

ERROSARIOA EUSKERAZ



NEURE ADISKIDE GOICOECHEA

VALLADOLID-KO ELIZA NAGOSIKO

AUTEGUI-KO BURUARI

AZKUE ABADÉAK



BILBAO

IMPRESA Y LITOGRAFÍA BILBAINA, SANTA MARÍA, 15

1900

AITA GUREA

Andante.

Neure adiskide V. Goicoechea-ri.

Azkue abadeak.

Musical score for the first system, featuring vocal parts and instrumental accompaniment. The tempo is marked *Andante*. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal parts (TIP., TEN., BAS.) and Requinto (mib) have lyrics: "Ai - ta gu - re a ze - ru - e - tan za - go - za -". The instrumental parts include Clarinetes (1^{os} and 2^{os}), Flis. y Corchetines (1^{os} and 2^{os}), Oboveses, Bombardino, and Bajo. The dynamic marking *mf* is present throughout the system.

Musical score for the second system, continuing the vocal and instrumental parts. The lyrics for the vocal parts are: "na, do - ne - tsi - a i - zan be - di zu re i - ze", "na do - ne - tsi - a i - zan be - di zu re i - ze", and "na do - ne tsi - a be - di zu re i - ze". The instrumental parts continue with the same key signature and time signature. The dynamic marking *mf* is maintained.

na be — tor ki gu zu re a — gin — pe na e

na be — tor zu — rea — gin — pe — na

na be — tor zu — re a — gin — pe — na

This system contains the first three vocal staves and the piano accompaniment. The vocal lines are in a soprano, alto, and tenor/bass range. The piano accompaniment consists of two grand staves. The lyrics are: "na be — tor ki gu zu re a — gin — pe na e", "na be — tor zu — rea — gin — pe — na", and "na be — tor zu — re a — gin — pe — na". There are dynamic markings like *p* and *f* throughout the system.

cresc.

gin be di zu — re nai — a ze

e gin be di zu — re nai a ze

e gin be di zu — re nai — a ze

This system continues the vocal and piano parts. It includes dynamic markings such as *cresc.* and *eret.*. The lyrics are: "gin be di zu — re nai — a ze", "e gin be di zu — re nai a ze", and "e gin be di zu — re nai — a ze". The piano accompaniment continues with various rhythmic patterns and dynamics.

dim.

ru an le-gez lu rre an.
 ru an le-gez lu rre an.
 ru an le-gez lu rre an.

Banda Tacet.

E-gu-ne-an e-gu-ne-an-go gu-re o-gi-a gaure-moi-gu-zu la par-ka-lu ei-zuz
 gu-re zo-rrak guk gu-re zor-du-nai par-ke tan deu-lse gu-zan le-gez
 ez i-tsi ten ta zi-noi an iaus-ten; bai-na gorde gai-zuz ga-lse-ta-tik. A-rren.

LENENGO AGUR MARIA.

Andantino.

TIP. 1.^a
 TIP 2.^a
 TEN.
 BAS.
 Requinto (mi.b.)
 Clarineles (sib.)
 Flis. y Cornelines
 Onnovenes (mi.b.)
 Bombardino.
 Bajo (do.)

cres.
cres.

guz ti en ar - te - an
 da zu - gaz an - dra guz ti en ar - te - an
 na da zu gaz O - ne - tsi - a za - ra zu an - dra guz ti - en ar - te -
 Jan - na da zu - gaz an - dra guz ti en ar - te -

mf *dol.*

e - ta o - ne - tsi a do zu sa be - le - ko sei ña Je - sus.
 e - ta o - ne - tsi a do zu sei ña Je - sus.
 an e - ta o - ne - tsi a do zu sei ña Je - sus.
 an e - ta o - ne - tsi a do zu sei ña Je - sus.

Banda tacet.

San - ta Ma - ri - a Jaun - goi - ko - a - ren A - ma e - rre - gu - tu e - gi - zu

Erriak.

gu pe - la - ka - ri - ok gai - tik o - ra ine - ta gen - re e - ri - o - tza ko or duan Arren.

BIGARRENA.

Andante mosso.

Musical score for vocal and instrumental parts. The vocal parts (TIP., TEN., BAS. 1º, BAS. 2º) sing the lyrics: "A-gur Ma-ri-a A-gur A-gur Ma-ri-a A-gur". The instrumental parts include Requinto (mi b.), Clarinetes (si b.) (1º and 2º), Flis. y Cornelines. (1º and 2º), Onnovenes (mi b.), Bombardino., and Bajo (do). The score is in 3/4 time and features a key signature of one sharp (F#).

Continuation of the musical score. The vocal parts sing: "ri-a A-gur Jau-na Jau-na da zu. do a-riz be-te-a Jau-na da zu-gaz. ri-a A-gur Jau na Jau na da zu. ri-a A-gur Jan-na Jan na da zu. unis!º". The instrumental parts continue with their accompaniment. The score is in 3/4 time and features a key signature of one sharp (F#).

g a z o - ne tsi - a an dra guz ti - en ar - te - an

o ne tsi a an dra guz ti - en ar - te an e - ta o - ne - tsi -

g a z o - ne - tsi - a ar - te - an o - ne - tsi -

g a z o - ne - tsi - a ar - te - an o - ne - tsi

Detailed description: This system contains the first six measures of the piece. It features four vocal staves at the top, each with lyrics in a non-Latin script. Below the vocal staves are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and individual staves for various instruments. The music is written in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "g a z o - ne tsi - a an dra guz ti - en ar - te - an" and "o ne tsi a an dra guz ti - en ar - te an e - ta o - ne - tsi -".

o - ne - tsi a do - zu sa - be - le - ko sei - ña Je - sus.

a do - zu sa - be - le - ko sei - ña Je - sus sei - ña Je - sus.

a do - zu sa - be - le - ko sei - ña Je - sus.

a do - zu sa - be - le - ko sei - ña Je - sus.

Detailed description: This system contains the next six measures of the piece. It continues with the same four vocal staves and piano accompaniment. The lyrics are: "o - ne - tsi a do - zu sa - be - le - ko sei - ña Je - sus.", "a do - zu sa - be - le - ko sei - ña Je - sus sei - ña Je - sus.", "a do - zu sa - be - le - ko sei - ña Je - sus.", and "a do - zu sa - be - le - ko sei - ña Je - sus.". The piano accompaniment includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents (>) and slurs. The system concludes with a double bar line and repeat signs.

IRUGARRENA.

Andantino.

TIP.
TEN.
BAS.
Requinto (mib.)
Clarinetes (sib.)
Flis. y Cornetines.
Obovenes (mib.)
Bombardino.
Bajo (endo.)

A - gur Ma - ri - a do - a - riz be - te be - te a Jau
A - gur Ma - ri - a do - a - riz be - te be - te a Jau
A - gur Ma - ri - a do - a - riz be - te be - te a Jau

IRUGARRENA

na Jau - na da zu - gar o - ne - tsi a za - ra - zu an draguzti - en
na Jau - na da zu - gar o - ne - tsi - a za - ra - zu an draguzti - en
na Jau - na da zu - gar o - ne - tsi - a za - ra - zu an draguzti - en

na Jau - na da zu - gar o - ne - tsi a za - ra - zu an draguzti - en
na Jau - na da zu - gar o - ne - tsi - a za - ra - zu an draguzti - en
na Jau - na da zu - gar o - ne - tsi - a za - ra - zu an draguzti - en

ar te an e ta o ne tsi a do zu sa be le ko sei ña Je sus.

ar te an e ta o ne tsi a do zu sei ña Je sus.

ar te an e ta o ne tsi a. sei ña Je sus.

dim.

dim.

dim.

LAUGARRENA

TIP. A gur A gur Ma ri a do a riz be

TEN. A gur Ma ri a do a riz be

BAS. A gur Ma ri a do a riz be

Requinto(mib)

1^{os} Clarinetes(sib)

2^{os} Clarinetes(sib) *unis 1^o*

1^{os} Flis y Cornelines.

2^{os} Flis y Cornelines. *unis 1^o*

Onnovenes(mib)

Bombardino.

Bajo(do).

te a Jau na da zu gaz
 le a Jau na da zu
 le a Jau na da zu

This system contains the first three measures of the musical score. It features three vocal staves at the top, each with lyrics. The first two staves have lyrics: "te a Jau na da zu gaz", "le a Jau na da zu", and "le a Jau na da zu". The third staff has a dashed line. Below the vocal staves is a grand staff for piano accompaniment, consisting of two staves. The music includes various note values, rests, and dynamic markings.

eres
 o ne tsi a za-ra-zu an dra guz ti
 gaz o ne tsi a za-ra-zu an dra guz ti
 gaz o ne tsi a za-ra-zu an dra guz ti

This system contains the next three measures of the musical score. It features three vocal staves with lyrics: "eres", "o ne tsi a za-ra-zu an dra guz ti", "gaz o ne tsi a za-ra-zu an dra guz ti", and "eres". The piano accompaniment continues with similar notation, including dynamic markings like *eres.* and *eres.*

en ar te an e - ta o

en ar te an e - ta o

en ar te an e - ta o

ne - tsi - a do - zu sa be - le - ko sei - ña Je - sus.

ne tsi a do zu sa be le ko sei ña Je sus.

ne tsi a do zu sa be le ko sei ña Je sus.

Andantino.

TIP. A gur Mari a do a-riz be-te-a Jau-na-

TEN. A gur Mari a do a-riz be-te-a Jau-na-

BASS. A gur Mari a do a-riz be-te-a Jau-na-

Requinto(mib) 8^a

Clarinetes (si b) 1^o 2^o

Flis. y Cornelines 1^o 2^o

Onnovenes(mib.)

Bombardino.

Bajo(en do.)

ALVARO

da zu-gaz o ne tsi-a za-ra zu an dra guz ti-en ar-te an e-

da zu-gaz o ne tsi a za-ra zu ar-te an e-

da zu-gaz o ne tsi a za-ra zu an dra guz ti-en ar-te an e ta o-

ta o-ne-tsi-a do zu sa-be-le-ko sei-na Je-sus.
 ta o-ne-tsi-a do zu sei-na Je-sus.
 ne-tsi-a do zu sei-na Je-sus.

GORALDIA

Maestoso.

TIP. $\frac{2}{4}$ f Go-ral-di-a ai-ta ri Go-ral-di-a se-me-
 TEN. $\frac{2}{4}$ f Go-ral-di-a ai-ta ri Go-ral-di-a se-me-
 BAS. $\frac{2}{4}$ f Go-ral-di-a ai-ta ri Go-ral-di-a se-me-
 Requinto (mi \flat) $\frac{2}{4}$ f
 Clarinetes (si \flat) $\frac{2}{4}$ f
 Flis y Cornelines. $\frac{2}{4}$ f
 Onnovenes. $\frac{2}{4}$ f
 Bombardino. $\frac{2}{4}$ f
 Bajo (en do) $\frac{2}{4}$ f

