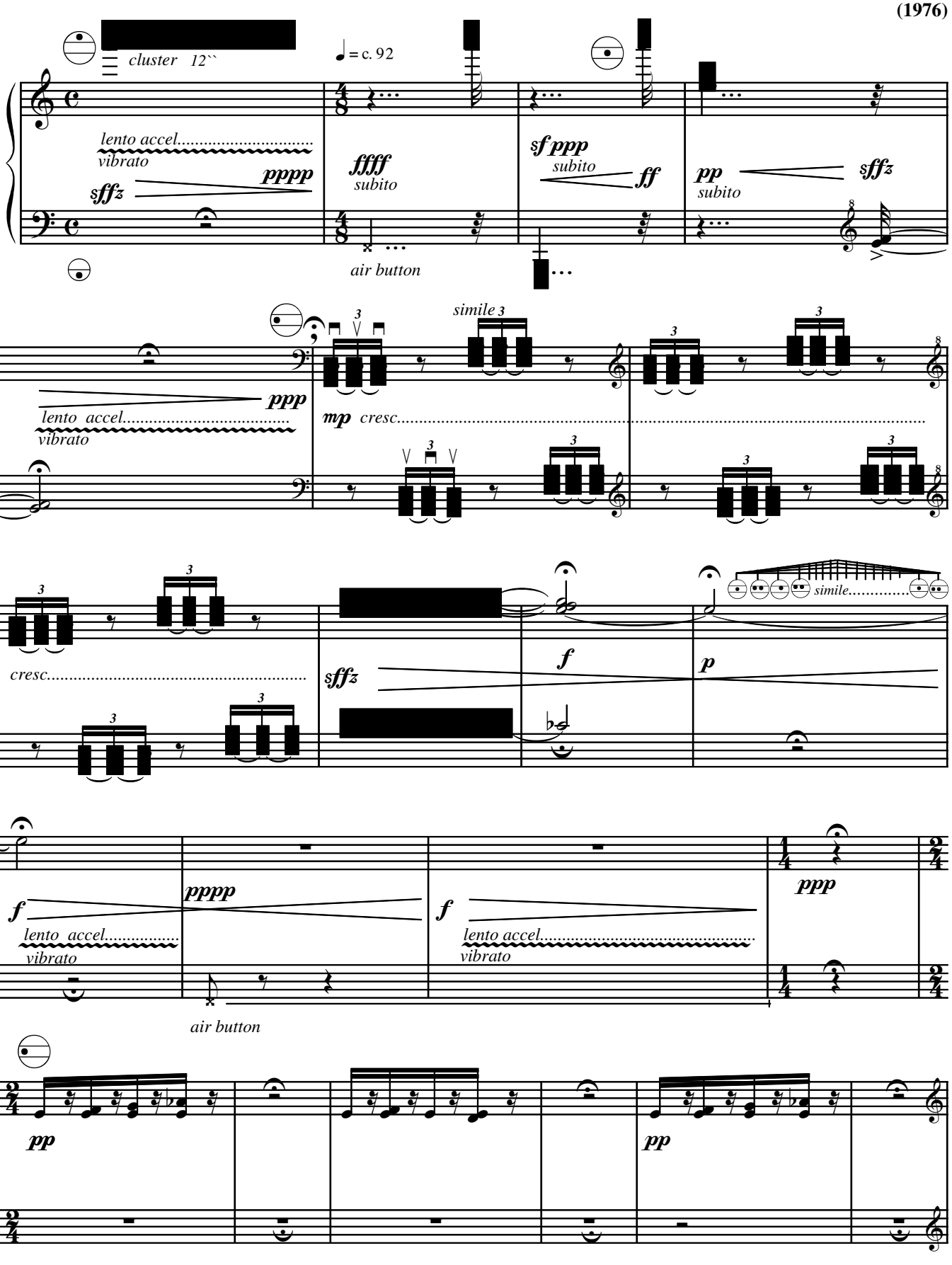
a Alfredo Aracil e Iñigo Aizpiolea

Fragilissimo

(2000)

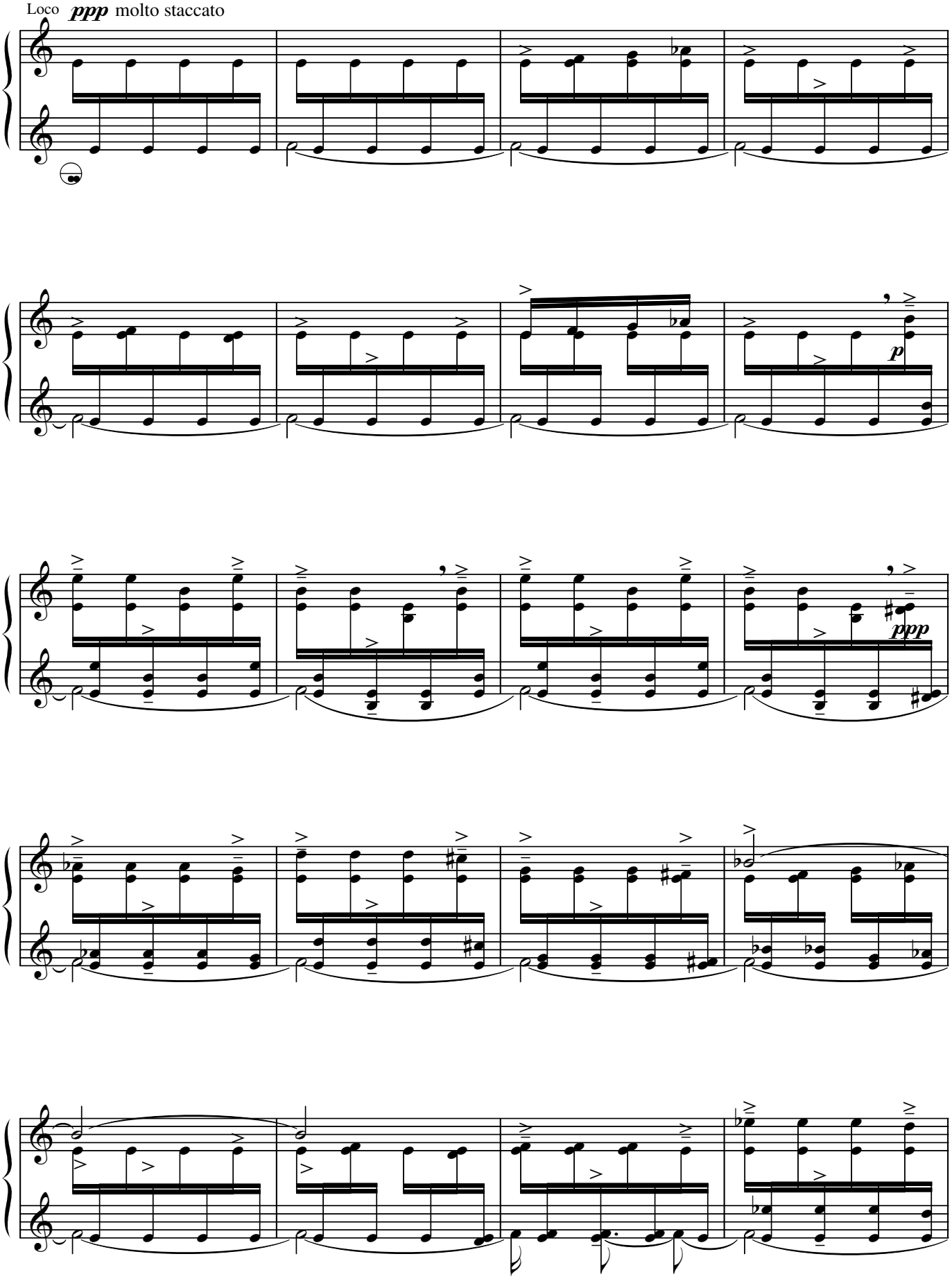
para acordeón solo

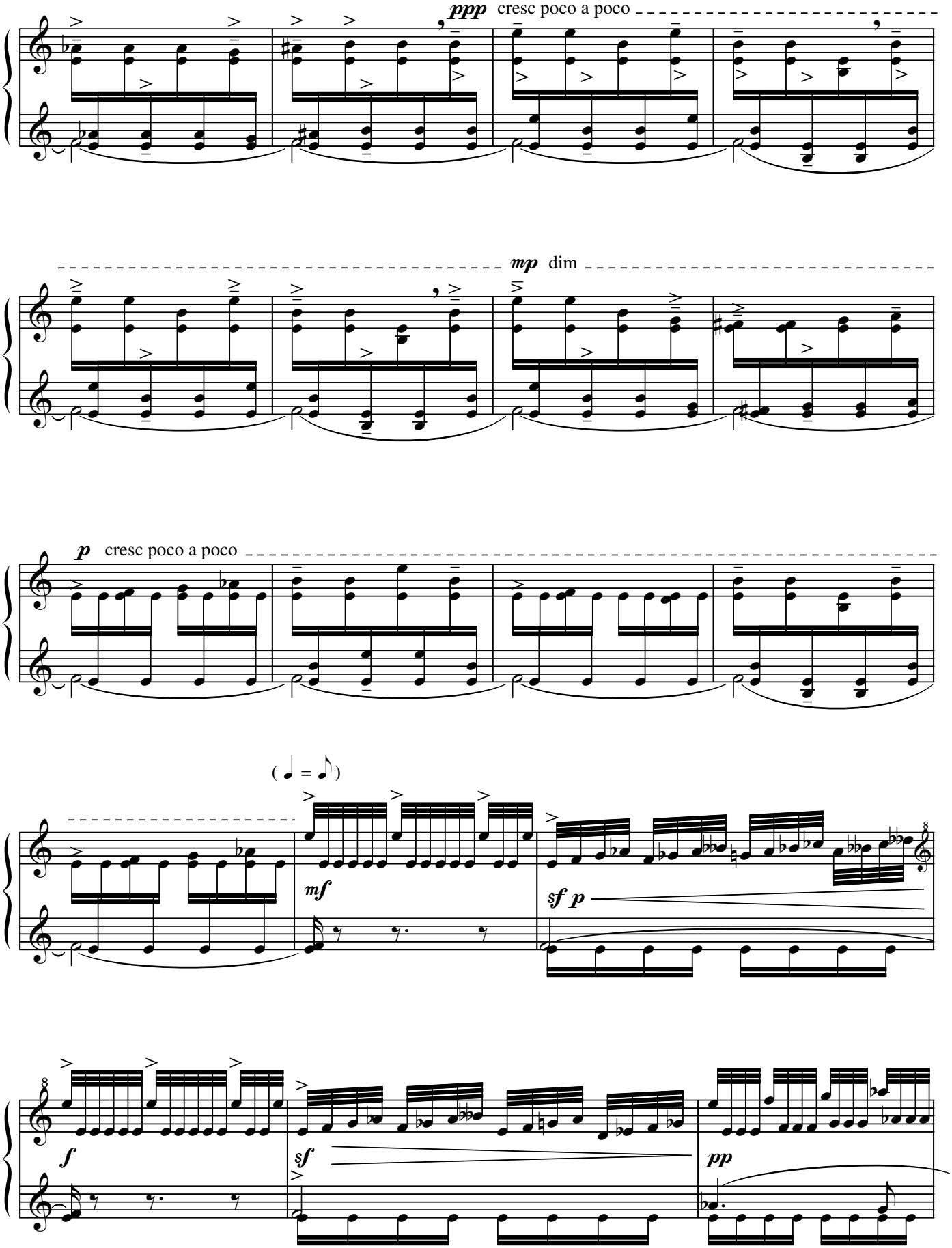
Gorka Hermosa
(1976)

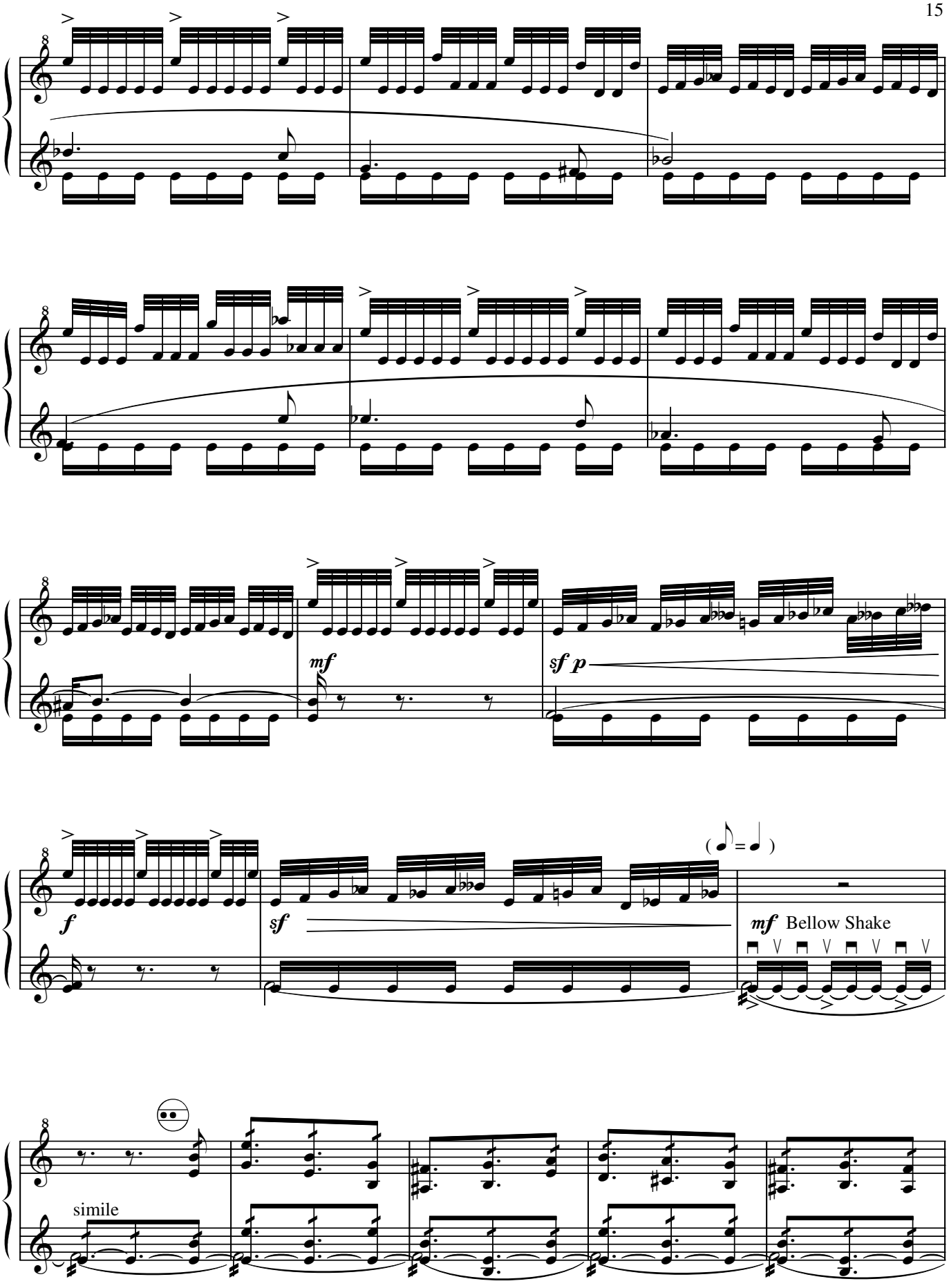


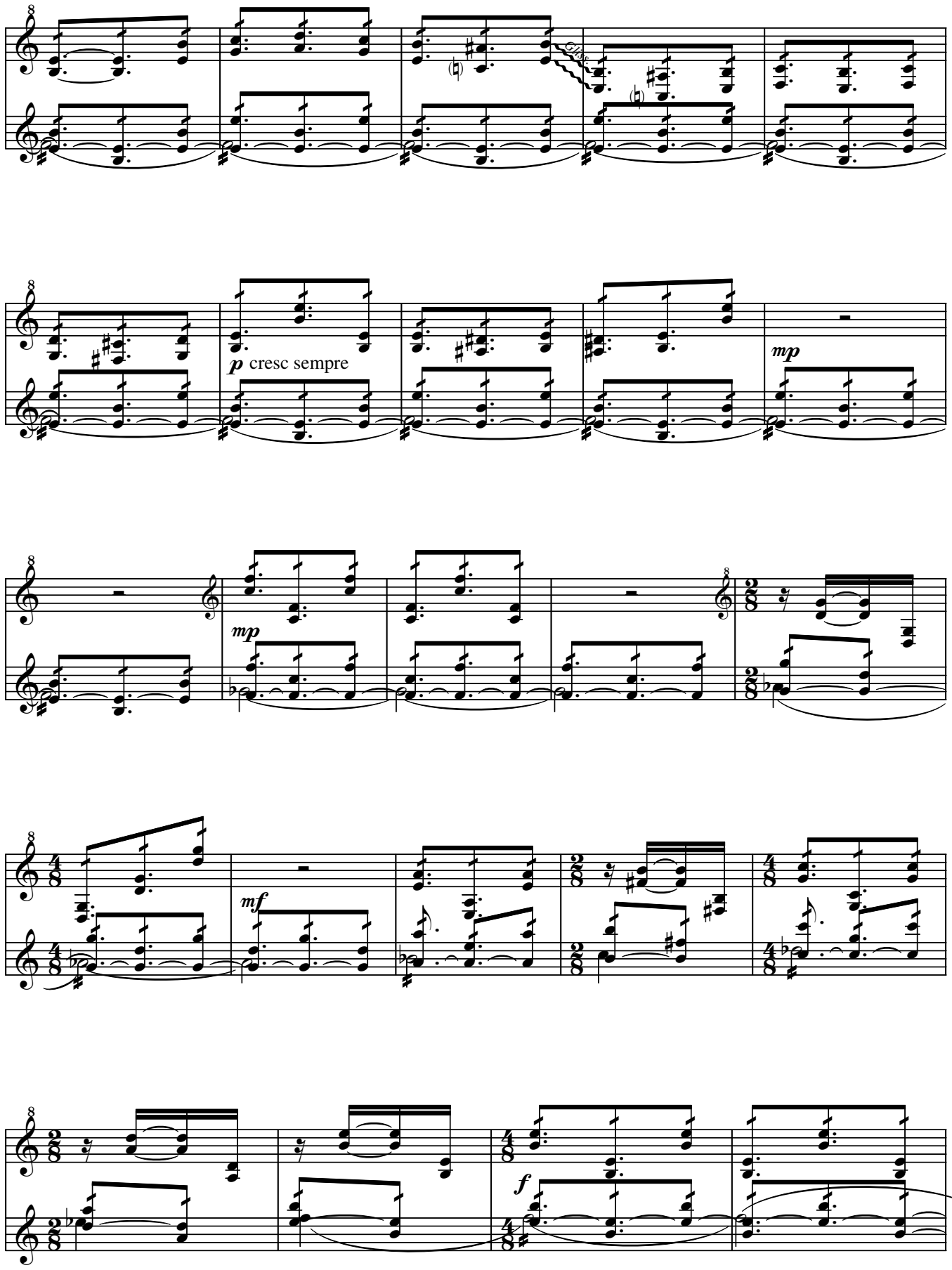
Presto (♩ = 138)

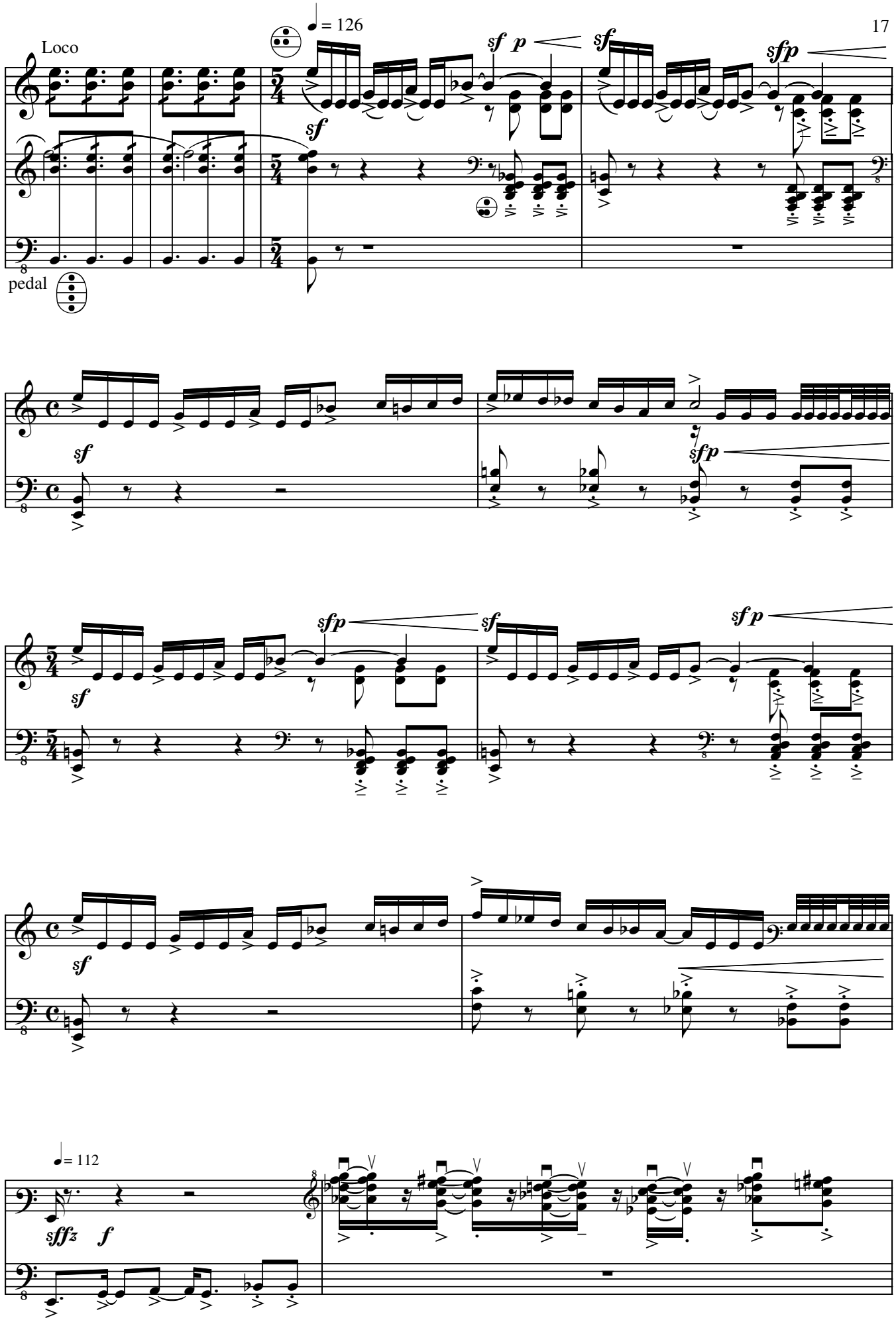
Loco ***ppp*** molto staccato

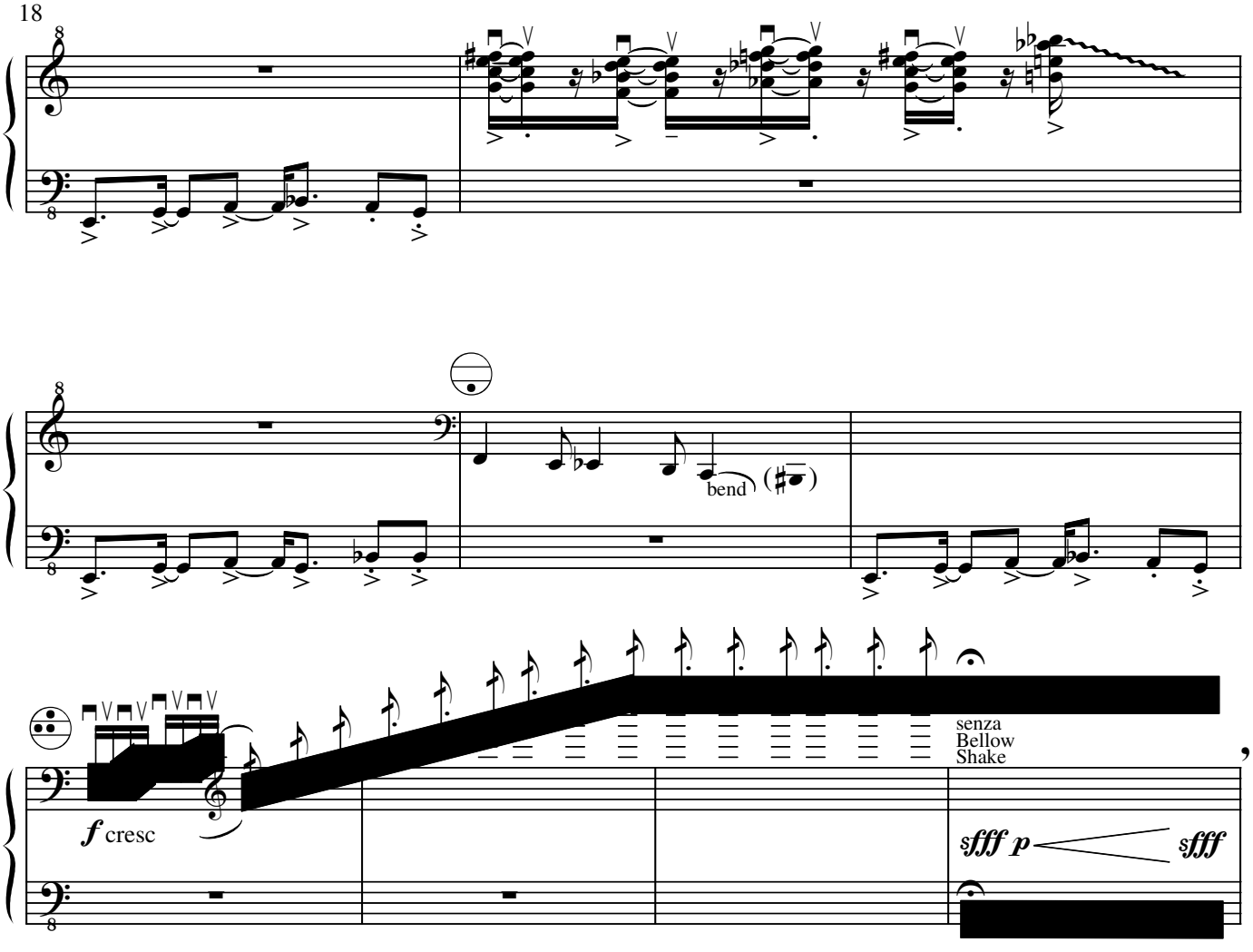


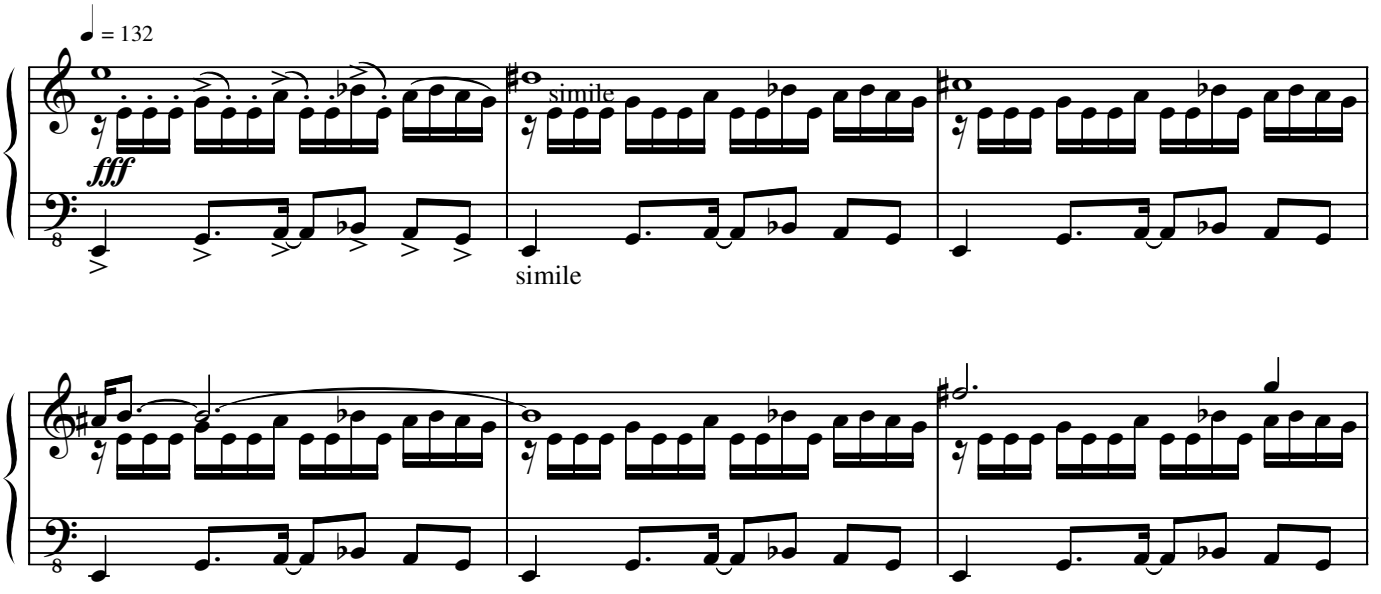

ppp cresc poco a poco
mp dim
p cresc poco a poco
(♩ = ♪)
mf
sf p
f
sf
pp

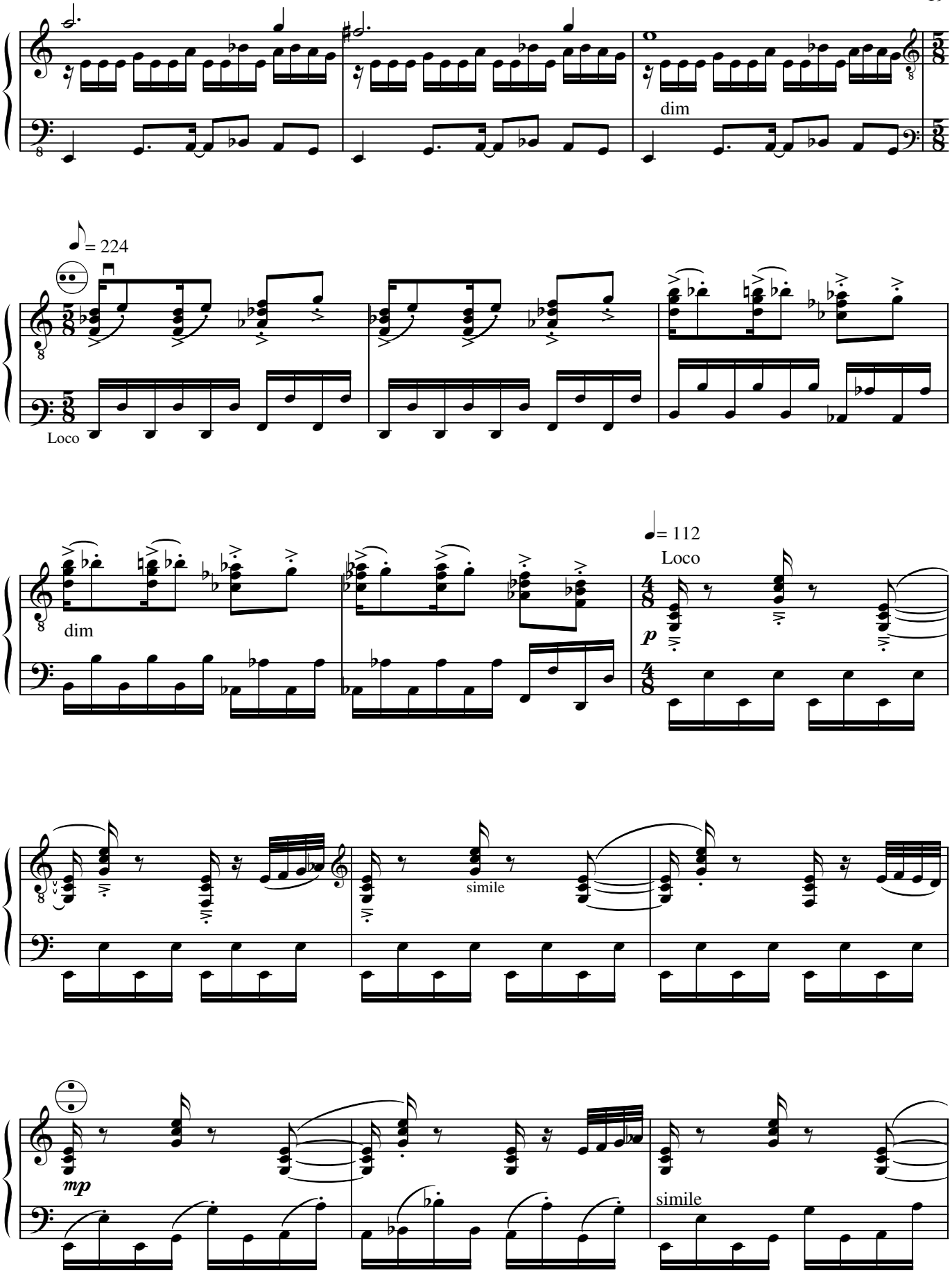

mf
sf p
f
sf
(=)
mf Bellow Shake
simile

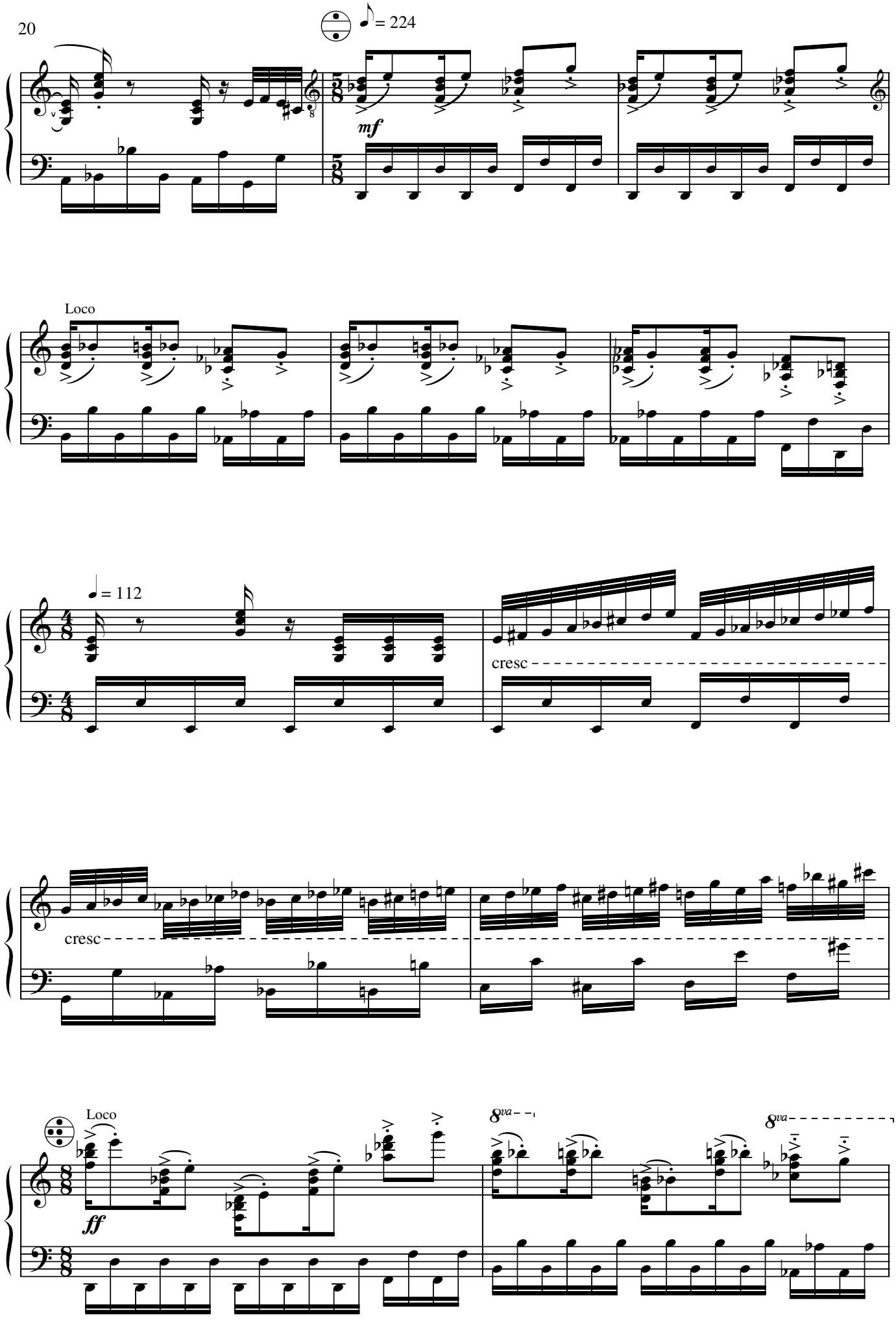

p cresc sempre
mp
mp
mf
f

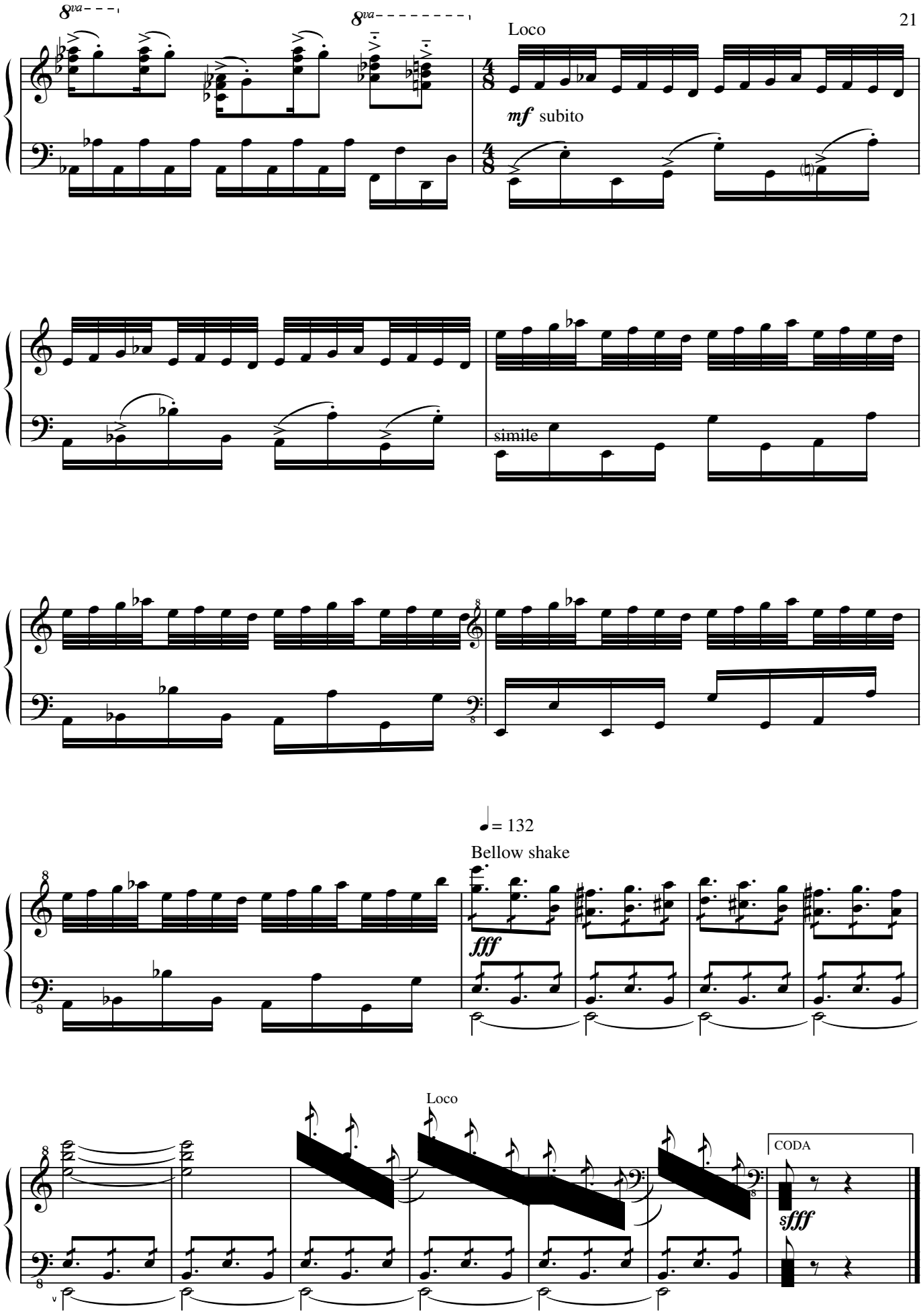

Loco
♩ = 126
sf p
sf
sfp
pedal
sf
sfp
sf
sfp
sf
sfp
sf
♩ = 112
sffz
f


bend
f cresc
senza
Bellow
Shake
sfff p
sfff


♩ = 132
fff
simile
simile


dim
= 224
Loco
dim
= 112
Loco
p
simile
mp
simile


♩ = 224
mf
Loco
♩ = 112
cresc
cresc
Loco
ff
8va
8va

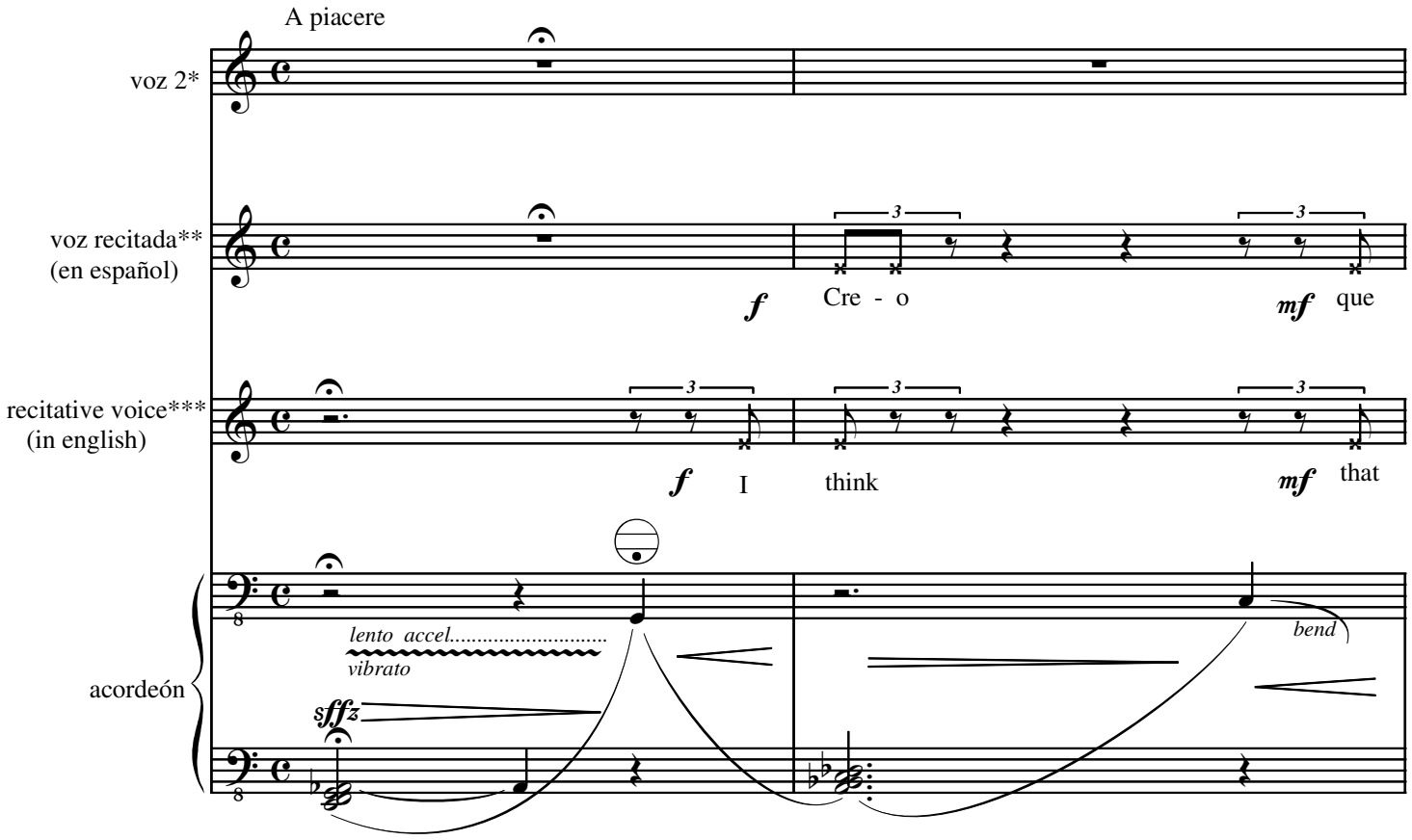

8va
8va
Loco
mf subito
simile
♩= 132
Bellow shake
fff
Loco
CODA
sfff

Fragilissimo tiene dos finales posibles: CODA y EPÍLOGO. El intérprete debe escoger uno entre ambos:
- La CODA es el último compás de la página anterior. Por tanto esta versión finaliza ahí.
- El EPÍLOGO comienza aquí, continuando la página anterior sin tocar el último compás.

Fragilissimo has two possible different finals: CODA and EPILOGUE. The player must choose one of them.
- The CODA is the last measure of the previous page. This version finishes there.
- The EPILOGUE starts here, going on from the previous page without playing the last measure

EPÍLOGO

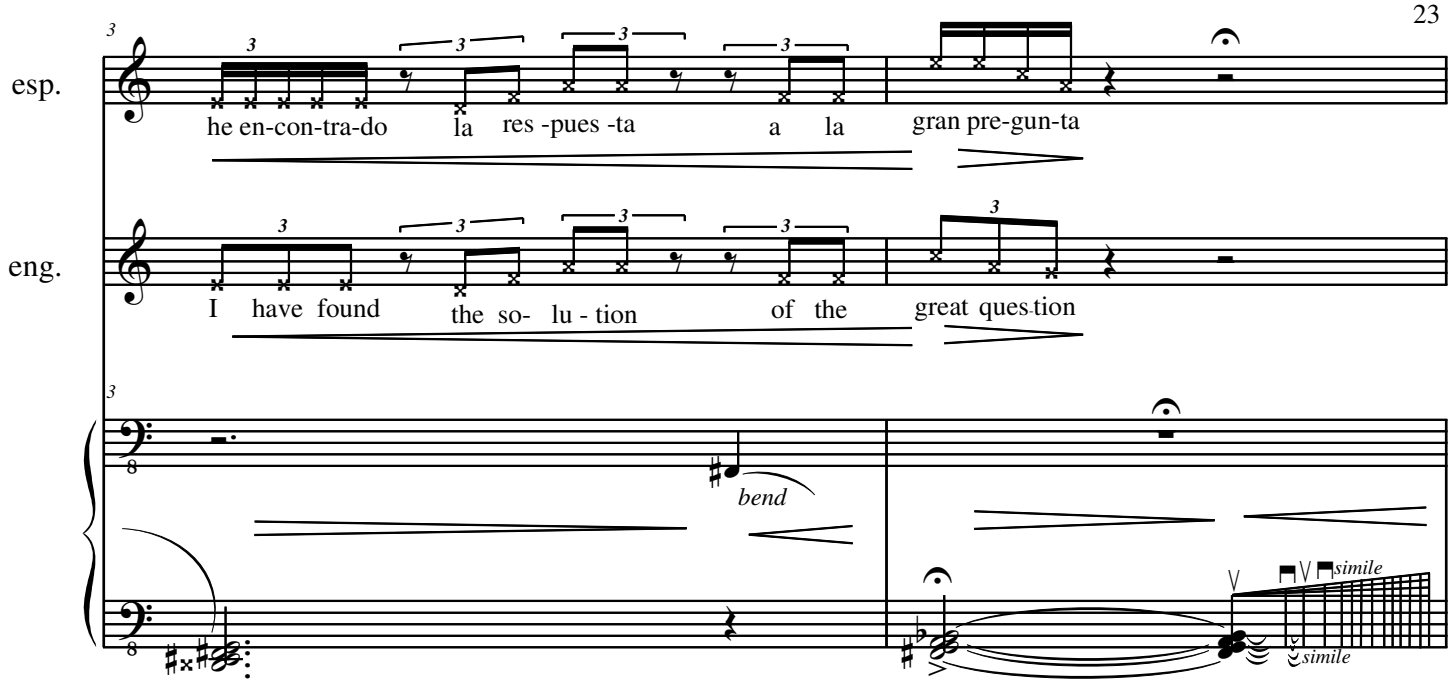
Las indicaciones de ritmo son sólo orientativas
Rhythm indications are only orientatives

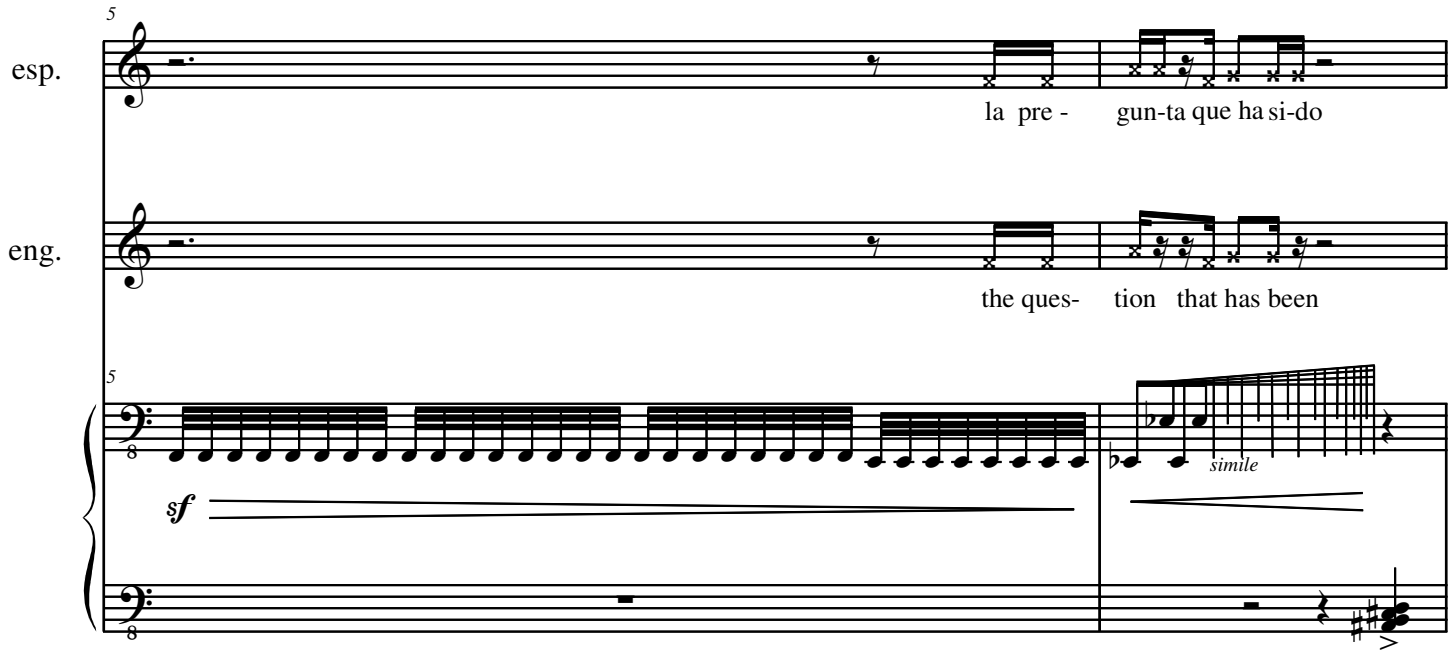


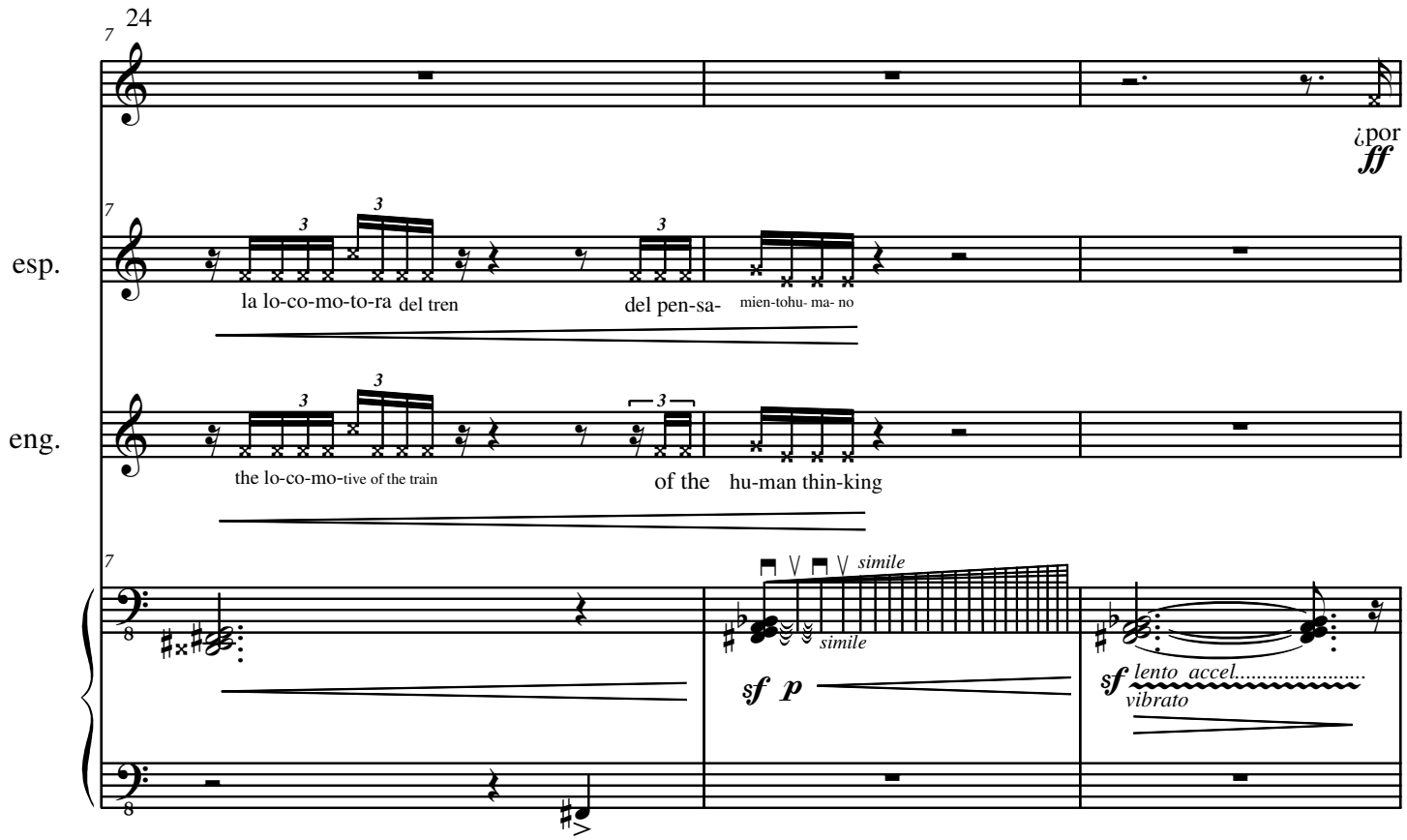
* Recitador 2. Debe estar colocado entre el público y levantarse en el momento de su primera intervención.
2nd Recitator. He/she must be in the middle of the public and stand up when he/she starts speaking.

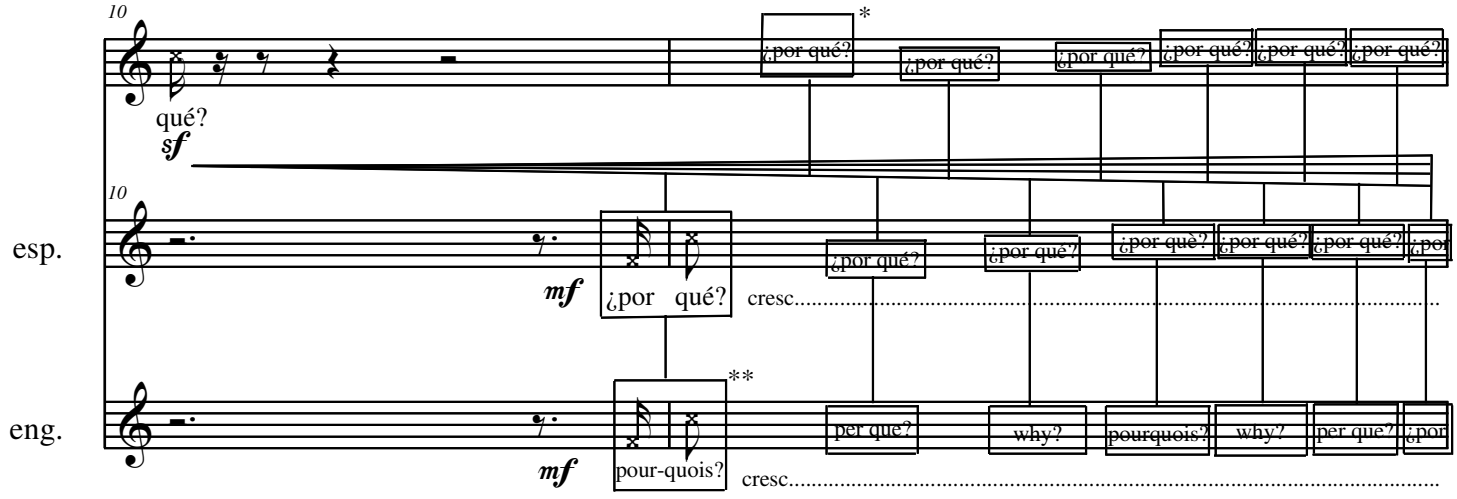
** La voz recitada ha de ser el acordeonista. Este pentagrama corresponde a la versión en castellano.

***The recitative voice must be the accordionist. This staff is the english version.


esp.
he en-con-tra-do la res -pues -ta a la gran pre-gun-ta
eng.
I have found the so- lu - tion of the great ques·tion
bend
simile
simile


esp.
la pre - gun-ta que ha si-do
eng.
the ques- tion that has been
sf
simile

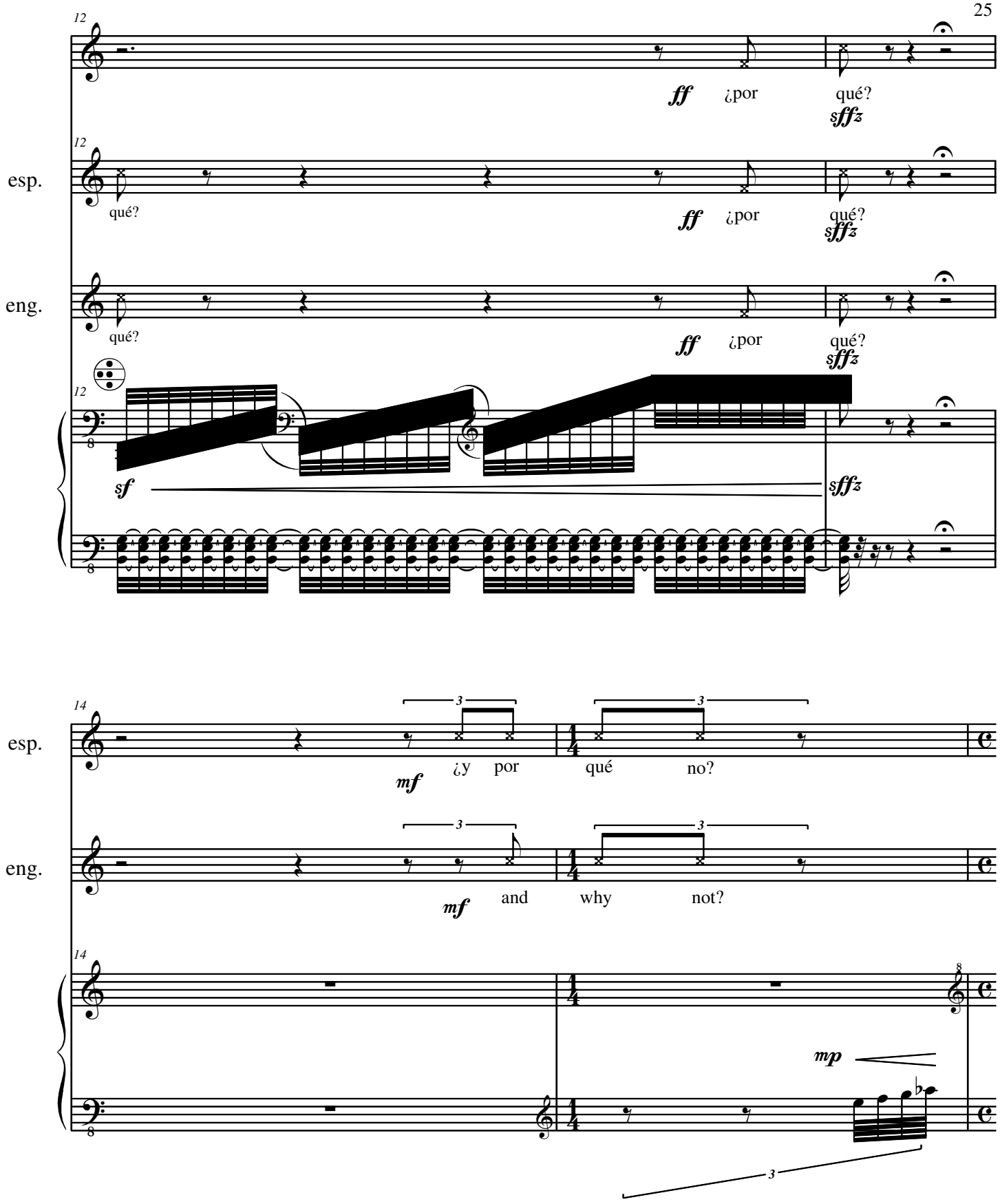


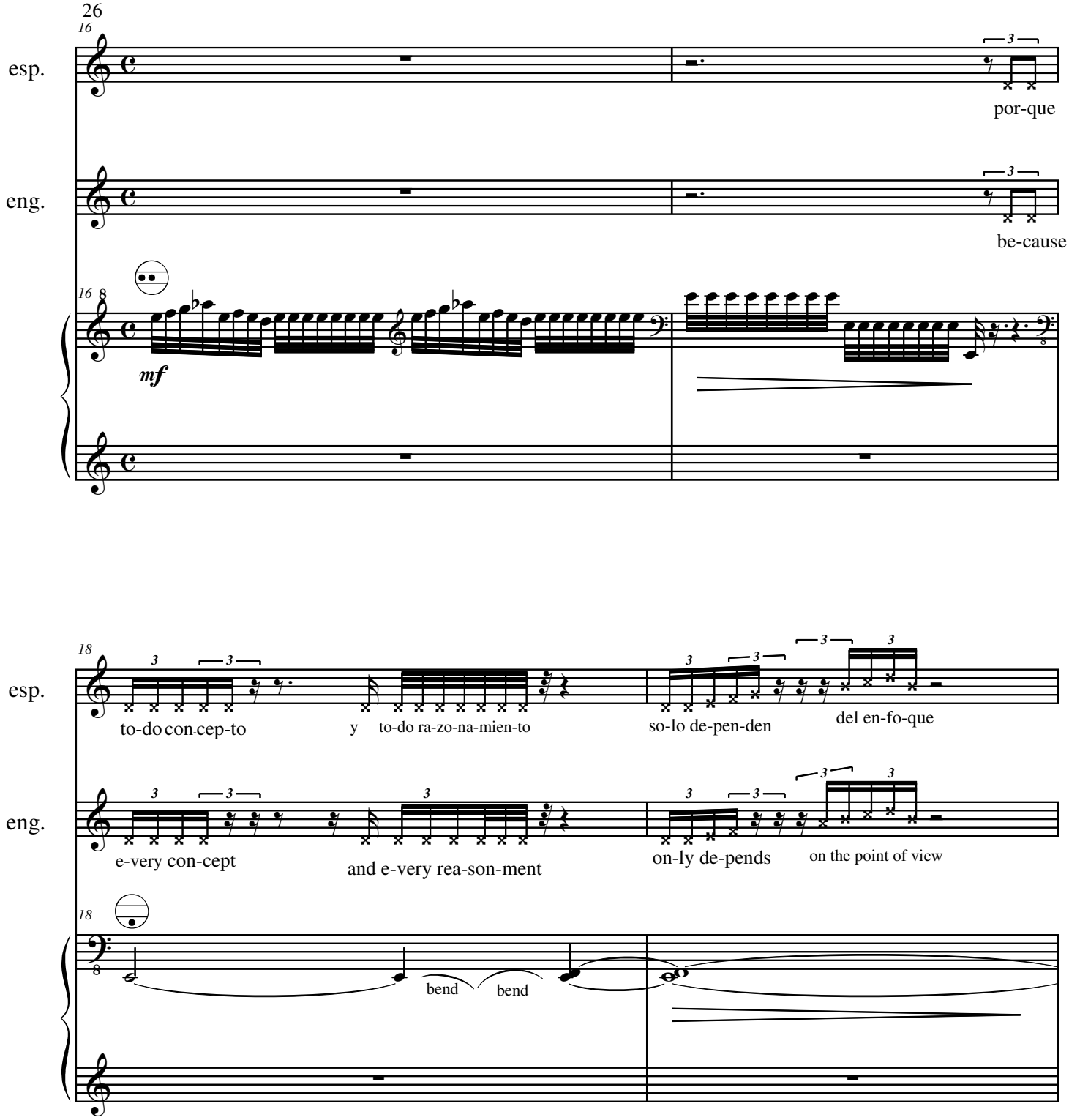
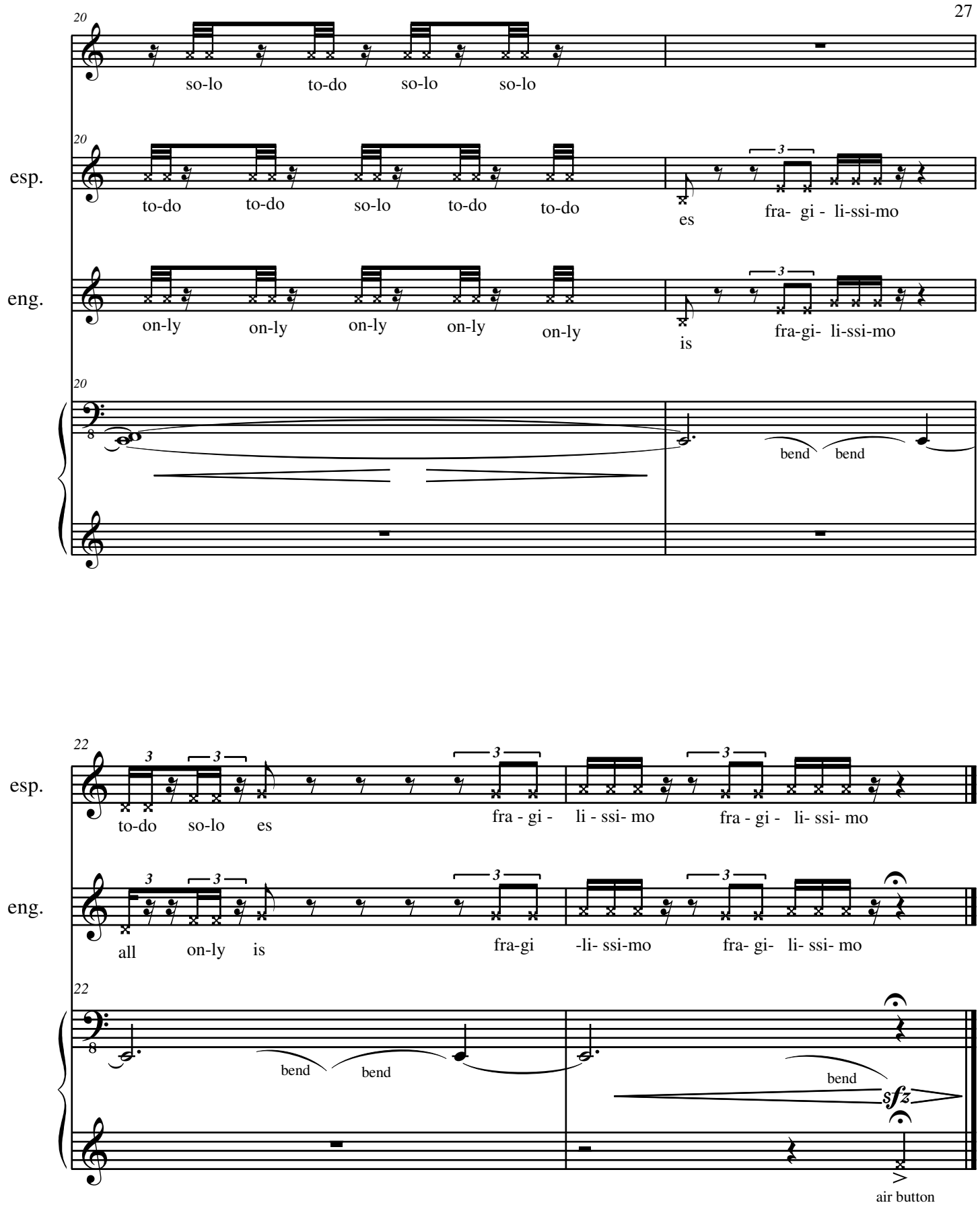


*El compositor propone también la inclusión de más narradores que sucesivamente se van levantando entre el público y gritando rotativamente en acelerando hasta un total de 12 o 15 ¿por qué?

The compositor also proposes the inclusion of more recitators which stand up between the public and shout sucessively in accelerando 12 or 15 ¿por qué?

** *Is totally possible to change the language of the whys to adapt them to the country where it`s played.*


12
ff ¿por qué?
sffz
esp.
qué?
ff ¿por qué?
sffz
eng.
qué?
ff ¿por qué?
sffz
sf
sffz
14
esp.
mf ¿y por qué no?
eng.
mf and why not?
mp


16
esp.
por-que
eng.
be-cause
16 8
mf
18
esp.
to-do con-cep-to
y to-do ra-zo-na-mien-to
so-lo de-pen-den
del en-fo-que
eng.
e-very con-cept
and e-very rea-son-ment
on-ly de-pends
on the point of view
18
bend
bend

Lento accel.....rall.....