

# Gernika, 26/4/1937

Op. 4f para acordeón y cuarteto de cuerda, 2 - 2 - 2003  
 (Original para acordeón solo op. 4a: 7 - 6 - 1994)

Gorka Hermosa  
 (1976 - )

1 **Misterioso** ( $\text{♩} = 92$ )

Acordeón {

**ppp** cresc poco a poco **mf**

Violin I

Violin II

Viola

Cello

5 **Allegro exultante** ( $\text{♩} = 84$ )

Ac. {

**p** **mf** **f**

Vln. I

Vln. II

Vla.

Vc.

8

9

Ac.

Vln. I

Vln. II

Vla.

Vc.

12

Glissando

Glissando

- 2 -

15

Ac.

Vln. I

Vln. II

Vla.

Vc.

18

Ac.

Vln. I

Vln. II

Vla.

Vc.

21 >

21

Vln. I

Vln. II

Vla.

Vcl.

24

24

Vln. I

Vln. II

Vla.

Vcl.

15

27

Ac.

Vln. I

Vln. II

Vla.

Vc.

30

Ac.

Vln. I

Vln. II

Vla.

Vc.

33

Ac.

*sff*

*sff*

*ff*

Vln. I

Vln. II

Vla.

pizzicato

Vc.

36

Ac.

Vln. I

Vln. II

Vla.

Vc.

40

Ac. {

Vln. I

Vln. II

Vla.

Vc.

41

44

Ac. {

Vln. I

Vln. II

Vla.

Vc.

47

Ac.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains two staves of music. The top staff includes parts for the Accordion (Ac.) and Violin I (Vln. I). The bottom staff includes parts for Violin II (Vln. II), Cello (Vla.), and Bass (Vc.). Measure 47 begins with a dynamic of > followed by a rest. Measures 48 and 49 show sustained notes with vertical stems and a dynamic of >. Measure 50 starts with a dynamic of > followed by a rest.

50

Ac.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains two staves of music. The top staff includes parts for the Accordion (Ac.) and Violin I (Vln. I). The bottom staff includes parts for Violin II (Vln. II), Cello (Vla.), and Bass (Vc.). Measure 50 begins with a dynamic of > followed by a rest. Measures 51 and 52 show sustained notes with vertical stems and dynamics of tremolo, **p** sub, **sfp**, and **sf**. Measure 53 starts with a dynamic of **sf** followed by a dynamic of **p** sub.

Ac. {  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.

54

Ac. {  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.

8

p cresc poco a poco —————

Vln. I  
 Vln. II  
 Vla.  
 Vc.

58

p cresc poco a poco —————

62

Ac.

Vln. I

Vln. II

Vla.

Vc.

66 8

Ac.

Vln. I

Vln. II

Vla.

Vc.

708

70  
Vln. I

Vln. II

Vla.

Vc.

748

74  
Vln. I

Vln. II

Vla.

Vc.

78.8

Ac.

Vln. I

Vln. II

Vla.

Vc.

82

Ac.

Vln. I

Vln. II

Vla.

Vc.

86

Ac. { *sff mp* —

Vln. I { *sff mp* —

Vln. II { *sff mp* —

Vla. { *sff mp* —

Vc. { *sff mp* —

90

Ac. { —

Vln. I { *p sub* —

Vln. II { *p sub* —

Vla. { *pizzicato* —

Vc. { *p sub* —

*pizzicato* —

*p sub* —

94

Ac.

Vln. I

Vln. II

Vla.

Vc.

98

ff

cresc

Vln. I

Vln. II

Vla.

Vc.

102

Ac. { *mf* sub —

Vln. I

Vln. II

Vla.

Vc. pp

106

Ac. {

Vln. I pp

Vln. II pp

Vla. pp

Vc.

110

Ac.

*mp*

Vln. I

Vln. II

Vla.

Vc.

114

Ac.

*mp*

Vln. I

Vln. II

Vla.

Vc.

rall

*p*

118

Ac.

Vln. I

Vln. II

Vla.

Vc.

118

Vln. I

Vln. II

Vla.

Vc.

121

Ac.

Vln. I

Vln. II

Vla.

Vc.

121

Vln. I

Vln. II

Vla.

Vc.

124

Ac. {

Vln. I

Vln. II

Vla.

Vc.

127

Ac. {

Vln. I

Vln. II

Vla.

Vc.

130

Ac. {

*fff mf*

Vln. I 130 *archi* *Glissando*

Vln. II *archi* *Glissando*

Vla. *sf* *archi* *Glissando*

Vc. *sf* *Glissando*

*sf*

133

Ac. { *fff*

*fff mf cresc*

Vln. I 133 *pizz* *fff* *Glissando*

Vln. II *pizz* *fff*

Vla. *pizz* *fff* *Glissando*

Vc. *fff* *fff*

136

Ac.

Vln. I

Vln. II

Vla.

Vc.

139

Ac.

Vln. I

Vln. II

Vla.

Vc.

142

Ac.

Vln. I

Vln. II

Vla.

Vc.

147

Ac.

Vln. I

Vln. II

Vla.

Vc.

151

Ac.

Vln. I

Vln. II

Vla.

Vc.

*Gliss.*

<< *sf*

155

Ac.

Vln. I

Vln. II

Vla.

Vc.

*Gliss.*

*sf*

159

Ac. { *fff mf cresc*

Vln. I

Vln. II

Vla.

Vc.

162

Ac. { *cresc* -----

Vln. I

Vln. II

Vla.

Vc.

*f cresc* -----

*ff cresc* -----

165

Ac.

Vln. I

Vln. II

Vla.

Vcl.

ffff cresc -

ffff cresc -

168 Moderato ( $\text{♩} = 96$ )

Ac.

Vln. I

Vln. II

Vla.

Vcl.

fffff mf

mf > 3 3 3 3

fffff

fffff

fffff

fffff

fffff

fffff

174

Ac.

Vln. I

Vln. II

Vla.

Vc.

179

Ac.

Vln. I

Vln. II

Vla.

Vc.

Largo e rubato ( $\bullet = 88$ )

184

Ac.      molto

Vln. I

Vln. II

Vla.

Vc.      sordinas

Loco

188

Ac.

Vln. I

Vln. II

Vla.

Vc.

192

Ac.

Vln. I ten

Vln. II sordina 6

Vla.

Vc.

p      mf

Allegro exultante ( $\text{♩} = 84$ )

196

Ac. f sub

Vln. I

Vln. II f

Vla.

Vc. f

199

Ac.

Vln. I

Vln. II

Vla.

Vc.

203

Ac.

Vln. I

Vln. II

Vla.

Vc.

207

Ac. { *ff mf* — *ff* dim —

Vln. I { *ff mf* — *ff* dim —

Vln. II { *ff mf* — *ff* dim —

Vla. { *ff mf* — *ff* dim —

Vc. { *ff mf* — *ff* dim —

212

Ac. { *mf* staccato

Vln. I { —

Vln. II { —

Vla. { —

Vc. { *mf* —

218

Ac. { *p* sub

Vln. I { *p*

Vln. II { *p*

Vla. { *p*

Vc. { *p*

222

Ac. {

Vln. I {

Vln. II {

Vla. {

Vc. {

226

Ac. { *mp* cresc hasta el fine

Vln. I

Vln. II

Vla.

Vc. { *mp* cresc hasta el fine

231

Ac. {

Vln. I

Vln. II

Vla.

Vc. {

236 8

Ac. { sempre cresc

Vln. I

Vln. II

Vla.

Vc.

240 8

Ac. {

Vln. I

Vln. II

Vla.

Vc.

244.8  
 Ac. *ff p* sub e cresc hasta el fine  
 Vln. I *ff p* sub e cresc hasta el fine  
 Vln. II *ff p* sub e cresc hasta el fine  
 Vla.  
 Vc. *ff p* sub e cresc hasta el fine

248  
 Ac. *ffff*  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. tremolo

Dedicada a Cristian Florea

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(Original para acordeón solo op. 4a: 7 - 6 - 1994)

Gorka Hermosa  
(1976 - )

1  **Misterioso** (92)

Acordeón {

5 

Ac. {

10 

Ac. {

13 

Ac. {

16 

*ppp* cresc poco a poco *mf*  
free bass

*p* *mf* *f*

*Allegro exultante* ( $\text{♩} = 84$ )

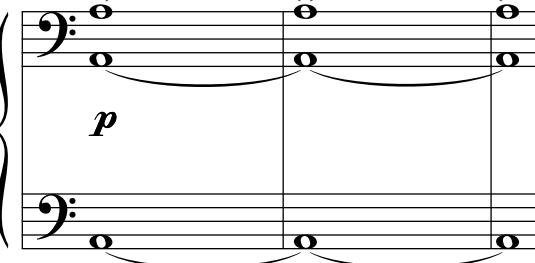
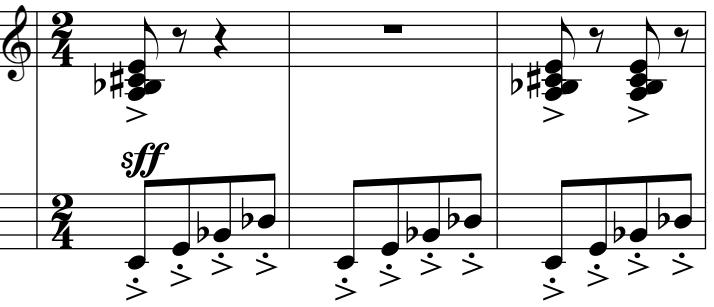
*sff*

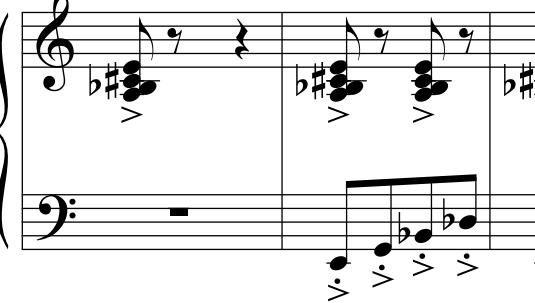
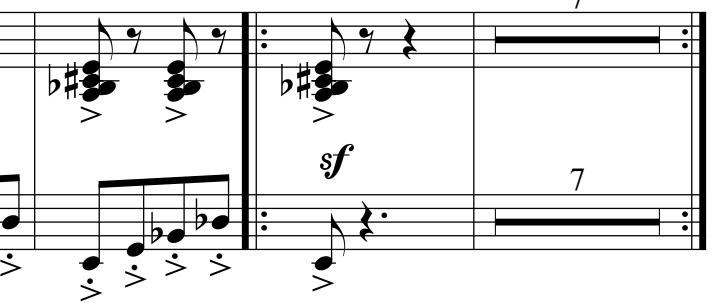
*sff*

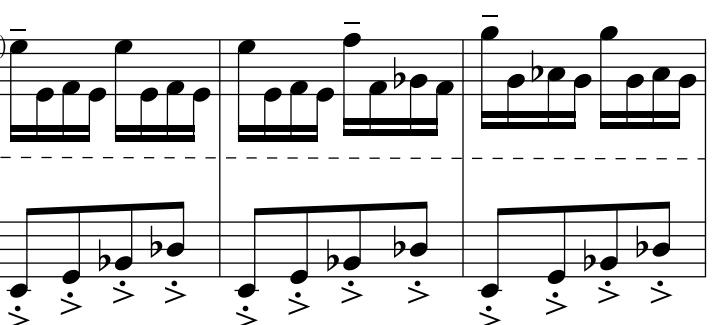
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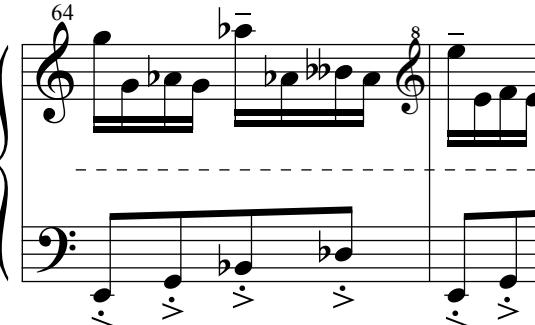
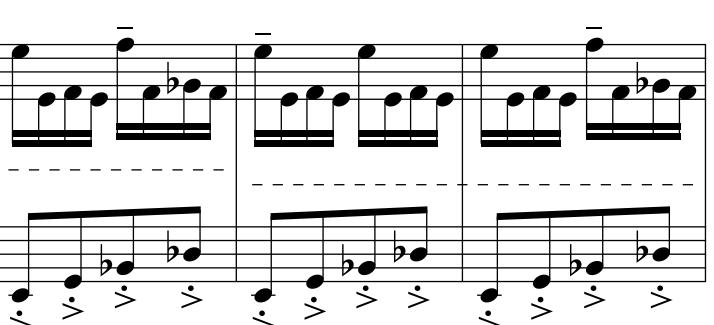


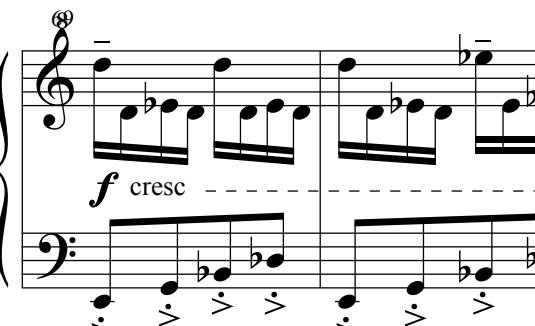
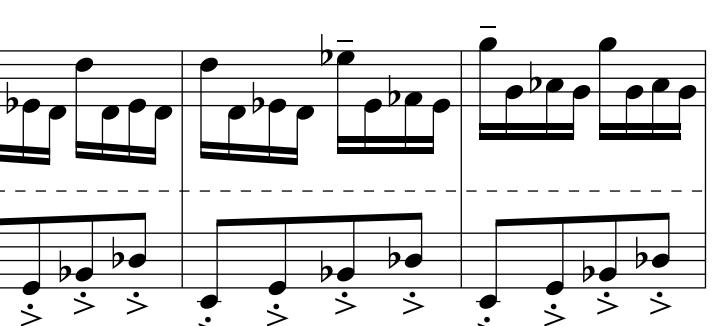
19  
 Ac. {  
  
 22  
 Ac. {  
  
 25  
 Ac. {  
  
 28  
 Ac. {  
  
 free bass  
 31  
 Ac. {  
  
 35  
 Ac. {

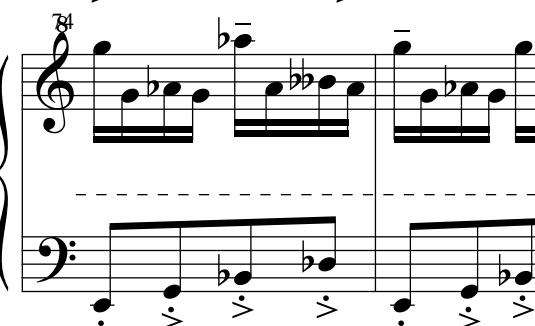
41  
 Ac. { 
  
*p*  

  
*ssff*

47  
 Ac. { 
  

  
*sf*

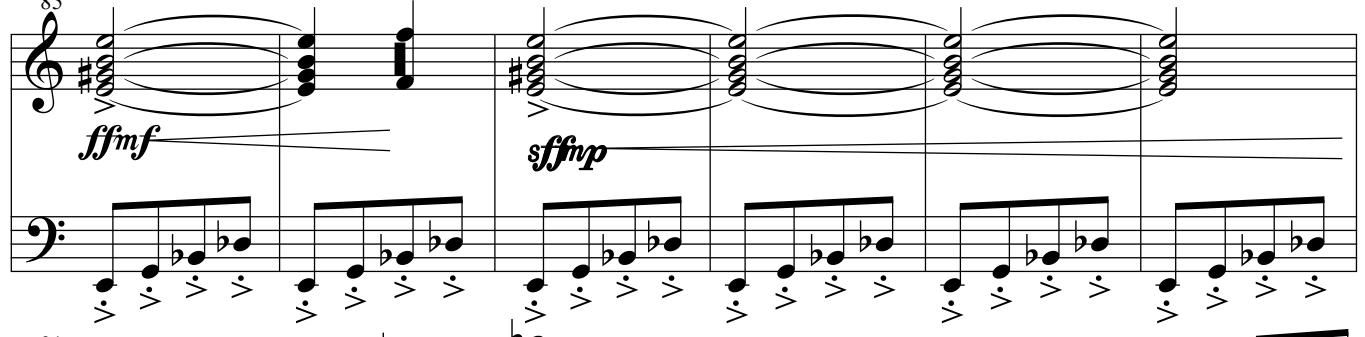
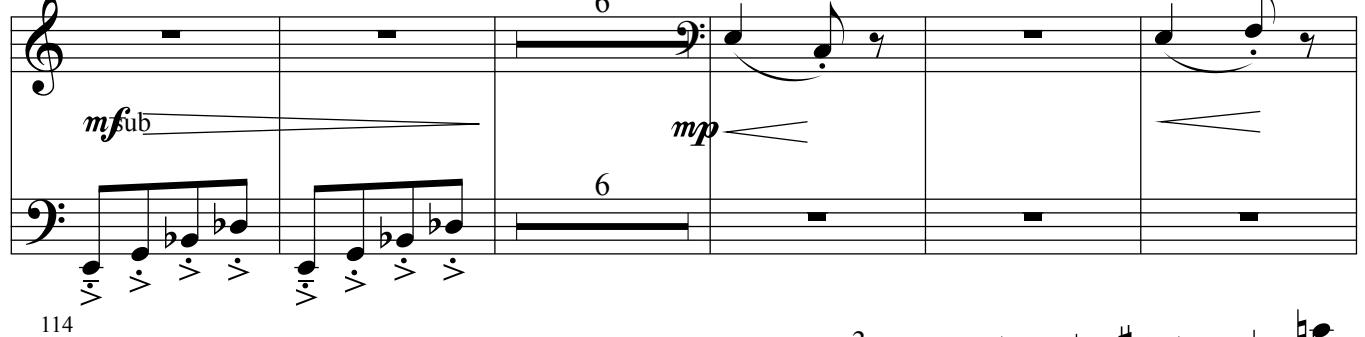
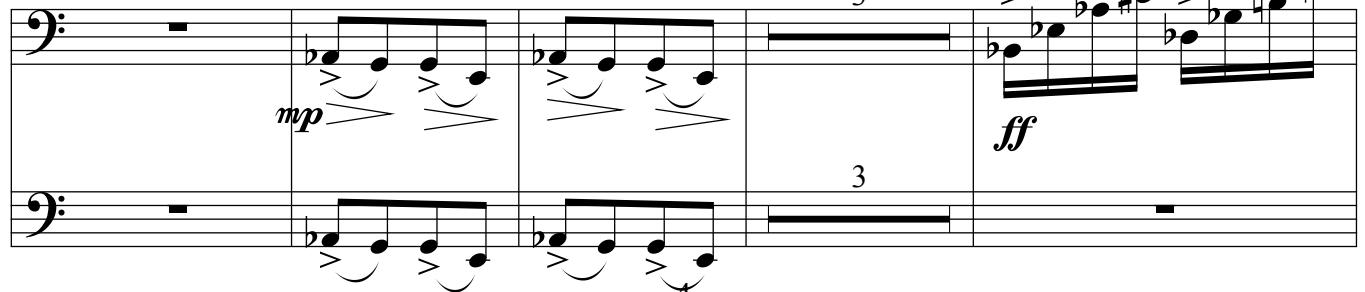
59  
 Ac. { 
  
*p* cresc poco a poco
   
 -----
   


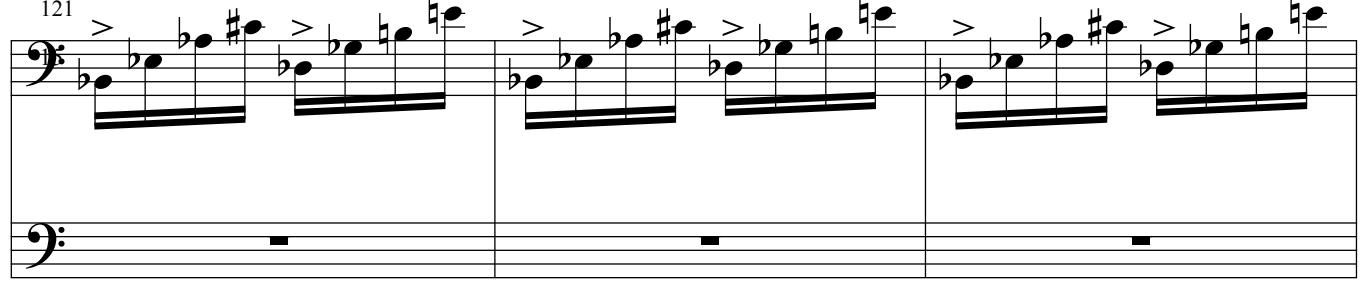
64  
 Ac. { 
  


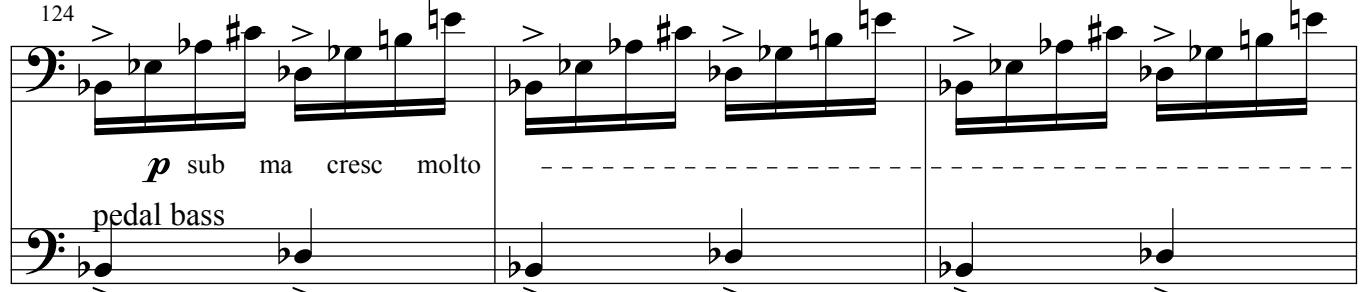
68  
 Ac. { 
  
*f* cresc
   
 -----
   


74  
 Ac. { 
  

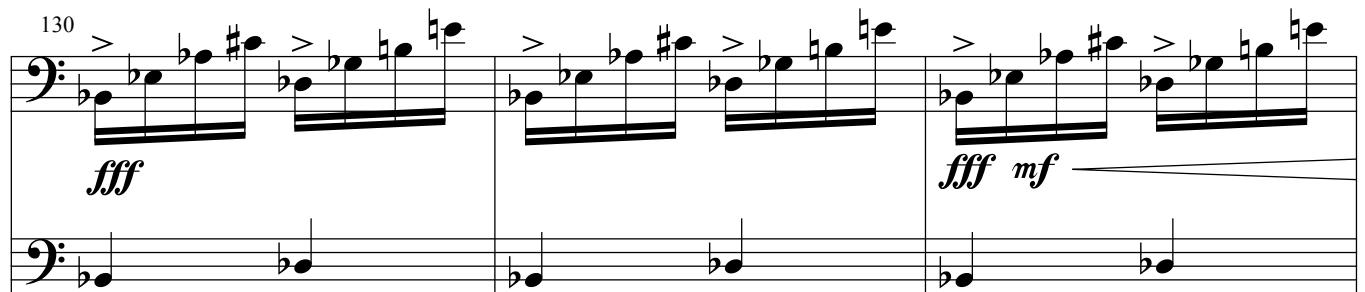
 ffmp

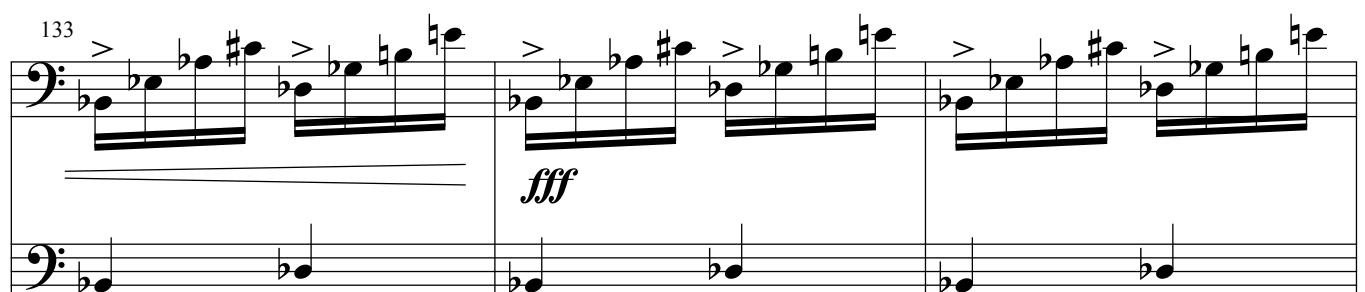
79 8  
 Ac. { 
  
 85  
 Ac. { 
  
 91  
 Ac. { 
  
 98  
 Ac. { 
  
 103  
 Ac. { 
  
 114  
 Ac. { 

121  
 Ac. { 

124  
 Ac. { 

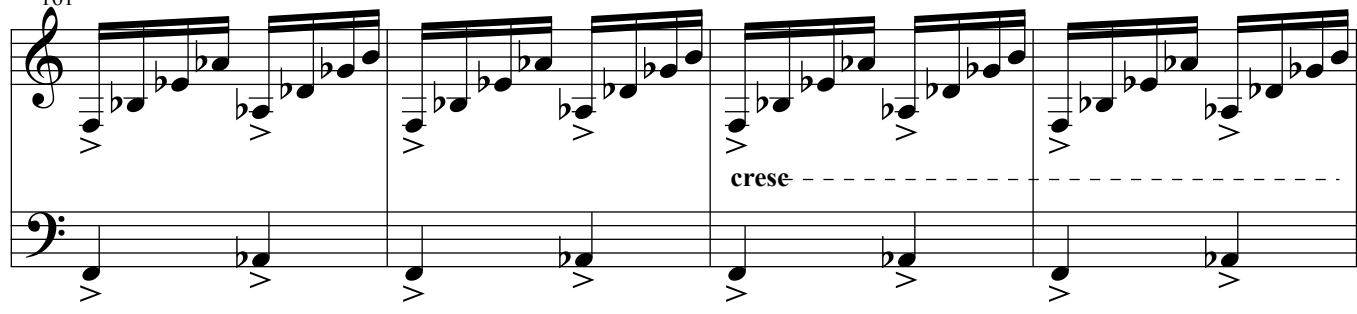
127  
 Ac. { 

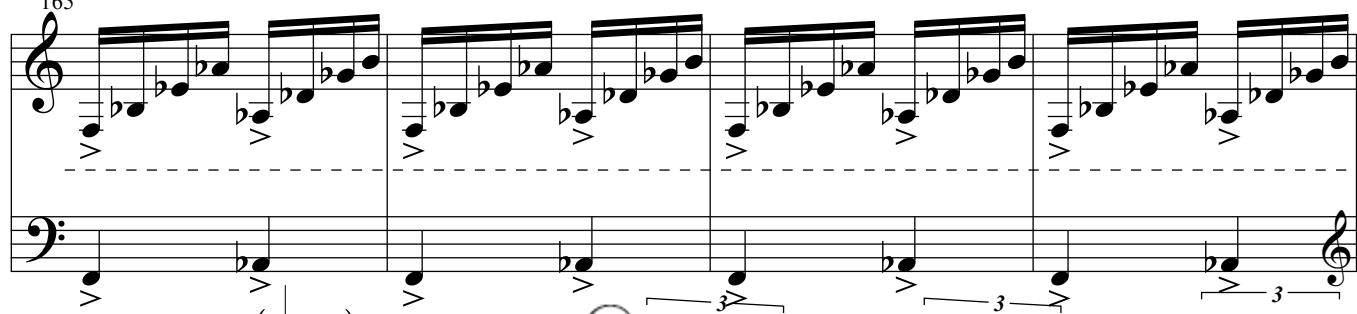
130  
 Ac. { 

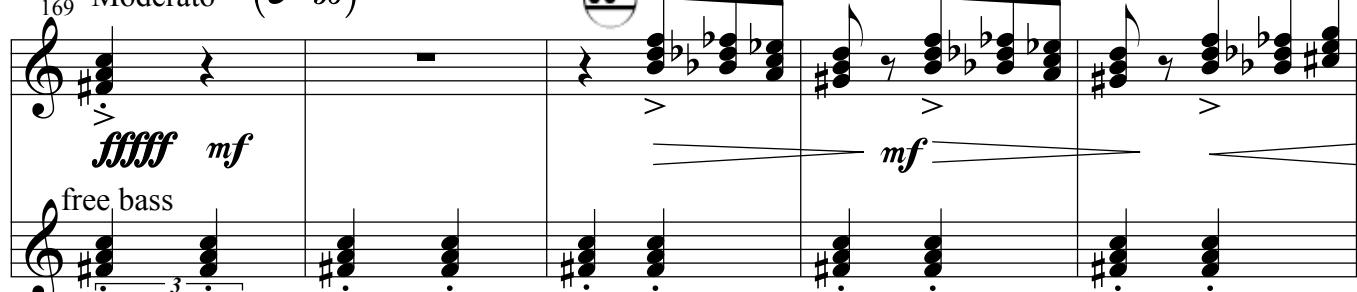
133  
 Ac. { 

136  
 Ac. { 

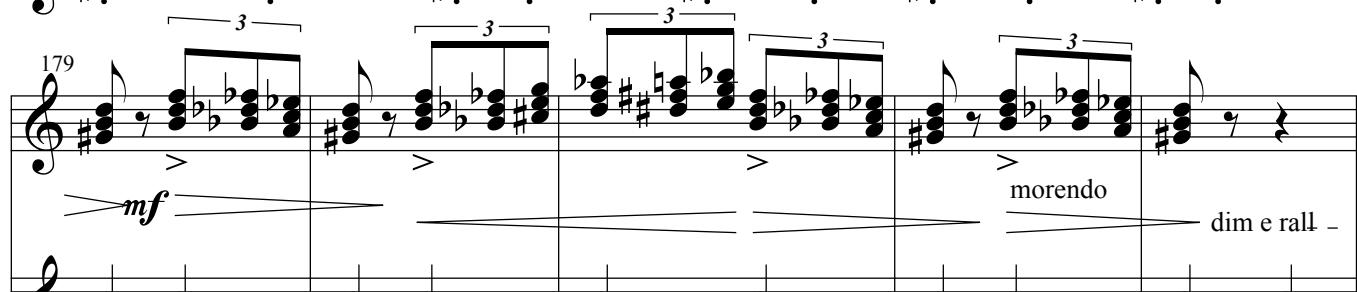
139 
  
 Ac. 
  
 142 
  
 Ac. 
  
 145 
  
 Ac. 
  
 149 
  
 Ac. 
  
 153 
  
 Ac. 
  
 157 
  
 Ac.

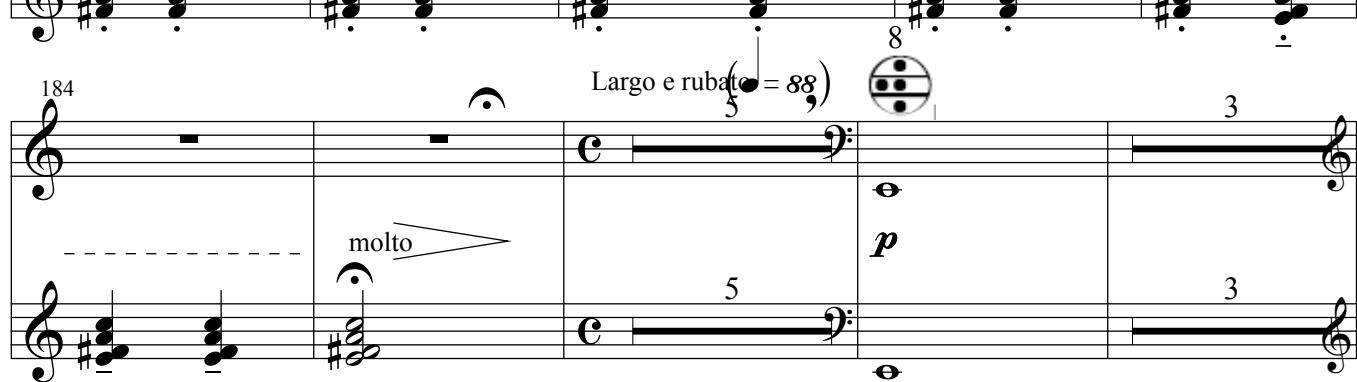
161  
 Ac. { 
  
 cresc  
 - - - - -

165  
 Ac. { 
  
 Moderato (♩ = 96)  
 mf

169  
 Ac. { 
  
 ffffff mf  
 free bass

174  
 Ac. { 
  
 mf mf mf

179  
 Ac. { 
  
 mf morendo dim e rall -

184  
 Ac. { 
  
 Largo e rubato (♩ = 88)  
 molto  
 p  
 pedal bass

195      Allegro exultante ( $\text{♩} = 84$ )  
 Ac. { 
  
 200  
 Ac. { 
  
 204  
 Ac. { 
  
 209  
 Ac. { 
  
 214  
 Ac. { 
  
 220  
 Ac. {

8

224

Ac.

*mp cresc hasta il fine*

229

Ac.

8

234

Ac.

*sempre cresc*

239

Ac.

244

Ac.

*ff p sub e cresc hasta el fine*

248

Ac.

- 9 -

Dedicada a Cristian Florea

# Gernika, 26/4/1937

Op. 4f para acordeón y cuarteto de cuerda, 2 - 2 - 2003

(Original para acordeón solo op. 4a: 7 - 6 - 1994)

violin I part

Gorka Hermosa  
(1976 - )

The musical score consists of ten staves of music for violin I. The key signature varies throughout the piece, including C major, F# major, B major, and A major. The time signature also changes frequently, including 2/4, 3/4, and 7/4. The score includes various dynamic markings such as *Glissando*, *sforzando* (*sf* and *sff*), *p* (piano), *f* (forte), and *psub*. Performance instructions like tremolo and *presc poco a poco* are also present. Measure numbers are indicated at the beginning of each staff.

1 6 2 > > 2  
13 *Glissando* 2 > > 2  
20 2 > > > > > > > > >  
p  
26 > > > > > > > > > > > > > > >  
*f*  
30 > > > > > > > > > > > > > >  
*sf*  
36 > > > > > > > > > > > > > >  
40 > > > > > > > > > > > > > > > >  
*p*  
44 > > > > > > > > > > > > > > >  
*sff*  
49 > > > > > > > > > > > > > > >  
tremolo  
*psub*  
55 > > > > > > > > > > > > > > > >  
2 > > > > > > > > > > > > > > >  
*p* *p* *resc poco a poco*

62 
  
 68 
  
*f*  
 cresc.  
 74 
  
*ff*

80 
  
 85 
  
*sff mp*

89 
  
*p sub*
  
 95 
  
*ff*
  
 106 
  
*pp*

112 
  
 12 
  
*aachi* *Gissando*

129 
  
*pizzicato*
  
 135 
  
*Gissando*

141 
  
*sff*
  
 5 
  
*sf* - 2 - 
  
*sff*

151

231

237

243

*fff sub e cresc hasta el fine*

248

Dedicada a Cristian Florea

# Gernika, 26/4/1937

Op. 4f para acordeón y cuarteto de cuerda, 2 - 2 - 2003  
(Original para acordeón solo op. 4a: 7 - 6 - 1994)

violin II part

Gorka Hermosa  
(1976 - )

The musical score consists of ten staves of music for violin II. The key signature changes frequently, starting with a common time (C) and a treble clef, then moving through various keys including C major, G major, D major, A major, E major, B major, F# minor, B minor, and finally ending in 2/4 time with a treble clef. The tempo markings include 'sf' (sforzando), 'fff' (fortissimo), 'p' (pianissimo), and 'f' (forte). The dynamics and articulations are indicated by slurs, accents, and dynamic markings like 'sf' and 'fff'. The score is divided into measures by vertical bar lines.

A musical score for a string instrument, likely cello or double bass, consisting of ten staves of music. The score includes dynamic markings such as *p*, *f*, *ff*, *sff*, *pizz.*, *archi*, *tremolo*, and *sf*. Articulation marks like *sf*, *pizz.*, *archi*, and *tremolo* are also present. Performance instructions include *Glissando*, *pizzicato*, *sf*, *pp*, *ff*, *sff*, *pizz.*, *archi*, *tremolo*, and *sf*. Measure numbers 7, 13, 2, 4, and 5 are indicated. The music features various rhythmic patterns, including eighth and sixteenth note groups, and sustained notes with grace notes.

Sheet music for a string instrument, likely cello or double bass, featuring ten staves of music with various dynamics, articulations, and performance instructions.

**Staff 1:** Treble clef, key signature of one sharp. Dynamics: *sff*, *sf*, *sff*. Articulations: Gliss., Gliss., Gliss. Measure 3: *fff* *cresc*.

**Staff 2:** Treble clef, key signature of one sharp. Measure 2: *pizz*, *mf*. Measures 3-4: *pizz*, *p*.

**Staff 3:** Treble clef, key signature of one sharp. Measure 2: *pizz*, *sordin*, *pizz*, *sordin*. Measure 3: *pizz*, *sordin*, *p*.

**Staff 4:** Treble clef, key signature of one sharp. Measure 2: *pizz*, *sordin*, *f*. Measure 3: *ff*.

**Staff 5:** Treble clef, key signature of one sharp. Measure 2: *f*. Measure 3: *ff*. Measure 4: *mf* *ff*. Measure 5: *ff* *mf* *ff*. Measure 6: *ff*. Measure 7: *dim*.

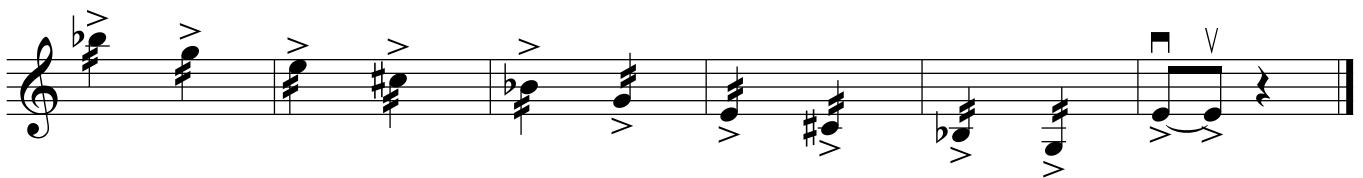
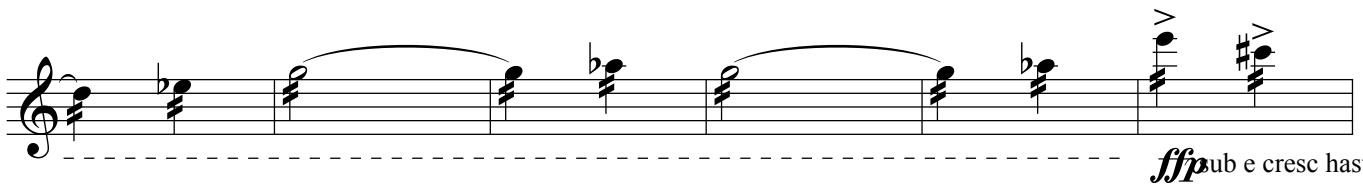
**Staff 6:** Treble clef, key signature of one sharp. Measure 2: *ff*. Measure 3: *mf* *ff*. Measure 4: *ff* *mf* *ff*. Measure 5: *ff*.

**Staff 7:** Treble clef, key signature of one sharp. Measure 2: *p*.

**Staff 8:** Treble clef, key signature of one sharp. Measure 2: *p*.

**Staff 9:** Treble clef, key signature of one sharp. Measure 2: *p*.

**Staff 10:** Treble clef, key signature of one sharp. Measure 2: *mp* *cresc hasta il-fine*.



# Gernika, 26/4/1937

Op. 4f para acordeón y cuarteto de cuerda, 2 - 2 - 2003  
(Original para acordeón solo op. 4a: 7 - 6 - 1994)

viola part

Gorka Hermosa  
(1976 - )

The musical score consists of ten staves of music for viola. The key signature changes frequently, including B-flat major, C major, E major, A major, D major, F major, G major, and A minor. The time signature also varies. The score includes dynamic markings such as *sff*, *sf*, *f*, *p*, and *pizzicato*. Performance instructions like '6' above the first staff and 'p' below the third staff are also present. The viola part features various techniques including eighth-note patterns, sixteenth-note patterns, and pizzicato strokes.

7 18  
 $\text{sf}$   
 $\text{ff}$   
 sub  
 $\text{sfpmp}$   
 2 arch pizzicato  
 $\text{mf}$  2  $\text{ff}$   
 2  
 $\text{pp}$   
 13  $\text{sff}$  pizzicato  
 $\text{sf}$  archi pizz  
 $\text{sff}$  Glissando  
 $\text{sff}$  Glissando  
 $\text{sff}$  5  
 $\text{sf}$   
 tremolo  
 $\text{sff}$   
 $\text{sf}$   
 $\text{sf}$   
 $\text{sf}$   $\text{f cresc}$

- 2 -

A musical score for double bass, consisting of ten staves of music. The score includes dynamic markings such as *p*, *ppp*, *mf*, *ff*, and *c*. Articulations include slurs, grace notes, and accents. Performance instructions like "sordina" and "tremolo" are also present. The music features various note heads, including open circles, solid dots, and solid circles. Measure numbers 2, 4, and 5 are indicated. The score concludes with a instruction "mp cresc hasta el fine".

2

**ff** sub e cresc hasta el fine

Gernika, 26/4/1937

**Op. 4f para acordeón y cuarteto de cuerda, 2 - 2 - 2003**  
(Original para acordeón solo op. 4a: 7 - 6 - 1994)

## Cello part

Gorka Hermosa  
(1976 - )

6 2 > > > > > > 15

*sf* *sff* *Glissando*

2

*p*

*sf psub*

*p presc poco a poco*

*f cresc*

-1- *ff*

A musical score for a bass clef instrument, consisting of 12 measures. The first six measures show eighth-note patterns with various dynamics: dynamic markings include *p*, *sffmp*, *psub*, *mf*, and *ff*. Measures 7 through 12 feature glissando markings (*Gliss.*) and dynamic markings such as *sf*, *sff*, and *fff*.

1      2      2  
*p*      *sffmp*      *psub*      *mf*  
*ff*      *pp*

rall      7      *p*  
*sffz*      *sf*      *sff*  
*sff*      *sf*  
*sff*

3      7      3  
*sff*      *Gliss.*      *Gliss.*  
*sf*      2      *sf*  
*Gliss.*      *Gliss.*      *Gliss.*  
*2*      - 2 - *fff* *rese* -

13

molto

*ppp*      *p*      *ppp*      *ppp*      *p*

*f*      *gliss*      *ff*      *gliss*

tremolo      *ff*      *mf*      *ff*      *ff*      *mf*

*ff*      *ff*      *mf*      dim

2

*mf*      *p*

*mp* cresc hasta il fine

tremolo

*ff* sub e cresc hasta el fine

- 3 -