

Galliano en Santiago

(2005)

para violín, cello, flauta o clarinete y acordeón

Gorka Hermosa
(1976)

Presto ♩ = 240

Violín

Acordeón

6

11

simile
mf

16

Vln.

16

f

f

Cm

Cm/Bb

21

Vln.

Chords: Cm/A, Ab 7, Fm/D, Eb7dis, Ab 7, D7

26

Vln.

Chords: G7, Cm, Cm/Bb, Cm/A, Ab7

31

Vln.

Chords: Fm/D, Eb7dis, Ab7, D7, G7, Cm, C7

36

Vln.

Chords: Fm, Fm/Eb, G7b9, Cm, Cm/Ab, Ab7

64
42 Galliano en Santiago

Vln.

ff

D7 G7 Cm C7 Fm Fm/Eb G7b9

49

Vln.

ff

Cm Cm/A Ab7 D7 G7

56

Vln.

mf

Cm Cm/Bb Cm/A Ab7 Fm/D

61

Vln.

Eb7dis Ab7 D7 G7 Cm Cm/Bb Cm/A

Vln.

67

sf

67

sf

8/16

sf

7/16

Ab7

Fm/D

Ebdis

Ab7

G7

Cm

73

pp

7/16

7/16

78

7/16

7/16

83

mf

simile

7/16

7/16

Vln.

88

mp

88

mp

7/16

7/16

Galliano en Santiago

66

93

Vln.

97

Vln.

101

Vln.

105

sf

Cm

Cm/Bb

Cm/A

Ab7

Fm/D

Ebdis

Ab7

111

D7 G7 Cm Cm/Bb Cm/A Ab7

Vln. 117

solo de violín

117

Bellow Shake

Fm/D Ebdis Ab7 D7 G7 Cm Cm/Bb

Vln. 123

123

Cm/A Ab7 Fm/D Ebdis Ab7 D7 G7

Vln. 129

mp

129

mf

Cm Cm/Bb Cm/A Ab7 Fm/D Ebdis Ab7

Vln. 159

7/16

Vln. 166

7/16

Vln. 171

7/16

Vln. 176

7/16

Vln. 181

mf

This system covers measures 181 to 186. The Violin part (Vln.) is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with eighth and sixteenth notes, including a long slur over measures 182-183. The Piano part (Piano) is in bass clef and consists of a dense, rhythmic accompaniment of eighth notes with many accents. The dynamic *mf* (mezzo-forte) is indicated above the piano part in measure 183.

Vln. 187

simile

This system covers measures 187 to 192. The Violin part continues its melodic line with slurs and ties. The Piano part maintains its rhythmic pattern, with the instruction *simile* (simile) written above the staff in measure 189, indicating that the previous texture should be maintained.

Vln. 193

This system covers measures 193 to 197. The Violin part features a more active melodic line with frequent eighth-note patterns. The Piano part continues with its characteristic rhythmic accompaniment.

Vln. 198

This system covers measures 198 to 202. The Violin part has a melodic line with some rests and slurs. The Piano part continues its rhythmic accompaniment, with a change in the right-hand part starting in measure 199.

Vln. 203

203

Vln. 208

208

ff

fff

Cm

Cm/Bb

Cm/A

Ab7

Fm/D

Ebdis

Ab7

Vln. 214

214

D7

G7

Cm

Cm/Bb

Cm/A

Ab7

Vln. 220

220

fff

Fm/D

Ebdis

Ab7

D7

G7

Cm

C7

fff

Fm

Violín

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17

f

23

30

38

45

ff

52

mf

59

66

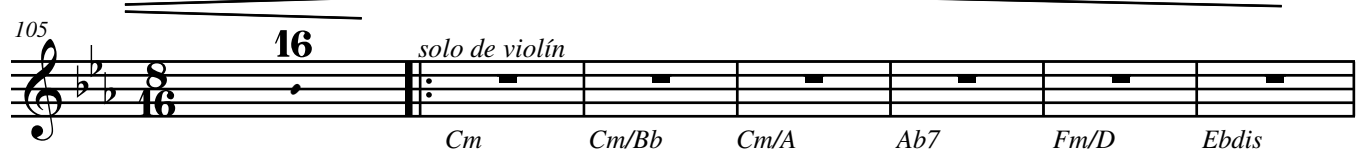
sf

73

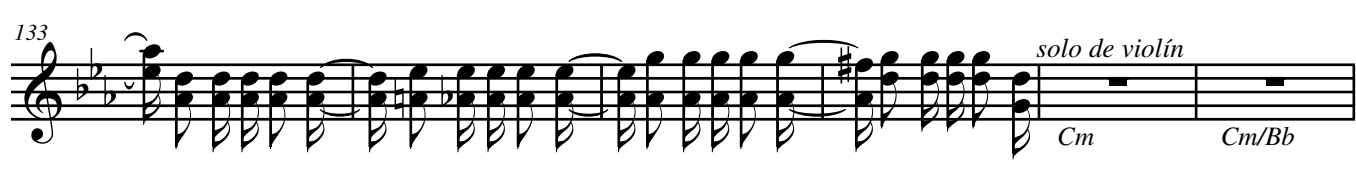
16

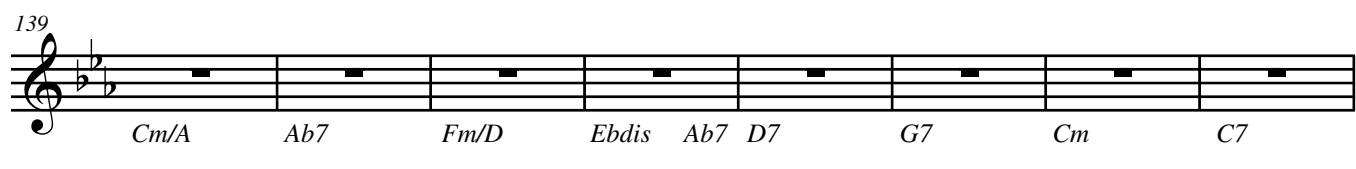
mp

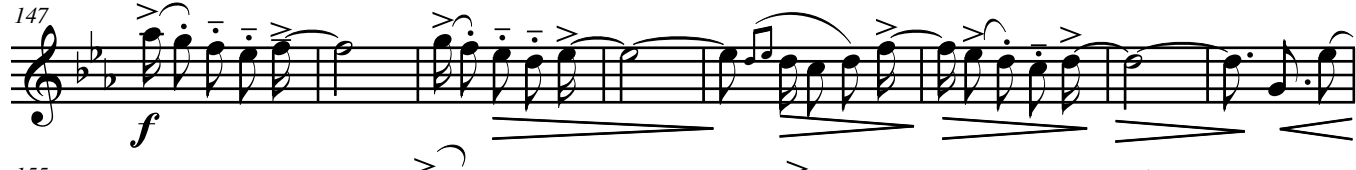
96 

105 
16 *solo de violín*
Cm Cm/Bb Cm/A Ab7 Fm/D Ebdis

127 
D7 G7 *mp*

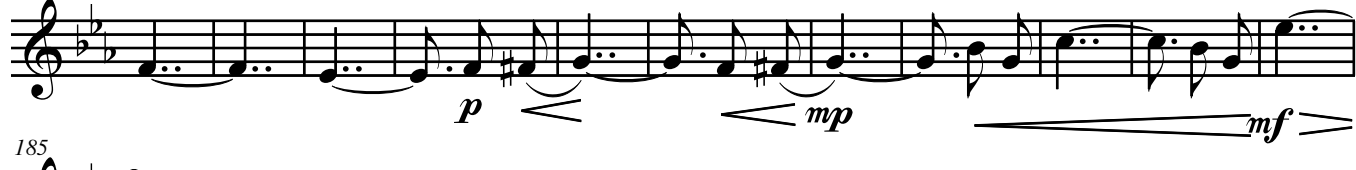
133 
solo de violín
Cm Cm/Bb

139 
Cm/A Ab7 Fm/D Ebdis Ab7 D7 G7 Cm C7

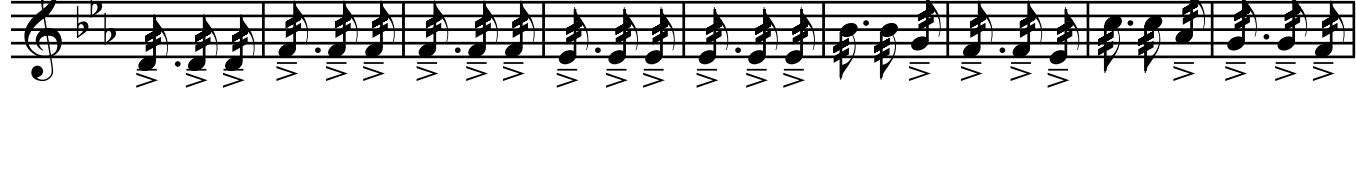
147 
f

155 
ff

162 
ff

174 
p

185 
mp

195 
mf

204 *ff*

212

219 *fff*

227

235

242 *sfzpp* *sfz*

The musical score is written for a single melodic line in G major (one sharp). It consists of six staves of music. The first staff (measures 204-211) begins with a melodic line featuring many accents and a crescendo leading to a fortissimo (ff) dynamic. The second staff (measures 212-218) continues the melodic line with accents. The third staff (measures 219-226) features a melodic line with accents and a crescendo leading to a fortississimo (fff) dynamic. The fourth staff (measures 227-234) features a melodic line with accents. The fifth staff (measures 235-241) features a melodic line with accents. The sixth staff (measures 242-248) features a melodic line with accents, a 7/16 time signature change, and a fortississimo (fff) dynamic with a crescendo leading to a fortissimo (ff) dynamic.

Cello

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(1976)

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17

f

23

30

38

45

ff

52

mf

59

66

sf

73 **16** $\geq \geq \geq \geq \geq \geq \geq \geq \geq \geq \geq \geq \geq \geq \geq \geq$
Bass clef, 7/16 time signature. *mp*

96 $\geq \geq \geq \geq \geq \geq \geq \geq \geq \geq \geq \geq \geq \geq \geq \geq$
Bass clef, 8/16 time signature.

105 **16** *solo de cello*
Bass clef, 8/16 time signature. Chords: Cm, Cm/Bb, Cm/A, Ab7, Fm/D, Ebdis.

127
Bass clef. Chords: D7, G7. *mp*

133 *solo de cello*
Bass clef. Chords: Cm, Cm/Bb.

139
Bass clef. Chords: Cm/A, Ab7, Fm/D, Ebdis, Ab7, D7, G7, Cm, C7.

147
Treble clef. *f*

155
Treble clef. *ff*

162 **4** **16** *pp*
Treble clef, 4/16 time signature. *pp*

174 *p* *mp* *mf*
Bass clef. Dynamics: *p*, *mp*, *mf*.

185



195



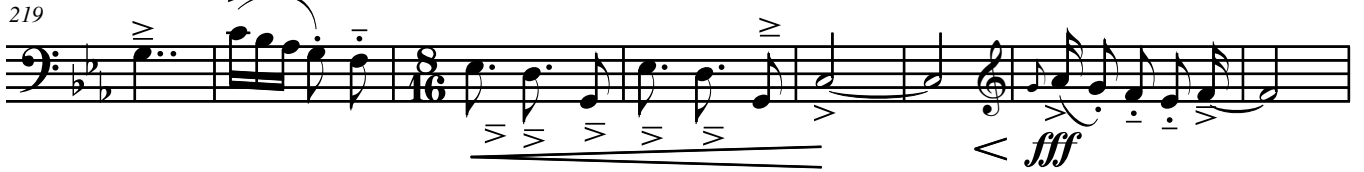
204



212



219



227



235



242



flauta

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(1976)

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17 (8^{va}) *f*

23 8

30 8

38 8

45 8 *ff*

52 8 *mf*

59 8

66 8 *sf*

73 8 16 *frulato* *mp*

16

16

16

16

16

16

16

16

16

Galliano en Santiago

96 8

1058 16 *solo de flauta*

1278 *mp*

1338 *solo de flauta*

1398

1478 *f*

1558 *ff*

1628 4 16 *pp*

1748 *p* *mp* *mf*

1838 *frulato*

1938

Cm Cm/Bb Cm/A Ab7 Fm/D Ebdis

D7 G7

Cm Cm/Bb

Cm/A Ab7 Fm/D Ebdis Ab7 D7 G7 Cm C7

2048

ff

2128

2198

fff

2278

2358

2428

frutato

sfz

sfzpp

clarinete en sib **Galliano en Santiago**

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(1976)

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17

23

31

38

46 **ff**

53 **mf**

60

68 **sf** 16 **frulato** **mp**

90

99 16

121 *solo de clarinete*

129 *mp*

134 *solo de clarinete*

141

149 *f*

157 *ff*

164 *pp* *p*

178 *mp* *mf*

189 *frulato*

198

207 *ff*

214

221 *fff*

229

237

244 *frulato* *sffz* *sffz pp*

The musical score is written for a single melodic line in 16/16 time. It begins at measure 207 with a forte (ff) dynamic. The melody is characterized by eighth and sixteenth notes, often beamed together. Measure 214 continues the melodic flow. Measure 221 introduces a fortissimo (fff) dynamic. Measure 229 shows a crescendo. Measure 237 continues the melodic development. Measure 244 is marked 'frulato' and 'sffz', with a 'pp' (pianissimo) marking at the end.