

à Loris Douvez

NEOTANGO CONCERTO

(for accordion and Cello with string orchestra)

(2003-2020)

Gorka Hermosa
(1976-)

I- EKIGRAMA

Misterioso ($\text{♩}=104$)

Musical score for I- EKIGRAMA. The score includes parts for Cello Solo, Accordion, Violin I, Violin II, Viola, Cello, and Double Bass. The Accordion part features sustained notes with dynamic markings *pp*, *vibrato.*, *mp*, and *air button*. The Violin I part has a dynamic *p*. The Cello and Double Bass parts have dynamics *mp*. The score is in 2/4 time with a key signature of one flat.



5

Continuation of the musical score. The score includes parts for Vc., Acc., Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I and Vln. II parts play eighth-note patterns with dynamics *mp*, *p*, *pp*, and *sffz*. The Vla. part has a dynamic *mp*. The Vc. part starts with a dynamic *p* and ends with *sffz*. The D.B. part ends with *sffz*.

I-EKIGRAMA

2

8

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.



12

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

I-EKIGRAMA

3

14

Vc.

Acc. { *vibrato*

Vln. I *p* *sffz*

Vln. II *p* *sffz*

Vla. *p* *sffz*

Vc. *p* *sffz*

D.B. *p* *sffz*



18

Allegro Misterioso ($\text{♩}=132$)

Vc.

Acc. { *vibrato*

Vln. I *sffz* *sf*

Vln. II *sffz*

Vla. *sffz*

Vc. *sffz* *p*

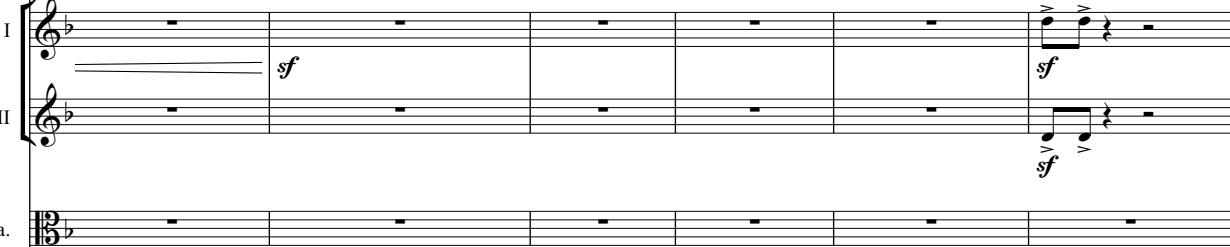
D.B. *sffz* *p*

I-EKIGRAMA

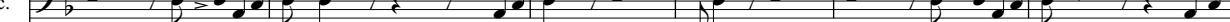
4

26

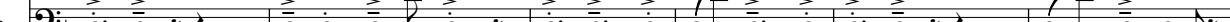
Vc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

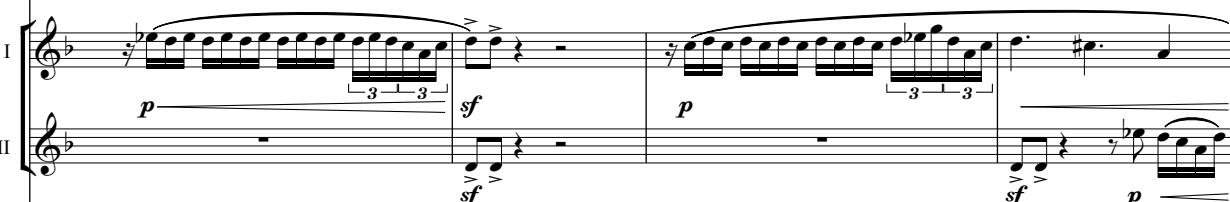
D.B. 



32

Vc. 

Acc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

I-EKIGRAMA

5

36

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section contains six staves of musical notation. The first two staves are for the Accordion (Acc.) and Double Bass (D.B.). The Accordion part consists of eighth-note chords. The Double Bass part has sustained notes. The next four staves are for the Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Bassoon (Vc.). The Violins play eighth-note patterns, while the Viola and Cello play sustained notes with slurs. Measure 37 includes dynamic markings *p*, *f*, and *sf*.



40

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section contains six staves of musical notation. The first two staves are for the Accordion (Acc.) and Double Bass (D.B.). The Accordion part consists of eighth-note chords. The Double Bass part has sustained notes. The next four staves are for the Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Bassoon (Vc.). The Violins play sixteenth-note patterns with grace marks. The Viola and Cello play eighth-note patterns. Measure 41 includes dynamic markings *p*, *f*, and *sf*.

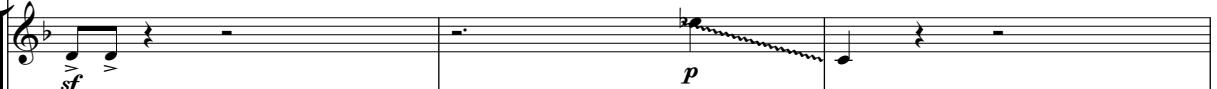
I-EKIGRAMA

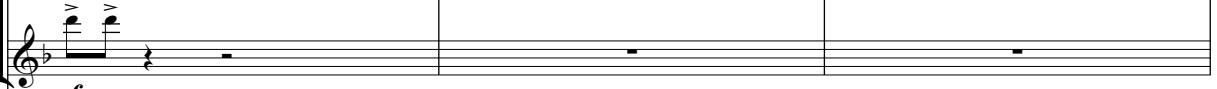
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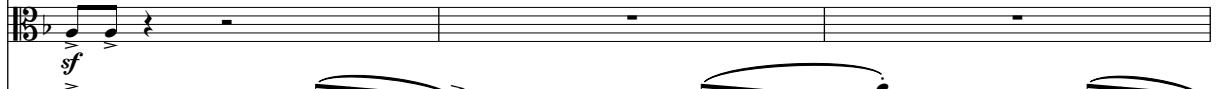
43

Vc. 

Acc. { 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 



46

Vc. 

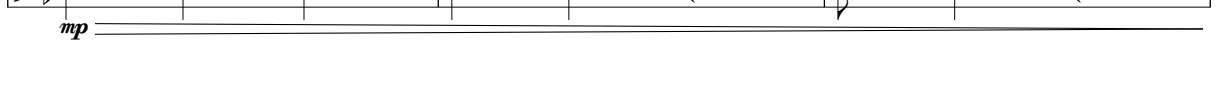
Acc. { 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

I-EKIGRAMA

7

49

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section contains three staves of music for strings. The first staff (Vc.) consists of eighth-note patterns. The second staff (Acc.) shows sixteenth-note patterns. The third staff (Vln. I) has a sustained note followed by a fermata. The fourth staff (Vln. II) features eighth-note patterns with slurs. The fifth staff (Vla.) is mostly rests. The sixth staff (Vc.) has sixteenth-note patterns. The seventh staff (D.B.) has eighth-note patterns with slurs.

==

52

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

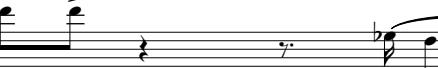
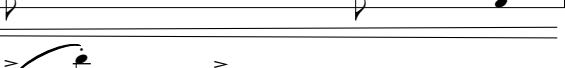
D.B.

This section contains three staves of music. The first staff (Vc.) has sixteenth-note patterns. The second staff (Acc.) shows sixteenth-note patterns. The third staff (Vln. I) has eighth-note patterns with dynamics (mf). The fourth staff (Vln. II) has sixteenth-note patterns. The fifth staff (Vla.) has sixteenth-note patterns with slurs. The sixth staff (Vc.) has sixteenth-note patterns with dynamics (mf). The seventh staff (D.B.) has eighth-note patterns with slurs.

I-EKIGRAMA

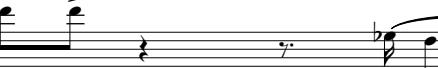
A if it's too difficult to play double strings, play only high voice.
Don't worry... and enjoy!

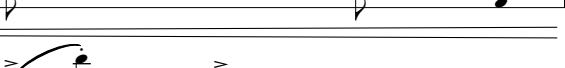
8
55

Vc. 
Acc. 
Vln. I 
Vln. II 
Vla. 
Vc. 
D.B. 

Don't worry... and enjoy.

sforzando 




I-EKIGRAMA

9

60

This section contains seven staves of musical notation. The first two staves are for the Double Bass (Vc.) and Accordion (Acc.), both in bass clef. The next three staves are for the Violin I (Vln. I), Violin II (Vln. II), and Cello/Violoncello (Vla.). The final two staves are for the Double Bass (Vc.) and Double Bassoon (D.B.). Measure 60 begins with sustained notes from the Double Bass and Accordion. Measures 61 and 62 feature rhythmic patterns with grace notes and slurs. Measure 62 concludes with a dynamic instruction **====**.

63

This section contains seven staves of musical notation. The first two staves are for the Double Bass (Vc.) and Accordion (Acc.), both in bass clef. The next three staves are for the Violin I (Vln. I), Violin II (Vln. II), and Cello/Violoncello (Vla.). The final two staves are for the Double Bass (Vc.) and Double Bassoon (D.B.). Measure 63 continues the rhythmic patterns established in the previous section. Measures 64 and 65 introduce new melodic lines, particularly for the Violin I and Double Bass.

I-EKIGRAMA

10 66

Vc. Acc.

Vln. I Vln. II Vla. Vc. D.B.

This section of the score begins with a sustained note from the Cello (Vc.) and Accordion (Acc.). The Violin I (Vln. I) and Violin II (Vln. II) play eighth-note patterns. The Double Bass (D.B.) provides harmonic support. Measures 10-66 feature continuous eighth-note patterns with dynamic markings like ff and ffz.

69

Vc. Acc.

Vln. I Vln. II Vla. Vc. D.B.

In measure 69, the Cello (Vc.) and Accordion (Acc.) continue their eighth-note patterns. The Violin I (Vln. I) and Double Bass (D.B.) play eighth-note patterns with dynamics mf and sffz. The Violin II (Vln. II) and Double Bass (D.B.) provide harmonic support. The section concludes with a dynamic ffz.

72

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.



76

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

I-EKIGRAMA

12

80

Vc. bend

Acc.

Vln. I *sff*

Vln. II

Vla.

Vc.

D.B.

≡

85

Vc.

Acc. bend

Vln. I

Vln. II

Vla.

Vc.

D.B.

I-EKIGRAMA

13

90

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



94

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

bend

I-EKIGRAMA

14

99

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

8 (♩)

≡

103

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I-EKIGRAMA

15

107

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

bend



I-EKIGRAMA

16

117

Vc. *fp* *sf*

Acc. {

Vln. I *f*

Vln. II *f*

Vla.

Vc. *sf*

D.B.



121

Vc.

Acc. {

Vln. I *p* *f* *p* *arco*

Vln. II *f* *p*

Vla.

Vc.

D.B.

I-EKIGRAMA

17

125

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.



129

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

I-EKIGRAMA

18

132

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



135

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I-EKIGRAMA

19

138

Vc. *f* *mf*

Acc. *f* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

≡

141

Vc.

Acc.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

I-EKIGRAMA

20

145

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section contains six staves of musical notation. The first three staves (Vc., Acc., Vln. I) show eighth-note patterns with slurs and grace notes. The next two staves (Vln. II, Vla.) show sixteenth-note patterns with slurs and grace notes. The final two staves (Vc., D.B.) show eighth-note patterns with slurs and grace notes. Measure 145 ends with a fermata over the bassoon staff.

≡

149

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section contains six staves of musical notation. The first three staves (Vc., Acc., Vln. I) show eighth-note patterns with slurs and grace notes. The next two staves (Vln. II, Vla.) show sixteenth-note patterns with slurs and grace notes. The final two staves (Vc., D.B.) show eighth-note patterns with slurs and grace notes. Measures 149-153 feature dynamic markings *sforzando* (sf) and *forte* (f).

I-EKIGRAMA

21

151

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



154

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I-EKIGRAMA

22

157

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

≡

160

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I-EKIGRAMA

23

163

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

165

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

a Loris Douyze

NEOTANGO CONCERTO

(for accordion and cello with string orchestra)

(2003 - 2020)

II- ANANTANGO

Gorka Hermosa
(1976-)

Allegro doliente (♩ = c. 148)

Cello Solo

Accordion

Violin I

Violin II

Viola

Cello

Double Bass



Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*Counterpoint voice of the chorus arranged by Germán Díaz & Gorka Hermosa.
Bass voice arranged by Baldo Martínez & Gorka Hermosa.

Edition: Alberto González Urroz

II-ANANTANGO

2

9

Vc.

Acc. { *p* m

Vln. I

Vln. II *mp*

Vla.

Vc. *p*

D.B.

≡

14

Vc.

Acc. { *ff* *sf* *sf* *sf* simile

Vln. I *fp* *sf*

Vln. II *sf*

Vla.

Vc. *fp* *sf* *sf*

D.B. *mf* *sempre pizzicato* *sf*

II-ANANTANGO

3

19

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



23

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

II-ANANTANGO

4

27

Vc.

Acc. { *m*

Vln. I

Vln. II

Vla.

Vc.

D.B.

==

31

Vc.

Acc. { *m*

Vln. I

Vln. II

Vla.

Vc.

D.B.

II-ANANTANGO

5

36

Vc. *ff*

Acc. *ff* m 7

Vln. I *ff* 3

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

≡

42

Vc. *fp* *ff* 3

Acc. *fp* *ff* m m

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *fp* *ff*

D.B. *fp* *ff*

II-ANANTANGO

6

47

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

fp

fp

fp

fp

=

51

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sf

m

sf

sf

sf

II-ANANTANGO

7

55

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



59

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

II-ANANTANGO

8

65

Vc. -

Acc. { *p* m m m

Vln. I - *p*

Vln. II - *p*

Vla. - *p*

Vc. - *p*

D.B. - *p*

This section contains seven staves of musical notation. The first staff (Vc.) has a bass clef and a dotted half note. The second staff (Acc.) has a treble clef and includes dynamic markings *p*, *m*, *m*, *m*. The third staff (Vln. I) has a treble clef and a dynamic *p*. The fourth staff (Vln. II) has a treble clef and a dynamic *p*. The fifth staff (Vla.) has a bass clef and a dynamic *p*. The sixth staff (Vc.) has a bass clef and a dynamic *p*. The seventh staff (D.B.) has a bass clef and a dynamic *p*. Measures 65-70 feature various rhythmic patterns and dynamics.



71

Vc. -

Acc. { *p* m m m

Vln. I -

Vln. II -

Vla. -

Vc. -

D.B. -

This section contains seven staves of musical notation. The first staff (Vc.) has a bass clef and a dotted half note. The second staff (Acc.) has a treble clef and includes dynamic markings *p*, *m*, *m*, *m*. The third staff (Vln. I) has a treble clef and a dynamic *p*. The fourth staff (Vln. II) has a treble clef and a dynamic *p*. The fifth staff (Vla.) has a bass clef and a dynamic *p*. The sixth staff (Vc.) has a bass clef and a dynamic *p*. The seventh staff (D.B.) has a bass clef and a dynamic *p*. Measures 71-76 feature more complex rhythmic patterns and dynamics, including sixteenth-note figures and sustained notes.

II-ANANTANGO

9

76

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

=

81

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

II-ANANTANGO

10

87

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

fp

fp

fp

fp

=

91

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

m

ff

ff

ff

II-ANANTANGO

95

Vc. 

Acc. { 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

Adagio $\text{♩} = 70$

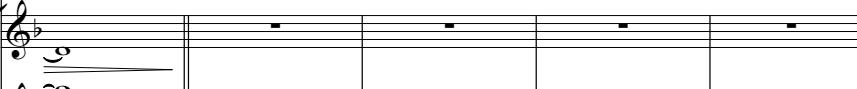
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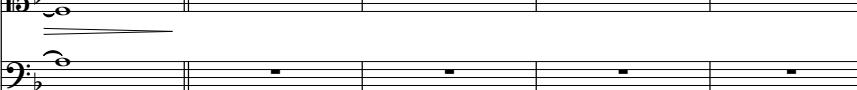
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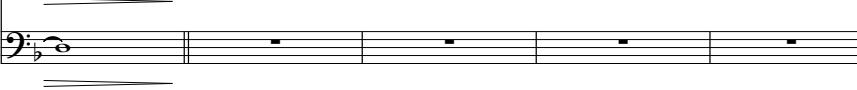
Vc. 

Acc. { 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

II-ANANTANGO

12

107

Vc. *mf* — *p*

Acc. { 7 7 m m m

Vln. I

Vln. II

Vla.

Vc. *p*

D.B.

=

113

Allegro doliente (♩ = c. 148)

Vc. *fp*

Acc. { 7 7 *sf* *sf* *sf*

Vln. I

Vln. II *p* — *fp* — *sf*

Vla. 8 *fp* — *sf*

Vc. *fp* — *sf*

D.B. *sf*

II-ANANTANGO

13

118

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section contains five staves of musical notation. The first two staves are for the Cello (Vc.) and Double Bass (D.B.), both in bass clef. The next three staves are for the Accordion (Acc.), Violin I (Vln. I), and Violin II (Vln. II), all in treble clef. The Accordion part consists of six measures of eighth-note patterns. The Violins play eighth-note chords. The Double Bass provides harmonic support with sustained notes. Measure 122 begins with a dynamic of *p*.



122

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section contains five staves of musical notation. The first two staves are for the Cello (Vc.) and Double Bass (D.B.), both in bass clef. The next three staves are for the Accordion (Acc.), Violin I (Vln. I), and Violin II (Vln. II), all in treble clef. The Accordion part consists of six measures of eighth-note patterns. The Violins play eighth-note chords. The Double Bass provides harmonic support with sustained notes. Measures 122-126 begin with dynamics of *p*, *m*, and *mp*.

II-ANANTANGO

14

127

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

=

132

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

II-ANANTANGO

15

136

Vc.

Acc.

m

Vln. I

Vln. II

Vla.

Vc.

D.B.



139

Vc.

Acc.

m

Vln. I

Vln. II

Vla.

Vc.

D.B.

II-ANANTANGO

16

143

Vc.

Acc. *m*

Vln. I

Vln. II

Vla.

Vc.

D.B.

=

146

Vc.

Acc.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B. *fp*

II-ANANTANGO

17

149

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



155

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

II-ANANTANGO

18 159

=

163

NEOTANGO CONCERTO

(for accordion and cello with string orchestra)

(2004-2020)

III- MILONGA DEL VENT

Gorka Hermosa
(1976-)

Andante melancólico

6

11

* Bossa rythm of the chorus arranged by Daniel L. Arróyabe.

Edition: Alberto González Urroz

III-MILONGA DEL VENT

2

12

Moderato melancólico

Vc.

Acc. { *m* *M* *dis* *mp* *m*

Vln. I

Vln. II

Vla.

Vc.

D.B.



18

Vc.

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

III-MILONGA DEL VENT

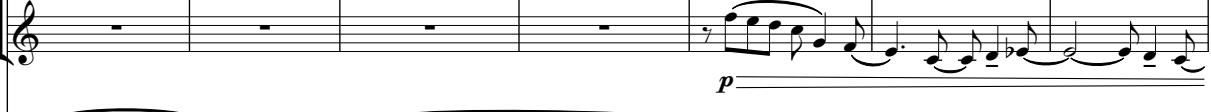
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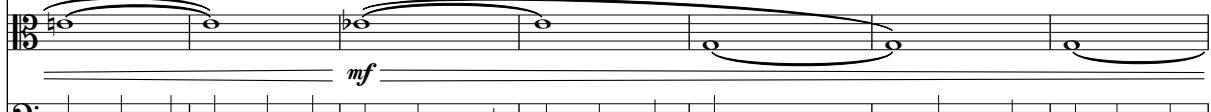
25

Vc.

Acc. { 

Vln. I { 

Vln. II { 

Vla. { 

Vc. { 

D.B.



32

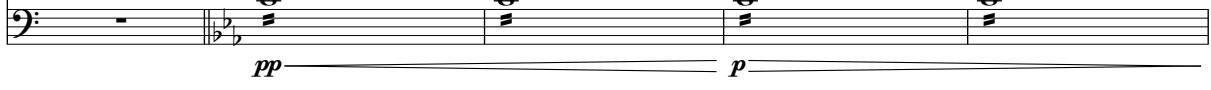
Vc.

Acc. { 

Vln. I { 

Vln. II { 

Vla. { 

Vc. { 

D.B.

III-MILONGA DEL VENT

4

37

6

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



42

3

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

III-MILONGA DEL VENT

5

46

Vc. *mf*

Acc. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *pizzicato* *mf*

50

Vc. *f*

Acc. *m.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

III-MILONGA DEL VENT

6 55

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

60

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

III-MILONGA DEL VENT

7

64

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



69

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

III-MILONGA DEL VENT

8

74

Vc.

Acc. { *dis*

Vln. I 38 *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B.

=

79

Vc.

Acc. { *dis*

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *f*

D.B. *f*

III-MILONGA DEL VENT

9

82

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

87

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

III-MILONGA DEL VENT

10

92

Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



97

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

III-MILONGA DEL VENT

102 11

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



107

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

III-MILONGA DEL VENT

12

III

Vc.

Acc. { *dis* *M*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

NEOTANGO CONCERTO

(for accordion and cello with string orchestra)

(2003 - 2020)

IV- GALLIANO EN SANTIAGO

Gorka Hermosa
(1976-)

Speedico & Energico $\text{♩} = 120$

Cello Solo

Accordion

Violin I

Violin II

Viola

Cello

Double Bass



12

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV-GALLIANO EN SANTIAGO

2

19

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B. *sempre pizzicato*



27

Vc.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV-GALLIANO EN SANTIAGO

35

Vc.

Acc. { D⁷ G⁷ Cm C⁷ Fm Fm/E^b G^{7(b9)} Cm

Vln. I

Vln. II ff

Vla. ff

Vc. ff

D.B. ff

3

ff

Vc.

Acc. { Cm/A^b A^b7 D⁷ G⁷ Cm C⁷ Fm

Vln. I

Vln. II ff

Vla. ff

Vc. ff

D.B. ff

42

IV-GALLIANO EN SANTIAGO

4

49

Vc.

Acc. { Fm/E \flat G $7(b9)$ Cm Cm/A Ab 7 D 7

Vln. I

Vln. II

Vla.

Vc.

D.B.

=

56

Vc.

Acc. { G 7 Cm Cm/B \flat Cm/A Ab 7 Fm/D E \flat 9 Ab 7

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV-GALLIANO EN SANTIAGO

5

64

Vc.

Acc.

D7 G7 Cm Cm/Bb Cm/A Ab7 Fm/D Eb° Ab7 G7

Vln. I

Vln. II arco

Vla. arco

Vc. archi

D.B. f



73

Vc.

Acc.

Cm

Vln. I sfz mp

Vln. II pp

Vla. sfz pp

Vc. sfz pp

D.B. sfz

IV-GALLIANO EN SANTIAGO

6

86

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of seven staves. The first three staves (Vc., Acc., Vln. I) have a bass clef, while the remaining four (Vln. II, Vla., Vc., D.B.) have a treble clef. The key signature is one flat. Measure 86 starts with rests for all parts. Measures 87-88 show rhythmic patterns with eighth and sixteenth notes. Measures 89-90 feature eighth-note chords. Measures 91-92 show eighth-note patterns again. Measures 93-94 show eighth-note chords. Measure 95 shows eighth-note patterns. Measure 96 begins with a rest followed by eighth-note chords.



96

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of seven staves. The first three staves (Vc., Acc., Vln. I) have a bass clef, while the remaining four (Vln. II, Vla., Vc., D.B.) have a treble clef. The key signature is one flat. Measure 96 starts with rests. Measures 97-98 show eighth-note chords. Measures 99-100 show eighth-note patterns. Measures 101-102 show eighth-note chords. Measures 103-104 show eighth-note patterns. Measures 105-106 show eighth-note chords. Measure 107 begins with a rest followed by eighth-note chords.

IV-GALLIANO EN SANTIAGO

7

103

Vc.

Acc.

Vln. I tutti *mf*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*



III

Vc.

Acc. Fm/D E^b Ab⁷ D⁷ G⁷ Cm Cm/Bb Cm/A Ab⁷ Fm/D

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV-GALLIANO EN SANTIAGO

8

120

Vc.

Acc.

E♭^o A♭⁷ D⁷ G⁷ Cm Cm/B♭ Cm/A A♭⁷ Fm/D E♭^o A♭⁷

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.
mp
pizz.
mp



129

Vc.

Acc.

D⁷ G⁷ Cm Bellows shake Cm/B♭ Cm/A A♭⁷ Fm/D

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff
mp
archi
mp

IV-GALLIANO EN SANTIAGO

9

136

Vc.

Acc. { Eb⁹ Ab⁷ D⁷ G⁷ Cm Cm/B[♭] Cm/A Fm/D

Vln. I

Vln. II

Vla.

Vc.

D.B. *mp*

normal bellows

archi



144

Vc.

Acc. { Eb⁹ Ab⁷ D⁷ G⁷ Cm Cm/A Cm/Ab Fm/D

Vln. I

Vln. II

Vla.

Vc.

D.B. *mp*

IV-GALLIANO EN SANTIAGO

10

152

Vc.

Acc. { Eb^o Ab⁷ D⁷ G⁷ Cm C⁷ Fm

Vln. I

Vln. II ff

Vla. ff

Vc. ff

D.B. ff

=

158

Vc.

Acc. { Fm/Eb G7(b9) Cm Cm/A Ab⁷ D⁷ G⁷

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV-GALLIANO EN SANTIAGO

165

Vc. ff

Acc. { Cm C7 Fm Fm/Eb G7(b9) Cm Cm/A Ab7

Vln. I ff

Vln. II ff

Vla. ff

Vc.

D.B.

11

173

Vc. 16 pp

Acc. { D G7 8 sffz 16 pp

Vln. I 16 percusiones

Vln. II 16 p percusiones

Vla. 16 p percusiones

Vc. 16 p

D.B. 16

IV-GALLIANO EN SANTIAGO

12

181

Vc. 

Acc. { 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

≡

190

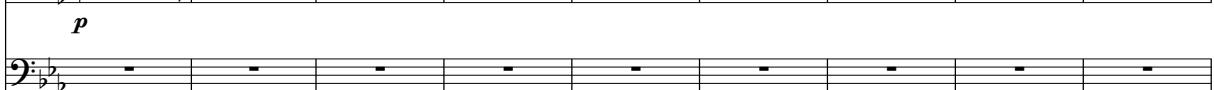
Vc. 

Acc. { 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

IV-GALLIANO EN SANTIAGO

13

199

Vc.

Acc. { *simile*

Vln. I

Vln. II

Vla.

Vc.

D.B.



208

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV-GALLIANO EN SANTIAGO

14

215

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

Cm Cm/B \flat Cm/A Ab 7 Fm/D E \flat ^o A \flat ⁷

mf tutti

f

mf *f*

f



224

Vc.

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

D 7 G 7 Cm Cm/B \flat Cm/A Ab 7 Fm/D E \flat ^o A \flat ⁷ D 7 G 7

mf

f

f

f

IV-GALLIANO EN SANTIAGO

15



Musical score for orchestra and piano, page 10, measures 240-241.

Measure 240:

- Vc.**: Bassoon part.
- Acc.**: Accordion part. Chords: Ab⁷, D⁷, G⁷, Cm, C⁷, Fm, Fm/Eb, G^{7(b9)}.
- Vln. I**: Violin I part.
- Vln. II**: Violin II part.
- Vla.**: Cello part.
- Vc.**: Double bass part.
- D.B.**: Double bass part.

Measure 241:

- Vc.**: Bassoon part.
- Acc.**: Accordion part.
- Vln. I**: Violin I part.
- Vln. II**: Violin II part.
- Vla.**: Cello part.
- Vc.**: Double bass part.
- D.B.**: Double bass part.

IV-GALLIANO EN SANTIAGO

16

248

Vc.

Acc. { Cm Cm/A Ab⁷ D⁷ G⁷

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section contains six staves of musical notation. The first staff is for the Double Bass (Vc.), the second for the Accordion (Acc.). The Accordion staff includes harmonic changes indicated by Roman numerals: Cm, Cm/A, Ab⁷, D⁷, and G⁷. The third staff is for the First Violin (Vln. I), the fourth for the Second Violin (Vln. II), the fifth for the Cello (Vla.), and the sixth for the Double Bass (Vc.). The bassoon (D.B.) has a single staff below the cellos. Measure 248 begins with eighth-note patterns in the upper voices and sustained notes in the lower voices. Measures 249-250 show more complex rhythmic patterns, including sixteenth-note figures in the violins and sustained notes in the bassoon. Measure 251 features sustained notes across all voices. Measure 252 concludes with sustained notes in the bassoon and violins.



253

Vc.

Acc. { sffz pp sffz
sffz pp sffz

Vln. I ff pp sffz

Vln. II ff pp sffz

Vla. ff pp sffz

Vc. ff pp sffz

D.B. ff - mf sffz

This section contains six staves of musical notation. The first staff is for the Double Bass (Vc.), the second for the Accordion (Acc.). The Accordion staff includes dynamic markings: sffz pp and sffz. The third staff is for the First Violin (Vln. I), the fourth for the Second Violin (Vln. II), the fifth for the Cello (Vla.), and the sixth for the Double Bass (Vc.). The bassoon (D.B.) has a single staff below the cellos. Measure 253 begins with sustained notes in the bassoon and violins. Measures 254-255 show sixteenth-note patterns in the violins and sustained notes in the bassoon. Measures 256-257 feature sustained notes across all voices. Measure 258 concludes with sustained notes in the bassoon and violins.

à Loris Douyze

NEOTANGO CONCERTO

(for accordion and Cello with string orchestra)

(2003-2020)

Violin I

I- EKIGRAMA

Gorka Hermosa
(1976-)

Misterioso ($\text{♩}=104$)

3

p

5

mp p

6

pp $sffz$ $sffz$ 2

11

mp 3

12

mp

14

p $sffz$ 2

Allegro Misterioso ($\text{♩}=132$)

4 3 4

sf sf

Edition: Alberto González Urroz

I-EKIGRAMA

2

Violin I

31

35

40

43

50

56

60

65

68

71

74

I-EKIGRAMA

Violin I

3

77

80

84

88

92

96

100

104

108

112

121

I-EKIGRAMA

4

Violin I

124

129

132 *sf mp* *simile*

135 *mf* *mp* *simile*

138

142

148 *f*

152

156

160

163 *ff p* *sffz p < sffz*

This block contains the musical score for Violin I, page 4. It includes measure numbers 124 through 163. The score consists of ten staves of music. Measures 124-131 are primarily eighth-note patterns. Measures 132-138 introduce sixteenth-note patterns with dynamics *sf mp* and *simile*. Measures 139-147 show eighth-note patterns with dynamics *mf* and *mp*, also with *simile*. Measures 148-151 feature sixteenth-note patterns with dynamic *f*. Measures 152-155 show eighth-note patterns. Measures 156-159 feature sixteenth-note patterns. Measures 160-163 show eighth-note patterns with dynamics *ff p*, *sffz p < sffz*, and a fermata.

a Loris Douyiez

NEOTANGO CONCERTO

Violin I

(for accordion and cello with string orchestra)

(2003 - 2020)

II- ANANTANGO

Gorka Hermosa
(1976-)

Allegro doliente ($\text{♩} = \text{c. } 148$)

14 4

24

31

37

41

49

66

77

Edition: Alberto González Urroz

*Counterpoint voice of the chorus arranged by Germán Díaz & Gorka Hermosa.
Bass voice arranged by Baldo Martínez & Gorka Hermosa.

II-ANANTANGO

2

Violin I

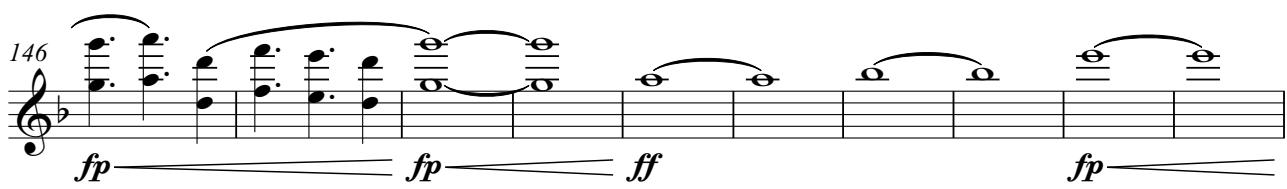
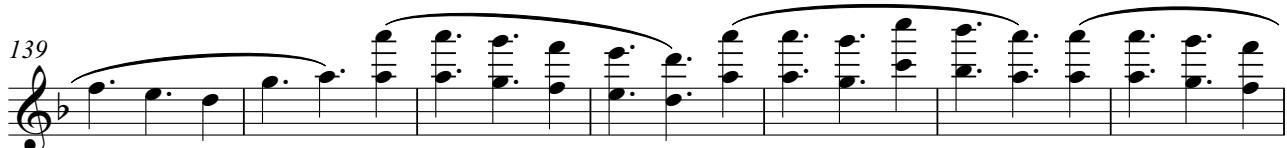
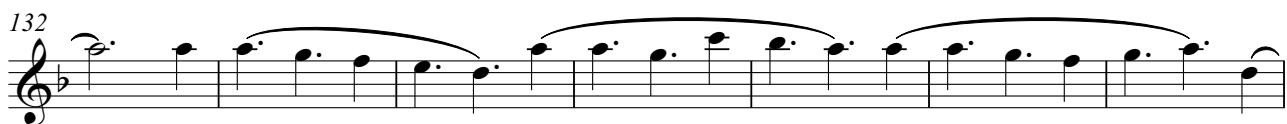


Adagio $\text{♩} = 70$

16

Allegro doliente ($\text{♩} = \text{c. } 148$) **4**

Musical score for Violin I, page 2, measures 99-100. The score transitions from Adagio to Allegro doliente. Measure 99 starts with a dynamic *sf*. Measure 100 shows eighth-note patterns.



a Loris Douyze

NEOTANGO CONCERTO

(for accordion and cello with string orchestra)

Violin I

III- MILONGA DEL VENT

Gorka Hermosa
(1976-)

Andante melancólico

8

16

Moderato melancólico

4

25

33

38

43

49

55

62

* Bossa rythm of the chorus arranged by Daniel L. Arróyabe.

Edition: Alberto González Urroz

III-MILONGA DEL VENT

2

Violin I

68

73

79

85

91

97

102

107

111

a Loris Douyze

NEOTANGO CONCERTO

Violin I

(for accordion and cello with string orchestra)

(2003 - 2020)

Gorka Hermosa
(1976-)

IV- GALLIANO EN SANTIAGO

Speedico & Energico $\text{♩} = 120$

The musical score for Violin I of the IV movement 'Galliano en Santiago' features 12 staves of musical notation. The instrumentation includes violin, accordion, cello, and string orchestra. The score begins with a dynamic of *pp*, followed by *mp*. Measure 10 is marked with **10**. Measures 20 and 33 include dynamic markings *f* and *ff* respectively. Measures 41 and 51 feature dynamic markings *ff* and *p*. Measure 59 includes a dynamic marking *f*. Measures 69, 82, and 104 include dynamic markings *sfz* and *mp*. Measures 82 and 104 also feature time signature changes indicated by the numbers 3, 4, and 5. Measure 104 is marked *tutti* and *mf*, followed by *ff*. Measure 115 concludes the movement.

IV-GALLIANO EN SANTIAGO

2

Violin I

126

133

139

146

153

160

170 30

208 5

224

234

242

251

à Loris Douyiez

NEOTANGO CONCERTO

(for accordion and Cello with string orchestra)

(2003-2020)

Violin II

I- EKIGRAMA

Gorka Hermosa
(1976-)

Misterioso ($\text{♩}=104$)

4

mp p $sffz$ $sffz$

9

2

p

12

mp

13

p $sffz$ $sffz$

20 Allegro Misterioso ($\text{♩}=132$)

11

sf sf sf p

36

41

sf

44

5

3

I-EKIGRAMA

2

Violin II

54

57

60

63

65

67

70

73

77

81

85

pizzicato

sffz *sffz* *sffz* *p*

I-EKIGRAMA

Violin II

3

89



93



97



101



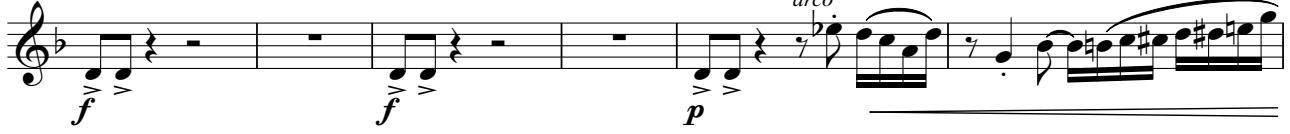
105



109



120



126



131



135



I-EKIGRAMA

4

Violin II

140

mf

143

146

f

149

152

155

158

160

ff p

163

sffz p

sffz

The sheet music for Violin II, page 4, contains ten staves of musical notation. The key signature changes from one staff to the next. Measure 140 starts with a treble clef and a key signature of one flat. Measure 143 starts with a treble clef and a key signature of one sharp. Measure 146 starts with a treble clef and a key signature of one flat. Measure 149 starts with a treble clef and a key signature of one flat. Measure 152 starts with a treble clef and a key signature of one flat. Measure 155 starts with a treble clef and a key signature of one flat. Measure 158 starts with a treble clef and a key signature of one sharp. Measure 160 starts with a treble clef and a key signature of one sharp. Measure 163 starts with a treble clef and a key signature of one flat. Measure 165 starts with a treble clef and a key signature of one flat. Various dynamics are indicated throughout the piece, including *mf*, *f*, *ff p*, and *sffz p*.

a Loris Douyez

Violin II

NEOTANGO CONCERTO

(for accordion and cello with string orchestra)

(2003 - 2020)

II- ANANTANGO

Gorka Hermosa
(1976-)

Allegro doliente ($\text{♩} = \text{c. } 148$)

12

Musical score for Violin II, Part II, Anantango, Measure 12. The score consists of two staves. The top staff shows a single note followed by a sixteenth-note pattern. The bottom staff shows a sustained note followed by a sixteenth-note pattern. Dynamics: *mp* (measures 1-11), *sf* (measure 12).

18

Musical score for Violin II, Part II, Anantango, Measure 18. The score consists of two staves. Both staves show eighth-note patterns.

23

Musical score for Violin II, Part II, Anantango, Measure 23. The score consists of two staves. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns with a dynamic of *mp*.

30

Musical score for Violin II, Part II, Anantango, Measure 30. The score consists of two staves. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns.

35

Musical score for Violin II, Part II, Anantango, Measure 35. The score consists of two staves. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns with a dynamic of *ff*.

42

Musical score for Violin II, Part II, Anantango, Measure 42. The score consists of two staves. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns with a dynamic of *fp* followed by *ff*.

47

Musical score for Violin II, Part II, Anantango, Measure 47. The score consists of two staves. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns with a dynamic of *fp*.

52

Musical score for Violin II, Part II, Anantango, Measure 52. The score consists of two staves. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns with a dynamic of *sf*.

*Counterpoint voice of the chorus arranged by Germán Díaz & Gorka Hermosa.
Bass voice arranged by Baldo Martínez & Gorka Hermosa.

Edition: Alberto González Urroz

II-ANANTANGO

Violin II

2

56

63

70

76

80

85

90

94

99 Adagio ♩ = 70
13 sf

117 Allegro doliente (♩ = c. 148)
sf

122 mp

II-ANANTANGO

Violin II

3

128



133



137



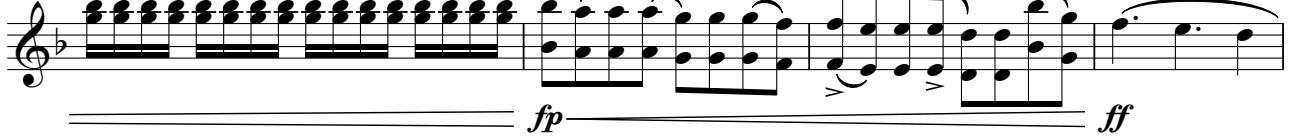
140



143



147



151



157



162



a Loris Douyze

NEOTANGO CONCERTO

Violin II

(for accordion and cello with string orchestra)
(2004-2020)

III- MILONGA DEL VENT

Gorka Hermosa
(1976-)

Andante melancólico

Moderato melancólico

12

pp **p**

mp

f

f

f

p

* Bossa rythm of the chorus arranged by Daniel L. Arróyabe.

Edition: Alberto González Urroz

III-MILONGA DEL VENT

2

Violin II

68

72

76

80

84

89

93

97

102

107

This sheet music page contains eleven staves of musical notation for Violin II. The key signature is one flat, and the time signature varies between common time and 2/4. Measure numbers are indicated above each staff. The music consists primarily of eighth-note patterns. Several staves include dynamic markings: 'mp' at the end of measures 72-75, 'f' at the beginning of measures 80-83, 'ff' at the beginning of measures 84-87 and 88-91, and 'pp' at the beginning of measure 107. Measure 93 features a bass clef and a different key signature (one flat). Measure 102 concludes with a fermata over the last note.

a Loris Douyiez

NEOTANGO CONCERTO

Violin II

(for accordion and cello with string orchestra)

(2003 - 2020)

Gorka Hermosa
(1976-)

IV- GALLIANO EN SANTIAGO

Speedico & Energico $\text{♩} = 120$

The musical score for Violin II of the IV movement "Galliano en Santiago" is presented in ten staves. The key signature is one flat, and the tempo is indicated as Speedico & Energico with a quarter note equal to 120. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The time signature varies frequently, including 16/16, 8/8, and 16/16 again. The first staff begins with *pp* followed by *mp*. The second staff starts at measure 18 with *f*. The third staff begins at measure 28. The fourth staff begins at measure 37 with *ff*. The fifth staff begins at measure 45 with *ff*. The sixth staff begins at measure 52 with *p pizz.*. The seventh staff begins at measure 61 with *f arco*. The eighth staff begins at measure 72 with *sfs* followed by *pp*. The ninth staff begins at measure 78. The score is composed of six measures per staff, with some measures containing multiple measures of music.

Edition: Alberto González Urroz

IV-GALLIANO EN SANTIAGO

2

Violin II

87

11

mf

106

ff

118

mp

128

138

148

156

ff

162

167

ff

173

4

percusiones

2

p

IV-GALLIANO EN SANTIAGO

Violin II

3

185

2

3

11

196

f

213

mp

f

223

ff

233

ff

240

ff

247

252

ff

pp

sffz

à Loris Douyiez

NEOTANGO CONCERTO

(for accordion and Cello with string orchestra)

Viola

(2003-2020)

I- EKIGRAMA

Gorka Hermosa
(1976-)

Misterioso ($\text{♩}=104$)

3

12

13

20 Allegro Misterioso ($\text{♩}=132$)

13

2

40

44

55

58

61

64

3

2

2

ff mf

ff

ff

ff

ff

ff

ff

I-EKIGRAMA

2

Viola

66

68

ff mf

71

sffz

78

pizzicato

p

82

87

92

97

102

107

111

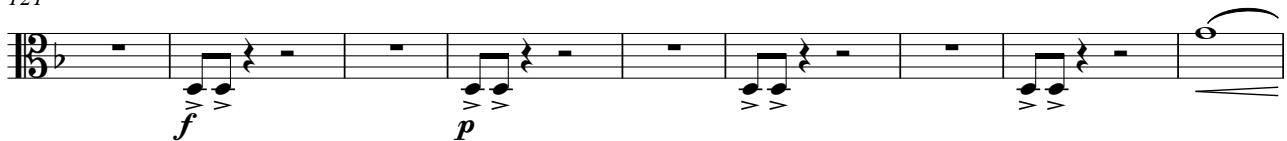
sf

I-EKIGRAMA

Viola

3

121



130



137



144



149



152



155



158



160



162



164

*ff p**sffz p**sffz*

a Loris Douyez

NEOTANGO CONCERTO

Viola

(for accordion and cello with string orchestra)

(2003 - 2020)

II- ANANTANGO

Gorka Hermosa
(1976-)

Allegro doliente ($\text{♩} = \text{c. } 148$)

15



19



25



31



37



44

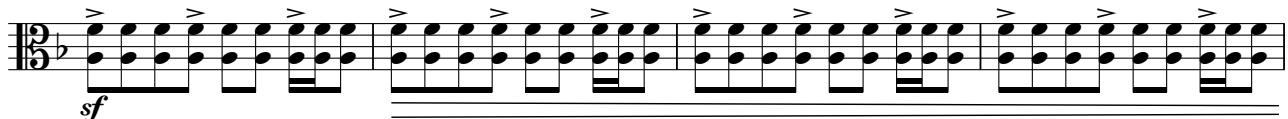


ff

48



52



56



61



*Counterpoint voice of the chorus arranged by Germán Díaz & Gorka Hermosa.

Bass voice arranged by Baldo Martínez & Gorka Hermosa.

Edition: Alberto González Urroz

II-ANANTANGO

Viola

2

66



72



78



84



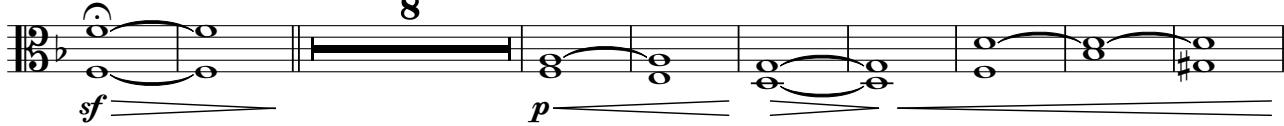
91



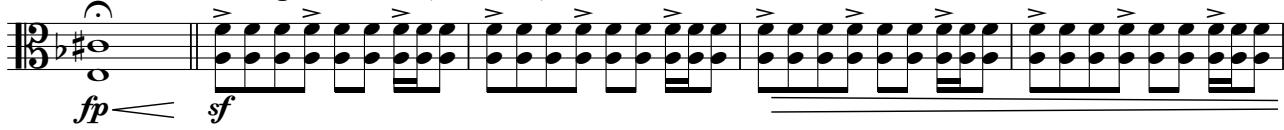
95

99 Adagio $\text{♩} = 70$

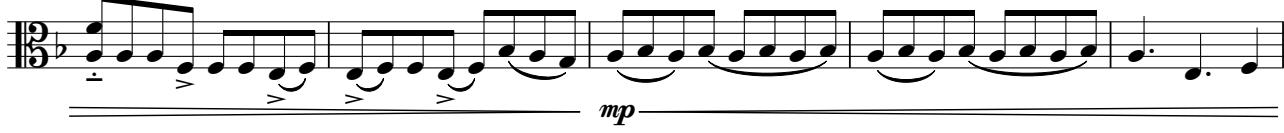
8



8

*p*116 Allegro doliente ($\text{♩} = \text{c. } 148$)

121



126



II-ANANTANGO

Viola

3

131



135



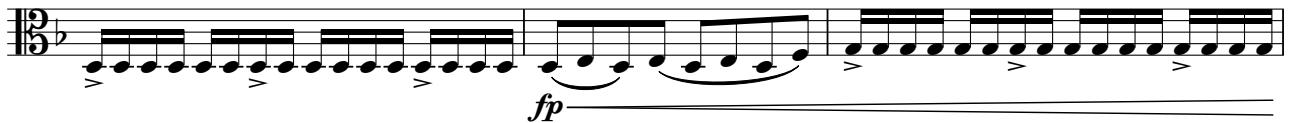
138



141



145



148



153



159



163



a Loris Douyze

NEOTANGO CONCERTO

(for accordion and cello with string orchestra)

(2004-2020)

Viola

III- MILONGA DEL VENT

Gorka Hermosa
(1976-)

Andante melancólico

The musical score for the Viola part of "Neotango Concerto" features ten staves of music. Staff 1 starts with a dynamic of *mf*, followed by *p* and *mp*. Staff 2 begins with *mp*, followed by *mf*, *mp*, *p*, and *pp*. Staff 3 starts with *p*, followed by *mp*. Staff 4 starts with *mf*. Staff 5 begins with *pp*, followed by *p*. Staff 6 starts with *p*, followed by *mp*. Staff 7 starts with *p*. Staff 8 begins with *mf*, followed by *f*. Staff 9 starts with *f*.

* Bossa rythm of the chorus arranged by Daniel L. Arróyabe.

Edition: Alberto González Urroz

III-MILONGA DEL VENT

2

63 

68 

73 

77 

81 

88 

95 

100 

105 

109 

a Loris Douyiez

NEOTANGO CONCERTO

(for accordion and cello with string orchestra)

Viola

(2003 - 2020)

Gorka Hermosa
(1976-)

IV- GALLIANO EN SANTIAGO

Speedico & Energico $\text{J} = 120$

11

pp mp ff

21

f

35

ff

45

ff

55

p pizz. arco f

67

sfz pp

77

89

ff

108

IV-GALLIANO EN SANTIAGO

2

Viola

118



130



141



152



162



172



185



199



222



235



245



251



à Loris Douyez

NEOTANGO CONCERTO

(for accordion and Cello with string orchestra)

Cello

(2003-2020)

I- EKIGRAMA

Gorka Hermosa
(1976-)

Misterioso ($\text{♩} = 104$)

3

10

2

18 Allegro Misterioso ($\text{♩} = 132$)

25

31

36

41

45

49

53

The musical score for the Cello part of "Neotango Concerto" features 12 staves of musical notation. The first staff begins with a dynamic of *mp*, followed by *p*, *sffz*, and *ffz*. The second staff starts with *p* and *sffz*. The third staff begins with *sffz*, followed by *p*. The fourth staff starts with *sf p*. The fifth staff begins with *sf p*. The sixth staff begins with *sf*, followed by *p*. The seventh staff begins with *mp*. The eighth staff begins with *mf*. The ninth staff begins with *ff*.

I-EKIGRAMA

2

57



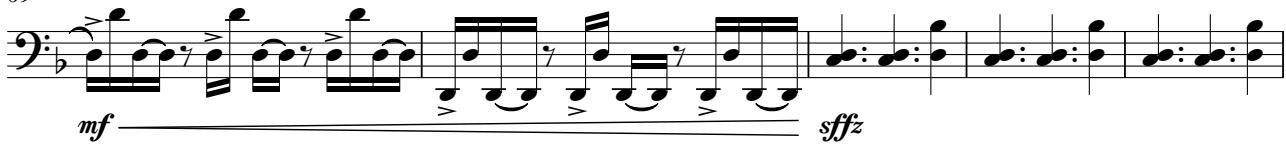
61



65



69



74



79



84



89



94



99



I-EKIGRAMA

Cello

3

104



109

113 *arco*

117



121



125



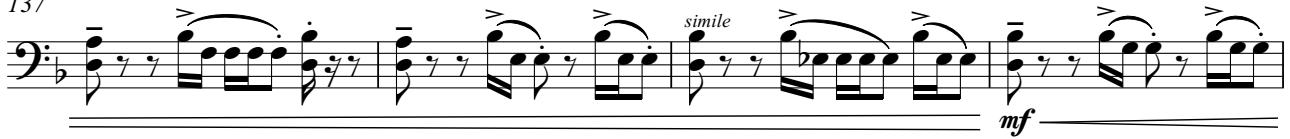
129



133



137



141



I-EKIGRAMA

Cello

4

145

Bass clef, 145 measures. Measures 145-164 show eighth-note pairs connected by horizontal strokes. Measure 145 starts with a fermata over the second note of the first pair. Measure 146 starts with a fermata over the second note of the first pair. Measures 147-164 show eighth-note pairs connected by horizontal strokes.

148

Bass clef, 148 measures. Measures 148-150 show eighth-note pairs connected by horizontal strokes. Measure 148 starts with a fermata over the second note of the first pair. Measure 149 starts with a fermata over the second note of the first pair. Measure 150 starts with a fermata over the second note of the first pair.

151

Bass clef, 151 measures. Measures 151-153 show eighth-note pairs connected by horizontal strokes. Measure 151 starts with a fermata over the second note of the first pair. Measure 152 starts with a fermata over the second note of the first pair. Measure 153 starts with a fermata over the second note of the first pair.

154

Bass clef, 154 measures. Measures 154-156 show eighth-note pairs connected by horizontal strokes. Measure 154 starts with a fermata over the second note of the first pair. Measure 155 starts with a fermata over the second note of the first pair. Measure 156 starts with a fermata over the second note of the first pair.

157

Bass clef, 157 measures. Measures 157-159 show eighth-note pairs connected by horizontal strokes. Measure 157 starts with a fermata over the second note of the first pair. Measure 158 starts with a fermata over the second note of the first pair. Measure 159 starts with a fermata over the second note of the first pair.

160

Bass clef, 160 measures. Measures 160-162 show eighth-note pairs connected by horizontal strokes. Measure 160 starts with a fermata over the second note of the first pair. Measure 161 starts with a fermata over the second note of the first pair. Measure 162 starts with a fermata over the second note of the first pair.

162

Bass clef, 162 measures. Measures 162-164 show eighth-note pairs connected by horizontal strokes. Measure 162 starts with a fermata over the second note of the first pair. Measure 163 starts with a fermata over the second note of the first pair. Measure 164 starts with a fermata over the second note of the first pair.

164

Bass clef, 164 measures. Measures 164-165 show eighth-note pairs connected by horizontal strokes. Measure 164 starts with a fermata over the second note of the first pair. Measure 165 starts with a fermata over the second note of the first pair. The measure ends with a fermata over the second note of the last pair.

a Loris Douyiez

Cello

NEOTANGO CONCERTO

(for accordion and cello with string orchestra)

(2003 - 2020)

II- ANANTANGO

Gorka Hermosa
(1976-)

Allegro doliente ($\text{♩} = \text{c. } 148$)

8

The sheet music for the Cello part of the Neotango Concerto, II-ANANTANGO, consists of 12 staves of musical notation. The key signature is one flat, and the time signature is common time (indicated by '4'). The tempo is Allegro doliente, with a tempo marking of $\text{♩} = \text{c. } 148$. Measure numbers are indicated at the beginning of each staff: 17, 22, 28, 32, 38, 45, 49, 53, and 59. Dynamics include *p*, *mf*, *sf*, *mp*, *ff*, *fp*, and *sf*. The music features various rhythmic patterns, including eighth-note groups and sixteenth-note figures, with some notes having grace marks. The bass clef is used throughout.

*Counterpoint voice of the chorus arranged by Germán Díaz & Gorka Hermosa.
Bass voice arranged by Baldo Martínez & Gorka Hermosa.

Edition: Alberto González Urroz

II-ANANTANGO

Cello

2

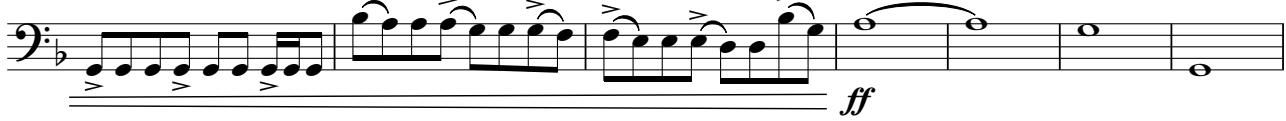
68



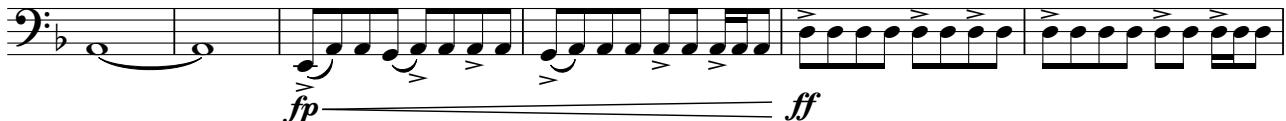
74



80



87



93



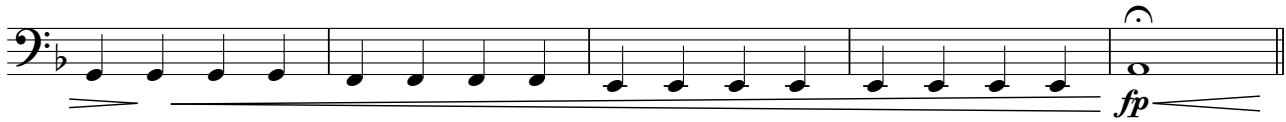
96



99 Adagio ♩ = 70



112



117 - Allegro doliente (♩ = c. 148)



122



II-ANANTANGO
Cello

3

128



132



135



139



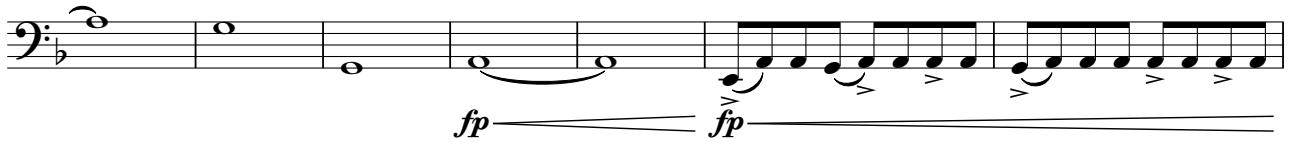
142



146



151



158



162



a Loris Douyze

NEOTANGO CONCERTO

Cello

(for accordion and cello with string orchestra)
(2004-2020)

III- MILONGA DEL VENT

Gorka Hermosa
(1976-)

Andante melancólico

The musical score for the Cello part of "Neotango Concerto" includes ten staves of music. Staff 1 starts with a dynamic of *mf*, followed by *p*, *mp*, and *p*. Staff 2 begins with *mp*, followed by *mf*, *mp*, *mp*, *p*, and *pp*. Staff 3 starts with *p*, followed by *mp*. Staff 4 starts with *mf*. Staff 5 starts with *pp*, followed by *p*. Staff 6 starts with *mp*. Staff 7 starts with *f*. Staff 8 starts with *f*.

* Bossa rythm of the chorus arranged by Daniel L. Arróyabe.

Edition: Alberto González Urroz

III-MILONGA DEL VENT

Cello

2



65



72



79



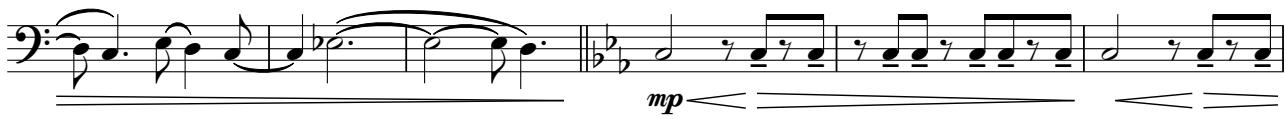
84



89



94



100



105



109



a Loris Douvez

NEOTANGO CONCERTO

Cello

(for accordion and cello with string orchestra)

(2003 - 2020)

Gorka Hermosa
(1976-)

IV- GALLIANO EN SANTIAGO

Speedico & Energico $\text{♩} = 120$

The sheet music for the Cello part of "IV- GALLIANO EN SANTIAGO" is composed of 12 staves of music. The music starts with a tempo of $\text{♩} = 120$ and includes dynamic markings such as *pp*, *mp*, *f*, *ff*, *p*, *pizz.*, *archi*, and *sfz*. Articulation marks like $>$ and $<$ are also present. Performance instructions include "Speedico & Energico" and "Galliano En Santiago". The music features various rhythmic patterns, including 16th-note figures and eighth-note pairs, and includes a section where the cello plays eighth notes with a basso continuo line below it.

Edition: Alberto González Urroz

IV-GALLIANO EN SANTIAGO

2

Cello

129

mp

140

151

ff

162

173

p

percusiones

186

p

3

202

pp

214

f

228

ff

240

ff

251

ff pp

sffz

à Loris Douyiez

NEOTANGO CONCERTO

(for accordion and Cello with string orchestra)

Double Bass

(2003-2020)

Gorka Hermosa
(1976-)

I- EKIGRAMA

Misterioso ($\text{♩} = 104$)

5

14

24

31

37

43

49

55

61

67

The musical score consists of ten staves of Double Bass notation. Staff 1 starts with a dynamic of *sffz*. Staff 2 begins with *p*, followed by *sffz* and *p*. Staff 3 features a dynamic of *p* with a *sf* instruction. Staff 4 starts with *sfp*. Staff 5 begins with *mp*. Staff 6 starts with *mf*. Staff 7 features a dynamic of *ff*, followed by *mf*. Staff 8 starts with *mf*. Staff 9 starts with *mf*.

I-EKIGRAMA

2

Double Bass

71

sffz

76

sffz *sffz* *sffz* *p*

81

86

91

96

101

106

111

116

121

The sheet music for Double Bass spans 12 staves. The first 11 staves are identical, each starting with a bass clef, a common time signature, and a key signature of one flat. The music features a continuous eighth-note pattern with occasional sixteenth-note figures and dynamic markings such as *sffz* (sforzando) and *p* (pianissimo). The 12th staff begins with a different rhythmic pattern, consisting of eighth-note pairs and sixteenth-note pairs, followed by a sustained note.

I-EKIGRAMA

Double Bass

3

126

131

136

141

146

150

155

160

164

a Loris Douyez

NEOTANGO CONCERTO

Double Bass

(for accordion and cello with string orchestra)

(2003 - 2020)

II- ANANTANGO

Gorka Hermosa
(1976-)

Allegro doliente (♩ = c. 148)

13 *sempre pizzicato*

mf sf

20

mp

27

34 *ff*

41 *fp* *ff*

48 *fp* *sf*

55

62 *p*

69

76

*Counterpoint voice of the chorus arranged by Germán Díaz & Gorka Hermosa.
Bass voice arranged by Baldo Martínez & Gorka Hermosa.

Edition: Alberto González Urroz

II-ANANTANGO

2

Double Bass

83

Musical score for bassoon, page 10, measures 11-12. The score consists of two staves. The first staff starts with a dynamic of ***ff***. The second staff begins with a dynamic of ***fp***.

90

ff

96

Adagio ♩ = 70

A musical score for bassoon or cello. The bass clef is on the left. The first six measures show a repeating eighth-note pattern: a dot above the note, followed by a dot below it, then a solid note head. This pattern occurs three times. The seventh measure begins with a solid note head, followed by a dot above it, then a dot below it. The eighth measure starts with a solid note head, followed by a dot above it, then a dot below it. Below the staff, the dynamic marking *fp* is centered over the first six measures, and *sf* is centered over the last two measures.

101 -

- Allegro doliente (\downarrow = c. 148)

16

Musical score for bassoon part, page 10, system 16. The key signature is one flat, and the time signature is 16. The dynamic is *sf*. The bassoon plays eighth-note patterns consisting of two eighth notes followed by a sixteenth-note grace note. The first measure has a double bar line with repeat dots.

122

Musical score for bassoon part, measures 11-12. The score consists of two staves. The top staff shows a continuous eighth-note pattern with grace notes. The bottom staff starts with a measure of eighth notes followed by a measure of sixteenth-note pairs. A dynamic marking *mp* is placed under the first measure of the bottom staff.

129

Musical score for bassoon part, measures 11-12. The score consists of two staves. The top staff shows a continuous eighth-note pattern. The bottom staff begins with a bass clef, a key signature of one flat, and a dynamic marking of *f*. It features a sixteenth-note pattern followed by a measure of eighth notes.

136

A musical score for bassoon, consisting of 20 measures. The score is written on a single staff with a bass clef. The notes are primarily eighth notes, with some pairs of eighth notes connected by a beam. Measures 1-4: Notes B, A, G, F. Measures 5-8: Notes E, D, C, B. Measures 9-12: Notes A, G, F, E. Measures 13-16: Notes D, C, B, A. Measure 17: Rest. Measure 18: Notes E, D, C, B. Measure 19: Rest. Measure 20: Notes A, G, F, E.

143

Musical score for bassoon part, measures 11-12. The score consists of two staves. The top staff shows a continuous eighth-note pattern with grace notes. The bottom staff shows a similar pattern with grace notes. Measure 11 ends with a dynamic marking of *fp*. Measure 12 begins with a dynamic marking of *fp*.

150

Musical score for bassoon part, measures 11-12. The score shows a bassoon line on a bass clef staff. Measure 11 starts with a dynamic ***ff***. Measure 12 begins with a dynamic ***fp***, indicated by a bracket over the first two measures of the second line.

157

ff

162

fp *fp* *sffz*

a Loris Douyéz

NEOTANGO CONCERTO

Double Bass

(for accordion and cello with string orchestra)
(2004-2020)

III- MILONGA DEL VENT

Gorka Hermosa
(1976-)

Andante melancólico

2

10

mf mp p pp

16

Moderato melancólico

16

pp p

39

mp

47

pizzicato

mf

52

f

56

f

* Bossa rythm of the chorus arranged by Daniel L. Arróyabe.

Edition: Alberto González Urroz

III-MILONGA DEL VENT

2

Double Bass

60



63



81



85



89



93



97



104



109



a Loris Douyez

NEOTANGO CONCERTO

Double Bass

(for accordion and cello with string orchestra)

(2003 - 2020)

Gorka Hermosa

(1976-)

IV- GALLIANO EN SANTIAGO

Speedico & Energico $\text{♩} = 120$

20 *sempre pizzicato*

31

41

51

64

75

115

The musical score consists of six staves of Double Bass notation. Staff 1 (measures 20-21) starts with a dynamic **f** and a tempo of $\text{♩} = 120$, with the instruction *sempre pizzicato*. Staff 2 (measure 31) begins with a dynamic **ff**. Staff 3 (measure 41) ends with a dynamic **ff**. Staff 4 (measure 51) ends with a dynamic **p**. Staff 5 (measure 64) ends with a dynamic **sfz**. Staff 6 (measure 75) begins with a dynamic **ff**. Staff 7 (measure 115) ends with a dynamic **sfz**.

IV-GALLIANO EN SANTIAGO

2

Double Bass

139



150



160



170



42

220



232



242



250



NEOTANGO CONCERTO

Cello Solo

(for accordion and Cello with string orchestra)

I- EKIGRAMA

à Loris Douvez

(2003-2020)

Gorka Hermosa

(1976-)

Misterioso ($\text{♩}=104$)

19

Allegro Misterioso ($\text{♩}=132$)

4

(2003-2020)

à Loris Douvez

if it's too difficult to play double strings, play only high voice
Don't worry... and enjoy!

simile cresc. sempre

bend

I-EKIGRAMA

2

Cello Solo

91

3

98

4

105

4

fp

115

sf

121

II

*mp**mf**mp*

138

*f**mf*

146

*sf**sf**sf*

151

>

>

>

>

159

*fff**sffz p < sffz*

NEOTANGO CONCERTO

Cello Solo

(for accordion and cello with string orchestra)

II- ANANTANGO

a Loris Douyze

(2003 - 2020)

Gorka Hermosa
(1976-)

Allegro doliente ($\text{♩} = \text{c. } 148$)

Edition: Alberto González Urroz
*Counterpoint voice of the chorus arranged by Germán Díaz & Gorka Hermosa.
Bass voice arranged by Baldo Martínez & Gorka Hermosa.

II-ANANTANGO

Cello Solo

2

83 ff

88 fp ff

94 fp

98 Adagio $\text{♩} = 70$ mf p

111 fp

117 Allegro doliente ($\text{♩} = \text{c. } 148$) 4 mf p

128 f

136 fp ff

144 fp ff

152 fp

157 ff fp

162 fp sffz

NEOTANGO CONCERTO

Cello Solo

(for accordion and cello with string orchestra)

III- MILONGA DEL VENT

a Loris Douyze

(2004-2020)

Gorka Hermosa

(1976-)

The image shows six staves of musical notation for cello, arranged vertically. The first staff begins with a dynamic **p** and a performance instruction **bend**. The second staff starts with a dynamic **p**. The third staff begins with a dynamic **p**. The fourth staff begins with a dynamic **p**. The fifth staff begins with a dynamic **p**. The sixth staff begins with a dynamic **p**.

* Bossa rythm of the chorus arranged by Daniel L. Arróyabe.

III-MILONGA DEL VENT

2

Cello Solo

51

56

60

63

65

14

ff

84

90

96

mp

101

106

111

NEOTANGO CONCERTO

Cello Solo

(for accordion and cello with string orchestra)

IV- GALLIANO EN SANTIAGO

a Loris Douyez

(2003 - 2020)

**Gorka Hermosa
(1976-)**

Speedico & Energico $\text{♩} = 120$

19

f

27

37

46

ff

54

mf

64

5

32

sf

107

16

129

133

The sheet music consists of ten staves of musical notation for cello solo. The first staff begins with a dynamic of *f* and a tempo of $\text{♩} = 120$. The notation includes various rhythmic patterns such as sixteenth-note chords and eighth-note pairs. Subsequent staves show different sections of the piece, each with its own unique rhythm and dynamic. Staff 64 features a dynamic of *sf*. Staff 107 includes a key signature change to 16th notes. Staff 133 concludes the section.

IV-GALLIANO EN SANTIAGO

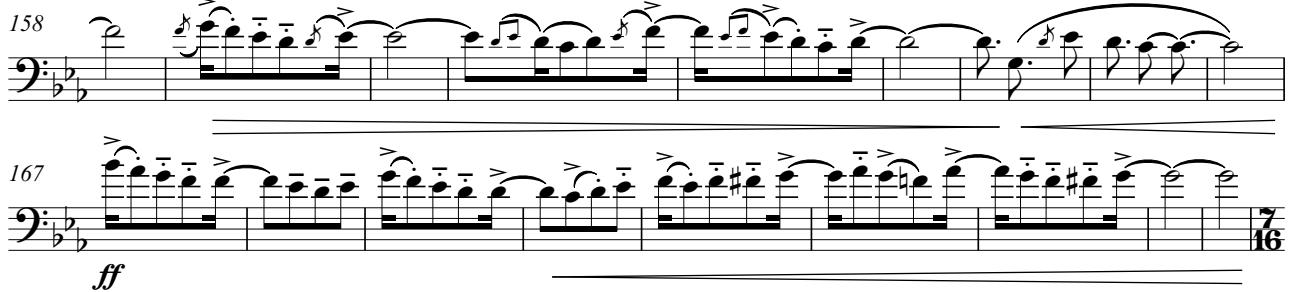
2

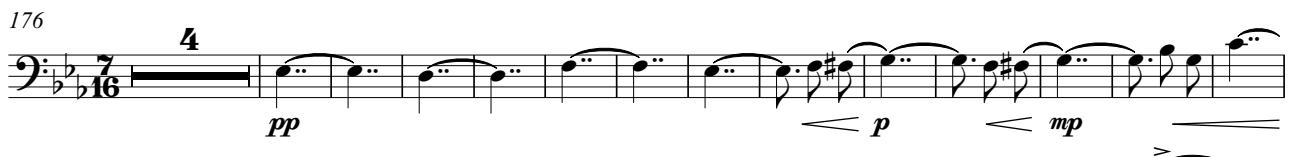
Cello Solo

136 

143 

151 

158 

167 

176 

193 

219 

228 

238 

247 

à Loris Douyiez

NEOTANGO CONCERTO

(for accordion and Cello with string orchestra)

(2003-2020)

Accordion

I- EKIGRAMA

Gorka Hermosa
(1976-)

Misterioso ($\text{♩}=104$)

4

vibrato

ppp

pp

air button

vibrato

12

vibrato

pp

pppp

pp

18

Allegro Misterioso ($\text{♩}=132$)

vibrato

f

3

28

3

p

3

I-EKIGRAMA

Accordion

2

33

88 88 88 88 88

38

88 88 88 88 88

43

mf

47

88 88 88 88 88

50

88 88 88 88 88

53

88 88 88 88 88

I-EKIGRAMA

Accordion

3

8

56

58

63

69

11

8

sffz

11

84

bend

2

2

89

2

2

I-EKIGRAMA

Accordion

4

93

This musical score page for Accordion features two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 93 begins with a series of eighth-note chords. Measure 94 starts with a single note followed by a sustained note with a bend indicator, and concludes with a long black bar. Measure numbers 93 and 94 are placed above the staves.

101 8

This page contains two measures of music. Measure 101 consists of eighth-note chords. Measure 102 begins with a measure rest, followed by a sixteenth-note pattern. Measure numbers 101 and 102 are placed above the staves.

104 4

This page contains two measures of music. Measure 104 shows a sixteenth-note pattern. Measure 105 begins with a measure rest, followed by a sixteenth-note pattern. Measure numbers 104 and 105 are placed above the staves.

112 bend 3 3 f 3 3 fp 88

This page contains two measures of music. Measure 112 includes dynamics such as 'bend', '3', 'f', and 'fp'. Measure 113 concludes with a sixteenth-note pattern. Measure numbers 112 and 113 are placed above the staves.

122

This page contains two measures of music. Both measures feature sixteenth-note patterns. Measure numbers 122 and 123 are placed above the staves.

127 88 88 88 88

This page contains two measures of music. Both measures feature sixteenth-note patterns. Measure numbers 127 and 128 are placed above the staves.

I-EKIGRAMA

Accordion

5

131

f 88

p

134

mf

mp

137

f

140

mf

143

#

I-EKIGRAMA

Accordion

6

Musical score for Accordion, page 6, featuring six staves of music. The score includes measure numbers 146, 149, 153, 157, 163, and 165. Measure 146 shows treble and bass staves with various note heads and rests. Measure 149 features a dynamic marking *sf*. Measure 153 shows a treble staff with eighth-note patterns and a bass staff with sustained notes. Measure 157 consists entirely of sustained bass notes. Measure 163 includes a dynamic marking *fff*. Measure 165 concludes with a dynamic marking *sffz p* followed by *sffz*.

a Loris Douyez

NEOTANGO CONCERTO

Accordion

(for accordion and cello with string orchestra)

(2003 - 2020)

II- ANANTANGO

Gorka Hermosa
(1976-)

Allegro doliente ($\downarrow = \text{c. } 148$)

4

7

II

15

Edition: Alberto González Urroz

*Counterpoint voice of the chorus arranged by Germán Díaz & Gorka Hermosa.
Bass voice arranged by Baldo Martínez & Gorka Hermosa.

II-ANANTANGO

2

Accordion

Musical score for piano, page 10, measures 21-22. The score consists of two staves. The top staff is in treble clef and shows a continuous eighth-note pattern. The bottom staff is in bass clef and shows sustained notes. Measure 21 ends with a fermata over the eighth note in the treble staff. Measure 22 begins with a fermata over the eighth note in the treble staff.

Musical score for piano, page 10, measures 24-25. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 24 starts with a forte dynamic (f) and a series of eighth-note chords. Measure 25 begins with a dynamic marking of *mp* (mezzo-forte). The bass staff shows sustained notes throughout both measures.

27

Musical score for piano, page 13, system 33. The score consists of two staves. The top staff is in treble clef and shows a continuous eighth-note pattern. The bottom staff is in bass clef and shows a continuous dotted half note pattern. The measure number 7 is indicated above the bass staff.

II-ANANTANGO

Accordion

3

36

42

46

50

54

57

II-ANANTANGO

Accordion

4

The sheet music consists of six staves of musical notation for Accordion. The notation is primarily in common time, with some measures indicating a 7/8 time signature. The key signature is mostly B-flat major (two flats), though it changes to A major (no sharps or flats) in measure 62. Measure 59 starts with eighth-note chords in the treble and bass staves, followed by a melodic line in the treble staff. Measure 62 features a melodic line in the treble staff with a dynamic marking of *p*. Measure 66 shows a continuous melodic line in the treble staff. Measure 70 includes a dynamic marking of *m*. Measure 75 contains a sixteenth-note pattern in the treble staff. Measure 79 concludes with a dynamic marking of *ff*.

II-ANANTANGO

Accordion

5

85

91

ff

m.

95

fp

7.

99 Adagio $\text{♩} = 70$

$\textcircled{3}$

104

3

7

7

109

m

m

m

II-ANANTANGO

Accordion

6

113

Allegro doliente ($\text{♩} = \text{c. } 148$)

117

sf
m.

120

p
m.

123

m.

127

8

131

f
m.

II-ANANTANGO

Accordion

7

134

m

137

m

140

7

m

143

m

m

146

m

148

fp

7

ff

8

m

II-ANANTANGO

Accordion

8

152

m

156

fp

ff

m

159

m

162

7

164

fp

sffz

m

a Loris Douyiez

NEOTANGO CONCERTO

Accordion

(for accordion and cello with string orchestra)
(2004-2020)

III- MILONGA DEL VENT

Gorka Hermosa
(1976-)

The musical score consists of five staves of music for accordion and cello with string orchestra. The top staff shows the beginning of the piece with a dynamic of *ppp*. The second staff starts at measure 7. The third staff starts at measure 11. The fourth staff starts at measure 16, with a dynamic of *mp*. The fifth staff starts at measure 21.

Measure 1: Accordion part starts with eighth-note chords. Cello part has sustained notes. Dynamic: *ppp*.

Measure 7: Accordion part continues with eighth-note chords. Cello part has sustained notes. Dynamic: *dis*.

Measure 11: Accordion part continues with eighth-note chords. Cello part has sustained notes. Dynamic: *dis*.

Measure 16: Accordion part starts with eighth-note chords. Cello part has sustained notes. Dynamic: *mp*.

Measure 21: Accordion part continues with eighth-note chords. Cello part has sustained notes. Dynamic: *m*.

* Bossa rythm of the chorus arranged by Daniel L. Arróyabe.

Edition: Alberto González Urroz

III-MILONGA DEL VENT

Accordion

2

Musical score for Accordion, page 2, measures 27-28. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 27 starts with a melodic line in the treble staff. Measure 28 begins with a harmonic progression in the bass staff.

33

Musical score for Accordion, page 2, measures 33-34. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 33 features a dynamic *p*. Measure 34 continues the harmonic pattern from measure 33.

37

Musical score for Accordion, page 2, measures 37-38. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measures 37 and 38 show a continuation of the melodic and harmonic patterns established earlier.

41

Musical score for Accordion, page 2, measures 41-42. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measures 41 and 42 continue the rhythmic and harmonic patterns.

45

Musical score for Accordion, page 2, measures 45-46. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measures 45 and 46 show a continuation of the melodic and harmonic patterns.

49

Musical score for Accordion, page 2, measures 49-50. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measures 49 and 50 conclude the piece with a final melodic line and harmonic resolution.

III-MILONGA DEL VENT

Accordion

3

55

60

65

70

75

79

III-MILONGA DEL VENT

Accordion

4

81

ff
m.
m.
m..

85

m.
m.

89

m.
m.

93

m.

97

p
m
dis

III-MILONGA DEL VENT

Accordion

5

101

m

dis

104

m

107

dis

vibrato

m

110

dis

112

m

a Loris Douyze

NEOTANGO CONCERTO

Accordion

(for accordion and cello with string orchestra)

(2003 - 2020)

IV- GALLIANO EN SANTIAGO

Gorka Hermosa
(1976-)

Speedico & Energico ♩ = 120

8

6

6

pp

12

simile

mf

18

f

Cm

Cm/Bb

Cm/A

24

Ab⁷

Fm/D

Eb^o Ab⁷

D7

G⁷

Cm

Cm/Bb

31

Cm/A

Ab⁷

Fm/D

Eb^o

16 Ab⁷

D7

G⁷

Cm

Edition: Alberto González Urroz

IV-GALLIANO EN SANTIAGO

Accordion

2

37

45

52

59

66

75

16

16

C⁷ Fm Fm/Eb G^{7(b9)} Cm Cm/Ab Ab⁷ D⁷

G⁷ Cm C⁷ Fm Fm/Eb G^{7(b9)} Cm

Cm/A Ab⁷ D⁷ G⁷ Cm

Cm/Bb Cm/A Ab⁷ Fm/D Eb° Ab⁷ D⁷ G⁷

Cm Cm/Bb Cm/A Ab⁷ Fm/D Eb° Ab⁷ G⁷ Cm

IV-GALLIANO EN SANTIAGO

Accordion

3

96

102 *simile*

107

114

121

130

Bellows shake

normal bellows

Bellows shake

normal bellows

v.s.

IV-GALLIANO EN SANTIAGO

4

Accordion

139

146

153

159

166

166

173

IV-GALLIANO EN SANTIAGO

Accordion

5

180

pp

187

p

mp

194

mf

simile

201

208

214

ff

Cm

Cm/Bb

IV-GALLIANO EN SANTIAGO

6

Accordion

220

Cm/A Ab⁷ Fm/D Eb° Ab⁷ D⁷ G⁷ Cm Cm/B^b

228

Cm/A Ab⁷ Fm/D Eb° Ab⁷ D⁷ G⁷ Cm C⁷ Fm

236

Fm/E^b G^{7(b9)} Cm Cm/A Ab⁷ D⁷ G⁷ Cm

244

C⁷ Fm Fm/E^b G^{7(b9)} Cm Cm/A Ab⁷

251

D⁷ G⁷ 16 sfz pp 16

255