

URRETXUTIK MUNDURA

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

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa
(1976-)

Largo (♩=60)

Alto

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

B

6

Largo (♩=85)

Alt.

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

8

ricochet

non rubato

9

Alt.

Acc.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

11

Alt.

Acc.

13

Alt.

Acc.

15

♩=85

Alt.

Acc.

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

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

sffz

21

Alt.

Acc.

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

pp *pppp* *pp*

vibrato.....

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

Alt. *se-me*

Acc. *vibrato* *p*

B ⊕

32

Alt.

Acc. *sf*

35 *mf*

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

Acc. *sf*

39 *mp*

Alt. i - ku - si ar - te_

Acc. *sf*

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

43 *mp* *mp*

Alt. e - gu - nen ba - te - an bai - ne - re a - dis - ki - de

Acc. *p*

48 *mf* *mf*

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

Acc.

52 *mf*

Alt. U - rre - txu ne - re...

Acc. *sf p* simile

55

Alt.

Acc.

58

Alt.

Acc.

61

Alt.

mp

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

Acc.

64

Alt.

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

Acc.

66

Alt.

f

e - gu - nen ba-te-an

Acc.

70

Alt. *mf* *f* *mf*
 zuzu-re - tzat nahi-det bi - zi Se-me. bat he-men e - gu - nen ba-te-an ne-re he-rri mai-te a - mo

Acc.

75

Alt. *f* *ff*
 - dioz be - te U - rre - txu Se - me_ bat he - men Vi - lla - rre-al da_ ne - re he-rri mai - te_

Acc.

79

Alt.
 Se - me_ bat he - men ne - re he - rri mai - te_

Acc. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

81 ZORTZIKO Nere herriko gazteei

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

8

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

86

Alt.

Acc.

91

Alt.

Acc.

97 **Allegro misterioso** (♩=132)

Alt.

Acc.

100

Alt.

Acc.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

8

103

Alt.

Acc.

105

Alt.

Acc.

p

110

Alt.

Acc.

mp

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

114

Alt.

Acc.

mp

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

117

Alt.

Acc.

sf mp

simile

120

Alt.

Acc.

mf

mp

123

Alt.

Acc.

mf

Ne - re he - rri mai - te-a

f

mf

126

Alt.

Acc.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

10

129 *mf* *mf*

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

Acc.

132

Alt. - a

Acc.

134 *f*

Alt. La ra la la ra la la ra la

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

137 *f* *f*

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

Acc.

142 *f* *ff*

Alt. *f* *ff*

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

Acc.

147

Alt.

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

Acc.

149 *fp*

Alt.

a

Acc.

151 *sfz p* *sfz*

Alt.

a

Acc. *sfz p* *sfz*

Normal Bellow

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)
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(2020-2021)

II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa
(1976-)

Allegro molto (♩.=75)

Alto

Accordion

p *con legno*

5

8

Alt.

acc.

p *leggiero sempre*

15

Alt.

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

acc.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

2

20

Alt. *ra*

acc. *mp*

27

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

acc.

32

Alt. *ra* oh oh

acc. *fp*

40

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

acc. *mf* *simile*

Dm⁹ /D C# C Dm⁹ /A

47

Alt. *mf*
rri He-rr-i-tik kan-po-ra

acc. *mf*
C⁹ M Dm⁹ Dm⁹ /A Dm⁹ /D C# C Dm⁹

54

Alt. *f*
Gaz-te - ta - - tik Es-tran-je - - ri

acc. *f*
/A C⁹ Dm⁹ Gm⁹ m Dm⁹ Gm⁹ A7(b9)

61

Alt. *f*
al-de an na - - bil A - di - o

acc. *ff*
Gm⁹ A7(b9) Dm⁹ Gm⁹ Dm⁹ Gm⁹

68


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

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

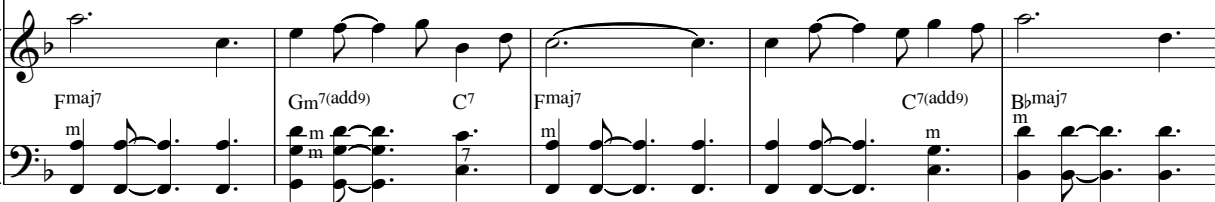
URRETXUTIK MUNDURA: II- EUROPAN BARRENA

4

74

Alt. 

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

acc. 

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

79

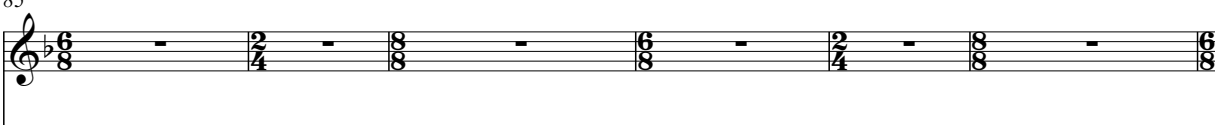
Alt. 


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

acc. 

G7 G7(B) C7 A7 D7(b9) Gm7(add9) Bb6 Bb(C) C7 Dm9

85

Alt. 

acc. 

p subito molto leggiero

C9 Dm9 C9 Dm9

91

Alt. 

acc. 

C9 Dm9 C9 Dm9

97

Alt.

acc.

102

Alt.

acc.

Gm⁹ *A7(b⁹)* *Dm⁹* *mp*

108

Alt.

acc.

Dm⁹ *Gm⁹*

113

Alt.

acc.

A7(b⁹) *Dm⁹* *C⁹*

118

Alt.

acc.

123

Alt.

acc.

129

Alt.

acc.

134

Alt.

acc.

139

Alt. kus - te-ra bai mun - du be-rrri - a

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

146

Alt. *mf* Ki-ta-rra zahar

acc.

153

Alt. -txo bat dut

acc.

161

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

acc.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

8

168

Alt.

acc.

p *leggiero sempre*

175

Alt.

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

acc.

180

Alt.

acc.

mp

187

Alt.

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

acc.

192

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

acc.

198

Alt. *Ki-ta-rra*

acc.

206

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

acc.

213

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

acc.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

10

220

Alt. *f*
Ho-rre-la bai i-bil-tzen da

acc.
Dm⁹ Gm⁹ A7(b9) Gm⁹ A7(b9) Dm⁹

227

Alt. *f*
Eus-kal-dun dan ar-tis-ta

acc. *ff*
Gm⁹ Dm⁹ Gm⁹ A7(b9) Gm⁹ Dm⁹ A7(b9)

234

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

acc.
Dm⁹ F Bb/F Fmaj7 Dm7 Gm7 C7 Fmaj7

239

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

acc.
Dm7 A° F#° D7 G7 G7/B C7 C7/E C Bb/C

244

Alt.

acc.

249

Alt.

acc.

256

Alt.

acc.

262

Alt.

acc.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

12

267

Alt.

acc.

tr

Gm⁹

A7(b9)

272

Alt.

acc.

mp

Dm⁹

Dm⁹

276

Alt.

acc.

Gm⁹

A7(b9)

280

Alt.

acc.

Dm⁹

C⁹

Dm⁹

285

Alt.

acc.

289

Alt. *fp*

acc.

294

Alt.

acc.

298 *pregunta recitada con extrañeza*

Alt.

acc.

303

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


acc. 
 Gm7 Gm7 C7 Fmaj7 Dm7 A° F#° D7 G7 G7/B


308

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

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

313

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

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

URRETXUTIK MUNDURA

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(2020-2021)

III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa

(1976-)

Andante (♩=85)

Alto

Accordion

p
vibrato.....

loco

8

Alt.

Acc.

13

Alt.

Acc.

p

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

20

Alt. *mf* *p*

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

Acc. *p*

26

Alt. lu - ke

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

32

Alt.

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

37

Alt.

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

43 **Moderato** (♩=108)

Alt.

Acc.

mp
m

49

Alt.

Acc.

m

56

Alt.

Acc.

Zi - bi - lak e-san nau - te

p
m

62

Alt.

Acc.

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

dis
m

66

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

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

70

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

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

74

Alt. ne - re a - mak ba - le - ki.

Acc. *tr* *G7(b9)*

76

Alt. or - du - an har - tu nu-

Acc. *mf* *m* *m*

82

Alt. *en* San-tan - der al-de-ra__ San-tan

Acc. *m.*

88

Alt. - der al-de-ra__ As-pal - din ez - da gu-re e-txe - an__

Acc. *m.* *p*

94

Alt. o-gi - rik i - ku-si__ zen bat al - diz e-guer di - an

Acc. *dis* *m*

98

Alt. o-rain - dik ba - rau-ri__ k bi-ba bi - ba__ bi-ba bi-

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

102

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

Acc. Fm/D G7 G7/B Cm m Fm/D

106

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

Acc. Abmaj7 m G7 tr ff

111

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

Acc. ff

117

Alt. - der al - de - ra San - tan - der al - de - ra

Acc. ff

123

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

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

126

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

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

129

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

Acc. A \flat maj 7 m G 7 7 tr

132

Alt. *al - der - - di - a*

Acc. *rit.*

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

for alto & accordion

(2020-2021)

IV - HEDONISTA GALANTA

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

Gorka Hermosa

(1976-)

Speedico & Energico ♩ = 132

Alto

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

Accordion

Alt.

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

Acc.

Alt.

a loco

Acc.

Alt.

Acc.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

20

Alt.

Acc.

pp

27

Alt.

Acc.

33

Alt.

Acc.

f

40

Alt.

Acc.

8/16

47

Alt.

Acc.

49

Alt.

Acc.

f *fp* *fp* *fp*

Tra - pe - ro tra - pu zaha - rrak

Cm C7 C7

53

Alt.

Acc.

f

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

F C7 Bb F F/Eb Bb/D Am/F

61

Alt.

Acc.

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

C/F Gm/C Dm/Bb Am/F Dm7/G G7/B C M M

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

69

Alt.

Acc.

76

Alt.

Acc.

83

Alt.

Acc.

89

Alt.

Acc.

95

Alt.

Acc.

pp

102

Alt.

Acc.

108

Alt.

Acc.

f

Bar-ka - tu behar di - tu-zu

113

Alt.

Acc.

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

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

6

119

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

Acc. *7 m 7 d C M Cmaj9 Gmaj9 M M*

125

Alt. *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*

131

Alt. *glu*

Acc. *ff*

138

Alt.

Acc. *mp*

145

Alt.

Acc.

152

Alt.

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

Acc.

157

Alt.

du mun-du-a - ren er di a *fp*

Acc.

162

Alt.

Acc.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

8

170

Alt.

Acc.

177

Alt.

Acc.

f *fp* *fp* *fp*

Tra - pe - ro tra - pu zaha - rrak

Cm C7 C7

181

Alt.

Acc.

f

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

F C7 Bb F F/Eb Bb/D Am/F

189

Alt.

Acc.

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

C/F Gm/C Dm/Bb Am/F Dm7 G7

195

Alt. *pi - txa - rra glu-glu-glu - glu gu-lu-gu - lu gu-lu-gu-glu glu glu glu glu gu-lu-gu*

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

202

Alt. *lu gu-lu-gu - lu gu-lu-gu glu glu glu glu glu glu-glu-glu-glu gu-lu-gu - lu gu-lu-gu-glu glu glu glu*

Acc. *Gmaj9 Cmaj9 Gmaj9 Fmaj9 Cmaj9 Gmaj9 Cmaj9 Gmaj9 Cmaj9*

209

Alt. *glu gu - lu - gu - lu gu - lu - gu - lu gu - lu - gu glu glu glu glu*

Acc. *Cmaj9 Cmaj9 Gmaj9 Cmaj9 Gmaj9 Cmaj9*

213

Alt. *glu* *fp*

Acc. *pp* *sffz*

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

for alto & accordion

(2020-2021)

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa

(1976-)

Allegro Doliente (♩=138)

Alto

Accordion

4

Alt.

Acc.

Alt.

Acc.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

11

Alt.

Acc.

15

Alt.

Acc.

19

Alt.

Acc.

22

Alt.

Acc.

- - lo - rez Ez-kon - ga - ie-tan_zer-bait ba-

Dm Em^(b5)/D

26

Alt. *nin-tzan ez-kon du e - ta e-zer ez Ja-san e - zi-na bi-hur-tu nin-tzen li-bre-a*

Acc. *Dm Em7(b5) Bb/F Bb A Dm/F Dm Em7(b5) Dm/F Em7(b5)*

31

Alt. *nin - tze-na au - rrez Ne-re an - dre - ak mai-te nin - du - en nahiz sa - rri*

Acc. *A7 Dm A7 G° Dm/A Dm C*

35

Alt. *u - tzi ne-ga - rrez Ha-ren bi - zi - tza es-ta - li nu en pe-na, go - se ta do - lo-*

Acc. *Bb° A7 Dm C/E Dm/F Eb/G A7 Bb*

40 *fp*

Alt. *rez Ez-kon-ga - ie - tan zer - ba - it ba-*

Acc. *A7 A7 7 7 ff m m*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

4

45

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

Acc. *fp* *ff*
 7 *m*

51

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

Acc. *m* 7

56

Alt. *fp*
 ez.

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

60

Alt. *mf*
 Do - - - -

Acc. *sf*

63

Alt. *lo - rez*

Acc.

67

Alt. *Ne - re an-*

Acc.

72

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

Acc.

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

76

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

Acc.

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

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

6

81

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

Acc. *Dm C Bb° A7 Dm C/E Dm/F Eb/C*

86 *fp*

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

Acc. *A7 Bb A7 A7*

89

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

Acc. *ff m m 7*

95 *fp*

Alt. *ez Ez - kon - ga - ie - tan zer - ba it ba -*

Acc. *fp ff m m*

100

Alt. *fp*

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

Acc. *fp*

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

Alt.

Acc. *sf* *pp* 3

110

Alt.

Acc. 3

113

Alt.

Acc. 7 m

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

8

117

Alt.

Acc.

121 finish the recitative

Allegro doliente (♩=c.138)

Alt.

Acc.

fp

sf sf sf

simile

125

Alt.

Acc.

mf

Do - - - -

128

Alt.

Acc.

- - lo - rez

mp

m

132

Alt.

Acc.

136

Alt.

Do -

8

Acc.

139

Alt.

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

Acc.

142

Alt.

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

Acc.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

10

145

Alt. *f*
 gin - da - ko mi - naz Li - bre i - za -

Acc.

148

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

Acc.

151

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

Acc.

154

Alt. *fp*
 tzen _____ Ez - kon - ga - ie - tan zer -

Acc. *fp* *ff*
 7. m

158

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

Acc.

162

Alt. *fp*
 ez Ez - kon - ga - ie - tan zer - ba it ba -

Acc. *fp* *ff* *m*

167

Alt.
 nin - tzan ez - kon - du e - ta e - zer

Acc.

170

Alt. *fp*
 ez

Acc. *fp* *sffz* *m*

URRETXUTIK MUNDURA

(for alto & accordion)

(2020-2021)

VI- ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

Adagio (♩ = 72)

Alto

mp

fischio

Acordeón

ppp

vibrato

4

Alt.

mp

fischio

Acord.

vibrato

7

Alt.

Andante (♩ = 80)

Acord.

mf

9

Alt.

Misterioso (♩ = 100)

Acord.

sfz

p

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

2

12

Alt.

Acord.

14

Alt.

Acord.

16

Alt.

Acord.

mf

19

Alt.

Acord.

p

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

21

Alt.

Acord.

23

Alt.

Acord.

25

Alt.

Acord.

mf

Adagio (♩ = 72)

27

Alt.

Acord.

mp

fischio

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

4

31 **Grave** (♩ = 90)

Alt.

Acord.

f

ricochet

simile

8

Б

Alt.

Acord.

mp

A - ra nun di-ran Men-di mai-te-ak A-ra nun di-ran ze-la- iak

Alt.

Acord.

Ba - se-rrri e-der zu - ri zu-ri-ak i - tu-rrri e - ta i - ba-iak Hen-da-ian na - go txo-ra-tu-

Alt.

Acord.

ri - kan za - bal za - ba - lik be - gi - ak

normal bellows

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

49

Alt.

Acord.

normal bellows
m

52 *mp*

Alt.

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

Acord.

m

55

Alt.

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

Acord.

7

58 *mf*

Alt.

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

Acord.

M 7 M m m

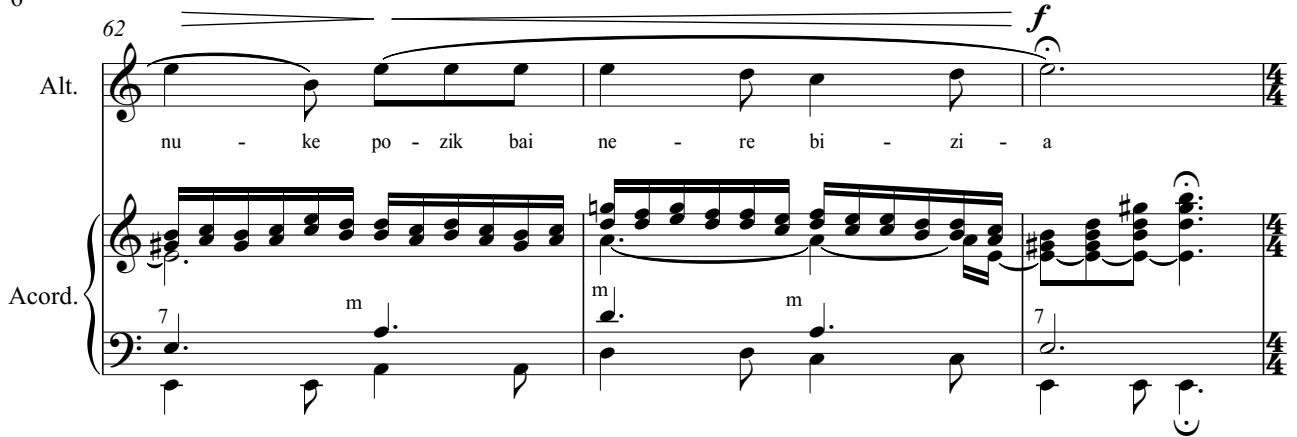
URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

6

62 *f*

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

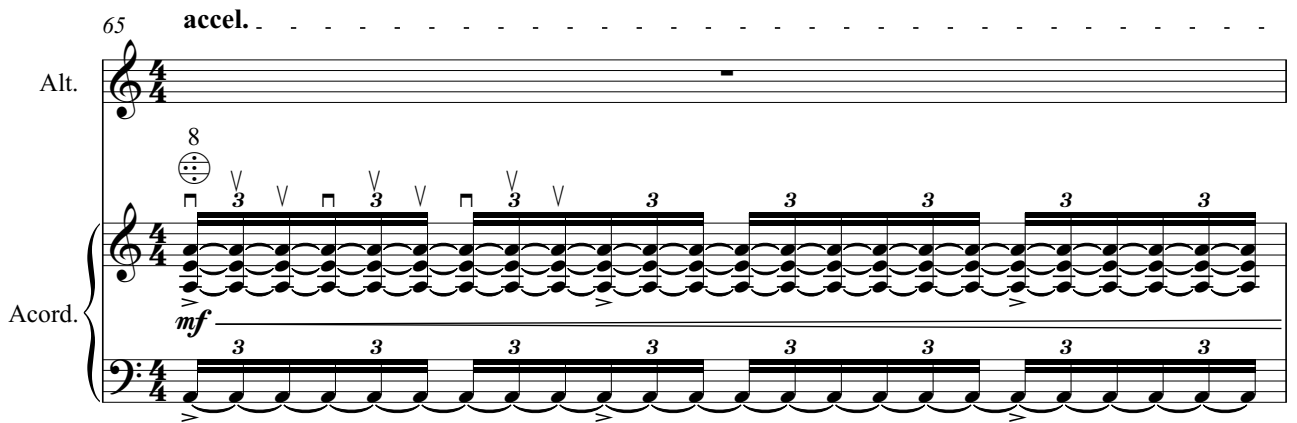
Acord.



65 *accel.*

Alt.

Acord. *mf*



66

Alt.

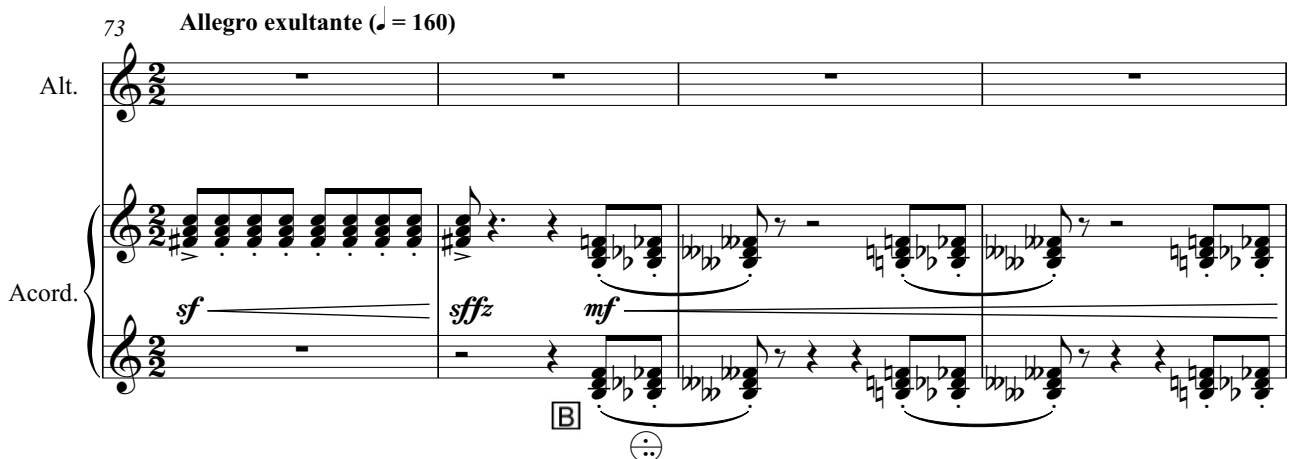
Acord.



73 *Allegro exultante* (♩ = 160)

Alt.

Acord. *sf* *sffz* *mf*



77

Alt.

Acord.

fp *sf*

80

Alt.

Acord.

sfz *fp*

83

Alt.

Acord.

Ger - ni - ka -

f *sfz* *sfz* *p*

87

Alt.

Acord.

ko ar - bo - - la

sfz *p*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

8

92 *f*

Alt. da be - - dein -

Acord.

95 *mf*

Alt. ka - tu - - a eus -

Acord. *fp* *sfz* *sfz*

99 *f*

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

Acord.

103 *f*

Alt. guz - tiz mai -

Acord. *p*

107 *ff*

Alt. ta - tu - a

Acord. *sfz sfz sfz*

113 *p*

Alt. E - man da za - bal - - za

Acord. *sfz sfz p sub.*

119

Alt. zu mun - du - - an frui -

Acord.

125 *mp*

Alt. tu - - a A - do -

Acord. *p*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

10

131

Alt. *ra - tzen zai - tu*

Acord.

136

Alt. *- gu Ar - bo - la san - tu*

Acord. *f*

142

Alt. *a A - do - ra - tzen*

Acord. *f*

147

Alt. *zai - tu - gu Ar - bo - la San -*

Acord. *ff mp*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

155

Alt. *ff* *p* *ff*

Acord. *ffmp* *sfmp* *ff*

- tu - - a -

163

Alt.

Acord. *mp* *ff* *mf*

169

Alt.

Acord. *ff* *mp*

177

Alt.

Acord. *rit.*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

12

186 **A tempo** *Recitative No1*

Alt.

Acord.

ff p

190

Alt.

Acord.

ff p

194

Alt.

Acord.

fff mf *fff*

198

Alt.

Acord.

fff mf *fff*

202

Alt.

Acord.

fff

206

Alt.

Acord.

fff mf

210

Alt.

Acord.

fff mf

214

Alt.

Acord.

fff mf fff

218

Alt.

Acord.

fff mf fff

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

14

222

Alt.

Acord.

fff mf

226

Alt.

Acord.

fff mf

230

Alt.

Acord.

Fin recitative

234 **Moderato** (♩ = 96)

Alt.

Acord.

mp

Ger - ni - ka - ko ar -

sffz mf

mf

mf

B

240

Alt. *mp*
bo - - - la da be - - - dein -

Acord. *mf*

246

Alt. *rit.* ka - tu - a *Recitative No 2 Adagio (♩ = 70)*

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

253

Alt.

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

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

16

259 *Fin recitative*

Alt.

Acord.

ten

p

mf

263 *Allegro exultante* (♩=80)

Alt.

Acord.

f

f

268

Alt.

Acord.

ff

mf

ff

mf

273

Alt.

Acord.

ff

ff

mf

ff

278 **Allegro exultante** (♩ = 160)

Alt. *p* E - man

Acord. *mf* *p* 8

Alt. da za - bal za - - - zu

Acord. *mp*

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

Acord. *p*

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

Acord. *mp* *p* 8

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

18

304

Alt. zai - - tu - - - - gu

Acord.

309 *f*

Alt. Ar - bo - - la san - - - - tu - -

Acord. *f*

314

Alt. - - - a

Acord.

318 *mp*

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

Acord. *ff*

327 *f*

Alt. Ar - bo - - - la san - - - - -

Acord.

333

Alt. - tu - - - - -

Acord.

337

Alt. - a

Acord. *ff p*

340

Alt.

Acord. *sffz sffz*

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

Alto

for alto & accordion

(2020-2021)

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa

(1976-)

Largo (♩=60)



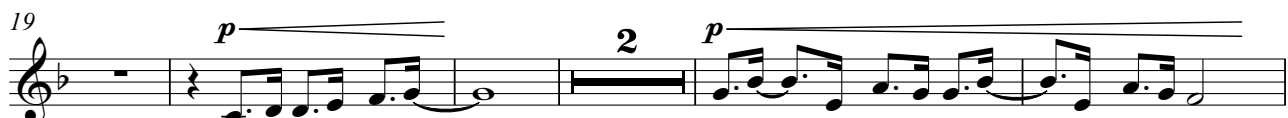
Vi-lla-rre-al de U-rre-txu ne-re he-rri mai-te-a

se-me bat he-men



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

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



se-me bat he-men

ne-re he-rri mai-te a - mo - dioz be-te-anaiz



se-me

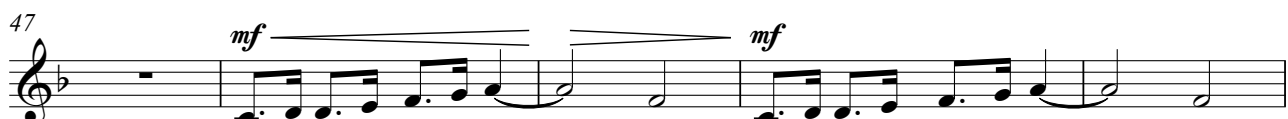
Vi-lla - rre-al de U-rre - txu ne-re he-rri mai-te



i - ku - si ar-te

e - gu - nen ba-te-an

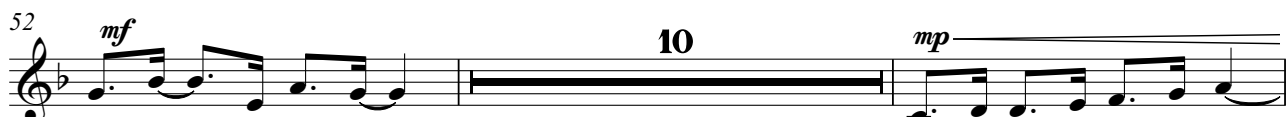
bai-ne - re a-dis-ki-de



Nahi ba - ina no lai-ku

- si

zu - re - tzat nahi-det bi - zi



U - rre - txu ne - re

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



- txu

Ne - re he - rri mai - te

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Alto

69 *f* *mf*

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

73 *f* *mf*

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

77 *f* *ff*

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

81 **ZORTZIKO Nere herriko gazteei**

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

87

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

92

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

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

a

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Alto

3

110 *mp* *mp*
 la la_ la ra la ra la la_ la ra la ra_ la

114 *mp* *mp* 7
 la la_ la ra la ra la ra la la ra_ la ra la_

124 *mf* 4 *mf* *mf*
 Ne - re he - rri mai - te - a vi - lla - rre al - da_ se - me bat he - men

131 *f*
 a - mo - dioz be - te - a La ra la la ra la la ra la

137 *f* *f*
 Ne - re he - rri mai - te_ La ra la la ra la la ra la Ne - re he - rri mai - te_

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

146
 - txu Ne - re he - rri mai - te Ne - re he - rri mai - te Ne - re he - rri -

149 *fp* *sfz p* *sfz*
 a a

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

Alto

for alto & accordion

(2020-2021)

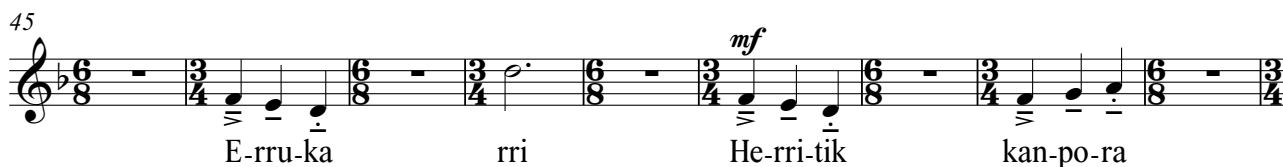
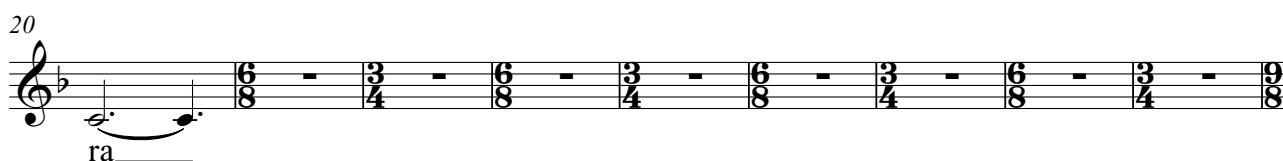
II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

Allegro molto (♩.=75)



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

2

Alto

63

f

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

71

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

77

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

81

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

88

98

108

118

la la la la ra la la__ la la__

127

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

133

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

138

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

152

mf

Ki-ta-rra zahar - txo bat dut__ E-gun ba-te an

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Alto

3

164

po-bre bes-te - an jau-na

173

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

180

A-gur Eus-kal He

189

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

195

ko o Ki-ta-rra

205

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

214

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

223

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

232

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

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

4

Alto

239

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

245

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

251

261

271

281

la la la la ra la la *fp*

290

la la A - kor - deoi zahar-txo bat da.
pregunta recitada con extrañeza

298

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

303

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

309

I - kus - ten ba-det e - re Nik mun - du guz-ti - a Be - ti mai-ta - tu

314

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

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for alto & accordion

(2020-2021)

Alto

III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa

(1976-)

Andante (♩=85)

7 4 2 *p*

Ne -

15

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

20

mf *p*

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

25

16

gar e - gin-go lu - ke

44

Moderato (♩=108)

15

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

63

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

69

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

73

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

76

3

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

2

Alto

80

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

86

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

92

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

98

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

103

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

108

a **3** or - du - an har-tu nu - u - en _____ San-tan

117

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

124

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

129

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

rit. . .

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for alto & accordion

(2020-2021)

Alto

IV - HEDONISTA GALANTA

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

Gorka Hermosa

(1976-)

Speedico & Energico ♩ = 132



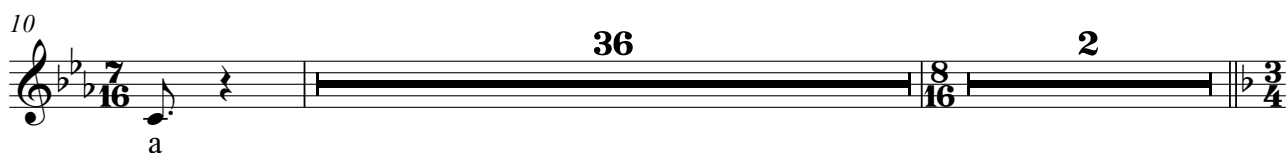
Bi - ba gi-puz-koa-ta-rrak bi-ba Kan-ta-bri - a kos



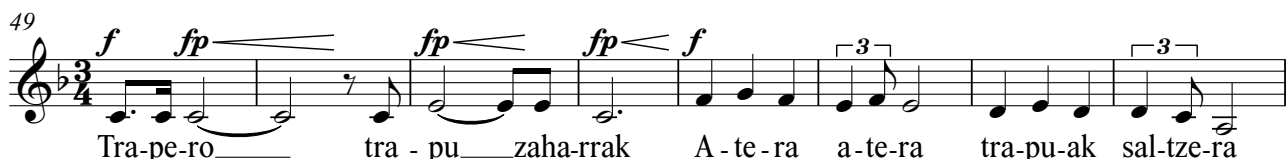
- ta ho-nek ba-li-o du mun-du-a-ren er - di - a le - gatz e-ta bi-xi-gu xar-di-na be-ri



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



a



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



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



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



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

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Alto

79 **32** *f*

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

115

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

121

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

126

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

131 **9** **12**

glu

154

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

158 *fp*

er di a

162 **13** **2**

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Alto

3

177 *f fp fp fp f*

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

185

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

193

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

199

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

204

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

209

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

213 *fp*

glu

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for alto & accordion

(2020-2021)

Alto

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa
(1976-)

Allegro Doliente (♩=138)

20

Musical notation for measures 20-24. Measure 20 is a whole rest. Measure 21 starts with a forte (f) dynamic and a long note. Measures 22-24 contain a melodic line with triplets and a final triplet in 3/4 time.

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

Musical notation for measures 25-28. Measures 25-28 contain a melodic line with triplets.

ie - tan_ zer-bait ba - nin - tzan_ ez-kon-du e - ta e - zer ez_ Ja-san e -

Musical notation for measures 29-32. Measures 29-32 contain a melodic line with triplets.

zi - na bi-hur - tu nin - tzen_ li-bre - a nin - tze-na au - rrez_ Ne-re an -

Musical notation for measures 33-36. Measures 33-36 contain a melodic line with triplets.

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

Musical notation for measures 37-41. Measures 37-41 contain a melodic line with triplets. Measure 41 changes to 4/4 time and starts with a fortissimo (fp) dynamic.

zi - tza_ es-ta - li nu en_ pe-na, go - se_ ta do - lo - rez_

Musical notation for measures 42-45. Measures 42-45 contain a melodic line with triplets. Measure 45 starts with a fortissimo (fp) dynamic.

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

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Alto

50

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

56

fp ez *mf* Do - - lo - rez

66

5
p Ne-re an - dre-a an-dre e - de-rra ez-kon-du nin-tzan or-du

75

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

79

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

84

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

89

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

97

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

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Alto

3

105 **Adagio** (♩=70) **2** start the recitative **13** finish the recitative **2**

123 **Allegro doliente** (♩=c.138) **4** *mf* **7** *f*

Do - lo - rez Do -

139

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

146 *f*

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

153 *fp*

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

161 *fp*

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

167 *fp*

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

URRETXUTIK MUNDURA

(for alto & accordion)

(2020-2021)

Alto

VI- ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

Adagio (♩ = 72) *mp* 4

fischio

6 *mp* 7

fischio

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

19 **Adagio** (♩ = 72) *mp*

fischio

31 **Grave** (♩ = 90) *mp*

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

41

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

48 *mp*

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

56

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

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

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

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

2

Alto

73 **Allegro exultante** (♩ = 160)

4

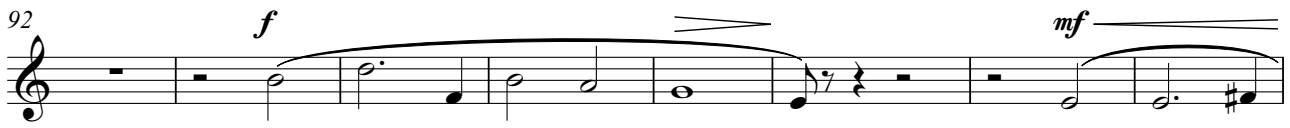


77



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

92



da be - dein - ka - tu - a

eus - kal - du -

100



non ar - te - an

guz - tiz mai - ta - tu - a

109



E - man da za - bal - za zu

mun - du - an

124



frui - tu - a

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

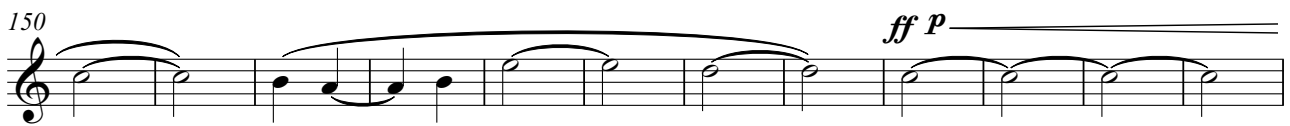
138



Ar - bo - la san - tu - a

A - do - ra - tzen zai - tu -

150



- gu

Ar - bo - la San - tu - a

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

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

234 **Moderato** (♩ = 96) **3** *mp*

Ger - ni - ka - ko ar -

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

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

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

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

E - man da za - bal

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

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

303 *f*

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

317 *mp* *f*

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

329 **5**

san - tu - a

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

Accordion

for alto & accordion

(2020-2021)

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa

(1976-)

Largo (♩=60)

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (Bb). The tempo is Largo (♩=60). The notation includes dynamic markings: *ppp rubato* in measure 1, *vibrato en accel* in measure 2, *non vibr.* in measure 3, and *vibrato en accel* in measure 4. The bass line features long, sustained notes with vibrato markings.

8
Largo (♩=85)

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

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

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

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Accordion

12

13

14

15

$\text{♩} = 85$

22

28

Allegro misterioso ($\text{♩} = 132$)



URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

33

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

36

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

40

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

45

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

50

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

54

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

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

Accordion

57

Musical notation for measures 57-59. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note melody. The bass staff contains a simple harmonic accompaniment with dotted rhythms and accents.

60

Musical notation for measures 60-62. The treble staff features a more complex eighth-note melody with some beamed sixteenth notes. The bass staff continues with the harmonic accompaniment.

63

Musical notation for measures 63-65. The treble staff has a steady eighth-note melody. The bass staff maintains the harmonic accompaniment.

66

Musical notation for measures 66-68. The treble staff has a complex, rhythmic melody with accents and slurs. The bass staff has a long, sustained note with a slur. Dynamics include *sf* and *simile*.

69

Musical notation for measures 69-75. The treble staff has a complex, rhythmic melody with many slurs. The bass staff has a long, sustained note with a slur.

76

Musical notation for measures 76-78. The treble staff has a complex, rhythmic melody with many slurs. The bass staff has a long, sustained note with a slur. Dynamics include *sffz*.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

80  *sffz*  *sffz*  *sffz*

8  **ZORTZIKO** Nere herriko gazteei

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

M. m. m. m. M. 7

84

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

M. m. m. M. M. m. m. 7.7 m. m.

90

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

m. m. m. m. m. M. m. m. M. 7

96  **Allegro misterioso** (♩=132)

sf

100

sff f *sf*

3

103

p

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

6

Accordion

107

Musical score for measures 107-111. The right hand features a complex melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment of quarter notes with dynamic markings *v* and *VI*.

112

Musical score for measures 112-116. The right hand continues with beamed notes and slurs, including a '88' marking. The left hand accompaniment remains consistent with quarter notes and dynamic markings *v* and *VI*.

117

Musical score for measures 117-119. The right hand has a rapid sixteenth-note pattern with dynamic markings *sf* and *mp*. The left hand accompaniment continues with quarter notes and dynamic markings *v* and *VI*. The word *simile* is written above the right hand in the second measure.

120

Musical score for measures 120-122. The right hand continues with sixteenth-note patterns, with dynamic markings *mf* and *mp*. The left hand accompaniment remains consistent with quarter notes and dynamic markings *v* and *VI*.

123

Musical score for measures 123-125. The right hand features a rapid sixteenth-note pattern with dynamic markings *f* and *mf*. The left hand accompaniment continues with quarter notes and dynamic markings *v* and *VI*.

126

Musical score for measures 126-128. The right hand continues with sixteenth-note patterns and dynamic markings. The left hand accompaniment remains consistent with quarter notes and dynamic markings *v* and *VI*.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

129

Musical notation for measures 129-131. Treble clef with a key signature of one flat. The right hand features a complex rhythmic pattern with eighth and sixteenth notes. The left hand plays a simple bass line with dotted quarter notes. Fingerings are indicated by 'v' and 'VI' below the notes.

132

Musical notation for measures 132-133. Treble clef with a key signature of one flat. The right hand has a melodic line with eighth notes and rests. The left hand has a bass line with eighth notes and rests. A slur covers the right hand across both measures.

134

Musical notation for measures 134-137. Treble clef with a key signature of one flat. The right hand has a fast, repetitive eighth-note pattern. The left hand has a bass line with sustained notes. Dynamics include *sf* and *f*. The instruction "Bellow Shake" is written above the first measure. A "simile" instruction is above the final measure.

138

Musical notation for measures 138-142. Treble clef with a key signature of one flat. The right hand has a complex chordal texture with many notes. The left hand has a bass line with sustained notes. A slur covers the right hand across all five measures.

143

Musical notation for measures 143-148. Treble clef with a key signature of one flat. The right hand has a complex chordal texture with many notes. The left hand has a bass line with sustained notes. A slur covers the right hand across all six measures.

149

Musical notation for measures 149-153. Treble clef with a key signature of one flat. The right hand has a complex chordal texture with many notes. The left hand has a bass line with eighth notes. Dynamics include *sfz* and *p < sfz*. The instruction "Normal Bellow" is written below the final measure.

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

Accordion

for alto & accordion

(2020-2021)

II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

Allegro molto (♩.=75)

Musical notation for measures 1-7. The score is in bass clef with a key signature of one flat (Bb). The tempo is Allegro molto (♩.=75). The music features a complex rhythmic pattern with changing time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4. The first measure includes a fermata over the first note. Dynamics include *p* and *con legno*. A box with a circled '6' and a circled '3' is located below the first measure.

8

Musical notation for measures 8-13. The score continues in bass clef with a key signature of one flat. The tempo is Allegro molto. The music features a complex rhythmic pattern with changing time signatures: 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4. Dynamics include *p* and *leggero sempre*.

14

Musical notation for measures 14-16. The score continues in bass clef with a key signature of one flat. The tempo is Allegro molto. The music features a complex rhythmic pattern with changing time signatures: 3/4, 6/8, 3/4, 9/8. Dynamics include *p*.

17

Musical notation for measures 17-19. The score continues in bass clef with a key signature of one flat. The tempo is Allegro molto. The music features a complex rhythmic pattern with changing time signatures: 9/8, 9/8, 9/8. Dynamics include *p*.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

2
20

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

26

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

31

Musical notation for measures 31-36. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a melodic line in the upper staff and a bass line in the lower staff. A trill is indicated above the upper staff in measure 32. A triplet of eighth notes is indicated above the upper staff in measure 35.

37

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

44

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

50

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

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

3

56

f

Dm⁹ Gm⁹ m Dm⁹ Gm⁹ A7(b⁹) Gm⁹

62

ff

A7(b⁹) Dm⁹ Gm⁹ Dm⁹ Gm⁹

68

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

74

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

79

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

84

p subito molto leggero

Dm⁹ C⁹ Dm⁹ C⁹

URRETXUTIK MUNDURA: II- EUROPA BARRENA

Accordion

4

90

Musical score for measures 90-94. Treble clef with a melodic line and a bass clef with a harmonic line. Chords Dm⁹ and C⁹ are indicated. Time signatures include 9/8, 3/4, 6/8, and 4/4.

95

Musical score for measures 95-99. Treble clef with a melodic line and a bass clef with a harmonic line. Chord Dm⁹ is indicated. Time signatures include 9/8, 3/4, 6/8, and 4/4.

100

Musical score for measures 100-104. Treble clef with a melodic line and a bass clef with a harmonic line. Chords Gm⁹ and A7(b⁹) are indicated. Time signatures include 9/8, 3/4, 6/8, and 4/4.

105

Musical score for measures 105-109. Treble clef with a melodic line and a bass clef with a harmonic line. Chord Dm⁹ is indicated. Dynamic marking *mp* is present. Time signatures include 9/8, 3/4, 6/8, and 4/4.

110

Musical score for measures 110-113. Treble clef with a melodic line and a bass clef with a harmonic line. Chords Gm⁹ and A7(b⁹) are indicated. Time signatures include 9/8, 3/4, 6/8, and 4/4.

114

Musical score for measures 114-118. Treble clef with a melodic line and a bass clef with a harmonic line. Chords Dm⁹ and C⁹ are indicated. Time signatures include 9/8, 3/4, 6/8, and 4/4.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

5

119

Chords: C⁹, Dm⁹, Gm⁹

124

Chords: A^{7(b9)}

130

Chords: F, Gm⁷, Fmaj⁷, Gm⁷(add⁹), C⁷, Fmaj⁷, C⁷(add⁹)

135

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

140

Chords: B^b/C, C⁷, /D

146

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

6

152

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

161

Musical notation for measures 161-167. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat, featuring a series of eighth notes with ties. The lower staff has a bass clef and a key signature of one flat, featuring a series of quarter notes.

168

Musical notation for measures 168-173. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a dynamic marking of *p* and the instruction *leggiero sempre*. It features a series of eighth notes with ties. The lower staff has a bass clef and a key signature of one flat, with a series of quarter notes. Time signatures change from 6/8 to 3/4 and back to 6/8.

174

Musical notation for measures 174-178. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a series of eighth notes with ties. The lower staff has a bass clef and a key signature of one flat, with a series of quarter notes. Time signatures change from 6/8 to 3/4 and back to 6/8.

179

Musical notation for measures 179-184. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a dynamic marking of *mp*. It features a series of eighth notes with ties. The lower staff has a bass clef and a key signature of one flat, with a series of quarter notes. Time signatures change from 6/8 to 3/4 and back to 6/8.

185

Musical notation for measures 185-189. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a series of eighth notes with ties. The lower staff has a bass clef and a key signature of one flat, with a series of quarter notes. Time signatures change from 3/4 to 6/8 and back to 3/4.

190

Musical notation for measures 190-195. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a series of eighth notes with ties. The lower staff has a bass clef and a key signature of one flat, with a series of quarter notes. Time signatures change from 3/4 to 6/8 and back to 3/4.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

194

tr^b

3

tr^b

7

201

(tr)

mf

Dm⁹ /A Dm⁹ /D C# C

207

Dm⁹ /A C⁹ Dm⁹ Dm⁹ /A

mf

213

Dm⁹ /D C# C Dm⁹ /A C⁹ Dm⁹

219

f

Gm⁹ Dm⁹ Gm⁹ A7(b⁹) Gm⁹

225

A7(b⁹) Dm⁹ Gm⁹ Dm⁹ Gm⁹ A7(b⁹)

ff

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

8

Accordion

231

Musical score for measures 231-236. Treble clef, key signature of one flat. Time signatures: 6/8, 3/4, 6/8, 3/4, 9/8, 3/4. Chords: Gm⁹, Dm⁹, A^{7(b9)}, Dm⁹, F, B^b/F, Fmaj⁷, Dm⁷.

237

Musical score for measures 237-241. Treble clef, key signature of one flat. Time signatures: 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. Chords: Gm⁷, C⁷, Fmaj⁷, Dm⁷, A[°], F^{#°}, D⁷, G⁷, G⁷/B.

242

Musical score for measures 242-246. Treble clef, key signature of one flat. Time signatures: 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. Chords: C⁷, C⁷/E, C, B^b/C, C[°]/E^b, C⁷, C/E, B^b/C, F, Gm/F, Dm/F.

247

Musical score for measures 247-251. Treble clef, key signature of one flat. Time signatures: 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. Chords: D⁷, F^{#°}, Gm⁷, Gm/B^b, B^b/C, C⁷/E, Dm⁹. Performance instruction: *p subito molto leggero*.

252

Musical score for measures 252-256. Treble clef, key signature of one flat. Time signatures: 2/4, 6/8, 2/4, 6/8, 2/4, 6/8. Chords: Dm⁹, C⁹, Dm⁹.

257

Musical score for measures 257-261. Treble clef, key signature of one flat. Time signatures: 6/8, 2/4, 6/8, 2/4, 6/8, 2/4. Chords: C⁹, Dm⁹, C⁹.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

9

262

Dm⁹

266

Gm⁹ A7(b⁹)

271

(tr) *mp* Dm⁹ Dm⁹

276

Gm⁹ A7(b⁹)

280

Dm⁹ C⁹ Dm⁹

285

C⁹ Dm⁹ Gm⁹

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

10
290

Accordion

tr

Musical score for measures 10-290. Treble clef with a wavy line above. Bass clef with chords and a wavy line above. Time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8. Chord: A7(b9).

296

Musical score for measures 296-302. Treble clef with a wavy line above. Bass clef with chords and a wavy line above. Time signature: 9/8. Chords: F, Bb/F, Fmaj7, Dm7, F, Bb/F.

302

Musical score for measures 302-307. Treble clef with a wavy line above. Bass clef with chords and a wavy line above. Chords: Fmaj7, Dm7, Gm7, C7, Fmaj7, Dm7, A°, F#°, D7.

307

Musical score for measures 307-312. Treble clef with a wavy line above. Bass clef with chords and a wavy line above. Chords: G7, G7/B, C7, C7/E, C, Bb/C, C°/Eb, C7, C/E, Bb/C.

312

Musical score for measures 312-316. Treble clef with a wavy line above. Bass clef with chords and a wavy line above. Chords: F, Gm7, Dm/F, D7, F#°, Gm7, Gm/Bb, Bb/C, C7/E.

316

Musical score for measures 316-322. Treble clef with a wavy line above. Bass clef with chords and a wavy line above. Chords: F, C7, F.

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

Accordion

for alto & accordion

(2020-2021)

III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa

(1976-)

Andante (♩=85) loco

p
vibrato.....

7

12

18

23

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Accordion

2

28

ppp

m

dis

32

m

dis

36

m

dis

40

m

dis

44

Moderato (♩=108)

mp

m

48

m

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Accordion

3

52

59

62

64

68

71

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

4

Accordion

74

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

75

Musical notation for measures 75-76. Measure 75 shows a dense melodic texture in the right hand and a sustained bass line in the left hand. Measure 76 continues the melodic development in the right hand.

76

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

81

Musical notation for measures 81-85. Measure 81 features a mezzo-forte (mf) dynamic marking. Measures 82-85 continue the melodic and harmonic development with intricate right-hand passages and a consistent bass line.

85

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

91

Musical notation for measures 91-95. Measure 91 features a piano (p) dynamic marking. Measures 92-95 show a melodic line in the right hand with various ornaments and a bass accompaniment in the left hand, including a dissonance (dis) marking.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Accordion

95

Musical notation for measures 95-96. The piece is in B-flat major (two flats). Measure 95 features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Measure 96 continues this pattern, with a dynamic marking of *m* (mezzo) in the left hand.

97

Musical notation for measures 97-99. Measure 97 continues the eighth-note pattern. Measure 98 includes a dynamic marking of *dis* (dissonance) in the left hand. Measure 99 concludes the sequence with similar eighth-note figures.

100

Musical notation for measures 100-104. Measure 100 starts with a dynamic marking of *mf* (mezzo-forte) and includes a 7th fret marking in the left hand. Chord progressions are indicated: G7/B, Fm, Fm/Eb, Fm/D, G7, G7/B, and Cm. Measure 104 ends with a *m* (mezzo) dynamic marking.

105

Musical notation for measures 105-107. Measure 105 features a dynamic marking of *m* (mezzo) and a 7th fret marking. Chord progressions include Fm/D, A \flat maj7, and G7. Measure 107 concludes with a trill (*tr*) in the right hand.

108

Musical notation for measures 108-111. Measure 108 begins with a dynamic marking of *ff* (fortissimo). The right hand features a melodic line with slurs, while the left hand provides a steady accompaniment of chords.

112

Musical notation for measures 112-115. Measure 112 starts with a dynamic marking of *ff* (fortissimo). The right hand has a complex melodic passage with slurs and a 7th fret marking, while the left hand continues with chordal accompaniment.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

6

Accordion

116

ff

120

124

mf

Fm Fm/Eb Fm/D G⁷ G⁷/B Cm

128

Fm/D m Abmaj⁷ G⁷

tr

131

133 rit.

URRETXUTIK MUNDURA

Accordion

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

IV - HEDONISTA GALANTA

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

Gorka Hermosa
(1976-)

8
Speedico & Energico ♩ = 132

Musical notation for measures 1-9. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a complex rhythmic pattern with frequent changes in meter (4/4, 3/4, 2/4) and dynamic markings such as *pp*. Fingerings are indicated with letters M, m, and d. A box with the letter 'B' and a circled '8' is present below the bass staff.

Musical notation for measures 10-15. The tempo is marked *loco*. The music consists of a steady eighth-note accompaniment in the bass and a more complex eighth-note melody in the treble.

Musical notation for measures 16-22. The music continues with the eighth-note accompaniment and melody. A *pp* dynamic marking is present in measure 19.

Musical notation for measures 23-28. The eighth-note accompaniment and melody continue, with some melodic variations in the treble.

Musical notation for measures 29-34. The piece concludes with a final cadence in measure 34, marked with a circled '8'.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Accordion

34

42

49

54

62

70

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Accordion

78

Cmaj9
m

8

pp

84

90

mf

95

8

pp

102

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

4

Accordion

107

Musical score for measures 107-110. Treble clef with a melodic line of eighth notes. Bass clef with a steady eighth-note accompaniment. Key signature: two flats, time signature: 4/4.

111

Musical score for measures 111-115. Treble clef with a melodic line. Bass clef with a steady eighth-note accompaniment. Dynamic marking *f* is present. Key signature: two flats, time signature: 4/4.

116

Musical score for measures 116-120. Treble clef with a melodic line. Bass clef with a steady eighth-note accompaniment. Key signature: two flats, time signature: 4/4.

121

Musical score for measures 121-127. Treble clef with a melodic line. Bass clef with a steady eighth-note accompaniment. Chord symbols: Cmaj9, Gmaj9, Cmaj9, Gmaj9 Cmaj9, Cmaj9. Key signature: two flats, time signature: 4/4.

128

Musical score for measures 128-134. Treble clef with a melodic line. Bass clef with a steady eighth-note accompaniment. Chord symbols: Gmaj9, Cmaj9, Gmaj9 Cmaj9. Dynamic marking *ff* is present. Key signature: two flats, time signature: 4/4.

135

Musical score for measures 135-140. Treble clef with a melodic line. Bass clef with a steady eighth-note accompaniment. Key signature: two flats, time signature: 4/4.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Accordion

142

mp

148

154

159

f

166

173

Cm

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

6

Accordion

179

Chords: C7, F, C7, Bb

184

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

192

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

200

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

207

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

213

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

Dynamics: *pp*, *sfz*

Accordion

URRETXUTIK MUNDURA

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

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa
(1976-)

Allegro Doliente (♩=138)

Musical notation for measures 1-3. The score is in 4/4 time with a key signature of one flat (Bb). The treble clef contains a complex melodic line with many sixteenth notes and slurs. The bass clef contains a steady accompaniment of eighth notes. Dynamic markings include *sf* and *m*. There are also accents and breath marks (V) above the notes.

5

Musical notation for measures 4-6. The treble clef continues with the melodic line, featuring a slur over measures 5 and 6. The bass clef accompaniment remains consistent. Dynamic markings include *sf*.

Musical notation for measures 7-10. The treble clef has a slur over measures 7 and 8. The bass clef accompaniment changes to a half-note pattern starting in measure 9, marked with *p* and *m*.

Musical notation for measures 11-14. The treble clef features a long slur covering all four measures. The bass clef accompaniment continues with the half-note pattern. Dynamic markings include *m*.

Musical notation for measures 15-18. The treble clef has a slur over measures 15 and 16. The bass clef accompaniment returns to eighth notes in measure 17, marked with *sf* and *m*. A *simile* marking is present above the treble clef in measure 18.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Accordion

19

22

Dm Em^(b5)/D
m d

26

Dm Em^{7(b5)} B^b/F B^b A Dm/F Dm Em^{7(b5)} Dm/F Em^{7(b5)} A⁷
m d M M m d m m .7

32

Dm A⁷ G^o Dm/A Dm C B^bo A⁷ Dm C/E
m 7 d m M d 7 m M

38

Dm/F E^b/G A⁷ B^b A⁷ A⁷
m b M 7 7 7

42

ff *fp*
m 7

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

49

Musical score for measures 49-52. The piece is in B-flat major (one flat). The right hand features a complex melodic line with many slurs and accents. The left hand provides a steady bass line. Dynamics include *ff* and *m*.

53

Musical score for measures 53-57. The right hand continues with intricate melodic patterns. The left hand has a consistent bass line. Dynamics include *fp* and *m*. A '7' is written above the bass line in measure 54.

58

Musical score for measures 58-60. The right hand has a very active, rhythmic melody. The left hand has a simple bass line. Dynamics include *sf* and *m*.

61

Musical score for measures 61-63. The right hand features a melodic line with some grace notes. The left hand has a steady bass line. Dynamics include *sf*.

64

Musical score for measures 64-67. The right hand has a melodic line with some grace notes. The left hand has a steady bass line. Dynamics include *m*.

68

Musical score for measures 68-71. The right hand has a melodic line with some grace notes. The left hand has a steady bass line. Dynamics include *m*. A '7' is written above the bass line in measure 70. The piece ends with a 3/4 time signature change and a final chord progression: Dm Em7(b5) Dm Em7(b5).

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

4

Accordion

74

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

80

G[°] Dm/A Dm C Bb[°] A⁷ Dm C/E Dm/F Eb/C

86

A⁷ Bb A⁷ A⁷ *ff* *m*

90

m 7 *fp*

96

ff *m* *m*

100

7 *fp*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

105 Adagio (♩=70)

sf *pp* *m* 3

111

m 3 7 7 *m*

116

m 7

119

m 7 *fp*

123 Allegro doliente (♩=c.138)

sf *m* *sf* *sf* simile

126

sf *m* *sf*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

6

Accordion

129

mp

m

133

m

137

8

f

m

7

140

m

143

m

146

m

7

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

149

152

155

161

166

169

Acordeón

URRETXUTIK MUNDURA

(for alto & accordion)
(2020-2021)

VI- ETORRERA ETA ONDAREA

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

Gorka Hermosa
(1976-)

Adagio (♩ = 72)

2 2 4 4

ppp vibrato

5 7

vibrato

9 9

Andante (♩ = 80)

mf sfz

11

Misterioso (♩ = 100)

p

13

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

2

16

Musical notation for measures 16-18. The piece is in 4/4 time. Measure 16 starts with a treble clef and a 4/4 time signature. The melody consists of eighth-note chords. Measure 17 has a 3/4 time signature. Measure 18 has a 4/4 time signature. Dynamics include accents (>) and a mezzo-forte (mf) marking.

19

Musical notation for measures 19-20. The piece is in 4/4 time. Measure 19 starts with a treble clef and a 4/4 time signature. The melody consists of eighth-note chords. Measure 20 has a 3/4 time signature. Dynamics include accents (>) and a piano (p) marking.

21

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

24

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

26

Musical notation for measures 26-27. The piece is in 4/4 time. Measure 26 starts with a treble clef and a 4/4 time signature. The melody consists of eighth-note chords. Measure 27 has a 3/4 time signature. Dynamics include accents (>) and a mezzo-forte (mf) marking.

28

Adagio (♩ = 72)

Grave (♩ = 90)

Musical notation for measures 28-29. The piece is in 3/4 time. Measure 28 starts with a treble clef and a 3/4 time signature. The melody consists of a single chord. Measure 29 has a 6/8 time signature. Dynamics include a forte (f) marking and a ricochet effect. The bass line features a complex rhythmic pattern with triplets and accents.



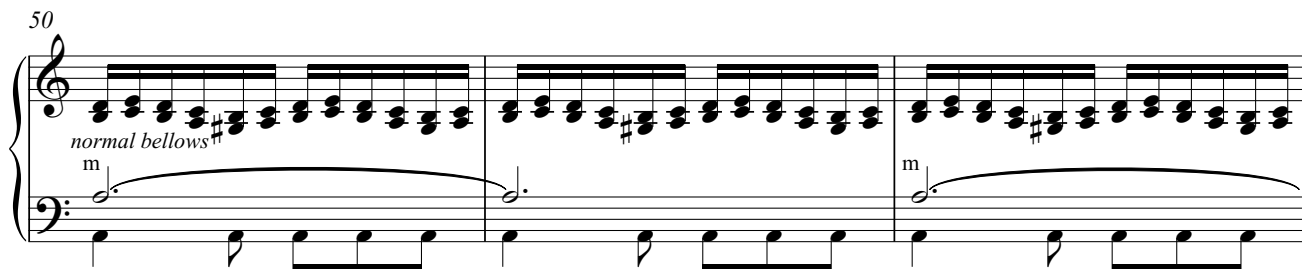
URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

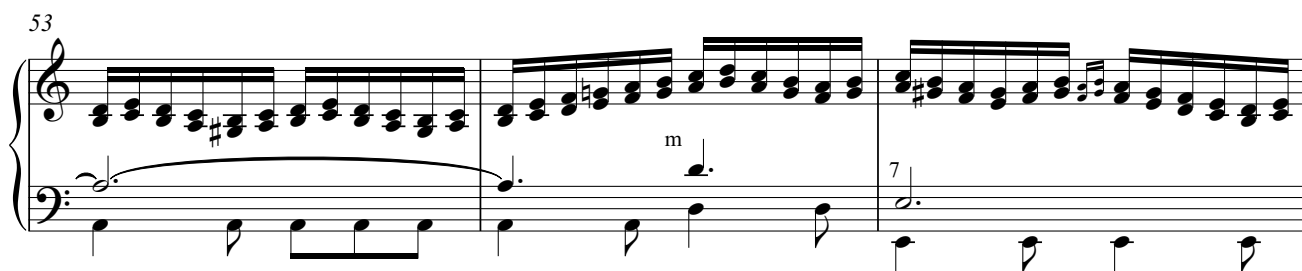
Acordeón

32 

40 

48 

50 

53 

56 

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

4

59

Musical notation for measures 59-62. The piece is in 4/4 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with quarter notes. Measure 59 includes a dynamic marking of *m.* and a fingering of 7. Measure 60 includes a dynamic marking of *M.*. Measure 61 includes a dynamic marking of *m.*. Measure 62 includes a dynamic marking of *m.*.

63

Musical notation for measures 63-64. The right hand continues with a similar rhythmic pattern. The left hand has a steady bass line. Measure 63 includes a dynamic marking of *m.*. Measure 64 includes a dynamic marking of *m.* and a fingering of 7. The time signature changes to 2/4 at the end of measure 64.

8

accel.

65

Musical notation for measures 65-72. The piece is in 4/4 time. Both hands feature a dense, rhythmic pattern of eighth notes, primarily in triplet groups. The right hand has a dynamic marking of *mf*. Measure 65 includes an *accel.* marking and a circled '8' above the staff. Measures 66-72 are marked with a circled '8' above the staff.

66

Musical notation for measures 66-72. The piece is in 2/2 time. The right hand features a rhythmic pattern of eighth notes, often beamed together. The left hand has a steady bass line with quarter notes. Measure 66 includes a dynamic marking of *mf*. Measure 72 includes a dynamic marking of *mf*.

73

Allegro exultante (♩ = 160)

Musical notation for measures 73-76. The piece is in 2/2 time. The right hand features a rhythmic pattern of eighth notes, often beamed together. The left hand has a steady bass line with quarter notes. Measure 73 includes a dynamic marking of *sf*. Measure 74 includes a dynamic marking of *sfz*. Measure 75 includes a dynamic marking of *mf*. Measure 76 includes a dynamic marking of *mf*. A circled 'B' is located below measure 75.

77

Musical notation for measures 77-80. The piece is in 2/2 time. The right hand features a rhythmic pattern of eighth notes, often beamed together. The left hand has a steady bass line with quarter notes. Measure 77 includes a dynamic marking of *fp*. Measure 78 includes a dynamic marking of *sf*. Measure 79 includes a dynamic marking of *sfz*. Measure 80 includes a dynamic marking of *sfz*.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

81

fp

84

sfz *sfz* *p*

88

f

92

fp

96

sfz *sfz*

100

sfz

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

6

Acordeón

104

Musical score for measures 104-107. The piece is in 2/4 time. The key signature has two flats (B-flat and E-flat). The music features a series of chords in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *p* (piano) is present. A first ending bracket spans measures 105 and 106, leading to a repeat sign.

108

Musical score for measures 108-114. The key signature changes to one flat (B-flat). The music features chords in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *sfz* (sforzando) and *p sub.* (piano). A first ending bracket spans measures 110 and 111, leading to a repeat sign.

115

Musical score for measures 115-120. The key signature changes to one sharp (F-sharp). The music features chords in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *sfz* (sforzando).

121

Musical score for measures 121-126. The key signature changes to two flats (B-flat and E-flat). The music features chords in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *sfz* (sforzando).

127

Musical score for measures 127-132. The key signature changes to one sharp (F-sharp). The music features chords in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *p* (piano). A first ending bracket spans measures 129 and 130, leading to a repeat sign.

133

Musical score for measures 133-138. The key signature changes to two flats (B-flat and E-flat). The music features chords in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *sfz* (sforzando).

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

139 *f*

145 *ff mp* *ff mp*

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

160 *ff* *mp* *ff*

167 *mf* *ff*

174 *mp* *rit.*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

8

Acordeón

183

A tempo

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

189

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

193

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

197

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

201

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

205

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

209

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

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

213

fff mf *fff*

217

fff mf *fff*

221

fff mf

225

fff mf

229

232

Moderato (♩ = 96)

sfz mf

B

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

10

Acordeón

237

mf

mf

240

mf

mf

mf

246

mf

mf

mf

rit.

morendo

251

Adagio (♩ = 70) $\frac{8}{\circ}$

ppp

Molto libero e rubato

p

255

mf

p

mf

259

ten

p

mf

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

8
263 Allegro exultante (♩=80)

Musical score for measures 263-267. The piece is in 2/4 time and marked 'Allegro exultante' with a tempo of quarter note = 80. The bass line features triplet eighth notes and rests, while the treble line consists of a steady eighth-note accompaniment. Dynamics include *f* and accents.

268

Musical score for measures 268-272. The treble line has a melodic line with slurs and accents, alternating between *ff* and *mf*. The bass line continues with the eighth-note accompaniment.

273

Musical score for measures 273-278. The treble line features sixteenth-note runs and slurs, with dynamics *ff* and *mf*. The bass line continues with the eighth-note accompaniment.

279 Allegro exultante (♩ = 160)

Musical score for measures 279-286. The piece is marked 'Allegro exultante' with a tempo of quarter note = 160. The bass line has a melodic line with slurs and accents, alternating between *mf* and *p*. The treble line is mostly rests. A circled '8' is above the treble staff.

287

Musical score for measures 287-292. The treble line has a melodic line with slurs and accents, marked *mp*. The bass line continues with the eighth-note accompaniment.

293

Musical score for measures 293-298. The treble line has a melodic line with slurs and accents, marked *p*. The bass line continues with the eighth-note accompaniment.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

12

Acordeón



298

304

310

316

326

339

URRETXUTIK MUNDURA

(From Urretxu to the world)

TRIBUTE TO IPARRAGIRRE

(2020)

for voice & accordion

GORKA HERMOSA

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

Words: José María Iparragirre.

Arrangement and selection of the words: Gorka Hermosa

Recitatives: Jon Maia.

Musical Edition: Alberto González Urroz.

Composition commissioned by Urretxu Town Hall.

“URRETXUTIK MUNDURA”

Iparragirreri omenaldia

Gorka Hermosa

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

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

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

“URRETXUTIK MUNDURA”

Iparragirrerri omenaldia

Gorka Hermosa

I- EGUNSENTIA URRETXUN / SUNRISE IN URRETXU

“Ekía” & “Nere herriko gazteei”

II- EUROPAN BARRENA / THROUGHOUT EUROPE

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

III- GALTZAILEEN ALDERDIA / THE LOSERS` PARTY

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

IV- HEDONISTA GALANTA / MAGNIFICENT HEDONIST

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

V- AMODIAREN DESENKANTUA / THE DISENCHANTMENT OF LOVE

“Anantango” & “Ezkongaietan”

VI: ETORRERA ETA ONDAREA / ARRIVAL & LEGACY

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

I- EGUNSENTIA URRETXUN:

(Sunrise in Urretxu)

Based on the works

“Ekía” & “Nere herriko gazteei”

Original words:

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

Translation:

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

II- EUROPAN BARRENA:

(Throughout Europe)

Based on the works

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

Original words:

Gazte gaztetatikan
herritik kanpora,
estranjeri aldean
pasa det denbora.

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

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

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

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

Kitarra zahartxo bat da
neretzat laguna.

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

Translation:

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

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

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

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

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

It's an old guitar
a friend to me.

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

Original words:

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

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

Akordeoi zahartxo bat da
Eh? Akordeoi?

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

Translation:

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

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

It's an old accordion
Eh? Accordion?

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

III- GALTZAILEEN ALDERDIA:

(The Losers` Party)

Based on the works

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

Original words:

Negar egingo luke
nere amak baleki.

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

Orduan hartu nuen
Santander aldera.

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

Biba biba
Galtzaileen alderdia!

Translation:

She would cry
If my mother would knew.

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

Then I went
Towards Santander.

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

Long live
The losers` party!

IV- HEDONISTA GALANTA:
(The Disenchantment of Love)

Based on the works

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

Original words:

Translation:

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

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

Trapero!
Trapu zaharrak!

Ragman!
Old rags!

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

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

Atera, atera
trapuak saltzera,
hustu dezagun
pitxarra.

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

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

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

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

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

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

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

V- AMODIAREN DESENKANTUA:

Based on the works

“Anantango” & “Ezkongaietan”

Original words:

Dolorez...

Ezkongaietan zerbait banintzan
ezkondu eta ezer ez.

Jasan ezina bihurtu nintzen,
librea nintzena aurrez

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

Ezkongaietan zerbait banintzan
ezkondu eta ezer ez.

Dolorez...

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

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

Ezkongaietan zerbait banintzan
Ezkondu eta ezer ez.

Translation:

In pain ...

If I was something before married
marry and nothing.

I became unbearable,
that I was free beforehand

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

If I was something before married
marry and nothing.

In pain ...

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

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

If I was something before married
marry and nothing.

Errezitatua (Jon Maia):

*Noiz?
Nola?
Zergatik?*

Norekin?

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

*Ez dago borrokarik gabeko bizitzarik
Ez nirea behintzat*

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

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

Abestua:

Dolorez...

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

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

*Ezkongaietan zerbait banintzan
Ezkondu eta ezer ez.*

Recitative (by Jon Maia):

*When?
How?
Why?*

With who?

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

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

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

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

Sung:

In pain ...

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

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

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

VI: ETORRERA ETA ONDAREA:

(Arrival & Legacy)

Based on the works

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

Original words:

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

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

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

Translation:

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

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

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

1. Errezitatua (Jon Maia):

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

Abestua

Gernikako arbola
da bedeinkatua.

1st Recitative (by Jon Maia):

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

Sung:

The tree of Gernika
is blessed.

2. Errezitatua (Jon Maia):

*Mugitzen hasi da
gorpuen artean*

haur jaio berri

*gauaren isiltasunean
ahoskatu da*

hitz

*errautsetatik zutitzen da
asmo*

*amets
ama
eme*

*lurpetik
zauritik*

hazi bat dator mundura

*emanez
zabalduz
loratuz*

eta urte askoren ondoren

bizitza askoren ondoren

norbaitek

kantu zahar bat erditu du

Etorkizunean

Abestua:

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

2nd Recitative (by Jon Maia):

It has started to move
among the corpses

a newborn baby

in the silence of the night
is pronounced

word

it rises from the ashes
intention

dream
mom
female

from the ground
from the wound

a seed comes to the world

giving
expanding
blooming

and after many years

after many lives

someone

he has given birth to an old song

In the future

Sung:

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

NOTES ABOUT
THE LAST MOVEMENT:

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

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

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

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