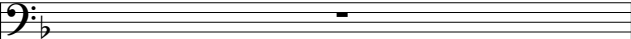
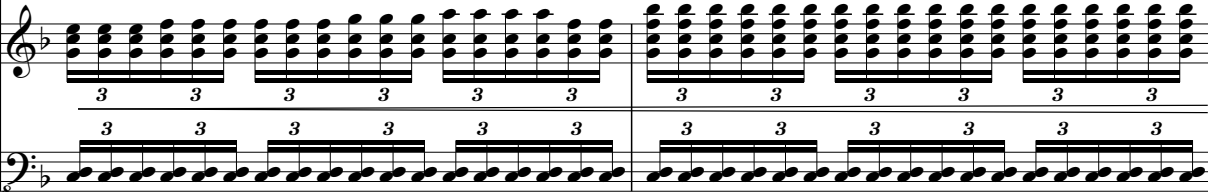


URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

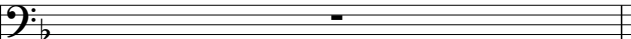
2

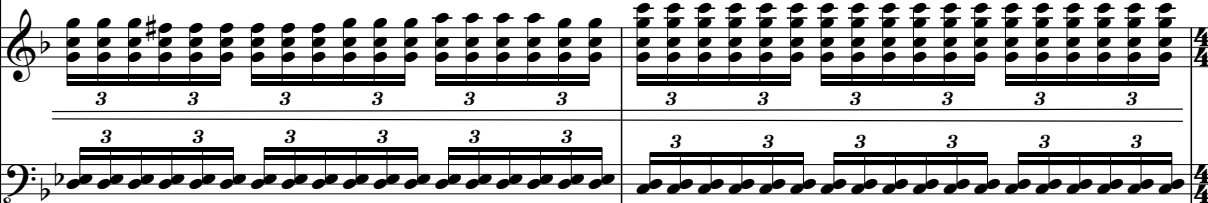
11

Bar. 

Acc. 

13

Bar. 

Acc. 

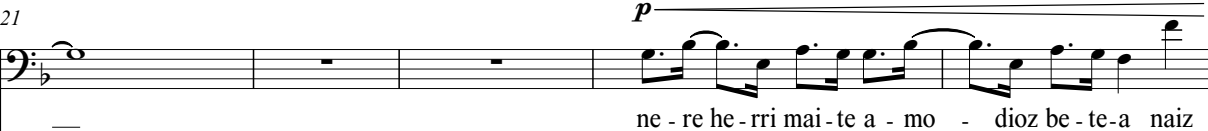
15

$\text{♩} = 85$

Bar. 

Acc. 

21

Bar. 

Acc. 

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

Bar. *se-me*

Acc. *vibrato* *p*

Ⓟ ⊕

32

Bar.

Acc. *sf*

35 *mf*

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

Acc. *sf* 8

39 *mp*

Bar. i - ku - si ar - te

Acc. *sf*

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

43

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

Acc. *p*

48

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

Acc.

52

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

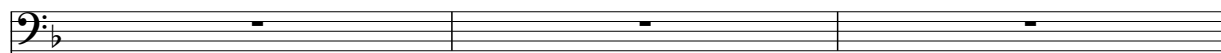
Acc. *sf p* simile

55

Bar.

Acc.

58

Bar. 

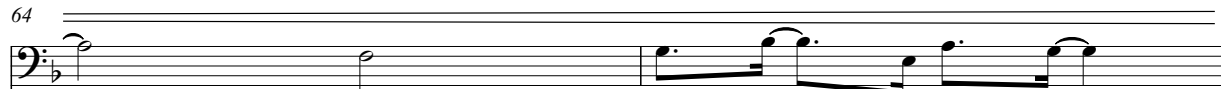
Acc. 

61

Bar. 
Vi - lla - rre-al de U-rre -

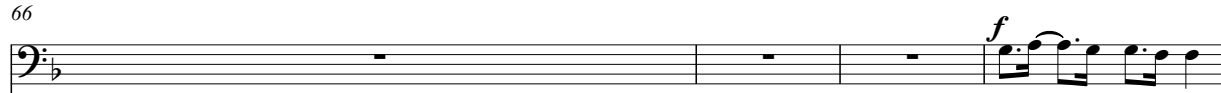
Acc. 

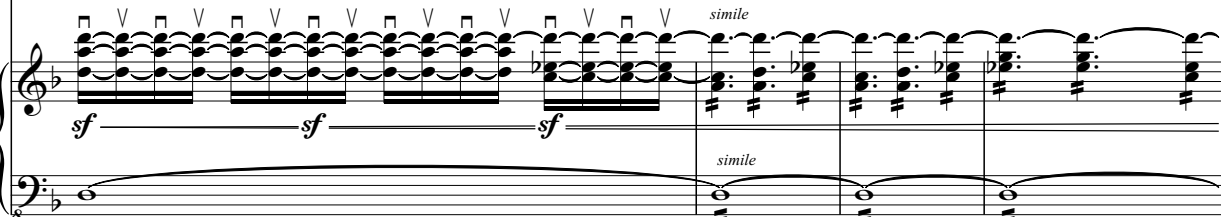
64

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

Acc. 

66

Bar. 
e - gu - nen ba-te-an

Acc. 

70

Bar. *mf* *f*

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

Acc.

74

Bar. *mf* *f*

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

Acc.

78

Bar. *ff*

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

Acc. *sffz*

81 ZORTZIKO Nere herriko gazteei

Bar.

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

Acc.

8

B $\flat$ F7(add9) B $\flat$ maj7 B $\flat$ 6 Cm7 F7 B $\flat$ F7(add9) B $\flat$ maj7 F/A

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

86

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

Acc. Gm^7 Gm^7/F C/E $C^7(add9)$ F^7 $Gbmaj^7$ Eb/A^b $Dbmaj^7$ D^b6

91

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

Acc. Ebm Ebm/D^b Ebm/C Fm/B^b F^7 F^7/A B^b/D Ebm Gm/D Cm^7 F^7

97 **Allegro misterioso** ($\text{half note} = 132$)

Bar. - re - a

Acc. sf

100

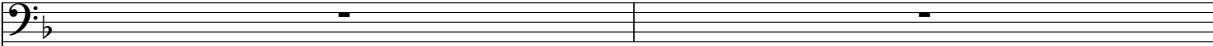
Bar.

Acc. sf f

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

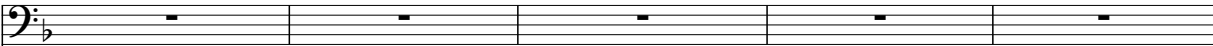
8

103

Bar. 

Acc. 

105

Bar. 

Acc. 

110

Bar. 
la la_ la ra la ra la la_ la ra la ra_ la

Acc. 

114

Bar. 
la la_ la ra la ra la ra la ra la_ la ra la_ la

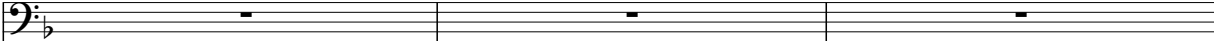
Acc. 

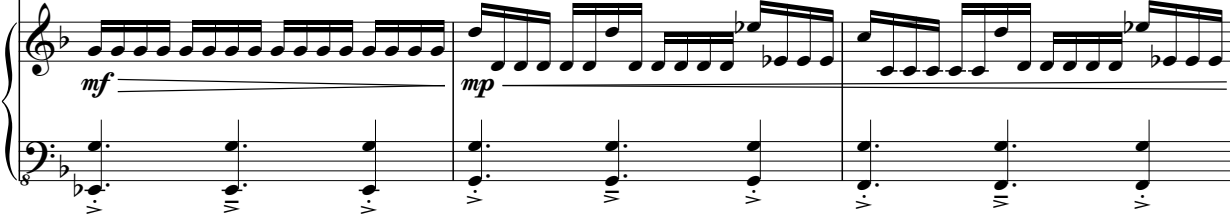
117

Bar. 

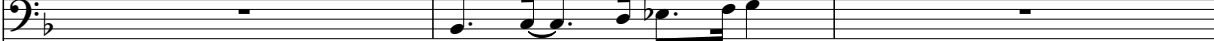
Acc. 

120

Bar. 

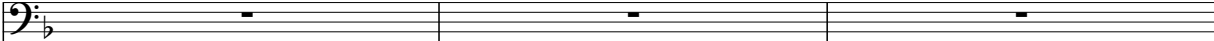
Acc. 

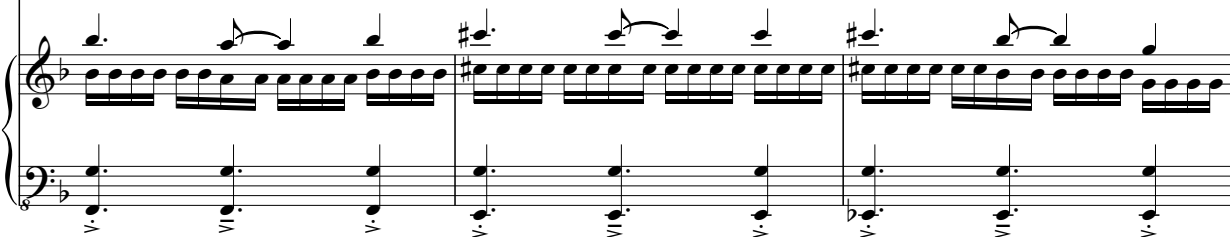
123

Bar. 
mf
Ne - re he - rri mai - te-a

Acc. 

126

Bar. 

Acc. 

129 *mf* *mf*

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

Acc.

132

Bar. - a

Acc.

134 *f* *f*

Bar. La ra la la ra la la ra la Ne-re he-ri mai-te__

Acc. *sf* *sf* *sf* *f* *simile*

Bellow Shake

138 *f*

Bar. La ra la la ra la la ra la Ne - re he - rri mai - te__

Acc.

142 *f* *ff*

Bar. *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

Bar.

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

Acc.

149 *fp*

Bar. *fp*

a

Acc.

151 *sfz* *p* *sfz*

Bar.

a

Acc. *sfz* *p* *sfz*

Normal Bellow

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

for baritone & accordion

(2020-2021)

II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

Allegro molto (♩.=75)

Baritone

Accordion

p *con legno*

8

Bar.

acc.

p *leggero sempre*

8

Bar.

acc.

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

15

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

2

20

Bar. *ra*

acc. *mp*

27

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

acc.

32

Bar. *ra* *oh* *oh*

acc. *fp*

40

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

acc. *mf* *simile*

Dm⁹ /D C# C Dm⁹ /A

47

Bar. *mf*

rri He-rri-tik kan-po-ra

acc. *mf*

C⁹ M Dm⁹ Dm⁹ /A Dm⁹ /D C# C Dm⁹

54

Bar. *f*

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

acc. *f*

/A C⁹ Dm⁹ Gm⁹ m Dm⁹ Gm⁹ A7(b9)

61

Bar. *f*

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

acc. *ff*

Gm⁹ A7(b9) Dm⁹ Gm⁹ Dm⁹ Gm⁹

68

Bar.

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

acc.

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

74

Bar. *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

Bar. *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

Bar.

acc. *p subito molto leggiero*

C9 Dm9 C9 Dm9

91

Bar.

acc. *C9 Dm9 C9 Dm9*

97

Bar. 

102

Bar. 

108

Bar. 

113

Bar. 

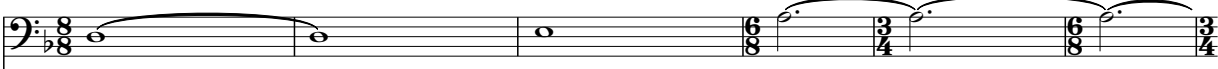
118

Bar. 

la la la la ra la

acc. 

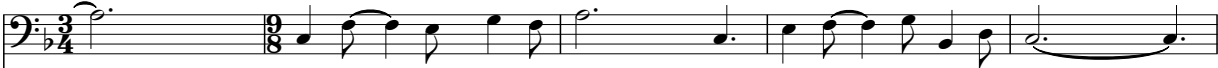
123

Bar. 

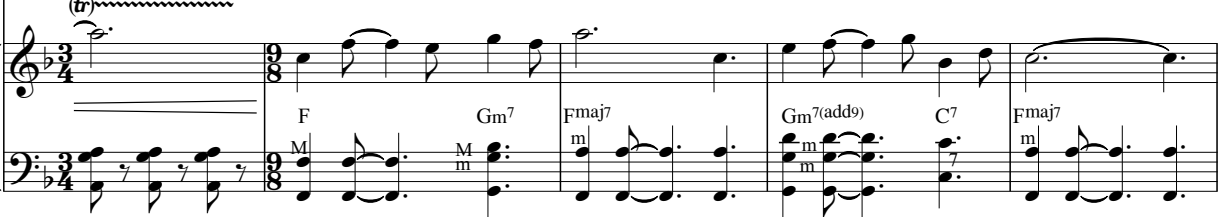
la la la

acc. 

129

Bar. 

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

acc. 

134

Bar. 

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

acc. 

139

Bar. kus - te-ra bai mun - du be-rrí - a

acc.

Gm⁷(add9) Bb⁶ Bb/C C⁷ /D

pp

146

Bar. Ki-ta-rra zahar

mf

acc.

153

Bar. - txo bat dut

acc.

161

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

mf

acc.

168

Bar. 

acc. 

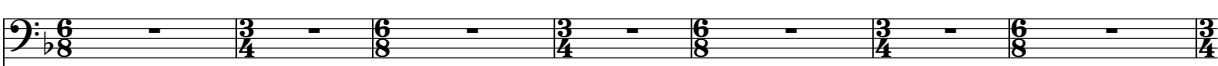
175

Bar. 

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

acc. 

180

Bar. 

acc. 

187

Bar. 

A-gur Eus-kal He - rri - a Bai-na__ ez be - ti - ko_____

acc. 

192

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

acc.

198

Bar. *Ki - ta - rra*

acc.

206

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

acc.

213

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

acc.

220 *f*

Bar. *f*

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

acc.

Dm⁹ Gm⁹ A7(b9) Gm⁹ A7(b9) Dm⁹

227 *f*

Bar. *f*

Eus-kal-dun dan ar-tis-ta

acc.

Gm⁹ Dm⁹ Gm⁹ A7(b9) Gm⁹ Dm⁹ A7(b9)

234

Bar.

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

acc.

Dm⁹ F Bb/F Fmaj7 Dm7 Gm7 C7 Fmaj7

239

Bar.

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

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

acc. C⁹/E^b C⁷ C/E B^b/C F Gm/F Dm/F D⁷ F[#]⁹ Gm⁷ Gm/B^b

249

Bar. nik be - ti e - gu - na

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

255

Bar.

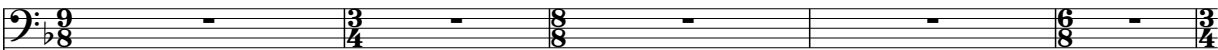
acc. Dm⁹ C⁹ Dm⁹ C⁹

261

Bar.

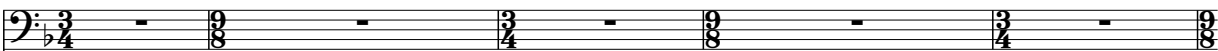
acc. Dm⁹

266

Bar. 

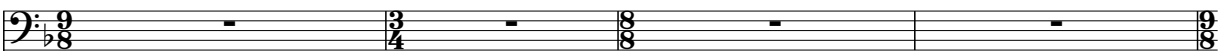
acc. 

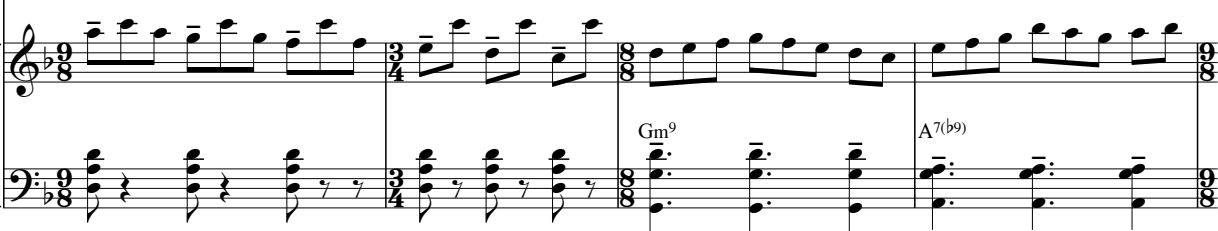
271

Bar. 

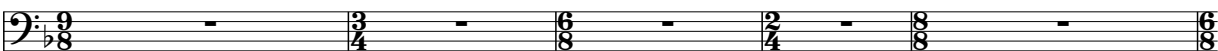
acc. 

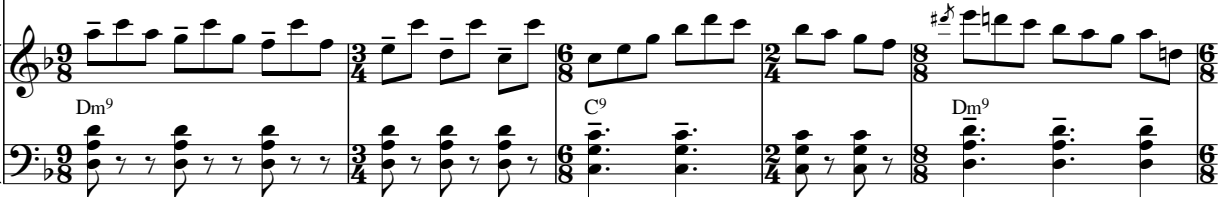
276

Bar. 

acc. 

280

Bar. 

acc. 

285

Bar. 

la la la la ra la

acc. 

289

Bar. 

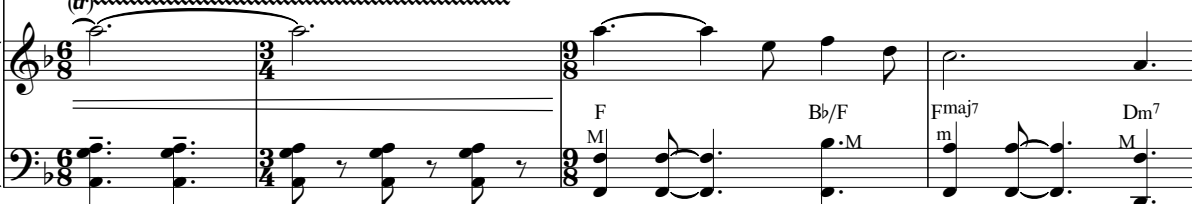
la la la

acc. 

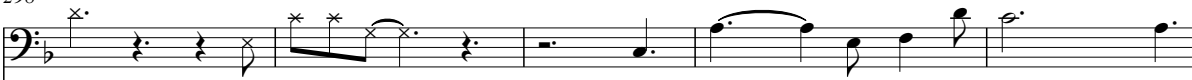
294

Bar. 

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

acc. 

298 pregunta recitada con extrañeza

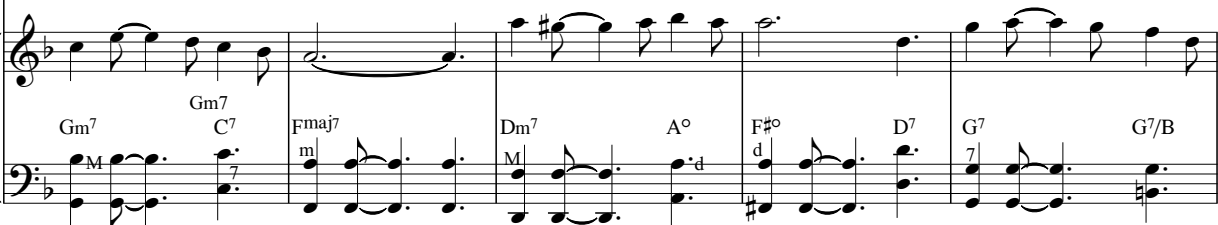
Bar. 

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

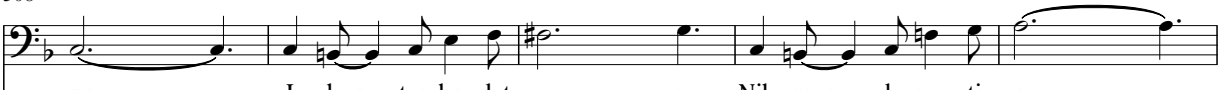
acc. 

303

Bar. 
 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

Bar. 
 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

Bar. 
 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

(Iparragirrerri Omenaldia)

for baritone & accordion

(2020-2021)

III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa

(1976-)

Andante (♩=85)

Baritone

Accordion

p
vibrato.....

loco

8

Bar.

Acc.

13

Bar.

Acc.

p

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

20 *mf*

Bar. *p*

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

Acc. *p*

26

Bar. lu - ke

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

32

Bar.

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

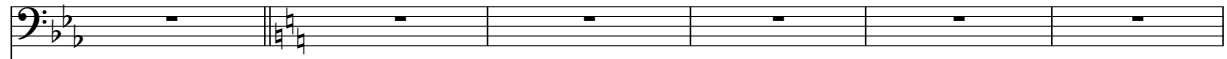
37

Bar.

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

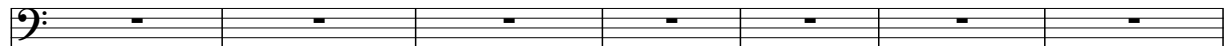
43

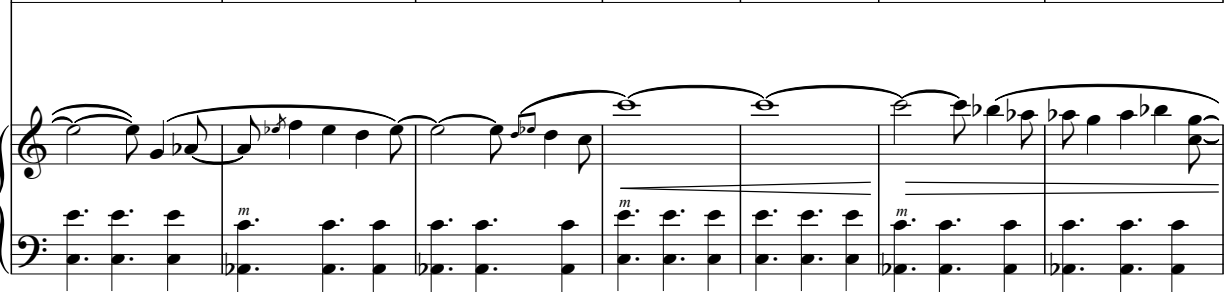
Moderato (♩=108)

Bar. 

Acc. 

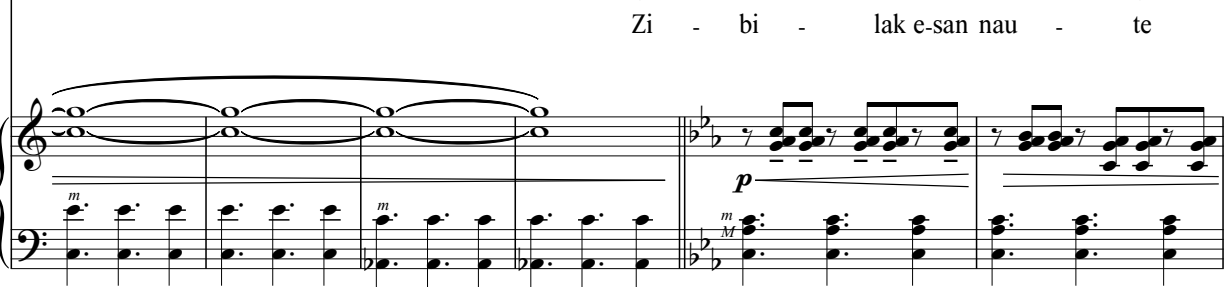
49

Bar. 

Acc. 

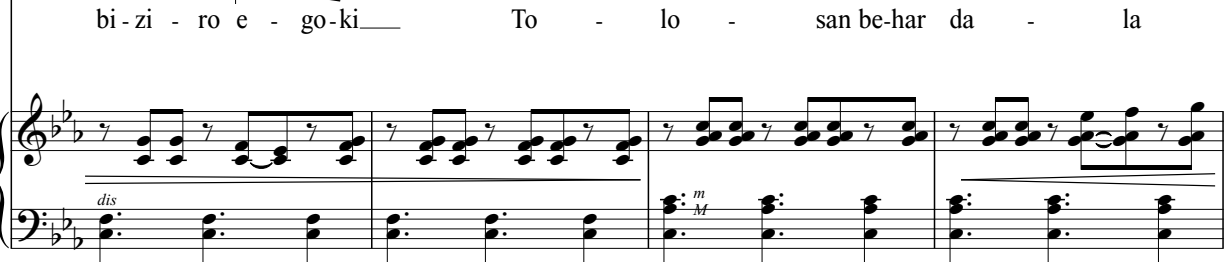
56

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

Acc. 

62

Bar. 
bi - zi - ro e - go-ki___ To - lo - san be-har da - la

Acc. 

66

Bar. gau-za e-ra ba-ki___ Gil - tza - pe_____ an sar-tu nau - te po -li-

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

70

Bar. - - - ki po-li - ki_____ ne - gar___ e-gin-go lu - ke

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

74

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

Acc. *G7(b9)*

76

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

Acc. *mf* *m* *m*

The musical score is written for a voice and piano accompaniment. The voice part is in the bass clef, and the piano part consists of a right-hand melody and a left-hand accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four systems, each starting with a bar number (66, 70, 74, 76). The lyrics are in Basque. The piano accompaniment includes various chords and melodic lines, with some measures featuring triplets and trills. The dynamics range from mezzo-forte (mf) to mezzo-piano (m).

82

Bar. *- en* *San-tan - der al-de-ra* *San-tan*

Acc.

88

Bar. *- der al-de-ra* *As-pal - din ez - da gu-re e-txe - an*

Acc.

94

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

Acc.

98

Bar. *o-rain - dik ba - rau-ri* *k bi-ba bi - ba bi-ba bi-*

Acc.

102

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

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

106

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

Acc. *Abmaj7* *G7* *tr* *ff*

111

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

Acc. *ff*

117

Bar. *- der al - de - ra* *San-tan - der al - de - ra*

Acc. *ff*

123

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

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

126

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

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

129

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

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

132

Bar. *al - der - - di - a*

Acc. rit.

URRETXUTIK MUNDURA

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

IV - HEDONISTA GALANTA

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

Gorka Hermosa
(1976-)

Speedico & Energico ♩ = 132

Baritone

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

pp *M*

5

Bar.

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-rri-

Acc.

M *7* *M* *d* *m* *M*

10

Bar.

a loco

Acc.

15

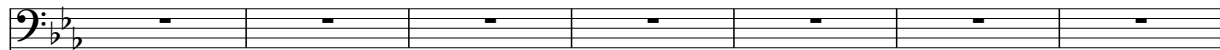
Bar.

Acc.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

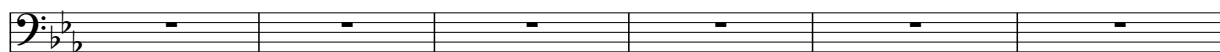
2

20

Bar. 

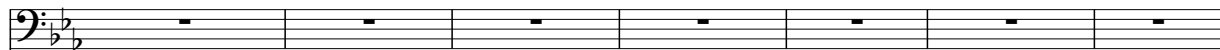
Acc. 

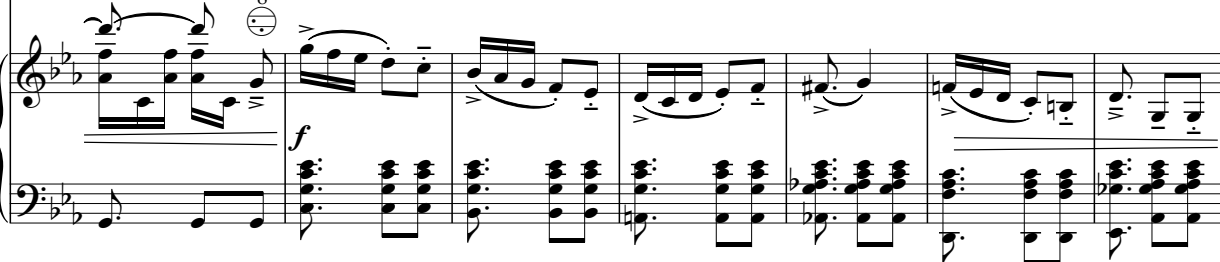
27

Bar. 

Acc. 

33

Bar. 

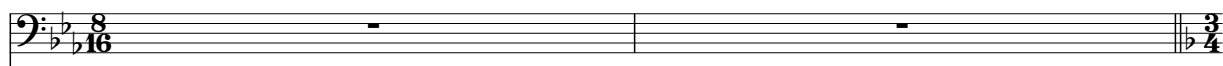
Acc. 

40

Bar. 

Acc. 

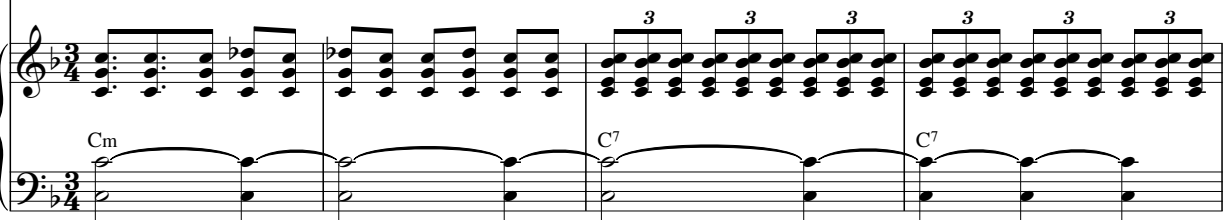
47

Bar. 

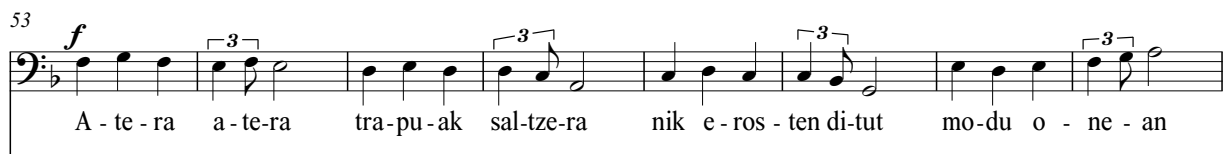
Acc. 

49

Bar. 

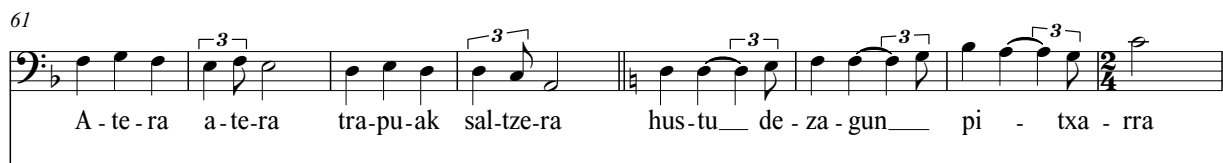
Acc. 

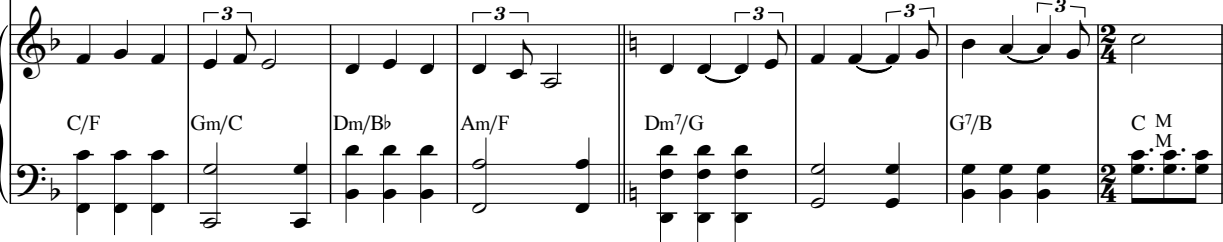
53

Bar. 

Acc. 

61

Bar. 

Acc. 

69

Bar.

Acc.

76

Bar.

Acc.

83

Bar.

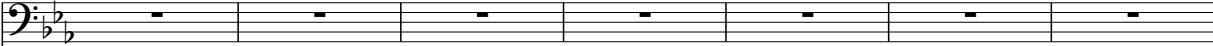
Acc.

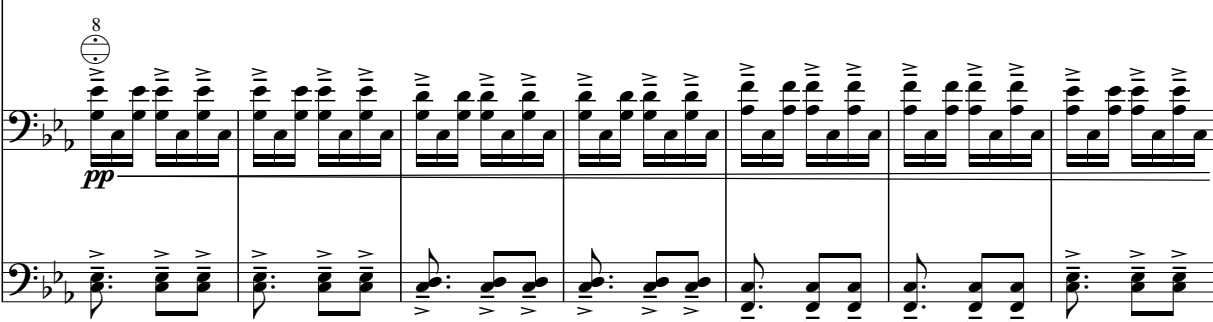
89

Bar.

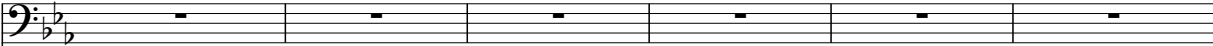
Acc.

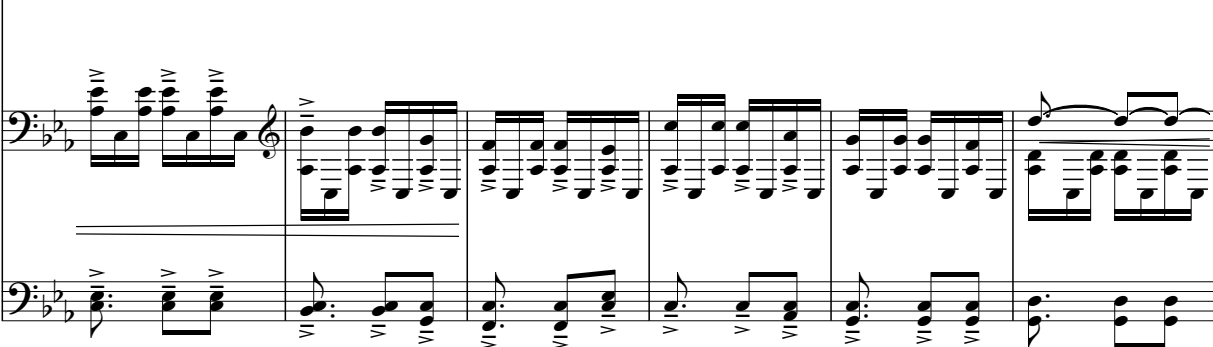
95

Bar. 

Acc. 

102

Bar. 

Acc. 

108

Bar. 

Bar-ka - tu behar di - tu-zu

Acc. 

113

Bar. 

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

Acc. 

119

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

Acc. C M Cmaj9 Gmaj9 M M

125

Bar. 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

131

Bar. glu

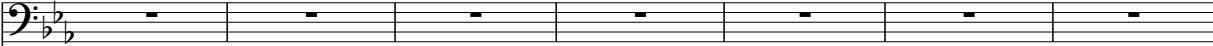
Acc. *ff*

138

Bar.

Acc. *mp*

145

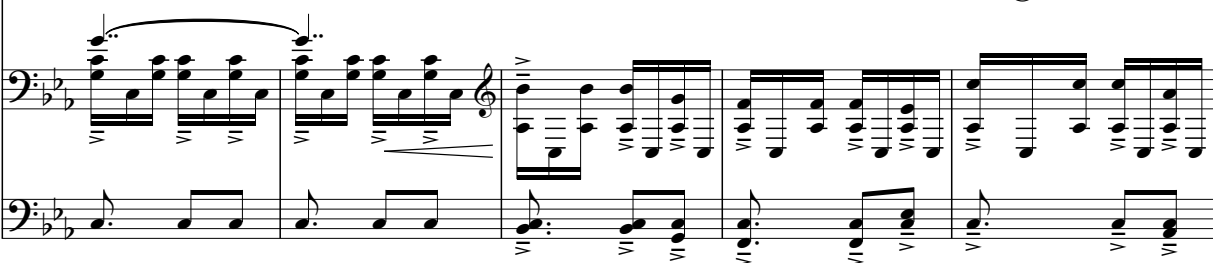
Bar. 

Acc. 

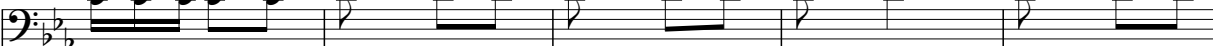
152

Bar. 

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

Acc. 

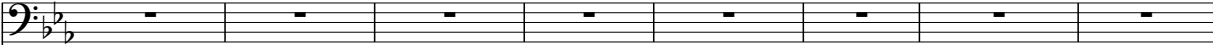
157

Bar. 

du mun-du-a - ren er _____ di a _____

Acc. 

162

Bar. 

Acc. 

170

Bar.

Acc.

177

Bar.

Acc.

f *fp* *fp* *fp*

Tra - pe-ro tra - pu zaha - rrak

181

Bar.

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

189

Bar.

Acc.

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

195

Bar. *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^M C^{Maj7} G^{Maj7} C^{Maj9} G^{Maj9} C^{Maj9} C^{Maj9} C^{Maj9}*

202

Bar. *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. *G^{Maj9} C^{Maj9} G^{Maj9} C^{Maj9} F^{Maj9} C^{Maj9} G^{Maj9} C^{Maj9} G^{Maj9} C^{Maj9}*

209

Bar. *glu gu - lu - gu - lu gu - lu - gu - lu gu - lu - gu glu glu glu glu*

Acc. *C^{Maj9} C^{Maj9} G^{Maj9} C^{Maj9} G^{Maj9} C^{Maj9}*

213

Bar. *glu*

Acc. *pp sffz*

URRETXUTIK MUNDURA

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

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa
(1976-)

Allegro Doliente (♩=138)

Baritone

4

Accordion

4

Bar.

Acc.

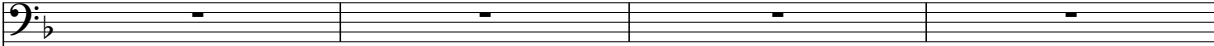
Bar.

Acc.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

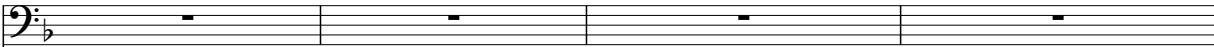
2

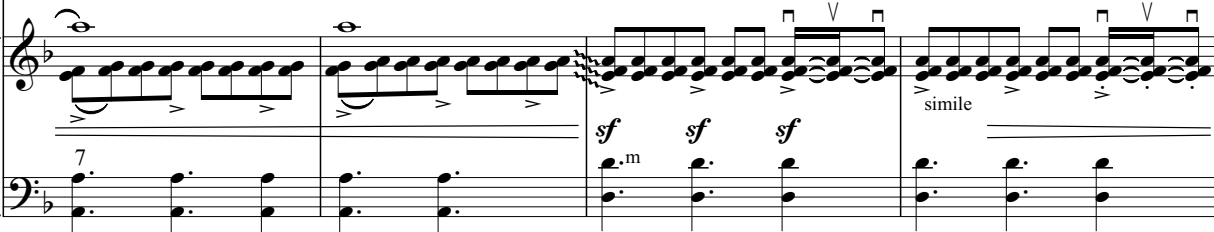
11

Bar. 

Acc. 

15

Bar. 

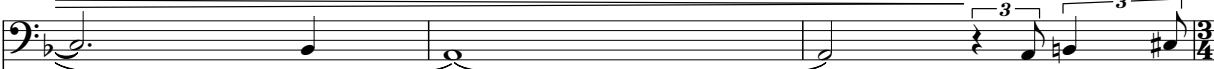
Acc. 

19

Bar. 

Acc. 

22

Bar. 

Acc. 

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

25

Bar. *ie - tan zer-bait ba - nin-tzan ez-kon-du e - ta e-zer ez Ja-san e - zi-na bi-hur tu*

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

30

Bar. *nin-tzen li-bre-a nin - tze-na au - rrez Ne-re an-dre-ak mai-te nin-du-en nahiz sa-rri*

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

35

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

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

40 *fp*

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

Acc. *A⁷ A⁷ 7 7 m ff m*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

4

45

Bar. *fp*

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

Acc. *fp* *ff*_m

51

Bar.

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

Acc.

56 *fp*

Bar. ez

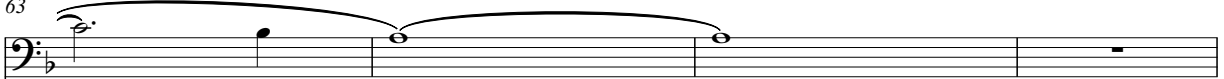
Acc. *fp* *sf* *sf* *sf*

60 *mf*

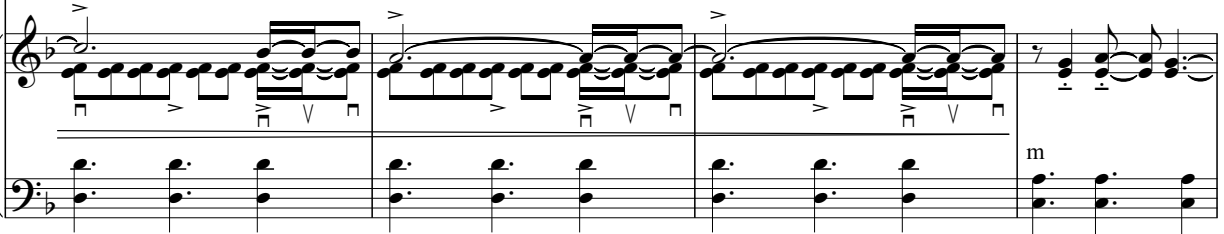
Bar. Do - - -

Acc. *sf*

63

Bar. 

- - lo - rez

Acc. 

67

Bar. 

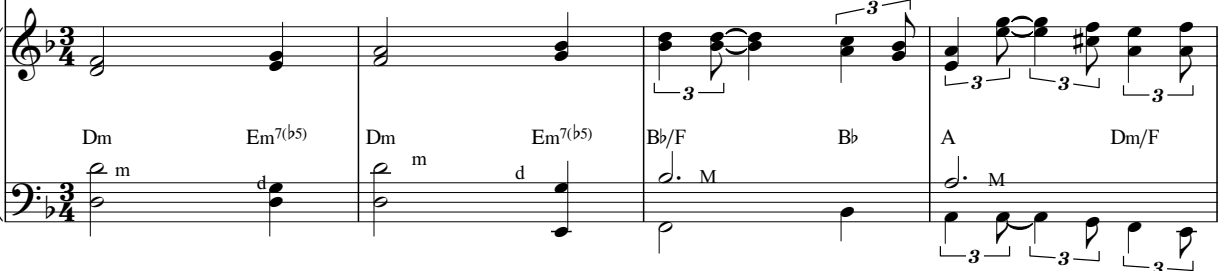
Ne-re an-

Acc. 

72

Bar. 

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

Acc. 

76

Bar. 

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

Acc. 

81

Bar. 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

Bar. nin - tzen mun - du - an

Acc. A7 Bb A7 A7

89

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

Acc. ff m m 7

95

Bar. ez Ez - kon - ga - ie - tan zer - ba it ba -

Acc. fp ff m m

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line (Bar.) and an accompaniment line (Acc.). The key signature is one flat (Bb). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings (fp, ff, m). The lyrics are in Basque and are written below the vocal line. The accompaniment line includes chord symbols and fingering numbers.

100

Bar. *fp*

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

Acc. *fp*

7

105 Adagio (♩=70) start the recitative

Bar.

Acc. *sf* *pp* 3

m

110

Bar.

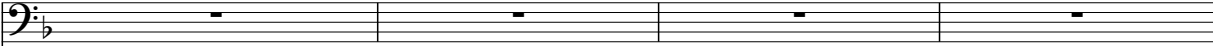
Acc. 3

113

Bar.

Acc. 7 m

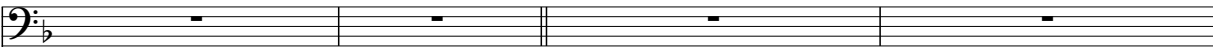
117

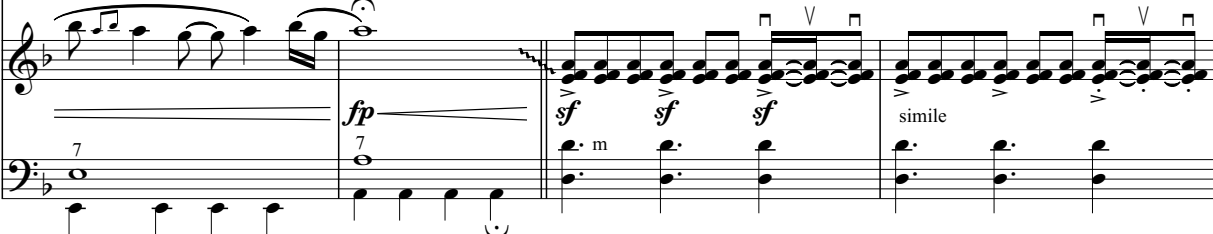
Bar. 

Acc. 

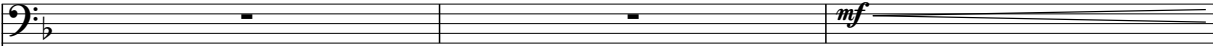
121 finish the recitative

Allegro doliente (♩=c.138)

Bar. 

Acc. 

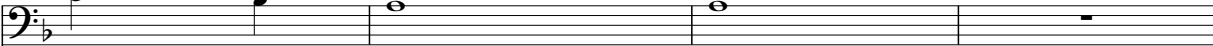
125

Bar. 

Do - - -

Acc. 

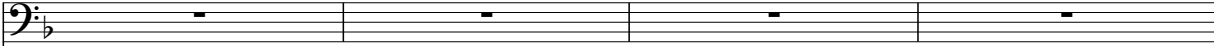
128

Bar. 

- - lo - rez - - -

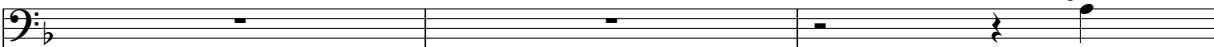
Acc. 

132

Bar. 

Acc. 

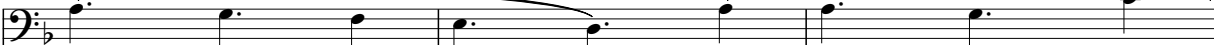
136

Bar. 

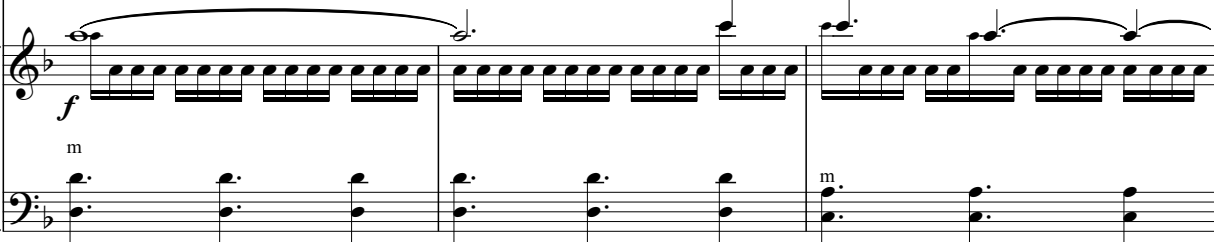
Acc. 

Do -

139

Bar. 

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

Acc. 

142

Bar. 

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

Acc. 

145

Bar. *f*

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

Acc.

148

Bar.

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

Acc.

151

Bar.

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

Acc.

154 *fp*

Bar.

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

Acc. *fp* *ff*

158

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

Acc. *m* *7*

162 *fp*

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

Acc. *fp* *ff* *m*

167

Bar. *nin - tzan ez - kon - du e - ta e - zer*

Acc. *7*

170 *fp*

Bar. *ez*

Acc. *fp* *sffz* *m*

URRETXUTIK MUNDURA

(for baritone & accordion)

(2020-2021)

VI- ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

Adagio (♩ = 72)

mp

Baritone

Acordeón

fischio

ppp

vibrato

Bar.

Acord.

mp

fischio

vibrato

Bar.

Acord.

Andante (♩ = 80)

mf

Bar.

Acord.

Misterioso (♩ = 100)

8

sfz

p

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

2

12

Bar.

Acord.

14

Bar.

Acord.

16

Bar.

Acord.

19

Bar.

Acord.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

3

21

Bar.

Acord.

23

Bar.

Acord.

25

Bar.

Acord.

mf

Adagio (♩ = 72)

27

Bar.

Acord.

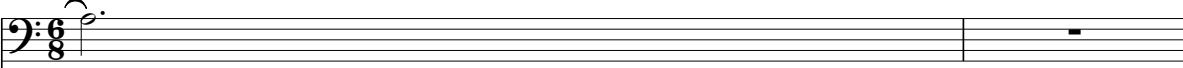
mp

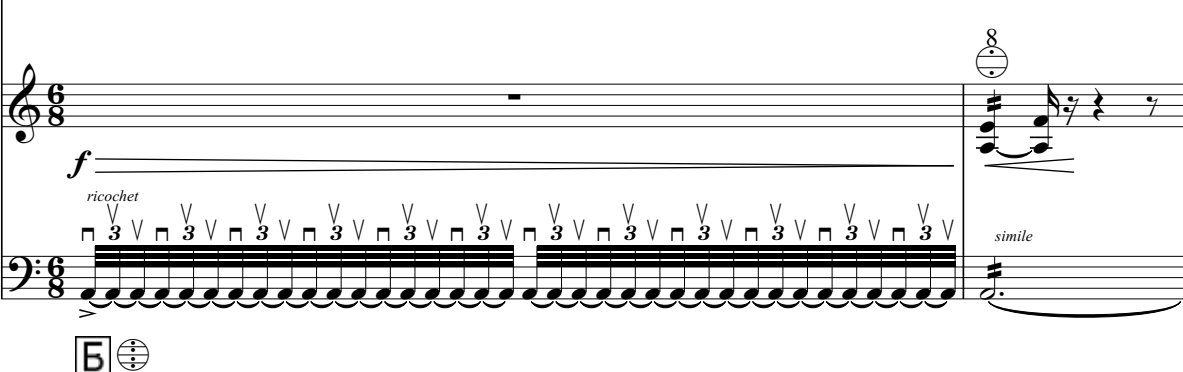
fischio

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

4

31 **Grave** (♩ = 90)

Bar. 

Acord. 

33

mp

Bar. 

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

Acord. 

40

Bar. 

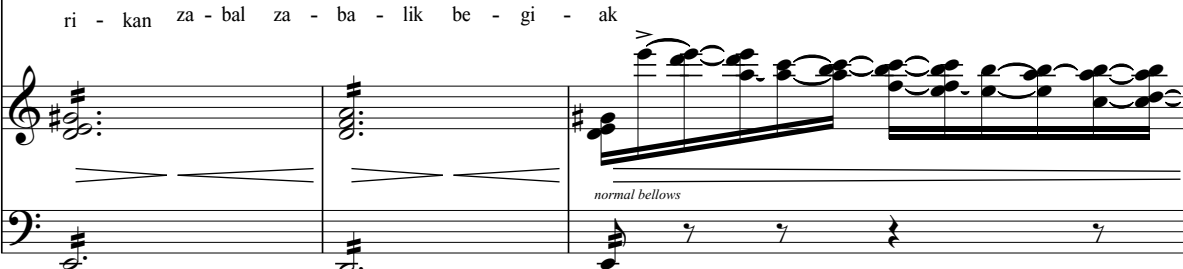
Ba - se-rri e-der zu - ri zu-ri-ak i - tu-rri e - ta i - ba-iak Hen-da-ian na - go txo-ra - tu-

Acord. 

46

Bar. 

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

Acord. 

49

Bar.

Acord.

normal bellows

m

52 *mp*

Bar.

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

Acord.

m

m

55

Bar.

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

Acord.

7

58

Bar.

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

Acord.

M

7

M

7

m

m

mf

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

6

62 *f*

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

Acord.

65 *accel.*

Bar.

Acord. *mf*

66

Bar.

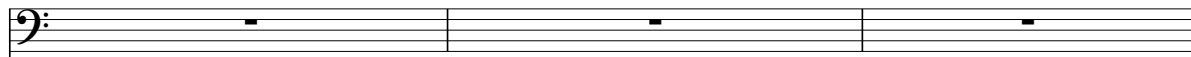
Acord.

73 *Allegro exultante* (♩ = 160)

Bar.

Acord. *sf* *sffz* *mf*

77

Bar. 

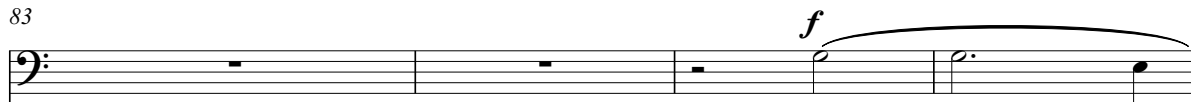
Acord. 

80

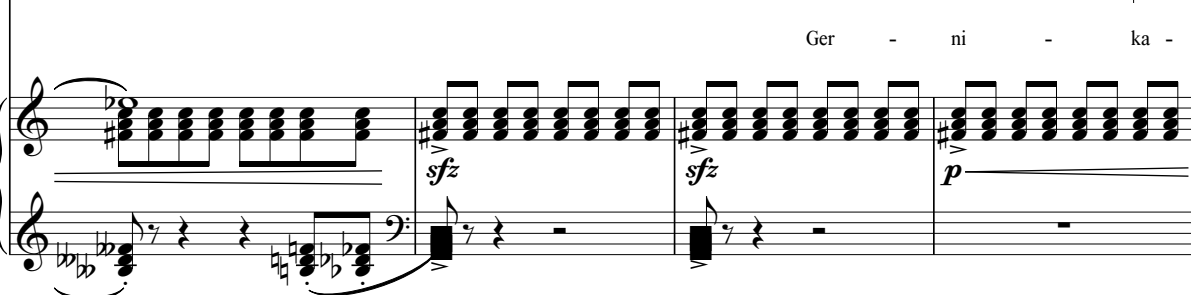
Bar. 

Acord. 

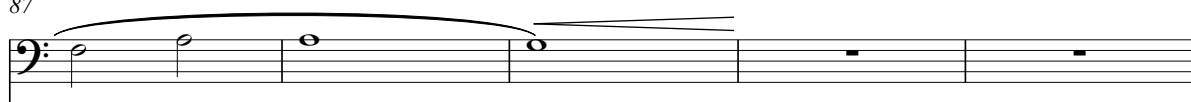
83

Bar. 

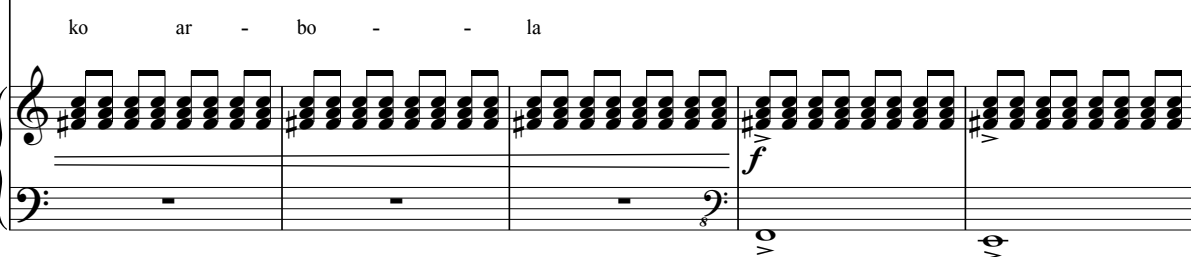
Ger - ni - ka -

Acord. 

87

Bar. 

ko ar - bo - - la

Acord. 

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

8

92 *f*

Bar. da be - - dein -

Acord.

95 *mf*

Bar. ka - tu - - a eus -

Acord. *fp* *sfz* *sfz*

99 *f*

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

Acord.

103 *f*

Bar. guz - tiz mai -

Acord. *p*

The musical score is written for a voice part (Bar.) and an accordion part (Acord.). The key signature has one sharp (F#), and the time signature is 8/8. The score is divided into four systems, each starting with a bar number (92, 95, 99, 103). The voice part features lyrics in Basque, with syllables aligned under the notes. The accordion part provides harmonic support with chords and melodic lines. Dynamics include *f* (forte), *mf* (mezzo-forte), *fp* (fortissimo piano), *sfz* (sforzando), and *p* (piano). The score ends with a final measure in the fourth system.

107 *ff*

Bar. ta - tu - a

Acord.

113 *p*

Bar. E - man da za - bal - - za

Acord.

119

Bar. zu mun - du - - an frui -

Acord.

125 *mp*

Bar. tu - - a A - do -

Acord.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

10

131

Bar. *- ra - tzen zai - tu - - -*

Acord.

136

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

Acord. *f*

142

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

Acord. *f*

147

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

Acord. *ff mp*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

11

155

Bar. *ff* *p* *ff*

tu - a

Acord. *ffmp* *sfmp* *ff*

163

Bar.

Acord. *mp* *ff* *mf*

169

Bar.

Acord. *ff* *mp*

177

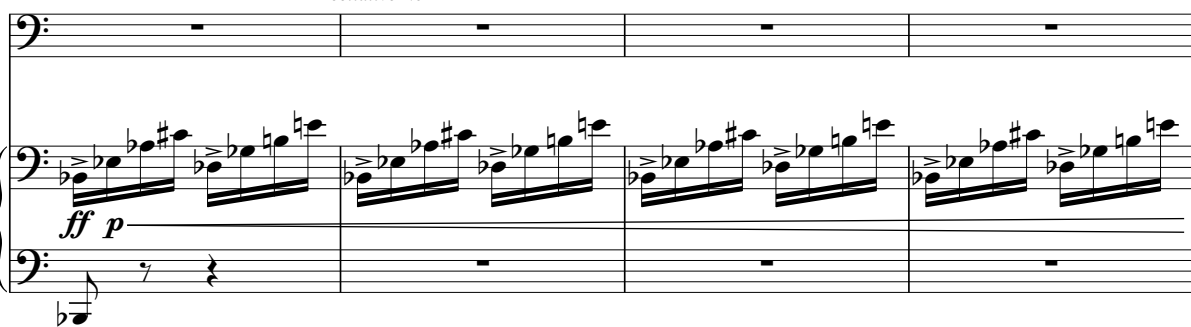
Bar.

Acord. *rit.*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

12

186 **A tempo***Recitative No1*

Bar. 

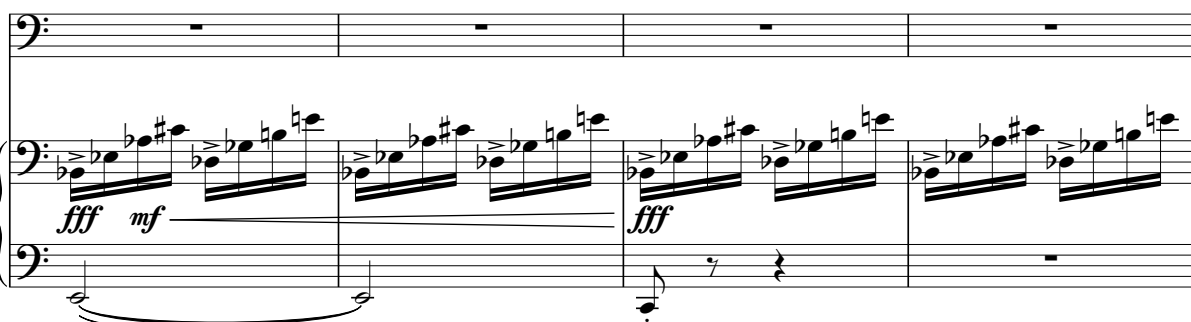
Acord. *ff p*

190

Bar. 

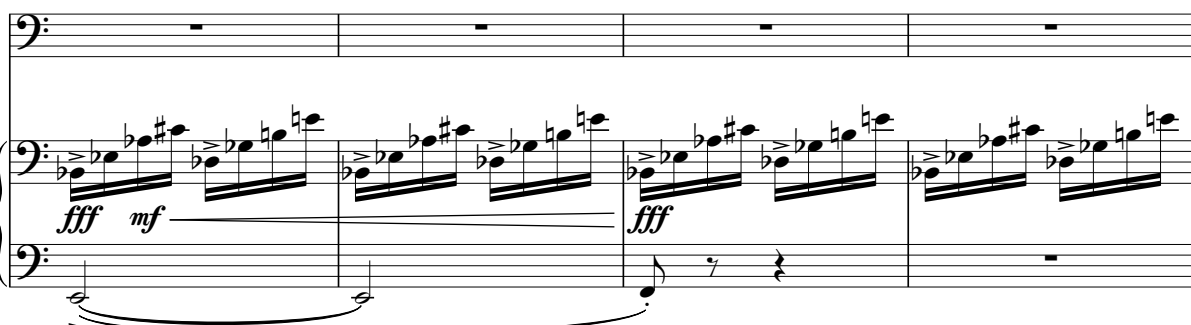
Acord. *ff p*

194

Bar. 

Acord. *fff mf*

198

Bar. 

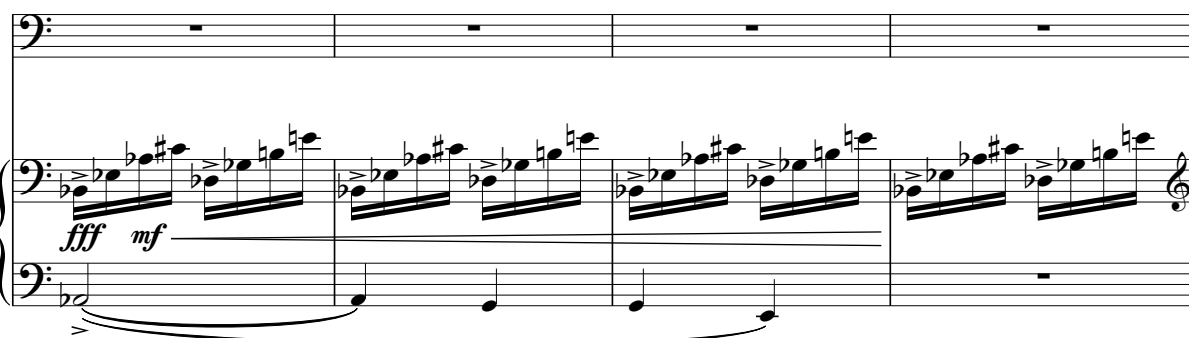
Acord. *fff mf*

202

Bar. 

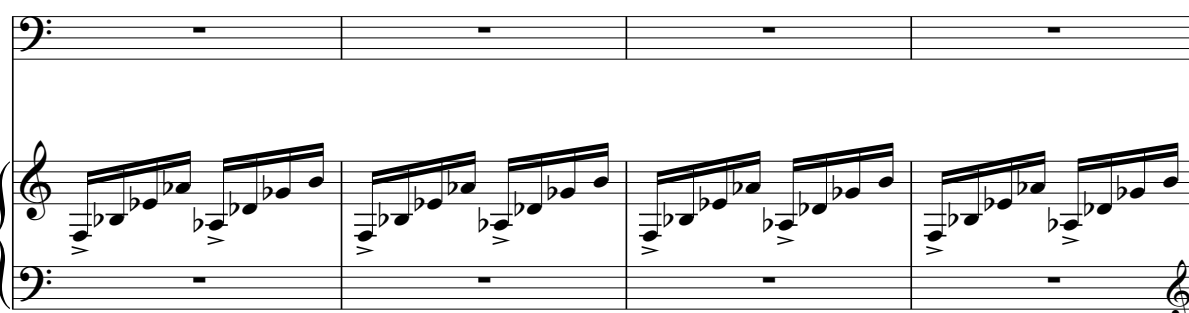
Acord. *fff*

206

Bar. 

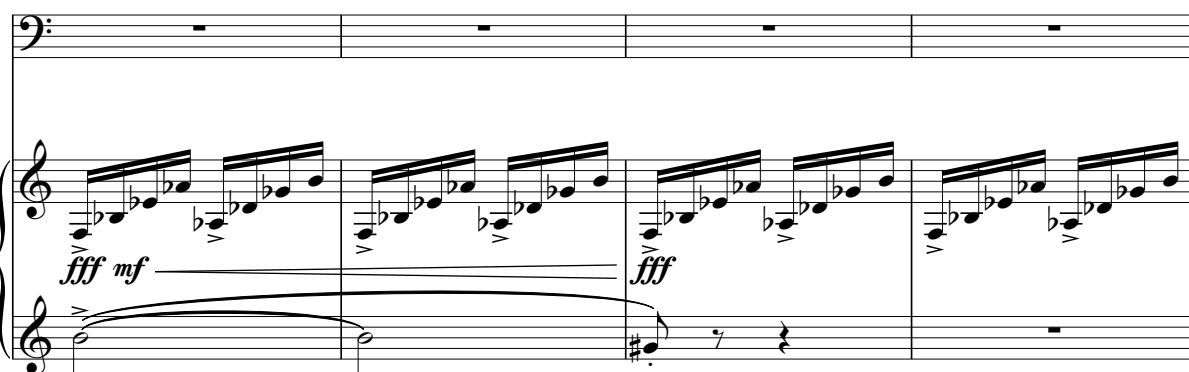
Acord. *fff mf*

210

Bar. 

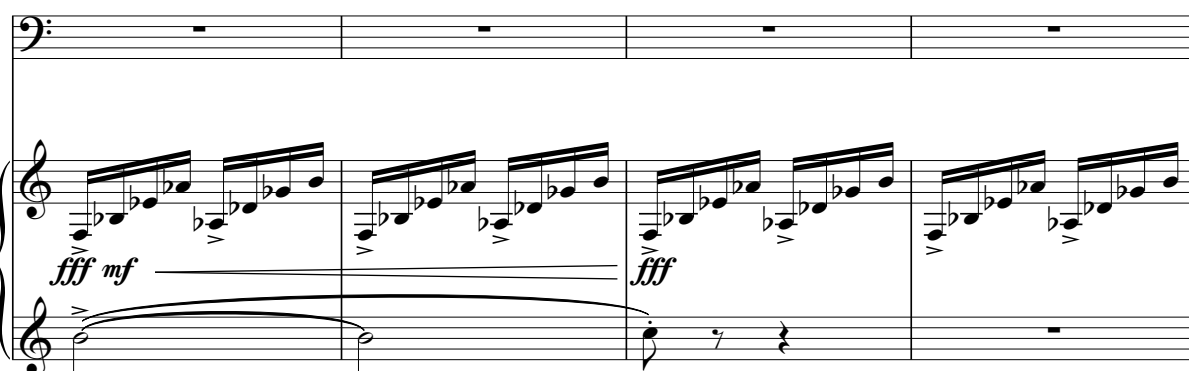
Acord.

214

Bar. 

Acord. *fff mf fff*

218

Bar. 

Acord. *fff mf fff*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

14

222

Bar.

Acord.

fff mf

226

Bar.

Acord.

fff mf

230

Fin recitative

Bar.

Acord.

234 **Moderato** (♩ = 96)

Bar.

Acord.

mp

Ger - ni - ka - ko ar -

sffz mf

mf

mf

240

Bar. *mp*

bo - - la da be - dein -

Acord. *mf*

246

Bar. *rit.* *Adagio* (♩ = 70)

ka - tu - a

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

253

Bar.

Acord. *p* *mf* *p*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

16

259

Fin recitative

Bar.

Acord.

ten

p

mf

3 3 3 3

263 Allegro exultante (♩=80)

Bar.

Acord.

8

3

f

3

f

268

Bar.

Acord.

ff

mf

ff

mf

273

Bar.

Acord.

ff

ff *mf*

ff

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

17

278

Allegro exultante (♩ = 160)

Bar. *p* E - man

Acord. *mf* *p* 8

286

Bar. — da za - bal za - - - zu

Acord. *mp*

292

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

Acord. *p*

298

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

Acord. *mp* *p* 8

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

18

304

Bar. zai - - tu - - - - gu

Acord.

309 *f*

Bar. Ar - bo - - la san - - - - tu - -

Acord. *f*

314

Bar. - - - a

Acord.

318 *mp*

Bar. — A - do - ra - tzen zai - tu - - gu

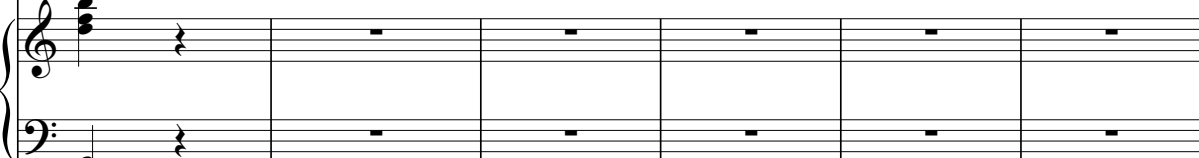
Acord. *ff*

The image displays a musical score for a piece titled "URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA". The score is arranged in four systems, each featuring a vocal line (Bar.) and an accompaniment line (Acord.). The vocal line is written in a single staff with a bass clef, and the accompaniment is written in a grand staff (treble and bass clefs). The lyrics are in Basque. The first system (measures 304-308) has the lyrics "zai - - tu - - - - gu". The second system (measures 309-313) has the lyrics "Ar - bo - - la san - - - - tu - -" and includes a forte (*f*) dynamic marking. The third system (measures 314-317) has the lyrics "- - - a". The fourth system (measures 318-322) has the lyrics "— A - do - ra - tzen zai - tu - - gu" and includes a mezzo-piano (*mp*) dynamic marking for the vocal line and a fortissimo (*ff*) dynamic marking for the accompaniment. The score uses various musical notations including notes, rests, slurs, and dynamic markings.

327 *f*

Bar. 

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

Acord. 

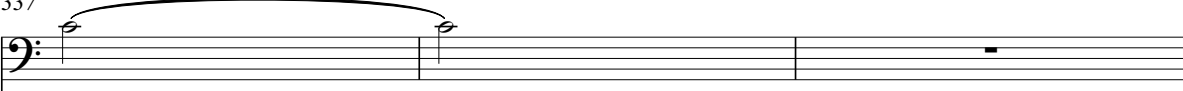
333

Bar. 

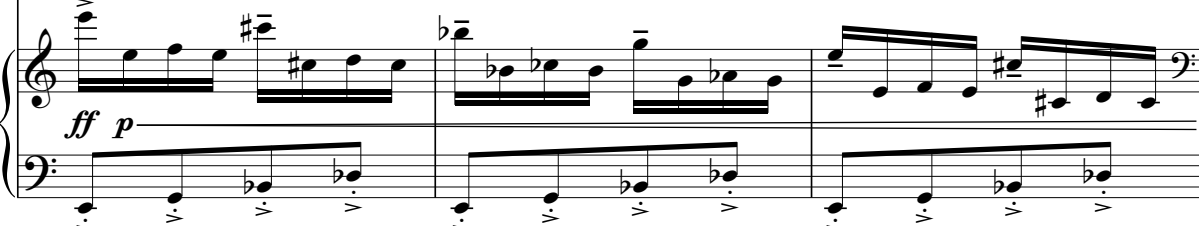
- tu - - - - -

Acord. 

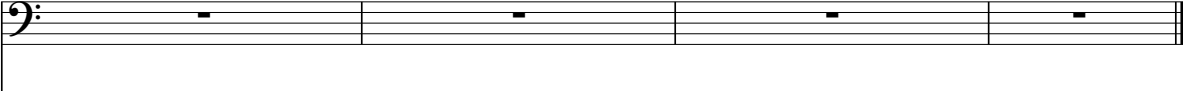
337

Bar. 

- a

Acord. *ff p* 

340

Bar. 

Acord. *sffz sffz* 

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

Baritone

for baritone & accordion

(2020-2021)

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa

(1976-)

Largo (♩=60)

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

6 **Largo** (♩=85) **8** **2** *p* Vi-lla - rre-al de U-rre - txu

19 *p* se-me bat he - men__ **2** *p* ne - re he-rri mai-te a - mo

25 *sffz* - dioz be-te-a naiz se-me **Allegro misterioso** (♩=132) **7** Vi-lla - rre-al de U-rre - txu

37 *mf* ne-re he-rri mai-te **4** *mp* i - ku - si ar - te__ *mp* e - gu - nen ba-te-an

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

51 *mf* - zi U - rre - txu ne - re__ **10**

63 *mp* Vi - lla - rre-al de U-rre - txu **3** Ne - re he - rri mai - te__

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Baritone

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

Baritone

110 *mp*

la la la ra la ra

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

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

124 *mf*

4

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* 
Ne-re he-rrì mai-te_ La ra la la ra la la ra la Ne-re he-rrì 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 -

Detailed description: This image shows the bass line of a musical score. It begins with a treble clef and a key signature of one flat (B-flat). The music is written on a single staff. The first measure is marked with a forte 'f' dynamic and contains a quarter note G2, a quarter note A2, and a quarter note B-flat2. The second measure is marked with a fortissimo 'ff' dynamic and contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure contains a quarter note B-flat3, a quarter note C4, and a quarter note D4. The fifth measure contains a quarter note E4, a quarter note F4, and a quarter note G4. The sixth measure contains a quarter note A4, a quarter note B-flat4, and a quarter note C5. The seventh measure contains a quarter note D5, a quarter note E5, and a quarter note F5. The eighth measure contains a quarter note G5, a quarter note A5, and a quarter note B-flat5. The ninth measure contains a quarter note C6, a quarter note D6, and a quarter note E6. The tenth measure contains a quarter note F6, a quarter note G6, and a quarter note A6. The eleventh measure contains a quarter note B-flat6, a quarter note C7, and a quarter note D7. The twelfth measure contains a quarter note E7, a quarter note F7, and a quarter note G7. The thirteenth measure contains a quarter note A7, a quarter note B-flat7, and a quarter note C8. The fourteenth measure contains a quarter note D8, a quarter note E8, and a quarter note F8. The fifteenth measure contains a quarter note G8, a quarter note A8, and a quarter note B-flat8. The sixteenth measure contains a quarter note C9, a quarter note D9, and a quarter note E9. The seventeenth measure contains a quarter note F9, a quarter note G9, and a quarter note A9. The eighteenth measure contains a quarter note B-flat9, a quarter note C10, and a quarter note D10. The nineteenth measure contains a quarter note E10, a quarter note F10, and a quarter note G10. The twentieth measure contains a quarter note A10, a quarter note B-flat10, and a quarter note C11. The twenty-first measure contains a quarter note D11, a quarter note E11, and a quarter note F11. The twenty-second measure contains a quarter note G11, a quarter note A11, and a quarter note B-flat11. The twenty-third measure contains a quarter note C12, a quarter note D12, and a quarter note E12. The twenty-fourth measure contains a quarter note F12, a quarter note G12, and a quarter note A12. The twenty-fifth measure contains a quarter note B-flat12, a quarter note C13, and a quarter note D13. The twenty-sixth measure contains a quarter note E13, a quarter note F13, and a quarter note G13. The twenty-seventh measure contains a quarter note A13, a quarter note B-flat13, and a quarter note C14. The twenty-eighth measure contains a quarter note D14, a quarter note E14, and a quarter note F14. The twenty-ninth measure contains a quarter note G14, a quarter note A14, and a quarter note B-flat14. The thirtieth measure contains a quarter note C15, a quarter note D15, and a quarter note E15. The thirty-first measure contains a quarter note F15, a quarter note G15, and a quarter note A15. The thirty-second measure contains a quarter note B-flat15, a quarter note C16, and a quarter note D16. The thirty-third measure contains a quarter note E16, a quarter note F16, and a quarter note G16. The thirty-fourth measure contains a quarter note A16, a quarter note B-flat16, and a quarter note C17. The thirty-fifth measure contains a quarter note D17, a quarter note E17, and a quarter note F17. The thirty-sixth measure contains a quarter note G17, a quarter note A17, and a quarter note B-flat17. The thirty-seventh measure contains a quarter note C18, a quarter note D18, and a quarter note E18. The thirty-eighth measure contains a quarter note F18, a quarter note G18, and a quarter note A18. The thirty-ninth measure contains a quarter note B-flat18, a quarter note C19, and a quarter note D19. The fortieth measure contains a quarter note E19, a quarter note F19, and a quarter note G19. The forty-first measure contains a quarter note A19, a quarter note B-flat19, and a quarter note C20. The forty-second measure contains a quarter note D20, a quarter note E20, and a quarter note F20. The forty-third measure contains a quarter note G20, a quarter note A20, and a quarter note B-flat20. The forty-fourth measure contains a quarter note C21, a quarter note D21, and a quarter note E21. The forty-fifth measure contains a quarter note F21, a quarter note G21, and a quarter note A21. The forty-sixth measure contains a quarter note B-flat21, a quarter note C22, and a quarter note D22. The forty-seventh measure contains a quarter note E22, a quarter note F22, and a quarter note G22. The forty-eighth measure contains a quarter note A22, a quarter note B-flat22, and a quarter note C23. The forty-ninth measure contains a quarter note D23, a quarter note E23, and a quarter note F23. The fiftieth measure contains a quarter note G23, a quarter note A23, and a quarter note B-flat23. The fifty-first measure contains a quarter note C24, a quarter note D24, and a quarter note E24. The fifty-second measure contains a quarter note F24, a quarter note G24, and a quarter note A24. The fifty-third measure contains a quarter note B-flat24, a quarter note C25, and a quarter note D25. The fifty-fourth measure contains a quarter note E25, a quarter note F25, and a quarter note G25. The fifty-fifth measure contains a quarter note A25, a quarter note B-flat25, and a quarter note C26. The fifty-sixth measure contains a quarter note D26, a quarter note E26, and a quarter note F26. The fifty-seventh measure contains a quarter note G26, a quarter note A26, and a quarter note B-flat26. The fifty-eighth measure contains a quarter note C27, a quarter note D27, and a quarter note E27. The fifty-ninth measure contains a quarter note F27, a quarter note G27, and a quarter note A27. The sixtieth measure contains a quarter note B-flat27, a quarter note C28, and a quarter note D28. The sixty-first measure contains a quarter note E28, a quarter note F28, and a quarter note G28. The sixty-second measure contains a quarter note A28, a quarter note B-flat28, and a quarter note C29. The sixty-third measure contains a quarter note D29, a quarter note E29, and a quarter note F29. The sixty-fourth measure contains a quarter note G29, a quarter note A29, and a quarter note B-flat29. The sixty-fifth measure contains a quarter note C30, a quarter note D30, and a quarter note E30. The sixty-sixth measure contains a quarter note F30, a quarter note G30, and a quarter note A30. The sixty-seventh measure contains a quarter note B-flat30, a quarter note C31, and a quarter note D31. The sixty-eighth measure contains a quarter note E31, a quarter note F31, and a quarter note G31. The sixty-ninth measure contains a quarter note A31, a quarter note B-flat31, and a quarter note C32. The seventieth measure contains a quarter note D32, a quarter note E32, and a quarter note F32. The seventy-first measure contains a quarter note G32, a quarter note A32, and a quarter note B-flat32. The seventy-second measure contains a quarter note C33, a quarter note D33, and a quarter note E33. The seventy-third measure contains a quarter note F33, a quarter note G33, and a quarter note A33. The seventy-fourth measure contains a quarter note B-flat33, a quarter note C34, and a quarter note D34. The seventy-fifth measure contains a quarter note E34, a quarter note F34, and a quarter note G34. The seventy-sixth measure contains a quarter note A34, a quarter note B-flat34, and a quarter note C35. The seventy-seventh measure contains a quarter note D35, a quarter note E35, and a quarter note F35. The seventy-eighth measure contains a quarter note G35, a quarter note A35, and a quarter note B-flat35. The seventy-ninth measure contains a quarter note C36, a quarter note D36, and a quarter note E36. The eightieth measure contains a quarter note F36, a quarter note G36, and a quarter note A36. The eighty-first measure contains a quarter note B-flat36, a quarter note C37, and a quarter note D37. The eighty-second measure contains a quarter note E37, a quarter note F37, and a quarter note G37. The eighty-third measure contains a quarter note A37, a quarter note B-flat37, and a quarter note C38. The eighty-fourth measure contains a quarter note D38, a quarter note E38, and a quarter note F38. The eighty-fifth measure contains a quarter note G38, a quarter note A38, and a quarter note B-flat38. The eighty-sixth measure contains a quarter note C39, a quarter note D39, and a quarter note E39. The eighty-seventh measure contains a quarter note F39, a quarter note G39, and a quarter note A39. The eighty-eighth measure contains a quarter note B-flat39, a quarter note C40, and a quarter note D40. The eighty-ninth measure contains a quarter note E40, a quarter note F40, and a quarter note G40. The ninetieth measure contains a quarter note A40, a quarter note B-flat40, and a quarter note C41. The hundredth measure contains a quarter note D41, a quarter note E41, and a quarter note F41. The hundred-first measure contains a quarter note G41, a quarter note A41, and a quarter note B-flat41. The hundred-second measure contains a quarter note C42, a quarter note D42, and a quarter note E42. The hundred-third measure contains a quarter note F42, a quarter note G42, and a quarter note A42. The hundred-fourth measure contains a quarter note B-flat42, a quarter note C43, and a quarter note D43. The hundred-fifth measure contains a quarter note E43, a quarter note F43, and a quarter note G43. The hundred-sixth measure contains a quarter note A43, a quarter note B-flat43, and a quarter note C44. The hundred-seventh measure contains a quarter note D44, a quarter note E44, and a quarter note F44. The hundred-eighth measure contains a quarter note G44, a quarter note A44, and a quarter note B-flat44. The hundred-ninth measure contains a quarter note C45, a quarter note D45, and a quarter note E45. The hundred-tieth measure contains a quarter note F45, a quarter note G45, and a quarter note A45. The hundred-first measure contains a quarter note B-flat45, a quarter note C46, and a quarter note D46. The hundred-second measure contains a quarter note E46, a quarter note F46, and a quarter note G46. The hundred-third measure contains a quarter note A46, a quarter note B-flat46, and a quarter note C47. The hundred-fourth measure contains a quarter note D47, a quarter note E47, and a quarter note F47. The hundred-fifth measure contains a quarter note G47, a quarter note A47, and a quarter note B-flat47. The hundred-sixth measure contains a quarter note C48, a quarter note D48, and a quarter note E48. The hundred-seventh measure contains a quarter note F48, a quarter note G48, and a quarter note A48. The hundred-eighth measure contains a quarter note B-flat48, a quarter note C49, and a quarter note D49. The hundred-ninth measure contains a quarter note E49, a quarter note F49, and a quarter note G49. The hundred-tieth measure contains a quarter note A49, a quarter note B-flat49, and a quarter note C50. The hundred-first measure contains a quarter note D50, a quarter note E50, and a quarter note F50. The hundred-second measure contains a quarter note G50, a quarter note A50, and a quarter note B-flat50. The hundred-third measure contains a quarter note C51, a quarter note D51, and a quarter note E51. The hundred-fourth measure contains a quarter note F51, a quarter note G51, and a quarter note A51. The hundred-fifth measure contains a quarter note B-flat51, a quarter note C52, and a quarter note D52. The hundred-sixth measure contains a quarter note E52, a quarter note F52, and a quarter note G52. The hundred-seventh measure contains a quarter note A52, a quarter note B-flat52, and a quarter note C53. The hundred-eighth measure contains a quarter note D53, a quarter note E53, and a quarter note F53. The hundred-ninth measure contains a quarter note G53, a quarter note A53, and a quarter note B-flat53. The hundred-tieth measure contains a quarter note C54, a quarter note D54, and a quarter note E54. The hundred-first measure contains a quarter note F54, a quarter note G54, and a quarter note A54. The hundred-second measure contains a quarter note B-flat54, a quarter note C55, and a quarter note D55. The hundred-third measure contains a quarter note E55, a quarter note F55, and a quarter note G55. The hundred-fourth measure contains a quarter note A55, a quarter note B-flat55, and a quarter note C56. The hundred-fifth measure contains a quarter note D56, a quarter note E56, and a quarter note F56. The hundred-sixth measure contains a quarter note G56, a quarter note A56, and a quarter note B-flat56. The hundred-seventh measure contains a quarter note C57, a quarter note D57, and a quarter note E57. The hundred-eighth measure contains a quarter note F57, a quarter note G57, and a quarter note A57. The hundred-ninth measure contains a quarter note B-flat57, a quarter note C58, and a quarter note D58. The hundred-tieth measure contains a quarter note E58, a quarter note F58, and a quarter note G58. The hundred-first measure contains a quarter note A58, a quarter note B-flat58, and a quarter note C59. The hundred-second measure contains a quarter note D59, a quarter note E59, and a quarter note F59. The hundred-third measure contains a quarter note G59, a quarter note A59, and a quarter note B-flat59. The hundred-fourth measure contains a quarter note C60, a quarter note D60, and a quarter note E60. The hundred-fifth measure contains a quarter note F60, a quarter note G60, and a quarter note A60. The hundred-sixth measure contains a quarter note B-flat60, a quarter note C61, and a quarter note D61. The hundred-seventh measure contains a quarter note E61, a quarter note F61, and a quarter note G61. The hundred-eighth measure contains a quarter note A61, a quarter note B-flat61, and a quarter note C62. The hundred-ninth measure contains a quarter note D62, a quarter note E62, and a quarter note F62. The hundred-tieth measure contains a quarter note G62, a quarter note A62, and a quarter note B-flat62. The hundred-first measure contains a quarter note C63, a quarter note D63, and a quarter note E63. The hundred-second measure contains a quarter note F6

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)

Baritone

for baritone & accordion

(2020-2021)

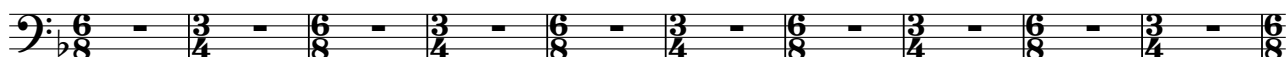
II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

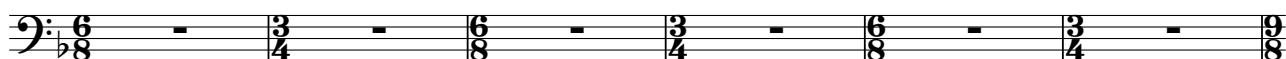
Gorka Hermosa

(1976-)

Allegro molto (♩.=75)



11



17



20



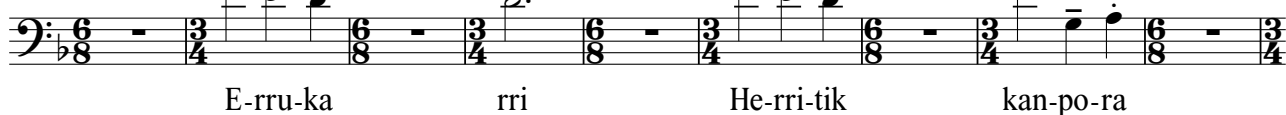
29



36



45



54



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

2

Baritone

63



71



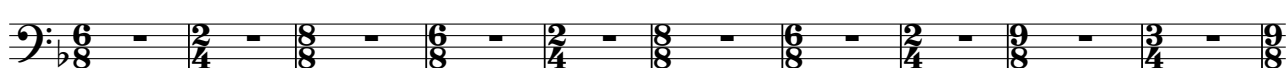
77



81



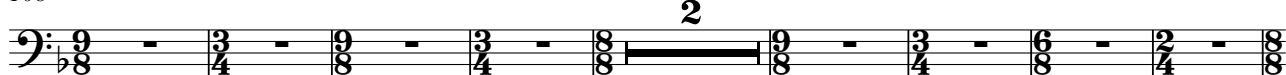
88



98



108



118



127



133



138



152



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

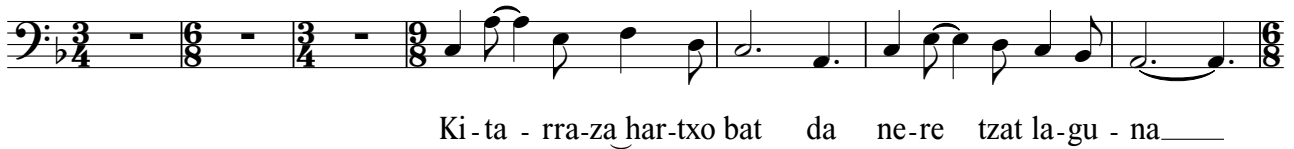
Baritone

3

164



173



180



189



195



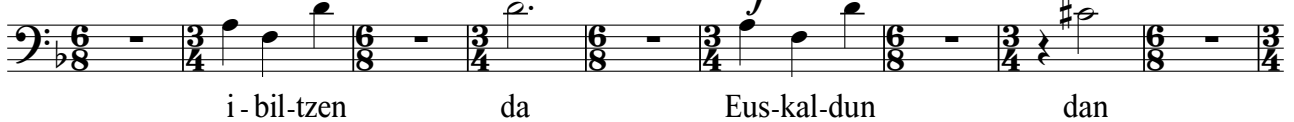
205



214



223



232



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

4

Baritone

239



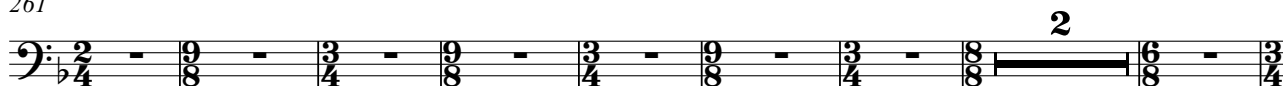
245



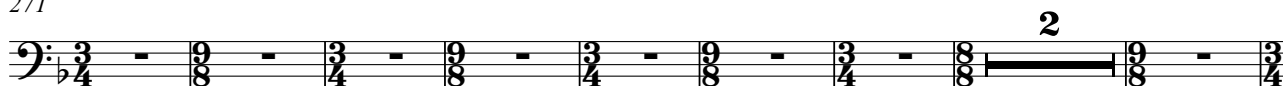
251



261



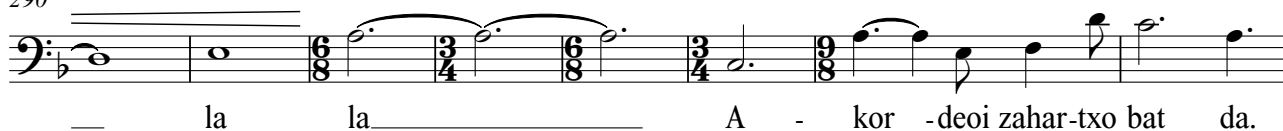
271



281



290



298

pregunta recitada con extrañeza



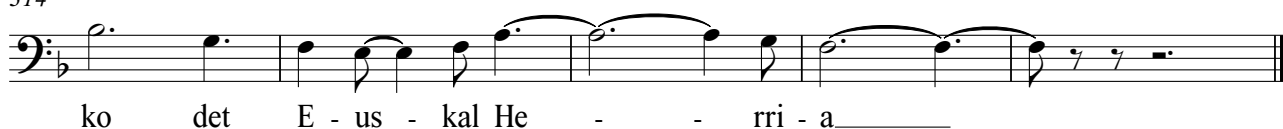
304



310



314



URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

for baritone & accordion

(2020-2021)

Baritone

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

Baritone

80



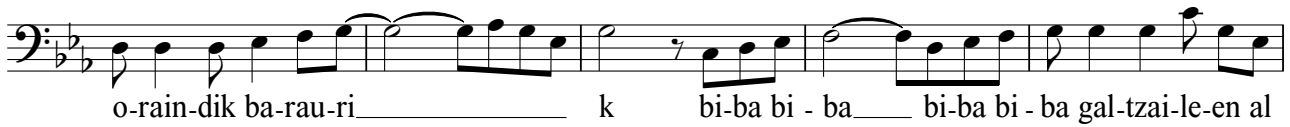
86



92



98



103



108



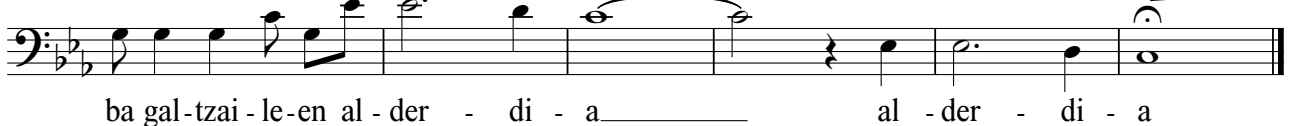
117



124



129



URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for baritone & accordion

(2020-2021)

Baritone

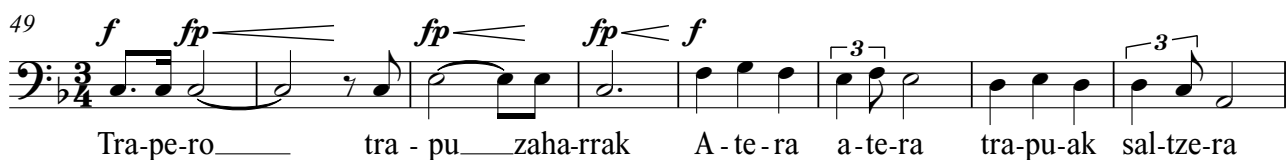
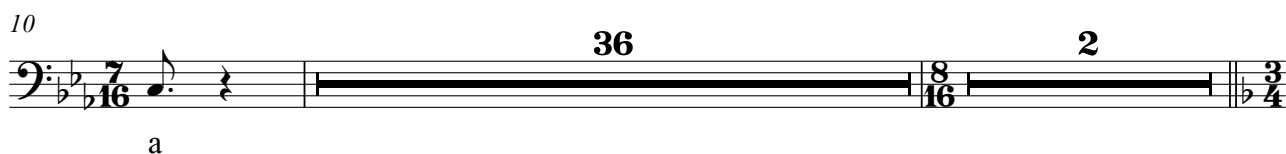
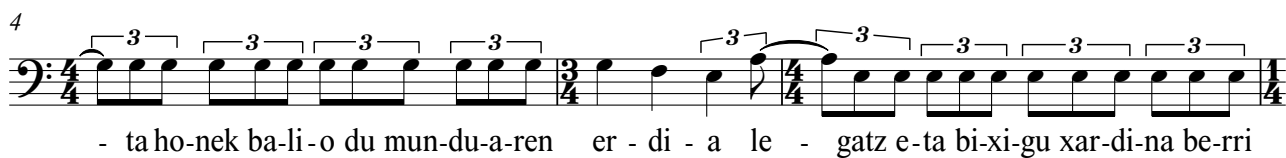
IV - HEDONISTA GALANTA

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

Gorka Hermosa

(1976-)

Speedico & Energico ♩ = 132



URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Baritone

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

8 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

Baritone

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

(Iparragirrerri Omenaldia)

for baritone & accordion

(2020-2021)

Baritone

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa

(1976-)

Allegro Doliente (♩=138)

20

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

25

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

29

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

33

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

37

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

42

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

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

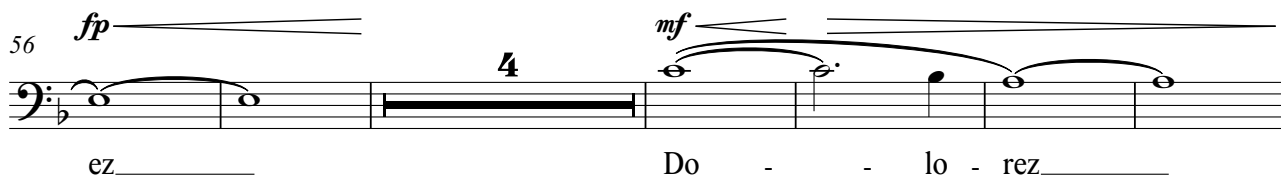
2

Baritone

50



56



66



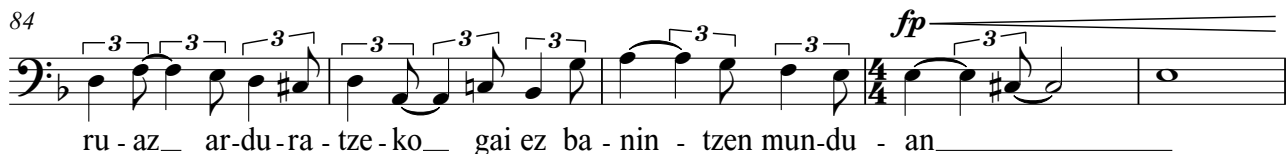
75



79



84



89



97



URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Baritone

3

105 **Adagio** (♩=70)

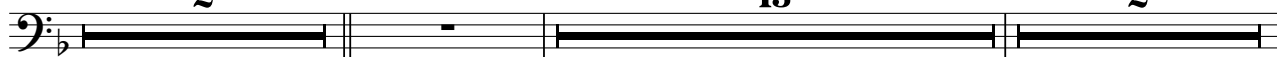
2

start the recitative

13

finish the recitative

2



Allegro doliente (♩=c.138)

123

4

mf

7

f



Do - lo - rez _____

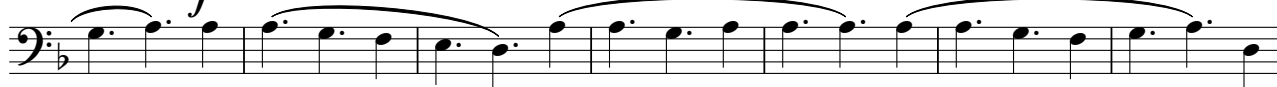
Do -

139



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

146



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

153



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

161



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

167



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

URRETXUTIK MUNDURA

(for baritone & accordion)

(2020-2021)

Baritone

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) 9 Misterioso (♩ = 100) 4 2

Adagio (♩ = 72)

19 4 4 *mp*

fischio

31 Grave (♩ = 90) *mp* 4

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

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

48 *mp* 3

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

56

Be - re lu-rra-ri muñ e - gi - te - ra Bes - te ga - be *f* 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

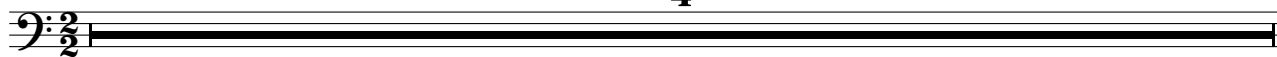
URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

2

Baritone

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** **Baritone** **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)
for baritone & accordion
(2020-2021)

Accordion

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa
(1976-)

Largo (♩=60)

ppp rubato

vibrato en accel

non vibr.

vibrato en accel

8

B

The first system of music for measures 1-6. The treble clef staff has a key signature of one flat and a 3/4 time signature. It contains rests for measures 1-6. The bass clef staff contains a melodic line with a key signature change from one flat to two flats between measures 2 and 3. Performance markings include 'ppp rubato' for measure 1, 'vibrato en accel' for measures 2-3, 'non vibr.' for measure 4, and 'vibrato en accel' for measures 5-6. A circled '8' and a box containing 'B' and a circle with a horizontal line are located below the bass staff.

Largo (♩=85)

ricochet

non rubato

3

The second system of music for measures 7-8. The treble clef staff features a 'ricochet' effect in measure 7 and a 'non rubato' marking. Both staves contain triplet patterns. A circled '8' is positioned above measure 7.

3

The third system of music for measures 9-10. Both staves continue with triplet patterns.

3

The fourth system of music for measures 11-12. Both staves continue with triplet patterns.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Accordion

12

Measures 12-13: Treble and bass staves. Treble staff has triplets of eighth notes. Bass staff has triplets of eighth notes.

13

Measures 13-14: Treble and bass staves. Treble staff has triplets of eighth notes. Bass staff has triplets of eighth notes.

14

Measures 14-15: Treble and bass staves. Treble staff has triplets of eighth notes. Bass staff has triplets of eighth notes.

15

Measures 15-21: Treble and bass staves. Treble staff has various dynamics (pppp, pp, pppp, pp) and vibrato markings. Bass staff has a sffz marking.

22

Measures 22-27: Treble and bass staves. Treble staff has various dynamics (pppp, pp, pppp) and vibrato markings. Bass staff has a sffz marking.

28 Allegro misterioso (♩=132)

Measures 28-31: Treble and bass staves. Treble staff has a p marking. Bass staff has a sf marking.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

3

33

sf

36

sf

40

sf p

45

p

50

sf p

54

simile

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

Accordion

57

Measures 57-59. Treble clef: eighth-note runs. Bass clef: dotted eighth notes with accents.

60

Measures 60-62. Treble clef: eighth-note runs. Bass clef: dotted eighth notes with accents.

63

Measures 63-65. Treble clef: eighth-note runs. Bass clef: dotted eighth notes with accents.

66

Measures 66-68. Treble clef: chords with accents, marked *sf*. Bass clef: long note, marked *simile*.

69

Measures 69-75. Treble clef: chords with accents. Bass clef: long note.

76

Measures 76-78. Treble clef: chords with accents, marked *sffz*. Bass clef: long note.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

5

80  *sfz*  *sfz*  *sfz*

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 E $\flat$ /A $\flat$

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

90 D $\flat$ maj7 D $\flat$ 6 E $\flat$ m E $\flat$ m/D $\flat$ E $\flat$ m/C Fm/B $\flat$ F7 F7/A B $\flat$ /D E $\flat$ m Gm/D Cm7 F7

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

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

sf

100 *sf f sf*

3

103 *p*

38

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

6

Accordion

107

sf mp

112

sf mp

117

sf mp

120

sf mp

123

sf mp

126

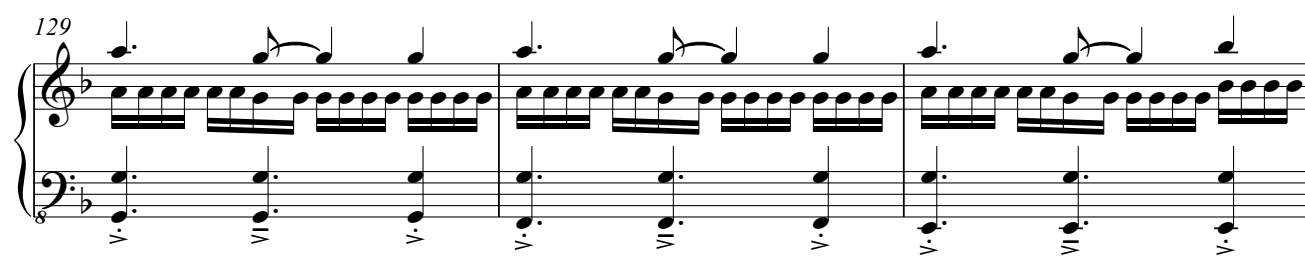
sf mp

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

7

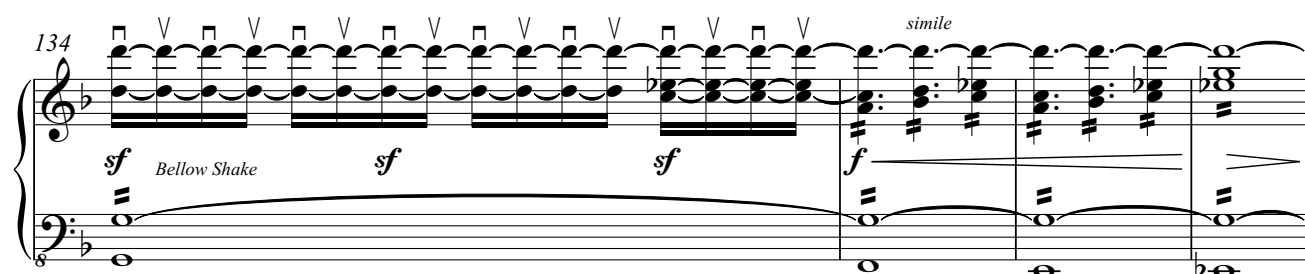
129



132



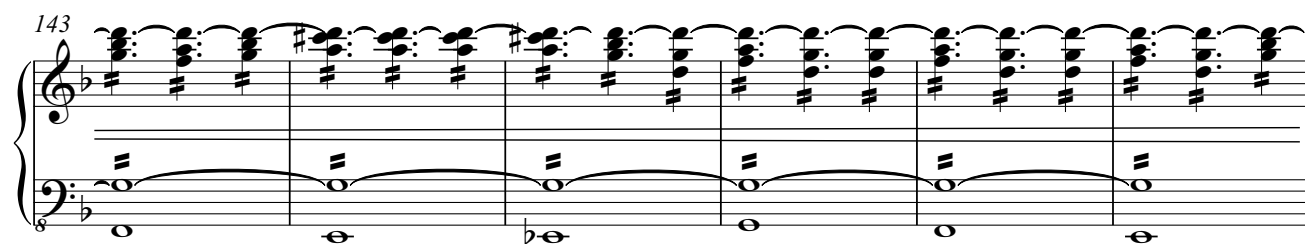
134



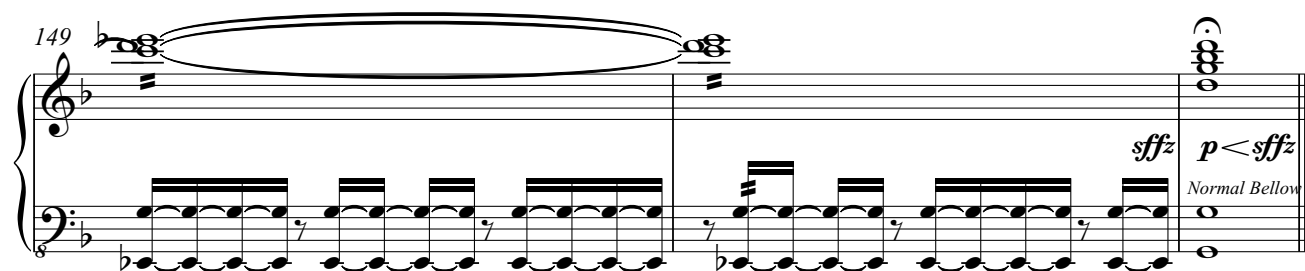
138



143



149



sfz *p < sfz*
Normal Bellow

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

Accordion

for baritone & accordion

(2020-2021)

II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

Allegro molto (♩.=75)

Measures 1-7 of the piece. The score is written for baritone and accordion. The key signature is one flat (B-flat). The time signature changes from 6/8 to 3/4 and back to 6/8. The first measure starts with a piano (p) dynamic and a 'con legno' instruction. The score includes a box with a B-flat symbol and a circle with a cross symbol.

8

Measures 8-13 of the piece. The score continues with the same key signature and time signature changes. The dynamic is marked piano (p) and the instruction 'leggiero sempre' is present.

14

Measures 14-16 of the piece. The score continues with the same key signature and time signature changes. The dynamic is marked piano (p).

17

Measures 17-19 of the piece. The score continues with the same key signature and time signature changes. The dynamic is marked piano (p).

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

2
20

26

31

37

44

50

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 leggiero

Dm⁹ C⁹ Dm⁹ C⁹

URRETXUTIK MUNDURA: II- EUROPA BARRENA

Accordion

4
90

Dm⁹ C⁹ Dm⁹ C⁹

95

Dm⁹

100

Gm⁹ A7(b9)

105

mp Dm⁹ Dm⁹

110

Gm⁹ A7(b9)

114

Dm⁹ C⁹ Dm⁹

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

5

119

C⁹ Dm⁹ Gm⁹

124

A^{7(b9)} tr

130

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

135

B^bmaj⁷ G⁷ G⁷/B C⁷ A⁷ D^{7(b9)} Gm⁷(add⁹) B^b6

140

B^b/C C⁷ /D pp

146

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

6

152



161



168



174



179



185



190



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

194

tr $\flat$ 3 7

201

(tr) *mf* Dm⁹ /A Dm⁹ /D C# C

207

Dm⁹ /A C⁹ Dm⁹ *mf* Dm⁹ /A

213

Dm⁹ /D C# C Dm⁹ /A C⁹ Dm⁹

219

f Gm⁹ Dm⁹ Gm⁹ A7(b⁹) Gm⁹

225

A7(b⁹) Dm⁹ *ff* Gm⁹ Dm⁹ Gm⁹ A7(b⁹)

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

8

231

Chords: Gm⁹, Dm⁹, A^{7(b9)}, Dm⁹, F, B^b/F, Fmaj⁷, Dm⁷.

237

Chords: Gm⁷, C⁷, Fmaj⁷, Dm⁷, A[°], F^{#°}, D⁷, G⁷, G⁷/B.

242

Chords: C⁷, C⁷/E, C, B^b/C, C[°]/E^b, C⁷, C/E, B^b/C, F, Gm/F, Dm/F.

247

Chords: D⁷, F^{#°}, Gm⁷, Gm/B^b, B^b/C, C⁷/E, Dm⁹, C⁹.

p subito molto leggiero

252

Chords: Dm⁹, C⁹, Dm⁹.

257

Chords: C⁹, Dm⁹, C⁹.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

9

262

Dm⁹

266

Gm⁹ A7(b⁹)

271

mp Dm⁹ Dm⁹

276

Gm⁹ A7(b⁹)

280

Dm⁹ C⁹ Dm⁹

285

C⁹ Dm⁹ Gm⁹

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

10
290

Accordion
tr

A 7(b9)

296

F Bb/F Fmaj7 Dm7 F Bb/F

302

Fmaj7 Dm7 Gm7 C7 Fmaj7 Dm7 A° F#° D7

307

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

312

F Gm7 Dm/F D7 F#° Gm7 Gm/Bb Bb/C C7/E

316

F C7 F

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

Accordion

for baritone & accordion

(2020-2021)

III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa

(1976-)

Andante (♩=85) loco

p
vibrato.....

6

7

12

18

23

p

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

2

Accordion

28

ppp

m
M

dis

32

m
M

dis

36

m
M

dis

40

m
M

dis

44

Moderato (♩=108)

mp

m

48

m

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Accordion

3

52

m

59

p

m

62

dis

64

m

dis

68

G7(b9)

A♭maj7

Fm/D

7

m

71

G7(b9)

G7b9

Cm

A♭maj7

Fm/D

7

m

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

4

Accordion

74

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 has a sustained bass note.

75

Measures 75-76. Measure 75 shows a rapid melodic run in the right hand and a sustained bass note in the left hand. Measure 76 continues the melodic run in the right hand, with the left hand still on a sustained bass note.

76

Measures 76-81. Measure 76 has a melodic line in the right hand and a bass line in the left hand. Measures 77-81 continue the melodic line in the right hand, with the left hand providing a steady bass accompaniment.

81

Measures 81-85. Measure 81 shows a melodic line in the right hand and a bass line in the left hand. Measures 82-85 continue the melodic line in the right hand, with the left hand providing a steady bass accompaniment.

85

Measures 85-91. Measure 85 has a melodic line in the right hand and a bass line in the left hand. Measures 86-91 continue the melodic line in the right hand, with the left hand providing a steady bass accompaniment.

91

Measures 91-95. Measure 91 shows a melodic line in the right hand and a bass line in the left hand. Measures 92-95 continue the melodic line in the right hand, with the left hand providing a steady bass accompaniment.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Accordion

5

95

m

97

dis

100

G7/B

mf

Fm

Fm/Eb

Fm/D

G7

G7/B

Cm

m

105

Fm/D

Abmaj7

m

G7

tr

108

ff

112

ff

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 *m* A^bmaj⁷ G⁷

131

133

rit.

URRETXUTIK MUNDURA

Accordion

(Iparragirrerri Omenaldia)

for baritone & accordion

(2020-2021)

IV - HEDONISTA GALANTA

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

Gorka Hermosa

(1976-)

8
Speedico & Energico ♩ = 132

Measures 1-9 of the piece. The music is in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Speedico & Energico' with a quarter note equal to 132 beats per minute. The dynamics are marked 'pp' (pianissimo). The notation includes various chords and melodic lines for both the treble and bass staves. A 'B' symbol with a circle and a dot is present below the bass staff in measure 1.

Measures 10-15 of the piece. The tempo is marked 'loco' (ad libitum). The notation continues with a series of eighth-note chords in the treble staff and single notes in the bass staff. The key signature remains two flats.

Measures 16-22 of the piece. The notation continues with a series of eighth-note chords in the treble staff and single notes in the bass staff. The dynamics are marked 'pp' (pianissimo) in measure 18. The key signature remains two flats.

Measures 23-28 of the piece. The notation continues with a series of eighth-note chords in the treble staff and single notes in the bass staff. The key signature remains two flats.

Measures 29-34 of the piece. The notation continues with a series of eighth-note chords in the treble staff and single notes in the bass staff. The key signature remains two flats. A 'B' symbol with a circle and a dot is present above the treble staff in measure 34.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Accordion

34

f

42

8/16 3/4

49

3 3 3 3 3 3

Cm C7 C7 F

54

3 3 3 3 3 3

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

62

3 3 3 3 3 3

Gm/C Dm/Bb Am/F Dm7/G G7/B C Cmaj9

70

Gmaj9 Cmaj9 Gmaj9 Cmaj9 Cmaj9 Gmaj9 Gmaj9 Cmaj9

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Accordion

3

78

C^{maj9}

m

m

pp

8

84

90

mf

95

pp

8

102

V.S.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

4

Accordion

107

107 108 109 110

111

f 111 112 113 114 115

116

116 117 118 119 120

121

121 122 123 124 125 126 127

128

128 129 130 131 132 133 134

135

135 136 137 138 139 140

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Accordion

5

142

8

mp

148

154

159

8

f

166

173

8

16

3

4

Cm

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

6

Accordion

179

3 3 3 3 3 3

C7 F C7 Bb

184

3 3 3 3 3 3

F F/Eb Bb/D Am/F C/F Gm/C Dm/Bb

192

3 3 3 3

Am/F Dm7 G7 G7/B C Cmaj7 Gmaj7 Cmaj9

200

Gmaj9 Cmaj9 Cmaj9 Cmaj9 Gmaj9 Cmaj9 Gmaj9 Fmaj9 Gmaj9

207

Cmaj9 Gmaj9 Cmaj9 Cmaj9 Gmaj9 Cmaj9 Gmaj9 Cmaj9

213

pp sfz

Accordion

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for baritone & accordion

(2020-2021)

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa

(1976-)

Allegro Doliente (♩=138)

The musical score is written for accordion in 4/4 time, key of B-flat major. It consists of five systems of staves. The first system (measures 1-3) features a treble staff with eighth-note chords and a bass staff with a single note (B-flat) and eighth-note chords. Dynamics include *sf* and *m*. A box with the letter 'B' and a circled 'B' is present. The second system (measures 4-6) continues the pattern with *sf* dynamics. The third system (measures 7-10) includes a *p* dynamic in the bass staff. The fourth system (measures 11-14) features a long melodic line in the treble staff. The fifth system (measures 15-18) includes a *simile* marking and *sf* dynamics. The score is marked with various articulations like accents and slurs.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Accordion

19

22

26

32

38

42

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

3

49

53

58

61

64

68

V.S.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

4

Accordion

74

B $\flat$ /F B $\flat$ A Dm/F Dm Em $7(b5)$ Dm/F Em $7(b5)$ A 7 Dm A 7

80

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

86

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

90

m 7 *fp*

96

ff m m *fp*

100

7 *fp*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

5

105 **Adagio** (♩=70)

sf *pp* *m* 3

111

3 *m* 7 7 *m*

116

m *m* *m*

119

m *m* 7 *fp* 7

123 **Allegro doliente** (♩=c.138)

sf *m* *sf* *sf* simile

126

sf *sf* *sf*

V.S.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

6

Accordion

129

mp

m

133

m

137

8

f

m

140

m

143

m

146

m

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

7

149

152

155

161

166

169

Acordeón

URRETXUTIK MUNDURA

(for baritone & accordion)

(2020-2021)

VI- ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

Adagio (♩ = 72)

ppp vibrato 4

5

vibrato 7

9 Andante (♩ = 80)

mf 9 sfz

11 Misterioso (♩ = 100)

p 11 12 B

13

13 14 B

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

2

Acordeón

16

Measures 16-18. Measure 16 is in 4/4 time, measures 17-18 are in 3/4 time. The piece is in G major. Dynamics include accents and *mf*.

19

Measures 19-20. Both measures are in 4/4 time. Dynamics include accents and *p*.

21

Measures 21-23. Measure 21 is in 4/4 time, measures 22-23 are in 3/4 time. Dynamics include accents.

24

Measures 24-25. Both measures are in 4/4 time. Dynamics include accents.

26

Measures 26-27. Both measures are in 4/4 time. Dynamics include accents and *mf*.

28

Adagio (♩ = 72)

Grave (♩ = 90)

Measures 28-29. Measure 28 is in 3/4 time with a triplet. Measure 29 is in 6/8 time with a forte dynamic and a ricochet effect.



URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

3

32 



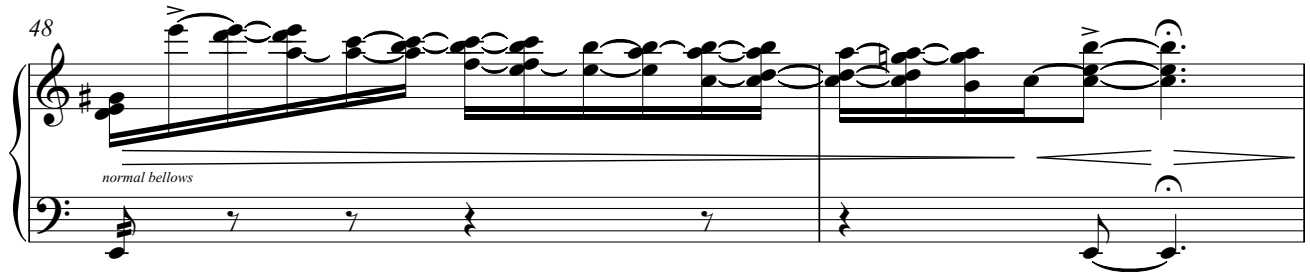
simile *mp*

40



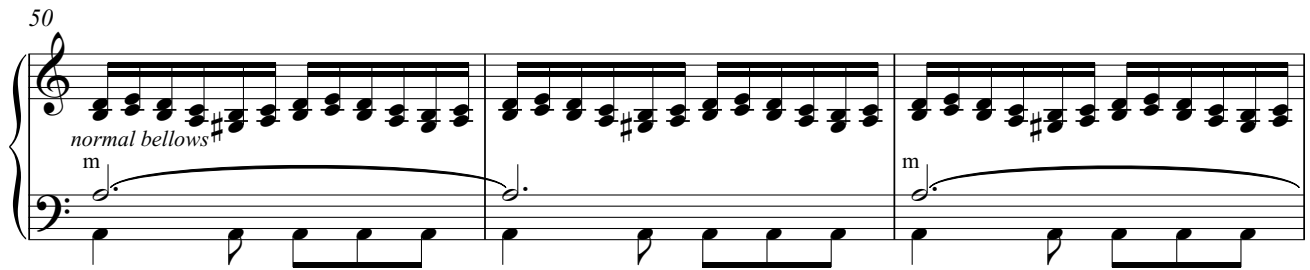
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48



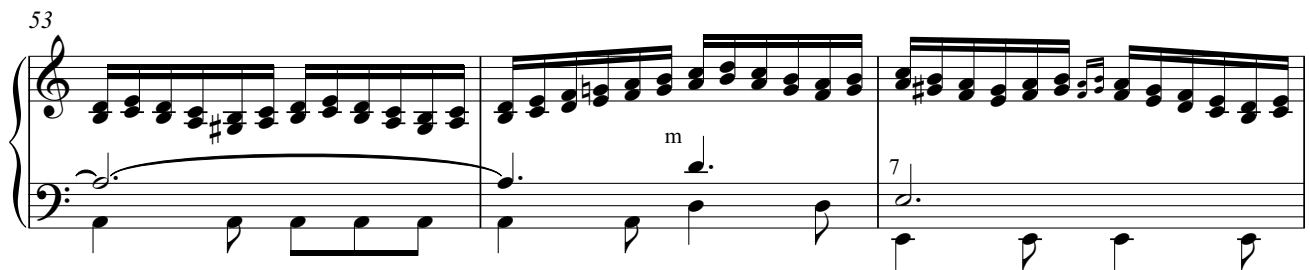
normal bellows

50



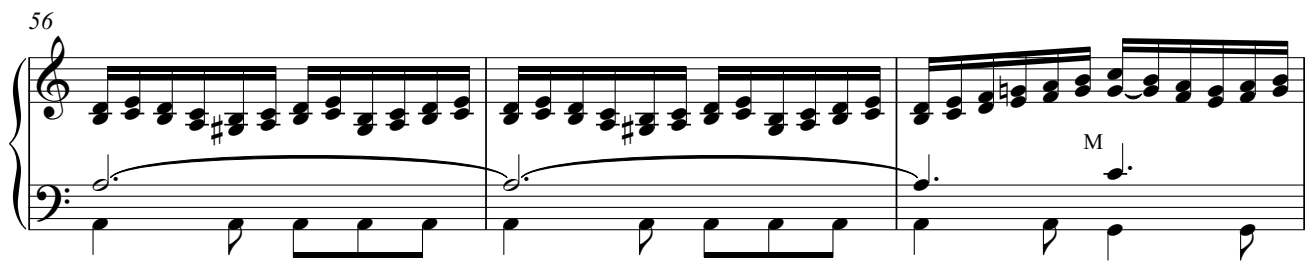
normal bellows m

53



m 7

56



M

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

4

Acordeón

59

7 M m m 7 m

63

m m 7

8

accel.

65

mf 3 3 3 3 3 3 3 3 3 3 3 3

66

3 3 3 3 3 3 3 3 3 3 3 3

73

Allegro exultante ($\text{♩} = 160$)

sf *sfz* *mf* [B]

77

fp *sf* *sfz*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

5

81

fp

84

sfz *sfz* *p*

88

f

92

fp

96

sfz *sfz*

100

sfz *sfz*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

6

Acordeón

104

p

108

p *sub.*

115

121

127

133

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

7

139

f

145

ff mp

151

ff mp *ffmp* *ffmp* *sfmp*

160

ff *mp* *ff*

167

mf *ff*

174

mp *rit.*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

8

Acordeón

183

A tempo

Measures 183-188. The right hand plays a continuous eighth-note melody in a minor key with a key signature of one flat. The left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *ff* and *p*.

189

Measures 189-192. Continuation of the eighth-note melody in the right hand and accompaniment in the left hand. Dynamic markings include *ff* and *p*.

193

Measures 193-196. Continuation of the eighth-note melody. Dynamic markings include *fff* and *mf*. A slur is present under the left hand accompaniment in measures 194 and 195.

197

Measures 197-200. Continuation of the eighth-note melody. Dynamic markings include *fff* and *mf*. A slur is present under the left hand accompaniment in measures 198 and 199.

201

Measures 201-204. Continuation of the eighth-note melody. Dynamic marking includes *fff*. A slur is present under the left hand accompaniment in measures 202 and 203.

205

Measures 205-208. Continuation of the eighth-note melody. Dynamic markings include *fff* and *mf*. A slur is present under the left hand accompaniment in measures 206 and 207.

209

Measures 209-212. Continuation of the eighth-note melody. The right hand changes to a treble clef in measure 210. Dynamic markings include *fff* and *mf*. A slur is present under the left hand accompaniment in measures 210 and 211.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

9

213

217

221

225

229

232

Moderato (♩ = 96)

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

10

Acordeón

237

mf

mf

240

mf

mf

mf

246

mf

morendo

rit. - - - - -

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

11

8
263 **Allegro exultante** (♩=80)

268

273

279 **Allegro exultante** (♩=160)

287

293

V.S.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

12

Acordeón

8

298

mp *p*

304

310

f

316

ff

326

ffp

339

ff

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 udalerri 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”

Iparragirreri omenaldia

Gorka Hermosa

I- EGUNSENTIA URRETXUN / SUNRISE IN URRETXU

“Ekía” & “Nere herriko gazteei”

II- EUROPAN BARRENA / THROUGHOUT EUROPE

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

III- GALTZAILEEN ALDERDIA / THE LOSERS` PARTY

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

IV- HEDONISTA GALANTA / MAGNIFICENT HEDONIST

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

V- AMODIAREN DESENKANTUA / THE DISENCHANTMENT OF LOVE

“Anantango” & “Ezkongaietan”

VI: ETORRERA ETA ONDAREA / ARRIVAL & LEGACY

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

I- EGUNSENTIA URRETXUN:

(Sunrise in Urretxu)

Based on the works

“Ekía” & “Nere herriko gazteei”

Original words:

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

Translation:

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

II- EUROPEAN 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.
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.

Translation:

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

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

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

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

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

It's an old guitar
a friend to me.

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

Original words:

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

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

Akordeoi zahartxo bat da
Eh? Akordeoi?

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

Translation:

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

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

It's an old accordion
Eh? Accordion?

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

III- GALTZAILEEN ALDERDIA:

(The Losers` Party)

Based on the works

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

Original words:

Negar egingo luke
nere amak baleki.

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

Orduan hartu nuen
Santander aldera.

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

Biba biba
Galtzaileen alderdia!

Translation:

She would cry
If my mother would knew.

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

Then I went
Towards Santander.

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

Long live
The losers` party!

IV- HEDONISTA GALANTA:
(The Disenchantment of Love)

Based on the works

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

Original words:

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

Trapero!
Trapu zaharrak!

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

Atera, atera
trapuak saltzera,
hustu dezagun
pitxarra.

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

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

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

Translation:

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

Ragman!
Old rags!

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

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

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

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

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

V- AMODIAREN DESENKANTUA:

Based on the works

“Anantango” & “Ezkongaietan”

Original words:

Dolorez...

Ezkongaietan zerbait banintzan
ezkondu eta ezer ez.
Jasan ezina bihurtu nintzen,
librea nintzena aurrez

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

Ezkongaietan zerbait banintzan
ezkondu eta ezer ez.

Dolorez...

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

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

Ezkongaietan zerbait banintzan
Ezkondu eta ezer ez.

Translation:

In pain ...

If I was something before married
marry and nothing.
I became unbearable,
that I was free beforehand

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

If I was something before married
marry and nothing.

In pain ...

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

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

If I was something before married
marry and nothing.

Errezitatua (Jon Maia):

*Noiz?
Nola?
Zergatik?*

Norekin?

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

*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
Ezkonduta 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 zelaia.
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
guztiz 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.