutti*
8 Gil - tza - pe an sar-tu nau - te po - li -

B. *Tutti*
— Gil - tza - pe an-sar-tu nau - te po - li -

Acc. *G7(b9)* *A♭maj7*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

70

S. A. T. B. Acc. Vln. I Vln. II Vla. Vc. D.B.

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

tr

G7^{b9}

Fm/D

G7^(b9)

Cm

73

S. lu - ke

A. lu - ke

T. 8 lu - ke

B. lu - ke

Acc. A_bmaj⁷ Fm/D tr. tr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

75

S. ne - re a - mak ba - le - ki _____

A. ne - re a - mak ba - le - ki _____

T. 8 ne - re a - mak ba - le - ki _____

B. ne - re a - mak ba - le - ki _____

Acc. G^{7(b9)} 7 *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *pizzicato* *mf*

78

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

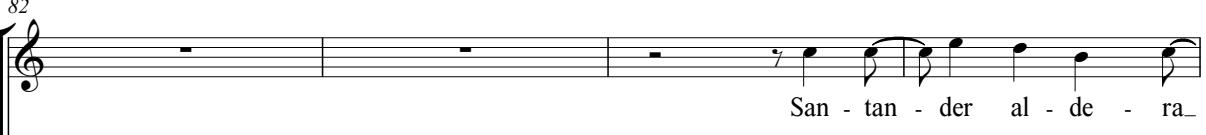
or - du - an har - tu nu-

m 3 m

f f f f

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

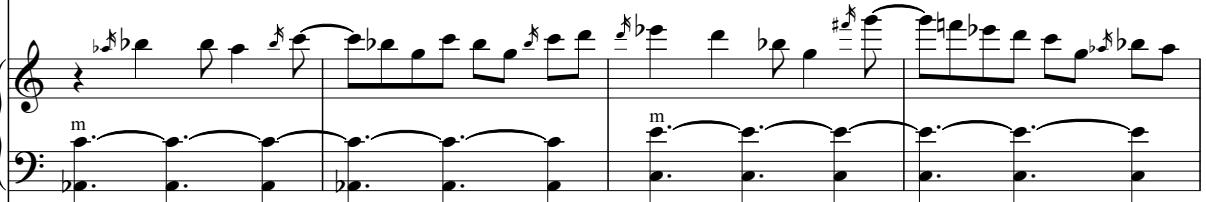
82

S. 

A. 

T. 

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

86

S. — San - tan - der al - de - ra_

A. — San - tan - der al - de - ra_

T. 8 San - tan - der al - de - ra_

B. — San - tan - der al - de - ra_

Acc. *sempre simile*

Vln. I f

Vln. II f

Vla. f

Vc. f

D.B. f

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

89

S.

A.

T. Solo
As - pal -

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

92

S.

A.

T. 8 din ez - da gu - re e-txe - an - o-gi - rik i - ku-si zen bat al - diz e-guer

B. Solo
zen bat al - diz e-guer

Acc. Cm⁶ F^o/C Cm Cm/B^b

Vln. I pp p

Vln. II pp p

Vla. pp p

Vc. pp p

D.B.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

97

S. Tutti
bi-ba bi - ba bi-ba bi

A. Solo Tutti
o-rain - dik ba - rau-ri k bi-ba bi - ba bi-ba bi

T. di - an Tutti
o-rain - dik ba - rau-ri k bi-ba bi - ba bi-ba bi

B. di - an Tutti
o-rain - dik ba - rau-ri k bi-ba bi - ba bi-ba bi

Acc. Cm/A D°/A♭ G⁷ G⁷/B mf
7 Fm m Fm/E♭

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

D.B. mf

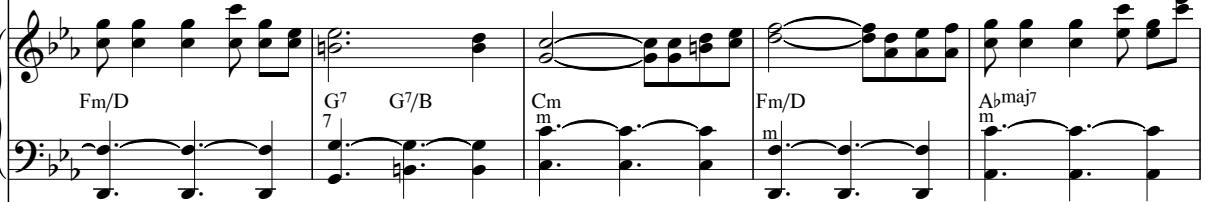
102

S. 

A. 

T. 

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

107

S. der - di - a

A. der - di - a

T. 8 der - di - a

B. der - di - a

Acc. *tr.* *G7* *ff.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

The musical score page 26 consists of ten staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has lyrics: 'der - di - a'. The fifth staff is for Accordions (Acc.), featuring a treble clef and bass clef, with dynamics 'tr.', 'G7', and 'ff.'. The bottom five staves are for instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). Each instrument staff includes a dynamic marking: 'f' for Violin I, 'f' for Violin II, 'f' for Viola, 'f' for Cello, and 'f' for Double Bass. The page number '26' is at the top left, and the title 'URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA' is centered at the top.

III

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

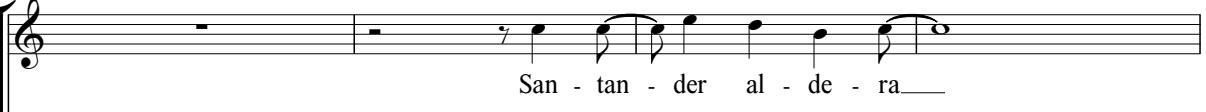
Vla.

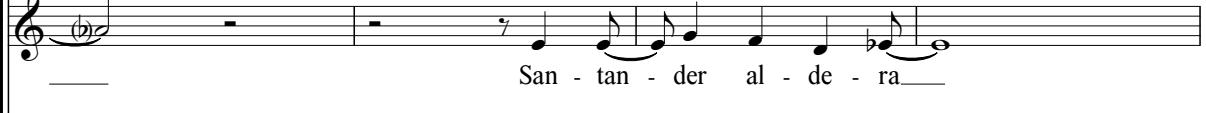
Vc.

D.B.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

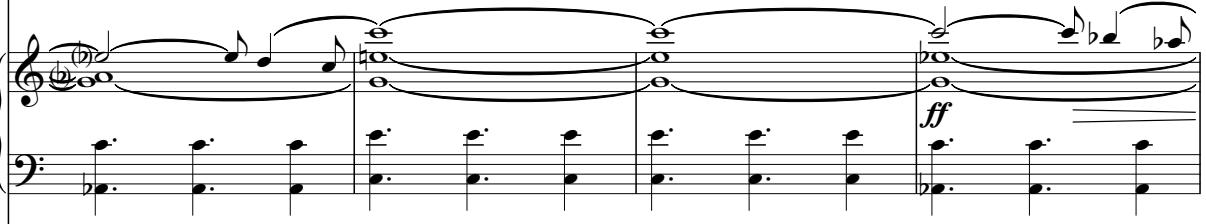
115

S. 

A. 

T. 

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

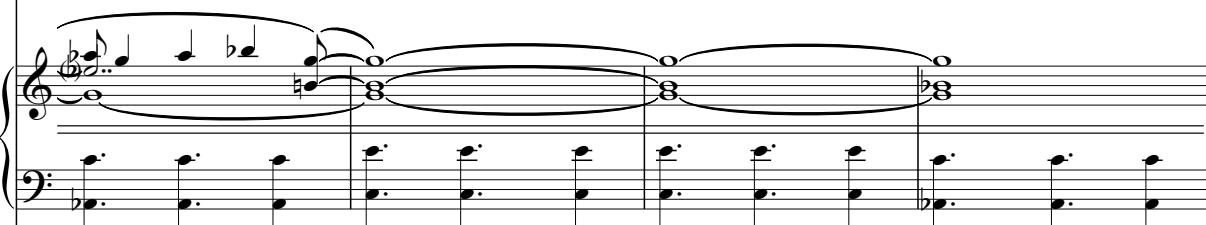
119

S. - San - tan - der al - de - ra _____

A. - San - tan - der al - de - ra _____

T. 8 - San - tan - der al - de - ra _____

B. - San - tan - der al - de - ra _____

Acc. - 

Vln. I - 

Vln. II - 

Vla. - 

Vc. - 

D.B. - 

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

123

S. - bi-ba bi - ba bi - ba gal - tzai - le-en al - der di -

A. - bi-ba bi - ba bi - ba gal - tzai - le-en al - der di -

T. - 8 bi-ba bi - ba bi - ba gal - tzai - le-en al - der di -

B. - bi-ba bi - ba bi - ba gal - tzai - le-en al - der di -

Acc. *mf*
 Fm Fm/E \flat Fm/D G 7 G 7 /B

Vln. I - *mf*

Vln. II - *mf*

Vla. - *mf*

Vc. - *mf*

D.B. - *mf*

127

S. 

A. 

T. 

B. 

Acc. 

Cm m Fm/D m Abmaj7 m G7 7

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

132

rit.

S. al - der - - - di - a

A. al - der - - - di - a

T. 8 al - der - - - di - a

B. al - der - - - di - a

Acc. (pizz.)

Vln. I (pp)

Vln. II (pp)

Vla. (pp)

Vc. (pp)

D.B. (pp)

3. INTERMEZZO BERTSO OPZIONALA

Bertso bat “Nere maitearentzat” (Ume eder bati) doinuarekin.

Gaia:

Juergista hutsa, Don Juan galanta.

Nere maitearentzat

The musical score consists of ten staves of music in G major and common time. The lyrics are written below each staff. The lyrics are:

Ume e-derbat i - ku - si nuen
Donos-ti-a-ko ka - le an
hitz er-di-txobat ha-ri esan gabe
nola pasa-tu pa - re - an
Gorpu-tza zu-en liraina eta
oinak zebiltzen ai-de - an
poli - ta-gorik ez det i-kusi
nere be-gien au-rre - an
poli - ta-go-rik ez det i-kusi
nere be-gien au - rre-an

En este intermezzo opcional el bertsolari ha de improvisar cantando cantando una poesía sobre la melodía y el tema propuestos en la página anterior. Si no hubiese bertsolari, un miembro del coro puede cantar a capella esta melodía con el texto improvisado por el bertsolari Jon Maia en el estreno de la obra, el 12/9/2020:

Ume eder bat ikusi zuen
aingeru baten berdina.
Beretzat denak ziren ederrak:
Aingeru ta erregina.
Zenbat maitasun,
Zenbat desio,
Zenbat pasio ta griña,
Baina sekula eman ahal zuen
Jaso nahi zuen adina?

IV- HEDONISTA GALANTA:
“Xardina berriak”, “Galliano en Santiago”, “Alegiako traperoari”,
“Gluglugluglu” & “Zugana Manuela”

Music: José María Iparragirre & Gorka Hermosa.

Words: José María Iparragirre.

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

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
traruak saltzera,
nik erosten ditut
modu onean.

Atera, atera
traruak 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 eroikeriak:
Zuri begira daude
nere bi begiak.
Zoraturikan nauka
zure aurpegiak.

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

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

IV - HEDONISTA GALANTA

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

Gorka Hermosa
(1976-)

Speedico & Energico $\text{♩} = 120$

Soprano

Alto

Tenor

Bass

Accordion

Violin I

Violin II

Viola

Cello

Double Bass

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

4

S.

A.

T. 8 - 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-rri - a on-

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

3

8

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

loco

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

4

14

S.

A.

T. 8

B.

Acc.

Vln. I pp mp

Vln. II pp mp

Vla. pp mp

Vc. pp mp pp

D.B.

This musical score page contains ten staves. The first four staves (Soprano, Alto, Tenor, Bass) are empty, indicated by a dash on each staff. The fifth staff (Accordion) begins with a rhythmic pattern of eighth-note pairs, followed by a dynamic marking of *pp*. The sixth staff (Violin I) starts with a dynamic of *pp*, followed by *mp*. The seventh staff (Violin II) starts with *pp*, followed by *mp*. The eighth staff (Cello) starts with *pp*, followed by *mp*. The ninth staff (Double Bassoon) rests throughout the measure. The tenth staff (Double Bassoon) rests throughout the measure.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

5

21

The musical score consists of ten staves. From top to bottom: Soprano (S.), Alto (A.), Tenor (T.) with a '8' below the staff, Bass (B.), Accordion (Acc.) with two staves, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello/Bass (Vc.), and Double Bass (D.B.). The Accordion part features eighth-note chords. The Vln. I, Vln. II, Vla., and D.B. parts are silent. The Vc. part has eighth-note patterns.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

6

28

The musical score consists of ten staves. The top four staves (Soprano, Alto, Tenor, Bass) are vocal parts, each with a single note at the beginning of the measure. The next two staves (Accordian and Bass) show six measures of rhythmic patterns. The bottom three staves (Violin I, Violin II, Cello) show melodic lines with eighth-note patterns. The bottom staff (Double Bass) is silent throughout the measure.

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

7

34

S.

A.

T. 8

B.

Acc. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *sempre pizzicato*

D.B. *f*

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

42

S. - - - - | 8 16 - - - | 3

A. - - - - | 8 16 - - - | 3

T. - - - - | 8 16 - - - | 3

B. - - - - | 8 16 - - - | 3

Acc. { (Measures 1-7) 8 16 8 16 8 16 8 16 | 3

Vln. I (Measures 8-11) 8 16 8 16 | 3

Vln. II (Measures 8-11) 8 16 8 16 | 3

Vla. (Measures 8-11) 8 16 8 16 | 3

Vc. (Measures 8-11) 8 16 8 16 | 3

D.B. (Measures 8-11) 8 16 8 16 | 3

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

9

49

S.

A.

T. solo *f* *fp* *fp* *fp* tutti
8 Tra - pe - ro tra - pu zaha - rrak

B.

Acc. Cm C⁷ C⁷

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

10

53

Tutti

S. *f*

A. *f*

T. *f*

B. *f*

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score page 10 consists of multiple staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has lyrics: "A - te - ra", "a-te-ra", "tra - pu - ak", "sal-tze-ra", and "nik e - ros -". The vocal parts are labeled "Tutti" at the beginning of each staff. The Accordion (Acc.) part is shown with two staves, F and C7, Bb, F, and F/Eb chords. The bottom five staves are instrumental parts: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Double Bass (D.B.). The instruments play various rhythmic patterns and chords. Measure numbers 53 and 54 are indicated at the top of the page.

58

S. ten di-tut mo - du o - ne - an A - te - ra a - te-ra

A. ten di-tut mo - du o - ne - an A - te - ra a - te-ra

T. ten di-tut mo - du o - ne - an A - te - ra a - te-ra

B. ten di-tut mo - du o - ne - an A - te - ra a - te-ra

Acc. Bb/D Am/F C/F Gm/C

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

12

63

S. tra - pu - ak sal-tze-ra hus - tu de - za - gun pi - txa

A. tra - pu - ak sal-tze-ra hus - tu de - za - gun pi - txa

T. tra - pu - ak sal-tze-ra hus - tu de - za - gun pi - txa

B. tra - pu - ak sal-tze-ra hus - tu de - za - gun pi - txa

Acc. Dm/B_b Am/F Dm⁷/G G⁷/B

Vln. I

Vln. II

Vla.

Vc.

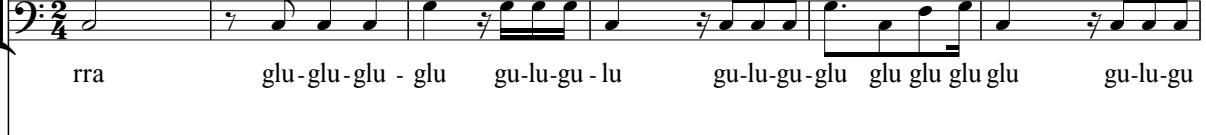
D.B.

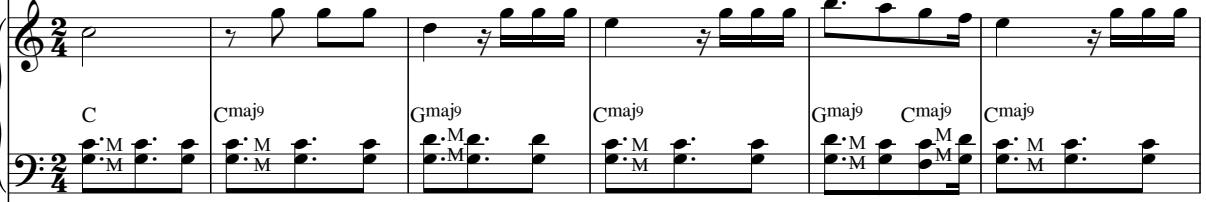
68

S. 

A. 

T. 

B. 

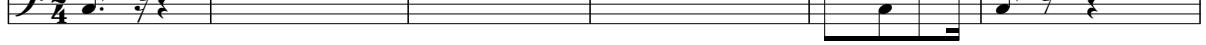
Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

14

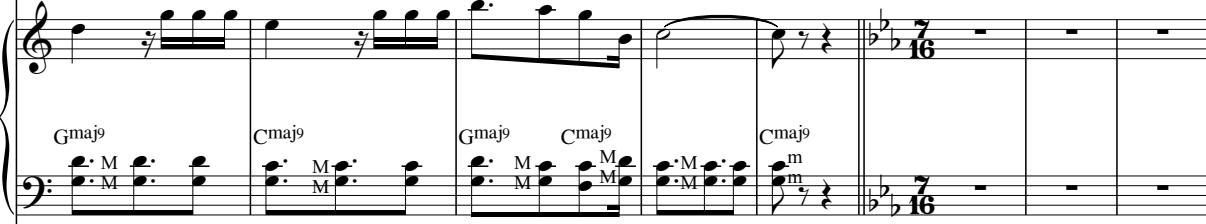
74

S. 

A. 

T. 

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

82

S.

A.

T.

B.

Acc.

Vln. I solo
 mp

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

16

94

S.

A.

T. 8

B.

Acc. *pp*

Vln. I *mp*

Vln. II

Vla.

Vcl. *pp*

D.B.

101

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

18

107

S.

A. solo *f*
Bar-ka - tu behar di -

T. solo *f*
Bar-ka - tu behar di -

B.

Acc.

Vln. I tutti *mf*

Vln. II

Vla.

Vc.

D.B.

112

S. *tutti*
ne - re e - ro - ke - ri - ak

A. *tutti*
tu - zu ne - re e - ro - ke - ri - ak

T. *tutti*
8 tu - zu ne - re e - ro - ke - ri - ak

B. *tutti*
ne - re e - ro - ke - ri - ak

Acc. *m* *d* *m* *d* *m*

Vln. I *v* *v*

Vln. II

Vla.

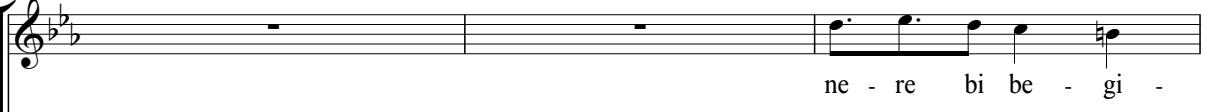
Vc.

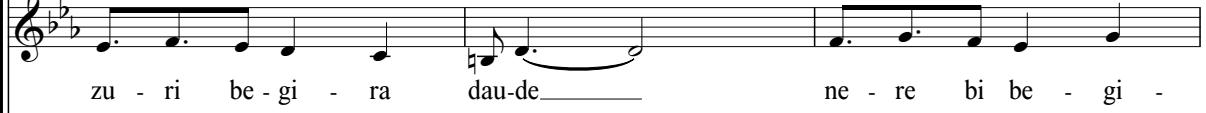
D.B.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

20

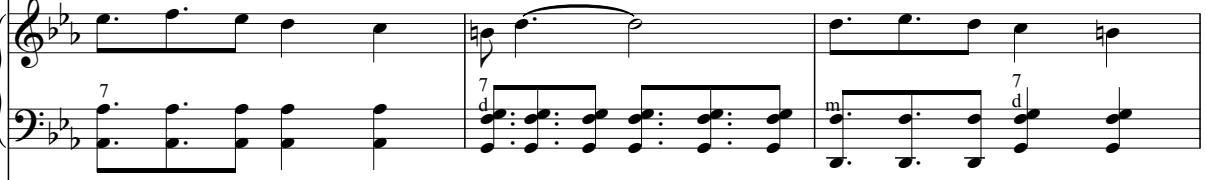
115

S. 

A. 

T. 

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

118

S. 

A. 

T. 

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

22

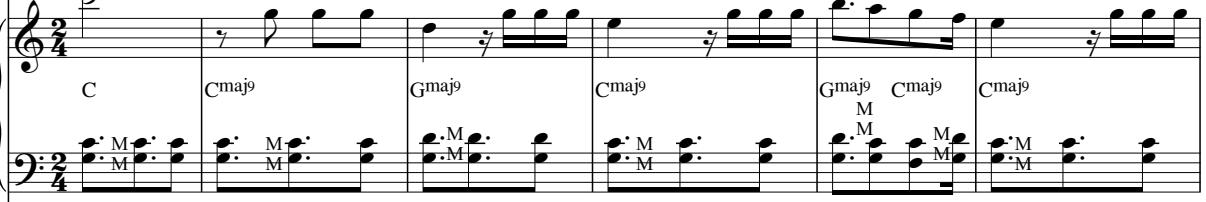
122

S. 

A. 

T. 

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

128

S. 

A. 

T. 

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

24

134

S.

A.

T. 8

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

140

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

16

17

16

17

16

8

mp

16

17

16

17

16

17

16

17

16

17

16

17

16

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

26

146

S.

A.

T. 8

B.

Acc.

Vln. I *p*

Vln. II percusiones *p*

Vla. percusiones *p*

Vc. percusiones *p*

D.B.

153

S.

A. solo
kos-ta ho-nek ba - lio du mun-du a - ren

T. solo
8 Bi-ba Gi-puz-ko a Bi-ba Kan-ta - bria kos-ta ho-nek ba - lio du mun-du a - ren

B.

Acc.

Vln. I

Vln. II mf

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

28

158

S. Tutti *fp*
er di a

A. Tutti *fp*
er di a

T. Tutti *fp*
er di a

B. Tutti *fp*
di a

Acc. *f*

Vln. I *mf*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

165

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

30

173

S.

A.

T. Solo *f fp*
Tra-pe-ro _____ tra

B.

Acc. Cm

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

32

183

S. tra - pu - ak sal-tze-ra nik e - ros - ten di-tut mo - du o -

A. tra - pu - ak sal-tze-ra nik e - ros - ten di-tut mo - du o -

T. ⁸ tra - pu - ak sal-tze-ra nik e - ros - ten di-tut mo - du o -

B. tra - pu - ak sal-tze-ra nik e - ros - ten di-tut mo - du o -

Acc. Bb F F/E^b B^b/D

Vln. I

Vln. II

Vla.

Vc.

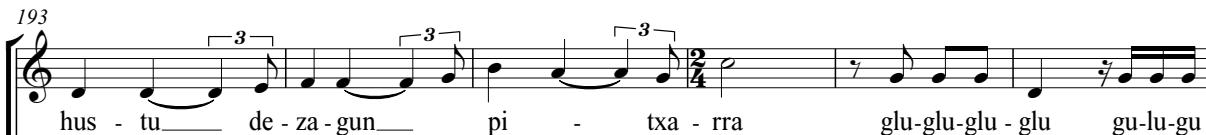
D.B.

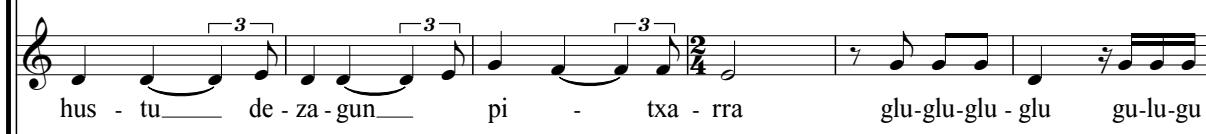
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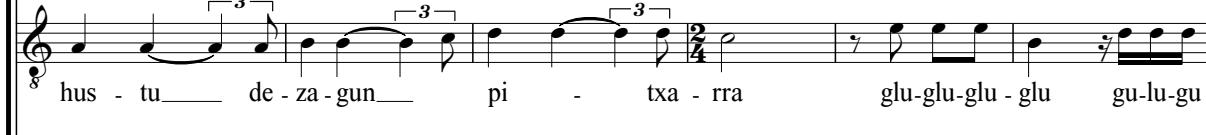
URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

34

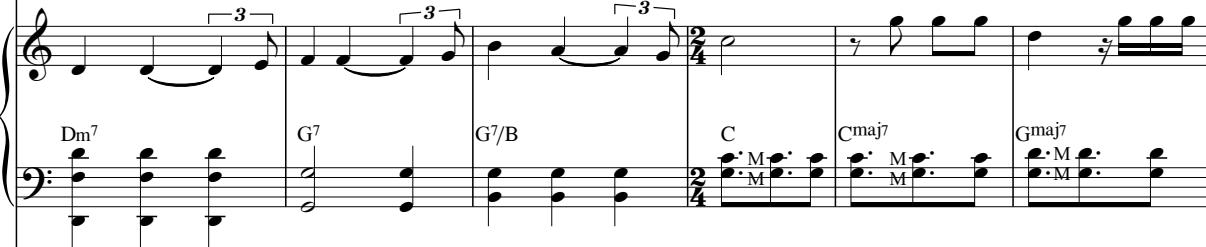
193

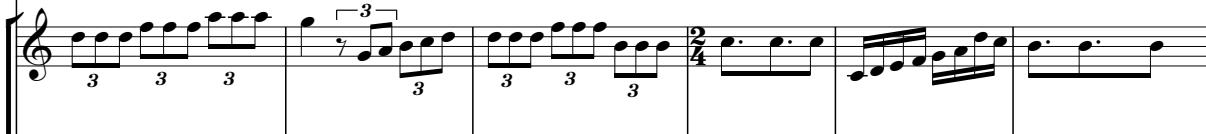
S. 

A. 

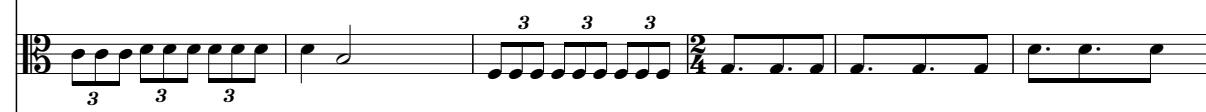
T. 

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

199

S. lu gu-lu-gu-glu glu glu glu glu gu-lu-gu - lu gu-lu-gu - lu gu-lu-gu glu glu glu glu

A. lu gu-lu-gu-glu glu glu glu glu gu-lu-gu - lu gu-lu-gu - lu gu-lu-gu glu glu glu glu

T. ⁸ lu gu-lu-gu-glu glu glu glu glu gu-lu-gu - lu gu-lu-gu - lu gu-lu-gu glu glu glu glu

B. 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. Cmaj9 Gmaj9 Cmaj9 Cmaj9 Gmaj9 Cmaj9 Gmaj9 Cmaj9 M
 M M M M M M M M M M M M M M M M M M M M M M M M M M M M M M

Vln. I 

Vln. II 

Vla. 

Vc. 

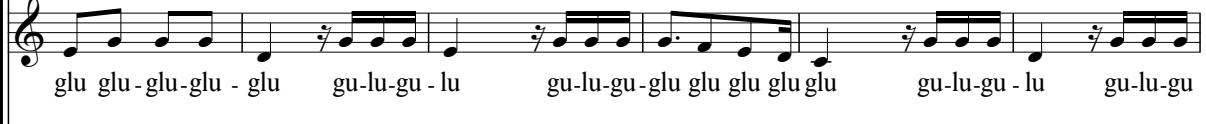
D.B. 

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

36

205

S. 

A. 

T. 

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

211

S. *lu gu - lu - gu glu glu glu glu*

A. *lu gu - lu - gu glu glu glu glu*

T. *lu gu - lu - gu glu glu glu glu*

B. *lu gu - lu - gu glu glu glu glu*

fp

Acc. *Cmaj9 Gmaj9 Cmaj9*

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

38

214

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vcl.

D.B.

Bsn.

sffz

sffz

sffz

mfp

sffz

4. INTERMEZZO BERTSO OPZIONALA

Bertso bat “Nere Izarra” doinuarekin.

Gaia:

Biziki maitemindu zen Angelaz, baina haserako pasio hori, sufrimendu bihurtu zen.

Nere Izarra

A musical score for 'Nere Izarra' consisting of ten staves of music. The lyrics are written below each staff. The lyrics are:

Zu za-ra ne -re i-za - rra
zu nere eguz -ki - a
ainge -ruen ar - te - tik
ze-ru -tik ja-tsi - a
ainge -ruen ar - te - tik
ze-ru -tik jatsi - a
ainge -ru-en ar - te - tik
ze-ru -tik ja-tsi - a

En este intermezzo opcional el bertsolari ha de improvisar cantando una poesía sobre la melodía y el tema propuestos en la página anterior. Si no hubiese bertsolari, un miembro del coro puede cantar a capella esta melodía con el texto improvisado por el bertsolari Jon Maia en el estreno de la obra, el 12/9/2020:

Bere maite kutuna
Izan zen Angela (bis)
Izenak esan zion
Aingeru bat zela (bis)

Ez zuen beti iraun
Bien batasunak (bis)
Azken nota bat beti
Dauka maitasunak (bis)

Amerikatik bueltan
Berriz itzulita (bis)
Herri aina ez zuen
Maitatu Angelita (bis)

V- AMODIAREN DESENKANTUA: “Anantango” & “Ezkongaietan”

Music: José María Iparragirre & Gorka Hermosa.

Words: José María Iparragirre, Jon Maia & Gorka Hermosa.

Recitative: Jon Maia

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

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.

Errezitatua:

Noiz?

Nola?

Zergatik?

Norekin?

Galderarik gabeko erantzunak

*Maitalerik gabeko maitasunak
Doinurik gabeko kantuak
Zuhaitzik gabeko sustraiak
Hizkuntzarik gabeko herriak
Etorkizunik gabeko memoria
Itzulerarik gabeko bidaiaik*

*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
Eta bestea deuseztatzen zuela
uste nuen
Baina ez da horrela ez
Bata eta bestea
Ni deuseztatzen naute.*

Dolorez...

Dolorez kantatzen,
dolorez sentitzen,
dolorez damutzen
egindako minaz

Libre izateko
jaiota nengoentzat
ta jasan ezina
bihurtu nintzen.

Ezkongaietan zerbait banintzan
Ezkondu eta ezer ez.

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa
(1976-)

Allegro Doliente (♩=c.138)

The musical score consists of ten staves, each representing a different instrument or voice part. The instruments are: Soprano, Alto, Tenor, Bass, Accordion, Violin I, Violin II, Viola, Cello, and Double Bass. The Accordion part is particularly prominent, featuring a rhythmic pattern of eighth-note pairs with slurs and dynamic markings (sf). The score is in common time, with key changes indicated by circle symbols above the staff. The vocal parts (Soprano, Alto, Tenor) have rests throughout the first section. The Accordion part begins with a dynamic marking 'sf' and a tempo of '♩=c.138'. The Violin parts, Viola, Cello, and Double Bass also have rests in this section.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

4

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

3

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

4

11

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mf

sempre pizzicato

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

5

15

S.

A.

T. 8

B.

Acc. 7.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

6

19

S.

A.

T. 8

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f
Tutti

Do

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

7

22

S.

A.

T. *Ez-kon - ga-*

B. *lo rez*

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

8

25

S.

A.

T. ie - tan_ zer-bait ba-nin-tzan_ ez-kon-du e - ta e-zer ez Ja-san e - zi-na bi-hur tu

B.

Acc. Dm Em^(b5)/D Em^{7(b5)} Bb/F Bb A Dm/F Dm Em^{7(b5)}

Vln. I

Vln. II

Vla.

Vcl. pp

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

9

30

S. Solo *nahiz sa-rri*

A. Solo *Ne-re an - dre-ak_ mai-te nin - du-en nahiz sa-rri*

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

B.

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

10

35

S. u - tzi ne-ga - rrez_ pe-na, go - se ta do - lo-

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

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

B. Ha ren bi - zi - tza_ es-ta - li nu en_ pe-na, go - se ta do - lo-

Acc. $\begin{matrix} \text{Bb}^o & \text{A}^7 & \text{Dm} & \text{C/E} & \text{Dm/F} & \text{E}_b/\text{G} & \text{A}^7 & \text{Bb} \\ \text{d.} & \text{j.} & \text{d.m} & \text{M} & \text{d} & \text{b} & \text{j} & \text{M} \end{matrix}$

Vln. I

Vln. II

Vla.

Vc.

D.B.

40

S. *fp*
rez Ez-kon-ga - ie-tan zer -

A. *fp*
rez Ez-kon-ga - ie-tan zer -

T. *fp*
8 rez Ez-kon-ga - ie-tan zer -

B. *fp*
rez Ez-kon-ga - ie-tan zer -

Acc. *m* A⁷ A⁷ 7 7 ff *m* ff

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff A⁷

D.B. ff

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

12

44

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

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

T. 8 ba - it ba - nin-tzan ez - kon - du e - ta e - zer

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

Acc. { *m* 7

Vln. I 3

Vln. II

Vla.

Vc.

D.B.

48

S. *fp*
ez. Ez - kon - ga - ie - tan zer -

A. *fp*
ez. Ez - kon - ga - ie - tan zer -

T. *fp*
8 ez. Ez - kon - ga - ie - tan zer -

B. *fp*
ez. Ez - kon - ga - ie - tan zer -

Acc. *fp* *ff*
m

Vln. I *fp* *ff* 3
Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *fp* *ff*

D.B. *fp* *ff*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

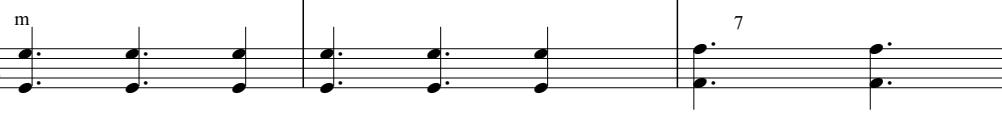
52

S. ba - it ba - nin - tzan ez - kon - du e -

A. ba - it ba - nin - tzan ez - kon - du e -

T. ba - it ba - nin - tzan ez - kon - du e -

B. ba - it ba - nin - tzan ez - kon - du e -

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

55

S. *ta e - zer ez*

A. *ta e - zer ez*

T. *ta e - zer ez*

B. *ta e - zer ez*

Acc. *> > >*

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B. *fp*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

16

58

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vcl.

D.B.

61

S.

A. *mf*
Do lo

T.

B.

Acc. *sf*

Vln. I *mf*

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

18

64

S.

A. rez

T.

B.

Acc.

Vln. I

Vln. II

Vcl.

D.B.

68

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p Solo

p Solo

Dm

Em^{7(b5)}

m

d

Ne-re an - dre-a an-dre e-

Ne-re an - dre-a an-dre e-

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

20

73

S. Solo *p*
nik sar-tu

A. de-rra_ ez-kon-du nin - tzan or-du - an Be-reu-da - be-rri_ zo-ra-ga - rri-a nik sar-tu

T. de-rra_ ez-kon-du nin - tzan or-du - an Be-reu-da - be-rri_ zo-ra-ga - rri-a nik sar-tu

B. Solo *p*
Be-reu-da - be-rri_ zo-ra-ga - rri-a nik sar-tu

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

78

S. nu - en ne-gu - an sen-ti - a - ra - zi ze - ru-

A. nu - en ne-gu - an se-me a - la - bak_ ta be - ra no - la sen-ti - a - ra - zi ze - ru-

T. nu - en ne-gu - an se-me a - la - bak_ ta be - ra no - la sen-ti - a - ra - zi ze - ru-

B. nu - en ne-gu - an se-me a - la - bak_ ta be - ra no - la sen-ti - a - ra - zi ze - ru-

Acc.

A ⁷	Dm	A ⁷	G°	Dm/A	Dm	C	B ^b °
$\frac{7}{8}$	$\frac{7}{8}$	$\frac{7}{8}$	$\frac{7}{8}$	$\frac{7}{8}$	$\frac{7}{8}$	$\frac{7}{8}$	$\frac{7}{8}$

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

22

83

S. an gai ez ba - nin - tzen mun - du-

A. an Ni - re bu - ru - az ar-du - ra - tze - ko gai ez ba - nin - tzen mun - du-

T. 8 an Ni - re bu - ru - az ar-du - ra - tze - ko gai ez ba - nin - tzen mun - du-

B. an Ni - re bu - ru - az ar-du - ra - tze - ko gai ez ba - nin - tzen mun - du-

Acc. A⁷ Dm C/E Dm/F E_b/C A⁷ B_b
 J. m M J. M

Vln. I

Vln. II

Vla.

Vc.

D.B.

87

S. *fp*
an Ez-kon-ga - ie-tan zer -

A. *fp*
an Ez-kon-ga - ie-tan zer -

T. *fp*
8 an Ez-kon-ga - ie-tan zer -

B. *fp*
an Ez-kon-ga - ie-tan zer -

Acc. *m* A⁷ A⁷ *ff* m
A⁷ A⁷ 7 7

Vln. I
Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

91

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

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

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

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

Acc. m 7

Vln. I

Vln. II

Vla.

Vc.

D.B.

95

S. *fp*

A. *fp*

T. *fp*

B. *fp*

Acc. *fp*

Vln. I *fp*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *fp* *ff*

D.B. *fp* *ff*

Ez - kon - ga - ie - tan zer -

Ez - kon - ga - ie - tan zer -

Ez - kon - ga - ie - tan zer -

Ez - kon - ga - ie - tan zer -

Ez - kon - ga - ie - tan zer -

>

ff m

3

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

26

99

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

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

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

m 7

3

102 *Adagio (♩=70)*

S. ta e - zer ez *fp*

A. ta e - zer ez *fp*

T. ta e - zer ez *fp*

B. ta e - zer ez *fp*

Acc. *fp* *sf* *m*

Vln. I *fp* *sf*

Vln. II *fp* *sf*

Vla. *fp* *sf*

Vc. *fp* *sf*

D.B. *fp* *sf*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

28

106

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

29

III

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

30

116

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vcl.

D.B.

Allegro doliente (♩=c.138)

120

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

32

124

S.

A.

T. 8

B.

Acc. simile

Vln. I

Vln. II

Vla.

Vc.

D.B.

127

S.

A. *mf*
Do - - - - - lo - rez.

T.

B.

Acc.

Vln. I *mf*

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

34

130

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

134

S.

A.

T.
8

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

36

138

f Tutti

S. Do - lo - rez kan - ta - tzen Do -
Tutti

A. Do -

T.

B.

Acc. 8

Vln. I f

Vln. II f

Vla. f

Vc. f

D.B. f

141

S. lo - - rez sen - ti - - tzen Do -

A. lo - - rez sen - ti - - tzen

T. 8

B. Do -

Acc. m.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Tutti

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

38

143

S. lo - rez da - mu - tzen e - gin - da - ko

A.

T. Tutti
T. 8 e - gin - da - ko

B. lo - rez da - mu - tzen E - gin - da - ko

Acc. m

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

39

146

S. *f*
mi - naz Li - bre i - za - te - ko ja -

A. *f*
Li - bre i - za - te - ko ja -

T. *f*
8 mi - naz ja -

B. mi - naz

Acc. *m*

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

40

149

S. io - - ta nen - go - - en ta

A. io - - ta nen - go - - en ta

T. 8 io - - ta nen - go - - en ta

B. *f* ta

Acc. *m.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

41

151

S. ja - - - san e - - zi - - na bi -

A. ja - - - san e - - zi - - na bi -

T. ja - - - san e - - zi - - na bi -

B. ja - - - san e - - zi - - na bi -

Acc. m

Vln. I

Vln. II

Vcl.

D.B.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

42

153

S. *fp*

A. *fp*

T. *fp*

B. *fp*

Acc.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B. *fp*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

43

156

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

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

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

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

Acc. 8
ff
m
m
7.

Vln. I *ff*
ff

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

44

161

S. *fp*
ta e - zer ez Ez - kon - ga -

A. *fp*
ta e - zer ez Ez - kon - ga -

T. *fp*
ta e - zer ez Ez - kon - ga -

B. *fp*
ta e - zer ez Ez - kon - ga -

Acc. *fp* *ff* *m*

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

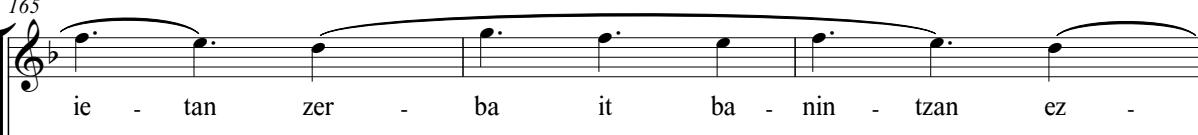
Vc. *fp* *ff*

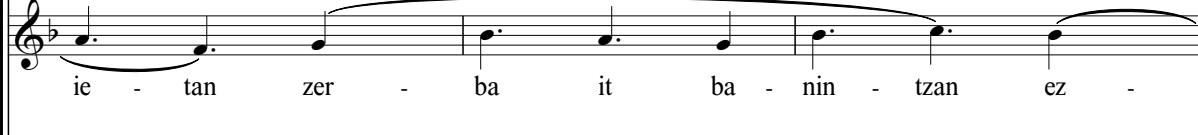
D.B. *fp* *ff*

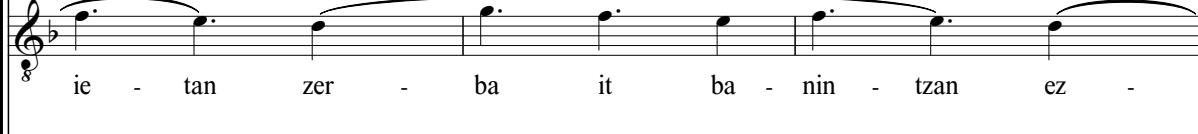
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45

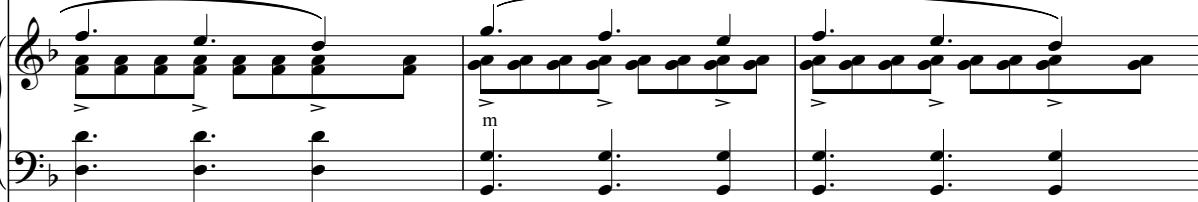
165

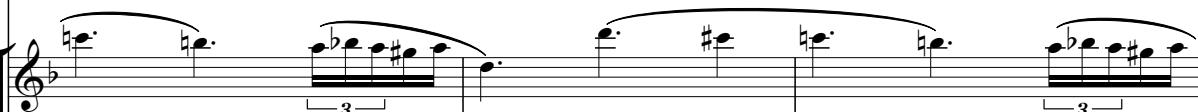
S. 

A. 

T. 

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

46

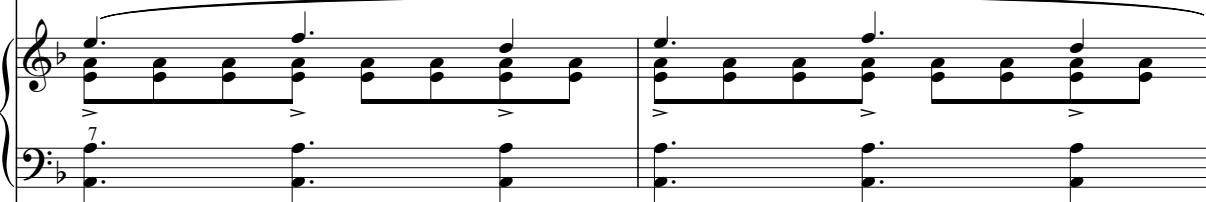
168

S. kon - - du e - ta e - - - zer

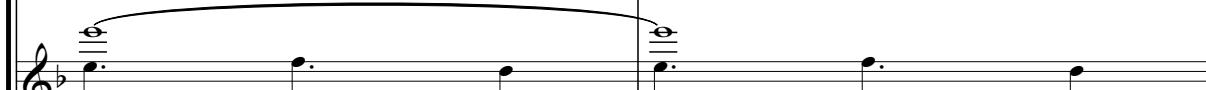
A. kon - - du e - ta e - - - zer

T. 8 kon - - du e - ta e - - - zer

B. kon - - du e - ta e - - - zer

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

170

S. *fp*

A. *fp*

T. *fp*

B. *fp*

Acc. *fp*

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B. *fp*

The musical score consists of ten staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each singing the note 'ez'. The fifth staff is for the Accordion, which plays a continuous eighth-note chord pattern. The sixth staff is for Violin I, the seventh for Violin II, both playing eighth-note chords. The eighth staff is for Viola, the ninth for Cello, and the tenth for Double Bass, all playing eighth-note chords. The score concludes with a dynamic marking of *sffz*.

5. INTERMEZZO BERTSO OPZIONALA

Bertso bat “Nere ongile maiteari” doinuarekin.

Gaia:

Bere bizitzaren zirkulua ixtea lortu zuen Euskal Herrira hiltzera etorriaz. Bere bizitzaren eta bere doinuen ondarea betirako geldituko dira gure artean.

Nere ongile maiteari

The musical score consists of six staves of music in common time (indicated by '3') and treble clef. The lyrics are written below each staff. The lyrics are:

Ez da-kit no-la es-ke-rrak eman
a! ne -re ongi-le maite-ak
nere lu-rera bear nau e-ra-nan
gaur zu-en bo-rondate-ak
egin de-zu-te zer obra o-na
a-be-ratz e-ta po -bre-ak
horra kunplitu a-vintzen duana
Jesu- kri-storen le-ge- ak
horra kunplitu a-gintzen duana
Jesu-kri-storen le -ge - sk

En este intermezzo opcional el bertsolari ha de improvisar cantando una poesía sobre la melodía y el tema propuestos en la página anterior. Si no hubiese bertsolari, un miembro del coro puede cantar a capella esta melodía con el texto improvisado por el bertsolari Jon Maia en el estreno de la obra, el 12/9/2020:

Euskal Herrian
Kantu bat bada
Adibide bat hauxe da
Iparragirre
Nola neurzen da
Zure itzalaren luzera
Belaunalditik belaunaldira
Bihotzetik bihotzera
Gogoetatik biriketara
Biriketatik haizera.
Zu ere inoiz galduko ez den
Kantu bat izango zera. (bis)

VI: ETORRERA ETA ONDAREA:
“Gernikako Arbola”, “Ara Nun Diran” & “Gernika 26/4/1937”

Music: José María Iparragirre & Gorka Hermosa.

Words: José María Iparragirre.

Recitatives: Jon Maia.

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

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

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

Gernikako arbola
aa bedeinkatua,
eusklaldunon artean
guztiz maitatua.
Eman da zabal zazu
munduan fruitua,
adoratzen zaitugu
arbola santua

1. Errezitatuak:

*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*

Gernikako arbola
da bedeinkatua.

2. Errezitatua:

*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

Eman da zabal zazu

Munduan fruitua
Adoratzen zaitugu
Arbola santua
Adoratzen zaitugu
Arbola santua.

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

VI-ETORRERA ETA ONDAREA

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

Adagio ($\text{♩}=72$)

Solo

mp

fischio

Gorka Hermosa

(1976-)

Soprano

Alto

Tenor

Bass

Accordion

Violin I

Violin II

Viola

Cello

Double Bass

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

2

Solo *mp*
S. *fischio*

A.

T. 8

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for "Urretxutik Mundura: VI-ETORRERA ETA ONDAREA" is presented on ten staves. Staff 1 (Soprano) contains a solo line marked "fischio" and "mp". Staff 2 (Alto), Staff 3 (Tenor), Staff 4 (Bass), and Staff 5 (Accordian) are silent. Staff 6 (Violin I), Staff 7 (Violin II), Staff 8 (Cello), and Staff 9 (Double Bass) are also silent. Staff 10 (Double Bass) is silent. The music begins with a rhythmic pattern on the Accordian in Staff 5.

8 Andante ($\text{♩}=90$)

S.

A.

T.

B.

Acc. *mf*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Misterioso ($\text{♩}=\text{c.}100$)

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

4

12

S.

A.

T. 8

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

5

14

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

6

17

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

7

20

A musical score for orchestra and choir. The score consists of ten staves. From top to bottom: Soprano (S.), Alto (A.), Tenor (T.) with a '8' below the staff, Bass (B.) on bass clef, Accordion (Acc.) with two staves, Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.) with a bass clef and a '3' above it, Double Bass (Vc.) with a bass clef, and Double Bassoon (D.B.). Measures 20-21 are shown. Measures 20 and 21 begin with a repeat sign. The Accordion part features eighth-note chords. Measures 20 and 21 end with a double bar line.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

8

22

S.

A.

T.
8

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of ten staves. The first four staves (Soprano, Alto, Tenor, Bass) are mostly silent. The Accordion staff (Acc.) contains a continuous pattern of eighth-note chords. The remaining six staves (Violin I, Violin II, Cello, Double Bass, Double Bassoon) are also mostly silent. Measure numbers 22 are indicated at the top left. Time signatures 3/4 and 4/4 are used throughout the measures shown.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

9

25

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The score is numbered 25 at the top left. The vocal parts (Soprano, Alto, Tenor, Bass) are shown as empty staves with a 3/4 time signature. The Acc. (Acoustic) section is written for two staves, both in treble clef and 3/4 time, featuring a continuous pattern of eighth-note chords. The string instruments (Violin I, Violin II, Viola, Double Bass) are shown as empty staves with a 3/4 time signature. The Cello (Vc.) is shown as an empty staff with a 2/4 time signature.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Adagio ($\text{♩}=72$)

Solo ***mp***

fischio

28

The musical score consists of ten staves. The top staff is for the Solo instrument, starting with a melodic line and a 'fischio' instruction. The subsequent staves (A, T, B, Acc., Vln. I, Vln. II, Vla., Vc., D.B.) are mostly blank, indicated by dashes on the first three measures. Measure 28 begins with a melodic line for the Solo instrument, followed by measures of rests for the other instruments. The key signature changes to F major (one sharp) at the end of the section.

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

31 **Grave (♩=90)**

S.

A.

T.

B.

Acc.

f

ricochet

5

simile

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

12

34

S.

A.

T. Solo *mp*
8 A - ra nun di-ran Men-di mai-te-ak A-ra nun di-ran ze-la-iak

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

40

S.

A. *mp* Solo
Ba-se-ri e-der zu - ri zu-ri-ak i - tu-rri e - ta i - ba-iak Hen-da-ian

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

B. Solo
Hen-da-ian

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

14

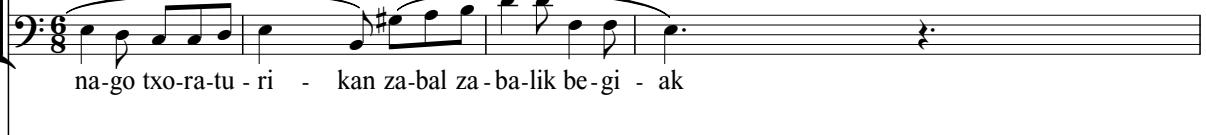
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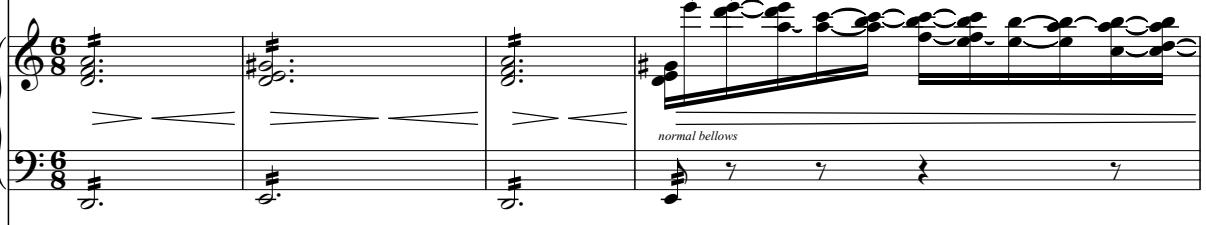
Solo

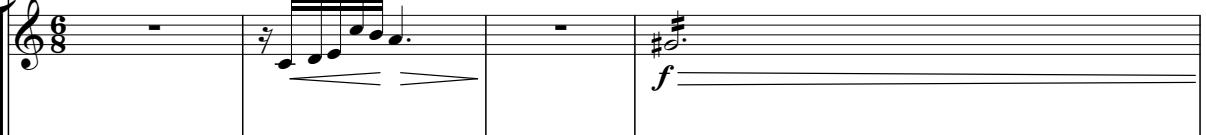
S. 

A. 

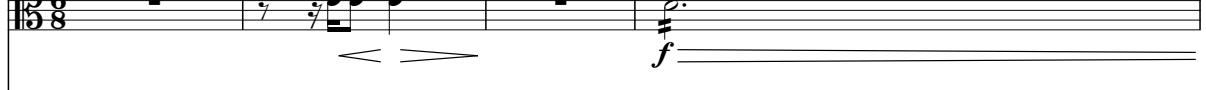
T. 

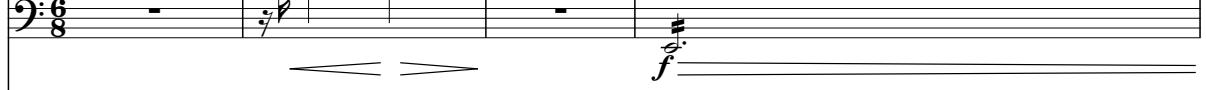
B. 

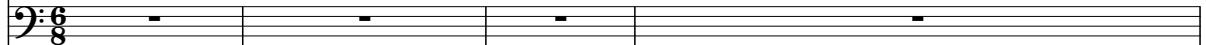
Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

49

A musical score for orchestra and choir, page 15, measure 49. The score consists of ten staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The next three staves are for strings: Accordion (Acc.), Violin I (Vln. I), and Violin II (Vln. II). The bottom three staves are for woodwind/bassoon: Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The Accordion part has a unique rhythmic pattern with sixteenth-note chords. The Violins play eighth-note patterns starting with a dynamic of *mp*. The Viola and Cello both play sustained notes with a dynamic of *mp*. The Double Bass plays eighth-note patterns starting with a dynamic of *mp*, with the last note having a dynamic of *simile*.

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

52 *mp* Tutti

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

A.

T. *mp* Tutti
A-ra he-men zu - re

B.

Acc. *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

S. se - me - a Be - re lu - rra - ri

A.

T. 8 se - me - a

B.

Acc. *mf* *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page of the musical score contains ten staves. From top to bottom: 1) Soprano (S.) with lyrics 'se - me - a' followed by 'Be - re lu - rra - ri'. 2) Alto (A.). 3) Tenor (T.) with lyrics '8 se - me - a'. 4) Bass (B.). 5) Accordion (Acc.) with dynamics *mf* and *mp*. 6) Violin I (Vln. I). 7) Violin II (Vln. II). 8) Cello (Vla.). 9) Double Bass (Vc.). 10) Double Bass (D.B.). Measure 55 begins with a melodic line in the soprano and tenor voices, followed by sustained notes in the alto and bass. The accordion provides harmonic support with eighth-note chords. The strings play eighth-note patterns, while the cellos provide sustained notes. The double basses play quarter-note patterns.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

18

57

S. muñ e - gi-te-ra Bes - te ga - be e - to - rri - a Zu-re - ga -
A. Tutti
T. *mp* muñ e - gi-te-ra Bes - te ga - be e - to - rri - a Zu-re - ga -
B. Tutti
Acc. *mp* *Mf*
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

19

61

S. *mf*

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Musical score page 20 for the piece "URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA". The score consists of ten staves, each with a dynamic marking of *f* (fortissimo). The staves are:

- Soprano (S.): Treble clef, note 'a' on the first line.
- Alto (A.): Treble clef, note 'a' on the first line.
- Tenor (T.): Treble clef, note 'a' on the first line.
- Bass (B.): Bass clef, note 'a' on the first line.
- Accordion (Acc.): Treble and bass staves. Treble staff has a dynamic *f*. Bass staff has a dynamic *f* and a measure number '7'. Measures show eighth-note patterns with grace notes.
- Violin I (Vln. I): Treble clef, dynamic *f*. Measures show eighth-note patterns.
- Violin II (Vln. II): Treble clef, dynamic *f*. Measures show eighth-note patterns.
- Viola (Vla.): Bass clef, dynamic *f*. Measures show eighth-note patterns.
- Cello (Vc.): Bass clef, dynamic *f*. Measures show eighth-note patterns.
- Double Bass (D.B.): Bass clef, dynamic *f*. Measures show eighth-note patterns.

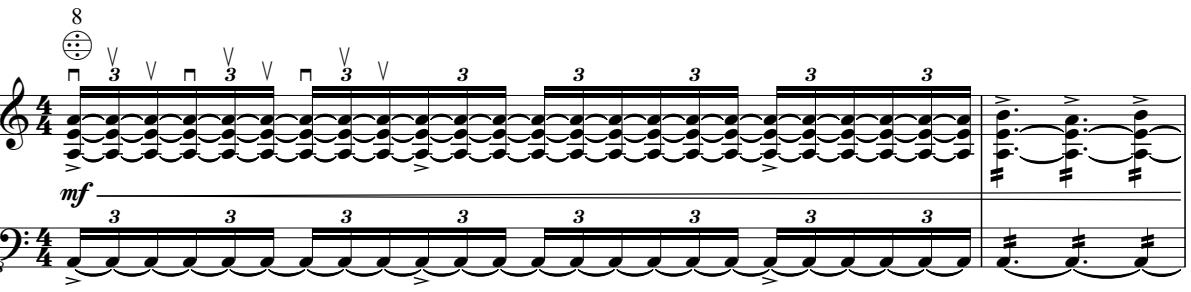
65 **accel.**

S. 

A. 

T. 
8

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Allegro exultante (♩=160)

67

S.

A.

T. 8

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

74

S.

A.

T. 8

B.

Acc. *sffz* *mf* *fp*

Vln. I *sffz* *fp*

Vln. II *sffz f*

Vla. *sffz f*

Vc. *sffz*

D.B. *sffz*

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

78

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

82

S. *f*
Ger -

A.

T. 8

B.

Acc. *sffz* *sffz*

Vln. I

Vln. II

Vla.

Vc. *sffz* *sffz*

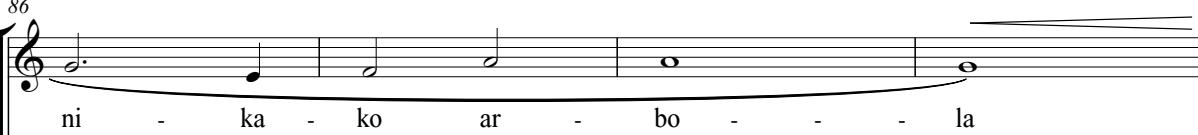
D.B. *sffz* *sffz*

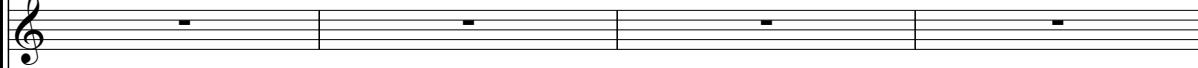
This musical score page contains eight staves. The top four staves (Soprano, Alto, Tenor, Bass) are mostly silent with a few short dashes. The Accordion part starts with a series of eighth-note chords in common time. The Violin I part has a melodic line with slurs and grace notes. The Violin II part consists of eighth-note chords. The Cello part has a continuous eighth-note bass line. The Double Bass part also has a continuous eighth-note bass line. Dynamics are indicated by 'f' (fortissimo) and 'sffz' (sforzando).

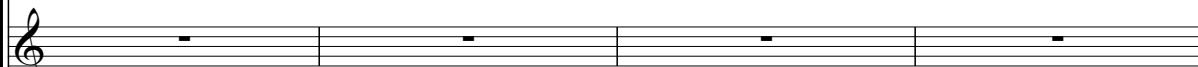
URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

26

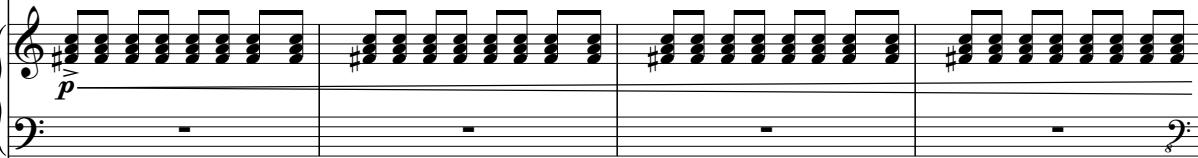
86

S. 

A. 

T. 

B. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

90

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f

da

f

da

f

mf

f

mf

f

mf

f

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

94

S. *be - dein - ka - tu - - - a*

A.

T. *be - dein - ka - tu - - - a*

B.

Acc. *fp* *sfz*

Vln. I *fp*

Vln. II

Vla.

Vc. *fp* *sfz*

D.B. *sfz*

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

29

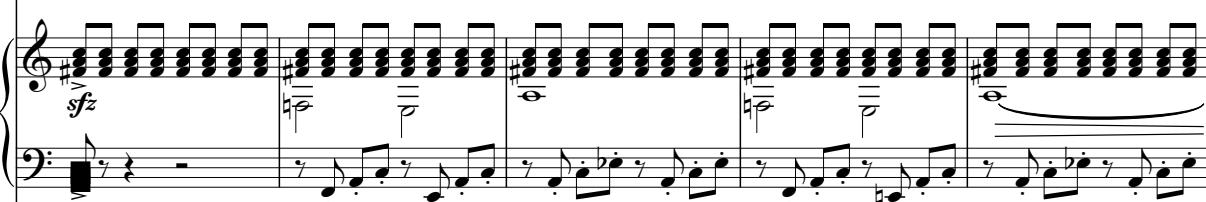
98

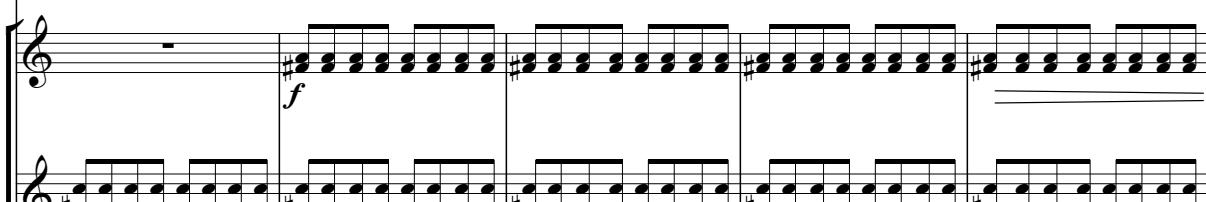
S. *mf* — *f*
eus - kal - du - non ar - te - - an

A.

T. *mf* — *f*
8 eus - kal - du - non ar - te - - an

B. *mf* — *f*
eus - kal - du - non ar - te - - an

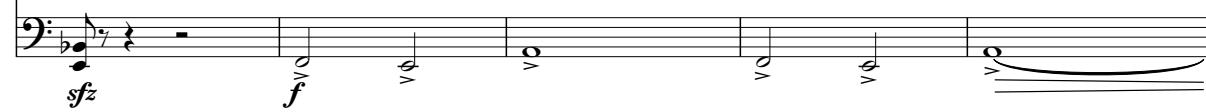
Acc. *sfp* —


Vln. I *f*


Vln. II


Vla.


Vc. *sfp*


D.B.
sfp — *f* —


URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

103

S. *f*
guz - tiz mai -

A. *f*
guz - tiz mai -

T. *f*
guz - tiz mai -

B. *f*
guz - tiz mai -

Acc. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

107

S. *ff*
ta - tu - a E -

A. *ff*
ta - tu - a

T. *ff*
ta - tu - a

B. *ff*
ta - tu - a

Acc. *sffz*

Vln. I *sffz*

Vln. II *sffz*

Vla. *sffz*

Vc. *sffz*

D.B. *sffz*

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

114

S. man da za - bal - - za

A.

T.

B.

Acc. $\frac{8}{8}$ *p sub.*

Vln. I $\frac{8}{8}$ *p sub.*

Vln. II $\frac{8}{8}$ *sffz*

Vla. $\frac{8}{8}$ *sffz*

Vc. $\frac{8}{8}$ *p sub.*

D.B. $\frac{8}{8}$ *p sub.*

120

S. zu mun - du - an frui tu - - a

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

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

127

S. *mp*
A. *mp*
T.
B.
Acc. *p* 8
Vln. I *p* *tr* *tr* *tr* *tr*
Vln. II *p*
Vla.
Vc. *p*
D.B. *p*

134

S. tu - - - gu Ar - bo - - la

A. tu - - - gu

T. 8

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

140

S. *san - tu - a A - do - ra -*

A. *A - do - ra -*

T. *A - do - ra -*

B. *A - do - ra -*

f

Acc. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

146

S. *ff*
tzen zai - - tu - - - gu

A. *ff*
tzen zai - - tu - - - gu

T. *ff*
8 tzen zai - - tu - - - gu

B. *ff*
tzen zai - - tu - - - gu

Acc. *ff mp* *ff mp*

Vln. I *tr* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

152

S. Ar - bo - la San - - - tu - - -

A. Ar - bo - la San - - - tu - - -

T. 8 Ar - bo - la San - - - tu - - -

B. Ar - bo - la San - - - tu - - -

Acc. *ff mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

158

S. *ff p* *ff*

A. *ff p* *ff*

T. *ff p* *ff*

B. *ff p* *ff*

Acc. *sff mp*

Vln. I *sff mp* *ff*

Vln. II *sff mp* *ff*

Vla. *sff mp* *ff*

Vc. *sff mp* *ff*

D.B. *sff mp* *ff*

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

40

164

S.

A.

T.

B.

Acc. { *mp* *mf* *ff*

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

D.B. *ff* *ff*

171

S.

A.

T.
8

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp knock on different parts of the instrument

pp knock on different parts of the instrument

pp knock on different parts of the instrument

pp

pp

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

42

180

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

rall.

mp

rall.

knock on the instrument

p

189 - - - - A tempo

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

195

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ff *p*

f *p*

200 *Recitative No1*

S.

A.

T.

B.

Acc. { *fff mf* *fff* *fff mf*

Vln. I *fp* *srco* *pizzicato* *sf* *pizzicato* *fp*

Vln. II *fp* *sf*

Vla. *fp*

Vc. *fp* *sf* *fp*

D.B. *fp* *sf* *fp*

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

46

205

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

210

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fff *mf*

fp

fp

fp

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

215

A musical score for orchestra and choir, page 48, measure 215. The score consists of ten staves. From top to bottom: Soprano (S.) in G clef, Alto (A.) in G clef, Tenor (T.) in G clef with a '8' below it, Bass (B.) in F clef, Accordion (Acc.) in bass clef with two staves, Violin I (Vln. I) in G clef, Violin II (Vln. II) in G clef, Cello (Vcl.) in C clef, Double Bass (D.B.) in F clef. The Accordion part features eighth-note patterns. The Violin parts play eighth-note patterns. The Cello and Double Bass provide harmonic support with sustained notes and eighth-note patterns.

219

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score page 219 contains ten staves. The top four staves (Soprano, Alto, Tenor, Bass) are blank. The Accordion staff begins with sixteenth-note patterns in common time, with dynamics **fff**, **mf**, and **ff**. The Violin I staff follows with dynamic markings **fp**, **arco**, **sf**, and **sf**. The Violin II staff has a dynamic marking **fp** followed by **sf**. The Cello staff shows eighth-note patterns. The Double Bass staff consists of sustained notes. The bassoon staff is also present but appears to have no specific markings or notes on this page.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

50

224

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

229

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fff *mf*

fp

fp

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

52

234

S.

A.

T. 8

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of ten staves. The top four staves (Soprano, Alto, Tenor, Bass) are mostly blank. The Accordion staff shows a continuous eighth-note pattern. The Violin I staff starts with a sustained note followed by eighth-note pairs. The Violin II staff shows eighth-note pairs. The Cello staff shows eighth-note pairs. The Double Bass staff shows eighth-note pairs. The Bassoon staff shows a sustained note.

239 *Fin recitative*

Moderato (♩=96)

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(B)

sffz mf

sffz

sffz

tr

sffz p

tr

sffz p

sffz

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

244

S. *mp*
Ger - ni - - - ka - ko ar -

A.

T.

B.

Acc. *mf*

Vln. I *mf*

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

Vla. *(tr)*

Vc.

D.B.

248

S. *bo - - la da*

A.

T. *da*

B.

Acc. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *(tr)*

Vc.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

253

S. *rall.*

A.

T. *8* be - dein - ka - tu - a

B.

Acc. *morendo*

Vln. I *rall.*

Vln. II *mf*

Vla. *(tr)*

Vc. *(tr)*

D.B.

258 - - - **Adagio ($\text{♩} = 70$)**
Recitative No 2

S.

A.

T. ⁸

B.

Acc. *ppp*
Molto libero e rubato

Vln. I

Vln. II

Vla.

Vc.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

265

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ten

p

270 *Fin recitative*

(Allegro exultante ($\text{♪}=160$)

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

279

S.

A.

T. 8

B.

Acc.

Vln. I tremolo *gliss* tremolo

Vln. II *ff* *mf* *ff* *ff mf* *ff*

Vla. *ff* *mf* *ff* *ff mf* *ff*

Vc. tremolo *gliss* tremolo

D.B. *ff mf* *ff*

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Allegro exultante ($\text{♩} = 160$)
 $(\text{♩} = \text{♪})$

285

S.

A.

T.

B.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

E -

293

S. man da za - bal za - - -

A.

T. 8

B.

Acc. *p* *mp*

Vln. I *p* *mp*

Vln. II

Vla.

Vc. *tremolo* *mp*

D.B. *mp*

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

299

S. *p*
zu mun - du - an frui - tu - - a

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

T. 8

B.

Acc. *p*
v. v. v. > v. v. v. >

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

306

S. *mp*
A - do - ra - tzen zai -

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

T. *mp*
8 A - do - ra - tzen zai -

B. *mp*
A - do - ra - tzen zai -

Acc. *mp* 8 *p*

Vln. I *mp* *p* *tr* *tr* *tr* *tr*
always chromatic trill

Vln. II *mp* *p*

Vla. *mp*

Vc. *mp* *p*

D.B. *mp* *p*

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

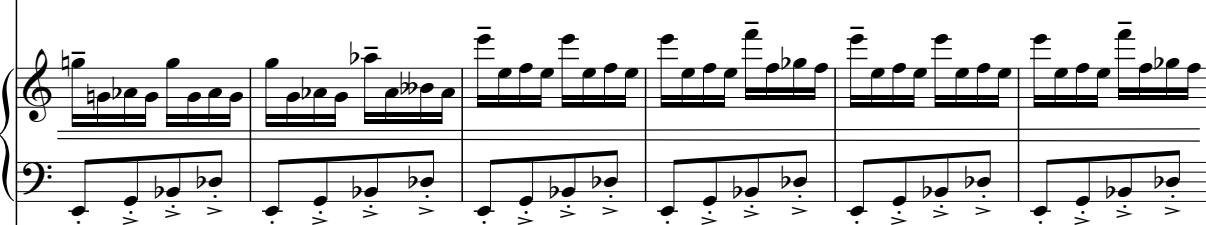
313

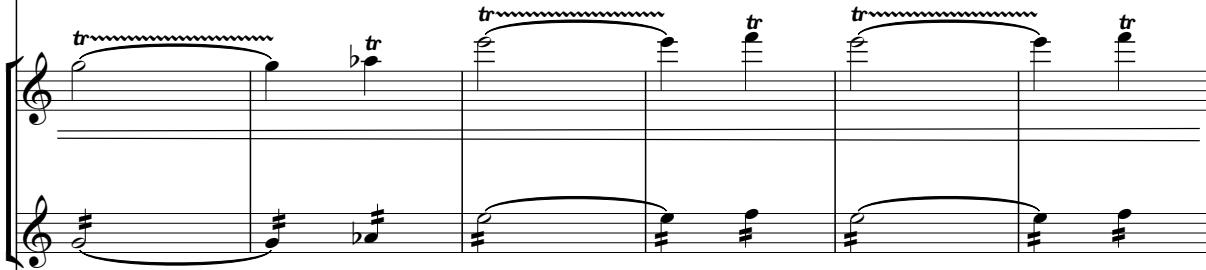
S. *f*
tu - - - gu Ar - bo - - la

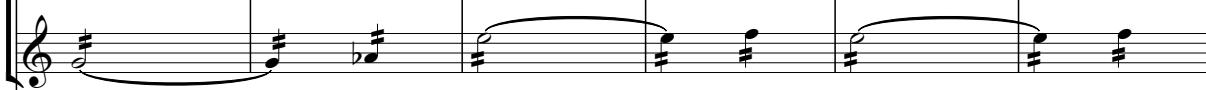
A. *f*
tu - - - gu Ar - bo - - la

T. *f*
8 tu - - - gu Ar - bo - - la

B. *f*
tu - - - gu Ar - bo - - la

Acc.


Vln. I


Vln. II


Vla.


Vc.


D.B.


319

S. (Soprano) G clef, note value quarter note, lyrics "san - - - tu - - - a".

A. (Alto) G clef, note value quarter note, lyrics "san - - - tu - - - a".

T. (Tenor) G clef, note value quarter note, lyrics "san - - - tu - - - a". Measure number 8.

B. (Bass) F clef, note value quarter note, lyrics "san - - - tu - - - a".

Acc. (Accordion) Treble and Bass staves, dynamic f, sixteenth-note patterns.

Vln. I (Violin I) G clef, dynamic f, trill markings.

Vln. II (Violin II) G clef, dynamic f.

Vla. (Cello) Bass clef, rests.

Vc. (Double Bass) Bass clef, dynamic f, sixteenth-note patterns.

D.B. (Double Bass) Bass clef, dynamic f, sixteenth-note patterns.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

325

S. *ff*
A-do - ra - tzen zai - tu - gu Ar

A. *ff*
A-do - ra - tzen zai - tu - gu Ar

T. *ff*
8 solo
A-do - ra - tzen zai - tu - gu Ar-bo - la

B. *ff*
A-do - ra - tzen zai - tu - gu Ar

Acc. *ff*

Vln. I *tr* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

337

S. tu - - - a

A. tu - - - a

T. *tutti*
8 san - - - tu - - - a

B. tu - - - a

Acc. *ff p*

Vln. I *ff p*

Vln. II *ff p*

Vla.

Vc. *ff p*

D.B. *ff p*

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

70

347

S.

A.

T. 8

B.

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

URRETXUTIK MUNDURA

(Iparragirri Omenaldia)

Accordion

akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa

(1976-)

Misterioso ($\text{♩}=\text{c.104}$)

8

ppp rubato vibrato en accel

non vibr. vibrato en accel

ricochet

non rubato

B \odot

8

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

10

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

11

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Accordion

12

3 3 3 3 3 3

3 3 3 3 3 3

13

3 3 3 3 3 3

3 3 3 3 3 3

14

3 3 3 3 3 3

3 3 3 3 3 3

15

=85

5

pppp < pp ————— pppp ————— pp

vibrato.....

vibrato.....

26

pppp

pp

vibrato.....

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

3

31 Allegro misterioso ($\text{♩}=135$)

7 8

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

Accordion

61

Musical score for Accordion, page 4, measures 61-62. Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has quarter notes with fermatas.

63

Musical score for Accordion, page 4, measures 63-64. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has quarter notes with fermatas.

66

Musical score for Accordion, page 4, measures 66-67. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has quarter notes with fermatas.

69

Musical score for Accordion, page 4, measures 69-70. Treble and bass staves. Treble staff has sixteenth-note patterns with slurs and dynamic markings (sf). Bass staff has quarter notes with fermatas. The bass line ends with a melodic line labeled "simile".

71

Musical score for Accordion, page 4, measures 71-72. Treble and bass staves. Treble staff has sixteenth-note patterns with slurs. Bass staff has quarter notes with fermatas.

77

Musical score for Accordion, page 4, measures 77-78. Treble and bass staves. Treble staff has sixteenth-note patterns with slurs. Bass staff has quarter notes with fermatas.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

5

82

84 8 ZORTZIKO Nere herriko gazteei

Bb F⁷(add9) Bbmaj⁷ Bb⁶ Cm⁷ M F⁷ Bb F⁷(add9) Bbmaj⁷ F/A Gm⁷ Gm⁷/F

M m m m 7 M m m M m

90

C/E C⁷(add9) F⁷ G^bmaj⁷ Eb/Ab D^bmaj⁷ D⁶ Eb^m Eb^m/D^b Eb^m/C

M m 7 m m m m m

95

Fm/Bb F⁷ F⁷/A B^b/D E^bm Gm/D Cm⁷ F⁷

m 7 M m m m 7 M

101

2 f 3 3

108

p

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

6

Accordion

113

114

115

116

117

118

119

120

121

122

123

124

124

125

126

127

127

128

129

130

130

131

132

133

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

7

133

137

sf *Bellow Shake*

sf

sf

simile

142

148

153

sffz p

Normal Bellow

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

Accordion

akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa
(1976-)

Allegro molto (♩.=145)

Musical score for Accordion, page 1. The score consists of two staves. The top staff is in treble clef, 6/8 time, and the bottom staff is in bass clef, 6/8 time. The tempo is Allegro molto (♩.=145). The music features a repetitive pattern of eighth-note chords. Measure 1 ends with a fermata over the bass staff. Measure 2 begins with a dynamic *p* and a instruction *leggiero sempre*. Measure 3 ends with a double bar line and a repeat sign.



(1976-)



Musical score page 2. The top staff starts with a measure of 3/4 followed by a 6/8 measure. The bottom staff starts with a measure of 3/4 followed by a 6/8 measure. This pattern repeats three times. Measure 10 ends with a double bar line and a repeat sign.

10

Musical score page 3. The top staff starts with a measure of 3/4 followed by a 9/8 measure. The bottom staff starts with a measure of 3/4 followed by a 6/8 measure. This pattern repeats three times. Measure 16 ends with a double bar line and a repeat sign.

16

Musical score page 4. The top staff starts with a measure of 6/8 followed by a 3/4 measure. The bottom staff starts with a measure of 6/8 followed by a 3/4 measure. This pattern repeats three times. Measure 25 ends with a double bar line and a repeat sign.

25

Musical score page 5. The top staff starts with a measure of 9/8 followed by a 4/4 measure. The bottom staff starts with a measure of 9/8 followed by a 6/8 measure. This pattern repeats three times. Measure 29 ends with a dynamic *tr* and a measure of 6/8.

29

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

2
Accordion

37

b

mf
Dm⁹

44

simile

/D C[#] C Dm⁹ /A C⁹ M Dm⁹ Dm⁹

mf
Dm⁹

50

/A Dm⁹ /D C[#] C Dm⁹ /A C⁹

f
Dm⁹ Gm⁹ m Dm⁹ Gm⁹ A^{7(b9)} Gm⁹

56

ff
Gm⁹ Dm⁹ Gm⁹

62

A^{7(b9)} Dm⁹ Gm⁹

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

3

68

A^{7(b9)} Gm⁹ Dm⁹ A^{7(b9)} Dm^{7(add9)} A⁷ F Gm⁷

74

Fmaj⁷ Gm^{7(add9)} C⁷ Fmaj⁷ C^{7(add9)} B_bmaj⁷

79

G⁷ G7(B) C⁷ A⁷ D^{7(b9)} Gm^{7(add9)} B_b⁶ B_b(C) C⁷

84

Dm⁹ C⁹ Dm⁹ C⁹

p subito molto leggiero

90

Dm⁹ C⁹ Dm⁹ C⁹

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

4
95

100

105 (tr)~~~~~

110

114

119

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

5

124

129

134

139

145

149

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

6
155

This section starts with a treble clef, a key signature of one flat, and a tempo of 155 BPM. The music consists of two staves. The top staff has a single note followed by a sixteenth-note pattern. The bottom staff has eighth-note patterns. Measures 156-161 show a continuation of this pattern.

162

The tempo changes to 6/8 time. The top staff has a single note followed by a sixteenth-note pattern. The bottom staff has eighth-note patterns. Measures 163-167 show a continuation of this pattern.

168

The tempo changes to 6/8 time. The top staff has a dynamic marking 'p' and the instruction 'leggiero sempre'. The bottom staff has eighth-note patterns. Measures 169-173 show a continuation of this pattern.

174

The tempo changes to 6/8 time. The top staff has a dynamic marking 'mp'. The bottom staff has eighth-note patterns. Measures 175-179 show a continuation of this pattern.

183

The tempo changes to 3/4 time. The top staff has a dynamic marking 'f'. The bottom staff has eighth-note patterns. Measures 184-186 show a continuation of this pattern.

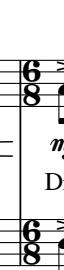
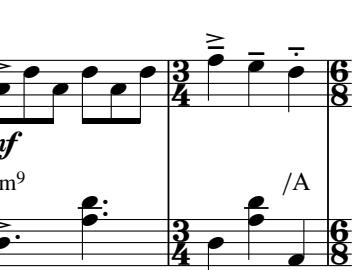
187

The tempo changes to 3/4 time. The top staff has a dynamic marking 'tr'. The bottom staff has eighth-note patterns. Measures 188-192 show a continuation of this pattern.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

7

198 (tr)  *tr*  *mf* Dm⁹ /A 

205  Dm⁹ /D C♯ C Dm⁹ /A C⁹ Dm⁹

211  *mf* Dm⁹ /A Dm⁹ /D C♯ C Dm⁹ /A

217  C⁹ Dm⁹ Gm⁹ Dm⁹ Gm⁹ A7(♭9)

223  Gm⁹ A7(♭9) Dm⁹ ff Gm⁹ Dm⁹

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

8

229

234

239

244

248

256

The musical score consists of six staves of music for Accordion, spanning pages 8 through 12. The score includes measures 229 through 256. Measure 229 starts in 6/8 time with chords Gm⁹, A⁷(b⁹), Gm⁹, Dm⁹, and A⁷(b⁹). Measure 234 begins in 3/4 time with chords Dm⁹, F, B♭/F, Fmaj⁷, Dm⁷, Gm⁷, C⁷, and Fmaj⁷. Measure 239 continues in 3/4 time with chords Dm⁷, A°, F♯⁰ d, D⁷, G⁷, G⁷/B, C⁷, C⁷/E, C, and B♭/C. Measure 244 begins in 2/4 time with chords C⁹/E♭, C⁷, C/E, B♭/C, F, Gm/F, Dm/F, D⁷, and F♯⁰. Measure 248 begins in 3/4 time with chords Gm⁷, Gm/B♭, B♭/C, C⁷/E, Dm⁹, and then transitions to 2/4 time with chords Gm⁷, Gm/B♭, B♭/C, C⁷/E, Dm⁹, and ends in 3/4 time with chords Gm⁷, Gm/B♭, B♭/C, C⁷/E, Dm⁹, and Gm⁷. Measure 256 concludes the piece with a series of eighth-note chords in various time signatures: 8/8, 6/8, 2/4, 8/8, 6/8, 2/4, 9/8, 3/4, and 9/8.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

9

264

272

276

280

285

290

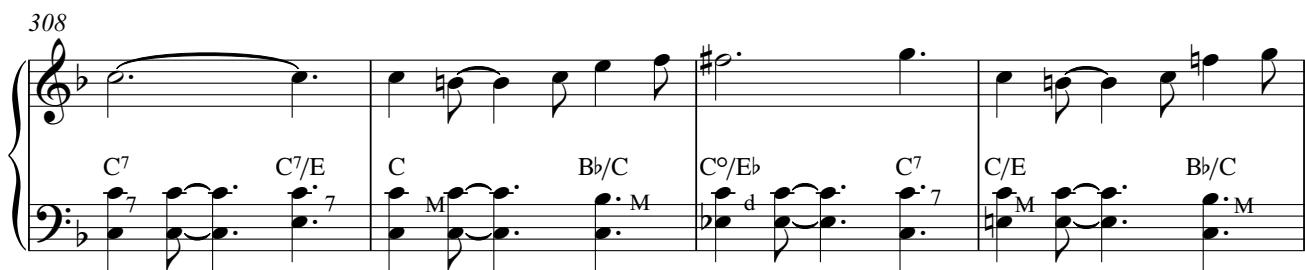
URRETXUTIK MUNDURA: II- EUROPAN BARRENA

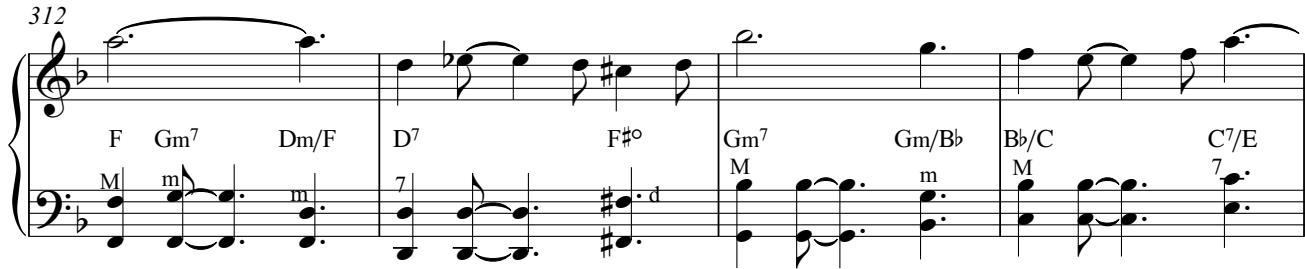
Accordion

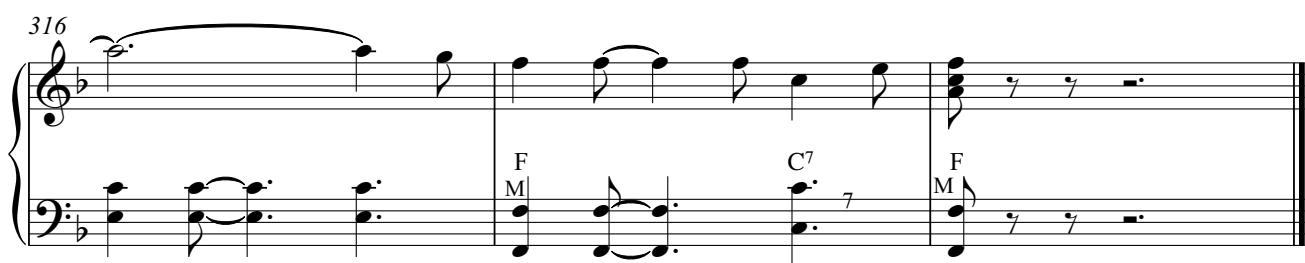
10
295 (tr) 

300 

304 

308 

312 

316 

URRETXUTIK MUNDURA

Accordion

(*Iparragirreri Omenaldia*)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa
(1976-)

The musical score consists of five staves of music for Accordion, arranged in two systems. The first system starts with a treble clef, a key signature of four flats, and a tempo of Andante ($\text{♩} = 85$). It includes dynamic markings *p* and *vibrato.....*, a tempo change to *locو* (Locro), and a key signature change to $\text{B} \ominus$. The second system begins at measure 7 with a treble clef, a key signature of one flat, and a tempo of $\text{♩} = 120$. It features a time signature change to $\frac{3}{4}$ and a dynamic marking *p*. Measures 12 and 18 continue the pattern with a treble clef, four flats, and a tempo of $\text{♩} = 85$. Measure 23 concludes the piece with a treble clef, one flat, and a tempo of $\text{♩} = 120$.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

2

Accordion

28

2

2

p

bend

35

B

39

41

8

Moderato ($\text{♩}=108$)

44

p

48

mp

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Accordion

3

52

56

60

64

68

71

B 8

G^{7(b9)}

A_bmaj⁷

Fm/D

G_b7^{b9}

Cm

A_bmaj⁷

Fm/D

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

4

Accordion

74

tr

tr

75

G^{7(b9)}

7

76

mf

m

m

m

3

81

m

m

m

85

sempre simile

88

This musical score for Accordion consists of six staves of music. The first two staves are in bass clef, while the remaining four are in treble clef. The key signature changes frequently, indicated by various sharps and flats. Measure 74 features grace notes and slurs. Measure 75 begins with a G7(b9) chord. Measures 76 through 81 show a transition with eighth-note patterns and sustained notes. Measures 82 and 83 continue the eighth-note patterns. Measure 84 is a bassoon solo. Measures 85 and 86 return to the eighth-note patterns with a dynamic instruction 'sempre simile'. Measure 87 is another bassoon solo. Measure 88 concludes the section with eighth-note patterns.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Accordion

5

91

95

Cm M F°/C

99

Cm/B♭ Cm/A D°/A♭ G⁷

100

G⁷/B Fm Fm/E♭ Fm/D G⁷ G⁷/B Cm

105

Fm/D A♭maj⁷ G⁷

108

ff

112

ff

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

6

Accordion

116

120

124

128

131

133 rit.

Accordion

URRETXUTIK MUNDURA

(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

IV - HEDONISTA GALANTA

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

Gorka Hermosa
(1976-)

Speedico & Energico $\text{♩} = 120$

loco

10

16

23

29

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Accordion

34

41

47

52

58

65

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Accordion

3

72

Gmaj9 Cmaj9 Cmaj9 Gmaj9 Cmaj9 Gmaj9 Cmaj9 Cmaj9

8

79 16 16 pp

100

106

111 f m. m. d. m. d. m. 7. m. 7.

116 7. d. m. d. 7. 7. 7. m. 7.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

4

Accordion

121

126

131

136

142

146

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Accordion

5

151

156

160

166

171

177

Cm

C⁷

C⁷

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

6

Accordion

181

187

193

201

207

213

pp

sffz

Accordion

URRETXUTIK MUNDURA

(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

V-AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa
(1976-)

Allegro Doliente ($\text{♩}=\text{c.138}$)

B

4

7

11

15

sf sf sf

sf sf sf

p m

sf sf sf

simile

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Accordion

19

22

Dm Em^(b5)/D
Am

26

Dm Em^{7(b5)} Bb/F Bb A Dm/F Dm Em^{7(b5)} Dm/F Em^{7(b5)} A⁷
Am Dm Am M Am m d Am m 7

32

Dm A⁷ G Dm/A Dm C Bb A⁷ Dm C/E
Am 7 d m M d 7. Am M

38

Dm/F Eb/G A⁷ Bb A⁷ A⁷
d b 7 M m 7 7 7

42

ff m m 7 fp

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

3

49

53

58

61

64

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

4

Accordion

72

Dm Em^{7(b5)} Dm Em^{7(b5)} B_b/F B_b A Dm/F Dm Em^{7(b5)} Dm/F Em^{7(b5)} A⁷

79

Dm A⁷ G° Dm/A Dm C Bb° A⁷ Dm C/E

85

Dm/F Eb/C A⁷ B_b A⁷ A⁷

89

ff m 7 *fp*

96

ff m m

100

7 *fp*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

5

105 Adagio ($\text{♩} = 70$)

111

116

119

123 Allegro doliente ($\text{♩} = \text{c.} 138$)

126

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

6

Accordion

129

133

137

8

140

143

146

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

7

149

152

155

161

166

169

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

Accordion

akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

VI-ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

Musical score for Accordion, Adagio tempo (♩=72). The score consists of two staves. The top staff is in treble clef and 3/4 time, with a dynamic of *ppp*. The bottom staff is in bass clef and 3/4 time. Measure 1 starts with a single note followed by a rest. Measure 2 begins with a eighth-note pair. Measures 3-4 show a melodic line with eighth-note pairs and a sixteenth-note run. Measures 5-6 continue the melodic line. Measure 7 ends with a fermata over the first note of the next measure. Measure 8 begins with a eighth-note pair. Measures 9-10 show a melodic line with eighth-note pairs and a sixteenth-note run. Measures 11-12 continue the melodic line. Measure 13 ends with a fermata over the first note of the next measure.

Musical score for Accordion, Andante tempo (♩=90). The score consists of two staves. The top staff is in treble clef and 3/4 time, with a dynamic of *mf*. The bottom staff is in bass clef and 3/4 time. Measure 1 starts with a eighth-note pair. Measures 2-3 show a melodic line with eighth-note pairs and a sixteenth-note run. Measures 4-5 continue the melodic line. Measure 6 ends with a fermata over the first note of the next measure. Measure 7 begins with a eighth-note pair. Measures 8-9 show a melodic line with eighth-note pairs and a sixteenth-note run. Measures 10-11 continue the melodic line. Measure 12 ends with a fermata over the first note of the next measure.

Musical score for Accordion, Misterioso tempo (♩=c.100). The score consists of two staves. The top staff is in treble clef and 3/4 time, with a dynamic of *p*. The bottom staff is in bass clef and 3/4 time. Measure 1 starts with a eighth-note pair. Measures 2-3 show a melodic line with eighth-note pairs and a sixteenth-note run. Measures 4-5 continue the melodic line. Measure 6 ends with a fermata over the first note of the next measure. Measure 7 begins with a eighth-note pair. Measures 8-9 show a melodic line with eighth-note pairs and a sixteenth-note run. Measures 10-11 continue the melodic line. Measure 12 ends with a fermata over the first note of the next measure.

Musical score for Accordion, Misterioso tempo (♩=c.100). The score consists of two staves. The top staff is in treble clef and 3/4 time, with a dynamic of *p*. The bottom staff is in bass clef and 3/4 time. Measure 1 starts with a eighth-note pair. Measures 2-3 show a melodic line with eighth-note pairs and a sixteenth-note run. Measures 4-5 continue the melodic line. Measure 6 ends with a fermata over the first note of the next measure. Measure 7 begins with a eighth-note pair. Measures 8-9 show a melodic line with eighth-note pairs and a sixteenth-note run. Measures 10-11 continue the melodic line. Measure 12 ends with a fermata over the first note of the next measure.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Accordion

2

15

18

20

22

24

26

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Accordion

3

28 Adagio ($\text{♩} = 72$) Grave ($\text{♩} = 90$) Accordion

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Accordion

4

55

59

63

65 *accel.*

66

73 Allegro exultante ($\text{♩}=160$)

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Accordion

5

The musical score consists of six staves of music for Accordion, arranged in two systems. The first system contains measures 77 through 83. The second system begins at measure 86 and continues to measure 94. The music is written in common time. Measure 77 starts with a dynamic *fp* and a treble clef. Measures 80 and 83 feature dynamics *sff* and *sfz* respectively. Measure 86 begins with a dynamic *p*. Measures 90 and 94 conclude with a dynamic *fp*. The score uses a variety of chords and rests, with some measures containing only rests. Measure 90 includes a bass clef and a bass staff.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Accordion

6

97

101

105

108

114

119

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Accordion

7

125

Accordion

130 8

135

140 f

145 ff mp

150 ff mp

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

8

156 Accordion

2

164

2

mf

170

ff

6

176

6

mp

rall.

A tempo

4

ff p

188

4

195

ff p

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Accordion

9

199

202

206

210

214

218

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Accordion

10

222

226

230

234

238

Moderato ($\text{♩} = 96$)

B

The score continues with four more staves of music. Measures 234 and 238 show a transition to a new section with a bass staff appearing. Measure 238 ends with a bass note. The final measure, labeled 'Moderato ($\text{♩} = 96$)', features a treble clef and a key signature of one sharp. It includes dynamic markings 'sffz' and 'mf', and a measure repeat sign with a circled '3' above it. A box labeled 'B' is located at the bottom left of the page.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Accordion

11

247

251

255

rall.

Adagio (♩=70)

259

265

ten

269

p

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

12 8
271 Allegro exultante ($\text{♩}=160$)

Accordion

Musical score for Accordion, page 12, measures 271-274. The score consists of two staves. The top staff is in 2/4 time, major key, with dynamics f and >3 . The bottom staff is in 2/4 time, major key, with dynamics f and >3 .

Musical score for Accordion, page 12, measures 275-278. The score consists of two staves. The top staff is in 2/4 time, major key, with dynamics f and ff . The bottom staff is in 2/4 time, major key, with dynamics f and ff .

Musical score for Accordion, page 12, measures 279-282. The score consists of two staves. The top staff is in 2/4 time, major key, with dynamics mf , ff , mf , and ff . The bottom staff is in 2/4 time, major key, with dynamics f and ff .

Musical score for Accordion, page 12, measures 283-286. The score consists of two staves. The top staff is in 2/4 time, major key, with dynamics ff , mf , ff , and p . The bottom staff is in 2/4 time, major key, with dynamics f and ff .

287 Allegro exultante ($\text{♩}=160$)

Musical score for Accordion, page 13, measures 287-290. The score consists of two staves. The top staff is in 2/4 time, major key, with dynamics mf and p . The bottom staff is in 2/4 time, major key, with dynamics f and ff .

Musical score for Accordion, page 13, measures 291-294. The score consists of two staves. The top staff is in 2/4 time, major key, with dynamics p and f . The bottom staff is in 2/4 time, major key, with dynamics f and ff .

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Accordion

13

298

303

307

8

312

316

f

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

14

Accordion

320

324

327

2

337

4

ffp

347

350

v

sffz

Coro

URRETXUTIK MUNDURA

*(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)*

I- EGUNSENTIA URRETXUN

Ekía & Nere herriko gazteei

Gorka Hermosa
(1976-)

Misterioso ($\text{♩}=\text{c.}104$)

Soprano

Contralto

Tenor

Bass

Solo

Vi - lla - rre - al de U - rre - txu ne-re he - rri mai - te - a

4

8

8

8

se-me bat he-men de-zu a-mo-dioz be - te - a

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

15 $\text{♩}=85$

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

se - me bat he - men

24

naiz se-me

a - mo - dioz be - te-a se - me

naiz se-me

ne - re he - rri mai - te se - me

31 Allegro misterioso ($\text{♩}=135$)

se - me bat he-men de - zu

se - me bat he-men de - zu

ne - re he - rri mai - te

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

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Coro

3

45

Solo
mp

e - gu - nen ba - te-an

Solo
mp

bai - ne - re a-dis - ki-de

i - ku - si ar - te_

51

Tutti
mf

zu - re - - tzat nahi - det bi -

Nahi ba - ina no lai - ku - - si

54

Tutti
mf

U - re - txu ne - re

Tutti
mf

U - re - txu ne - re

Tutti
sf p

Es - pe - ran-tza tan bi

Tutti
mf

zu - re - - tzat nahi - det bi - - zi

10

10

10

10

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

Coro

66

Solo *mf*

Vi-lla - rre-al de U-rre - txu **3**

Solo *mp*

Vi-lla - rre-al de U-rre - txu Ne-re he-rri mai-te_ **3**

Tutti *f*

e - gu - nen ba-te-an **3**

Solo

Ne-re he-rri mai-te_ **3**

73

Tutti *f*

e - gu - nen ba - te-an

zuzu-re - tzat nahi-det bi - - zi

f

e - gu - nen ba - te-an Tutti *mf*

Se - me_ bat he men de - - zu

77

mf

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

ne - re he-rri mai-te a - mo - dioz be - te U - rre - txu Se - me_ bat he-men de - - zu

f

Vi - lla - rre - al de U rre-

mf

a - mo - dioz be - te U - rre - txu Se - me_ bat he-men de - - zu

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Coro

5

81

ff

ff

84 ZORTZIKO Nere herriko gazteei

89

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

6

Coro

94

hau da lan tris - te - a zu - re - tzat nahi - det bi - zi
hau da lan tris - te - a zu - re - tzat nahi - det bi - zi
hau da lan tris - te - a zu - re - tzat nahi - det bi - zi
hau da lan tris - te - a zu - re - tzat nahi - det bi - zi

98

11

U - rre - txu ne - - re - a

11 Solo *mp*

U - rre - txu ne - - re - a la la_ la ra la ra

11

U - rre - txu ne - - re - a

11

U - rre - txu ne - - re - a

115

Solo *mp*

la la_ la ra la ra____ la la_ la ra la la_

Solo *mf*

la ra la ra la la_ la ra la ra la

Solo *mp*

la ra la ra la la_ la ra la ra la

Solo *mf*

la la_ la ra la ra____ la la_ la ra la

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Coro

7

120

Tutti *mf* se-me bat he-men de

Tutti *mf*

Ne-re he-rri mai-te-a vi-lla - rre al-de U-rre txu

134

f

- zu a La ra la la la ra la la

f

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

Tutti *f*

a La ra la la ra la la ra la la

Tutti *f*

La ra la ra la ra la ra la la

140

f

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

f

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

f

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

f

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

f

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

f

la la ra La ra la ra la ra la ra la la ra la la

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

8

Coro

144

Ne - re he - rri mai - te A - mo - dioz be - te - a U - rre - txu ne - re - a
 Ne - re he - rri mai - te A - mo - dioz be - te - a U - rre - txu ne - re - a Vi - lla - rre - al de U - rre -
 Ne - re he - rri mai - te A - mo - dioz be - te - a U - rre - txu ne - re - a Vi - lla - rre - al de U - rre -
 la la ra A - mo - dioz be - te - a U - rre - txu ne - re - a Vi - lla - rre - al de U - rre -

148

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

151

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

Coro

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

Allegro molto (♩.=145)

Musical score for four voices: Soprano, Contralto, Tenor, and Bass. The score consists of four staves. The first three staves (Soprano, Contralto, Tenor) begin with a treble clef, while the Bass staff begins with a bass clef. The key signature is one flat. The time signature is 6/8 throughout. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes, primarily consisting of quarter note rests followed by eighth and sixteenth note pairs. The vocal parts are separated by vertical bar lines.

Continuation of the musical score, starting at measure 9. The vocal parts (Soprano, Contralto, Tenor, Bass) continue their rhythmic pattern of eighth and sixteenth notes, primarily consisting of quarter note rests followed by eighth and sixteenth note pairs. The vocal parts are separated by vertical bar lines.

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

2

Coro

17

Solo

Gaz-te gaz-te-ta - ti - kan he - rri - tik kan-po - ra

25

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

32

Tutti *fp*

a_____, Tutti oh_____, fp_____, a_____, Tutti oh_____, oh_____, fp_____, a_____, Tutti oh_____, fp_____, a_____, Tutti oh_____

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

Coro

3

42

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

51

kan-po-ra Gaz-te-ta - tik Es-tran-je - ri
kan-po-ra Gaz-te-ta - tik Es-tran-je - ri
kan-po-ra Gaz-te-ta - tik Es-tran-je - ri
kan-po-ra Gaz-te-ta - tik Es-tran-je - ri

61

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

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

4

Coro

70

A - di - o Gaz-te__ gaz-te - ta - ti - kan he - rri - tik kan-po - ra

A - di - o Gaz-te__ gaz-te - ta - ti - kan he - rri - tik kan-po - ra

A - di - o Gaz-te__ gaz-te - ta - ti - kan he - rri - tik kan-po - ra

A - di - o 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 - a E - rri - al-de guz - ti - e-tan

Es-tran - je-ri al - de - an pa-sa det den-bo - ra - a E - rri - al-de guz - ti - e-tan

Es-tran - je-ri al - de - an pa-sa det den-bo - ra - a E - rri - al-de guz - ti - e-tan

Es-tran - je-ri al - de - an pa-sa det den-bo - ra - a E - rri - al-de guz - ti - e-tan

83

to - ki o - nak ba-di - ra

to - ki o - nak ba-di - ra

to - ki o - nak ba-di - ra

to - ki o - nak ba-di - ra

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

Coro

5

93

104

112

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

6

Coro

121

Solo

la la la la ra la ra la

Solo

la ra la

Solo

la ra la

Tutti

130

Tutti

Lur mai tea he-men uz - te - a da ne - gar ga-rri - a He-men gel-di-tzen di - ra

Tutti

Lur mai tea he-men uz - te - a da ne - gar ga-rri - a He-men gel-di-tzen di - ra

Tutti

Lur mai tea he-men uz - te - a da ne - gar ga-rri - a He-men gel-di-tzen di - ra

Tutti

Lur mai tea he-men uz - te - a da ne - gar ga-rri - a He-men gel-di-tzen di - ra

136

A - ma e - ta he - rri - a U - rez no - a i - kus - te - ra bai mun - du be - rri - a

A - ma e - ta he - rri - a U - rez no - a i - kus - te - ra bai mun - du be - rri - a

A - ma e - ta he - rri - a U - rez no - a i - kus - te - ra bai mun - du be - rri - a

A - ma e - ta he - rri - a U - rez no - a i - kus - te - ra bai mun - du be - rri - a

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Coro

7

142

10 Solo *mf*

Ki - ta - rra zahar - txo bat dut

10 **7**

10 **7**

10 **7**

10 **7**

163 Solo *mf*

E - gun ba-te an po - bre bes - te - an jau - na _____

6 8 3
8 6 3
8 6 3

169

Soprano: - | 6 | 8 | - | 3 | 4 | - | 6 | 8 | - | 3 | 4 | - | 6 | 8 | - | 3 | 4 | - | 9 | 8 |

Alto: - | 6 | 8 | - | 3 | 4 | - | 6 | 8 | - | 3 | 4 | - | 6 | 8 | - | 3 | 4 | - | 9 | 8 |

Tenor: - | 6 | 8 | - | 3 | 4 | - | 6 | 8 | - | 3 | 4 | - | 6 | 8 | - | 3 | 4 | - | 9 | 8 |

Bass: - | 6 | 8 | - | 3 | 4 | - | 6 | 8 | - | 3 | 4 | - | 6 | 8 | - | 3 | 4 | - | 9 | 8 |

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

8

Coro

176

183

191

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

Coro

9

199 Tutti *fp*

o_____ Ki-ta-rra zahar-txo bat la-gu-na

209 *mf*

dut E-gun bat po-bre naiz bes-te bat

218 *f*

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

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

10

Coro

228 *f*

Eus-kal-dun dan ar-tis-ta Ki - ta - rra zahar-txo

Eus-kal-dun dan ar-tis-ta Ki - ta - rra zahar-txo

Eus-kal-dun dan ar-tis-ta Ki - ta - rra zahar-txo

Eus-kal-dun dan ar-tis-ta Ki - ta - rra zahar-txo

Eus-kal-dun dan ar-tis-ta Ki - ta - rra zahar-txo

236

bat det ni-re - tzt la-gu - na Ho - rre - la i - bil - tzen da ar - tis - ta eus - kal - du

bat det ni-re - tzt la-gu - na Ho - rre - la i - bil - tzen da ar - tis - ta eus - kal - du

bat det ni-re - tzt la-gu - na Ho - rre - la i - bil - tzen da ar - tis - ta eus - kal - du

bat det ni-re - tzt la-gu - na Ho - rre - la i - bil - tzen da ar - tis - ta eus - kal - du

242

na E - gun_ ba-te-an po - bre bes-te_ e-tan jau - na Kan-ta - tzen pa-sa

na E - gun_ ba-te-an po - bre bes-te_ e-tan jau - na Kan-ta - tzen pa-sa

na E - gun_ ba-te-an po - bre bes-te_ e-tan jau - na Kan-ta - tzen pa-sa

na E - gun_ ba-te-an po - bre bes-te_ e-tan jau - na Kan-ta - tzen pa-sa

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Coro

248

tzen det nik be - ti e-gu - na

tzen det nik be - ti e-gu - na

tzen det nik be - ti e-gu - na

tzen det nik be - ti e-gu - na

257

Musical score for four staves (Treble, Alto, Bass, and a fourth staff) in common time (indicated by '2' over each measure). The key signature is one flat. Each measure consists of two groups of eighth notes separated by a vertical bar line. The first group contains a grace note (the previous note's ending) and a main note. The second group contains a grace note and a main note. The pattern repeats for all four staves.

268

2 2 2 2

2 2 2 2

2 2 2 2

2 2 2 2

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

12

Coro

280

290

298 pregunta recitada con extrañeza

URRETXUTIK MUNDURA: II- EUROPLAN BARRENA

Coro

13

304

na Ho-rre- la i - bil-tzen da ar-tis ta eus-kal-du - na I - kus - ten ba-det
 na Ho-rre- la i - bil-tzen da ar-tis ta eus-kal-du - na I - kus - ten ba-det
 na Ho-rre- la i - bil-tzen da ar-tis ta eus-kal-du - na I - kus - ten ba-det
 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 -
 e - re Nik mun - du guz - ti - a Be - ti mai-ta - tu -
 e - re Nik mun - du guz - ti - a Be - ti mai-ta - tu -
 e - re Nik mun - du guz - ti - a Be - ti mai-ta - tu -

314

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

URRETXUTIK MUNDURA

Coro

(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa
(1976-)

Andante ($\text{♩} = 85$)

Soprano

Contralto

Tenor

Bass

8

Solo p

Ne - gar e - gin-go

16

lu - ke____ ne - re a - mak ba-le - ki____ Ne - gar e-gin-go

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Coro

22 Coro

The musical score consists of four staves. The top three staves are vocal parts in G clef, B-flat key signature, and common time. The bottom staff is the basso continuo in F clef, B-flat key signature, and common time. The vocal parts have fermatas at the end of each line. The basso continuo part has a continuous line of eighth-note patterns.

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

Moderato ($\text{♩}=108$)

Solo

Zi -

60

To - lo - san be-har

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

Solo

To - lo - san be-har

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Coro

3

65

Tutti

Gil - tza - pe an sar - tu
Tutti

Gil - tza - pe an sar - tu
Tutti

Gil - tza - pe an sar - tu
Tutti

Gil - tza - pe an sar - tu

69

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

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

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

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

73

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

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

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

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

V.S.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Coro

4
76

3

or - du - an har - tu nu - en

3

3

3

84

San - tan - der al - de - ra

San - tan - der al - de - ra

San - tan - der al - de - ra

San - tan - der al - de - ra

San - tan - der al - de - ra

San - tan - der al - de - ra

San - tan - der al - de - ra

91

Solo

As - pal - din ez - da gu - re e - txe - an

o - gi - rik i - ku - si

zen bat

Solo

zen bat

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Coro

5

96

Solo

o - rain - dik ba - rau - ri

al - diz e-guer di - an o - rain - dik ba - rau - ri

al - diz e-guer di - an o - rain - dik ba - rau - ri

100

Tutti

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

Tutti

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

Tutti

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

Tutti

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

104

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

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

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

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

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

V.S.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Coro

6
108

Coro

3

a

3

a or - du - an har - tu - nu - u - en

3

a

3

a

116

Musical score for "San-tan-der al-de-ra" featuring four staves:

- Top staff: Treble clef, key signature of one sharp (F#). Notes: rest, eighth note, eighth note tied to sixteenth note, eighth note, eighth note, eighth note tied to sixteenth note, eighth note.
- Second staff: Treble clef, key signature of one sharp (F#). Notes: rest, eighth note, eighth note tied to sixteenth note, eighth note, eighth note, eighth note tied to sixteenth note, eighth note.
- Third staff: Treble clef, key signature of one sharp (F#). Notes: rest, eighth note, eighth note tied to sixteenth note, eighth note, eighth note, eighth note tied to sixteenth note, eighth note.
- Bottom staff: Bass clef, key signature of one sharp (F#). Notes: rest, rest, rest, rest, rest, eighth note, eighth note tied to sixteenth note, eighth note, eighth note, eighth note tied to sixteenth note, eighth note.

Lyrics: San - tan - der al - de - ra

121

bi - ba bi - ba____ bi - ba bi - ba gal - tzai - le - en al -
 bi - ba bi - ba____ bi - ba bi - ba gal - tzai - le - en al -
 bi - ba bi - ba____ bi - ba bi - ba gal - tzai - le - en al -
 bi - ba bi - ba____ bi - ba bi - ba gal - tzai - le - en al -

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Coro

7

126

der - di - a bi - ba bi - ba bi -
der - di - a bi - ba bi - ba bi -
der - di - a bi - ba bi - ba bi -
der - di - a bi - ba bi - ba bi -

129

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

133 rit.

der - - - - di - - a
der - - - - di - - a
der - - - - di - - a
der - - - - di - - a

Coro

URRETXUTIK MUNDURA

(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

IV - HEDONISTA GALANTA

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

Gorka Hermosa
(1976-)

Speedico & Energico ♩ = 120

Soprano

Contralto

Tenor

Bass

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

4

- 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-

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Coro

2
8

36 2

36 2

36 2

36 2

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

36 2

36 2

49

Tutti f

A - te - ra a - te - ra tra - pu - ak sal - tze - ra

Tutti f

A - te - ra a - te - ra tra - pu - ak sal - tze - ra

solo f

fp

fp

fp

f

tutti

A - te - ra a - te - ra tra - pu - ak sal - tze - ra

Tra - pe - ro

tra - pu - zaha - rrak

A - te - ra a - te - ra tra - pu - ak sal - tze - ra

Tutti f

A - te - ra a - te - ra tra - pu - ak sal - tze - ra

57

nik e - ros - ten di - tut mo - du o - ne - an 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

nik e - ros - ten di - tut mo - du o - ne - an 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

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Coro

3

65

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

72

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

79

32

32

32

32

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

4
111

Coro

tutti

solo *f*

ne-re e-ro-ke - ri - ak

tutti

Bar-ka-tu behar di - tu - zu ne-re e-ro-ke - ri - ak zu-ri be-gi - ra dau-de

solo *f*

Bar-ka-tu behar di - tu - zu ne-re e-ro-ke - ri - ak zu-ri be-gi - ra dau-de

tutti

8

Bar-ka-tu behar di - tu - zu ne-re e-ro-ke - ri - ak zu-ri be-gi - ra dau-de

tutti

ne-re e-ro-ke - ri - ak

117

ne - re bi be - gi - ak zo - ra - tu - ri - kan nau-ka zu - re aur-pe - gi -

ne - re bi be - gi - ak zo - ra - tu - ri - kan nau-ka zu - re aur-pe - gi -

8

ne - re bi be - gi - ak zo - ra - tu - ri - kan nau-ka zu - re aur-pe - gi -

ne - re bi be - gi - ak zo - ra - tu - ri - kan nau-ka zu - re aur-pe - gi -

122

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

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

8

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

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

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Coro

5

129

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

9 12 solo
9 12 Bi-ba Gi-puz-koa
9 12

155

Tutti
er _____
Tutti
Tutti
er _____
er _____

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

159

fp
di a
fp
di a
fp
di a
Tutti fp
di a

13 2 13 2 13 2 13 2

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

6 177

Coro Tutti

f

A - te - ra a - te - ra tra - pu - ak sal - tze - ra

Tutti

f

A - te - ra a - te - ra tra - pu - ak sal - tze - ra

Tutti

Solo

f *fp* *fp* *f*

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

Tutti

f

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

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

8 nik e - ros - ten di-tut mo-du o - ne - an 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

193

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

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

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

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

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Coro

7

201

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

207

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

213

fp
 glu
fp
 glu
fp
 glu
fp
 glu

Coro

URRETXUTIK MUNDURA

*(Iparragirreri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)*

V-AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa
(1976-)

Allegro Doliente (♩=c.138)

Soprano

Contralto

Tenor

Bass

20

20

20

20

Do - lo - rez _____

Ez-kon-ga - ie-tan_ze-r-bait ba

Tutti *f*

26

nin - tzan_ ez-kon-du e - ta e - zer ez_ Ja-san e - zi - na bi-hur-tu nin - tzen_ li-bre - a

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Coro

2
31

nahiz sa - rri

Solo

Ne-re an - dre - ak mai-te nin - du - en nahiz sa - rri

nin - tze-na au - rrez Ne-re an - dre - ak mai-te nin - du - en nahiz sa - rri

35

u - tzi ne - ga - rrez pe - na, go - se ta do - lo

Tutti

u - tzi ne - ga - rrez Ha-ren bi - zi - tza es-ta - li nu en pe - na, go - se ta do - lo

Tutti

u - tzi ne - ga - rrez Ha-ren bi - zi - tza es-ta - li nu en pe - na, go - se ta do - lo

Tutti

Ha ren bi - zi - tza es-ta - li nu en pe - na, go - se ta do - lo

40

fp

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

fp

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

fp

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

fp

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

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Coro

3

47

fp

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

fp

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

fp

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

fp

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

54

fp

kon - du e - ta e - zer ez_____ 4

fp

kon - du e - ta e - zer ez_____ 4

fp

kon - du e - ta e - zer ez_____ 4

fp

kon - du e - ta e - zer ez_____ 4

62

5

mf

Do - - - lo - rez 5

5

5

5

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Coro

4
71

Solo

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

Solo

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

Solo **p**

Be-re u-da-

76

Solo **p**

nik sar-tu nu - en ne-gu - an

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

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

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

81

sen-ti - a - ra - zi ze - ru - an gai ez ba

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

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

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

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Coro

5

86

nin-tzen mun-du-an Ez-kon-ga-ie-tan zer-ba it ba-nin-tzan ez-
nin-tzen mun-du-an Ez-kon-ga-ie-tan zer-ba it ba-nin-tzan ez-
nin-tzen mun-du-an Ez-kon-ga-ie-tan zer-ba it ba-nin-tzan ez-

93

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

100

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

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

V.S.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

6

105 Adagio ($\text{♩} = 70$)

Coro

Allegro doliente ($\text{♩} = \text{c.} 138$)

138

Tutti

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

Do - lo - rez sen - ti - tzen

Tutti

e - gin - da - ko

Tutti

Do - lo - rez da - mu - tzen E - gin - da - ko

146

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

Li - bre i - za - te - ko ja - io - ta nen - go - en ta ja - san e - zi - na bi - hur - tu nin

mi - naz ja - io - ta nen - go - en ta ja - san e - zi - na bi - hur - tu nin

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

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Coro

7

154 *fp*

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

163

Ez - kon - ga - ie - tan zer - ba it ba - nin - tzan ez -
Ez - kon - ga - ie - tan zer - ba it ba - nin - tzan ez -
8 Ez - kon - ga - ie - tan zer - ba it ba - nin - tzan ez -
Ez - kon - ga - ie - tan zer - ba it ba - nin - tzan ez -

168

kon - du e - ta e - zer ez
fp
kon - du e - ta e - zer ez
fp
8 kon - du e - ta e - zer ez
fp
kon - du e - ta e - zer ez

Coro

URRETXUTIK MUNDURA

*(Iparragirreri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)*

VI-ETORRERA ETA ONDAREA

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

Adagio ($\text{♩}=72$)

Solo

mp

fischio

Gorka Hermosa

(1976-)

Soprano

mp Solo

fischio

Andante ($\text{♩}=90$)

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

2

Coro

11 **Misterioso** ($\text{♩}=\text{c.100}$)

28 **Solo** **mp** **Adagio** ($\text{♩}=72$) **fischio**

Grave ($\text{♩}=90$)

A - ra nun di - ran

4

Solo **mp**

4

4

37

Ba - se - rri e - der zu - ri zu - ri - ak i - tu - rri e - ta

Men - di mai - te - ak A - ra nun di - ran ze - la - iak Ba - se - rri e - der zu - ri zu - ri - ak i - tu - rri e - ta

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Coro

3

43

Solo

za-bal za - ba - lik be - gi - ak

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

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

Solo

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

49

Tutti

3

mp

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

3

Tutti

mp

A-ra he-men zu - re

3

55

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

Tutti *mp*

Bes - te ga - be e -

se-me - a muñ e - gi - te - ra Bes - te ga - be e -

mp

Bes - te ga - be e -

se-me - a muñ e - gi - te - ra Bes - te ga - be e -

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

4

Coro

mf

59 to - rri - a Zu - re - ga - ti - kan e - man - go nu - ke po - zik bai

mf

to - rri - a Zu - re - ga - ti - kan e - man - go nu - ke po - zik bai

mf

to - rri - a Zu - re - ga - ti - kan e - man - go nu - ke po - zik bai

Tutti *mf*

Zu - re - ga - ti - kan e - man - go nu - ke po - zik bai

63 *f* *accel.* 8 Allegro exultante ($\text{♩}=160$) 12

ne - re bi - zi - a

f 8 12

ne - re bi - zi - a

f 8 12

ne - re bi - zi - a

f 8 12

85 *f* 3

Ger - ni - ka - ko ar - bo - la 3

3

3

3

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Coro

5

93 *f*

da be - dein - ka - tu - a

da be - dein - ka - tu - a

eus - kal - du - non ar - te - an

eus - kal - du - non ar - te - an

eus - kal - du - non ar - te - an

103

guz - tiz mai - ta - tu

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

6

Coro

108 ***ff*** **4** ***p***

a E - man da za - bal - za zu mun-du

a mun-du

a

ff **4**

p

123

- an frui - tu - a A - do - ra - tzen zai -

- an frui - tu - a A - do - ra - tzen zai -

2

2

134

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

tu - - gu

8

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Coro

7

144 *f* *ff*

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

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

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

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

155 *rall.* *4*

- tu - a *ff p* *ff* 26 *4*

- tu - a *ff p* *ff* 26 *4*

- tu - a *ff p* *ff* 26 *4*

- tu - a *ff p* *ff* 26 *4*

192 A tempo 8 Recitative No 1 40 Fin recitative 2

8 40 2

8 40 2

8 40 2

8 40 2

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

8

Coro

242 **Moderato** ($\text{♩}=96$)

Ger - ni - ka - ko ar - bo - la da be - dein - ka - tu -

da be - dein - ka - tu -

255 **Adagio** ($\text{♩}=70$) *rall.*

Recitative No 2 **5**

Fin recitative

a _____

a _____

Allegro exultante ($\text{♩}=160$) **Allegro exultante** ($\text{♩}=160$)

271 **16** **5** *p*

E - man - da za - bal za - zu

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Coro

9

301

p

2 *mp*

mun-du - an frui - tu - a _____ A - do - ra - tzen zai - tu - gu

p

2 *mp*

mun-du - an frui - tu - a _____ A - do - ra - tzen zai - tu - gu

mp

2 *mp*

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

mp

2 *ff*

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

316 *f*

Ar-bo - la san - tu - a _____ A - do - ra - tzen *ff*

f

Ar-bo - la san - tu - a _____ A - do - ra - tzen *ff*

f

Ar-bo - la san - tu - a _____ A - do - ra - tzen *ff*

f

Ar-bo - la san - tu - a _____ A - do - ra - tzen

330

zai - tu - - - gu Ar

zai - tu - - - gu Ar solo

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

zai - tu - - - gu Ar

V.S.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

10

Coro

340

tu - - - - a 5
tu - - - - a 5
tutti tu - - - - a 5
tu - - - - a 5

I- EGUNSENTIA URRETXUN:
“Ekía” & “Nere herriko gazteei”

Music: José María Iparragirre & Gorka Hermosa.

Words: José María Iparragirre & Gorka Hermosa.

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

Instrumentation of the central traditional part: Albert González Urroz.

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.

II- EUROPAN BARRENA:
“Brehme”, “Gazte Gaztetatikan” & “Kitarra zahartxo bat”

Music: José María Iparragirre & Gorka Hermosa.

Words: José María Iparragirre.

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

Gazte gaztetatikan
herritik kanpora,
estranjeri aldean
pasa det denbora.

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

Gazte gaztetatikan
Herritik kanpora,
Estranjeri 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.

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.

III- GALTZAILEEN ALDERDIA:

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

Music: José María Iparragirre & Gorka Hermosa.

Words: José María Iparragirre.

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

Negar egingo luke
nere amak baleki.

Zibilak esan naute
biziго 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 etxeан
ogirik ikusi:
Zenbat aldiz eguerdian
oraindik baraurik

Biba biba
Galtzaileen alderdia!

IV- HEDONISTA GALANTA:
“Xardina berriak”, “Galliano en Santiago”, “Alegiako traperoari”,
“Gluglugluglu” & “Zugana Manuela”

Music: José María Iparragirre & Gorka Hermosa.

Words: José María Iparragirre.

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

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
traruak saltzera,
nik erosten ditut
modu onean.

Atera, atera
traruak 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 eroikeriak:
Zuri begira daude
nere bi begiak.
Zoraturikan nauka
zure aurpegiak.

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

V- AMODIAREN DESENKANTUA: “Anantango” & “Ezkongaietan”

Music: José María Iparragirre & Gorka Hermosa.

Words: José María Iparragirre, Jon Maia & Gorka Hermosa.

Recitative: Jon Maia

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

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.

Errezitatua:

Noiz?

Nola?

Zergatik?

Norekin?

Galderarik gabeko erantzunak

*Maitalerik gabeko maitasunak
Doinurik gabeko kantuak
Zuhaitzik gabeko sustraiak
Hizkuntzarik gabeko herriak
Etorkizunik gabeko memoria
Itzulerarik gabeko bidaiaik*

*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
Eta bestea deuseztatzen zuela
uste nuen
Baina ez da horrela ez
Bata eta bestea
Ni deuseztatzen naute.*

Dolorez...

Dolorez kantatzen,
dolorez sentitzen,
dolorez damutzen
egindako minaz

Libre izateko
jaiota nengoentzat
ta jasan ezina
bihurtu nintzen.

Ezkongaietan zerbait banintzan
Ezkondu eta ezer ez.

VI: ETORRERA ETA ONDAREA:
“Gernikako Arbola”, “Ara Nun Diran” & “Gernika 26/4/1937”

Music: José María Iparragirre & Gorka Hermosa.

Words: José María Iparragirre.

Recitatives: Jon Maia.

Musical arrangements, choice & adaptation of lyrics & melodies: Gorka Hermosa.

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

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

Gernikako arbola
aa bedeinkatua,
eusklaldunon artean
guztiz maitatua.
Eman da zabal zazu
munduan fruitua,
adoratzen zaitugu
arbola santua

1. Errezitatuak:

*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*

Gernikako arbola
da bedeinkatua.

2. Errezitatua:

*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

Eman da zabal zazu

Munduan fruitua
Adoratzen zaitugu
Arbola santua
Adoratzen zaitugu
Arbola santua.

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

Violin I

akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa

(1976-)

Misterioso ($\text{♩}=\text{c.104}$) **14**

$\text{♩}=85$

16

17

22

23

25

29

Allegro misterioso ($\text{♩}=135$) **4**

36

Gorka Hermosa
(1976-)

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Violin I

38

45

49

54

59

67

71

75

79

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Violin I

3

83 **ZORTZIKO Nere herriko gazteei**

88

94

101

104

111

116

119

122

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

Violin I

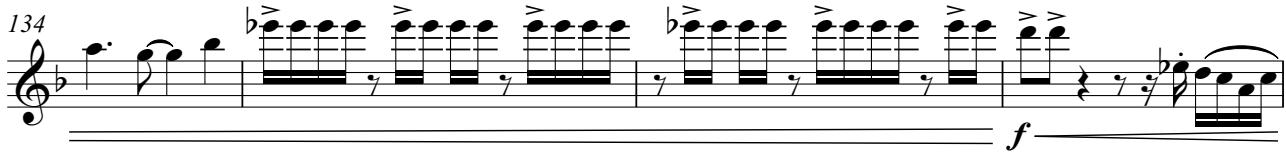
124



127



134



138



142



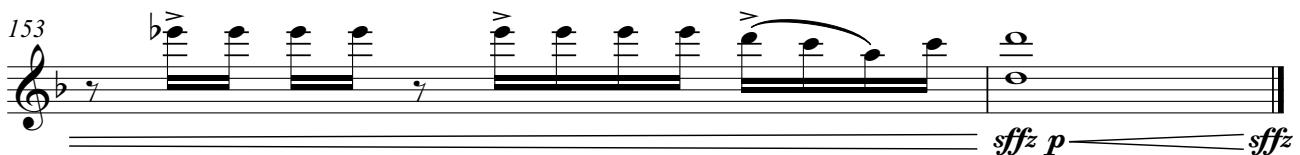
146



150



153



URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

Violin I

akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

Allegro molto (♩.=145)

fp

f

11

p

2

21

mp

30

41

mf

49

f

57

f

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Violin I

2

65

73

78

83

92

102

2

109

114

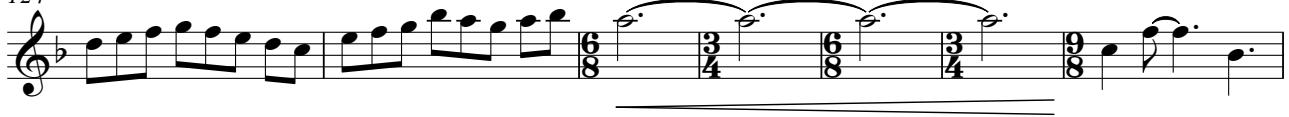
119

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Violin I

3

124



131



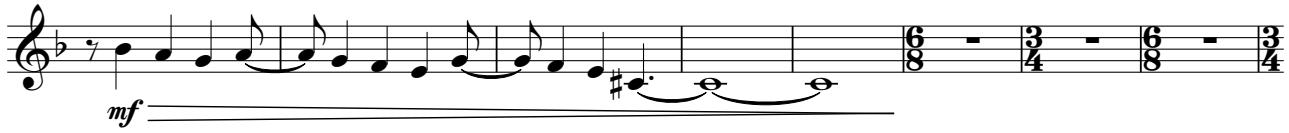
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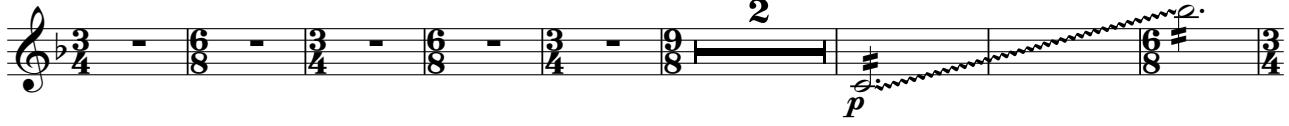
142



163



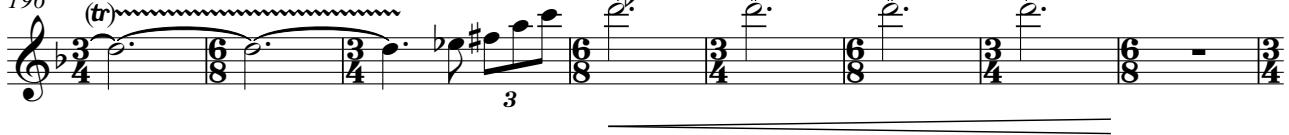
171



181



196



204



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

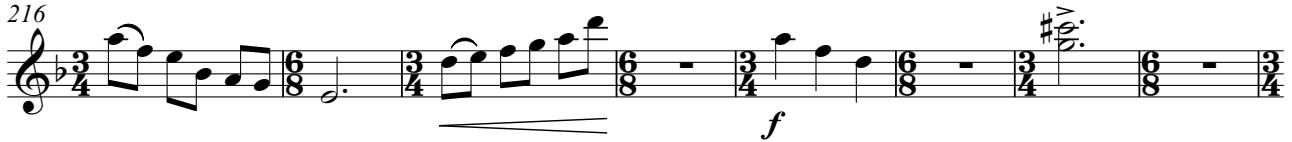
Violin I

4

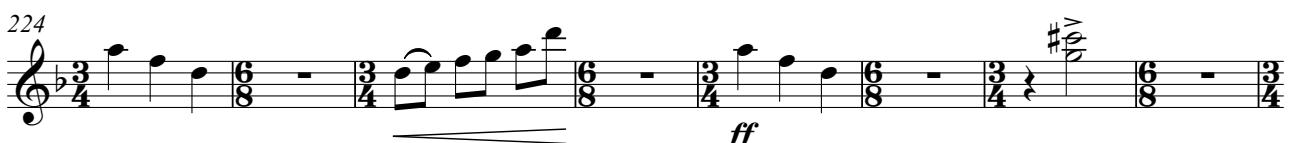
210



216



224



232



238



243



249



255



261



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Violin I

5



URRETXUTIK MUNDURA

Violin I

(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa
(1976-)

Andante ($\text{♩} = 85$)

Moderato ($\text{♩} = 108$)

44

53

60

65

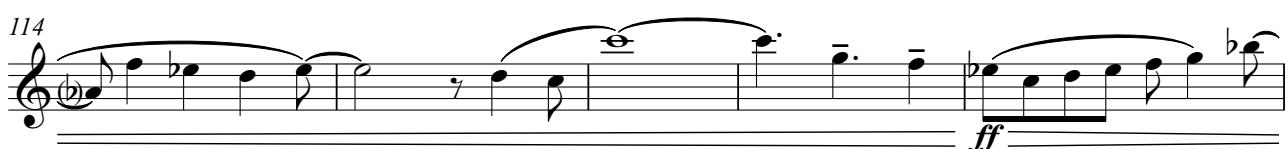
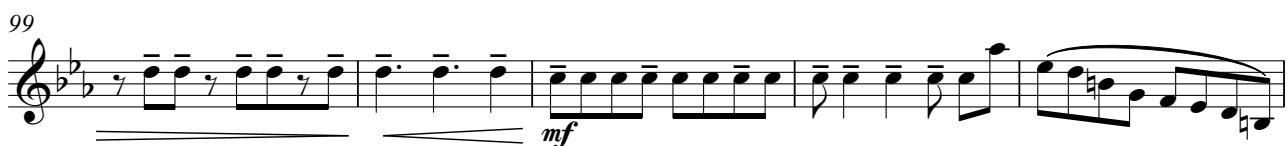
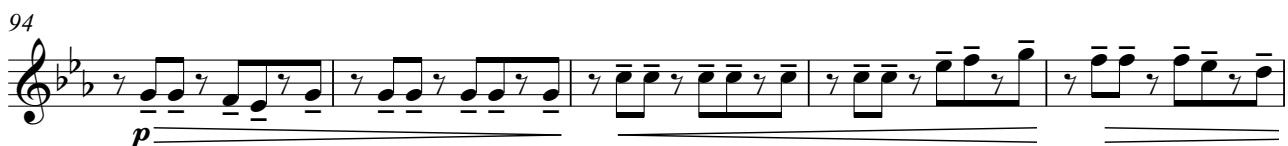
70

75

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

2

Violin I



Violin I

URRETXUTIK MUNDURA

*(Iparragirreri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)*

IV - HEDONISTA GALANTA

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

Gorka Hermosa
(1976-)

Speedico & Energico ♩ = 120

2

10

4

10

31

f

41

49

54

59

62

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Violin I

65

71

78 solo
4 3

94 4 5 tutti
mp mf

111

116

120

126

131 ff

141 4 5

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Violin I

3

159

169

177

182

187

192

198

205

211

Violin I

URRETXUTIK MUNDURA

(*Iparragirreri Omenaldia*)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa
(1976-)

Allegro Doliente ($\text{♩}=\text{c.138}$)

14

25

33

39

45

49

54

55

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Violin I

62

69

75

82

88

93

98

101

105 Adagio (♩=70)

117

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Violin I

3

123 Allegro doliente (♩=c.138)

4

134

f

142

149

fp — **ff**

157

3

161

3

167

3

169

fp**sffz**

Violin I

URRETXUTIK MUNDURA

(*Iparragirreri Omenaldia*)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

VI-ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

The musical score consists of six staves of violin music. Staff 1 (measures 1-7) starts with **Adagio ($\text{♩} = 72$)**. Staff 2 (measures 8-14) starts with **Andante ($\text{♩} = 90$)**, followed by **Misterioso ($\text{♩} = \text{c.100}$)**. Staff 3 (measures 23-40) starts with **Adagio ($\text{♩} = 72$)**, followed by **Grave ($\text{♩} = 90$)**. Staff 4 (measures 41-48) shows dynamic markings: **mf** , **mp** , **mf** , **$<mf>$** , **$<mf>$** , and **f** . Staff 5 (measures 50-57) starts with **mp** . Staff 6 (measures 58-65) starts with **mf** . Staff 7 (measures 66-73) ends with **f** .

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

2

Violin I

65 *accel.*

71 *Allegro exultante (♩=160)*
mf *sffz* *fp* *2*

79 *mf* *fp*

85

90 *f*

95 *fp* *f* *2*

101

105 *p* *sffz*

110 *sffz* *sffz* *sffz* *sffz* *p sub.*

118 *2*

128 *tr* *tr* *tr* *tr* *tr* *tr*

always chromatic trill

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Violin I

3

136 *tr* *tr*

146 *tr* *tr* *ff*

152

156 *sff* *mp*

160 *ff* *ff* *2* *ff* *2* *5*

168 *ff*

178 *pp* knock on different parts of the instrument

185 *rall.* *4* *A tempo* *8* *arco* *pizzicato*

203 *arco* *pizz* *fp* *sff* *fp* *arco* *fp* *sf*

212 *fp* *5* *fp* *sf*

224 *fp* *sf* *fp* *fp* *sf*

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Violin I

4
232 *fp*

242 *Moderato* ($\text{♩}=96$)
sffz

250 *rall.*
mf

259 *Adagio* ($\text{♩}=70$)
5 *4*

271 *Allegro exultante* ($\text{♩}=160$)
f *ff* *tremolo* *gliss* *ff* *tremolo* *ff* *mf*

279 *ff* *mf* *ff* *ff mf < ff*

287 *6* *p* *mp* *p*

305 *mp* *p* *always chromatic trill* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

319 *f* *ff*

333 *4*

344 *ff p* *sffz sffz*

URRETXUTIK MUNDURA

(Iparragirri Omenaldia)

akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

Violin II

I- EGUNSENTIA URRETXUN

Ekía & Nere herriko gazteei

Gorka Hermosa

Musical score for Violin II, featuring eight staves of music. The score includes dynamic markings such as *misterioso*, *Allegro misterioso*, *sffz*, *p*, *mp*, and *sf*. The score is divided into sections by measure numbers and section titles.

Staff 1: Measure 14. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *mp*, *p*, *sffz*. Fingerings: 14, 3, >>. Section title: Gorka Hermosa (1976-).

Staff 2: Measure 19. Key signature: B-flat major. Time signature: 4/4. Dynamics: *sffz*, *p*.

Staff 3: Measure 23. Key signature: B-flat major. Time signature: 4/4. Dynamics: *mp*.

Staff 4: Measure 25. Key signature: B-flat major. Dynamics: *p*, *sffz*, *p*, *sffz*.

Staff 5: Measure 31. Key signature: B-flat major. Time signature: 7/4, 3/4, 2/4, 3/4. Dynamics: *sf*, *sf*, *sf*.

Staff 6: Measure 47. Key signature: B-flat major. Dynamics: *sf*, *p*.

Staff 7: Measure 51. Key signature: B-flat major.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Violin II

55

sf

5

64

3

69

ff mf

72

>

75

>

77

#>

79

> >

81

ff *mf*

83

> >

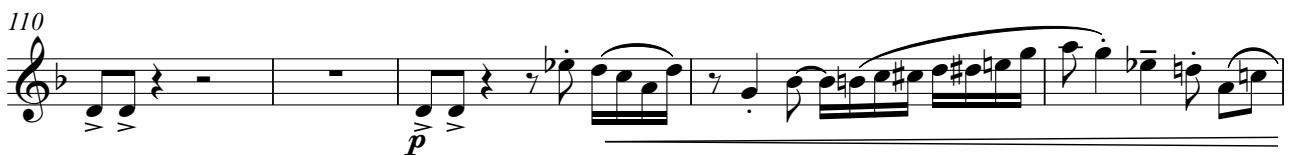
b 3

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Violin II

3

84 ZORTZIKO Nere herriko gazteei



URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

Violin II

137

f

140

143

146

148

151

153

URRETXUTIK MUNDURA

(Iparragirri Omenaldia)

Violin II

akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

Allegro molto (♩.=145)

The musical score consists of eight staves of music for Violin II. Staff 1 starts with a dynamic *p*. Staff 2 begins at measure 11. Staff 3 starts at measure 23, with dynamics *fp*, *pizz.*, and *fp*. Staff 4 starts at measure 31. Staff 5 starts at measure 40, with a dynamic *mf*. Staff 6 starts at measure 47, with a dynamic *mf*. Staff 7 starts at measure 55. Staff 8 starts at measure 62, with a dynamic *ff*. Staff 9 starts at measure 67, with a dynamic *tr*.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Violin II

2

71



77



83



92



102



112



122



130



135



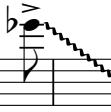
139



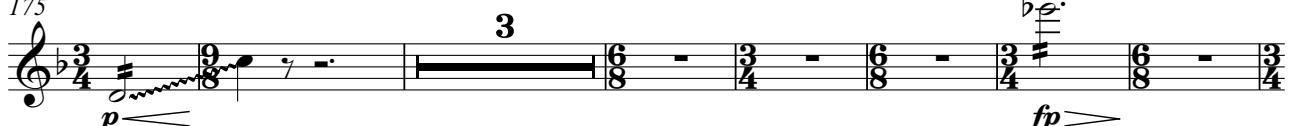
URRETXUTIK MUNDURA: II- EUROPAN BARRENA

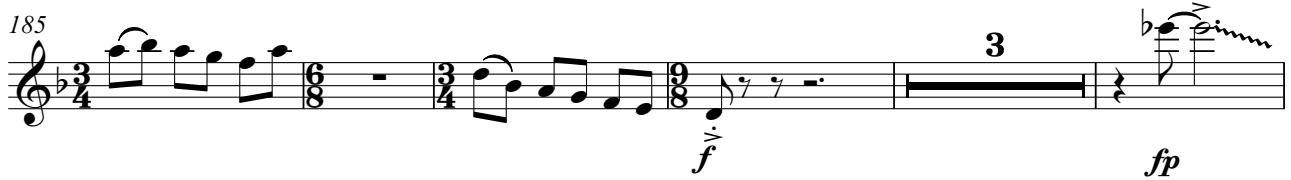
Violin II

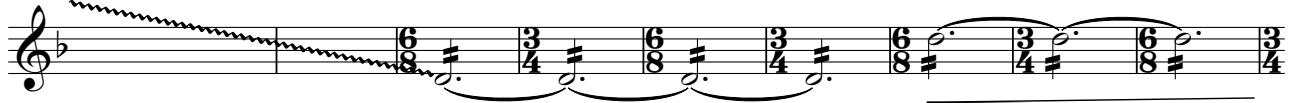
3

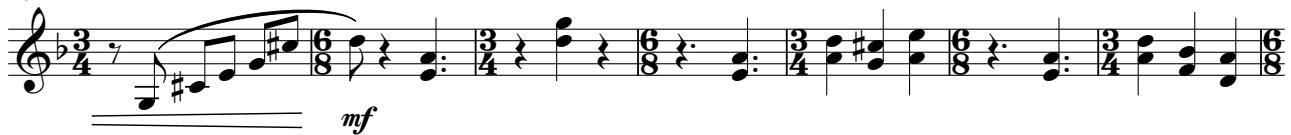
142 **11**  **8**
fp *mf*

165


175 **3**
p 
fp

185 
f **3** *fp* arco

193 

202 
mf

209 
mf

217 
f *tr*

224 
ff

229 
tr

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Violin II

4

233



239



245



251



257



262



266



272



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Violin II

5

276



280



285



290



297



305



311



315



URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

Violin II

akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa
(1976-)

Andante ($\text{♩} = 85$)

28

36

44 Moderato ($\text{♩} = 108$) *mf* > *mp* *p* *pp*

12

60

65

70

75

79 *f*

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA
Violin II

84

91

95

99

104

108

113

118

122

Violin II

URRETXUTIK MUNDURA

(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

IV - HEDONISTA GALANTA

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

Gorka Hermosa
(1976-)

Speedico & Energico $\text{♩} = 120$

2

10

29

39

49

55

60

65

71

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Violin II

79

90

109

114

118

122

131

138

150

156

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Violin II

3

162

173

180

186

192

200

209

Violin II

URRETXUTIK MUNDURA

*(Iparragirreri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)*

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa
(1976-)

Allegro Doliente ($\text{♩}=\text{c.138}$)

12

mp *sf*

18

23

30

37

41

47

52

58

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Violin II

63

71

78

84

88

94

99

105 Adagio ($\text{♩} = 70$)

13

sf

fp

123 Allegro doliente ($\text{♩} = \text{c.} 138$)

sf

fp

126

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Violin II

3

129

135

139

143

146

149

153

157

163

168

Violin II

URRETXUTIK MUNDURA

(*Iparragirreri Omenaldia*)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

VI-ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

The musical score for Violin II consists of six staves of music. Staff 1 (measures 1-7) starts with **Adagio ($\text{♩} = 72$)**. Staff 2 (measures 8-14) starts with **Andante ($\text{♩} = 90$)**, followed by **Misterioso ($\text{♩} = \text{c.100}$)**. Staff 3 (measures 23-29) starts with **Adagio ($\text{♩} = 72$)**, followed by **Grave ($\text{♩} = 90$)**. Staff 4 (measures 41-47) shows a transition with **$mp >$** and **$mf >$** dynamics. Staff 5 (measures 50-56) features a rhythmic pattern of eighth notes. Staff 6 (measures 59-65) shows a transition with **mf** dynamics.

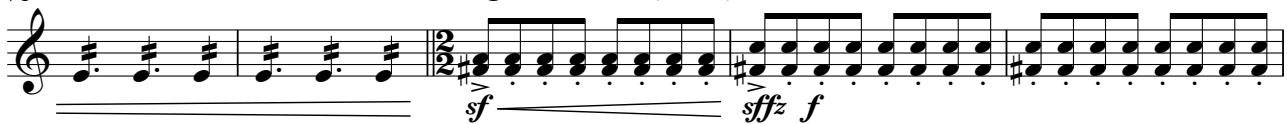
URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

2

accel.



71

Allegro exultante ($\text{♩}=160$)

76



80



84



88



92



96



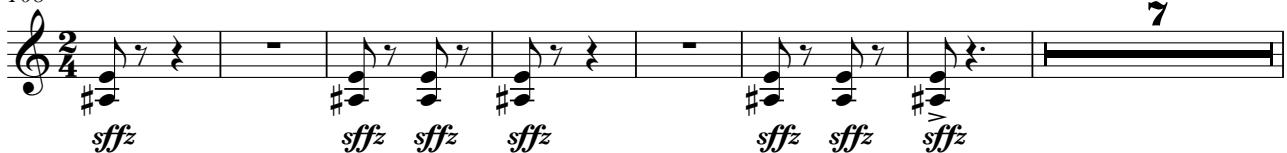
100



104



108

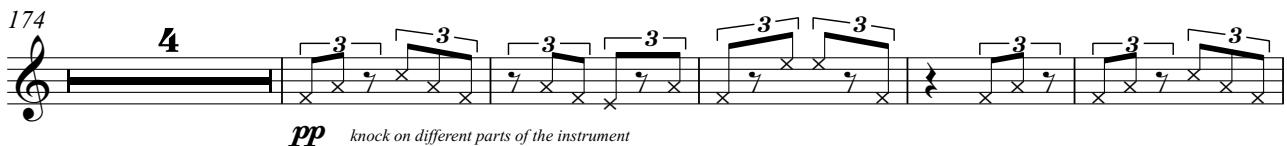
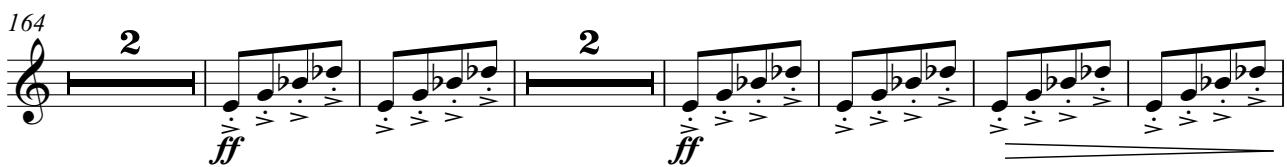
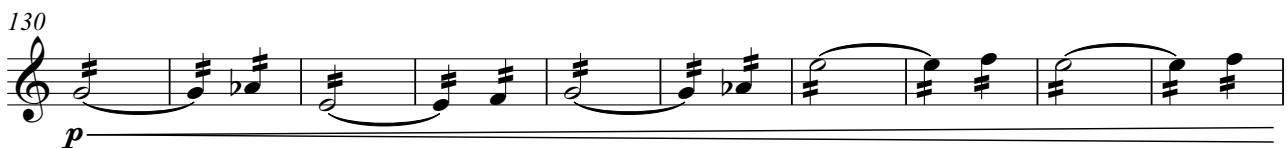


7

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Violin II

3

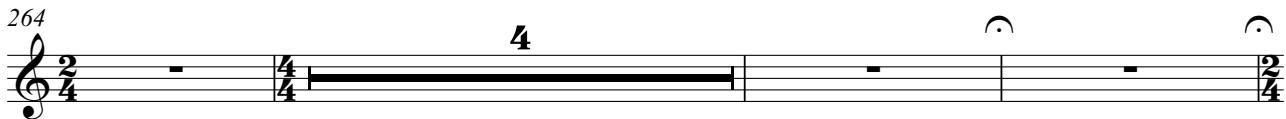
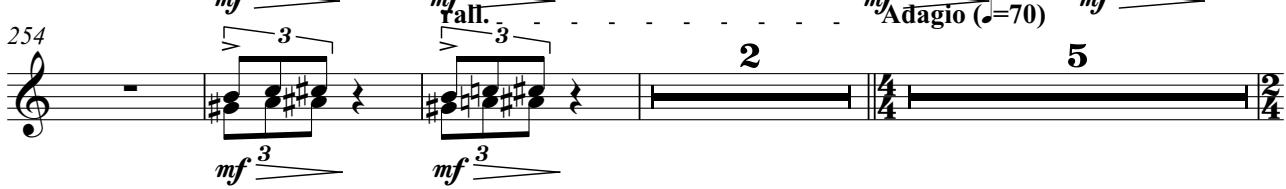
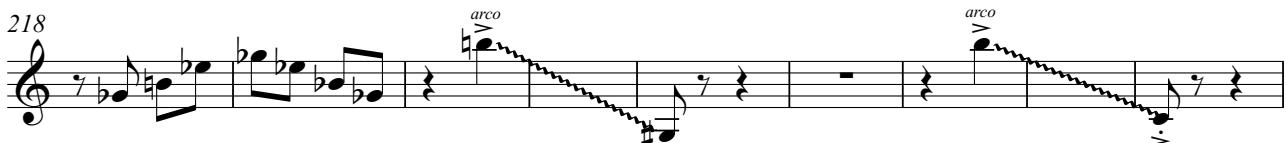


URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

4

Violin II

192 A tempo



URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Violin II

5

271 Allegro exultante ($\text{♩}=160$)

275



280



284

287 Allegro exultante ($\text{♩}=160$)

13



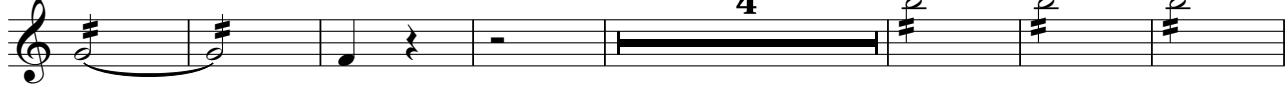
307



319



333



344



URRETXUTIK MUNDURA

Viola

(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa

(1976-)

Musical score for Viola, featuring ten staves of music. The score includes dynamic markings such as *p*, *mp*, *sffz*, *sf*, and *sf mp*. The score begins with a section titled "Misterioso" at tempo $\text{♩}=\text{c.104}$ in 14 time, followed by a section titled "Allegro misterioso" at tempo $\text{♩}=135$ in 7 time. The score concludes with a dynamic marking *sf* at staff 54.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Viola

57

2

6

67

69

71

73

75

77

79

81

83

ff mf

ff

mf

$\frac{3}{4}$

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Viola

3

84 ZORTZIKO Nere herriko gazteei

91

98

106

109

114

121

128

134

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

Viola

137

f

139

141

143

145

147

149

151

ff p

153

sffz p

sffz

The musical score for the Viola part of "Urretxutik Mundura: I- EGUNSENTIA URRETXUN" is presented in ten staves. The key signature is B-flat major (two flats). The time signature varies between common time and 6/8 throughout the piece. Measure 137 starts with a forte dynamic (f) and a sixteenth-note pattern. Measures 138-140 continue this pattern. Measure 141 begins with a eighth-note pattern. Measures 142-144 continue this pattern. Measure 145 begins with a eighth-note pattern. Measures 146-148 continue this pattern. Measure 149 begins with a eighth-note pattern. Measures 150-152 continue this pattern. Measure 153 begins with a eighth-note pattern. Measures 154-156 continue this pattern.

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

akordeoi bakarlari, abesbatza eta soka orkestrarako

(2020)

Viola

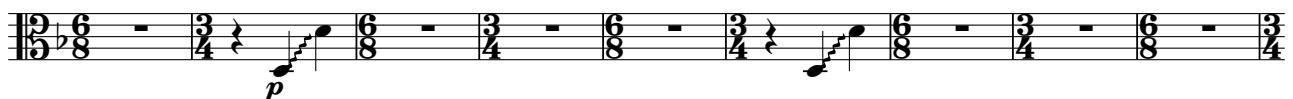
II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

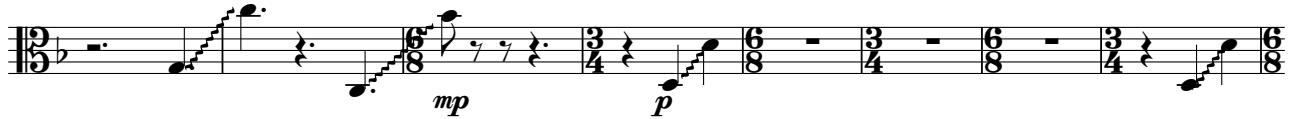
Allegro molto (♩.=145)



10



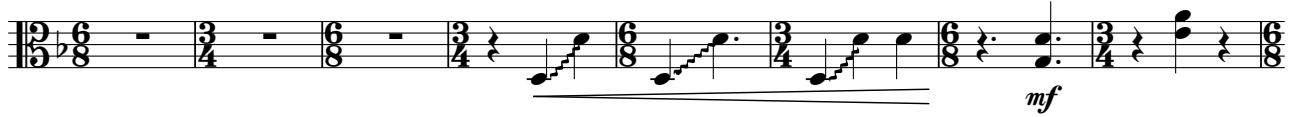
19



27



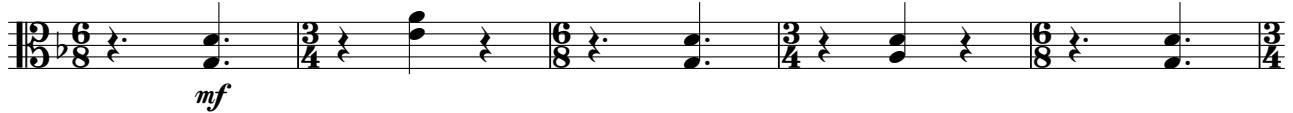
35



43



49



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

2

54



61



68



74



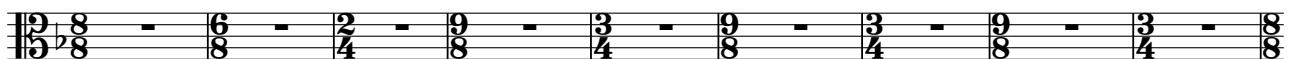
79



84



93



102



109



114



120



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Viola

3

126



132



137



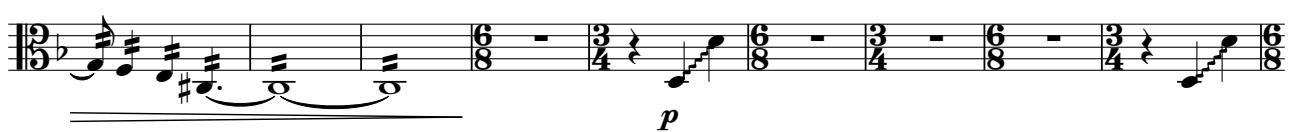
142



158



165



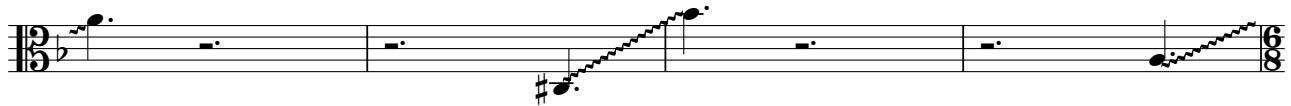
174



182



191



195



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

4

200



208



216



223



230



236



241



246



251 Pizz



257



262



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Viola

5

266



272



276



281



287



293



301



306



311



315



URRETXUTIK MUNDURA

Viola

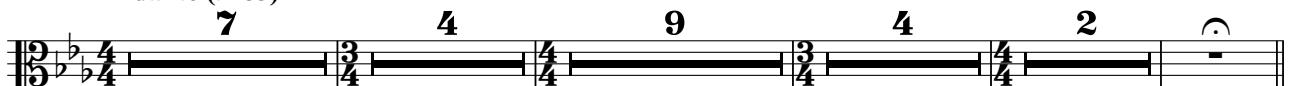
(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa
(1976-)

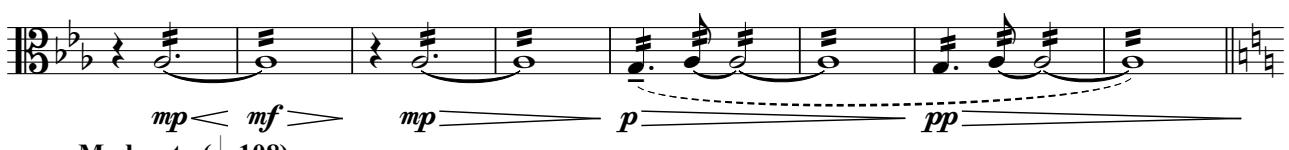
Andante ($\text{♩} = 85$)



28



36



44



52



60



65



70



75



URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

2

81

88

pp

94

p

99

mf

104

108

f ff

115

ff

122

mf

126

rit.

130

pp

Viola

URRETXUTIK MUNDURA

*(Iparragirreri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)*

IV - HEDONISTA GALANTA

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

Gorka Hermosa

(1976-)

Speedico & Energico $\text{♩} = 120$

2

10

4

11

32

44

52

58

64

71

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Viola

79



89



111



115



118



122



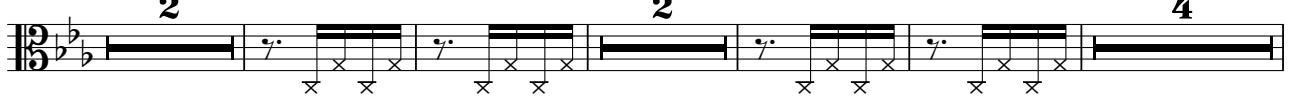
131



139



148



URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Viola

3

160

173

180

186

192

199

209

Viola

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa
(1976-)

Allegro Doliente ($\text{♩}=\text{c.138}$)

15

fp — *sf*

20

27

35

41

ff

48

fp — *ff*

53

fp

57

sf

61

66

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Viola

72



80



87



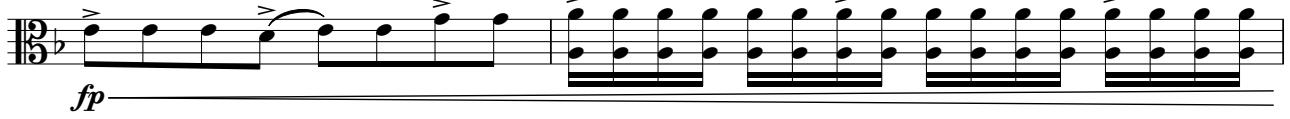
94



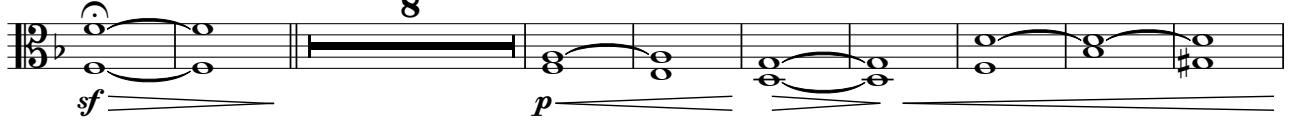
99



103

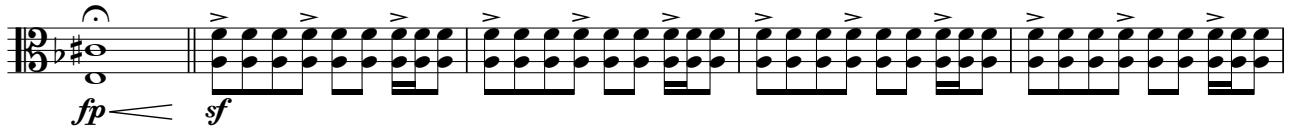


105 Adagio ($\text{♩} = 70$)

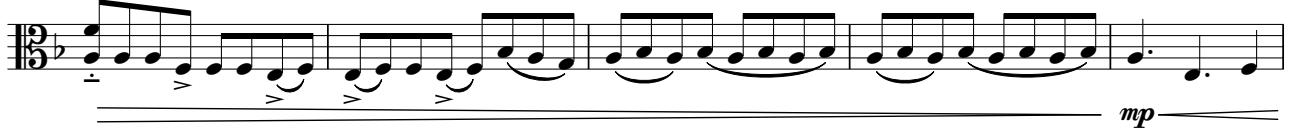


122

Allegro doliente ($\text{♩} = \text{c.} 138$)



127



URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Viola

3

132



137



141



144



147



151



154



160



165



169



Viola

URRETXUTIK MUNDURA

(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

VI-ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

Adagio ($\text{♩} = 72$)

Misterioso ($\text{♩} = \text{c.}100$)

Adagio ($\text{♩} = 72$) Grave ($\text{♩} = 90$)

accel.

Allegro exultante ($\text{♩} = 160$)

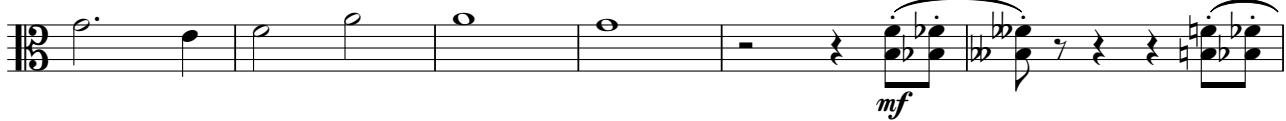
URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

2

82



86



92



96



99



103



107



113



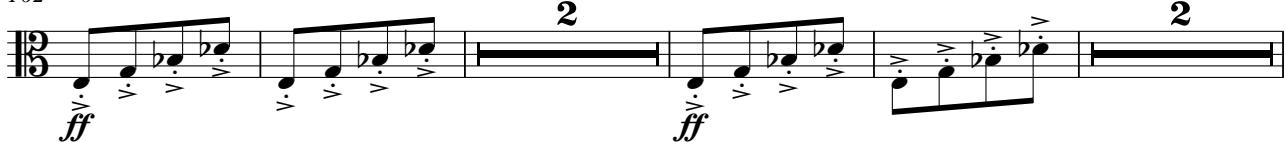
126



154



162



URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

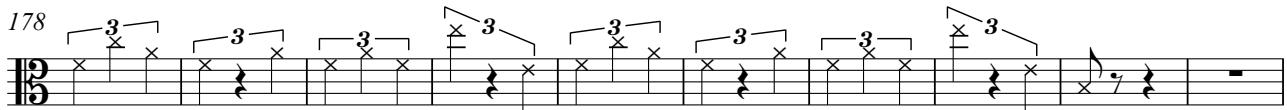
Viola

3

170



178



188



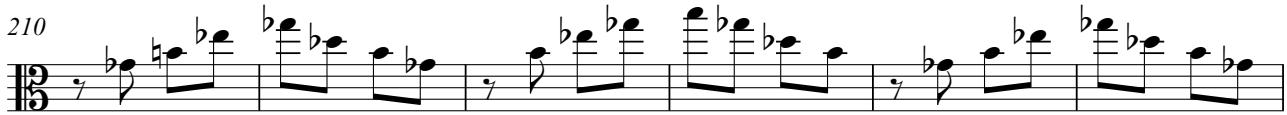
198



204



210



216



222



228



URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

4

234

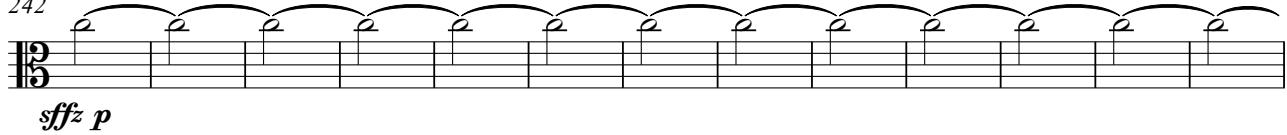
Viola



Moderato ($\text{♩}=96$)

242

tr



sffz p

rall.

Adagio ($\text{♩}=70$)

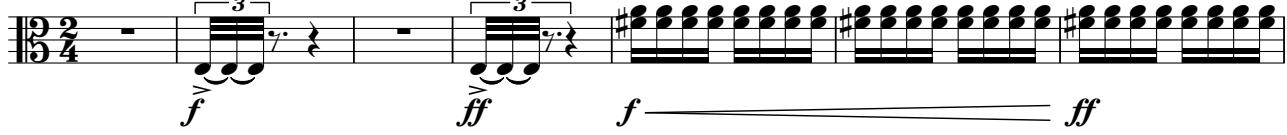
255

(tr)



Allegro exultante ($\text{♩}=160$)

271



278



283



287

Allegro exultante ($\text{♩}=160$)

13



331



347

tr



URRETXUTIK MUNDURA

(Iparragirri Omenaldia)

Cello

akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa

(1976-)

Misterioso ($\text{♩}=\text{c.104}$) $\text{♩}=85$

14

21

28 (tr)~~~~~ Allegro misterioso ($\text{♩}=135$)

36

42

47

53

58

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Cello

62

66

70

74

78

81

84 ZORTZIKO Nere herriko gazteei

91

96

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Cello

3

101

105

109

113

117

121

125

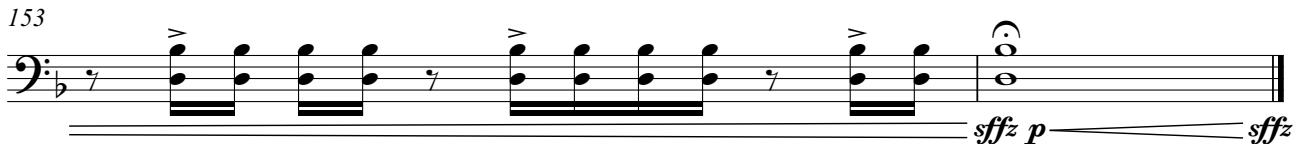
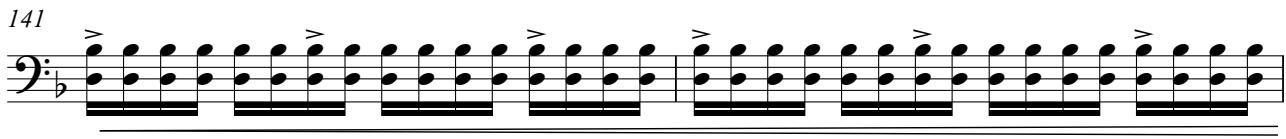
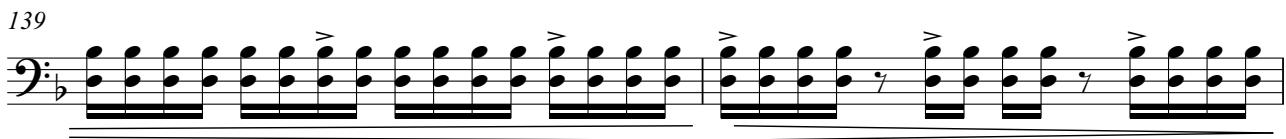
129

132

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

Cello



II-EUROPAN BARRENA

Cello

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

Allegro molto (J.=145)

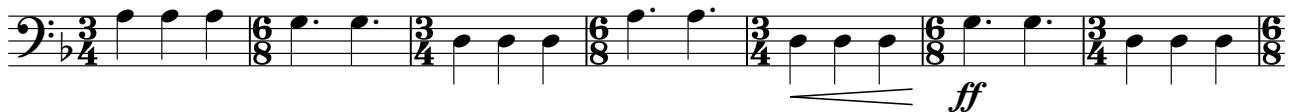
The sheet music consists of ten staves of music for Cello. The key signature is one flat. The time signature varies frequently between 6/8, 3/4, and 2/4. Measure numbers are indicated on the left side of each staff. The first staff begins with a dynamic **p** and includes the instruction *con legno*. Subsequent staves show complex rhythmic patterns with eighth and sixteenth notes. Measures 23 through 33 feature eighth-note patterns. Measure 39 starts with a dynamic **mf**, followed by a measure with a sustained note and a dynamic **arco**. Measure 46 includes a dynamic **mf** under a bracket. Measure 53 concludes with a dynamic **f**.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

2

Cello

60



67



73



77



81



86



95



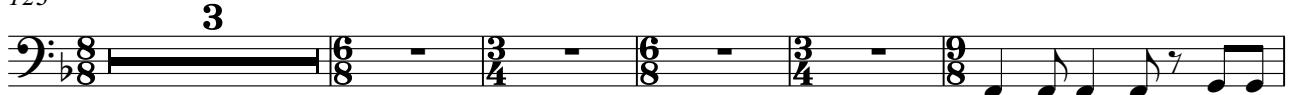
105



114



123



131



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Cello

3

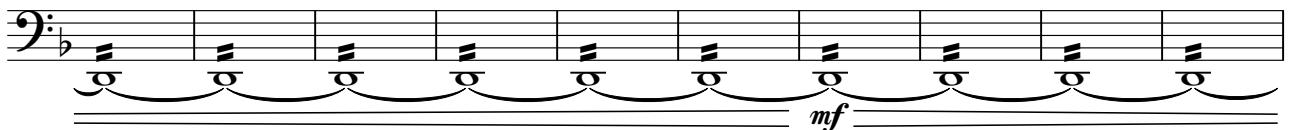
135



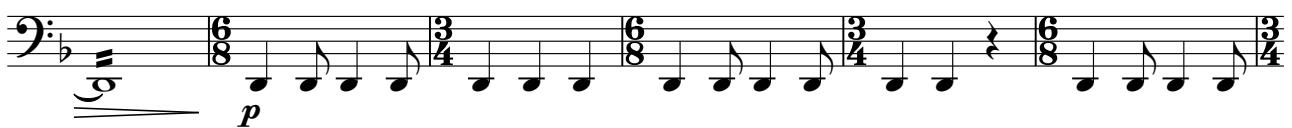
139



157



167



173



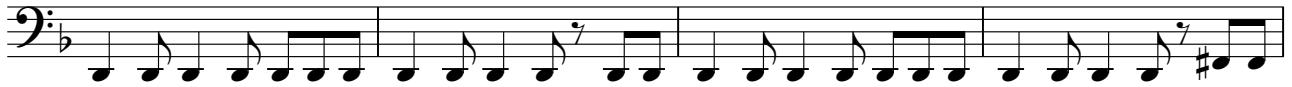
178



183



189



193



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

4

198

Cello

arco
mf

204

211

mf

218

f

225

ff

232

237

241

245

249

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Cello

5

257



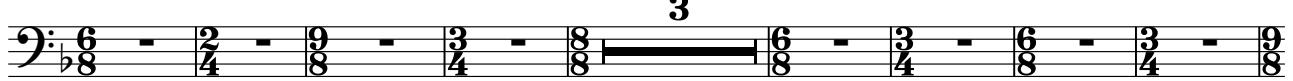
266

2

275

2

285

3

296

3

302



306



310



314



316



URRETXUTIK MUNDURA

Cello

(Iparragirreri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa
(1976-)

Andante ($\text{♩} = 85$)

Moderato ($\text{♩} = 108$)

mf

p

mp

pp

51

mf

58

pp

p

65

mp

71

76

mf

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

2

Cello

80

84

88

92

99

106

111

116

121

128

rit.

Cello

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

IV - HEDONISTA GALANTA

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

Gorka Hermosa
(1976-)

Speedico & Energico ♩ = 120

2

10

4

pp ————— mp ————— pp —————

23

34

f

47

8 16

56

3

62

3 3

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Cello

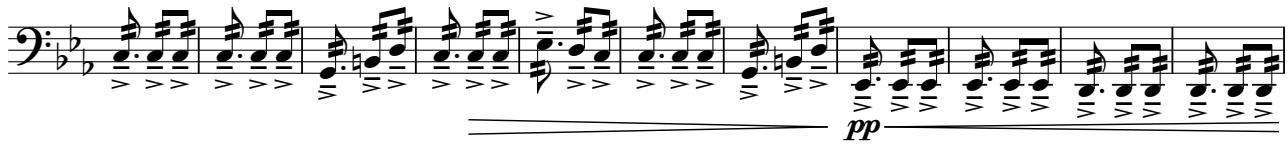
68



78



88



99



110



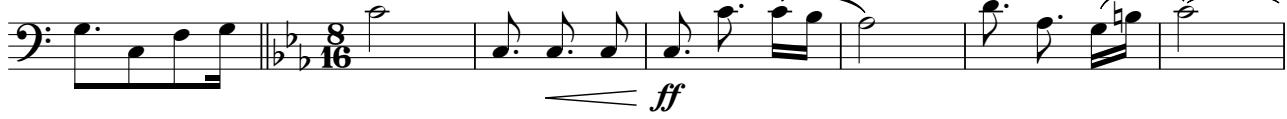
116



121



130



137



URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Cello

3

146 percusiones

p

158

f

167

3

177

3

185

3

193

3

202

210

pp

ffz

Cello

URRETXUTIK MUNDURA

(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa
(1976-)

Allegro Doliente ($\text{♩}=\text{c.138}$)

8

p **mf**

17

sf

22

pp

30

37

ff **fp**

50

ff

54

fp

58

sf

The sheet music consists of ten staves of musical notation for cello. The first staff begins with a dynamic of **p** and a time signature of 8. The second staff begins with a dynamic of **sf**. The third staff begins with a dynamic of **pp**. The fourth staff begins with a dynamic of **ff**. The fifth staff begins with a dynamic of **fp**. The sixth staff begins with a dynamic of **ff**. The seventh staff begins with a dynamic of **fp**. The eighth staff begins with a dynamic of **sf**. Measure numbers 17, 22, 30, 37, 42, 50, 54, and 58 are indicated above the staves.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Cello

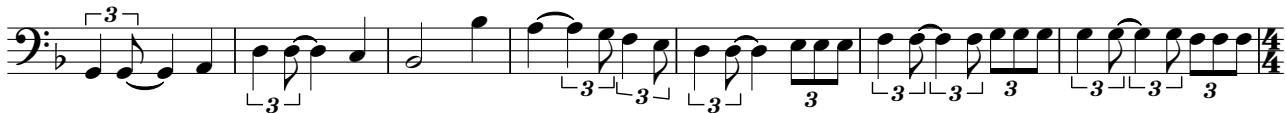
63



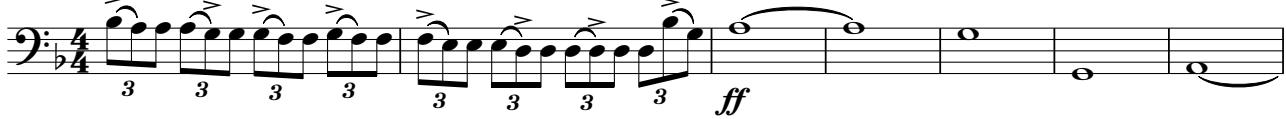
73



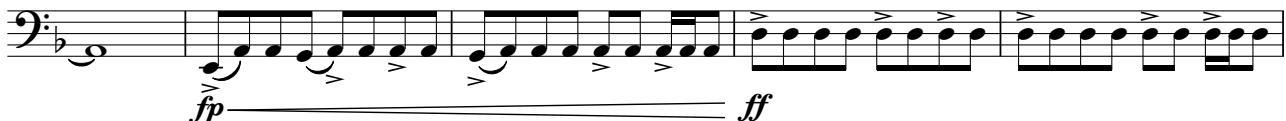
80



87



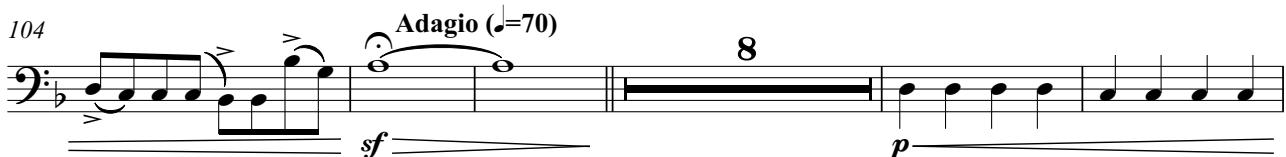
94



99



104



8

p

117



123 Allegro doliente (♩=c.138)



126



URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Cello

3

131



135



139



143



146



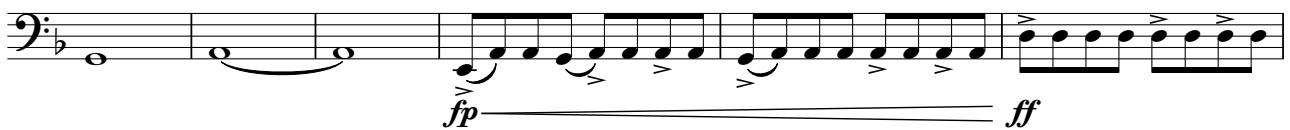
149



153



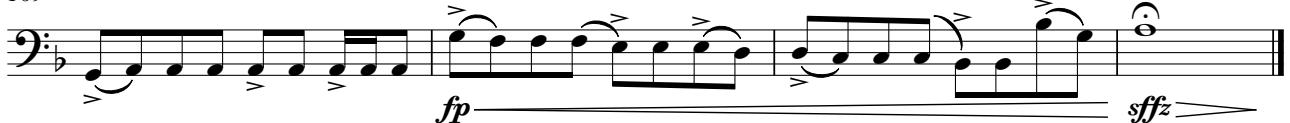
159



165



169



URRETXUTIK MUNDURA

Cello

(*Iparragirreri Omenaldia*)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

VI-ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

Adagio ($\text{♩} = 72$)

8 Andante ($\text{♩} = 90$)

Misterioso ($\text{♩} = \text{c.}100$)

23 Adagio ($\text{♩} = 72$) Grave ($\text{♩} = 90$)

41

47

56

65 accel.

72 Allegro exultante ($\text{♩} = 160$)

81

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

2

Cello

88

93

mf

fp sfz

98

sfz

102

105

p sffz

110

p sub.

117

124

p

131

137

f

143

ff

The musical score for Cello, page 2, consists of 14 numbered measures. The key signature is two flats, and the time signature varies between common time and 2/4. Measure 88 starts with a grace note followed by eighth-note pairs. Measures 89-92 continue with eighth-note pairs, with measure 89 featuring dynamics 'mf' and 'sfz'. Measures 93-96 show eighth-note pairs with grace notes and sustained notes. Measures 97-101 show eighth-note pairs with grace notes. Measures 102-106 show eighth-note pairs with grace notes. Measures 107-111 show eighth-note pairs with grace notes. Measures 112-116 show eighth-note pairs with grace notes. Measures 117-121 show eighth-note pairs with grace notes. Measures 122-126 show eighth-note pairs with grace notes. Measures 127-131 show eighth-note pairs with grace notes. Measures 132-136 show eighth-note pairs with grace notes. Measures 137-141 show eighth-note pairs with grace notes. Measures 142-146 show eighth-note pairs with grace notes.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Cello

157

A musical score for a bassoon part, page 2. The score consists of six staves of music. The first staff begins with a dynamic ff. The second staff begins with a dynamic v. The third staff begins with a dynamic ff. The fourth staff begins with a dynamic v. The fifth staff begins with a dynamic v. The sixth staff begins with a dynamic v.

174

A musical score for bassoon, showing five measures of music. The bassoon part consists of eighth-note patterns primarily on the B and A ledger lines below the staff. Measure 11 starts with a half note on the A ledger line. Measures 12-15 each begin with a half note on the B ledger line. Measures 12 and 13 have six eighth notes on the A ledger line. Measures 14 and 15 have seven eighth notes on the A ledger line. Measures 12-15 end with a half note on the B ledger line. The dynamic is marked as pp (pianissimo) in measure 12.

180

*Attack on
the instrument*

188

A tempo

Musical score for bassoon, page 10, measures 10-11. The score shows a bassoon part with a dynamic of *p*. Measure 10 consists of six eighth-note pairs. Measure 11 begins with a single eighth note followed by a sixteenth-note rest, then continues with eighth-note pairs. The dynamic changes to *mf* in measure 11.

196

Musical score for bassoon, page 10, measures 11-12. The score consists of two staves. The top staff shows a melodic line with various slurs and grace notes. The bottom staff shows harmonic notes. Measure 11 ends with a fermata over the first note of measure 12. Measure 12 begins with a dynamic marking *fp* followed by a crescendo line leading to *sf*.

203

Musical score for bassoon part, page 10, measures 11-12. The score shows a bassoon line with various notes and rests. Measure 11 ends with a fermata over the first note of measure 12. Measure 12 begins with a dynamic *fp*, followed by a grace note and a sixteenth-note cluster. Measure 13 begins with a dynamic *sf*. Measure 14 begins with a dynamic *fp*.

212

A musical score for bassoon, page 172. The score consists of two staves. The top staff shows a melodic line starting with a grace note followed by eighth notes. The bottom staff shows sustained notes with fermatas. Measure 1 ends with a fermata over the first note of the second measure. Measure 2 begins with a grace note and continues with eighth-note patterns. The bassoon part is dynamic *fp*.

219

219

2

fp *sf* *fp* *sf*

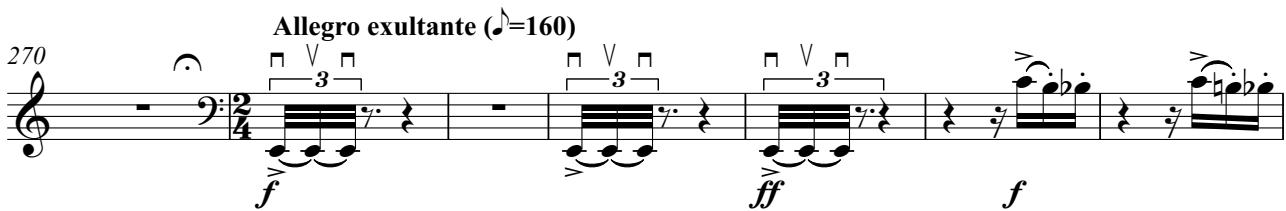
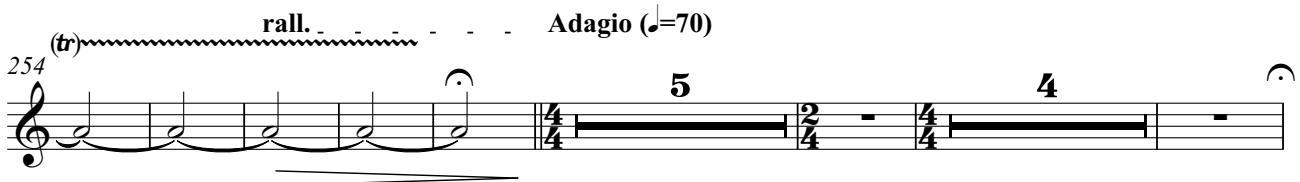
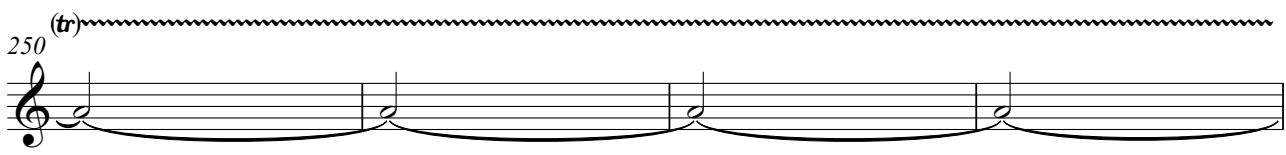
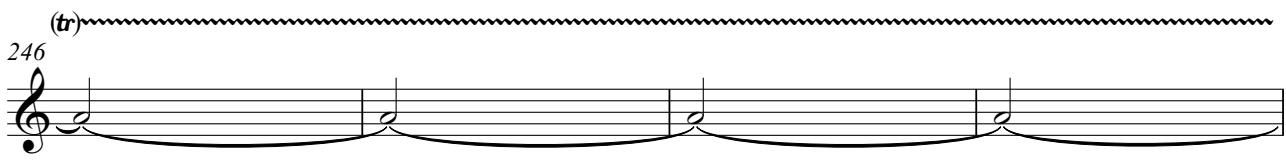
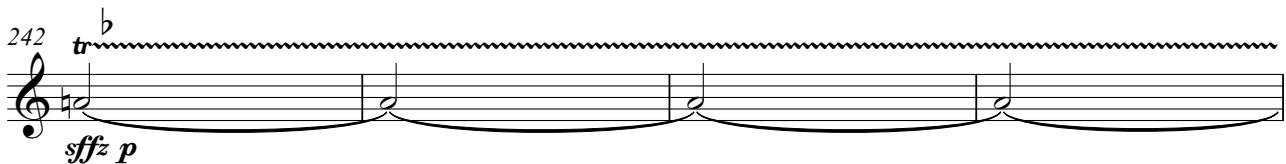
228

Musical score for piano, page 10, measures 118-119. The score consists of two staves. The left staff is for the bass (pedal) and the right staff is for the treble (right hand). Measure 118 starts with a dynamic *fp*. The bass staff has a sustained note with a wavy line. The treble staff has a eighth-note pattern: a dotted half note followed by three eighth notes. Measure 119 starts with a dynamic *fp*. The bass staff has a sustained note with a wavy line. The treble staff has a eighth-note pattern: a dotted half note followed by three eighth notes.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

4
235

Cello

**Moderato** ($\text{♩}=96$)

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Cello

5

287 Allegro exultante ($\text{♩}=160$)

2



293



299



304



309



314



319



323



327



337



348



URRETXUTIK MUNDURA

(Iparragirri Omenaldia)

Double Bass

akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa

(1976-)

Misterioso ($\text{♩}=\text{c.104}$) $\text{♩}=85$ 2

14

21

31 Allegro misterioso ($\text{♩}=135$)

38

44

50

56

62

Edition: Alberto González Urroz

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Double Bass

67

73

79

83

ZORTZIKO Nere herriko gazteei

89

95

101

106

111

116

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Double Bass

3

120

sf mp

simile

125

simile

130

simile

135

f

139

143

147

150

ff p

153

sffz p

sffz

URRETXUTIK MUNDURA

(Iparragirre Omenaldia)

akordeoi bakarlari, abesbatza eta soka orkestrarako

(2020)

Double Bass

II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

Allegro molto (♩.=145)

Musical score for Double Bass, page 1. The score consists of a single staff in 2/8 time with a key signature of one flat. The music begins with a dynamic of *p*. Measures 1-9 are shown, featuring various rhythmic patterns including eighth and sixteenth notes.

10

Musical score for Double Bass, page 2. Measures 10-17 are shown, continuing the rhythmic patterns established in the previous section.

18

Musical score for Double Bass, page 3. Measures 18-25 are shown, maintaining the 2/8 time and one flat key signature.

24

Musical score for Double Bass, page 4. Measures 24-31 are shown, continuing the rhythmic patterns.

31

Musical score for Double Bass, page 5. Measures 31-38 are shown, continuing the rhythmic patterns.

38

Musical score for Double Bass, page 6. Measures 38-45 are shown, including a dynamic marking of *pizz.* and *mf*.

43

Musical score for Double Bass, page 7. Measures 43-50 are shown, concluding the piece.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Double Bass

2

48



56



64



72



78



84



92



99



106



112



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Double Bass

3

119



126



133



139



145



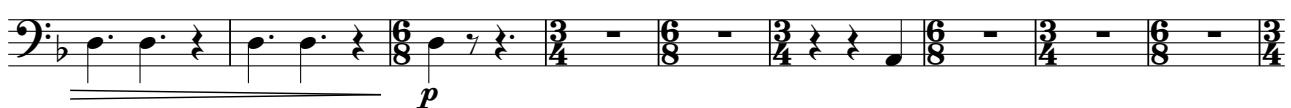
152



159



166



175



180



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

4

187



192



198



206



214



222



230



237



243



249



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Double Bass

5

256



263



270



277



284



291



298



306



312



315



URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

Double Bass

akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

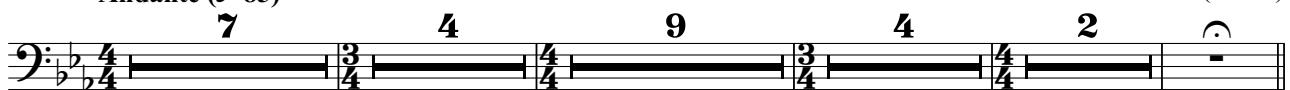
III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa

(1976-)

Andante ($\text{♩}=85$)



28



37



44 Moderato ($\text{♩}=108$)



68



75



80



84



URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

2

Double Bass

88



92



99



106



111



115



119



123



128



URRETXUTIK MUNDURA

Double Bass

*(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)*

IV - HEDONISTA GALANTA

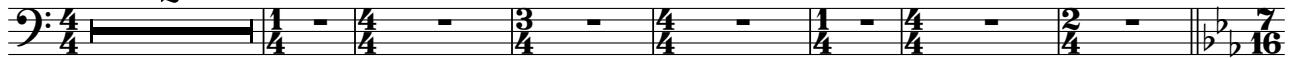
Xardina berriak, Galliano en Santiago, Alegiako traperoari, Glugluglu, Zugana Manuela

Gorka Hermosa

(1976-)

Speedico & Energico $\text{♩} = 120$

2



10

24

sempre pizzicato



41



49



57



65



74

2



32

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Double Bass

111

116

121

129

138 20

166

177

185

193

203

210 2

URRETXUTIK MUNDURA

Double Bass

(Iparragirri Omenaldia)
akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Allegro Doliente (♩=c.138)

Gorka Hermosa
(1976-)

13

19

26

34

40

A7

46

53

60

66

73

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Double Bass

81



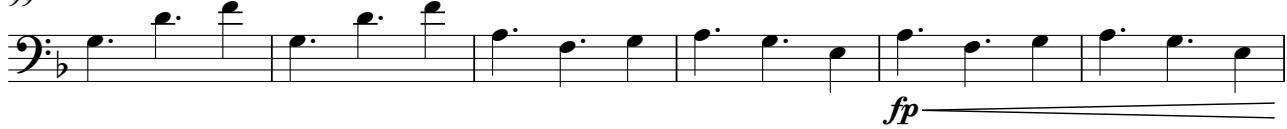
87



93



99



105 Adagio ($\text{♩} = 70$)

16

Allegro doliente ($\text{♩} = \text{c.}138$)



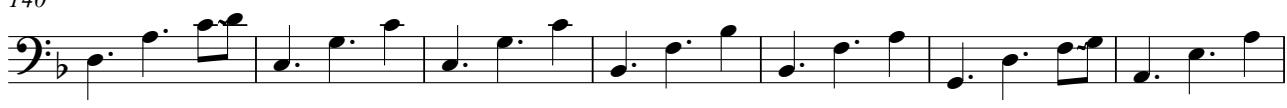
126



133



140



147



154



161



167



URRETXUTIK MUNDURA

(Iparragirri Omenaldia)

Double Bass

akordeoi bakarlari, abesbatza eta soka orkestrarako
(2020)

VI-ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

The musical score consists of six staves of Double Bass notation. Staff 1 (measures 1-7) starts with Adagio (♩=72), followed by measures in 3, 2, 3, 4, and 2 time. Staff 2 (measures 8-14) starts with Andante (♩=90), followed by measures in 4, 2, 4, and 3 time. Staff 3 (measures 23-29) starts with Adagio (♩=72), followed by measures in 4, 3, 13, and 5 time. Staff 4 (measures 50-58) shows a melodic line with dynamics *mp*, *simile*, and a crescendo. Staff 5 (measures 59-67) shows a rhythmic pattern with a dynamic *mf*. Staff 6 (measures 68-76) shows a rhythmic pattern with a dynamic *mf*. Staff 7 (measures 77-85) starts with Allegro exultante (♩=160), followed by measures in 2, 4, and 3 time, with dynamics *sf* and *fff*. Staff 8 (measures 86-94) ends with measures in 3 and 4 time, with dynamics *sfz*.

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Double Bass

2

90

4

99

105

112

119

125

131

137

143

148

153

URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

Double Bass

3

158



164

2

172



179

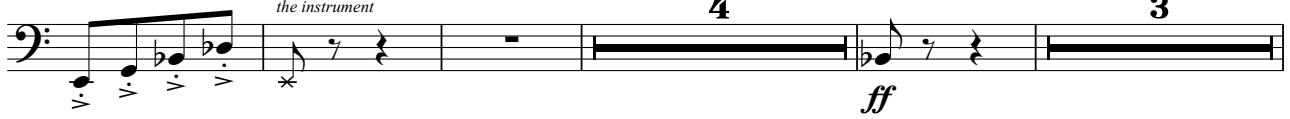


185

knock on
the instrument

rall.

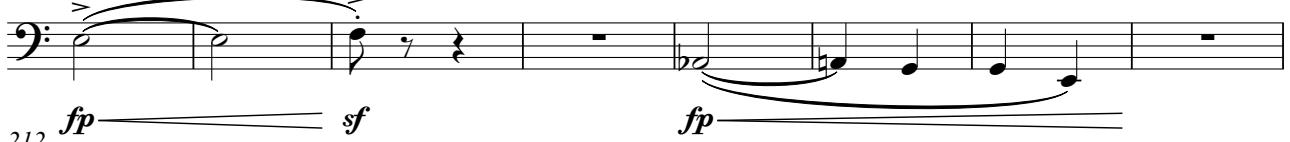
A tempo

3

196



204



212



220



225



230



235



URRETXUTIK MUNDURA: VI- ETORRERA ETA ONDAREA

4 242 Moderato ($\text{♩}=96$) 13 rall. 3 Double Bass Adagio ($\text{♩}=70$) 5 4

270 Allegro exultante ($\text{♩}=160$) 6 ff

282 ff mf ff

287 Allegro exultante ($\text{♩}=160$)

294

301 p mp p

310

319 f ff

328 2 4

343 ff p ffz ffz