

# URRETXUTIK MUNDURA

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

## I- EGUNSENTIA URRETXUN

*Ekia & Nere herriko gazteei*

Gorka Hermosa  
(1976-)

Largo (♩=60)

Tenor

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

ppp  
rubato

vibrato en accel

non vibr.

vibrato en accel

B

6

Ten.

♩=85

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

8

ricochet

non rubato

9

Ten.

Acc.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

11

Ten.

Acc.

13

Ten.

Acc.

15

Ten.

Acc.

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

*ffz*

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

21

Ten.

Acc.

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

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

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

Ten. *se-me*

Acc. *vibrato* *p*

B ⊕

32

Ten.

Acc. *sf*

35 *mf*

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

Acc. *sf*

39 *mp*

Ten. *i - ku - si ar - te\_*

Acc. *sf*

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

43

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

Acc. *p*

48

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

Acc.

52

Ten. *mf* U - rre - txu ne - re...

Acc. *sf p* simile

55

Ten.

Acc.

58

Ten.

Acc.

61

Ten.

Acc.

*mp*

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

64

Ten.

Acc.

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

66

Ten.

Acc.

*f*

e - gu - nen ba-te-an

*sf* *sf* *sf* *simile*

*simile*

70

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

Acc.

75

Ten. *f* *ff*  
 - dioz be - te U - rre - txu Se - me\_ bat he - men Vi - lla - rre-al da\_ ne - re he-rri mai-te\_

Acc.

79

Ten.  
 Se - me\_ bat he - men ne - re he - rri mai - te\_

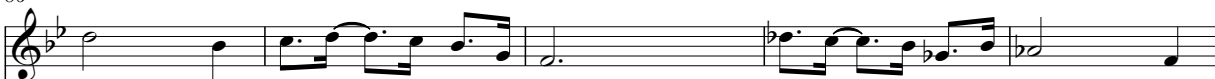
Acc. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*


81 ZORTZIKO Nere herriko gazteei

Ten.  
 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

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

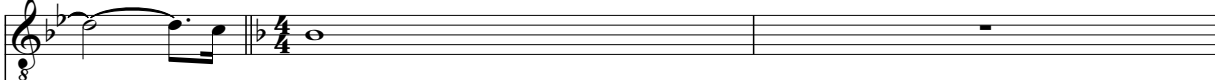
Acc.  Gm7 Gm7/F C/E C7(add9) F7 Gbmaj7 Eb/Ab Dbmaj7 Db6


91

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

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

97

Ten.  - re - a

Acc.  sf

100

Ten. 

Acc.  sf f sf

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

103

Ten.

Acc.

105

Ten.

Acc. *p*

110

Ten.

*mp* la la\_ la ra la ra *mp* la la\_ la ra la ra\_ la

Acc.

114

Ten.

*mp* la la\_ la ra la ra *mp* la ra la ra la la ra\_ la ra la\_

Acc.

117

Ten.

Acc.

*sf mp*

*simile*

120

Ten.

Acc.

*mf mp*

123

Ten.

Acc.

*mf*

*f*

*mf*

Ne - re he - rri mai - te-a

126

Ten.

Acc.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

10

129 *mf* *mf*

Ten. vi - lla - rre al - da\_ se - me bat he - men a - mo - dioz be - te -

Acc.

132

Ten. - a

Acc.

134 *f*

Ten. La ra la la ra la la ra la

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

137 *f* *f*

Ten. Ne-re he-rri mai-te\_ La ra la la ra la la ra la Ne - re he - rri mai - te\_

Acc.

142 *f* *ff*

Ten. *f* *ff*

Acc.

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

147

Ten.

Acc.

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

149 *fp*

Ten.

Acc.

a

151 *sfz p* *sfz*

Ten.

Acc.

*sfz p* *sfz*

Normal Bellow

# URRETXUTIK MUNDURA

(Iparragirri Omenaldia)

for tenor & accordion

(2020-2021)

## II-EUROPAN BARRENA

*Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat*

Gorka Hermosa

(1976-)

**Allegro molto** (♩.=75)

Tenor

Accordion

*p* *con legno*

8

Ten.

acc.

*p* *leggiero sempre*

14

Ten.

acc.

Gaz - te\_\_ gaz-te - ta - ti - kan

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

If you can sing the lowest notes, sing one octave higher the notes marked with \*

19

Ten. *8* *6* *3* *6* *3* *6* *3* *6*  
 he - rri - tik kan - po - ra

acc. *mp*

25

Ten. *8* *6* *3* *6* *3* *6* *3* *6*  
 Es - tran - je - ri al - de - an

acc.

31

Ten. *8* *6* *3* *6* *3* *6* *3* *6* *fp*  
 pa - sa - det den - bo - ra oh oh

acc. *tr* *tr*

38

Ten. *8* *6* *3* *6* *3* *6* *3* *6* *mf*  
 He - rri - tik kan - po - ra

acc. *mf* *Dm*<sup>9</sup> *m* */D* *C#* *C*

45

Ten. *mf*  
E-rru-ka rri He-rr-i-tik

acc. simile *mf*  
Dm<sup>9</sup> /A C<sup>9</sup> M Dm<sup>9</sup> Dm<sup>9</sup> /A Dm<sup>9</sup>

52

Ten. *f*  
kan-po-ra Gaz-te-ta - - tik Es-tran-je-

acc. *f*  
/D C# C Dm<sup>9</sup> /A C<sup>9</sup> Dm<sup>9</sup> Gm<sup>9</sup> m Dm<sup>9</sup>

59

Ten. *ff*  
ri al-de-an-na - - bil

acc. *ff*  
Gm<sup>9</sup> A7(b9) Gm<sup>9</sup> A7(b9) Dm<sup>9</sup> Gm<sup>9</sup>

66

Ten. *f*  
A-di-o Lur A-di-o

acc. *f*  
Dm<sup>9</sup> Gm<sup>9</sup> A7(b9) Gm<sup>9</sup> Dm<sup>9</sup> A7(b9) Dm7(add9) A7

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

4

73

Ten. *Gaz - te\_\_ gaz - te - ta - ti - kan he - rri - tik kan - po - ra Es - tran - je - ri al -*

acc. *F Gm7 Fmaj7 Gm7(add9) C7 Fmaj7 C7(add9)*

78

Ten. *de - an pa - sa\_\_ det den - bo - ra - E - rri - al - de guz - ti - e - tan*

acc. *Bbmaj7 G7 G7(B) C7 A7 D7(b9) Gm7(add9) Bb6*

83

Ten. *to - ki o - nak ba - di - ra*

acc. *Bb(C) C7 Dm9 C9 Dm9 C9* *p subito molto leggiero*

89

Ten. *(Silence)*

acc. *Dm9 C9 Dm9 C9*

95

Ten.

acc.

Dm<sup>9</sup>

100

Ten.

acc.

Gm<sup>9</sup>

A7(b<sup>9</sup>)

106

Ten.

acc.

*mp*

Dm<sup>9</sup>

Dm<sup>9</sup>

111

Ten.


acc.

Gm<sup>9</sup>


A7(b<sup>9</sup>)

Dm<sup>9</sup>

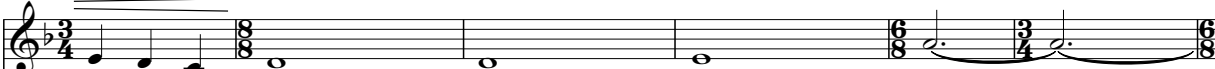
116

Ten. 


la la la

acc. 

122

Ten. 

la ra la la la la

acc. 

128

Ten. 


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

acc. 

134

Ten. 

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

acc. 

139

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

acc.  *Gm<sup>7</sup>(add9)* *Bb<sup>6</sup>* *Bb/C* *C<sup>7</sup>* /D *pp*

146

Ten.  *mf* Ki-ta-rra zahar

acc. 


153

Ten.  -txo bat dut

acc. 

161

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

acc. 

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

8

168

Ten.

acc.

*p* *leggiero sempre*

175

Ten.

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

acc.

180

Ten.

acc.

*mp*

187

Ten.

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

acc.

192

Ten. *8* da-to zen-go ur-te - tan ez det i-ku - si - ko

acc.

198

Ten. *8* *fp* *mf* Ki-ta-rra

acc.

206

Ten. *8* zahar-txo bat la-gu-na dut E-gun bat

acc.

213

Ten. *8* po-bre naiz bes-te bat jaun

acc.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

10

220 *f*

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

acc. *f*  
Dm<sup>9</sup> Gm<sup>9</sup> A7(b9) Gm<sup>9</sup> A7(b9) Dm<sup>9</sup>

227 *f*

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

acc. *ff*  
Gm<sup>9</sup> Dm<sup>9</sup> Gm<sup>9</sup> A7(b9) Gm<sup>9</sup> Dm<sup>9</sup> A7(b9)

234

Ten. \* \* \* \* \*  
Ki - ta - rra zahar-txo bat det ni - re - tzt la - gu - na

acc.  
Dm<sup>9</sup> F Bb/F Fmaj7 Dm7 Gm7 C7 Fmaj7

239

Ten. \* \* \* \* \*  
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

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

acc. 
  
 C<sup>9</sup>/E<sup>b</sup> C<sup>7</sup> C/E B<sup>b</sup>/C F Gm/F Dm/F D<sup>7</sup> F<sup>#o</sup> Gm<sup>7</sup> Gm/B<sup>b</sup>

249

Ten. 
  
 nik be - ti e - gu - na

acc. 
  
 B<sup>b</sup>/C C<sup>7</sup>/E Dm<sup>9</sup> C<sup>9</sup> Dm<sup>9</sup> C<sup>9</sup>  
*p subito molto leggiero*

256

Ten.

acc. 
  
 Dm<sup>9</sup> C<sup>9</sup> Dm<sup>9</sup> C<sup>9</sup>

262

Ten.

acc. 
  
 Dm<sup>9</sup>

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

12

267

Ten.

acc.

*tr*

Gm<sup>9</sup>

A7(b<sup>9</sup>)

272

Ten.

acc.

*mp*

Dm<sup>9</sup>

Dm<sup>9</sup>

276

Ten.

acc.

Gm<sup>9</sup>

A7(b<sup>9</sup>)

280

Ten.

acc.

Dm<sup>9</sup>

C<sup>9</sup>

Dm<sup>9</sup>

285

Ten. 

la la la la ra la

acc. 

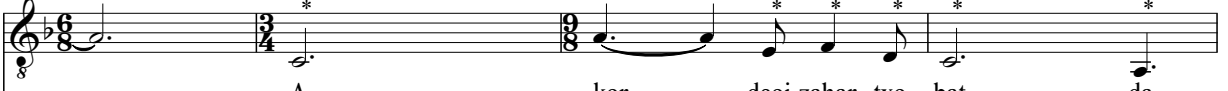
289

Ten. *fp* 

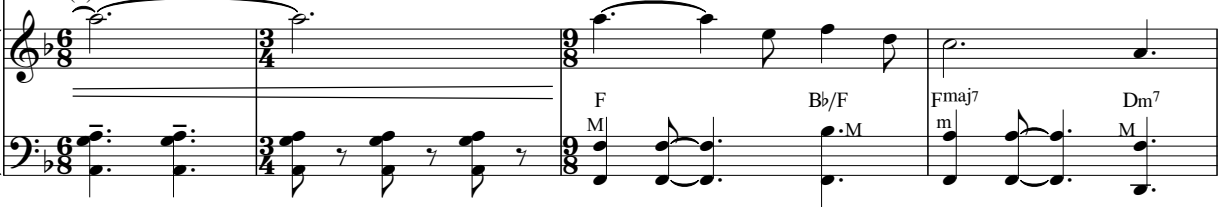
la la la

acc. 

294

Ten. 

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

acc. 

298 *pregunta recitada con extrañeza*

Ten. 

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

acc. 

303

Ten. *\* \* \* \* \**  
 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

Ten. *\* \* \* \* \**  
 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

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

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

# URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for tenor & accordion

(2020-2021)

## III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa

(1976-)

Andante (♩=85)

Tenor

8

Accordion

*p*  
vibrato.....

loco

B 3

Ten.

8

Acc.

Ten.

13

*p*

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

Acc.

*p*

20

Ten. *mf* — Ne - gar e - gin - go lu-ke ne - gar e - gin - go lu-ke ne - gar e - gin-go *p*

Acc. *p*

26

Ten. lu - ke

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

32

Ten.

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

37

Ten.

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

43 **Moderato** (♩=108)

Ten.

Acc.

49

Ten.

Acc.

56

Ten.

Acc.

Zi - bi - lak e-san nau - te

62

Ten.

Acc.

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

66

Ten. *8*  
gau-za e-ra ba-ki\_\_\_ Gil - tza - pe\_\_\_\_\_ an sar-tu nau - te po - li-

Acc. *dis* *G7(b9)* *A<sup>b</sup>maj7*

70

Ten. *8*  
- - - ki po-li - ki\_\_\_\_\_ ne - gar e-gin-go lu - ke

Acc. *Fm/D* *m* *G7(b9)* *G7b9* *Cm* *A<sup>b</sup>maj7* *Fm/D*

74

Ten. *8*  
ne - re a - mak ba - le - ki.

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

76

Ten. *8*  
or - du - an har - tu nu-

Acc. *mf* *m* *m*

82

Ten. *8* - en \_\_\_\_\_ San-tan - der al-de-ra \_\_\_\_\_ San-tan

Acc. *m* *m* *m*

88

Ten. *8* - der al-de-ra \_\_\_\_\_ As-pal - din ez - da gu - re e-txe - an\_

Acc. *m* *m* *p* *m*

94

Ten. *8* o - gi - rik i - ku-si \_\_\_\_\_ zen bat al - diz e-guer di - an

Acc. *dis* *m*

98

Ten. *8* o-rain - dik ba - rau-ri \_\_\_\_\_ k bi-ba bi - ba \_\_\_\_\_ bi-ba bi-

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

102

Ten.  ba gal - tzai - le - en al - der - di - a \_\_\_\_\_ bi - ba bi - ba \_\_\_\_\_ bi - ba bi -


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


106

Ten.  ba gal-tzai - le-en al - der - di - a \_\_\_\_\_


Acc.  Abmaj7 m G7 tr ff

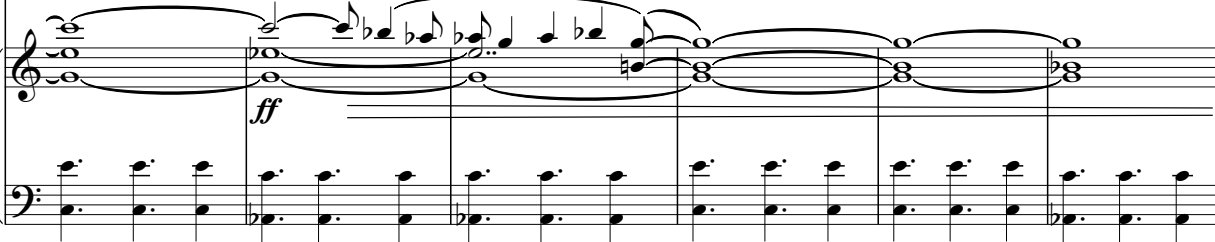
111

Ten.  or - du - an har - tu nu - u - en \_\_\_\_\_ San-tan

Acc.  ff

117

Ten.  - der al - de - ra \_\_\_\_\_ San-tan - der al - de - ra \_\_\_\_\_

Acc.  ff

123

Ten. *8* bi - ba bi - ba \_\_\_\_\_ bi - ba bi - ba gal - tzai - le - en al -

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

126

Ten. *8* der - - di - a \_\_\_\_\_ bi - ba bi - ba \_\_\_\_\_ bi - ba bi -

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

129

Ten. *8* ba gal - tzai - le - en al - der - di - a \_\_\_\_\_

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

132

Ten. *8* al - der - - - di - a \_\_\_\_\_

Acc. rit. . . . .

# URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

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(2020-2021)

## IV - HEDONISTA GALANTA

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

Gorka Hermosa

(1976-)

Speedico & Energico ♩ = 132

The musical score is divided into four systems, each with a Tenor (Ten.) and Accordion (Acc.) part. The first system (measures 1-4) is in 4/4 time, with lyrics: "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". The second system (measures 5-8) is in 3/4 time, with lyrics: "er-di-a le - gatz e-ta bi-xi-gu xar-di-na be-rr-i - a on - do bi-zi i-za-te-ko bi-ba Eus-kal He-rr-i-". The third system (measures 10-14) is in 7/16 time, marked "a loco", and features a complex rhythmic pattern. The fourth system (measures 15-19) is also in 7/16 time and continues the "a loco" pattern. The score includes various musical notations such as triplets, slurs, and dynamic markings like "pp".

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

20

Ten.

Acc.

*pp*

Musical score for measures 20-26. The Tenor part (Tén.) is silent. The Accordion part (Acc.) features a steady eighth-note accompaniment in the bass and chords in the treble, marked *pp*.

27

Ten.

Acc.

Musical score for measures 27-32. The Tenor part (Tén.) is silent. The Accordion part (Acc.) continues with eighth-note accompaniment and treble chords, including some melodic lines in the treble.

33

Ten.

Acc.

*f*

Musical score for measures 33-39. The Tenor part (Tén.) is silent. The Accordion part (Acc.) features a more complex accompaniment with chords and melodic lines, marked *f*.

40

Ten.

Acc.

*8*/

Musical score for measures 40-46. The Tenor part (Tén.) is silent. The Accordion part (Acc.) features a complex accompaniment with chords and melodic lines, marked *8*/

47

Ten.

Acc.

49

Ten.

Acc.

*f* *fp* *fp* *fp*

Tra - pe - ro tra - pu zaha - rrak

Cm C7 C7

53

Ten.

Acc.

*f*

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

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

61

Ten.

Acc.

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

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

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

69

Ten. glu-glu-glu-glu gu-lu-gu - lu gu-lu-gu-glu glu glu glu gu-lu-gu - lu gu-lu-gu - lu gu-lu-gu

Acc.

76

Ten. glu glu glu glu glu

Acc.

83

Ten.

Acc.

89

Ten.

Acc.

95

Ten.

Acc.

*pp*

102

Ten.

Acc.

108

Ten.

Acc.

*f*

Bar-ka - tu behar di - tu-zu

113

Ten.

Acc.

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

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

119

Ten. *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

Ten. *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

Ten. *glu*

Acc. *ff*

138

Ten. *mp*

Acc. *mp*

145

Ten.

Acc.

152

Ten.

Acc.

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

157

Ten.

Acc.

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

162

Ten.

Acc.

*f*

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

8

170

Ten.

Acc.

177

Ten.

Acc.

*f* *fp* *fp* *fp*

Tra - pe - ro tra - pu zaha - rrak

Cm C7 C7

181

Ten.

Acc.

*f*

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

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

189

Ten.

Acc.

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

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

195

Ten. *8* pi - txa - rra glu-glu-glu - glu gu-lu-gu - lu gu-lu-gu-glu glu glu glu glu gu-lu-gu

Acc. *8* G7/B C Cmaj7 Gmaj7 Cmaj9 Gmaj9 Cmaj9 Cmaj9 Cmaj9

202

Ten. *8* 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. *8* Gmaj9 Cmaj9 Gmaj9 Fmaj9 Cmaj9 Gmaj9 Cmaj9 Gmaj9 Cmaj9

209

Ten. *8* glu gu - lu - gu - lu gu - lu - gu - lu gu - lu - gu glu glu glu glu

Acc. *8* Cmaj9 Cmaj9 Gmaj9 Cmaj9 Gmaj9 Cmaj9

213

Ten. *8* *fp* glu

Acc. *8* *pp* *sffz*

# URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for tenor & accordion

(2020-2021)

## V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa

(1976-)

Allegro Doliente (♩=138)

Tenor

8

Accordion

*sf* *sf* *sf* *sf* *sf* *sf* *sf*

6 ⊕

4

Ten.

8

Acc.

*sf* *sf* *sf*

Ten.

8

Acc.

*p*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

11

Ten.

Acc.

15

Ten.

Acc.

19

Ten.

Acc.

*f*

Do - - - -

22

Ten.

Acc.

- - lo - rez - - - - Ez-kon - ga - ie-tan zer-bait ba

Dm Em(b5)/D

26

Ten.  $\frac{8}{8}$  nin-tzan\_ ez-kon-du e - ta e-zer ez\_ Ja-san e - zi-na bi-hur-tu nin-tzen\_ li-bre-a

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

31

Ten.  $\frac{8}{8}$  nin - tze-na au - rrez\_ Ne-re an - dre - ak\_ mai-te nin - du - en nahiz sa - rri

Acc. A7 Dm A7 G° Dm/A Dm C

35

Ten.  $\frac{8}{8}$  u - tzi ne-ga - rrez\_ Ha-ren bi - zi - tza\_ es-ta - li nu en\_ pe-na, go - se\_ ta do - lo-

Acc. Bb° A7 Dm C/E Dm/F Eb/G A7 Bb

40 *fp*

Ten.  $\frac{8}{4}$  rez\_ Ez-kon-ga - ie - tan zer - ba - it ba-

Acc. *ff*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

4

45

Ten. *fp*  
 nin-tzan ez - kon - du e - ta e - zer ez \_\_\_\_\_ Ez - kon - ga -

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

51

Ten. *fp*  
 ie - tan zer - ba - it ba - nin - tzan ez - kon - du e - ta e - zer

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

56

Ten. *fp*  
 ez \_\_\_\_\_

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

60

Ten. *mf*  
 Do - - - -

Acc. *sf*

63

Ten. *lo - rez*

Acc.

67

Ten.

Acc.

71

Ten. *Ne-re an - dre-a\_\_ an-dre e - de - rra\_\_ ez-kon-du nin - tzan or-du - an\_\_ Be-re u-da*

Acc.

7

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

76

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

Acc.

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

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

6

81

Ten. *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

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

Acc. *A7 Bb A7 A7*

89

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

Acc. *ff m m 7*

95

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

Acc. *ff m m*

100

Ten. *fp*

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

Acc. *fp*

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

Ten.

Acc. *sf* *pp* *m* *m* *m*

110

Ten.

Acc. *m* *m* *m* *3*

113

Ten.

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

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

8

117

Ten.

Acc.

121 finish the recitative

**Allegro doliente** (♩=c.132)

Ten.

Acc.

*fp*

*sf*

*sf*

*sf*

simile

125

Ten.

Acc.

*mf*

Do - - - -

128

Ten.

Acc.

lo - rez

*mp*

*m*

132

Ten.

Acc.

136

Ten.

Do -

Acc.

139

Ten.

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

Acc.

142

Ten.

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

Acc.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

10

145

Ten. *f*

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

Acc.

148

Ten.

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

Acc.

151

Ten.

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

Acc.

154 *fp*

Ten.

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

Acc. *fp*

158

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

Acc. *m* *7*

162 *fp*

Ten. *8*  
ez \_\_\_\_\_ Ez - kon - ga - ie - tan zer - ba it ba -

Acc. *fp* *ff* *m*

167

Ten. *8*  
nin - tzan ez - kon - du e - ta e - zer

Acc. *7*

170 *fp*

Ten. *8*  
ez \_\_\_\_\_

Acc. *fp* *sffz* *m*

# URRETXUTIK MUNDURA

for tenor & accordion  
(2020-2021)

## VI- ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

Adagio (♩ = 72)

Tenor

Acordeón

*mp*  
*fischio*  
*ppp*  
*vibrato*

Ten.

Acord.

*mp*  
*fischio*  
*vibrato*

Ten.

Acord.

Andante (♩ = 80)

*mf*

Ten.

Acord.

Misterioso (♩ = 100)

*sfz*  
*p*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

2

12

Ten.

Acord.

14

Ten.

Acord.

16

Ten.

Acord.

*mf*

19

Ten.

Acord.

*p*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

21

Ten.

Acord.

23

Ten.

Acord.

25

Ten.

Acord.

*mf*

Adagio (♩ = 72)

27

Ten.

Acord.

*mp*

fischio

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

4

31 **Grave** (♩ = 90)

Ten.

Acord.

*f*

*ricochet*

*simile*

8

33

Ten.

Acord.

*mp*

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

40

Ten.

Acord.

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

46

Ten.

Acord.

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

*normal bellows*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

49

Ten.

Acord.

normal bellows

*m*

52 *mp*

Ten.

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

Acord.

*m*

55

Ten.

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

Acord.

7

58 *mf*

Ten.

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

Acord.

M

7

*m*

*m*

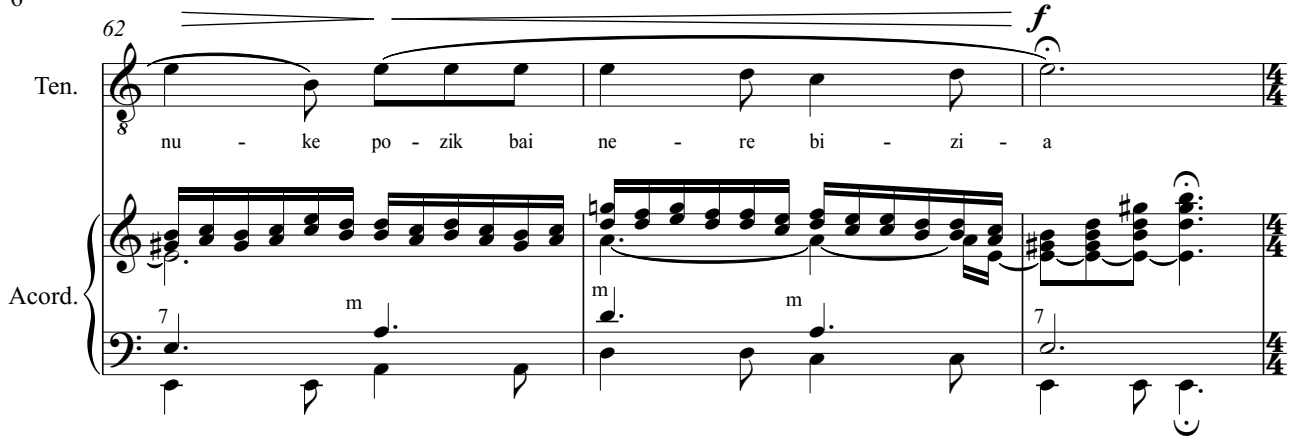
URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

6

62 *f*

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

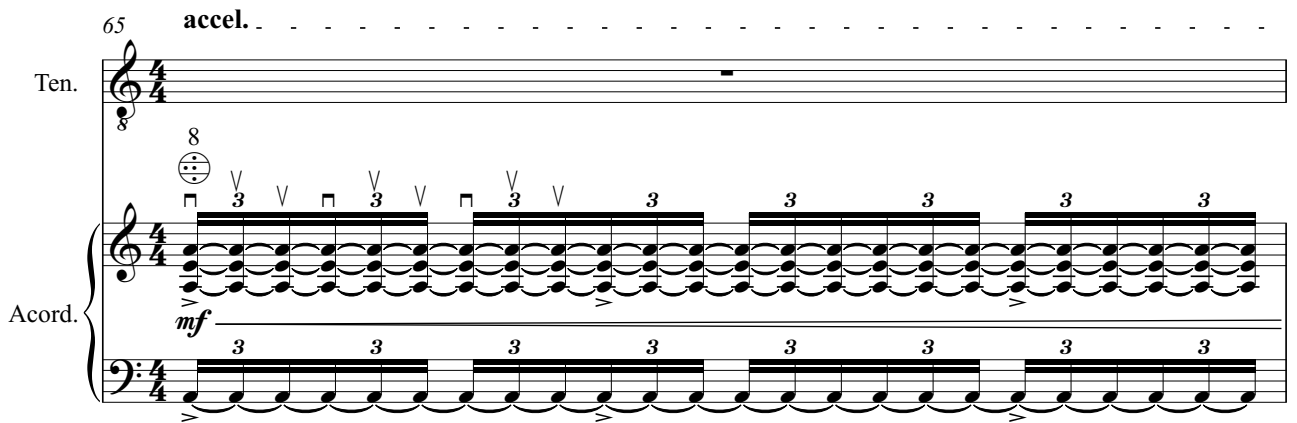
Acord. *m.*



65 *accel.*

Ten.

Acord. *mf*



66

Ten.

Acord.

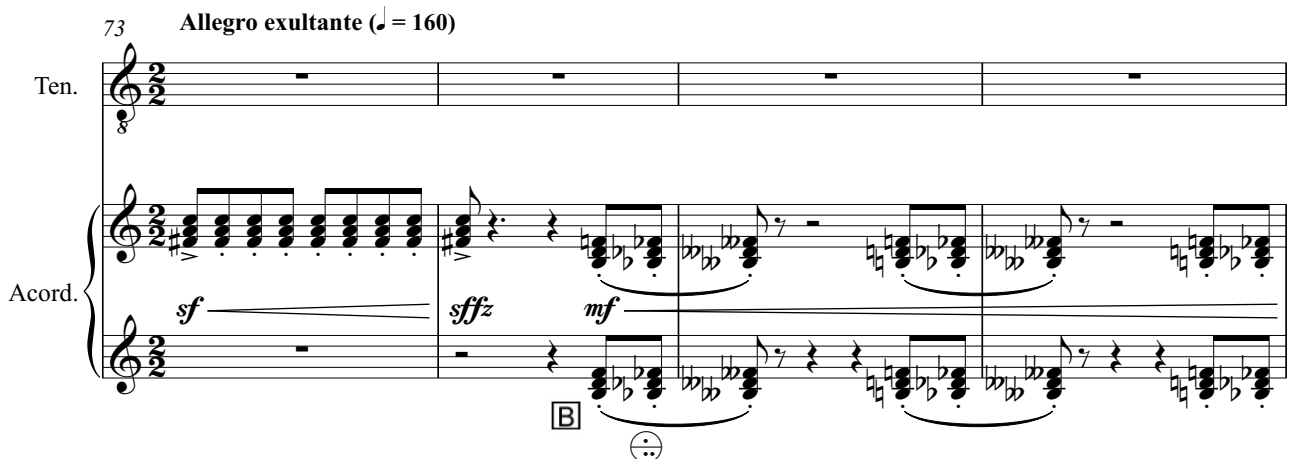


73 *Allegro exultante* (♩ = 160)

Ten.

Acord. *sf* *sffz* *mf*

B



77

Ten.

Acord.

*fp*

*sf*

80

Ten.

Acord.

*sfz*

*fp*

83

Ten.

Acord.

*f*

Ger - ni - ka -

*sfz*

*sfz*

*p*

87

Ten.

Acord.

ko ar - bo - - la

*f*

*f*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

8

92 *f*

Ten. da be - - dein -

Acord.

95 *mf*

Ten. ka - tu - - a eus -

Acord. *fp* *sfz* *sfz*

99 *f*

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

Acord.

103 *f*

Ten. guz - tiz mai -

Acord. *p*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

107 *ff*

Ten. ta - tu - a

Acord. *sfz sfz sfz*

113 *p*

Ten. E - man da za - bal - za

Acord. *sfz sfz p sub.*

119

Ten. zu mun - du - an frui -

Acord.

125 *mp*

Ten. tu - a A - do -

Acord. *p*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

10

131

Ten. *8*

- ra - tzen zai - tu - - -

Acord.

136

Ten. *8*

- gu Ar - bo - la san - tu -

Acord.

*f*

142

Ten. *8*

a A - do - - ra - tzen

Acord.

*f*

147

Ten. *8*

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

Acord.

*ff mp*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

155

Ten. *ff* *p* *ff*

Acord. *ffmp* *sfmp* *ff*

tu - - a

163

Ten.

Acord. *mp* *ff* *mf*

169

Ten.

Acord. *ff* *mp*

177

Ten.

Acord. *rit.*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

12

186 **A tempo** *Recitative No1*

Ten.

Acord.

*ff p*

190

Ten.

Acord.

*ff p*

194

Ten.

Acord.

*fff mf* *fff*

198

Ten.

Acord.

*fff mf* *fff*

202

Ten.

Acord.

*fff*

206

Ten.

Acord.

*fff mf*

210

Ten.

Acord.

214

Ten.

Acord.

*fff mf fff*

218

Ten.

Acord.

*fff mf fff*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

14

222

Ten.

Acord.

*fff mf*

226

Ten.

Acord.

*fff mf*

230

Ten.

Acord.

*Fin recitative*

234 **Moderato** (♩ = 96)

Ten.

Acord.

*mp*

Ger - ni - ka - ko ar -

*sffz mf*

*mf*

*mf*

**B**

240

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

Acord. *mf*

246

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

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

253

Ten.

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

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

16

259 *Fin recitative*

Ten.

Acord.

ten

*p*

*mf*

263 *Allegro exultante* (♩=80)

Ten.

Acord.

8

*f*

*mf*

268

Ten.

Acord.

*ff*

*mf*

*ff*

*mf*

273

Ten.

Acord.

*ff*

*ff*

*mf*

*ff*

278 **Allegro exultante** (♩ = 160)

Ten. *p* E - man

Acord. *mf* *p*

286

Ten. *p* da za - bal za - - - zu

Acord. *mp*

292

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

Acord. *p*

298

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

Acord. *mp* *p*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

18

304

Ten. *8*

zai - - tu - - - - gu

Acord.

309 *f*

Ten. *8*

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

Acord.

314

Ten. *8*

- - - a

Acord.

318 *mp*

Ten. *8*

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

Acord.

327 *f*

Ten.

Acord.

333

Ten.

Acord.

337

Ten.

Acord. *ff p*

340

Ten.

Acord. *sffz sffz*

# URRETXUTIK MUNDURA

Tenor

(Iparragirreri Omenaldia)

for tenor & accordion

(2020-2021)

## I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa

(1976-)

Largo (♩=60)

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

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

se-me bat he-men ne-re he-rri mai-te a - mo - dioz be-te-a naiz

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

i - ku - si ar-te e - gu - nen ba-te-an bai-ne-re a-dis-ki-de

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

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

- txu Ne - re he - rri mai - te

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Tenor

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 -

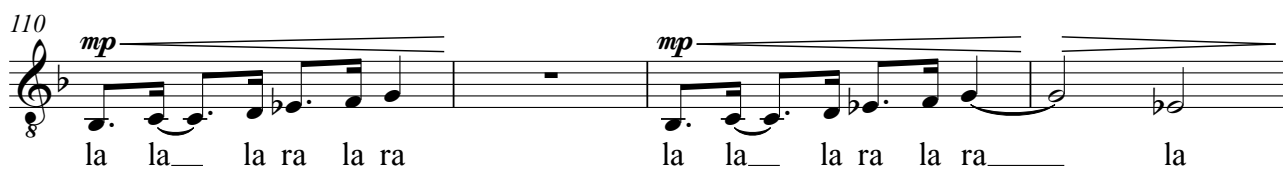
92  
  
 a zu - re - tzat nahi - det bi - zi U - rre - txu ne - - - re

98  
  
 a

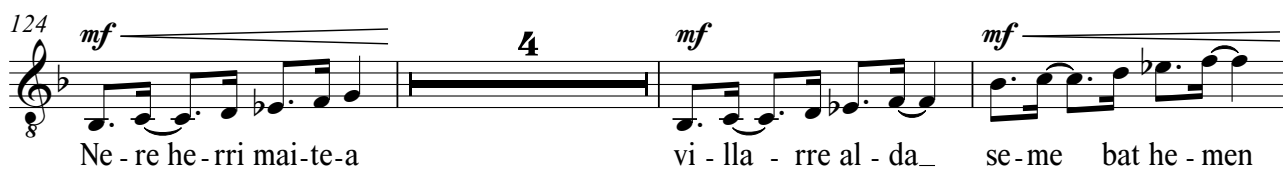
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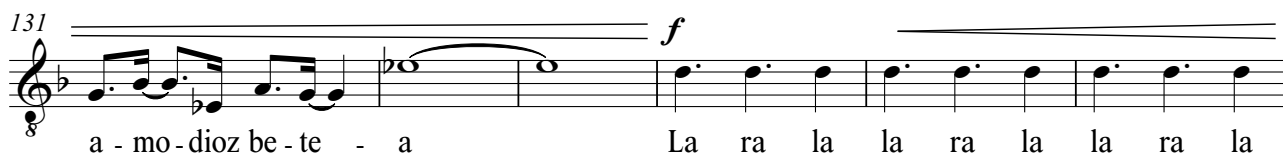
Tenor

3

110 *mp* *mp*  
  
 la la\_ la ra la ra la la\_ la ra la ra\_ la

114 *mp* *mp* **7**  
  
 la la\_ la ra la ra la ra la la ra\_ la ra la\_

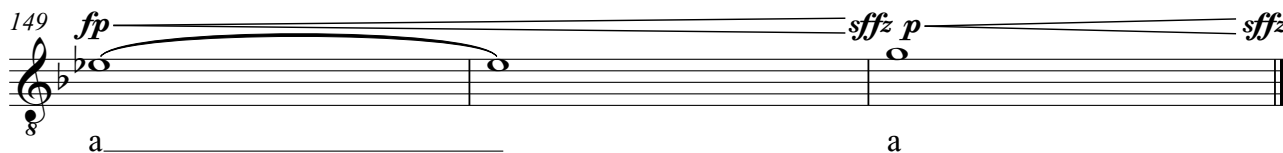
124 *mf* **4** *mf* *mf*  
  
 Ne - re he - rri mai - te - a vi - lla - rre al - da\_ se - me bat he - men

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

137 *f* *f*  
  
 Ne - re he - rri mai - te\_ La ra la la ra la la ra la Ne - re he - rri mai - te\_

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

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

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

# URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

Tenor

for tenor & accordion

(2020-2021)

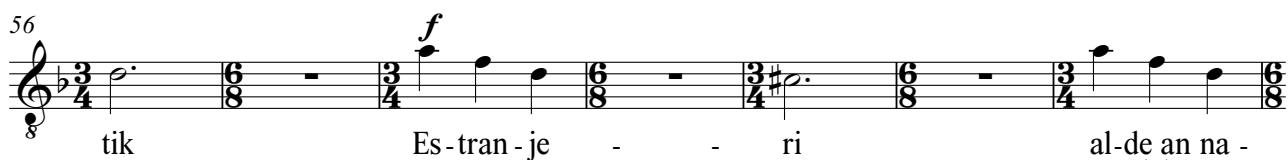
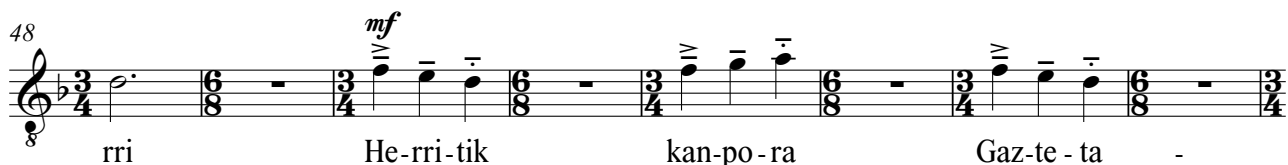
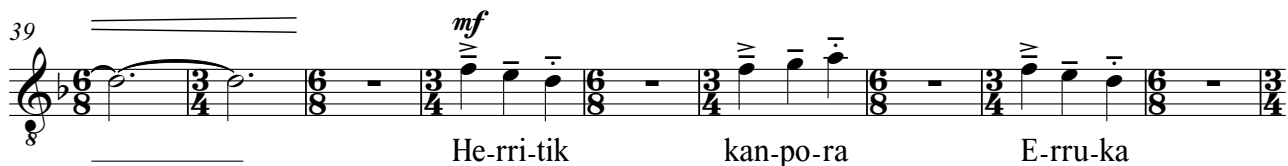
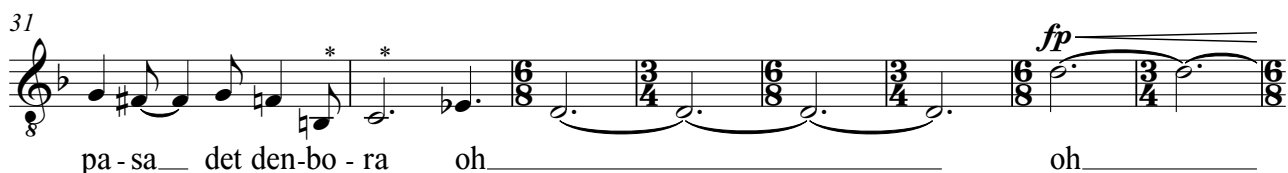
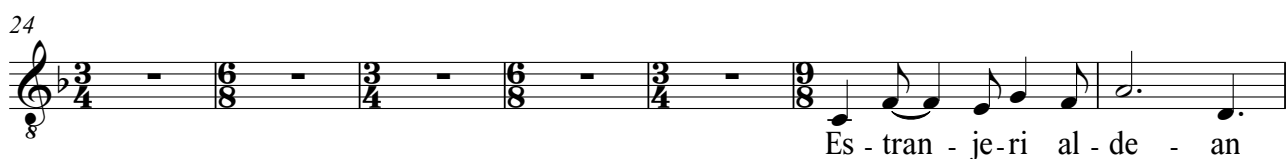
## II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

Allegro molto (♩.=75)



URRETXUTIK MUNDURA: II- EUROPAN BARRENA

2

Tenor

63 *f*  
  
 bil A - di - o Lur A - di - o

71  
  
 Gaz-te\_\_ gaz-te - ta - ti - kan he - rri - tik kan-po - ra

77  
  
 Es - tran - je - ri al - de - an pa - sa\_\_ det den - bo - ra -

81  
  
 E - rri - al-de guz - ti - e-tan to - ki o - nak ba-di - ra

88

98

108

118  
  
 la la la la ra la la la la

127  
  
 Lur mai tea he-men uz - te - a da ne - gar ga-ri-

133  
  
 a He-men gel-di-tzen di - ra A - ma e - ta he - rri - a

138  
  
 U-rez no-a i - kus - te-ra bai mun - du be-ri - a

152 *mf*  
  
 Ki-ta-rra zahar - txo bat dut E-gun ba-te an

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Tenor

3

164

po-bre bes-te - an jau-na

173

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

180

A-gur Eus-kal He

189

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

195

ko o Ki-ta-rra

205

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

214

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

223

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

232

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

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

4

Tenor

239

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

245

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

251

tzen

261

271

281

la la la la ra la la

290

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

298

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

303

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

309

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

314

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

# URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for tenor & accordion

(2020-2021)

Tenor

## 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

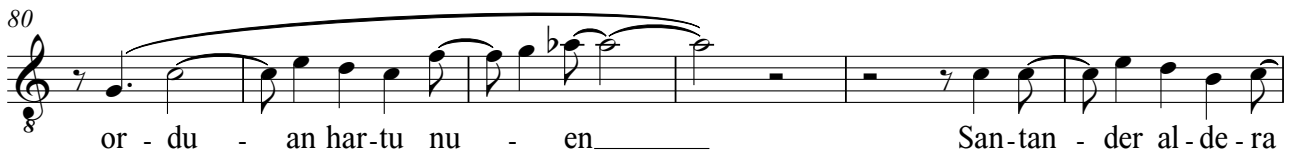
76

3

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

2

Tenor

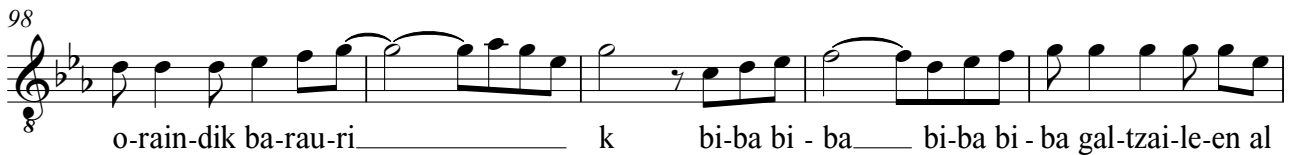
80  

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

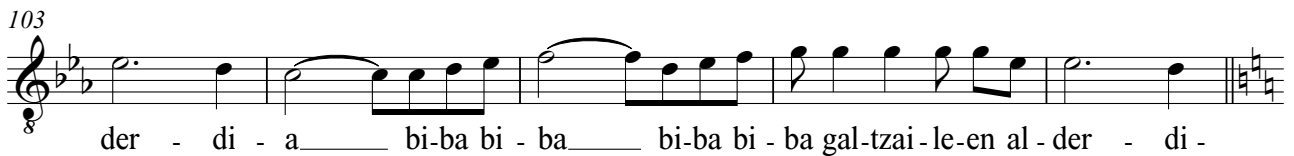
86  

 \_\_\_\_\_ San-tan - der al - de - ra \_\_\_\_\_ As-pal

92  

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

98  

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

103  

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

108  

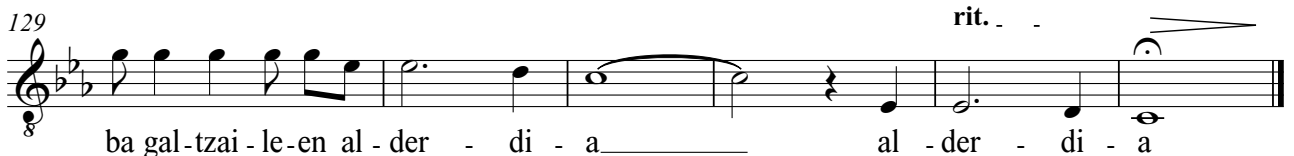
 a **3** or - du - an har-tu nu - u - en \_\_\_\_\_ San-tan

117  

 - der al - de - ra \_\_\_\_\_ San-tan - der al - de - ra \_\_\_\_\_ bi-ba bi

124  

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

129  

 ba gal-tzai - le-en al - der - di - a \_\_\_\_\_ al - der - di - a *rit.*

# URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for tenor & accordion

(2020-2021)

Tenor

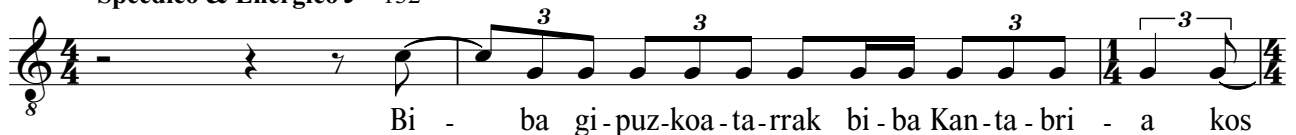
## IV - HEDONISTA GALANTA

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

Gorka Hermosa

(1976-)

Speedico & Energico ♩ = 132



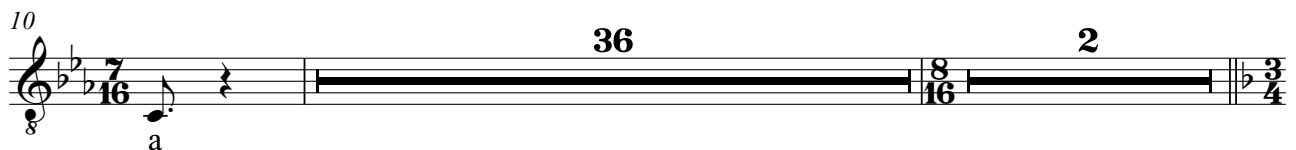
Bi - ba gi-puz-koa-ta-rrak bi-ba Kan-ta-bri - a kos



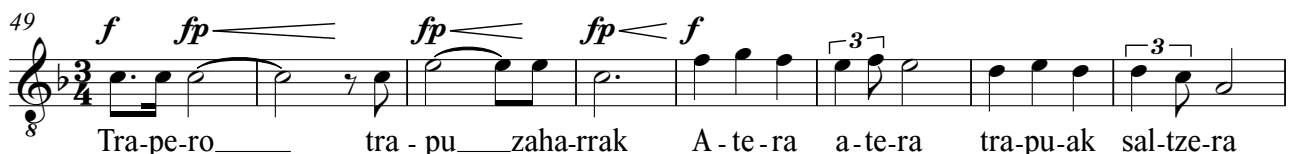
- ta ho-nek ba-li-o du mun-du-a-ren er - di - a le - gatz e-ta bi-xi-gu xar-di-na be-ri



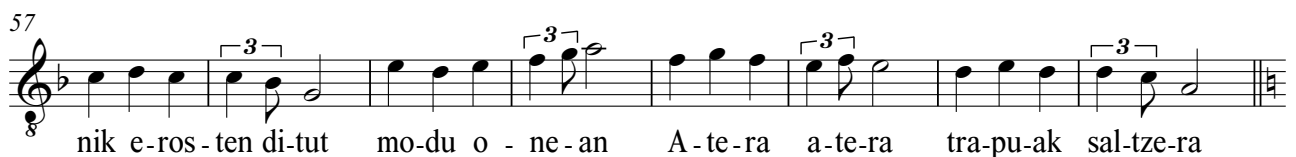
a on - do bi - zi i - za - te - ko bi - ba Eus - kal He - rri -



a



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



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



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



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

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Tenor

79 **32** *f*

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

115

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

121

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

126

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

131 **9** **12**

glu

154

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

158 *fp*

er di a

162 **13** **2**

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Tenor

3

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

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

185

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

193

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

199

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

204

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

209

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

213 *fp*

glu

# URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for tenor & accordion

(2020-2021)

Tenor

## V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa

(1976-)

Allegro Doliente (♩=138)

20

Do - - lo - rez \_\_\_\_\_ Ez-kon-ga

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

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

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

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

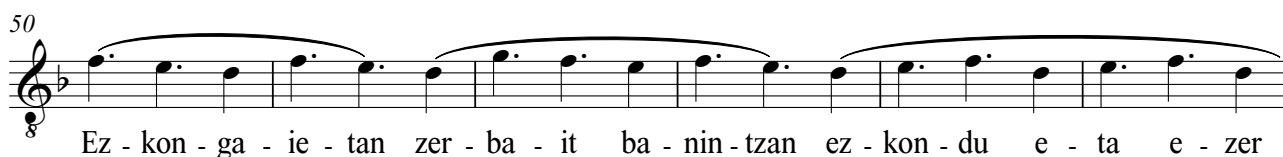
Ez-kon-ga - ie - tan zer - ba - it ba - nin-tzan ez-kon-du e - ta e - zer ez \_\_\_\_\_

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Tenor

50



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

56



*fp* ez **4** *mf* Do - - lo - rez

66




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

75



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

79



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

84



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

89



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

97



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

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Tenor

3

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

123 **Allegro doliente** (♩=c.132) **4** *mf* **7** *f*

Do - lo - rez Do -

139

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

146 *f*

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

153 *fp*

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

161 *fp*

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

167 *fp*

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

# URRETXUTIK MUNDURA

for tenor & accordion  
(2020-2021)

Tenor

## VI- ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

Adagio (♩ = 72) *mp* 4

8 *fischio*

6 *mp* 7

8 *fischio*

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

8 4 2

19 *Adagio* (♩ = 72) *mp*

8 *fischio*

31 *Grave* (♩ = 90) *mp*

8 *fischio*

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

41

8

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

48 *mp*

8

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

56

8

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

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

8

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

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

2

Tenor

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** Tenor **A tempo** **46** *Fin recitative* *Recitative No1* **2** 3

234 **Moderato** (♩ = 96) **3** *mp*

Ger - ni - ka - ko ar -

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

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

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

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

E - man da za - bal

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

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

303 *f*

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

317 *mp* *f*

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

329 **5**

san - tu - a

# URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

Accordion

for tenor & accordion

(2020-2021)

## I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa

(1976-)

Largo (♩=60)

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (Bb). The tempo is Largo (♩=60). The first staff (treble clef) contains rests. The second staff (bass clef) contains notes with various articulations: *ppp rubato*, *vibrato en accel*, *non vibr.*, and *vibrato en accel*. A box with the letter 'B' and a circled '8' is located below the first measure.

Musical notation for measures 5-8. The tempo changes to ♩=85. The first staff (treble clef) features a *ricochet* effect and *non rubato* marking. Both staves contain triplets of eighth notes.

Musical notation for measures 9-10. Both staves continue with triplet eighth notes.

Musical notation for measures 11-14. The first staff (treble clef) features chords with triplet eighth notes. The second staff (bass clef) continues with triplet eighth notes.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Accordion

12

13

14

15

$\text{♩} = 85$

22

28

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

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

33

Musical score for measures 33-35. Measure 33 has a treble clef and a bass clef. Measures 34 and 35 have a 3/4 time signature. The music features a continuous eighth-note melody in the treble and a bass line with dotted notes in the bass. A dynamic marking of *sf* is present in measure 35.

36

Musical score for measures 36-39. Measure 36 has a bass clef. Measures 37 and 38 have a 4/4 time signature. Measure 39 has a treble clef. The music features a melody in the treble and a bass line with dotted notes in the bass. A dynamic marking of *sf* is present in measure 37. There are also some circular symbols above the staff in measures 36 and 38.

40

Musical score for measures 40-44. Measure 40 has a treble clef. Measures 41-44 have a bass clef. The music features a melody in the treble and a bass line with dotted notes in the bass. A dynamic marking of *sf p* is present in measure 41.

45

Musical score for measures 45-49. Measure 45 has a treble clef. Measures 46-49 have a bass clef. The music features a melody in the treble and a bass line with dotted notes in the bass. A dynamic marking of *p* is present in measure 45.

50

Musical score for measures 50-53. Measure 50 has a treble clef. Measures 51-53 have a bass clef. The music features a melody in the treble and a bass line with dotted notes in the bass. A dynamic marking of *sf p* is present in measure 53.

54

Musical score for measures 54-56. Measure 54 has a treble clef. Measures 55 and 56 have a bass clef. The music features a melody in the treble and a bass line with dotted notes in the bass. A dynamic marking of *simile* is present in measure 54.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

Accordion

57

Musical notation for measures 57-59. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a continuous eighth-note melody. The bass staff contains a simple harmonic accompaniment of dotted quarter notes with accents (>) above each note.

60

Musical notation for measures 60-62. The treble staff features a more complex eighth-note melody with some beamed sixteenth notes. The bass staff continues with the dotted quarter accompaniment, maintaining accents (>) above the notes.

63

Musical notation for measures 63-65. The treble staff continues with the eighth-note melody. The bass staff maintains the dotted quarter accompaniment with accents (>) above the notes.

66

Musical notation for measures 66-68. The treble staff features a complex, rapid eighth-note melody with accents (>) above each note. The bass staff has a long, sustained note with a slur. Dynamic markings include *sf* (sforzando) and *simile* (simile).

69

Musical notation for measures 69-75. The treble staff continues with the complex eighth-note melody. The bass staff has a long, sustained note with a slur. Dynamic markings include *sf* and *simile*.

76

Musical notation for measures 76-78. The treble staff features a complex eighth-note melody with accents (>) above each note. The bass staff has a long, sustained note with a slur. Dynamic markings include *sffz* (sforzissimo) and *simile*.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

80            

**8**  **ZORTZIKO** Nere herriko gazteei

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









M. m. m. m. M. 7

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









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

**sf**

100        

**sf f** **sf**

3

103    

**p**

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

6

Accordion

107

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

112

Musical score for measures 112-116. The right hand continues with a melodic line featuring slurs and beamed notes. The left hand accompaniment remains consistent with quarter notes and dynamic markings.

117

Musical score for measures 117-119. The right hand has a fast, rhythmic pattern of eighth notes. Dynamic markings 'sf mp' and 'simile' are present. The left hand accompaniment consists of quarter notes.

120

Musical score for measures 120-122. The right hand continues with eighth-note patterns. Dynamic markings 'mf' and 'mp' are present. The left hand accompaniment consists of quarter notes.

123

Musical score for measures 123-125. The right hand features a fast eighth-note pattern. Dynamic markings 'f' and 'mf' are present. The left hand accompaniment consists of quarter notes.

126

Musical score for measures 126-128. The right hand continues with eighth-note patterns. The left hand accompaniment consists of quarter notes.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

129

132

134

138

143

149

# URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

Accordion

for tenor & accordion

(2020-2021)

## II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

Allegro molto (♩.=75)

Musical notation for measures 1-7. The score is written for bass clef with a key signature of one flat (B-flat). The time signature changes from 6/8 to 3/4, then 6/8, 3/4, 6/8, 3/4, 6/8, and finally 3/4. The first measure includes a circled '1' above the staff and a dynamic marking of *p*. The second measure includes the instruction *con legno*. A circled '6' with a circled '1' below it is positioned below the first measure.

8

Musical notation for measures 8-13. The score continues in bass clef with a key signature of one flat. The time signature changes from 3/4 to 6/8, 3/4, 6/8, 3/4, 6/8, and finally 3/4. A dynamic marking of *p* and the instruction *leggiero sempre* are present in measure 8.

14

Musical notation for measures 14-18. The score changes to a treble clef for the upper staff and remains in bass clef for the lower staff. The key signature remains one flat. The time signature changes from 3/4 to 6/8, 3/4, 6/8, 3/4, and finally 6/8.

19

Musical notation for measures 19-23. The score returns to a bass clef for both staves. The key signature remains one flat. The time signature changes from 6/8 to 3/4, 6/8, 3/4, 6/8, and finally 3/4. A dynamic marking of *mp* is present in measure 19.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

2  
24

Musical notation for measures 24-29. The piece is in B-flat major (one flat) and 3/4 time. The key signature is one flat (B-flat). The time signature is 3/4. The music features a melody in the right hand and a bass line in the left hand. The measures are: 24 (6/8), 25 (3/4), 26 (6/8), 27 (3/4), 28 (6/8), and 29 (3/4).

30

Musical notation for measures 30-34. Measure 30 starts with a tremolo (tr) in the right hand. The time signature changes to 6/8 in measure 30, 3/4 in measure 31, 6/8 in measure 32, 3/4 in measure 33, and 6/8 in measure 34. The music features a melody in the right hand and a bass line in the left hand.

35

Musical notation for measures 35-41. Measure 35 starts with a tremolo (tr) in the right hand. The time signature changes to 6/8 in measure 35, 3/4 in measure 36, 6/8 in measure 37, 3/4 in measure 38, 6/8 in measure 39, 3/4 in measure 40, and 6/8 in measure 41. The music features a melody in the right hand and a bass line in the left hand. A *mf* dynamic marking is present in measure 41. Chord symbols *Dm<sup>9</sup>* and *m* are indicated in the bass line.

42

Musical notation for measures 42-47. The time signature is 3/4. The music features a melody in the right hand and a bass line in the left hand. A *mf* dynamic marking is present in measure 42. Chord symbols */D C# C*, *Dm<sup>9</sup>*, */A*, and *C<sup>9</sup>* are indicated in the bass line. The word *simile* is written above the staff in measure 44.

48

Musical notation for measures 48-53. The time signature is 3/4. The music features a melody in the right hand and a bass line in the left hand. A *mf* dynamic marking is present in measure 48. Chord symbols *Dm<sup>9</sup>*, */A*, *Dm<sup>9</sup>*, */D C# C*, and *Dm<sup>9</sup>* are indicated in the bass line.

54

Musical notation for measures 54-59. The time signature is 3/4. The music features a melody in the right hand and a bass line in the left hand. A *f* dynamic marking is present in measure 54. Chord symbols */A*, *C<sup>9</sup>*, *Dm<sup>9</sup>*, *Gm<sup>9</sup>*, *Dm<sup>9</sup>*, and *Gm<sup>9</sup>* are indicated in the bass line.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

3

60

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

66

Dm9 Gm9 A7(b9) Gm9 Dm9 A7(b9)

72

Dm7(add9) A7 F Gm7 Fmaj7 Gm7(add9) C7 Fmaj7

77

C7(add9) Bbmaj7 G7 G7(B) C7 A7 D7(b9)

82

Gm7(add9) Bb6 Bb(C) C7 Dm9 *p subito molto leggero*

86

Dm9 C9

URRETXUTIK MUNDURA: II- EUROPA BARRENA

Accordion

4

90

Musical score for measures 90-94. The piece is in B-flat major and 2/4 time. The right hand features a melodic line with grace notes and slurs. The left hand provides a harmonic accompaniment with chords Dm<sup>9</sup> and C<sup>9</sup>. Measure numbers 90, 91, 92, 93, and 94 are indicated above the staff.

95

Musical score for measures 95-99. The right hand continues the melodic line. The left hand accompaniment features a steady eighth-note pattern with chords Dm<sup>9</sup>. Measure numbers 95, 96, 97, 98, and 99 are indicated above the staff.

100

Musical score for measures 100-104. The right hand features a melodic line with a trill in measure 104. The left hand accompaniment includes chords Gm<sup>9</sup> and A7(b9). Measure numbers 100, 101, 102, 103, and 104 are indicated above the staff.

105

Musical score for measures 105-109. The right hand features a melodic line with a trill in measure 105. The left hand accompaniment includes a trill in the right hand and chords Dm<sup>9</sup> in the left hand. The dynamic marking *mp* is present. Measure numbers 105, 106, 107, 108, and 109 are indicated above the staff.

110

Musical score for measures 110-113. The right hand features a melodic line. The left hand accompaniment includes chords Gm<sup>9</sup> and A7(b9). Measure numbers 110, 111, 112, and 113 are indicated above the staff.

114

Musical score for measures 114-118. The right hand features a melodic line with grace notes. The left hand accompaniment includes chords Dm<sup>9</sup> and C<sup>9</sup>. Measure numbers 114, 115, 116, 117, and 118 are indicated above the staff.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

5

119

Chords: C<sup>9</sup>, Dm<sup>9</sup>, Gm<sup>9</sup>

124

Chords: A7(b<sup>9</sup>)

tr

130

Chords: F, Gm<sup>7</sup>, Fmaj<sup>7</sup>, Gm<sup>7</sup>(add<sup>9</sup>), C<sup>7</sup>, Fmaj<sup>7</sup>, C<sup>7</sup>(add<sup>9</sup>)

135

Chords: B<sup>b</sup>maj<sup>7</sup>, G<sup>7</sup>, G<sup>7</sup>/B, C<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>(b<sup>9</sup>), Gm<sup>7</sup>(add<sup>9</sup>), B<sup>b</sup>6

140

Chords: B<sup>b</sup>/C, C<sup>7</sup>, /D

pp

146

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

6

152

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

161

Musical notation for measures 161-167. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat, starting with a quarter note followed by eighth notes and quarter notes. The lower staff has a bass clef and a key signature of one flat, consisting of a steady eighth-note accompaniment.

168

Musical notation for measures 168-173. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a dynamic marking of *p* and the instruction *leggiero sempre*. It features a complex rhythmic pattern with various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4). The lower staff has a bass clef and a key signature of one flat, with a steady eighth-note accompaniment.

174

Musical notation for measures 174-178. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a dynamic marking of *mp*. It features a complex rhythmic pattern with various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4). The lower staff has a bass clef and a key signature of one flat, with a steady eighth-note accompaniment.

179

Musical notation for measures 179-184. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a dynamic marking of *mp*. It features a complex rhythmic pattern with various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4). The lower staff has a bass clef and a key signature of one flat, with a steady eighth-note accompaniment.

185

Musical notation for measures 185-189. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a dynamic marking of *mp*. It features a complex rhythmic pattern with various time signatures (3/4, 6/8, 3/4, 6/8, 3/4, 6/8). The lower staff has a bass clef and a key signature of one flat, with a steady eighth-note accompaniment.

190

Musical notation for measures 190-195. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a dynamic marking of *mp*. It features a complex rhythmic pattern with various time signatures (3/4, 6/8, 3/4, 6/8, 3/4, 6/8). The lower staff has a bass clef and a key signature of one flat, with a steady eighth-note accompaniment.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

194

201

*mf*

Dm<sup>9</sup> /A Dm<sup>9</sup> /D C# C

207

Dm<sup>9</sup> /A C<sup>9</sup> Dm<sup>9</sup> Dm<sup>9</sup> /A

*mf*

213

Dm<sup>9</sup> /D C# C Dm<sup>9</sup> /A C<sup>9</sup> Dm<sup>9</sup>

*mf*

219

Gm<sup>9</sup> Dm<sup>9</sup> Gm<sup>9</sup> A7(b9) Gm<sup>9</sup>

*f*

225

A7(b9) Dm<sup>9</sup> Gm<sup>9</sup> Dm<sup>9</sup> Gm<sup>9</sup> A7(b9)

*ff*

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

8

Accordion

231

Musical score for measures 231-236. Treble clef, key signature of one flat. Time signatures: 6/8, 3/4, 6/8, 3/4, 9/8, 3/4. Chords: Gm<sup>9</sup>, Dm<sup>9</sup>, A<sup>7(b9)</sup>, Dm<sup>9</sup>, F, B<sup>b</sup>/F, Fmaj<sup>7</sup>, Dm<sup>7</sup>.

237

Musical score for measures 237-241. Treble clef, key signature of one flat. Time signatures: 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. Chords: Gm<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, Dm<sup>7</sup>, A<sup>°</sup>, F<sup>#°</sup>, D<sup>7</sup>, G<sup>7</sup>, G<sup>7</sup>/B.

242

Musical score for measures 242-246. Treble clef, key signature of one flat. Time signatures: 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. Chords: C<sup>7</sup>, C<sup>7</sup>/E, C, B<sup>b</sup>/C, C<sup>°</sup>/E<sup>b</sup>, C<sup>7</sup>, C/E, B<sup>b</sup>/C, F, Gm/F, Dm/F.

247

Musical score for measures 247-251. Treble clef, key signature of one flat. Time signatures: 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. Chords: D<sup>7</sup>, F<sup>#°</sup>, Gm<sup>7</sup>, Gm/B<sup>b</sup>, B<sup>b</sup>/C, C<sup>7</sup>/E, Dm<sup>9</sup>. Performance instruction: *p subito molto leggero*.

252

Musical score for measures 252-256. Treble clef, key signature of one flat. Time signatures: 2/4, 6/8, 2/4, 6/8, 2/4, 6/8. Chords: Dm<sup>9</sup>, C<sup>9</sup>, Dm<sup>9</sup>.

257

Musical score for measures 257-261. Treble clef, key signature of one flat. Time signatures: 6/8, 2/4, 6/8, 2/4, 6/8, 2/4. Chords: C<sup>9</sup>, Dm<sup>9</sup>, C<sup>9</sup>.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

9

262

Musical score for measures 262-265. Treble clef, bass clef, 8/8 time signature. Chords: Dm<sup>9</sup>.

266

Musical score for measures 266-270. Treble clef, bass clef, 8/8 time signature. Chords: Gm<sup>9</sup>, A7(b<sup>9</sup>).

271

Musical score for measures 271-275. Treble clef, bass clef, 8/8 time signature. Chords: Dm<sup>9</sup>. Includes a trill (tr) in measure 271.

276

Musical score for measures 276-279. Treble clef, bass clef, 8/8 time signature. Chords: Gm<sup>9</sup>, A7(b<sup>9</sup>).

280

Musical score for measures 280-284. Treble clef, bass clef, 8/8 time signature. Chords: Dm<sup>9</sup>, C<sup>9</sup>, Dm<sup>9</sup>.

285

Musical score for measures 285-289. Treble clef, bass clef, 8/8 time signature. Chords: C<sup>9</sup>, Dm<sup>9</sup>, Gm<sup>9</sup>.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

10  
290

Accordion  
*tr*

A7(b9)

296

F Bb/F Fmaj7 Dm7 F Bb/F

302

Fmaj7 Dm7 Gm7 C7 Fmaj7 Dm7 A° F#° D7

307

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

312

F Gm7 Dm/F D7 F#° Gm7 Gm/Bb Bb/C C7/E

316

F C7 F

# URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

Accordion

for tenor & accordion

(2020-2021)

## III - GALTZAILEEN ALDERDIA

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

Gorka Hermosa

(1976-)

Andante (♩=85) loco

*p*  
*vibrato.....*

7

12

18

23

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Accordion

2

28

*ppp*

*m*  
*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

59

62

64

68

71

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

4

Accordion

74

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

75

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

76

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

81

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

85

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

91

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

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Accordion

95

Musical notation for measures 95-96. The piece is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The right hand features a rhythmic pattern of eighth notes with slurs. The left hand plays chords, with a dynamic marking of *m* (mezzo) and *M* (forte) in measure 96.

97

Musical notation for measures 97-99. The right hand continues with eighth-note patterns. The left hand has a dynamic marking of *dis* (dissonance) in measure 98.

100

Musical notation for measures 100-104. The right hand has a dynamic marking of *mf* (mezzo-forte). The left hand includes several chords: G7/B, Fm, Fm/Eb, Fm/D, G7, G7/B, and Cm. A 7th fret marking is present in the bass line.

105

Musical notation for measures 105-107. The right hand features a trill (*tr*) in measure 107. The left hand includes chords: Fm/D, A $\flat$ maj7, and G7. A 7th fret marking is present in the bass line.

108

Musical notation for measures 108-111. The right hand has a dynamic marking of *ff* (fortissimo) and features a long melodic line with slurs. The left hand plays a steady bass line.

112

Musical notation for measures 112-115. The right hand has a dynamic marking of *ff* and features a long melodic line with slurs. The left hand plays a steady bass line.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

6

Accordion

116

*ff*

120

124

*mf*

Fm Fm/Eb Fm/D G<sup>7</sup> G<sup>7</sup>/B Cm

128

Fm/D m Ab<sup>maj7</sup> G<sup>7</sup>

*tr*

131

133

*rit.*

# URRETXUTIK MUNDURA

Accordion

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

## IV - HEDONISTA GALANTA

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

Gorka Hermosa  
(1976-)

8  
Speedico & Energico ♩ = 132

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

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

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

Musical notation for measures 23-28. The notation continues with eighth-note accompaniment and melody.

Musical notation for measures 29-34. The notation continues with eighth-note accompaniment and melody. A circled '8' is present at the end of the piece in measure 34.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Accordion

34

42

49

54

62

70

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Accordion

78

*Cmaj9*  
*m*

8

*pp*

84

90

*mf*

95

8

*pp*

102

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

4

Accordion

107

111

116

121

128

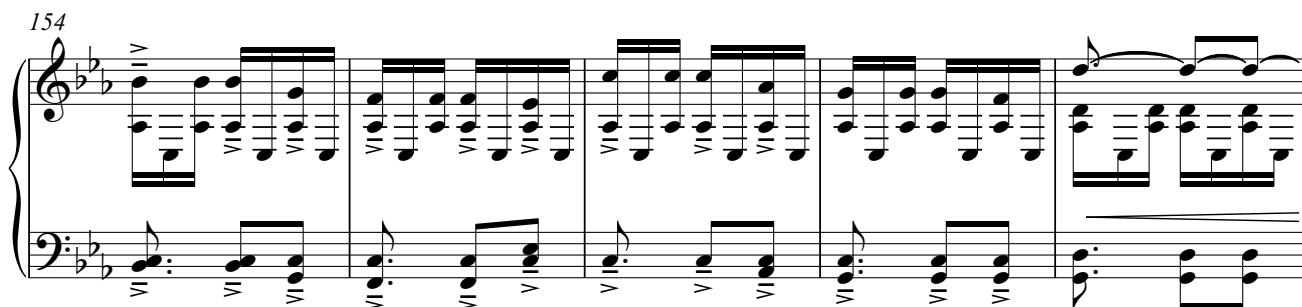
135

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Accordion

142 

148 

154 

159 

166 

173 

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

6

Accordion

179

Chords: C7, F, C7, Bb

184

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

192

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

200

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

207

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

213

Dynamic: *pp*, *sfz*

Accordion

# URRETXUTIK MUNDURA

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

## V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa  
(1976-)

Allegro Doliente (♩=138)

Measures 1-3 of the piece. The score is in 4/4 time with a key signature of one flat (B-flat). The right hand features a complex, rhythmic melody with many beamed eighth notes and accents. The left hand provides a steady accompaniment with dotted eighth notes and sixteenth notes. Dynamic markings include *sf* (sforzando) and *m* (mezzo). There are also breath marks (V) above the right hand.

5

Measures 4-6. Measure 4 starts with a measure rest. The right hand continues with the complex melody, featuring a long phrase with a slur and a breath mark. The left hand accompaniment remains consistent. Dynamics include *sf* and *m*.

Measures 7-10. The right hand melody continues with a slur and a breath mark. The left hand accompaniment changes to a simpler pattern of dotted eighth notes and sixteenth notes. Dynamics include *p* (piano) and *m*.

Measures 11-14. The right hand melody continues with a slur and a breath mark. The left hand accompaniment remains simple. Dynamics include *m*.

Measures 15-18. Measure 15 starts with a measure rest. The right hand melody continues with a slur and a breath mark. The left hand accompaniment changes to a pattern of dotted eighth notes and sixteenth notes. Dynamics include *sf* and *m*. The word "simile" is written above the right hand in measure 18.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Accordion

19

22

Dm Em<sup>(b5)</sup>/D  
m d

26

Dm Em<sup>7(b5)</sup> B<sup>b</sup>/F B<sup>b</sup> A Dm/F Dm Em<sup>7(b5)</sup> Dm/F Em<sup>7(b5)</sup> A<sup>7</sup>  
m d M m d m m .7

32

Dm A<sup>7</sup> G<sup>o</sup> Dm/A Dm C B<sup>b</sup><sup>o</sup> A<sup>7</sup> Dm C/E  
m 7 d m M d 7 m M

38

Dm/F E<sup>b</sup>/G A<sup>7</sup> B<sup>b</sup> A<sup>7</sup> A<sup>7</sup>  
m b M 7 7 7

42

*ff* *fp*  
m 7

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

49

*p* *ff* *mf* *mf*

53

*mf* *mf* *mf* *fp* *fp*

58

*sf* *sf* *sf*

61

*sf* *sf* *sf*

64

*mf* *mf* *mf* *mf*

68

*mf* *mf* *mf* *mf*

Dm Em<sup>7(b5)</sup> Dm Em<sup>7(b5)</sup>

*3*/<sub>4</sub> *3*/<sub>4</sub>

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 $7$  *ff* *m*

90

*m* 7 *fp*

96

*ff* *m*

100

7 *fp*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

105 Adagio (♩=70)

*sf* *m* *pp* *m* *m* *m*

3

111

*m* *m* *m* *m* *m* *m*

3

116

*m* *m* *m*

119

*fp* *fp* *fp* *fp* *fp* *fp*

123 Allegro doliente (♩=c.132)

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

126

*sf* *sf* *sf* *sf* *sf* *sf*

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

149

*m* *m*

152

*fp* 7.

155

*ff* *m* *m* 7.

161

*fp* *ff* *m*

166

*m* 7.

169

*fp* *sffz* *m*

Acordeón

# URRETXUTIK MUNDURA

for tenor & accordion  
(2020-2021)

## VI- ETORRERA ETA ONDAREA

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

Gorka Hermosa

(1976-)

Adagio (♩ = 72)

2 2 4 4

ppp vibrato

5 7

vibrato

9 9

Andante (♩ = 80)

mf sfz

11 8

Misterioso (♩ = 100)

p

13

p

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

2

16

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

19

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

21

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

24

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

26

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

28

Adagio (♩ = 72)

Grave (♩ = 90)

Musical notation for measures 28-29. The piece is in 3/4 time. Measure 28 starts with a treble clef and a 3/4 time signature. The melody consists of a single chord. Measure 29 has a 6/8 time signature. Dynamics include a forte (f) marking and a 'ricochet' effect indicated by a series of 'V' symbols over a rapid eighth-note pattern.




URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

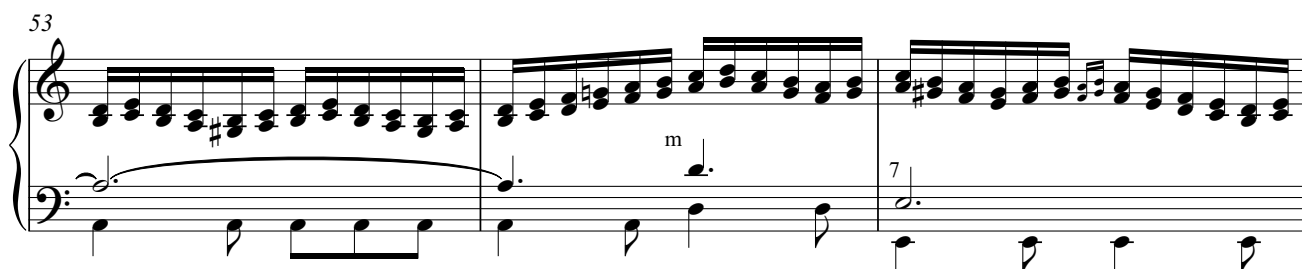
Acordeón

32 

40 

48 

50 

53 

56 

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

4

59

Musical notation for measures 59-62. The score is in 4/4 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a bass line with notes such as G2, F2, E2, and D2. Dynamic markings include 'M.' and 'm.'. A '7' is written above the first measure of the bass line.

63

Musical notation for measures 63-64. The right hand continues with a similar rhythmic pattern. The left hand has notes like G2, F2, E2, and D2. Dynamic markings include 'm.'. A '7' is written above the first measure of the bass line.

8

accel.

65

Musical notation for measures 65-72. This section is marked 'accel.' and 'mf'. It features a dense texture of triplets in both hands. The right hand has a complex triplet pattern, while the left hand has a simpler triplet bass line. A '3' is written above the first measure of the bass line.

66

Musical notation for measures 66-72. The right hand has a complex rhythmic pattern of eighth and sixteenth notes. The left hand has a bass line with notes like G2, F2, E2, and D2. Dynamic markings include 'mf'.

73

Allegro exultante (♩ = 160)

Musical notation for measures 73-76. The tempo is 'Allegro exultante' with a quarter note equal to 160 beats per minute. The right hand has a complex rhythmic pattern. The left hand has a bass line with notes like G2, F2, E2, and D2. Dynamic markings include 'sf', 'sfz', and 'mf'. A 'B' is written below the first measure of the bass line.

77

Musical notation for measures 77-80. The right hand has a complex rhythmic pattern. The left hand has a bass line with notes like G2, F2, E2, and D2. Dynamic markings include 'fp', 'sf', and 'sfz'.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

81

*fp*

84

*sfz* *sfz* *p*

88

*f*

92

*fp*

96

*sfz* *sfz*

100

*sfz*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

6

Acordeón

104

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

108

Musical score for measures 108-114. The piece is in 2/4 time. The key signature has one flat (B-flat). The music features a series of chords in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *sfz* (sforzando) and *p sub.* (piano). A first ending bracket spans measures 111 and 112, leading to a repeat sign.

115

Musical score for measures 115-120. The piece is in 2/4 time. The key signature has one flat (B-flat). The music features a series of chords in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *sfz* (sforzando).

121

Musical score for measures 121-126. The piece is in 2/4 time. The key signature has one flat (B-flat). The music features a series of chords in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *sfz* (sforzando).

127

Musical score for measures 127-132. The piece is in 2/4 time. The key signature has one flat (B-flat). The music features a series of chords in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *p* (piano). A first ending bracket spans measures 129 and 130, leading to a repeat sign.

133

Musical score for measures 133-138. The piece is in 2/4 time. The key signature has one flat (B-flat). The music features a series of chords in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *sfz* (sforzando).

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

139 *f*

145 *ff mp* *ff mp*

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

160 *ff* *mp* *ff*

167 *mf* *ff*

174 *mp* *rit.*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

8

Acordeón

183

A tempo

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

189

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

193

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

197

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

201

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

205

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

209

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

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

213

*fff mf* *fff*

217

*fff mf* *fff*

221

*fff mf*

225

*fff mf*

229

232

Moderato (♩ = 96)

*sfz mf*

B

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

10

Acordeón

237

*mf*

*mf*

240

*mf*

*mf*

*mf*

246

*mf*

*morendo*

*rit.*

251

Adagio (♩ = 70)  $\frac{8}{\circ}$

*ppp*

*Molto libero e rubato*

*p*

255

*mf*

*p*

259

*mf*

*p*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

8  
263 Allegro exultante (♩=80)

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

268

Musical score for measures 268-272. The bass clef part continues with triplet eighth notes and rests, alternating between forte (ff) and mezzo-forte (mf) dynamics. The treble clef part continues with eighth-note accompaniment.

273

Musical score for measures 273-278. The bass clef part features a sixteenth-note accompaniment with dynamics ranging from forte (ff) to mezzo-forte (mf). The treble clef part has a melodic line with some rests.

279 Allegro exultante (♩ = 160)

Musical score for measures 279-286. The piece is marked 'Allegro exultante' with a tempo of quarter note = 160. The bass clef part has a melodic line with dynamics from mezzo-forte (mf) to piano (p). The treble clef part is mostly silent, with a few notes appearing in measure 286.

287

Musical score for measures 287-292. The bass clef part continues with a melodic line, marked mezzo-piano (mp). The treble clef part has a melodic line with some rests.

293

Musical score for measures 293-298. The bass clef part continues with a melodic line, marked piano (p). The treble clef part has a melodic line with some rests.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

12

Acordeón



298

mp

p

304

310

f

316

ff

326

ffp

339

sfz sfz

# **URRETXUTIK MUNDURA**

*(From Urretxu to the world)*

**TRIBUTE TO IPARRAGIRRE**

(2020)

*for voice & accordion*

## **GORKA HERMOSA**

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

Words: José María Iparragirre.

Arrangement and selection of the words: Gorka Hermosa

Recitatives: Jon Maia.

Musical Edition: Alberto González Urroz.

Composition commissioned by Urretxu Town Hall.

## **“URRETXUTIK MUNDURA”**

**Iparragirreri omenaldia**

### **Gorka Hermosa**

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

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

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

# **“URRETXUTIK MUNDURA”**

**Iparragirrerri omenaldia**

**Gorka Hermosa**

## **I- EGUNSENTIA URRETXUN / SUNRISE IN URRETXU**

“Ekía” & “Nere herriko gazteei”

## **II- EUROPAN BARRENA / THROUGHOUT EUROPE**

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

## **III- GALTZAILEEN ALDERDIA / THE LOSERS` PARTY**

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

## **IV- HEDONISTA GALANTA / MAGNIFICENT HEDONIST**

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

## **V- AMODIAREN DESENKANTUA / THE DISENCHANTMENT OF LOVE**

“Anantango” & “Ezkongaietan”

## **VI: ETORRERA ETA ONDAREA / ARRIVAL & LEGACY**

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

**I- EGUNSENTIA URRETXUN:**

(Sunrise in Urretxu)

*Based on the works*

**“Ekía” & “Nere herriko gazteei”**

**Original words:**

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

**Translation:**

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

## **II- EUROPAN BARRENA:**

(Throughout Europe)

*Based on the works*

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

### **Original words:**

Gazte gaztetatikan  
herritik kanpora,  
estranjeri aldean  
pasa det denbora.

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

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

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

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

Kitarra zahartxo bat da  
neretzat laguna.

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

### **Translation:**

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

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

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

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

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

It's an old guitar  
a friend to me.

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

**Original words:**

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

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

Akordeoi zahartxo bat da  
Eh? Akordeoi?

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

**Translation:**

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

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

It's an old accordion  
Eh? Accordion?

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

### **III- GALTZAILEEN ALDERDIA:**

(The Losers` Party)

*Based on the works*

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

#### **Original words:**

Negar egingo luke  
nere amak baleki.

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

Orduan hartu nuen  
Santander aldera.

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

Biba biba  
Galtzaileen alderdia!

#### **Translation:**

She would cry  
If my mother would knew.

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

Then I went  
Towards Santander.

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

Long live  
The losers` party!

**IV- HEDONISTA GALANTA:**  
(The Disenchantment of Love)

*Based on the works*

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

**Original words:**

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

Trapero!  
Trapu zaharrak!

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

Atera, atera  
trapuak saltzera,  
hustu dezagun  
pitxarra.

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

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

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

**Translation:**

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

Ragman!  
Old rags!

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

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

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

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

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

## V- AMODIAREN DESENKANTUA:

*Based on the works*

### **“Anantango” & “Ezkongaietan”**

#### **Original words:**

Dolorez...

Ezkongaietan zerbait banintzan  
ezkondu eta ezer ez.

Jasan ezina bihurtu nintzen,  
librea nintzena aurrez

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

Ezkongaietan zerbait banintzan  
ezkondu eta ezer ez.

Dolorez...

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

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

Ezkongaietan zerbait banintzan  
Ezkondu eta ezer ez.

#### **Translation:**

In pain ...

If I was something before married  
marry and nothing.

I became unbearable,  
that I was free beforehand

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

If I was something before married  
marry and nothing.

In pain ...

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

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

If I was something before married  
marry and nothing.

**Errezitatua (Jon Maia):**

*Noiz?  
Nola?  
Zergatik?*

*Norekin?*

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

*Ez dago borrokarik gabeko bizitzarik  
Ez nirea behintzat*

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

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

**Abestua:**

*Dolorez...*

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

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

*Ez kongaietan zerbait banintzan  
Ezkondu eta ezer ez.*

**Recitative (by Jon Maia):**

*When?  
How?  
Why?*

*With who?*

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

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

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

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

**Sung:**

*In pain ...*

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

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

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

## **VI: ETORRERA ETA ONDAREA:**

(Arrival & Legacy)

*Based on the works*

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

### **Original words:**

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

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

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

### **Translation:**

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

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

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

**1. Errezitatua (Jon Maia):**

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

**Abestua**

Gernikako arbola  
da bedeinkatua.

**1st Recitative (by Jon Maia):**

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

**Sung:**

The tree of Gernika  
is blessed.

## **2. Errezitatua (Jon Maia):**

*Mugitzen hasi da  
gorpuen artean*

*haur jaio berri*

*gauaren isiltasunean  
ahoskatu da*

*hitz*

*errautsetatik zutitzen da  
asmo*

*amets  
ama  
eme*

*lurpetik  
zauritik*

*hazi bat dator mundura*

*emanez  
zabalduz  
loratuz*

*eta urte askoren ondoren*

*bizitza askoren ondoren*

*norbaitek*

*kantu zahar bat erditu du*

*Etorkizunean*

### **Abestua:**

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

## **2nd Recitative (by Jon Maia):**

It has started to move  
among the corpses

a newborn baby

in the silence of the night  
is pronounced

word

it rises from the ashes  
intention

dream  
mom  
female

from the ground  
from the wound

a seed comes to the world

giving  
expanding  
blooming

and after many years

after many lives

someone

he has given birth to an old song

In the future

### **Sung:**

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

**NOTES ABOUT**  
**THE LAST MOVEMENT:**

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

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

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

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