

AIRES BASKOS

(Para Canto y Piano)





101151

612

AIRES BASKOS

OBJETO DE LA EDICION

En la edición de este volumen, hecha con un criterio absolutamente desinteresado, pues ya se sabe que el resultado de este género de publicaciones es siempre más oneroso que lucrativo, solo se persigue el propósito de divulgar los aires baskos, llevando a los hogares y a las fiestas sociales, los ecos de nuestra incomparable música.

SIMBOLISMO DE LA CARATULA

En estos momentos de resacentalismo euskaldún, podrá parecer a primera vista la hermosa composición que orna la carátula del presente volumen, una fantasía exótica del carácter fuertemente localista que correspondería a la naturaleza de su contenido; sin embargo está inspirada en el fundado concepto de la melodía hasta a la luz del arte griego, de uno de nuestros grandes musicólogos con el fin de "mostrar lo que de antiguo " encierra nuestra conciencia popular, " para lo cual, no hay otro medio que el " de compararlo con lo que de más antiguo se conoce".

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BIBLIOTECA MUSICAL BASKONGADA

AIRES

BASKOS



BUENOS AIRES

CASA EDITORA "LA BASKONIA", BELGRANO 1389

MCMXXII

THE UNIVERSITY OF CHICAGO



Eusko Abendaren Ereserkia

(ANTZIÑAKO EUSKOTAR-ERESERKIA)

ZABALA'tar KELDA'k ereskedituta.

Piano.

Moderato Maestoso. *mf legato* *marcato il canto*

cresc. *dim.*

cresc. *ff* *rall.*

ARITZARI

7

D. ZABALZA

ZORTZIKO
PARA PIANO

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. The lower staff is in bass clef. The music begins with a piano (*pp*) dynamic marking. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of chords.

The second system of musical notation continues the piece. It features a mezzo-forte (*mf*) dynamic marking. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

The third system of musical notation continues the piece. It features a mezzo-forte (*mf*) dynamic marking. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

The fourth system of musical notation continues the piece. It features a mezzo-forte (*mf*) dynamic marking. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

The fifth system of musical notation concludes the piece. It features a mezzo-forte (*mf*) dynamic marking. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

Handwritten musical score system 1, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes the dynamic marking *sempre ff*.

Handwritten musical score system 2, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes the dynamic markings *Somoto* and *ff*.

Handwritten musical score system 3, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes the dynamic marking *pp*. The system is marked with *N. 1.* above the first measure.

Handwritten musical score system 4, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes a fermata over the final note of the piece.

Handwritten musical score system 5, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes the dynamic markings *f* and *pp*.



De luto está mi alma,
De luto el corazón,
Llorar sólo me es dado
La dicha que pasó.
Felic a tus cristales
Mi dicha se asomó,
Jamás para mi alma
Brilló más puro el sol.
Más, ay, que solo y triste
Me agito en el dolor,
Perdida mi esperanza
Deshecha mi ilusión;
Y en vano el alma mía

Suspira por su amor,
Y en vano a su recuerdo
Palpita el corazón.

BIS

La arena de las mares
Que con su planta holló,
Y es que mi mano trémula
Nuestros nombres grabó.
Me dice que inconstante
Como lo fué su amor,
Borraron ya las olas
Los nombres de los dos.

USO ZURIYA

MÚSICA DE XXX

POESÍA DE XXX

Andantino.

Introduction for piano. The score is in 3/4 time with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and includes a *poco rit.* marking. The music features a mix of chords and moving lines in both the treble and bass staves.

First system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: *li - su - ru - ri - ya al - de - su, e - de - tra - go da*.

Second system of the vocal and piano accompaniment. The vocal line includes first and second endings, indicated by '1.' and '2.'. The lyrics are: *ma - - ye - on, an, zo - te - re - rik, na - du ar.*

Third system of the vocal and piano accompaniment. The lyrics are: *ki - lo - ta, Es - pa - ni - a gu - ri - yan, Es - ta*.

e - re Fran - et - yan E - gur - ki - ya - ren az - pi -

yan E - gur - ki - ya - ren az - pi - yan.

2

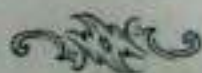
Uso zuriya erra zu
 Nora jauten zera zu,
 Espaniako ortu guziak
 Elurrez betiak dituzu,
 Gaurko zure ontatu,
 Gure behian hadezu.
 Gure behian hadezu.

3

Uso zuri bat agertuzaigu,
 Frantsiyako mugatik,
 Luma-choren bat, falta omen da
 Egocho hiren erditik.
 Luma urashen falta ez bala,
 Ez da munduban parerik,
 Ez da munduban parerik.

4

Ez nau izutzen elurak,
 Ez eta gunbaren ilunak,
 Maitia gatik pasa nezake
 Gaubak eta egunak,
 Gaubak eta egunak,
 Eremitetan aldenak,
 Eremitetan aldenak.



PELLO JOSHEPE

CANCIÓN POPULAR BASKONGADA

Música de XXX

Versión libre de ANTONIO PEÑA y GOSI

Largo.

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *mf* and *p*.

Canto.

First system of the vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics: "1. Pe- llo Jo- she- pe ta- ber- nan da- la au- rra ja- yo- da Lu- rrau." The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *p* and *con N.º 2 basso*.

Second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "len. Pe- llo Jo- she- pe ta- ber- nan da- la au- rra ja- yo- da Lu- rrau." The piano accompaniment continues with chords and a bass line. Dynamics include *p* and *con N.º 2 basso*. A marking *rifazit un poco* appears in the piano part.

Third system of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "len. E- rre- ta juan- ta e- san n men- da er- ta ne- ri- o- i- ta." The piano accompaniment continues with chords and a bass line. Dynamics include *f* and *con N.º 2 basso*. A marking *f* appears in the piano part.

Fourth system of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "no a- ma o- rrek be- rik tu- pa- de- ra- lu au- rro- rrek at- ta etxo- di." The piano accompaniment continues with chords and a bass line. Dynamics include *f* and *con N.º 2 basso*. A marking *f* appears in the piano part.

en E - che - ra juan - ta e - san o - men - do ex - ta de ri - a l sa -

con NOV boxes

men A - ma o - rrek he - rak ta - pa - de - za - la su - rre - rrek a - la zein du - ur.

Andantino.

2. Av - su - pe - na ta pe - sa - dum.

rallentando *tempo*

bi - a ze - na - rrek su - rra u - ka - tu Ar - tu - pe -

coll'acuto *tempo*

Fortunosen nitzala baihan
 Ni naitz fortuna gabia.
 Abade batek eraman ditkit
 Umua eta andria
 Aurra beria hasuben ere
 Andria nuben naria.

José-Agustín nere bintza
 Arren aditu nazazu.
 Beti orrola egonda ere
 Neke andiña dankanu
 Askoz ubeto izango zera
 Arren eskandu bionu.

ralentando

na ta pe-sa - ditu - lri - u es-tu - trak su - rra u ka-

coll. canto

tempo

tu Au-rra o - nen - trat bes-te ja - bo - rik e-zin - le

tempo

za - ke to - pa - tu Pu-llu Jo - she - pe bi-yotz ne.

ralentando *tempo*

ri - a au-rra - trak al - ta zu xal - tu Au-rra o -

coll. canto *tempo*

nen - trat len-te ja - bo - rik e-zin - le za - ke to - pa -

5.
Pello Josepe nere biyotza
Zordiant milla krasiya
Ezkouturkatsat desio nuke
Gazte donaxela garbiya
Ez mundo onan zenhait buzla
Len bestek erabilliya.

6.
José Agustín nere biotza
Arren aditu nazuz
Gazte donaxela mancha gahia
Baldin gustatzen buzuzin
Besteregnara ez naitz fiyo la
Ziraskutikan artzazu.

tu Pe-lla Jo-she-pe ai-yots ne-pl-a au-ro-reek

colla voce Tempo I.
ai-ta za vai-tu Pe-lla Jo-she-pe hi-ots pe-

hi-ots au-ro-reek ai-ta vai-tu

5

7

Pello Jeshope nere hitra
Zortizui mila grasiya.
Ziraskatikan etortzen alda
Dontzelatasun guziya
Nik igualian nayago ushe
Amak maitecho aziya.

8

Bonapartian erbitzen sauskat
Iru anaya Londreen,
Ayen senire zazpi lengusu
Gobernadore Cadizen
Dontzelatasuna zertaraño dan
Norbait etzaleu aditzen.

9

Nere ehitian bi otlo dira
Batek duduka hiyua.
Ollarra berria kuleruka
Kantoyan gora dijus
Jannak orra despedida ta
Aeko da dibersiyua.



IRU DAMACHO

CANCIÓN POPULAR BASKONGADA

MÚSICA DE XXX

POESIA DE XXX

Moderato.

The piano introduction consists of four measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has one sharp (F#) and the time signature is 3/4.

The first system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "L Do-nos - ti - ya - ko I - ru Du - ma - cho E - ren - te - ri - yan den - da -". The piano accompaniment continues with chords and a bass line.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "ri Do-nos - ti - ya - ko I - ru Du - ma - cho E - ren - te - ri - yan den - da -". The piano accompaniment continues with chords and a bass line.

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "ri jos - ten e - re bu - da - ki - te ta - ñan ar - Jun". The piano accompaniment continues with chords and a bass line.

e - ra - ten o - - - bu - ki e - ta kris - ki - tin krus - ki - tin ar - ro - sa -

kra - be - lin ar - du - as - ra - ten o - - be - ki jos - ten - ki.

2

Donostiyako gastelepeko
Sargaduaaren gozua,
Anchen eraten ari nitzela
Ausi zitezidan banna
Eta kriskitin kraskitin
Arrosa krabelin,
Banna kristalezkoa.

5

Donostiyako Iru damacho
Ereenteriko kulan
Egunex oso triste ihili
Ruhan dantzatu gablan
Eta kriskitin kraskitin
Arrosa krabelin,
Bertako urramulan.

3

Donostiyako neskahachuaak
Kulera nai dutenian
Ama, piperrik ez dago, eta
Banna salto batian
Eta kriskitin kraskitin
Arrosa krabelin,
Banna salto batian.

6

Donostiarrak ekarritute
Getariyatik akeera
Kantantzerrian ipindute
Aita-santutzat dutela
Eta kriskitin kraskitin
Arrosa krabelin,
Aita-santutzat dutela.

4

Donostiyako Iru damacho
Isurak goza goeriyak
Sartutzen dira tabernara ta
Isretzen dira ordiyak,
Eta kriskitin kraskitin
Arrosa krabelin
Isretzen dira ordiyak.

7

Donostiyako neskahachuaak
Maidatuen aitzekeyan
Mutillarekin egiten dira
Kallan jalaskeriyau
Eta kriskitin kraskitin
Arrosa krabelin
Pozen aigara aundiyau.

8

Donostiyako arrantzallak
Dira zhit gizon bapauk
Gastelepeko sagarduaakin
Egiten ongi iragauk
Eta kriskitin kraskitin
Arrosa krabelin
Maltz bustirikan ahauk.

hat biyote gus-ti-ra ba-na tu-teen zait u-la-to gau-za trix-te hat i-nua

p *f* *ritard*

2
Neskacha gaste paregabia
Apiriloko arrosa.
Isarra bezalá dindizariya
Choriya bezalá airoza:
Oralchen baño gaste geyazo
Nik eain nezake gosa.
Zuei onlan ikusten zaltut,
;Nere biyotzak au poza!;

5
Arpegi tina gorputza berris
Es dago zer esanikan.
Ikusten ere grazi ederra,
Eker ez dezu charríkan;
Mundu guzian billatutara
Zu bezelako damikan,
Agiyan izan liteke baño
Es det sinisten dantkan.

8
Falta dohenak esatutzeko
Itz egilia chit on du
Eta nik ere sayatu biat
Ote gindzesken konpondu
Gaur nagon becin arrotuba
Sekulan ez nala egonda
Argatik golpex galdetzen dimt
Norekin naitzen eskonda.

8
Ez aidiaraz antatik ematen
Nik zaitutala bayago
;Ay! unatibelak gau ilunian
Isarra baño gelaño?
Nere onduran suuskotalako
Pones soraturik nago.
Zu ikustiak alegriata nau
Triste neghien lenago.

6
Nere betiko pentamentuba,
Nere konsolagarriya,
Zu gabetanik ezin biat naiz
Essten dimt egriya:
Zu baxinake arbola, eta
Ni baldin banaitz choriya,
Nik zu sinaken arbol artanchen
Erlago nuke kabiya.

9
Eskondutziak izan beardo
Prezino gaura charrenbat,
Ala esaten ari zait beti
Nere kousejatzalle bat:
Alaschen ere arren esanak
Oso utzirik alde bat
Ongi pozikan artako nuke
Zu bezelako andre bat.

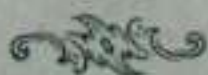
4
Nik aibat igorik nai ditennikan
Arren etaazula aste,
Nere begiyak beren aurrian
Beiti desio xastuale:
Eguskirikian ikusi gabe
Choriya egotunda triste.
Ni ez nau usurk alegriatuzen
Zu ikustiak aibeste.

7
Amoriyuak nore biyotza
Zure ganuntza darama
Erri gustiyan zeren daukazu
Neskuch bikafaren fama
Beste zorionik mundu-onetan
Es det desiatzen dama
Aur batek berak izan galzala
Ni aita eta za ama.

10
Zerorrek ongi dakizu
Aspaldi ontan nagola,
Zuregatikan penak aurritzen
Bañan ordia az nola:
Alaschen ere nigana ezin
Bigundu zaitut itola,
Ni suretzako argiayya naiz
Zu peretzako marmola.

11
Nere biyotza urtzen diña
Eta ez da misterioya
Pezaren kargak estato eta
Suma kendutuzen diyo:
Begiyak daukat gau eta egun
Eginkan bi erriyo,
Beti negarra dariyotela
Zu zeralako meriyo.

12
Zu zeralako meriyo baldin
Justen banair lur arpira
Gero damuba eta maikuak
Alperrik izango dira:
Beit jua ezkeru oyan birtutes
Burriz ez niteke jira
Ori zertatu baño lenago
;Izazu nitzaa kupira!



KUKU

MÚSICA DE XXX

CANTO BASKONGADO

POESÍA DE XXX

Andantino. *M.M.* 108.

legato
ten.

Ku - ku ku - ku

ten.

Ku - kubak kan-ta - tzen - - du ma - ya - tzi - an ku - - ku.

Ku - ku ku - ku

An - dri - ak bu - di - tun - - te mi - lla - ma - tri - ku - - la.

D - yi - an ti - za - ten - di - - ra Gash - o - rik du - de - - - la

Es - tu mau - ko chu - lu - - tik Sen - ti - tien du - te - la

Ku-ku ku-ku ku-ku
E - tu zee-ga-tik cho-ko - la-ti-a ga-tik ma ma-ges - lu-a - ga-tik

ku-ku
mish-te - la - ga-tik ka ri - he - na - ga - tik Bi-si-rik es a-lair ja

ku - ku ku - ku ku - ku
ki - - ku su e-man - ta bai - - sik. sik.

2
Kuku kanta achuk
Ondo aditsen dū;
Horarekin postasun
Oua sentitsen dā,
Tripako miñ aitrekiz
Etsanik oiera
Ondo egiten dute
Mintsuben papera;
Eta zergatik,
Piper-opilagatik
Arkumiarengatik
Ardo onagatik,
Naparruakotik,
Bistrik ez alair jaikiko
Su eman ta baitik.

2
Zenbat harren triste du
Kuku kantak iku;
Blyotsean askotan
Sentitsen du kuku,
Ondo senti ezala
Etsanik askotan,
Aitrekiz gelditzen dā,
Oigandean lotan
Eta zergatik,
Muthur okerragatik
Rapo autsarongatik
Cherrutagatik,
Sagarduaratik,
Bistrik ez alair jaikiko
Su eman ta baitik.

ZORTZIKO DE BILBAO

Música de Avelino de Aguirre

Letra de Mario Halka

PIANO

FF Basta de danza y juego mu-cha... hasta ya, La O.ra

cion... de la tar-de muy pronto. *smad pp*

Aun-que la ora-cion sue-ne yo no me voy de aquí. No

la del pañuelo ro... jo... lo-co me ha vuelto a mi... aun... a mi... a!...

1ra *2da*

unos rezar po-dre-mos la o-ra-cion que yo sé... Ay no me dejes

So-la Ven yo te la di-re' A - ve... A - au... A - au... A - au... A -

au. A! - au-pa'ya el cam-pa - ne-ro... la o-ra-cion va... a lo-car.....

pp *pp*

Después de la 3a copla rayase a la 1/3 1^{ra} 2^{da}

Ay. e - né, yo me mu-ro May-li-a... May-li-a. ven a cá..... a - cá.

2da Copla 3/4 Coda

A - au! A - au!..... lon cá.

ven... a - cá..... ven a - cá.....

Fin.

EGUN BATIAN LOYOLAN

MÚSICA DE XXX

POESÍA DE VILLINCHI

Piano introduction for the first system, featuring a treble and bass clef with a 3/4 time signature. The music consists of a series of chords and melodic lines in both hands.

First line of lyrics: *Bein ba - ti - an Lu - yo - lan Et - ro - me - ri - ya tan*

The system includes a vocal line with lyrics and a piano accompaniment with treble and bass clefs.

Second line of lyrics: *An - cheu i - cu - si zu - - ben Nes - ra - cha bai pla - zan.*

The system includes a vocal line with lyrics and a piano accompaniment. The vocal line features a first ending (marked '1.') and a second ending (marked '2.').

Third line of lyrics: *Chu - ri - ya bu - ñan 'e - te A - ri - ñu - go dan - tzen.*

The system includes a vocal line with lyrics and a piano accompaniment with treble and bass clefs.

con espressione

U - ras - ben bai po - li - ta An po - li - tic ba - zan

Cho - ri - ya ha - ñan e - - ro A - ri - ña - go dan - tian

con calor

U - ras - ben bai po - li - ta An po - li - tic ba - zan.

con panto

2

Esan niyon desio
Senti nuben gisan,
Arekin izketa bai
Nai nubela izan:
Erantzun xiran ezik
Atsegin arnezan
Adituko zirala
Zer nai niyon esan

3

Arkitu gñanian
Iñor gabe jiran
Koloriak gorritu
Arasi zizkiran
Kontatuko diratet
Guztiya segiran
Zer esan niyon eta
Nola erantzun xiran.

4

Dama polita zera
Polita guztiz ¡ay!
Bañan alare zaude
Grandik ezkongai
¡Ekon gaitzen biyak?
¡Esan zadazu bai!
— ¡Ni zurekiñ ezkongai?
¡Ni zurekiñ? — ¡Ja — Ja!



¡OROIPENGARRIYA!

ZORTZIKOA

Itz neurtuak on León Capelastey-riak

Soñuera on E. Urandurrage-na

Introducción

PIANO.

ff *pp*

Canto.

Hut re-ti-e zan des-pon For-gar-ri-a la

cres. *p*

p *f*

12 22

p *cres.* *da* *ff*

p

AURRESKU

UNA ROMERIA BASKONGADA

BAILE POPULAR

Ordenado y arreglado para piano por MARCOS DE ALKORTA

Moderatto.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The tempo is marked 'Moderatto'. The score begins with a piano dynamic marking. The first system includes a fermata over a measure in the bass staff. The second system features a complex melodic line in the treble staff with many beamed notes. The third system continues this melodic development. The fourth system shows a change in the bass line with a fermata. The fifth system concludes the piece with a final cadence in the bass staff, marked with a circled number '1'.

Moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and features a moderate tempo. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It includes two first endings, labeled '1.' and '2.', which lead to different subsequent phrases. The notation includes various articulations and dynamics.

The third system of musical notation shows further development of the melodic and harmonic themes. The upper staff continues with intricate melodic patterns, and the lower staff maintains a steady accompaniment.

The fourth system of musical notation includes a dynamic marking of *mf* (mezzo-forte) in the lower staff. The music continues with complex rhythmic patterns and melodic lines.

The fifth system of musical notation features a dynamic marking of *f* (forte) in the lower staff, followed by a *p* (piano) marking. The piece moves through various harmonic textures.

The sixth system of musical notation concludes the page with a dynamic marking of *cres.* (crescendo) in the lower staff. The final measures show a build-up in intensity and complexity.

ff *f*

ESKU ALDATZEKO
SOÑUA EDO
BARRUANAKUA.

All. moderato.

mf

ff

NOTA 2ª) Si se
le da un poco de
ritmo en las
últimas notas.

CONTRA-PAX.

NOTA 1ª) Se va
para arriba las notas.
Se da de bello.

Moderato.

dolce.

First system of musical notation, featuring a treble and bass clef with a grand staff. The music consists of flowing sixteenth-note passages in the right hand and a steady accompaniment in the left hand.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both hands.

Third system of musical notation, including a first ending bracket labeled '1:' and a second ending bracket labeled '2:'. The second ending leads to a section marked 'Para Final.'.

Moderato.

Fourth system of musical notation, starting with a dynamic marking of *f* (forte). A note in the right hand is marked with a '5' and a slur. A note in the left hand is marked with a '5' and a slur.

NOTA (5) Below is only Acciara y Abaces.

Fifth system of musical notation, featuring a dense texture with many sixteenth notes in the right hand and a more sparse accompaniment in the left hand.

Sixth system of musical notation, continuing the intricate sixteenth-note passages in the right hand.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the treble staff and a dynamic marking of *f* (forte) in the bass staff.

ZORTZINO.

Third system of musical notation, labeled "ZORTZINO." It features a treble and bass clef with a melodic line in the treble and accompaniment in the bass.

Fourth system of musical notation, continuing the piece with a treble and bass clef and a melodic line in the treble.

Fifth system of musical notation, including first and second endings (1. and 2.) in the treble staff.

FANDANGO

Allegro

mf

Sixth system of musical notation, labeled "FANDANGO" and "Allegro". It features a treble and bass clef with a melodic line in the treble and accompaniment in the bass. A dynamic marking of *mf* (mezzo-forte) is present.



First system of a piano piece, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations and dynamics. It concludes with two first and second endings.

All: vivo.

ARIN-ARIN.

Second system of the piano piece, marked 'All: vivo.' and 'ARIN-ARIN.'. It begins with a forte (*f*) dynamic and continues with rhythmic patterns in both hands.

Third system of the piano piece, featuring a treble and bass clef. The music continues with eighth and sixteenth notes, including a section marked with a forte (*f*) dynamic.

Fourth system of the piano piece, featuring a treble and bass clef. It includes first and second endings and is marked with a mezzo-forte (*mf*) dynamic.

Fifth system of the piano piece, featuring a treble and bass clef. It includes first and second endings and is marked with a forte (*f*) dynamic.

Allegro vivo.

FINAL
DE LA
ROMERIA

Sixth system of the piano piece, marked 'Allegro vivo.' and 'FINAL DE LA ROMERIA.'. It begins with a mezzo-forte (*mf*) dynamic and features a rhythmic accompaniment in the bass.

Handwritten musical score for piano, consisting of six systems of two staves each. The score includes various musical notations such as notes, rests, dynamics, and first/second endings.

System 1: Treble clef, two flats. Bass clef. Dynamics: *f*.

System 2: Treble clef, two flats. Bass clef. Dynamics: *p*, *cres*, *f*. First ending bracket labeled "1.".

System 3: Treble clef, two flats. Bass clef. Dynamics: *dol*. Second ending bracket labeled "2.".

System 4: Treble clef, two flats. Bass clef. First ending bracket labeled "1." and second ending bracket labeled "2.".

System 5: Treble clef, two flats. Bass clef. Dynamics: *f*.

System 6: Treble clef, two flats. Bass clef. Dynamics: *f*.



ZORTZIKO CLÁSICO

POR

J. MONDRAGON



BOGA, BOGA

CANTO BASKO

ARREGLADO PARA PIANO POR J. MARTINEZ VILLAR

Introduccion.

PIANO.

The piano introduction is written for piano in G major and common time. It consists of two staves. The right hand starts with a series of chords and eighth notes, marked with dynamics *mf*, *pp*, and *mf*. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Moderato:

Bo - ga Bo - ga Ma - ri - ùe - la Juan blar
Ma ri ùe la

The vocal line is written in G major and common time. It begins with a piano (*p*) dynamic. The lyrics are: "Bo - ga Bo - ga Ma - ri - ùe - la Juan blar" on the first line, and "Ma ri ùe la" on the second line. The melody is simple and folk-like.

do - gu a - rru ti - ra ba lu - di - e - ta - ra ba lu - di -
a - rru ti - ra

The piano accompaniment for the second line of the song is written in G major and common time. It features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "do - gu a - rru ti - ra ba lu - di - e - ta - ra ba lu - di -" on the first line, and "a - rru ti - ra" on the second line.

e - ta - ra Bo - ga Bo - ga Ma - ri - ùe - lu Juanblar
Ma - ri ùe la

do - gu u.rru.ti ra balu.di e - to - ra ba lu.di -
u.rru.ti.ruç

e - ta - ra Ex det nik i - ku si - ko ru -

f - re playe.de.rra A - gur On.da.rra a - ku Y -
playe.de.rra

- cha - sobas - te - rra Es det uik i - ku - si - ko zu -

f - re playa e. de. rra A - gur On. da. rro a - ko Y -

playa e. derra

- cha - sobas - te - rra A - gur On. da. rro a - ko Y -

- cha - sobas - te - rra Mari - ñe - la, Boga! Mari - ñe - la -

Ma-ri. ñe. la

seco.

BELTZERANA

MÚSICA DE XXX

POESIA DE XXX

Moderato.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning.

The first system of the vocal melody and piano accompaniment. The vocal line begins with a rest followed by the lyrics "l. Bel - tze ra - na na - e - la". The piano accompaniment continues with chords and moving lines.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "na - le - an di - o - te ex na - tu - ri e - der - ra". The piano accompaniment provides harmonic support.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "at - ra - zo - ya da - te e - der su - ri go - lan - tac". The piano accompaniment ends with a final chord.

pau - so - an a - ma - bi *cresc.* bel - tre - ra gra - ci -
 o - - - sac mi - lla e - ta - tio bi, *ritard.*

2

Belcharana naizela
 Zuk neri esateko
 Lenago zan denbora
 Erreparatzeko
 Belchak eta zuriyak
 Mendiyak ardiyak
 Zuk ere ez dituzu
 Bentaja guziyak.

3

Belcharan graziosa
 Parerik gabia
 Mundu guziyak diyo
 Zerala neria
 Munduak jakin eta
 Zuk ez jakitia
 Ondo egiten dezu
 Disimulatzia.

4

Sarritan amoriyos
 Dizut begiratzen
 En el ojo derecho
 Erreparatutzen
 Begiyak belchak belcha?
 Itz ori donosho
 Ez dik mutillak bear
 Orren amoroso.

5

Beltzerana naizela
 Esana gatikan
 Parra egiten det nik
 Inoren gatikan
 Zuri tristea banan
 Ohe da belcharan
 Denen aurrez ibilli
 Niteke pacharan.

6

Kalian nuanian
 Pauso ederrian
 Asko jarritzen zaikit
 Begira aurrrian
 Orduan jaraturik
 Ni beste alderdira,
 Penaz bezela denak
 Gelditutzen dira.



ADIO EUSKAL-ERRIARI

MÚSICA Y POESÍA DE IPARRAGIRRE

Piano introduction in 3/8 time, featuring a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *p*.

p

1. Gaz - to gas - te tu - ni - - can

First system of the vocal melody and piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with chords and eighth notes.

f

Er - ri - tio cam - po - ra Es - tran - ge - ri al - de - - au

Second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features chords and eighth notes.

p

Pa - sa - del óm - bo - ra E - gua al - de gas - tie - - tan

Third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with chords and eighth notes.

poco rall: espressivo *a tempo*

To-qui o-nac-badi-ra Ba-ña bi-et-zac di-o

P *col vanto* *a tempo*

P *cresc.* *f*

Zuz Eus-kal Er-ri-ra. E-guia al-de-gua-tie-tan To-qui onac ba-di-

P *cresc.* *f*

ra — Ba-ña bi-et-zac di-o Zuz Eus-kal-er-ri-ra

2

Iur maitea emen uztea
 Da negargarria
 Emen gelditzen dira
 Ama eta Erria,
 Urez noa ikustera
 Bai, mundu berria
 Oranche bai naizela
 Errukigarria.

3

Agur nere biotzeko
 Amacho maitea
 Laister etorriko naiz
 Konsola zaiten,
 Jaungoikoak bada naidu
 Ni uroz juatea
 Ama zertarako da
 Negar egitea.

CHARMANGARRIA ZERA

CANCIÓN POPULAR BASKONGADA

MÚSICA DE XXX

POESÍA DE XXX

Andantino

The piano introduction consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

1. Char - man - ga - rri - a eu - ra u - der e - ta gar -

su Ne - re bi - ot - sak es - du zu

bes - te - rik mol - ta Bes - te euz - huit te

ce - la Ba - na - go - quo li - bes Zu -

re - kin ex - cu - tze - a Da - da - rik * ez nu - ke.

2

Maitea parti parti
Plazer dezanean
Iñork ikusi gabe
Iluna barrean
Lagun bat emango dizut
Josteko bidean
Arek jarriko zaitu
Trankil biotzean.

3

Maitea churi zera
Elurra bezela
Bai eta mintzo zera
Profeta antzera
Orain dainokoan ere
Badira zobera
Baldin plazer badezu
Atozkit aldera.

4

Jaunak zer mintzo zera
Gisa ortan neri,
Zeren zure erropari
Etzayo komeni;
Banidade ta penak
Ikututzen nau ni
Agur esan zezake
Nere erriyari.

5

Mundako gora berak
Dirala meriyo,
Biotzean sartzen da
Zenbat amoriyo:
Ez liteke geyegi
Itz onetaz fiyo,
Len pozez zuna jarri
Liteke seriyo.



BIYOTZ ERITUBÁ

Música de Manuel de Zendoza

Poesia de "Vilinh."

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a piano (*p*) accompaniment. The second system continues the piano accompaniment with chords and moving lines in both hands.

The first system of the vocal melody and piano accompaniment. The vocal line begins with a piano (*pp*) dynamic. The lyrics are: "Tris-te bi-ci-naiz e - tu ill-co ba-nitz o - be ba-daus-cat bi-yot-zi - an". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "sembait a-tze-ca - be Tris-te bi-ci-naiz e - tu ill-co ba-nitz o -". The piano accompaniment maintains its rhythmic accompaniment.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "be ba-daus-cat bi-yot-zi - an sembait a-tze-ca be. Da-". The piano accompaniment includes dynamic markings: *pp rit* (piano piano, ritardando) and *ff* (fortissimo) in the final measures.

ff

ma-lai-mai-ta-tren del ba-ñan a-ren ja-be Ce-cu-lan i-sa-te-co

ex-pe-ran-ta-ga-be. Da-ma-lai-mai-ta-tren del ba-ñan a-ren ja-be ce-

cu-lan i-sa-te-co ex-pe-ran-ta-ga-be. *pp* Ce-cu-lan i-sa-

te-co ex-pe-ran-ta-ga-be. *pp* Ce-cu-lan i-sa-te-co

ex-pe-ran-ta-ga-be.

NERE AMAK BALEKI

MÚSICA Y POESÍA DE IPARRAGIRRE

Moderato.

p *cresc.*

f *p*

p *f*

p

El - hi - luc e - san - nou - te hi - ci - ro u - go - qui To -

lo - nun hi - sr - - da - - la gau - xau e - ru - ho - - qui.

espressivo

Gul - tea - - pi - - an sar - tu - - nau - te po -

cresc. con feroza

li - - qui po - li - - qui - . Ne - - gar e - guin - go

cresc.

lu - - que ne - - re a - mac ha - le - - qui. qui.

1. 2.

2

Jesus tribunalian
Zutenian sartu
Ezriyon Pilatosek
Kulparik billatu,
Neri ere arkitu
Ez dirate barkatu
Zergatik ez dituate
Eskubak garbitu.

5

Kartzelatik aterata
Fiskalen eehera
Abitatu ziraten
Junteko beriala,
Ez etortzeko geyago
Provintzi onetara
Orduan artunuen
Santander aldeira.

ZORTZIKO

PARA PIANO

A "LA BASKONIA"

JACINTO ORTIGALA

Moderato.

PIANO

sentimental.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music is marked 'Moderato.' and 'PIANO' with the instruction '*sentimental.*' The melody in the upper staff features a series of eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. The bass line provides a steady accompaniment with similar rhythmic patterns.

The second system continues the piece. It features a dynamic shift to *f* (forte) in the middle of the system. The tempo marking 'Poco piu mosso.' is placed above the right-hand staff. The instruction '*f con fuoco.*' is written below the right-hand staff. The musical texture remains consistent with the first system, using eighth and sixteenth notes.

The third system concludes the piece. It begins with a dynamic marking of *ff* (fortissimo). The tempo marking 'rit.' (ritardando) is placed below the right-hand staff. The music ends with a final cadence in both staves.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has two flats, and the time signature is 3/8.

Second system of musical notation, consisting of two staves. The tempo marking *Tempo 1^o* is written above the first measure. A dynamic marking *p* (piano) is placed above the first measure of the second staff. The music continues with intricate rhythmic patterns.

Third system of musical notation, consisting of two staves. The music continues with complex rhythmic patterns and includes dynamic markings *p* and *ff* (fortissimo) in the second staff.

Fourth system of musical notation, consisting of two staves. The music concludes with a series of chords and a final cadence. Dynamic markings *rit.* (ritardando) and *ff* are present in the second staff.

NERE, MAITIARENTZAT

("UME EDERBAT")

POESIA DE IPARRAGIRRE

PIANO.

CANTO.

U - me e - der bat i - cu

si nu - ben Do - nos - ti - a - co Ca - le - an Itz er -

di - cho - bat a - rie - san ga - be No - la pa - sa - tu pa - re

au Gor-pu-tza au-an li-ra-na e-ta o-noc

ce-bil-tran ai-re-an Po-li-ta-go-ric ez det

i-cu-si Ne-re be-gui-en aur-re-an

Aingern zuri paregabean
 Euskal erriko alaba,
 Usterik gabe zugana beti
 Nere biotzak narama:
 Ikusi nayan beti ornabill
 Nere maitea au lana!...
 Zoraturikan emen naukazu
 Beti pensatzen zugana.

Galai gazteak galdetzentute
 Aingern ori nundago
 Nere maitea nola deitzen dan
 Ezdu inor chok jakingo
 Ez berak eze ezluke naiko
 Confianza orretan nago
 Amorio-dun biotz oberik
 Euskal errian ezdago.



NO TE OLVIDO

ZORTZIKO PARA CANTO Y PIANO

A MI QUERIDA MADRE

M. VILLAR

First system of musical notation, piano accompaniment. The music is in 2/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords. A *cresc.* marking is present in the second measure.

Second system of musical notation, including vocal line and piano accompaniment. The vocal line begins with a *dolce* marking. The lyrics are: "Des de que au cest di a has la quante reel". The piano accompaniment continues with chords and a melodic line.

Third system of musical notation, including vocal line and piano accompaniment. The vocal line starts with a first ending bracket labeled "1.". The lyrics are: "sol tu sus naen mis o - i dos el e - cu de tu voz". The piano accompaniment continues with chords and a melodic line.

Fourth system of musical notation, including vocal line and piano accompaniment. The vocal line starts with a second ending bracket labeled "2.". The lyrics are: "tu sus naen mis o - i dos el e - cu de tu voz". The piano accompaniment continues with chords and a melodic line.

Que aunque lejos de ti yo no te olvidé mi tu ma-gón a-do-ra-da

ra-da guar-doen mi co-ra-zón Que aunque lejos de ti yo no te olvidé

mi tu ma-gón a-do-ra-da guar-doen mi co-ra-zón

Ma-dre del al-ma-mi-a yo no te olvidé no Ma-dre del al-ma

mi-a yo no te olvidé no

2

Tus cantos amorosos,
Arrullos de otra edad,
A solas en mis sueños
Recuerdo con afán.
Que aunque lejos, etc.

3

El santo escapulario
Que me diste al marchar,
Del pecho que te adora
Nunca se apartará.
Que aunque lejos, etc.



AURCHO CHIKIA

B. DE ERZILLA

Tiempo de Zortizec.

Piano

TENOR.

Con spres:

1.^o Be - len - go por - ta - li - an Ne - gu - go - go - ri - an..... Ja - yo da gu - ve
 2.^o Ur - te an - cu - ac au - rrez I - gar - lac e - sa - na..... Ja - yo da abe - rre.
 E - guz - que gal - da - te - guez U - da - co e - gu - ne - tan..... Zur - balt - senchim - par

Je - sus As - ca - chu - la - ti - an..... Ex - tal - gui - ha - ric - da - gu
 chi - an U - mil - ta - o - tas - na..... Be - rea - mac - si - ra - ut - san
 ga - rrac - has - ter - que - te - e - tan..... A - lan - Je - su - sec - dan - ca

rit.

A - he - re ar - ti - an..... Gu - tis al - tu - a da - na Ze - ru - ta lu - ri -
 oh se - me - lax - ta - na!..... Zu - ta - ra gu - rre - que Jau - he e - ta jau -
 bi - ut - sa e - rre - tan..... Zu - au ca - bal - tu o - pa - rre Bi - oti - danda - ne -

rit.

à tempo. accelerando..... crescendo.

su - Anche da - go gu - re Je - sus Anche da -
 nal Je - sus o - na su ran - da - go gu re a - mo -
 ran.

à tempo. accelerando..... crescendo.

go bay,
 rez bay.

p

p ritenendo. à tempo. dolce.

Aur - cho chi - qui - ya As - cau da - go A - ma e - san - tu - lo - sy - te - co - ha - ña - aur -
 Eu - za - ru Je - sus Chis - mas te - a Gu - re e - ca - te Bi - ast - a - a I - uc - gu - ra

Col canto. p à tempo.

pp *Con grazia.* *rit.* 1^a 2^a

cho. ac bequi-ya-quin e-sa ten-di-yo a-mo e-zin. Anche da-zin.
do-zu e-mo-ti-a Pa-ra at-seguro ta-ba-que a. Je-sus v-a.

ten.



EL ROBLE y el OMBU

ZORTZIKO BASKO - CRIOLLO

Cantado por el eminente tenor Constantino con extraordinario éxito en el Teatro Colón de Buenos Aires
la noche de su beneficio

Música y Letra de FÉLIX GARCI-ARCELUZ

INTRODUCCION.

CANTO.

PIANO.

The introduction consists of a vocal line (CANTO) and a piano accompaniment (PIANO). The piano part begins with a forte (*ff*) dynamic and includes a pedal marking (*Ped.*) under the first few measures.

Vie. jo arbol de Guer. ni . ka que al bas. co o fre. ces tu som. bra gra. ta eun. de en las
Yhar que es te pueblo hermo. so que por sus he. chos al mun. do a som. bra re. ci. ba


be. llas pla. yas del Plata tr alta vir. tud.....
siem. pre tu mis. ma som. bra ba. jo el Om. bu.....

a tempo.

Cuan.do en la pam.pa quie.ro pen.sar pa.tria que.rí.da en ti

a tempo.

la vi . da . li . ta sue . lo can . tar 1º 2º
 por que te sien . to a - sí por que te sien . to a .



- sí por e . so mis zor zi . cos tie . nen sa . bor de pam . pa
 - y en tan gra . ba r no nis sien . to tran qui . la el al . ma

1^a 2^a

nix lan-gui-das en-de-chas me las ins-pi-ras tu..... Siempre.....
 porque te can-to

2^a

siem-pre ba-jo el om-bú.....

Siempre ba-jo el om-bú.....

LO! LO! LO!

ANTIGUO CANTO BASKO

Andantino. M M ♩ = 60

p

f

f

legato sempre

de - gn - rez da - go. A - mi e - ma - ri

ti - ti - ti A - ta gait - to - a

1. Aur - cho - ch - qui - a

ta - ber - nan da - go Fi - ca - - ro jo - ta -

rit.

ritard.

la - ri - - a -

a tempo

2

Nere maitea lo ta lo
Egin ezazu gozoro,
Sieskuehoa erabili ta
Lo orain eta lo gero,

3

Aurcho chikia zuretzat
Opilla surtan daraukat,
Erdi erdia emango diant
Beste erdia neretzat.

4

Aichoa jan ta sabela boro,
Lochoa egin ta halera gero
Danbolinehoa kalean dabil,
Nere maitea dantzatzeko.

5

Nere maitea lo ta lo
Logiro galan bat dago;
Zuk orain eta nik gero
Egingo degu gozoro.



ZORTZIKO

"A LA VIRGEN DE ARANZAZU"

Letra de L. KAPELASTEGI — Traducción Euskara de J. ALBERDI — Música de E. URRANDURRAGA

PIANO. *p*

voz. *Espressivo.* *p*

Do la Re-gión em-
Ce - ru - co Erres - tu -

pi - - res Ce - ña da da - rre - bol La Empe - ra - tría del
ti - - can A - lo - ña men - di - ra Eus - kal - du - nen - ar

ten

Cie - - lo A lo Euska - rra ba - jo
te - - ra Vi - - gi - - nas - tor - ri - da

ten

De la re gión em - pi - - reo Ce - ña da da - rre -
Ce - ru - co Erres - tu - ti - - can A - lo - ña men - di -

Con fuoco

bal ra La Empe - ra - triz del Cie - lo
Eus - kai don - en ar - te - ra

ritard

A la Euska - ria ba - jo, Ven - tre a - brup - tas
Vir - gi - ñar - tor - ri - da Ro - dri - go Bal - sa -

P

pe - - ñas Dó fi - jo su man - sion,
tu - - co Pas to - re - cho bat zan.

Con fervore

La pres - tael pua - blo has - en fer - vien - tez do - ra -
Sa - pa - tue - gun - ba - ti - au Ann - tran - bi - lla Juan -

cion, Yen - tre a - brup - tas pe - ña
zan l - ru ri - tu - si tez - yon

poco rall

p *animadusi*

Dó - li - jo su mun - sión, La pres - tael pue - blo
Per so - na o - te - zan, Ain - tze bi - lla tn -

ten
me

Con fervore
ritenuto

has - co fer vien - ta do - ra - cion
tu - en Vir - gi - na a - rau - tzan

p *ritenuto*

Religioso.

p

De la re - gion em - pi - rea Ce - ni - da dea - rre - bol
Ce - ru - co Erres - nu - ti - can A - lo - ha men - di - ra

ten.

La Empe - ra - tris del Cie - lo A - la Euska - ris ha - jo,
Eus - kal - du - nen ar - te - ra Vir - gi - ñae - to - tri - da,

ten.

De la re - gion em - pi - rea Ce - ni - da dea - rre - bol,
Ce - ru - co Erres - nu - ti - can A - lo - na men - di - ra.

animandosi *ten.* *p* *ritard.*

La Empe - ra - triz del cie - lo A la Euska - ria ha - jó.
Eus - kal - dus - en ar - te - ra Vir - gi - ñao - to rri - da.

col canto *col . . . canto*

poco più mosso

De Aran - za - zu pa - lo - ña Ma - dre del Ni - ño Dios
E - ña - cu me e - der bat Aur - cho - bat be - su - au

poco più mosso

Con brio. *ten.*

Los rue - gos de la Eus - ka - ria No de - sa - tien - das - no
Cam - pa - ña - ña chi - qui - bat al hu - an - ba - zu - an

rall.

p a tempo

De Aran - za - zu pa - lo - ña Ma - dre del Ni - ño Dios
I ño - re - ñar tu - ga - be - so ña jo - tza - zu - an

p a tempo

cresc. *energico*

Los rue - gos de la Euska - ria No de - sa - tien - das - no
A - ran - tza - zu i - te - ra Ar - tze - pa - ra - zu - au

cresc.

NERE ETORRERA

MÚSICA Y POESÍA DE IPARRAGIRRE

Andante

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment.

I A ra nun-di - ran y men-di mal-te - ac

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with chords and arpeggiated patterns.

A - ra nun, di - ran se - la - iac Ba - sa - rri e - der

The vocal line continues with the lyrics. The piano accompaniment features a prominent arpeggiated figure in the right hand.

zu - ri zu - ri - aco, I - tu - rri e - ta i - bai - ac! Hen - da - yan

The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord and a few notes in the left hand.

na - go cho za tu ri nan za - bai za ba - lic be gul ac A - ra Es.

pa - ñal lo - rro be - ri can! en tu Eu ro pa gu - ci - ac.

2

Gero pozik bai Donostiara,
Okendo-arren lurrera,
Zeru polit au utzi bearra,
Nere anayak au pena!
Iru chulueta maitagarria
Lore tokiya zu zera,
Beneziaren grazi guziak
Gaur Donostian badira.

3

Oh Euskal-erri eder maiten
Ará omen zure semia...
Bere lurrari mun egitera,
Beste gabe etorria:
Zuregatikan emango nuke
Pozik, bai, nere bisia,
Beti zuretzat ill arteraño
Gorputa ta anima guziak.

4

Agur, bai, agur Donostiako
Nere anaya maitiak,
Bilbaotikan izango dira
Aita-zarraren berriak,
Eta gañera itz neurtuetan
Garbi esanex egizak,
Sud-Amerikan zer pasatzen
Jakin dezaten erriyak.

AY ORI BEGI EDERRA

PIANO

Andante.

p

CANTO.

Ay o ri - be gui e de rra l ru ri tren zait e pe rra Gau

za o he rik au zer da Ay o ri da Oin cho po

mf

li ta sa po ta e dor chor ka ti

lla gur tis fi ña Jan tai e der ki e gui ña te li a

mo da — ko fi ña Ay ae re tis vo ba el ña

NERE LURRA

A la notable Artista ANDREA MOCH

F. J. LOPEZ S. FIGUEROA

PIANO.

The first system of the piano accompaniment consists of two staves. The right hand plays chords with some melodic movement, while the left hand plays a steady eighth-note bass line. A dynamic marking of *p* (piano) is present.

VOZ.

The second system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics "Ne. re lu. rra. tik". The piano accompaniment continues with the same bass line as the first system.

Ne. re lu. rra. tik

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "jo. . a. nik, et. zait, ez, az. tu. tzen no. la i. li. li ni. tzan". The piano accompaniment features a more active right hand with chords and some melodic lines.

jo. . a. nik, et. zait, ez, az. tu. tzen no. la i. li. li ni. tzan

ma. ſük ga. he. il. tzen! Jen. de. ta. poz. gei. go. ba. nu. en. ar. ki.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *ff* (fortissimo) is present in the piano part.

. tzen. or. di. an. tris. ti. a. go. ni. tra. la. sen. ti. tzen!

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *ff* is also present.

tzen!

The third system shows the vocal line with a fermata and the piano accompaniment. The piano part has a dynamic marking of *ff*.

!O ne. re. lor. ku. tu. . . nal. . . !O ne. re. ka. bi. a

The fourth system features a vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano). The piano accompaniment also has a dynamic marking of *p*.

Cho - ri - gis - ti - yak - ba . . . in - ge - ia - go - mai - ti - al

En - tra - za - zu - ba - rre - nen - dau - ka - tan - ant - si - a . . .

e - men - bi - zi - e - men - ill . . . ta - lur - pe - ra - tzi - al

Ta - ge - ro? - jai - al - ba - da - Zu - trax - o - roi - tri - a .

ZORTZIKO

A mi viejo amigo Sr. JOSE R. DE URIARTE

F. J. LOPEZ S. FIGUEROA

PIANO

p

sf cresc.

ff *p* *ff*

dim.

Para fin.

First system of musical notation, featuring a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece begins with a piano (*pp*) dynamic marking. The treble staff contains chords and melodic fragments, while the bass staff features a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. The treble staff shows sustained chords with some melodic movement, and the bass staff continues with its rhythmic accompaniment.

Third system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff continues with eighth-note accompaniment. A dynamic marking of *pppp* (pianissimo) is present in the middle of the system.

Fourth system of musical notation. The treble staff features sustained chords, and the bass staff continues with its accompaniment. A dynamic marking of *f* (forte) is visible in the second measure.

Fifth system of musical notation, the final system on the page. The treble staff has a more active melodic line with some trills or grace notes. The bass staff continues with its accompaniment.

First system of musical notation. The treble clef staff features a melodic line with a slur and a dynamic marking of *ff*. The bass clef staff provides a rhythmic accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff has a slur over the first two measures. The bass clef staff continues the accompaniment. A dynamic marking of *p* is present in the second measure of the treble staff.

Third system of musical notation. The treble clef staff shows a melodic line with slurs. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a slur over the first two measures. The bass clef staff continues the accompaniment. A dynamic marking of *dim.* is present in the second measure of the treble staff.

Fifth system of musical notation. The treble clef staff has a slur over the first two measures. The bass clef staff continues the accompaniment. The system concludes with the text *D. Cal. Fin.*

GOIZEKO IZARRA

Moderato.

PIANO.

First system of piano accompaniment. It features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The music consists of chords and simple melodic lines. There are markings 'Ed.' and '* Ed. *' below the bass line.

Goi - ze - ko Y - za - rra guz - tiz ar - gui - a

Second system of piano accompaniment, corresponding to the first vocal line. It includes a piano dynamic marking 'p' and the instruction 'misterioso.' below the bass line. There are markings 'Ed.' and '* Ed. *' below the bass line.

man - cha - riá ga - be - li - kus - teu - da

Third system of piano accompaniment, corresponding to the second vocal line. It includes a piano dynamic marking 'p' and a '2' marking above the bass line. There are markings 'Ed.' and '* Ed. *' below the bass line.

Ba - ña mai - ti - a zu - re ou - du - au
Ba - ña Ma - ri - a zu - re ou - du - au

Fourth system of piano accompaniment, corresponding to the final vocal lines. It includes a piano dynamic marking 'p' and the instruction 'Quasi.' below the bass line. The music features a steady eighth-note accompaniment in the bass line.

cu - re on - du - an gar, bi ya gu - a da A - gur mai
A - gur Ma -

p
Led. *

ti - a neu - re e - gus - ki - a A - gur a - gur be - ti ko a - gur
ri - a neu - re e - rre - gol - a A - gur a - gur neu - re a - ma a - gur

Led. * Led. * Led. * Led. *

be - ti ko a - gur A - gur mai - ti - a neu - re e - gus
neu - re a - ma a - gur A - gur Ma - ri - a neu - re e - rre

pp
Led. * Led. * Led. * Led. *

ki - a A - gur a - gur be - ti ko a - gur be - ti ko a - gur
gol - a neu - re a - ma a - gur neu - re a - ma a - gur

ritard
Led. * Led. *

Txori Erresiñula Udan

(Bilbao'ko "Euzko-Gaztedija" argithaldua)

UDALAITZ (Padre Donosti)

(♩ = 60)

Chori e - rre - si - ñu - la u.danda kan - ta - ri;

Zeren or.di - an bei - ta . kanpuan — ja - na - ri,

rall.

Ne.gi.an ezi' - a ge - ri ba.lin.ba es - ta e - ri:

p a tempo

rit poco

U dan jin ba - le - di kon.so - la nain - te ni

Goizian Goizik

(Bilbao' ko "Euzko - Gaztedija'k" argithaldua)

UDALAITZ (Padre Donosti)

p

Goi - zi - an goi - zik jei - ki nin - du - zun

es - pu - sa nin - tzen goi - zi - an Bai e - ta ze - tar

pp

e - re bes - ti - tu e - khi - a jel - ki ze - ni - an

mf *cresc.*

E - chek'an - de - re za - 'bal nun - du - zun e - gu

f *p*

er - di er - di - tan Bai e - ta al - kar gun - tza —

rit poco

gaz - te e khi - a sar - tu ze - ni - an —

Irrintzi⁽¹⁾

Bereziartua - Zumalakaregi² tar³ Andenik BILDUTAKO EDZKO ABEXORTA

Piano

Lento *p dolce e legato*

mf *pp*

Piú lento *Tempo*

dim *rit. molto* *Allegro*

pp

The musical score is written for piano in a 3/4 time signature with a key signature of two sharps (F# and C#). It consists of five systems of two staves each (treble and bass clef). The first system is marked 'Lento' and 'p dolce e legato', with dynamics 'mf' and 'pp'. The second and third systems continue the piece. The fourth system is marked 'Piú lento' and 'Tempo'. The fifth system is marked 'Allegro' and includes dynamics 'dim', 'rit. molto', and 'pp'. The score features various musical notations including slurs, accents, and dynamic markings.

(1) Grito estridente, sonoro y prolongado, que los pastores hacen resonar en los flancos de las montañas y que los Baskos en general lanzan en señal de alegría.

ad libitum *pp* poco - a - poco

This system shows the beginning of a piece in 3/4 time with a key signature of two sharps (F# and C#). The right hand starts with a melodic line, and the left hand provides a steady accompaniment. The dynamic marking is *pp* (pianissimo), and the tempo is marked *ad libitum*. The word *poco* is written above the staff, followed by a hyphen and the letter *a*, and then *poco* again.

cre - scen - da *f* *ff*

This system continues the piece. The right hand features a series of chords and moving lines. The left hand continues with a consistent accompaniment. The dynamic markings *f* (forte) and *ff* (fortissimo) are present. The words *cre - scen - da* are written below the staff.

ad libitum *p*

This system shows a change in dynamics to *p* (piano). The tempo remains *ad libitum*. The right hand has a more melodic and expressive line, while the left hand continues with a steady accompaniment.

1^a 2^a

This system features a first ending (1^a) and a second ending (2^a). The right hand has a complex, rhythmic pattern of chords. The left hand continues with a steady accompaniment.

1^a 2^a

This system continues with first and second endings. The right hand has a complex, rhythmic pattern of chords. The left hand continues with a steady accompaniment.

f 1^a

This system features a first ending (1^a) and a dynamic marking of *f* (forte). The right hand has a complex, rhythmic pattern of chords. The left hand continues with a steady accompaniment.

2^a

ff

1^a 2^a

mf

1^a 2^a

f *mf*

Allegretto

tranquillo

pp grazioso

mf *stacc*

First system of musical notation, consisting of a treble and bass clef. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

legato

Second system of musical notation. The instruction *legato* is written above the treble clef. A mezzo-forte (*mf*) dynamic marking is present in the bass clef. The notation continues with eighth and sixteenth notes.

animando poco-a-poco e cresc.

Third system of musical notation. The instruction *animando poco-a-poco e cresc.* is written above the treble clef. The notation features a 'second ending' (*sec.*) in the treble clef, marked with a repeat sign and a fermata. The word *Finis* is written at the end of the system.

Brillante

Fourth system of musical notation. The instruction *Brillante* is written above the treble clef. The notation includes first (*1^a*) and second (*2^a*) ending markings. A fortissimo (*ff*) dynamic marking is in the bass clef, and a pianissimo (*pp*) dynamic marking is in the treble clef.

Fifth system of musical notation. The notation continues with eighth and sixteenth notes. A pianissimo (*pp*) dynamic marking is present in the bass clef.

Sixth system of musical notation. The notation includes first (*1^a*) and second (*2^a*) ending markings. The piece concludes with a final chord in the bass clef.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo) and consists of dense chords and melodic lines.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* and includes first and second endings, indicated by *1^a* and *2^a* markings.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *pp* (pianissimo) and includes a large slur over the upper staff.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *pp* and includes first and second endings, indicated by *1^a* and *2^a* markings. The second ending is marked *largo* and includes a change in time signature to 2/4.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *Presto* and *pp*. The time signature is 2/4.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *pp* and includes a large slur over the upper staff.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff begins with a triplet of eighth notes and continues with a melodic line. The bass staff has a steady accompaniment. A forte (*ff*) dynamic marking is present in the first measure.

Third system of musical notation. The treble staff features two endings, labeled "1." and "2.", with repeat signs. The bass staff continues with its accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. The system is marked with *allarg* (allargando) and *acc* (accrescendo).

Fifth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. The system is marked with *allargando molto* and *Tempo*. The instruction *sempre cresc* (sempre crescendo) is written across the system.

Sixth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. The lyrics "accie ran do" are written below the bass staff.

Vivace

ff *p* *ff*

molto meno

pp

a tempo

ff *fff* **TRINTZI**
Crom. ad libitum

Moderato
ZORTZINO

pp *ppp*
legato e misterioso

pp *ppp*

largo e maestoso

ff
legato e misterioso

Grandioso (*Con entusiasmo*)

Musical score for *Grandioso (Con entusiasmo)*. The score is written for piano and features six systems of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece begins with a forte (*ff*) dynamic. The first system shows a piano introduction with a strong bass line. The second system includes a first ending (*1^a*) and a second ending (*2^a*), with dynamics ranging from *ten.* to *pp dolce*. The third system continues the piano introduction. The fourth system features a *mf col canto* section with a *crese* (crescendo) marking, leading to a *ff* section. The fifth system includes a *mf col canto* section with *ten.* markings, followed by a *ff marcato* section. The sixth system begins with a *poco allarg* marking and a *fff* dynamic, concluding with a *marcato il basso* instruction.

Euskal - Erria

MINUETTO

A la eximia "concertista" LUISITA GIUCCI

T. MUGICA

Piano

First system of musical notation for the minuet, featuring a treble and bass clef with a piano (*p*) dynamic marking and a fermata over the first measure.

Second system of musical notation for the minuet, showing a treble and bass clef with various rhythmic patterns and dynamics.

Third system of musical notation for the minuet, including a *poco rit* (poco ritardando) instruction.

Fourth system of musical notation for the minuet, starting with a *Tempo* instruction and a forte (*f*) dynamic marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with some triplets and slurs. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It includes a *cresc.* marking with a dashed line indicating a gradual increase in volume. The texture remains dense with sixteenth-note runs.

Third system of musical notation, showing further development of the melodic and harmonic material. The right hand features more complex rhythmic patterns, including some dotted rhythms.

Fourth system of musical notation, characterized by rapid sixteenth-note passages in the right hand and more sustained chords in the left hand. A fermata is placed over a chord in the right hand.

Fifth system of musical notation, the final system on the page. It includes a *cresc.* marking, a *poco rit.* (slightly ritardando) marking, and concludes with a *Fin* marking. The piece ends with a final cadence in the key of D major.

Trio

mf

(i)

(i) (ii)

1. 2.

(ix)

f (j) *dim*

1. 2.

rit

al 5

¡Adios montañas mías!

ZORTZIKO

JOAQUÍN LARREGLA

Moderato

Piano

First system of piano music. The right hand starts with a piano (*p*) dynamic. The left hand has a mezzo-forte (*m.f.*) dynamic. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

Second system of piano music. The right hand continues with a mezzo-forte (*m.f.*) dynamic. The left hand has a mezzo-forte (*m.f.*) dynamic. The music continues with similar rhythmic patterns.

Third system of piano music. The right hand has a mezzo-forte (*m.f.*) dynamic. The left hand has a mezzo-forte (*m.f.*) dynamic. The music continues with similar rhythmic patterns.

Fourth system of piano music. The right hand has a mezzo-forte (*m.f.*) dynamic. The left hand has a mezzo-forte (*m.f.*) dynamic. The music continues with similar rhythmic patterns.

Fifth system of piano music. The right hand has a mezzo-forte (*m.f.*) dynamic. The left hand has a mezzo-forte (*m.f.*) dynamic. The music continues with similar rhythmic patterns.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines. Below the staff, there are two pairs of notes: ♯C and ♯F.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

a tempo.

Third system of musical notation. The tempo marking *a tempo.* is at the beginning. The music features a more active melodic line in the right hand. A dynamic marking *f* and the instruction *è ritmato.* are present.

con eleganza.

Fourth system of musical notation. The instruction *con eleganza.* is at the beginning. The music is characterized by a graceful, flowing melody in the right hand.

p dolce con gracia.

Fifth system of musical notation. The instruction *p dolce con gracia.* is at the beginning. The music is soft and features a delicate, graceful melody in the right hand.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The instruction *con dolore.* is written at the end of the system.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. A dynamic marking of *p* (piano) is present in the right hand.

Third system of musical notation. The right hand begins with a *pp* (pianissimo) dynamic marking, which then changes to *mf* (mezzo-forte). The instruction *ten.* (ritardando) is written above the staff.

Fourth system of musical notation. The instruction *castabile con calma.* is written in the left hand. The system concludes with a double bar line and a repeat sign. Below the staff, there are markings: *rit*, *#*, *rit*, and *#*.

Fifth system of musical notation, the final system on the page. It features a dense texture of chords in the right hand and a steady bass line in the left hand.

Musical score system 1, first system. Treble and bass clefs. Key signature: two sharps (F# and C#). The instruction *coa molta passione.* is written in the bass staff. The system contains four measures.

Musical score system 2, second system. Treble and bass clefs. Key signature: two sharps. The instruction *ben sentito.* is written in the bass staff. The system contains five measures.

Musical score system 3, third system. Treble and bass clefs. Key signature: two sharps. The system contains five measures.

Musical score system 4, fourth system. Treble and bass clefs. Key signature: two sharps. The instruction *pp ff è marcato.* is written in the bass staff. The system contains five measures.

Musical score system 5, fifth system. Treble and bass clefs. Key signature: two sharps. The instruction *ppp ff à tempo.* is written in the bass staff. The system contains five measures. The word *FIN.* is written in the bass staff at the end of the system.

MARIYA ¿NORA ZOAZ?

Andante.

PIANO.

The piano introduction consists of four measures. The right hand plays a series of chords and moving lines in a 2/4 time signature, while the left hand provides a steady bass line. The key signature has one sharp (F#).

p

Ma ri ya - no ra su ar e der ga laut o ri

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Ma ri ya - no ra su ar e der ga laut o ri". The piano accompaniment continues with chords and moving lines.

Y tu rri ra Bar to lo nai ba de zue to rri

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Y tu rri ra Bar to lo nai ba de zue to rri". The piano accompaniment provides harmonic support for the vocal line.

Y tur ri an cer da go? Ar do cho chu ri a

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line contains the lyrics "Y tur ri an cer da go? Ar do cho chu ri a". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Bi yok e ran go de gu nai de gu guz tia

The second system continues the piece. The vocal line includes a *rit.* (ritardando) marking above the final two notes. The piano accompaniment also has a *rit.* marking below the final two notes. The lyrics are "Bi yok e ran go de gu nai de gu guz tia".

Y tur ri an cer da go? Ar do cho chu ri a

The third system repeats the first system's musical material. The vocal line and piano accompaniment are identical to the first system. The lyrics are "Y tur ri an cer da go? Ar do cho chu ri a".

Bi yok e ran go de gu nai de gu guz ti a

The fourth system repeats the second system's musical material. The vocal line and piano accompaniment are identical to the second system, including the *rit.* markings. The lyrics are "Bi yok e ran go de gu nai de gu guz ti a".

NERE PAGADI MAITIARI

(A mis amadas hayas)

ZORZIKO PARA PIANO por GENARO DE DERTEANO

PIANO

ff *fff* *p melancolico.*

The first system of musical notation consists of two staves, treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The piece begins with a forte (*ff*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a piano (*p*) dynamic and the instruction *melancolico.*

The second system continues the piece. The right hand has a melodic line with some slurs and accents. The left hand continues with a steady accompaniment. Dynamics include *ff* and *mf*.

The third system shows further development of the melody and accompaniment. The right hand has a melodic line with slurs and accents. The left hand continues with a steady accompaniment. Dynamics include *ff* and *mf*.

The fourth system continues the piece. The right hand has a melodic line with slurs and accents. The left hand continues with a steady accompaniment. Dynamics include *ff* and *mf*.

The fifth system concludes the piece. The right hand has a melodic line with slurs and accents. The left hand continues with a steady accompaniment. Dynamics include *ff* and *mf*.

Musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, a key signature of two flats, and various dynamic markings such as *mf*, *f*, *ff*, *pp*, and *ppp*. Performance instructions like *con valertia*, *un poco ritard.*, and *a tempo* are present. The piece concludes with a *Fin.* marking.

Dynamics: *mf*, *f*, *ff*, *pp*, *ppp*.

Performance instructions: *con valertia*, *un poco ritard.*, *a tempo*.

Text: *oro - scendo - poco - a*.

Ending: *Fin.*

DAMA TA GALAYA

Música de Manuel de Zendoya

Poesía de "Vilinch."



De-zu gor - pa-ta n - go-qui - ya po-hi-ta chit ar - pe-gui - ya, e-ta e -

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on two staves. The lyrics are: "De-zu gor - pa-ta n - go-qui - ya po-hi-ta chit ar - pe-gui - ya, e-ta e -".

der-ra be-gui - ya: De-zu gor - ya. Zu-ro be - gui - ya, arguis ar - gui - ya, da gur-ti -

The second line of the song features a vocal melody on a treble clef staff and piano accompaniment on two staves. The lyrics are: "der-ra be-gui - ya: De-zu gor - ya. Zu-ro be - gui - ya, arguis ar - gui - ya, da gur-ti -". There are first and second endings indicated above the vocal line.

ye - tan au - rre - na, ban-ti - ac di - ra u - rre - na, o - ri da

The third line of the song features a vocal melody on a treble clef staff and piano accompaniment on two staves. The lyrics are: "ye - tan au - rre - na, ban-ti - ac di - ra u - rre - na, o - ri da". The tempo marking *p rit.* (piano ritardando) is present above the vocal line.

ta e - de - rre - na, di - tu - ri o - po - rre - re - na.

The fourth line of the song features a vocal melody on a treble clef staff and piano accompaniment on two staves. The lyrics are: "ta e - de - rre - na, di - tu - ri o - po - rre - re - na.". The tempo marking *a tempo* is present above the vocal line.

<p>1 Galagot. Dezu gurputa egokiya, potita chit arpegiya, eta ederra begiya: suro begiya, agha argiya: da gustiyetan sorrena, bestiak dira urrena, ori da ta ederrena, diruri oparrarena.</p>	<p>6 Daukatararen giltzar be, zu egiñgo zaitut jabe; bazondoko dudu gabe: bara begira, izango dira, orra eman notiziyak, zuce kontura utaiyak, dituzu ta merosiyak, echeko giltza gustiyak.</p>	<p>11 Zotzar enamoratuba, sago kasikan artuba, illaren erretratuba: mifik charrona, dakat barrena, animarabo sartuba; su jegoko sendatuba, guzsa bat deslatuba, nik baneka logratuba.</p>
<p>2 Ea det dama begi edur, deslatzun besta ezer, banan bay... esango det ser: legeko birax, faltziyakñ ez, zu neretzako logratu: nik orla naya obratu, chancha dala ez pentsatu, rutzar nait enamoratu.</p>	<p>7 Zor ongi bizko zoran nay dexuna jan ta eran, gustiya zure ankeran: jasteko era, zuk ez batere, gustabari begiratu; dondik onen-etan sartu gatik ederrenak artu, eta sofak enbargatu.</p>	<p>12 Sendako litzakhet mifa, bestela sonda ezifa, zu neretzako bazifa: azken ortara ni nua bara, gustia intentiyo oner; jexu liteke ta obez, arren esazu favorez, neretzat zeran edo ez!</p>
<p>3 Konformatuzen bazera, laster ezkunduko gera, ez galdu orlako era, hiyok munduban hiz moduban, artutzen badegu parte: amaasiak irauñ arte, jakitñan nera xaitte, nik izango zaitut maite.</p>	<p>8 Alaja zale bazera, joango nera esatera, ajajategi batara: erakusteko, zuk ikusteko, dakaleu alajeriya: nait badare garistiya, izango da ocosiya, gustatsen zaitzun gustiya.</p>	<p>15 Donok. Dirazu naitzun fife, guzua ta utregifia: obligarik ezifia: jakitñ naitzun da oruntzuna esatiakñ onela; alashen banita bezela, sierto egon zaitzela, suria izango naitzela.</p>
<p>4 Millaka ditut ardiyak, larogei ta lau ariyak, mardulak eta guriyak: ezen eta bey, beceua ta okey, sei eun eta bost iriyak: baitare soro aundiyak, beñar uguris jantaiyak, mantondutzeko gustiyak.</p>	<p>9 Zu serbitzeko nik ortan, guz oyeck erriya ontan, ez dande denda isontan: ta eroatera, erri bestera egingo degu bay jira; nay badazu Donostira, edo bestela Prantzira, ango zuk naitzun errira.</p>	<p>14 Aa nik diyot. Ara gausak nola diran, egun artatik segiran, biyak alkarenak airan: ordu ezkeru, au zan espero, kumplitu ta berak naya, ongi dandela da haya, pasiluz bizi alaya, gure dama ta galaya.</p>
<p>5 Nik ori gustiya danhat ez halitz bezela deus bat, badet eta beste gauz bat: giltzar argiyan, leku ichiyon, dakat mootsan bilbilla; urrazko zenbait korpilla, arashen bay dala pilla, ontzako utzak lau milla.</p>	<p>10 Ezaten diskitzutanak, dira ta silnez esanak, kumplituko ditut danak: fiyatu zaitte nait zaitut maite, eta jakitñ zueu eak; zu gatik ez dala kasik, egingo ez unkon gauzik gusto nundira ta pozik.</p>	<p>15 Egiya nik esateko, ez zehillizan erkontzeko, galdi galdi eguteko: galayak obra, segura sobra, aurroratuba darama: ngit dirala da fama, bat aita, bestia ama, gure galaya ta dama.</p>



ILLUN ABARRA

Arreglado para Piano por SANTOS DE INCHAUSTI

Moderntto.

PIANO.

1. Ilun a.ba . rra E . gus . ki . ya as . ten / do

ge . tzi . tzen ge . tzi . tzen , dis . di . se . ra . e . de . . rrak

sa . yo . ia . ga . tzi . tzen Di . a . man . tes . ko . prin . tzak

za ir ka.no.un gal.tzen

U.rres.ko bõ, la ba.ten

Musical notation for the first system, featuring a piano accompaniment with treble and bass staves. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *p* and *cresc.*

i.tzu.ran.da sar.tzen

e.ta guel.di guel.di.ra i.

Musical notation for the second system, featuring a piano accompaniment with treble and bass staves. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *ff* and *dim.*

tzas pe.ra sar.tzen

tzen e.ta guel.di e.ta guel.

Musical notation for the third system, featuring a piano accompaniment with treble and bass staves. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *p* and first/second endings.

di e.ta guel.di guel.di e.ta i.tzas pe.ra sar.tzen sar.

Musical notation for the fourth system, featuring a piano accompaniment with treble and bass staves. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *aife*, *a tempo*, *f*, and *ritard.*

tzen e.ta guel.tzen i.tzas pe.ra sar.tzen sar.tzen

Musical notation for the fifth system, featuring a piano accompaniment with treble and bass staves. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *p*, *despectu.*, and *ff*.

TAVIRA

ZORTZIKO PARA PIANO

B. DE ERZILLA

Legato.

INTRODUCCION

mezzo voce

P *dim* *pp*

ZORTZIKO

p con sentimento

crs *s* *ritard* *a tempo* *p*

First system of musical notation, measures 1-4. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and a fermata over the final note. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ppp* is present in the second measure.

Second system of musical notation, measures 5-8. The melodic line continues with slurs and a fermata. The left hand accompaniment includes a *sf* marking in the fifth measure.

Third system of musical notation, measures 9-12. The right hand has a *legato* marking. The left hand has a *Ped.* marking with a line extending across measures 10 and 11.

Fourth system of musical notation, measures 13-16. The right hand has a *sf* marking in the first measure. The left hand has a *p* marking in the second measure.

Fifth system of musical notation, measures 17-20. The right hand has a *legato* marking. The left hand has a *Ped.* marking with a line extending across measures 18 and 19. The final measure of the system is marked *con desesperacion*.

D. animato
ritard
mf

erca

dim
f
mf

erca

acceleranda

The image shows a page of handwritten musical notation for piano, consisting of five systems of staves. Each system has a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with the tempo marking *D. animato* and includes markings for *ritard* and *mf*. The second system features the marking *erca*. The third system includes *dim*, *f*, and *mf*. The fourth system has *erca*. The fifth system concludes with *acceleranda*. The handwriting is in black ink on aged paper.

Musical score for the first system, featuring piano and bass staves. The piano part begins with a *crescendo* marking. The system concludes with a *f* (forte) dynamic, followed by a *ritard e dim* (ritardando e diminuendo) instruction.

Musical score for the second system. The piano part includes a first ending (*1. vez.*) and a second ending (*2. vez.*). The dynamics are marked *p* (piano) and *f* (forte).

CODA
 Musical score for the third system, labeled **CODA** and *MEZZA VOCE*. The piano part features a *MEZZA VOCE* marking.

Musical score for the fourth system. The piano part includes dynamic markings *p* (piano), *dim* (diminuendo), and *pp* (pianissimo).

JURAMENTUBA

AIRE BASKO

Música de CANDIDO DE BUENECHEA

Letra de "VILINCH"

Piano introduction in G major, 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a treble clef and a key signature of one sharp (F#).

First system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "t Begui ur diñac di-tu-zu". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "e-ta, arpe-gui zu-ri-gu-ri-ya, nere bi-yetxo mai-le-zai-tu-ben aingue-". The piano accompaniment includes a piano (*p*) dynamic marking.

Third system of the vocal melody and piano accompaniment. The vocal line includes first and second endings, with lyrics "ri-zu-ra-ga-ri-ya; Begui ya, Zu-mi-a ha-cñ bi-gu-ña". The piano accompaniment features a *f* dynamic marking.

Fourth system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "e-ta mi-a di zu-re-gu-ri-ya, es-tu-tu bague ar-ta-li-". The piano accompaniment includes tempo markings: *un poco rit.* and *f a tempo*.

te - que bi es - cu, baquin nos - rri - ya Zu, mi, a ya

2

Lengo hatian, izar berriya,
ongi fortuna nerian,
maite minduzun galdetu eta
bayetz eranzun zeniran;
pozakin iya soraturikan
aditu eta segiran,
beso eskuya estutu nuben
zure gerriyaren jiran.

3

Neri begira gelditu ziñan
burura triste etzanaz,
Ni ere zuri begira negon,
"¡maite neri!" esanáz;
hazte ala egondu giñan
suspiriynak emanaz,
biyok elkarren begiyetatik
amoriyua eranz.

4

Ondo penakin askaturikan
zure gerritik besua,
ez zait astuko nola esan nixun:
"¡nere maitecho gozua!
"zorionaren ekartzallia,
"Izar amoriosua,
"zu adoratzen igaroko det
"nere bizitza osua!"

5

"Maite nazula len esu dezu,
"¡beeriz esan zazu arren!
"ez naiz entzutez gogobeteko
"milla bider esan arren:
"nun ta zerubak erabakilla
"beste moduz ez dakarren,
"denbora gueli barrun gu biyok
"izango gera elkarren."

6

Imajiña bat xillarrezkua
kordoi batekin lotuba,
begiz aurrian jarri zeniran
kolkotik ateratuba,
zeñetan zegon gurutzeturik
Jaunaren seme santuba:
"onen aurrian,—esan zeniran—
"egizu juramentuba."

7

Faltziyarikan ez següela
nere biyotz shamurrian,
proga emango nizun eguna
arkitzen zala urrian,
begiratuba imajiñan ta
belaun eskuya lurrian,
juramentuba eskañi nizun
Jaungoikoaren aurrian.

8

Fintasonakiñ konplituko det
ez da zer egon salantzez;
denborarikan igaro gabe
zogo charrezko balantzez;
erakusitzen baldin badizut
falsiyarikan mundantzez,
nere biyotza bete dezala
damutasunak arantzez.

CHAKOLÍN

CANTO POPULAR

PIANO.

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords in a steady rhythm, while the left hand provides a bass line with some melodic movement. The music is in a major key with one sharp (F#) and a common time signature.

CANTO.

Cha ko lin eba ko lin cha ko li ñak on e guin Ma ri cho

The second system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a melodic phrase corresponding to the lyrics. The piano accompaniment supports the vocal line with chords and a bass line. A piano dynamic marking (*p*) is present.

a riñ cho da Mar tin cho cha ko lin cho ko lin cha ko li ñak

The third system continues the vocal line and piano accompaniment. The vocal line concludes with the final phrase of the lyrics. The piano accompaniment provides harmonic support throughout. A piano dynamic marking (*p*) is also present.

oa e guin Ma richo a riũcho da Mar tin eho A se na iz

na farroz chu ri go rri ta beltzoz ja rri nau te mi ñez ga be

e re o nik ez A su na iz na farre chu ri go rri

ta beltzoz ja rri nau te mi ñez ga be e re o nik ez.

CHOMIN eta BARTOLO

PIANO

The piano accompaniment for the first system is written in G major and 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords and single notes in the left hand. Dynamics include a forte (*f*) marking in the first measure and a pianissimo (*pp*) marking in the second measure.

CANTO

The vocal line and piano accompaniment for the first system. The vocal line is in G major and 3/4 time, with lyrics: "Nih i ku si ni lu ao San Ju an ga bi ao". The piano accompaniment is in G major and 3/4 time, with a bass line and chords. Dynamics include a forte (*f*) marking in the first measure and a pianissimo (*pp*) marking in the second measure.

The vocal line and piano accompaniment for the second system. The vocal line is in G major and 3/4 time, with lyrics: "Chomin eta Bar to lo tra be na ko a ti an". The piano accompaniment is in G major and 3/4 time, with a bass line and chords. Dynamics include a piano (*p*) marking in the second measure.

Nik i ku si ni tu ben San Ju an ga bi an

Cho min e ta Bar to lo tra be na ko a ti nn

Or mi a sa la Ku on ba tak bes te a ri

al tempo.
chi zari tel si on taartaar pra ke tau ai ka rri

al tempo *P y rit*

Or mi a sa la ku an ha tak bes te a ri

chi za el tel si on tsartsor pra ke tan al ko rri.

p y ritard.

The musical score consists of two systems. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The first system covers the first two lines of lyrics, and the second system covers the next two lines. The piano accompaniment features chords and moving lines in both hands. The second system includes a dynamic marking of *p* and a tempo marking of *ritard.*

Bestebat an seguan
 Sukalde onduan
 Illitia ipinirik
 Surreko zuluau.

Pipiarri tiraka
 Matrallak sarturik
 Surra erreko ehan
 Kukabalen surik.



DAMACHO BATI

(A mi queridísimo amigo y condiscípulo D. Luís de Ansóñ)

Música de RAMON DE GARMENDIA

Poesía de JUAN DE ARTOLA

Andante.

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. Dynamics include 'p' (piano) and 'f' (forte).

p
i - Zu - re au - re be - gi - yak diz - di diz - di - zu - ri - yak

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment features a dynamic change to 'f' (forte).

ba - di - ru - di - to i - zar bi ba - di - ru - di - to i - zar bi

The third system of the vocal and piano accompaniment. The vocal line concludes with lyrics. The piano accompaniment ends with a double bar line. Dynamics include 'p' (piano).

p
sib di - ra ar - gi - yak e - ta gar - bi - yak

f poco affrett. rit.

1 - thu mus-to - ten mau-to ni 1 - thu mus-to - ten mau-to ni —

col canto

Moderato.

p

siñ u - go - ki - yak non su - ro bi - yak 1 - òn e - zin lei -

p

rit. *a tempo* *p* *cresc.* *f*

hea ar - hi 1 - òn e - zin lei hea ar - hi ? Prin - tea bi - ai - yak ma - la o - guz -

col canto *f* *p*

f marcato *ritard.*

ki - yak a - lu e - gi - ten du - teur - gi. - a - lu e - gi - ten du - teur - gi.

f *molto rall.*

Tempo I

Zu - ri be - gi - yak - Diz - de Du - de - ta - ri - yak i - rhu mus - tu - ten u - ri - ta

i - rhu mus - tu - ten u - ri - ta ni

2

Zure gerriya
 Aiñ egokiya,
 Torniatua diruri;
 Zoragarriya
 Ta pozgerriya
 Desu esku polit ori;
 Eta arpegiya,
 Zari gorriya,
 Aurcoz jartzian ifori
 Zuk embiciya,
 Bañan aundiya
 Jartzen diyozu denari

3

Zutzaz pentsatzen,
 Nago penatzen
 Jarri zait biyotza eri;
 Zenbat zulatsen
 Eta nekatsen
 Dirazun barreña neri;
 Zuk nazn aultzen
 Orla medartzen
 Kandelen gisa naiz arki
 Orlashe urtaen
 Eta zimurtzen
 Zugatik ilko naiz aurki.

4

Ara barrendik
 Zer diyotan nik
 Biyotzez egi egiya
 Biyak gaur dandik
 Asmo bat nairik
 Ar zaguñ usmo berriya
 Biyak mañtarik
 Chit elkur nairik
 Egingo degu kabiya
 Logex baturik
 Elkar arturik
 Sendatuko da eriya.

CHANTON PIPERRI

ROMANZA PARA BAJO

B. DE ZAPIRAIN (autor de la ópera).

O-rain be-ti-ko e-gin bi-ar-de-gu pa-ki-a

PIANO

gu-re ar-ti-an A-nai be-er-la bi-er-gu-teen Eus-kal dunda

-nak du-nak ba-ti-an Ez de-gu bi-ar-er o-ber-ta-ri-kan ain gu

gusi-ba-ta-rik Eus-kal-dun da-nak i-san biar-

- Je - gu Eui-kal dan o - rik ha-ka - rrik Ta gu-re

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

nai-ta - sun aunda - ye-na gauraushe ba-kat ha - ka - rrik Jaungoko

The second system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic structure to the first system. The piano accompaniment maintains its rhythmic pattern, with some changes in chord structure.

- a ta - le - ge - za - rra le - ge - za - rra

The third system of music concludes the vocal line and piano accompaniment. The vocal line ends with a final note. The piano accompaniment features a final chord and a double bar line.



MENDI - MENDIYAN

AURRESKU

FRAGMENTO DEL TERCER ACTO

JOSÉ MARIA USANDIZAGA

Allegretto.

Tamboril.

Allegretto.

PIANO.

ff *mf* *cresc.*

The musical score is arranged in three systems. The first system includes a Tamboril part and a Piano part. The Tamboril part is in 2/4 time and begins with a dynamic marking of *mf*. The Piano part is in 3/4 time and starts with a dynamic marking of *ff*. The second system continues the Piano part with a dynamic marking of *mf*. The third system continues the Piano part with a dynamic marking of *cresc.*

First system of a musical score. It consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). The word *creac.* is written above the piano part.

Second system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part continues with the rhythmic pattern. Dynamics include *f* and *mf*. The word *creac.* is written above the piano part.

Third system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part continues with the rhythmic pattern. Dynamics include *mf*. The word *creac.* is written above the piano part.

Fourth system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part continues with the rhythmic pattern. Dynamics include *mf*. The word *creac.* is written above the piano part.

MAITENA

PASTORAL LIRICA BASKA

Nº. 9

ANGELUS

C. COLIN

The musical score is arranged in four systems. The first system is for piano accompaniment, featuring a 'Campana' (bell) part with dynamics *mf* and *ppp*. The second system continues the piano part with *ppp* and *p* dynamics, and includes parts for Clarinet II and Violoncello. The third system features a vocal line for 'Alto' and continues the piano accompaniment. The fourth system is a quartet section with *pp* and *mf* dynamics.

En la representación dos campanas solas han interpretado el Angelus: una en **La bemol** grave y la otra en **Re bemol** más alto; nueve golpes de la campana en **La bemol**, lentos, espaciados de tres en tres, después golpes sucesivos y disminuidos de la campana en **Re bemol** amorzando.

Nº. II

REZO DE MAITENA

First system of musical notation for "REZO DE MAITENA". It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a *Chord* marking above the first measure and a *p* (piano) dynamic marking below the first measure of the treble staff. The music features a series of chords and melodic lines in both hands, with some notes beamed together.

Second system of musical notation. It continues the piece with a *mf* (mezzo-forte) dynamic marking in the first measure of the treble staff, which then changes to *p* in the second measure. The music continues with chords and melodic fragments in both hands.

Third system of musical notation. The piece continues with chords and melodic lines. The final measure of this system features a *rall.* (rallentando) marking above the treble staff.

Fourth system of musical notation, the final system on the page. It begins with a *p* dynamic marking in the first measure of the treble staff, which then changes to *mf* and *p* in subsequent measures. The final measure of the system is marked with *rall molt* (rallentando molto) above the bass staff.

Violoncello

Andante

p

Clav

B₃

allegro

Clav

rit

allegro

Clav

rit

allegro

Clav

Violon²

Clav



Marcha de San Ignacio

Tiempo de Marcha.

ORGANO.

Organo

First system of musical notation, consisting of a treble and bass staff. The treble staff features a series of chords and triplets. The bass staff contains a steady accompaniment with some triplets and a long note in the final measure.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues with chords and triplets. The bass staff has a more active line with eighth notes and a triplet.

Third system of musical notation, consisting of a treble and bass staff. The treble staff features a prominent triplet pattern. The bass staff has a steady accompaniment with some triplets.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff features a prominent triplet pattern. The bass staff has a steady accompaniment with some triplets.

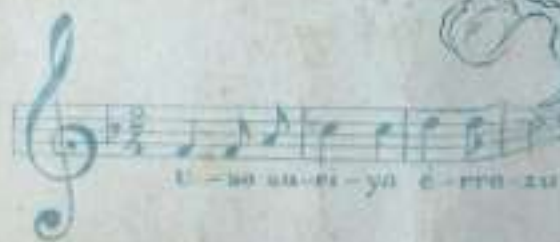
Fifth system of musical notation, consisting of a treble and bass staff. The treble staff features a prominent triplet pattern. The bass staff has a steady accompaniment with some triplets.

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NOVEDAD DEL DIA

AIRES BASKOS

(PARA CANTO Y PIANO)

Acaba de aparecer un interesantísimo y elegante Album de música baska con los mejores zortzikos, melodías, cantos populares y fragmentos de óperas.

Forman parte del volumen las siguientes obras:

- ¡Adiós montañas mías!
- ✕Adiós Euskalerrriari
- ✕A la Virgen de Aranzazu
- ✕Aritzari — *con letra*
- Aurreku
- ✕Aurcho chikia
- ✕Ay ori begi ederra
- ✕Beinbatian Loyolan
- ✕Beltzerana
- ✕Biyotz erituba
- ✕Boga, Boga *Canto marino* —
- ✕Chakolin
- ✕Chomín eta Bartolo
- ✕"Chantón Piperrí" *Fragmento de ópera*
- ✕Charmangarria zera
- ✕Damacho bati
- ✕Dama ta Galaya
- ✕El Roble y el Ómbú
- Euskal-Erria *Minuetto* — *Eguzia batiak baidak*
- Eusko Abendaren Ereserkia
- ✕Goizian Goizik
- ✕Goizeko izarra
- ✕Gernikako Arbola *Himno Basko* — *con letra*
- ✕Illun Abarra
- Irrintzi *Pot-pourri*
- Iru Damacho
- ✕Izazu nitzaz kupira — *con letra*
- ✕Juramentuba
- ✕Kuku *Canto característico* — *con letra*
- ✕Lo! Lo! Lo!
- ✕Mariya ¡Nora zoaz!
- Marcha de San Ignacio
- "Mendi-Mendiyan" *Fragmento de ópera*
- "Maitena" *Fragmento de ópera*
- ✕Nere amak baleki
- ✕Nere etorrerá
- ✕Nere lurrá
- Nere pagadi maitiak
- ✕No te olvido
- ✕Oroipen garriya — *con letra*
- ✕Pello Joshepe — *con letra*
- Tavira
- ✕Txori Érresiñula Udan
- ✕Ume eder bat
- ✕Uso Zuriya — *con letra*
- Zortziko clásico
- Zortziko F. J. López
- ✕Zortziko de Bilbao — *con letra*
- Zortziko J. Ortigala

Precio del volumen \$ 7.²⁰

Para los suscriptores \$ 6.²⁰

Se vende en la Administración de
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