

ANANTANGO

for violin and accordion
(optional double bass)
(2003-2017)

Gorka Hermosa
(1976-)

Allegro doliente (♩ = c. 148)

Violin

Accordion

Double Bass (optional)

4

VI.

4

Cb.

mf

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44

VI. *mp*

Cb.

VI. *m*

Cb.

VI. *sf*

Cb. *sempre pizzicato* *mf* *sf*

Gliss.

18

VI.

18

simile

18

Gliss

Detailed description: This system covers measures 18 to 20. The VI. part consists of three measures of whole rests. The piano part features a complex rhythmic texture with sixteenth-note patterns and slurs, marked with 'simile'. The Cb. part has a bass line with dotted rhythms and 'Gliss' markings over the notes.

21

VI.

f

21

21

Gliss

Detailed description: This system covers measures 21 to 23. The VI. part has a long note in measure 21, followed by two measures of rests, with a slur and 'f' dynamic marking. The piano part continues with its complex rhythmic patterns. The Cb. part continues with its bass line and 'Gliss' markings.

24

VI.

mp

24

m

24

Gliss

mp

Detailed description: This system covers measures 24 to 26. The VI. part has a melodic line starting in measure 24, marked with 'mp'. The piano part continues with complex patterns, marked with 'm' in the bass line. The Cb. part continues with its bass line and 'Gliss' markings, marked with 'mp'.

VI. ²⁷

²⁷

²⁷ m

Cb. ²⁷

²⁷ Gliss.

VI. ³⁰

³⁰

³⁰ m

Cb. ³⁰

³⁰ Gliss.

VI. ³⁴

³⁴ ff

³⁴ 7 m m ff

Cb. ³⁴

³⁴ Gliss. ff

VI. 39 *fp*

Piano 39 *fp*

Cb. 39 *fp*

VI. 43 *ff*

Piano 43 *ff*

Cb. 43 *ff* Gliss.

VI. 47

Piano 47

Cb. 47

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48

VI. *fp*

50

fp *sf* *sf* *sf* *m*

Cb. *fp* *sf* *Gliss* *Gliss*

VI. *mf*

54 *simile*

mf

54 *V* *V* *V* *V*

Cb. *Gliss* *Gliss* *Gliss*

VI.

57

m

57 *V* *V* *V* *V*

Cb. *Gliss* *Gliss* *Gliss*

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VI. 

61 

Cb. 

VI. 

66 

Cb. 

VI. 

71 

Cb. 

VI. 75

75

Cb. 75

This system contains the first two staves of music. The VI. staff (top) begins at measure 75 with a series of chords, some marked with accents (>). The Cb. staff (bottom) begins at measure 75 with a melodic line. The piano accompaniment (middle) starts at measure 75 with a bass line featuring chords marked 'm'.

VI. 79

79

Cb. 79

This system contains the next two staves of music. The VI. staff (top) continues with chords and melodic fragments, ending with a *ff* dynamic marking. The Cb. staff (bottom) continues with a melodic line, ending with a *ff* dynamic marking. The piano accompaniment (middle) continues with chords, some marked '7' and 'm', and includes a *tr* (trill) marking.

VI. 84

84

Cb. 84

This system contains the final two staves of music. The VI. staff (top) begins at measure 84 with a triplet of eighth notes, followed by a melodic line. The Cb. staff (bottom) begins at measure 84 with a melodic line, including a *Gliss.* (glissando) marking. The piano accompaniment (middle) continues with chords, some marked 'm' and '7'.

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88

VI. *fp* *ff*

88

fp *ff* *m*

Cb. *fp* *ff*

92

VI. 3 3

92

m

Cb. *Gliss.*

95

VI. *fp*

95

7

Cb. *fp*

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52

Adagio $\text{♩} = 70$

VI. *sf*

99

pp rubato

3

Cb. *sf*

VI. *mf* *p*

105

cresc. sempre

3

7

7

Cb. *p*

105

rit.....

VI.

110

Cb. 110

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Allegro doliente (♩ = c. 148)

VI. 114 *fp*

114 *simile* *fp* *sf* *sf* *sf*

Cb. 114 *fp* *sf* *Gliss.*

VI. 118

118 *simile*

Cb. 118 *Gliss.* *Gliss.* *Gliss.*

VI. 121 *mf*

121 *Gliss.* *Gliss.* *Gliss.*

Cb. 121 *Gliss.* *Gliss.* *Gliss.*

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VI. 124 *mp*

Cb. 124 *mp*

VI. 128

Cb. 128

VI. 132 *f*

Cb. 132 *f*

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VI. ¹³⁵

¹³⁵

m

Cb. ¹³⁵

VI. ¹³⁸

¹³⁸

m

Cb. ¹³⁸

VI. ¹⁴¹

f

¹⁴¹

m

Cb. ¹⁴¹

VI. 144

Cb. 144

VI. 147

Cb. 147

VI. 151

Cb. 151

ANANTANGO

VI. 155 *fp* *ff*

155 *fp* *ff* *m*

Cb. 155 *fp* *ff*

VI. 159 3 3

159 *m*

Cb. 159 *Gliss*

VI. 162 *fp* *sfz* *Glissando*

162 *fp* *m* *sfz*

Cb. 162 *fp* *sfz*