

Martiale.

TUTTI.

E-gun-sen - ti - ko i-za-rra - ren ga - ne - tik ain - ge - ru - tzan go - ra - tu - rik, Jo - se,

a - rren en - tzun il - ke-rren es - ka - ri - ak gu - re ari-mak ze - ru - ko intz ez be - te

f. (1)

Je - sus - ek zeu-gan da - kus u - gaz - ai - ta e - maz-te do - zu an - dra Ma - ri - a

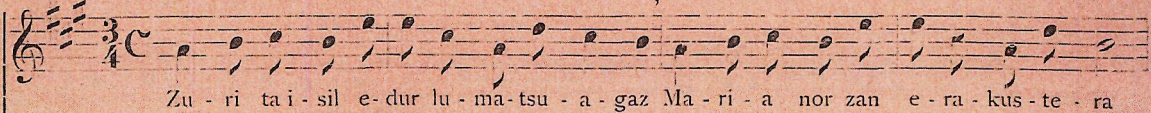
ger - tu gu - ri a - ma se-me-en on-do-an be - ti be - ti - koa tse-gin - zo - ri - a.

cresc. **F.**

LENENGO LOTOTSA

TEN. 1.^o

Andantino.



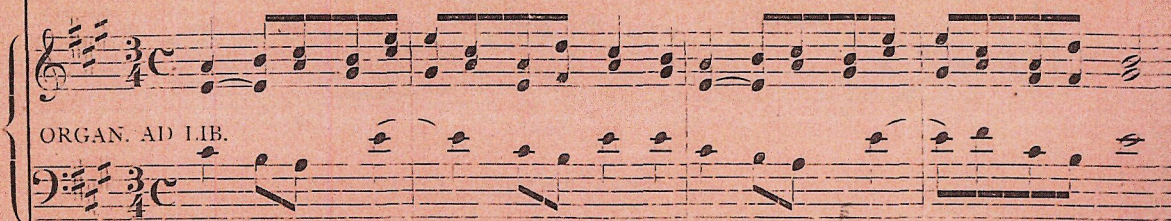
TEN. 2.^o



BAS.



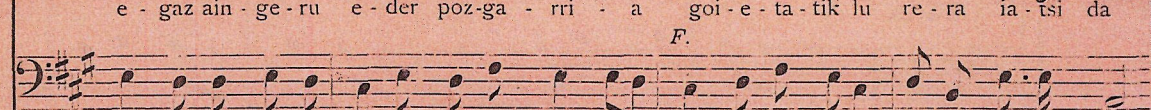
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cresc. e accel.

F. ritard.

dim.



cresc. e accel.

F. ritard.

dim.



BIGARREN LOTOTSA

TEN. 1.^o

dol.

Andantino legato.



TEN. 2.^o

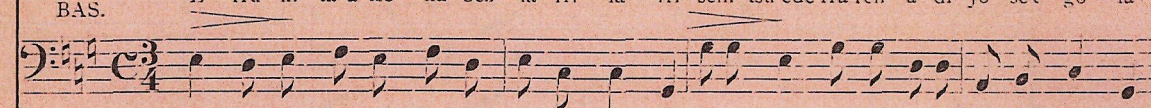
E - rru - ki ta a tse - ka - bez la - rri la - rri sein-tsu ede - rra - ren a - di Jo - se e go - la

(entran bei ondo 2.^o)



BAS.

E - rru - ki ta a tse - ka - bez la - rri la - rri sein-tsu ede - rra - ren a - di Jo - se e go - la



E - rru - ki ta a tse - za - bez la - rri la - rri sein-tsu ede - rra - ren a - di Jo - se e go - la

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*cresc.**dimin.*

ain-ge-ruz us-tu zan ze - ru go - ie na o - iuz be - te Be - len - go e - tso - la
 (entzun bei ondo 2.) *cresc.* *dimin.*

ain-ge-roz us-tu zan ze - ru - goi - e - na o - iu go - zo go - zoz be - te Be - len - go e - tso - la
cresc. *dimin.*

ain - ge-ruz us - tu zan ze - ru goi - e - na o - iu go - zo go - zoz be - te Be - len - go e - tso - la

cresc. *dimin.*

IRUGARREN LOTOTSA

Andante mosso.

TEN.

77

Sa - len - go u - ri zu - ri tšu - ku - ne - an Na - za -

ORGAN.

ret - ko la - ra - tza otz o - tzik da - la a bi a - tik kan -

po - an da - bi - len tso - ri an - tze - ra Ai - ta a -

BAS.

ma se - me-ak poz - po-zik da - biz On - do e to - rri

The first system of the musical score. The vocal line (Bass clef) begins with a treble clef and a key signature of two sharps (D major). The lyrics are "ma se - me-ak poz - po-zik da - biz On - do e to - rri". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef) playing a steady eighth-note accompaniment.

go - zo - ak u - ri - ko ain - ge - ru - ak e - mon - da

The second system of the musical score. The vocal line continues with the lyrics "go - zo - ak u - ri - ko ain - ge - ru - ak e - mon - da". The piano accompaniment continues with the same eighth-note pattern.

E - liz - ba - rru - ra bi - o - tza ze - ru tze - ra

The third system of the musical score. The vocal line continues with the lyrics "E - liz - ba - rru - ra bi - o - tza ze - ru tze - ra". The piano accompaniment continues with the same eighth-note pattern.

A - gur er - bes - te - ko la - gu-nak a

do - az *rit. molto.* *tempo* a - gur la - gu

The fourth system of the musical score. The vocal line begins with a rest, then continues with the lyrics "A - gur er - bes - te - ko la - gu-nak a". The piano accompaniment continues with the same eighth-note pattern. The system concludes with the lyrics "do - az" and "a - gur la - gu", with a tempo change indicated by "rit. molto." and "tempo".

gur Iau - na - ren ba - ke go - zo - an ge - ra zai - te - ze

nak a - gur Iau - na - gaz ge - ra zai - te - ze

The first system of the musical score is written in G major (one sharp) and 4/4 time. It consists of three staves: a vocal staff (treble clef), a bass staff (bass clef), and a piano accompaniment (grand staff). The vocal parts enter with the lyrics 'gur Iau - na - ren ba - ke go - zo - an ge - ra zai - te - ze'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

en - tzun - da a - tse - ka - be go - rri - tan Je - sus gal - du - a - ren

a - tse - ka - be go - rri - tan Je - sus gal -

The second system continues the musical piece. The vocal parts sing 'en - tzun - da a - tse - ka - be go - rri - tan Je - sus gal - du - a - ren'. The piano accompaniment continues with its harmonic texture. The notation includes various musical symbols such as notes, rests, and bar lines.

bi - ĩa E - lei - zan aur - ki tu e - ben eu - ren laz - tan laz - ta - na.

du - a - ren bi - ĩa aur - ki - tu e - ben eu - ren laz - tan laz - ta - na.

The third system concludes the page. It features the lyrics 'bi - ĩa E - lei - zan aur - ki tu e - ben eu - ren laz - tan laz - ta - na.' and 'du - a - ren bi - ĩa aur - ki - tu e - ben eu - ren laz - tan laz - ta - na.' The piano accompaniment includes a 'rit.' (ritardando) marking, indicating a gradual slowing down of the tempo. The system ends with a final cadence.

DONE JOSEPEREN

BEDERATZIURRENERAKO

Coro

Egunsentiko izarraren ganetik
aingerutzan goraturik, Jose,
arren entzun ilkorren eskariak
gure arimak zeruko intzez bete.

Jesusek zeugan dakus ugazaita
emazte dozu andra Maria
gertu guri Ama-semeen ondoan
beti betiko atsegin-zoria.

Lenengo lototsa

Zuri ta isil edur lumatsuagaz
Maria nor zan erakustera,
egaz aingeru eder pozgarria
goietatik lurrera iatsi da.

Bigarren lototsa

Erruki ta atsekabez larri larri,
seintŕu ederraren adi Jose egola,
aingeruz ustu zan zeru goiena
oiuz bete Belengo etŕola.

Irugarren lototsa

Salengo uri zuri tŕukunean, Nazaretko laratza otz otzik dala, abiatik kanpoan dabiŕen tsori-
antzera, Aita-ama-semeak poz pozik dabiz.

Ondo etorri gozoak uriko aingeruak emonda, Elizbarrura biotza zerutzera doaz. «Agur,
erbesteko lagunak, agur; Iaunaren bake gozoan gera zaitez» entzunda, atsekabe gorritan
Jesus galduaren biŕa, Eleizan aurkitu eben euren laztan laztana.