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URKIOLAKO SAN ANTONIÑORI

Ai ta San An - to - - ni - ño Ur - ki - o la - ku -
 San An - to - ni - ño A - bad bes - ti - a Pa - du -

a as - - ko ren bi - o - - tze ko san - - - tu de - bo - tu - - a
 a A - - re kin da bi - le - na ez - - - ta - la gal - du - - a

As - kok e - gi - ten deu - - tso San An - to - ni - ño - ri
 Ur - ki - o - la ga - - ne - - ko ai - ši - - a - ren o - tza

e - gun ba - ti - an iu - - - an bes - ti - an e - to - - rri
 an - tse bi - ña - tu ne - - ban Gi - ñen bu - ru mo - tza.

D. C.

DONIANETAKO ZORTZIKOA

LEKEITIO-ALDEAN ANTŠIÑATIK EREZTEN DANA R. M. Azkue-tar abadeak taiatua.

cresc. 8

Ni Men - di - ša ra San Pe -
I - gaz - tik o - na ur - - te

dru - e - tan ba - nu - - a ze - ze - - ne - - - ta - - ra Ni Men -
be - te da den po - - ri - - o - nen lu - - - zi - - a I - gaz -

di - - ša - ra San Pe - - dru e - tan ba - nu - a ze - ze - - ne - - - ta -
tik o - na ur - te be - te da den - po - ri - - o - nen lu - - - zi -

cresc.

ra a - - rek bai nes - ka - tšak e - - de - rrak ga - - lan - tak
a a - - - rik o - na - ko gau e - - gu - - ne - tan

cresc. 8

Le - - kei - ti - - a - rren al - - di - - an Men - di - san E - liz-
 mu - - da - tu lei - ke gaz - ti - a mu - - da - tu lei - ke

al - - di - - an da San Dšu - - an da San Dšu - - an
 gaz - ti - - a

1.^a
 be - - ti zau - ka - daz go - gu - - an

2.^a
 an

p

TŠORINŪAK

(ZUBERO-KO EREZIA)

(Met. $\text{♩} = 80$)

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as (Met. $\text{♩} = 80$). The lyrics are: Tšo - ri - űu - ak ka - loi - - - an tris - te - rik dũ - kan - ta - tzen

Musical score for the second system, continuing the vocal line and piano accompaniment. The lyrics are: di - a - la - rik han zer dšan zer e - - dan kan pu - a de - si -

Musical score for the third system, concluding the vocal line and piano accompaniment. The lyrics are: ra - tzen ze - ren ze - ren li - ber - ta - tia zui - fien eder den

AMBROSIO ARRIOLA-TARRAK EGIÑIKO ZORTZIKOAK

Ped. *express.*

p

piu accel. *ten.* *a tempo*

p

p

Ped. *Ped.*

p

*

p

p

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. A small asterisk is located at the end of the system.

D. C. al ♪

Second system of musical notation, consisting of two staves. The upper staff has a melodic line with a repeat sign. The lower staff has a bass line with chords. The system is marked with first and second endings, labeled "1^a" and "2^a".

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with a crescendo hairpin. The lower staff has a bass line with chords. The word "cresc." is written above the first measure of the upper staff.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with dynamic markings "d" and "fu". The lower staff has a bass line with chords. The word "fu" is written above the second measure of the upper staff.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with dynamic markings "d". The lower staff has a bass line with chords. The word "d" is written above the first measure of the upper staff.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with a crescendo hairpin. The lower staff has a bass line with chords and a wavy line indicating an expressive section. The word "cresc." is written above the second measure of the upper staff, and "express." is written below the lower staff.

NESKA-DANTZEA (1)

Allegretto

Bat bi i - ru lau bost sei zaz pi zor - tzi be - de - ra - tzi a -
mar a - mai ka a - ma - bi a - mai - ru a - ma - lau a - ma bost a - ma -
sei a - ma - zaz - pi a - ma - zor - tzi e - me - re - tzi o - gei o - gei e - mere -
tzi a - ma - zor - tzi a - ma - zaz - pi a - ma - sei a - ma - bost a - ma - lau a mai -
ru a - ma - bi a - mai - ka a - mar be - de - ra - tzi zor -
tzi zaz - pi - ta sei bost lau i - ru bi bat bat bat

1.^a 2.^a

(1) Bi edo iru gizatan eretzten da au. Ondoen deritšagunez azaldu nai izan dogu. Doniane-goizean Lekeition tan-boliñak soifü auše ioten dabela, emakumaak auresku ta guztiko dantzeta egiten dabe.

AI ORI BEGI EDERRA

Moderato

Eresi zaarra (I), R. M. Azkue-tar Abadeak taiatua.

Ten 1°

Piano

Ai o - ri be - gi e - de - rra i - ru - ri.
Eus - kal - dun e - rri mai - te - a da - go gaur
Ga raiz gai - te - zen da - mu - tu go - rro - to

rit.

tzen zait e - pe - rra gau - za o - beñ - kan zer - da ointso po - li - ta zapata
zau - riz - be - te - a gal - durik lengo le - ge - a noren ga - tikan arki dan
tša - rrak la - ga - tu eus - kaldun guzi - ak ba - tu e - ri da - gona senda nai

cresc.

e - der tšor - ka - ti - ãa guz - tiz fi - ña jantzi e - derki e - gi - ña te - li - a
or - la e - rantzun ba - de - gu lo - tsik ez - te - gu - lako bi - o - tzik gai - šo - a
ba - da beste bi - de - rik ez - ta - go Ama ka - rra - ši - ka da - go «zi - mendu

(I) Toki geienetan onelantše eresten da soñu au.

f rit. 1.^a

mo - da - ko fi - ña ai ne - re - tza - ko ba - zi - - ña Ointso po -
 sen - da nai e - zik A - - ma - lais - ter da i - lo - - - tzik Noren - ga -
 pre - mi - an na - go lur - - - pe - tu bai - ño le - na - - - go.» E - ri da -

f rit. 2.^a

ña
 tzik
 go

PASA DE CHIMBOS

Iatosteko eresia. *Andante mosso* *Bakarrik mf.*

Bar. Baz - ka -
Biz - kai -
El - kar

Ten. La la la - - ra la la la la la

Bas.

pp ri o - nek piz - tu le - za - ke i - lik da - go - en gi - zo - na Os - ta -
 tšako - lin Gi - putz - sa - gar - do e - de - rrak oi - du - ten pi - tza baz - kal -
 maite - rik zurrut - tšo ba - na ar - tu le - za - ke, la - gu - nak; i - raun

pp la - ra la

la - ra la

la - ri a - ren i - ze - nean edan de - za - gun ar - do - - a.
 or - du - an euskal du - nari i - za - ten za - io bi - zi - - tza.
 be - za - te ur - te as - kotan au be - ze - la - ko e - gu - - nak.

la - ra la.

la - ra la.

la - la la - ra la - la ra - la la - la ra - la - ra.

tran parran pan tranpan tran parran pan tranpan tran parran pan tranpan tran parran pan tranpan

la - la la - ra la - la la - ra la la la la

tran parran pan tranpan tran pan parran pan tan la la la la

Biz - kai -
El - kar -

la la la

la la la

IOAN NINTZAN MERKATURA

Allegretto $\text{♩} = 112$

Antsiñako eresia, R. M. Azkue abadeak taiatua.

(Patšik)

mf Io - an nin - tzan mer - ka -

(Tšakurtzakoak)

tu ra e - ro si ne - ban tša - kur - tšu - a tša - kur - tšuak au . au

(Patšik)

(Katutzakoak)

(Patšik)

rit. (Tšoritzakoak)

au ka - tu - tšu - ak miau miau miau tšo - ri - tšuak tšo - rro tši - o -

rit.

Lento (Guztiak) *f*

Tempo

tši Ai ze - ga - ba neu kan nik

f *p*

(Patšik) *mf*

Io - an nin - tzan mer - ka - tu - ra e - ro - si ne - ban tša - kur -

(Tšakurtzakoak) (Patšik) (Tanbolintzakoak)

tšu - ak tšakur - tšu - ak au au au tan - bo - lin - tšu - ak rrau rrau

(Patšik) *rit.* (Tšilibitutzakoak) *Lento f* (Guztiak)

rrau tši - li - bi - tu - tšu - ak fi - ru li - u - - li Ai ze -

Tempo

ga - ba neu - ka - nik.

Batek

Es - ko - le - ta - ko er - dal - ke - ri - ak

nok eztauz u - rrun iaur - ti - ko o - ne - lan ge - ro eus - ke - ra ede - rra

bi - zi i - zan - go da be - ti - ko be - ti - ko be - ti - ko

S - tik * - ra

be - ti - ko

ARBOLA BAT

Letamendia-ren soinuua.

ZORTZIKOA

Arrese-ren neurtitzak.

Moderato

Pian. *p legato*

Ar - bo - la

bat zan Pa - ra - di - zo - an Iau-nak a - propos ia - rri - a Mundu guz-

pp *express.*

ti-ak ar-tu e - gi-on lo-tsa ta i - tzal an - di - a Ar-bo-la - gi-on lotsa ta

1.^a 2.^a

i - tzal an - di - a Be - re az - pian bi - zi-te - a zan Ai-ta A - da-nen glo-ri-

p

*ritard.*1.^a2.^a

a an-dik kan-pora zer topau eban ez-pada negar-garri-a Be-re az a

Ar-bola San-tu-a-ren az-pi-an bi-zi-zan ze-ru-an le-gez eu-ka za-la-ko a-tsegin

danak e-ta ne-kerik ba-pe-rez Ar-bo-la da-nak e-ta ne-ke-rik ba-pe-rez ¡Ai begi-

ratu ba leutzan be-ti lo-tza on e-ta itza-lez! Mun-dua e-tzan gaur aurki-

dol.

tu-ko o-nenbes-te a tseka-bez ¡Ai begi-bez.

NIK BANITUN

Moderato

(Batek)

Ten. 1.^o (Urrumaka) Nik ba - ni - tun ⁽¹⁾ galtzer - di - ak

Ten. 2.^o (Urrumaka)

Bas.

e - maz - te - ga - iak e - ma - - nak e - maz - te - ga - iak

⁽²⁾ e - ma - nak galtzer - diak tšilin - dunak ebiñak e - re - zi - dar fi - ñak

(1) Galtzerdiak.—2. Gerrikuak.—3. Tšalekuak.—4. Tšamarreak.—5. Alkandorak.—6. Kapelea.

(2) Bigarrena eresten danean, lenengoa bere eresi beike; irugarrenagaz lenengo biak eta bardin beste guztiakaz bere.

6.^a ka - pe - le - a kas - tor fi - ña 5.^a alkan - do - rak a - ri fi - ñak, 4.^a tša - ma - rreak sakel - du - nak 3.^a tšale -

kua korte fiña 2.^a gerri kuak seda fiñak 1.^a galtzer - diak tšilin - dunak ebiñak ere - zi - ñar fi - ñak

(Aldran).

za - pa - te - ta - ko kor - doi - ak e - maz - te - gai - ak

za - pa - te - ta - ko kor - doi - ak e - maz - te - gai - ak

za - pa - te - ta - ko kor - doi - ak e - maz - te - gai - ak

(Batek).

e - ma - - nak e - maz - te - gai - ak e - ma - - nak.

(Urrumaka).

e - ma - nak (Urrumaka).

e - ma - nak

ALOÑA-KO ARTZAIA

A - lo - ña za - rrak ne - gu - ra ez - ke - ro

ur - te - ro ur - te - - ro du bein -

tzat bu - ru - a tšu - ri ki - kil bi - o - tza e - ta lai - ño - a

tša - pel - tzat korputz bi - ñoi - za oz - ki - rri - tu - a i - ku - si ri - kan

odei - ak ze - ru - tik jet - si ta agertzen zatzuz a - ger - tzen zat - zuz be -

p *express*

ro - tu nai - rik e - rrai - ak

Aur-tšo - ak A - mak bu - la - rra gor - de

ta uga - tzik ga - be be - ze - la or - du - an *dol.*

dau - de ar - di gai - šo - ak go - se il - ga - rri - a

du - te - la

I - ñu - de bi - ãa ar - di gai - ãoak i - tãa - so al - dera di - jo - az

e - ta e - gu - ne -

ro o - roi - tzen di - ra be - ren

A lo - - ña gai - ño - az

A - lo - ña - ko ar - tza - ia naiz

MAIGANEKO TRISKEA

AIRE POPULAR BASKONGADO

Andantino

Orra or goi - ko a - rizti-tsu ba - ten

(1)

(1) Se puede acompañar este canto ejecutando la mano derecha la parte cantante y confiando á la izquierda el re parte baja de la pedal.

u - meak e - gin iozak aur - ten kukuak e - gin a - mi - lo-tšak ian

Allegretto quasi allegro

a - še bere kuku aren zori tšarra zan la la la ra la la ra - la la la rala

la la la lara la la - ra la la la ra la la lara la la ra la la - la

la lara la la - ra la - ra la la ra - la la la - ra la la - ra la la la

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music features a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation, continuing the piano accompaniment. It includes a first ending bracket labeled "1.^a" above the treble staff.

Third system of musical notation, featuring a vocal line in the treble staff and piano accompaniment in the bass staff. The lyrics "O - rra or" are written below the vocal line. It includes first and second ending brackets labeled "1.^o tempo" and "2.^a" respectively.

GOIZALDEKO LOA

Fourth system of musical notation, starting with the tempo marking "Allegro" above the treble staff. The music is in 6/8 time and features a lively piano accompaniment.

Fifth system of musical notation, continuing the piano accompaniment with rhythmic patterns in both hands.

Coro *f*

I - zen - tša - - rra bo - ta da mun-

da mun - du - an ga - ne - ra ta i -

ñok ez - tau nai io - - an bes - te o - ba

ba - te - ra mun - du - a - gai - tik

di - - ño da - la mal - koz - ko - - a

ez - ta - ki a - nak zer - dan goi-

zal - de - ko lo - a

Tenor 1.º solo *mf*
Mun - du a a - si za - ne - - tik le -

Tenor 2.º Solo *mf*
Mun -

nen - go gi - zo - na i - ga - ro
du - a a - si - za - ne - an le - nen - go

zi - tu - e - - - zan e - gun as - ko ta o -
gi - zo - nak e - gun as - ko ta o -

nak ba - da a - - ger - tu a -
nak

rren e - guz - ki - be - ro - a ez -
 ba - da a - ger - tu a - - rren ez -

e - ban i - ñoiz gal - - tzen goi - zal - de -
 e - ban i - ñoiz gal - - tzen goi - zal - de -

ko lo - - a nai iai e - gu - na
 ko lo - - a

i - - zan ta nai as - te - gu - - na
 nai iai e - gu - na i - -

le - nen - - go lo - - a be - ti i -
 zan ta nai as - te - gu - na le -

za - ten da as - tu - na bai - ña guz-
 nen - - go lo - a

tiz a - - ri - - ña ta ez - ti a lan - go -

bai - ña guz - tiz a -

a a - tsa - gon da gor - - pu -

ri - - ña ta ez - ti - a lan - go - a

tzak goi - zal - de - ko lo - a

goi - zal - de - ko lo - a I -

Coro

a goi - zal - de - ko lo -
 a goi - zal - de - ko lo -
 a goi - zal - de - ko lo -

This system contains the first three staves of music. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

a *f* goi - zal - de - ko lo - *ritard.*
 a *f* goi - zal - de - ko lo -
 a *f* goi - zal - de - ko lo -

This system contains the next three staves of music. The vocal parts continue with lyrics. The piano accompaniment includes dynamic markings *f* and *ritard.* The key signature and time signature remain the same.

a
 a
 a

This system contains the final three staves of music, which are piano accompaniment. The top staff has a melodic line with dynamics *a*. The middle and bottom staves provide harmonic support. The key signature and time signature are consistent with the previous systems.

DONE AGEDAREN ERESI ZAARRA

Andante mosso

Santa ia - ge - da ia - ge - da biar da santa ia - ge - da biar

da San - ta ia - ge - da e - ta gaur a - ren bes - pe - ra - ga - ba nork esan -

go du zer pa - sa zu - en mun - du - an san - ta ia - ge - dak len - da - bi -

zi - ko a - zo - ta - tu - rik ken - du ziz ka - ten bu - la - rak

EUSKALERRIA

(LAPURDI-KO ERESI ZARRA)

J. Artola-ren neurtitzak

Azkue apaizak tajutua

Andantino.

TEN.

Tu - bal aurren eus kal iz - ke - ra min - tza - tu - tze - ra zan e - to
I - tsas gi-zon tšit mai ta - ti - ak aun - di tši - ki - ak i - tsa - su

PIAN.

rri a - rrek zu - en gu - re lu rre - ra zo - ri - o - ne - ra au e - ka -
an eus - kal min - tza di - ra guz ti - ak ain e - go - ki - ak ba - tel tšu -

rri ba - so men - di ta ze - lai - ta - ra da - ne - ta - ra poz - ga
an fe - de o - na - re - kin jan - tzi - ak tšit gar - biak ba - rru

mf. *rit.*

rri le - ge - tzat zi - gun ark - gu - ri ja - rri - - - Men - di
an au - ke - raz bi - zi - di - ra mun - du - an Zaz - pi

mf. *rit.*

FF

ton - tor ba - sa - mor - tu - an ar - tzai le - ku - an baz - te - rre - tan e - tšol
se - me be - ne - ta - ku - ak o - do - le - ku - ak ge - ra a - nai Au - fie

FF

PP

za - rra du - en tšo ku - an ar - kaiz zu - lu - an i - bai - e - tan eus - kal
men - di in - gu - ru - ku - ak ja - io - ta - ku - ak ga - biltz er - nai eus - kal

PP

mf.

iz - ke - ra da go - gu - an ta ba - rru - an da - ne - tan min - tza - tzen
 za - le bi - o - tze - ku - ak mai - ta - tu - ak e - re bai Au - sar - diz

mf.

rit.

di - ra de - nak be - ne - tan
 a - zal - du - tzen gera non nai - - -

rit.

GOIZEKO IZARRA

(EUSKALERRIKO ERESI ZAARRA)

Andantino.

Azkue abadeak elizarako taiatua.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a whole rest for four measures, followed by a repeat sign and a half note G4, quarter note A4, quarter note B4, and quarter note C5. The piano accompaniment is written on two staves (treble and bass clefs) in the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

Goi - ze - ko i -

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics under the notes: 'za - rra guz - tiz ar - gi - a or - ba - nik ba - ge'. The piano accompaniment continues with similar rhythmic patterns.

za - rra guz - tiz ar - gi - a or - ba - nik ba - ge

The third system concludes the piece. The vocal line has lyrics: 'i - kus - ten - da da Bai - ña Ma - ri - a'. The piano accompaniment features a first ending (1.^a) and a second ending (2.^a). The first ending leads back to the beginning of the piece, while the second ending concludes the piece with a final chord.

i - kus - ten - da da Bai - ña Ma - ri - a

a - ren ar - gi - a zu - re al - de - an i - ĩu - na

da A - gur Ma - ri - a gu - re e - guz ki - a

Ma - ri - a a - gur a - gur

1.^a

A - gur

2.^a