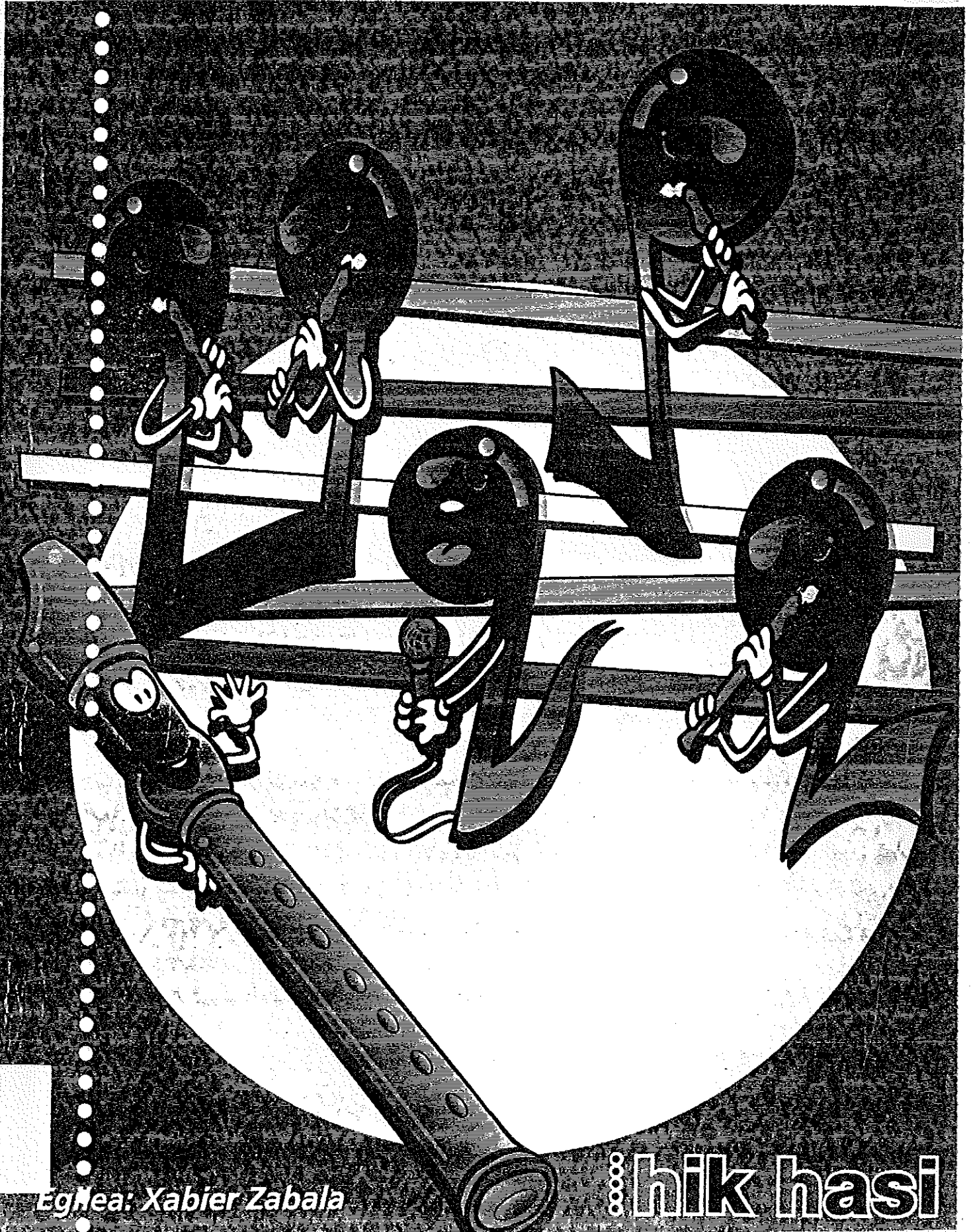


# Txirulaz II



Eghea: Xabier Zabala

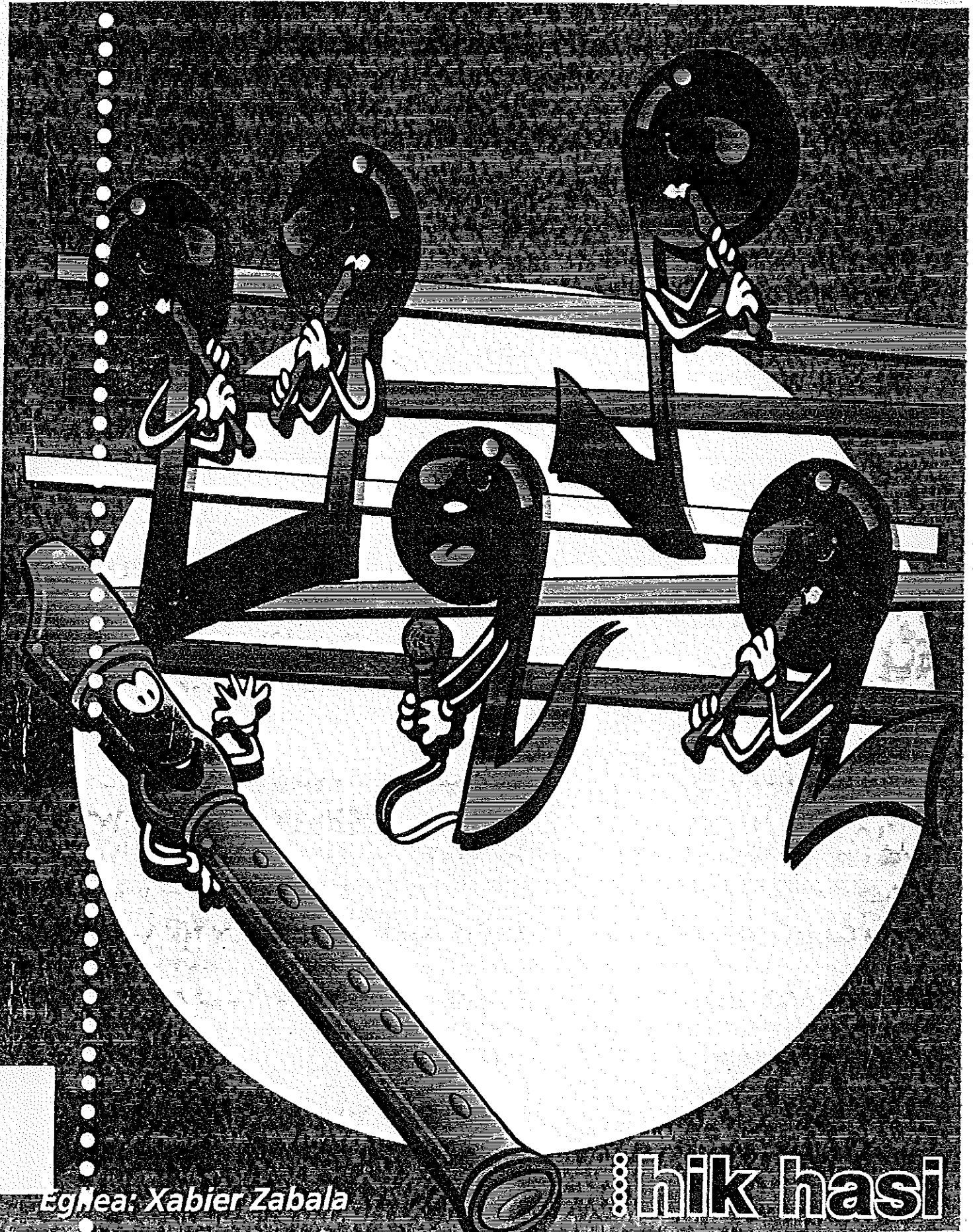
hik hasi

Handwritten text on the left margin, possibly bleed-through from the reverse side of the page.

Handwritten text on the right margin, possibly bleed-through from the reverse side of the page.

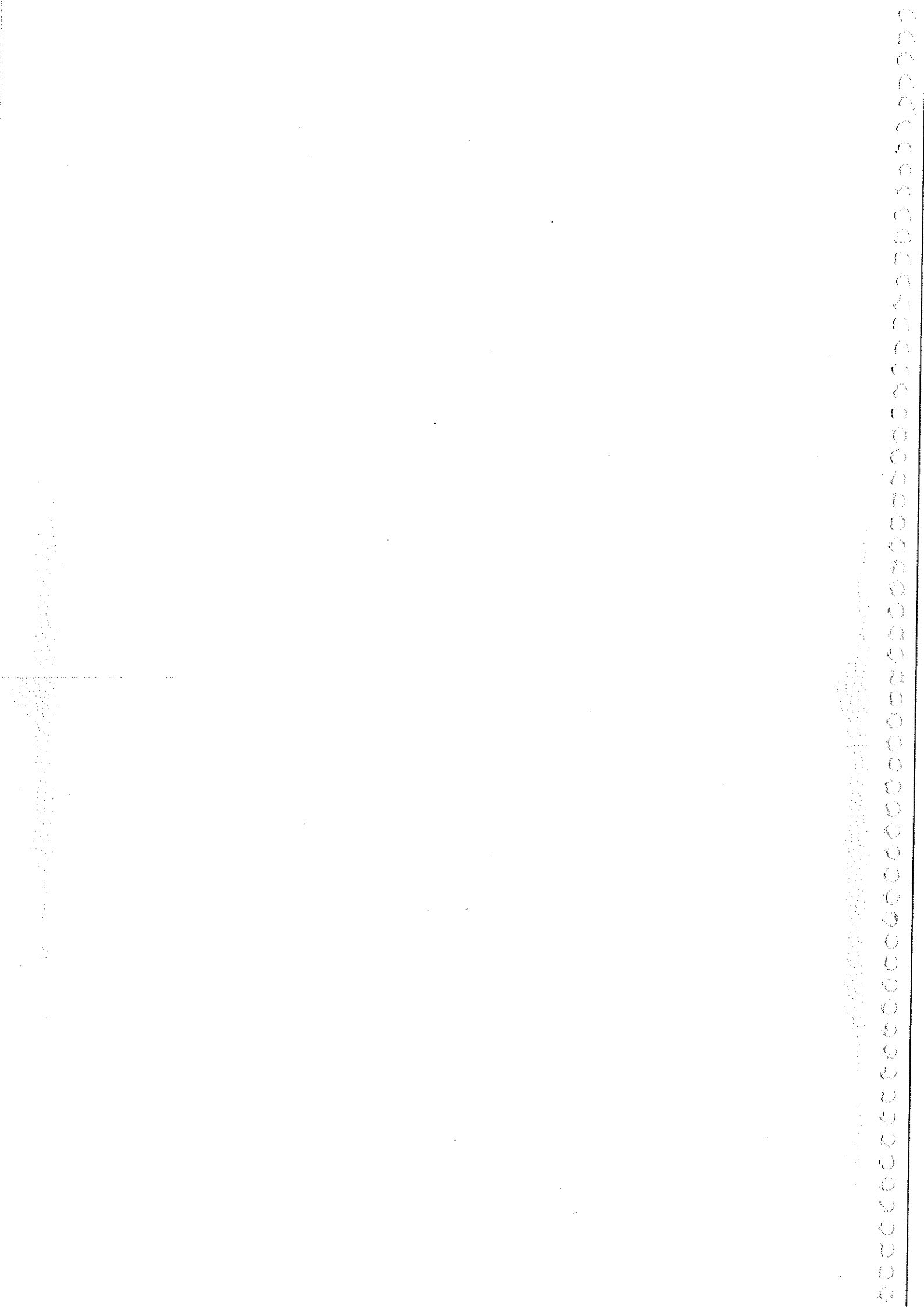
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# Txirulaz II



Egilea: Xabier Zabala

hik hasi





# Hitzaurrea

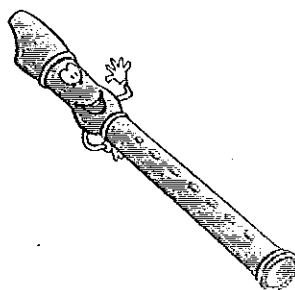
.....

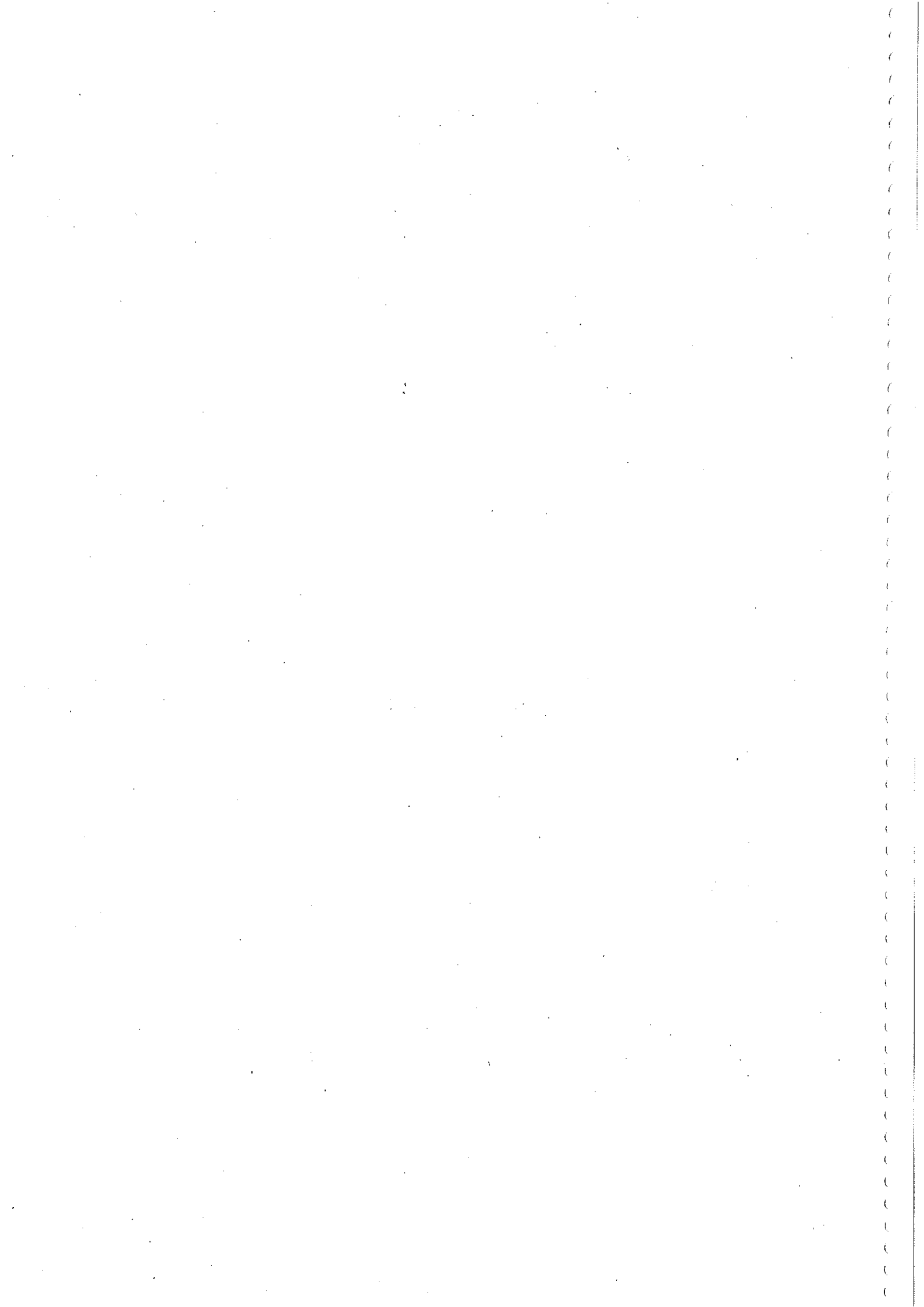
Txirulaz liburuarekin hasitako ildoari jarraituz, liburu honek musika mota desberdinak globalki ezagutzeko bide izan nahi du. Asmo horrekin, **Txirulaz II** liburu honetako hirurogei abestiak lau atal desberdinetan banatzen dira: gabonetakoak, herrikoiak, nazioartekoak eta klasikoak.

Oraingo bilduman ere doinu polit eta ezagunak eskaini nahi izan ditut, betiere helburu nagusia lortzearren: musikaz gozatzea. Zure gustukoak izatea espero dut!

Azkenik, liburu hau Arrateri eskaini nahi diot bere adore eta hurbiltasunagatik.

Xabier Zabala





# AURKIBIDEA

## GABONAK

Kanpaiak jaietan . . . . .	9
Din-dan-don . . . . .	10
Loa-loa . . . . .	12
Noel, Noel . . . . .	13
Gabon gaua . . . . .	14
Txamarra txartxo . . . . .	15
Gabona . . . . .	16
Oi, Betlehem . . . . .	17
Birjina maite . . . . .	18
Hatozte Kristauak . . . . .	19
Mendi aldetik datoz . . . . .	20
Gabeko izar . . . . .	22
Alaken . . . . .	23
Horra M <sup>a</sup> Domingi . . . . .	24
Kanta Aleluia . . . . .	26
Ai, hau gabaren zoragarria . . . . .	28
Olentzero . . . . .	30
Ator, ator . . . . .	32
Haur eder baten bila . . . . .	34
Mesias sarritan . . . . .	35

## HERRIKOIAK

Oi, ez . . . . .	39
Haizkolaria . . . . .	40
Balkarlos . . . . .	41
Txanpon baten truke . . . . .	42
Triste bizi naiz eta . . . . .	44
Gabeko ilunian . . . . .	46
Tatiago . . . . .	47
Biribilketa . . . . .	48
Behin betiko . . . . .	50
Mundurats eraman ninduzun . . . . .	52
Marinelaren zai . . . . .	54
San Fermin . . . . .	56
Nafarroako jota . . . . .	57
Egia da . . . . .	58
Lau teilatu . . . . .	60
Erromerian . . . . .	62
Gaueko ele ixilen baladak . . . . .	63

Bertso doinua . . . . .	64
Nere sentimendua . . . . .	66
Santa Ageda . . . . .	68

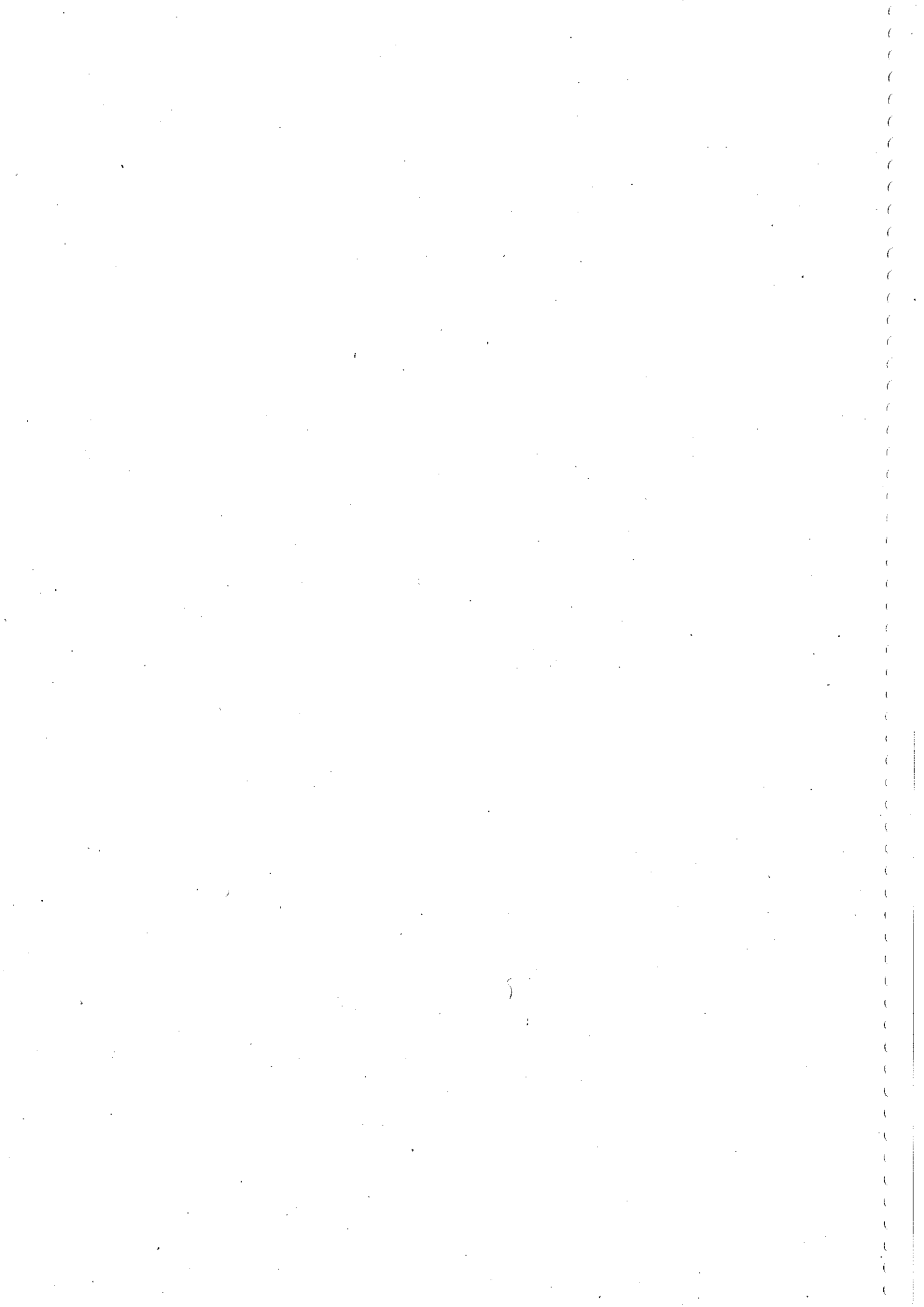
## NAZIOARTEKOA

Titanic . . . . .	71
Añada . . . . .	72
Country music . . . . .	73
Night in that land . . . . .	74
Negro Jose . . . . .	76
Hymn . . . . .	78
El condor pasa . . . . .	80
Yellow submarine . . . . .	81
Cuckoo song . . . . .	82
La petite fille de la mer . . . . .	85
Blue Peter . . . . .	86
Yesterday . . . . .	89
The hero I . . . . .	90
The song of sun . . . . .	91
Marble Halls . . . . .	92

## KLASIKA

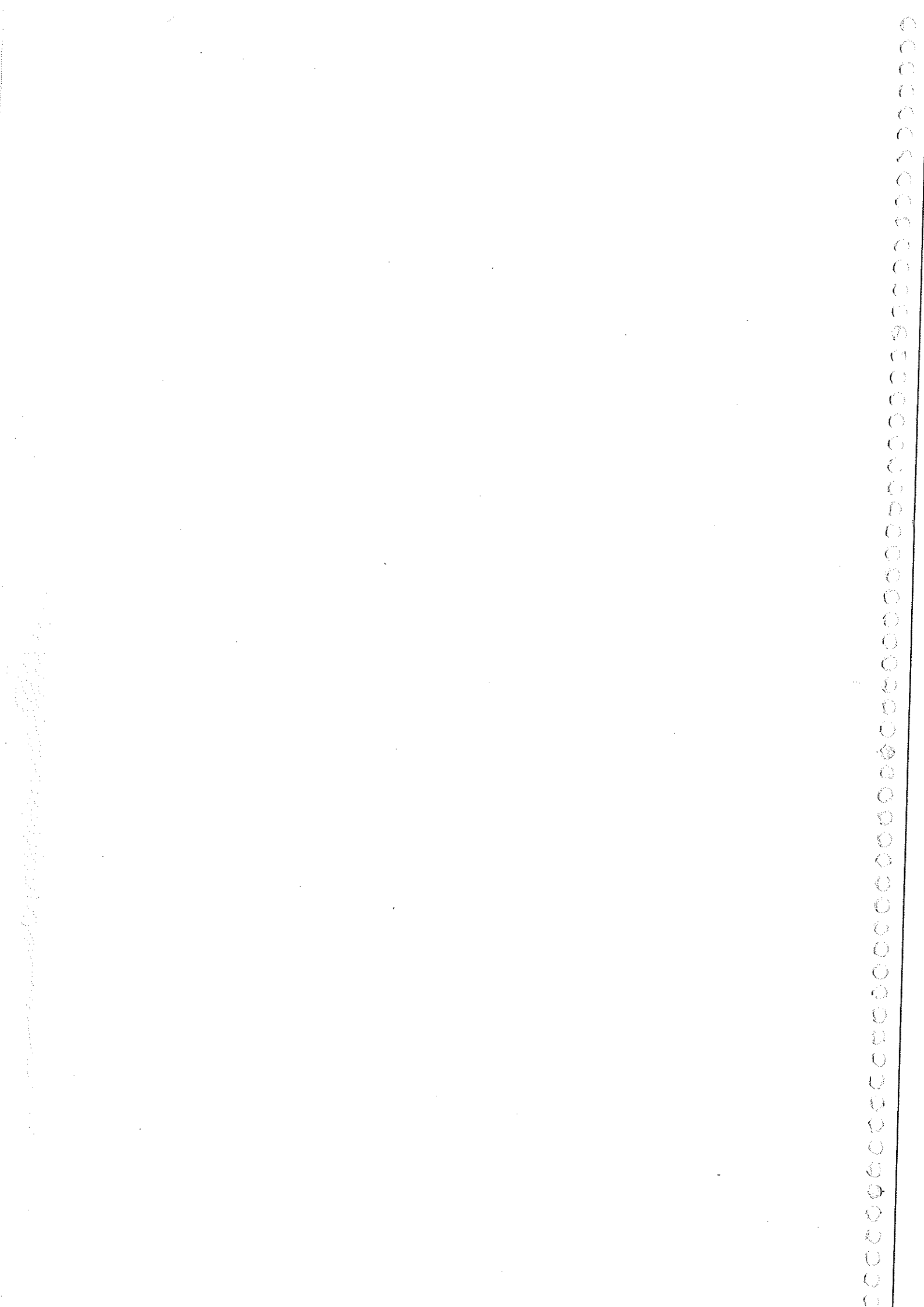
Adagio-Albinoni . . . . .	95
Barcarola . . . . .	96
Pequeña serenata nocturna . . . . .	97
Erlujioso . . . . .	98
Lau urtaroak, Udaberria . . . . .	99
Lau urtaroak, Udazkena . . . . .	100
Bolero . . . . .	101
Kanon-Pachelbel . . . . .	102
Romance anónimo . . . . .	104
Minuetto-Beethoven . . . . .	105
Ene maitea . . . . .	106
Ave Maria-Schubert . . . . .	108
Peer Gynt . . . . .	109
Aria-Bach . . . . .	110
La leyenda del beso . . . . .	112

IXIRULA ETA NOTAK . . . . .	115
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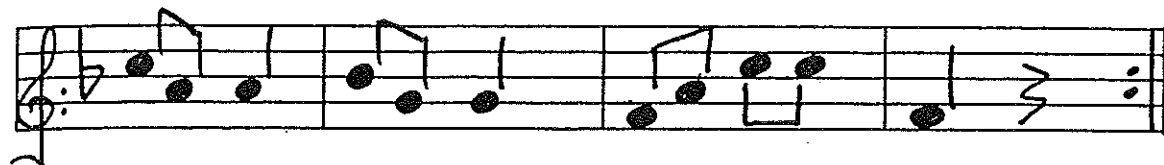
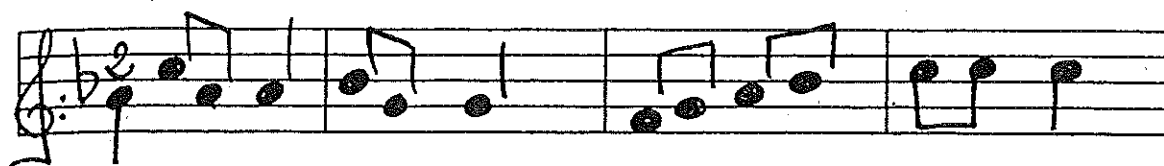




GABONKAF



# Kanpaiak jaietan



## 1

Kanpaiak jaietan din dan din dan din dan don  
izarrak argitan gabon gauetan

Mara mara elurra, txuri txuri gailurrak  
Jainkoa jaio da, poztu da Lurra

## 2

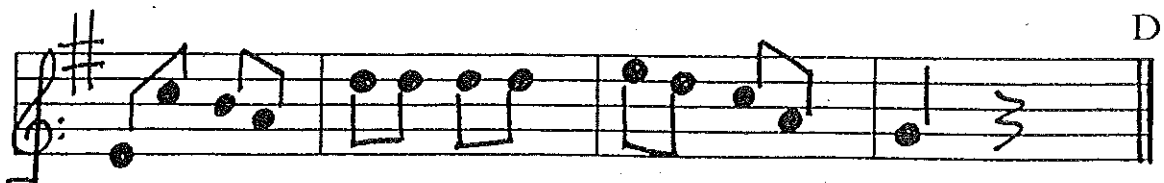
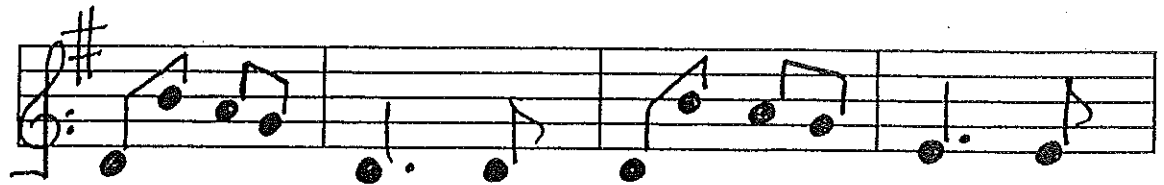
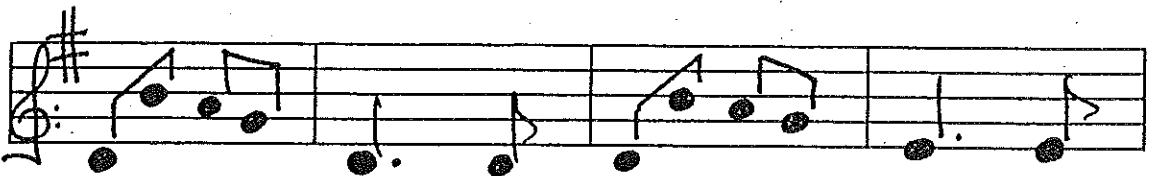
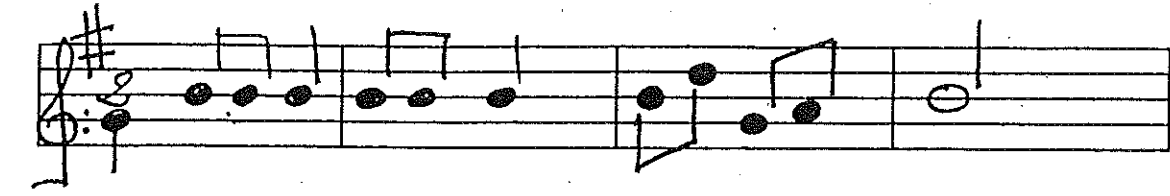
Kanta bat entzun da, gaez mendialdean  
Zorion! Zorion! Guztioi gabon!

Belengo estalpean seaskatxo batean  
lo dago haurtxoa gure Jainkoa





# Din-dan-don





Din, dan, don! (2) Eguberri on,  
zorion, zorion, gabonak, din, dan, don  
Din, dan, don! (2) Eguberri on,  
zorion, zorion, gabonak gabon

### 1

Izar bat hasi da dizdizka zeruan  
berri onak zabaltzen ari zaigu munduan.  
Jaio da, jaio da, Jaunaren semea,  
askatxo batean dago, lastoen gainean.

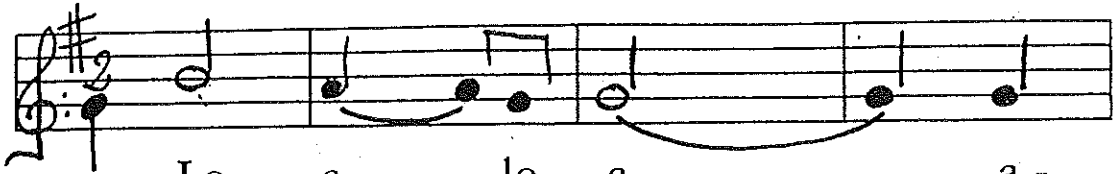
### 2

Aingeruak kanta, artzain onak dantzan,  
Jainkoaren jaiotzan, pakea eta haintza!  
Astoak aja-ja! Idiak, muu-mu!  
estalpe zaharrean kantuan ari zaizkigu!

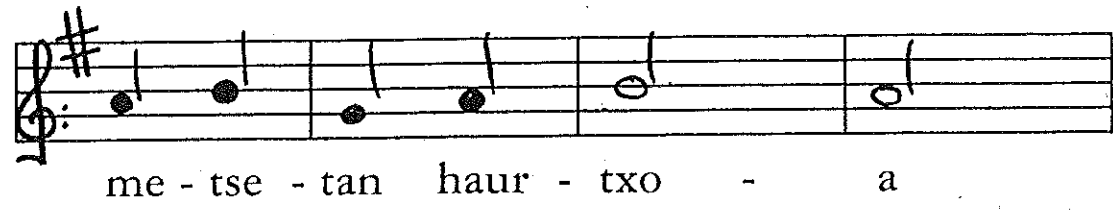
### 3

Antxon eta Peru, artzain buruzuri,  
izarrari jarraika biak datoz arinka.  
Menditik barrena, haurtxoarengana,  
artzain bakoitzak darama arkumetxo bana.

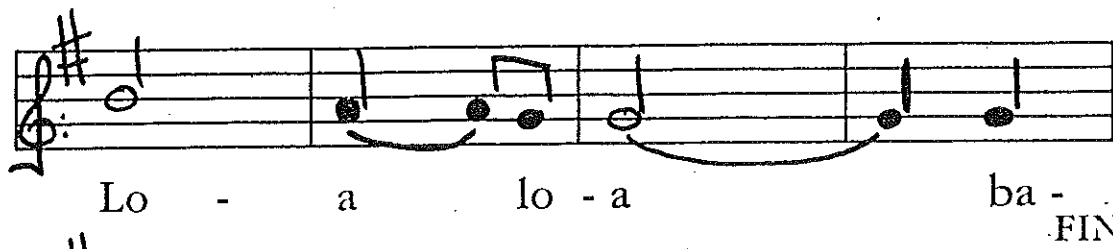
# Loa, loa



Lo - a lo - a a -



me - tse - tan haur - txo - a

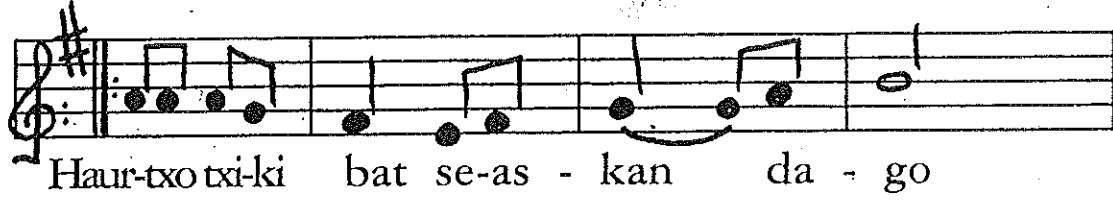


Lo - a lo - a ba -

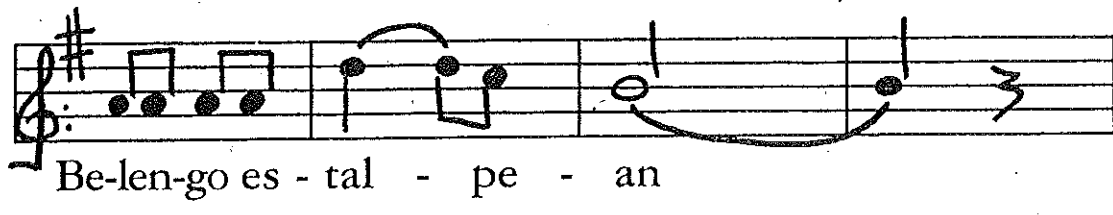
FINE



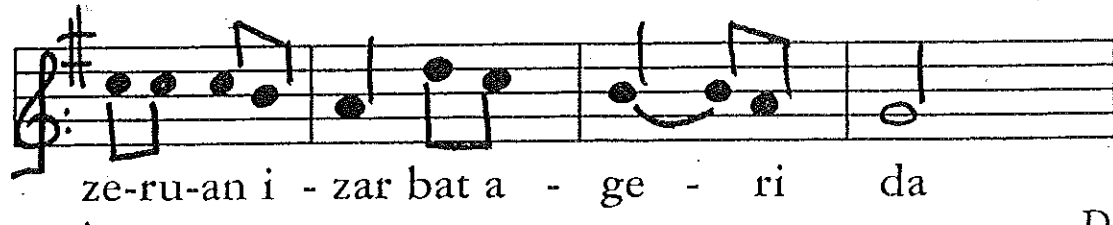
so - an o - tso - a



Haur-txo txi-ki bat se-as - kan da - go



Be-len-go es - tal - pe - an

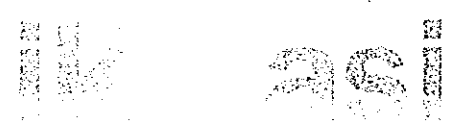


ze-ru-an i - zar bat a - ge - ri da

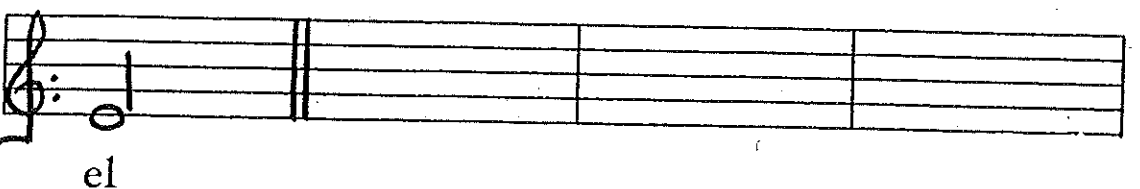
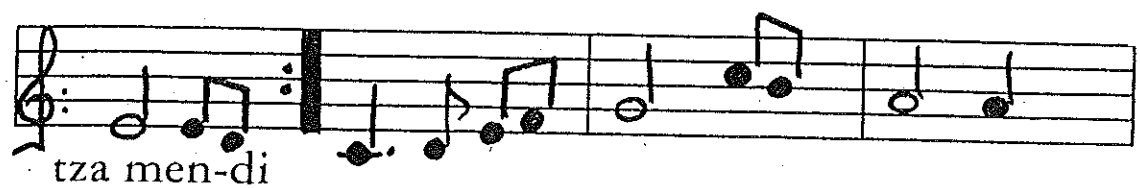
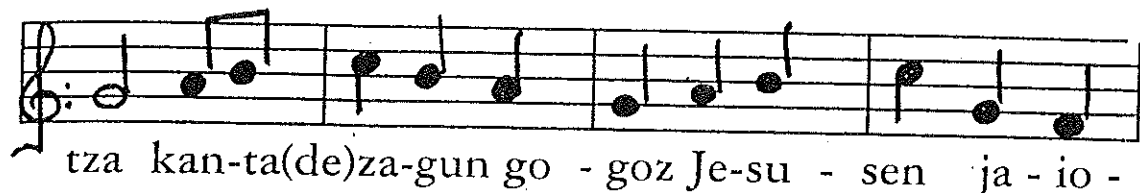
D. C.



hau-xe da zo - ri - o - na



# Noel, Noel



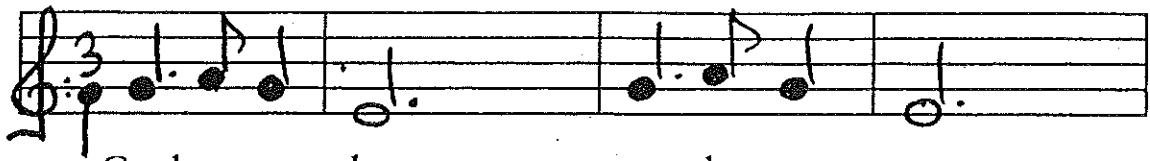
\* Gau ilun izan arren goazen bai lehen bait lehen  
Jainkoa gizon egin zaigu Betlehem. (BIS)

Noel, Noel, Noel, Noel heldu da zure garaia Israel.

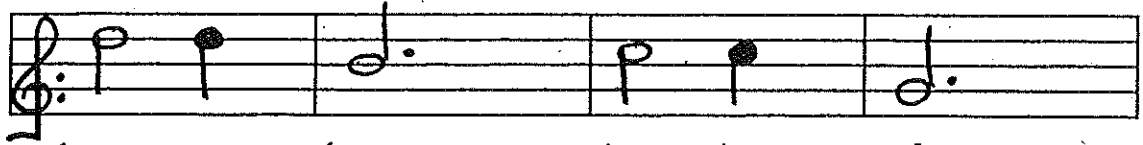




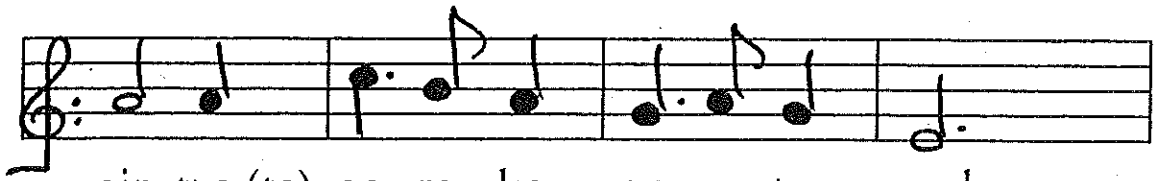
# Gabon gaua



Ga-bon ga - ba gaur-ko ga - ua



haur-txo bat ja - io da



ain-tza (ta) go-ra - ka ze - ru - ta - rrak,



po - zik (es)-kein-ka da - toz ar-tzai - ak,



pa - kea Lu-rre-ko da - nai



Jain-ko ber - be-ra bait da

Haurtxo maite, nola zaude? Seaskan negarrez.

Atoz, bai, nire bihotzera. Atoz, bai, lo egitera.

Abesti maitalez, abesti maitalez.



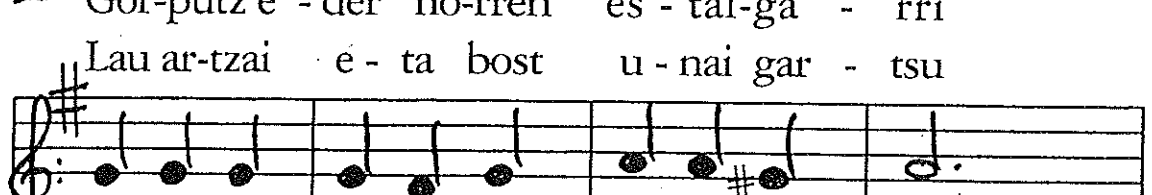
# Txamarra txartxo



Txa-ma-rra txar-txo bat Jau-na zu - ri

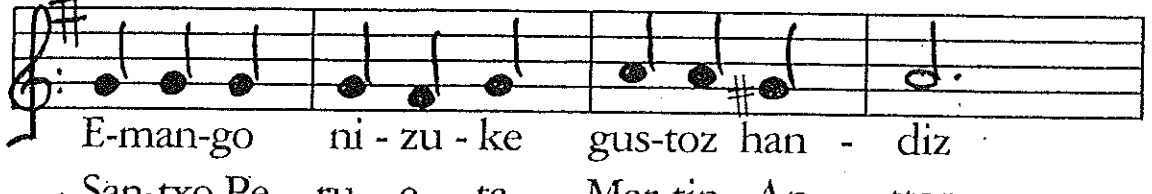


La-gun-txo-ak e - re ba-di-tu - gu



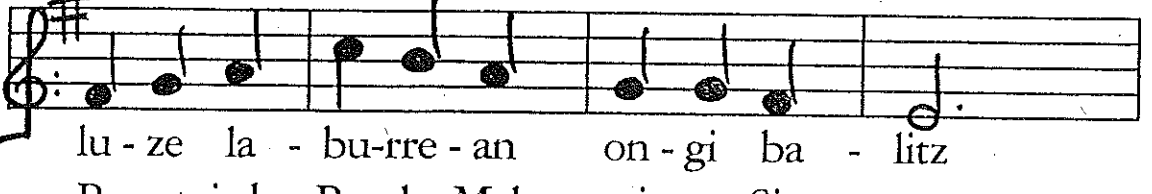
Gor-putz e - der ho-rren es - tal-ga - rri

Lau ar-tzai e - ta bost u - nai gar - tsu



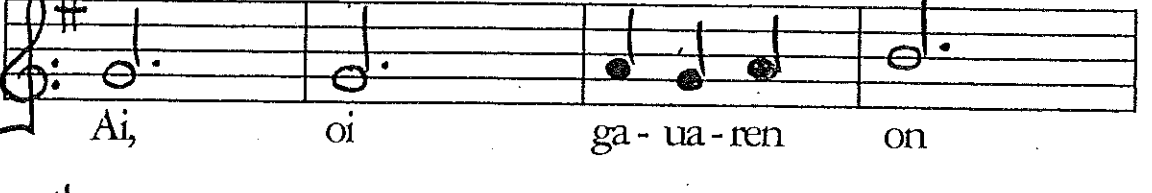
E-man-go ni - zu - ke gus-toz han - diz

San-txo Pe - ru e - ta Mar-tin An - tton



lu - ze la - bu-rre - an on - gi ba - litz

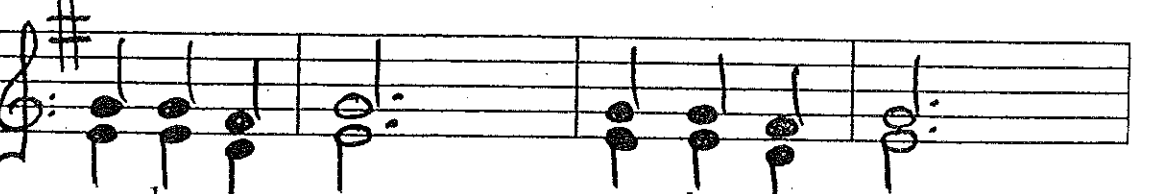
Pran-txis-ko, Pau-lo, Mel - txi - or, Si - mon



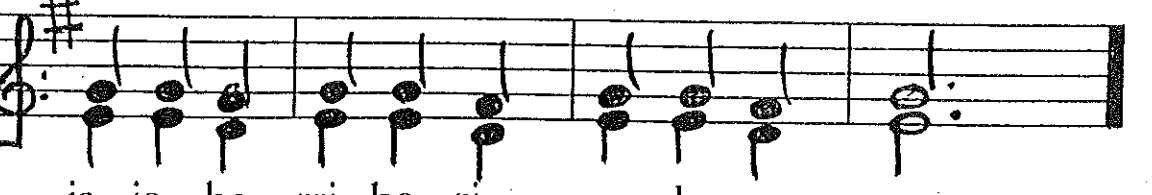
Ai, oi ga - ua - ren on



ja - io be - rri ho - ri non de - gu on



non de - gu on non de - gu on

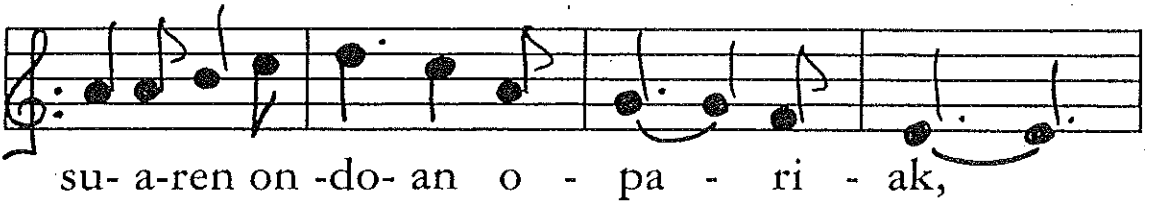
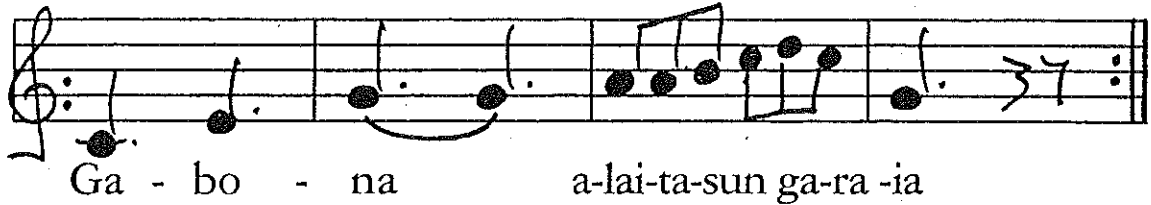


ja - io be - rri ho - ri non de - gu on





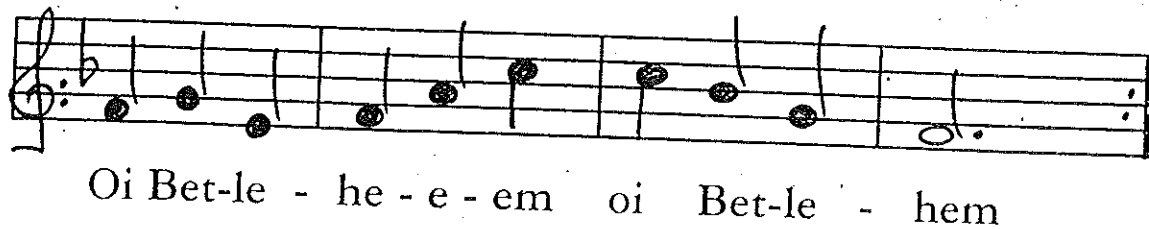
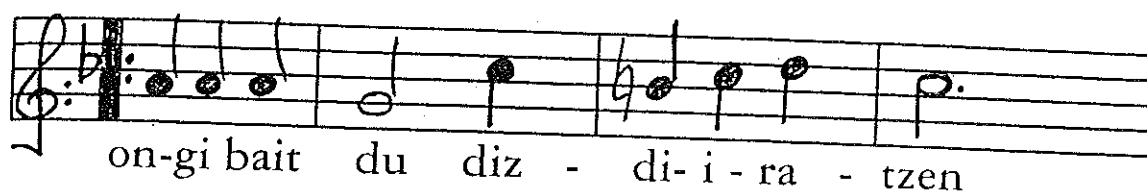
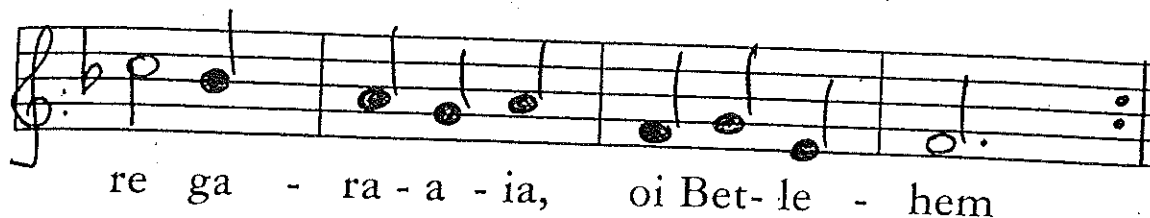
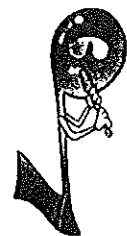
# Gabona



Elurra, zapi txuria; elurra, etortzen den saria (BIS)

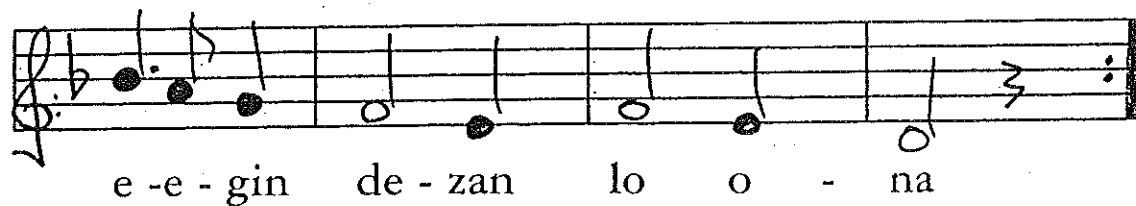
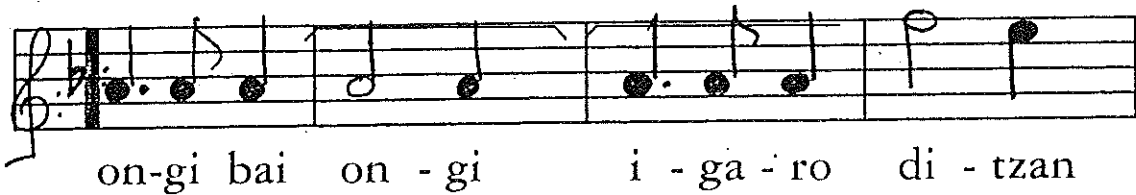
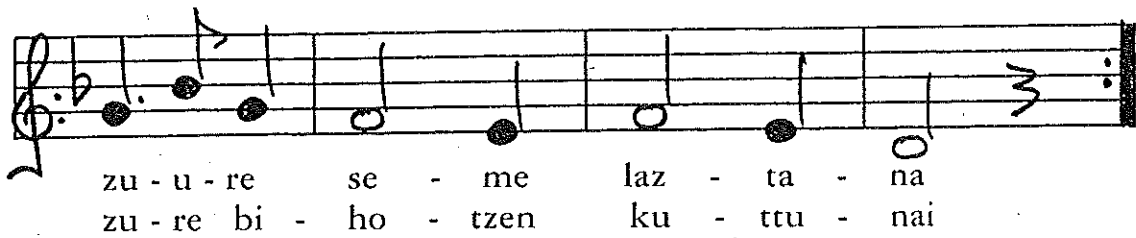
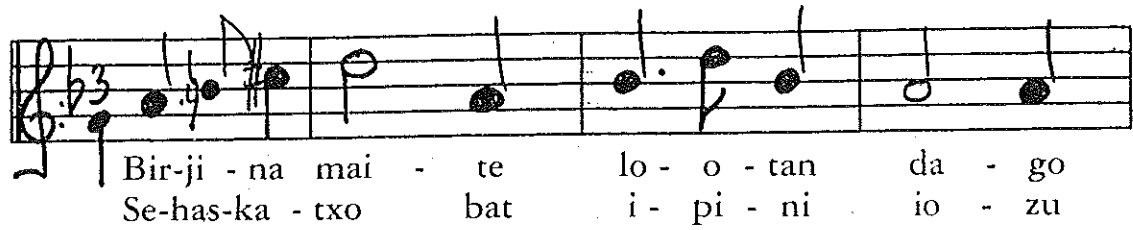
Olentzeroa, berriz herrian, jostailuz betea,  
abesten gaude denok kalean, denori zoriona. ZORIONAK!!

# Oi, Betlehem

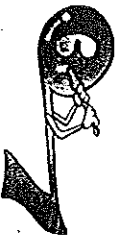




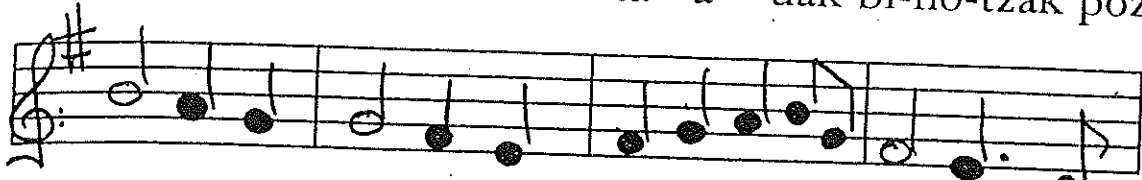
# Birjina maite



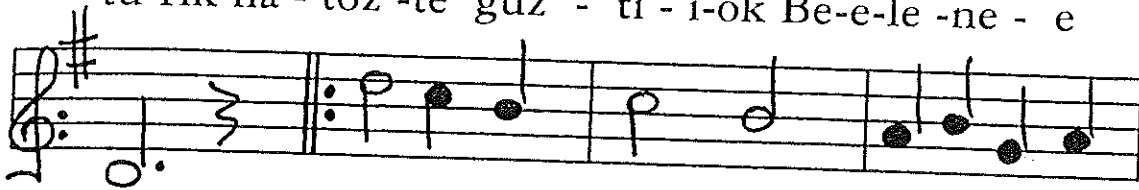
# Hatozte kristauak



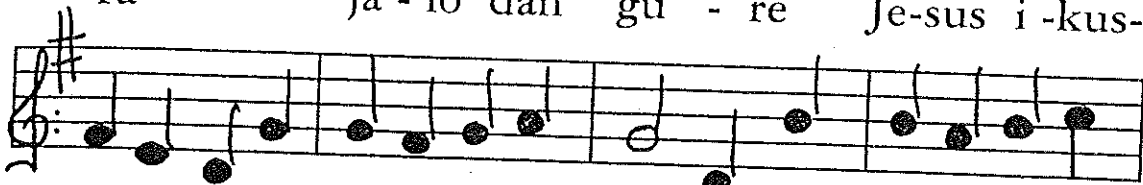
Ha - toz - te kris - ta - a - uak bi-ho-tzak poz-



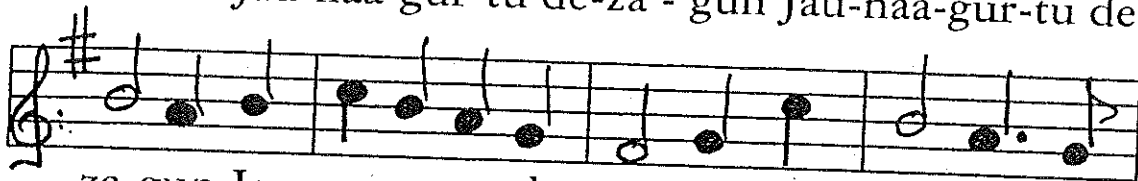
tu-rik ha - toz -te guz - ti - i-ok Be-e-le -ne - e



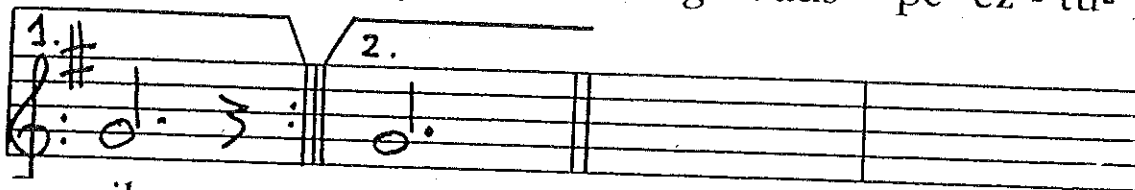
ra ja - io dan gu - re Je-sus i -kus-



te - e-ra Jau-naa-gur-tu de-za - gun Jau-naa-gur-tu de-



za-gun Jau-naa-gur-tu de - za -gun aus - pe - ez - tu-



rik

rik

2

Ardiak utzita, datoz artzai onak, zerutik deituak, estalpera.  
Goazen gu ere berekin batera,  
Jauna agurtu dezagun (3) auspezturik.

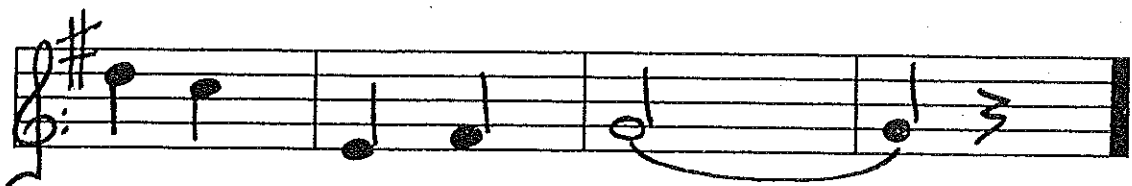
3

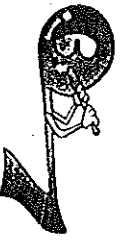
Gure maitasunez, askatxo batean, hotzik dardar zaude Jesus ona.  
Hatoz gugana haur gozo laztana.  
Jauna agurtu dezagun (3) auspertzurik.





# Mendi aldetik datoz





### 1

Mendi aldetik datoz,  
artzainak, artzainak.  
Bildotsa bat harturik  
bizkar gainean.  
Gabon gauean kanta,  
kanta aleluia,  
kanta aleluia,  
aleluia,  
gabon gauean kanta  
kanta aleluia, gauean.

### 2

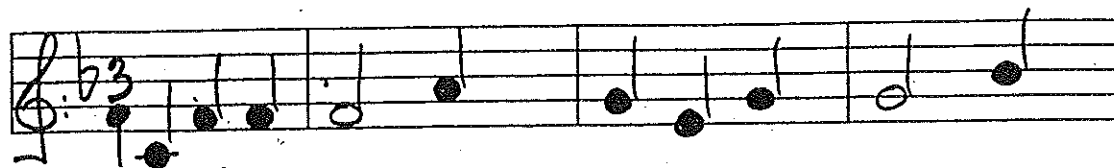
Haur txiki bat jaio da,  
Belenen, Belenen  
guztion Jainkoa da,  
poztu gaitezen.  
Gabon gauean...

### 3

Gaur dela jaio, jaio  
gaur da jaiotzea,  
zeruko izar ederra dugu parean.  
Gabon gauean...



# Gabeño izar



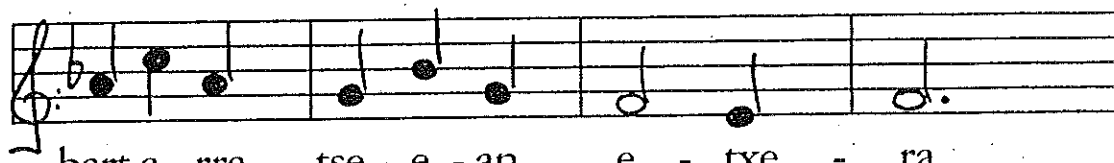
Ga-be-ko i - zar ar - gi - tsu - e - na



piz-tu-tze - a - re - kin ba-te - ra



haur-txo e - der bat e - to - rri zai - gu



bart a - rra - tse - e - an e - txe - ra



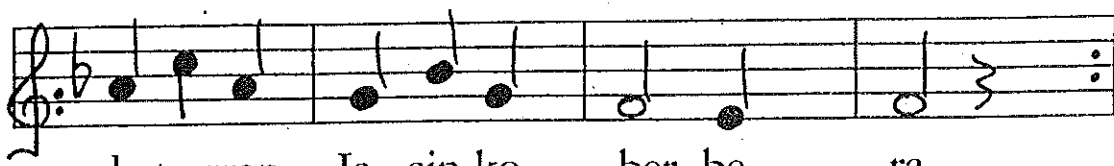
or-duz ez - ke - ro e - txe - ko de - nak



poz-tu (e)ta zo - ra - tze - en ge - ra



hau-rra de - la - ko ze-ru - tik ho-nuntz



da-to-rrren Ja - ain-ko ber-be - ra



# Alaken



A-la - ken a-la - ken

a - la pi-ku-la tun pai - re e - rres - pun de-la pi-ku-la

tun-pa, Je-sus Ma-ri-a Jain-ko-a zen a - la -

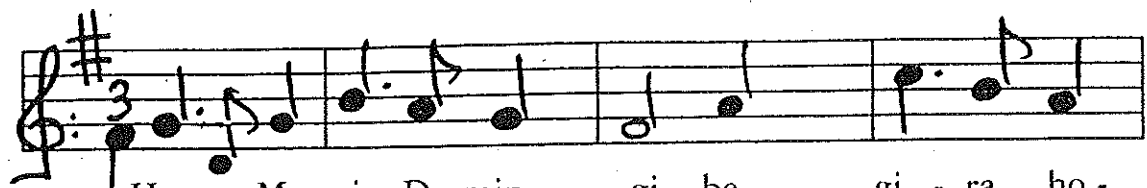
2. FINE a-dis-ki-de-ok! i - ku-si du-zu-te ze-lai ho-ri.

e-tan ar-tzai- na, ar-tzain txi-ki, ar-tzain han-di, ar-tzain

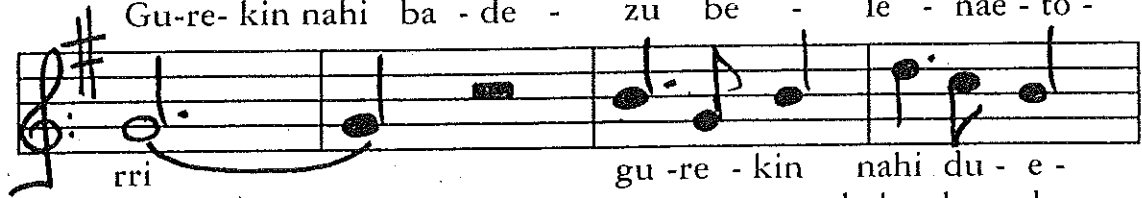
mu-tur la-gu - na D. C.



# Horra M<sup>a</sup> Domingi



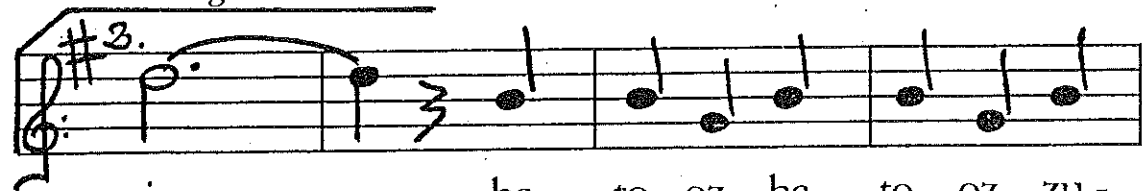
Ho-rra Ma - ri Do-min - gi be - gi - ra ho -  
Gu-re-kin nahi ba - de - zu be - le - nae - to -



rri gu - re - kin nahi du - e -  
rri a - te - ra behar-ko de -



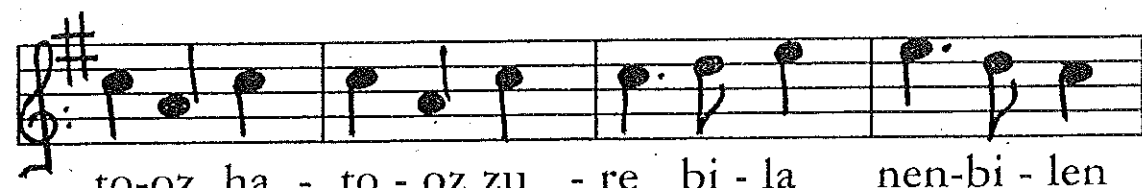
la Be - le - nae - to - rri  
zu go - na zahar ho -



ri ha - to - oz ha - to - oz zu -



re bi-la nen-bi - len ni ha -



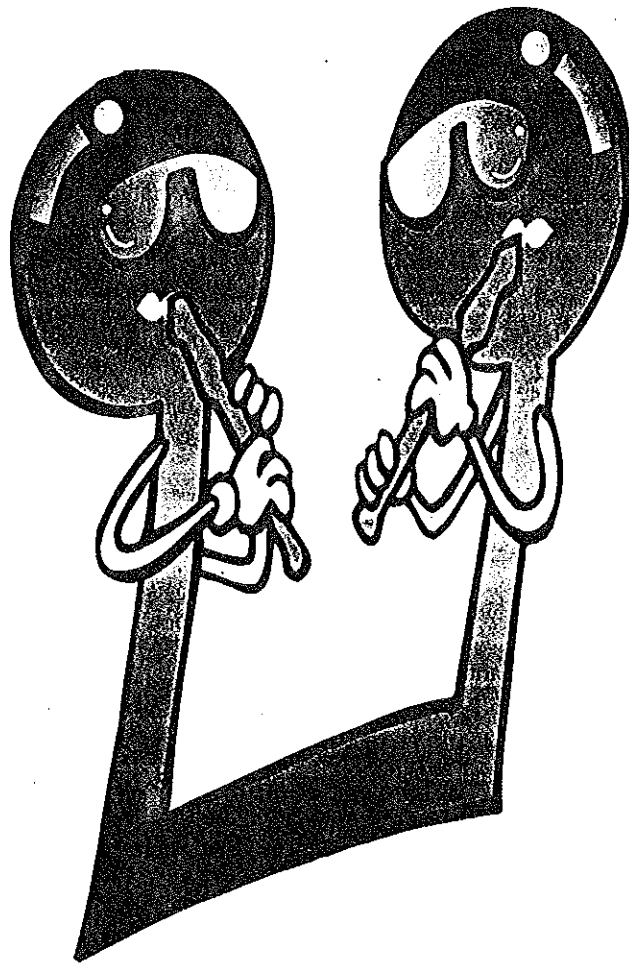
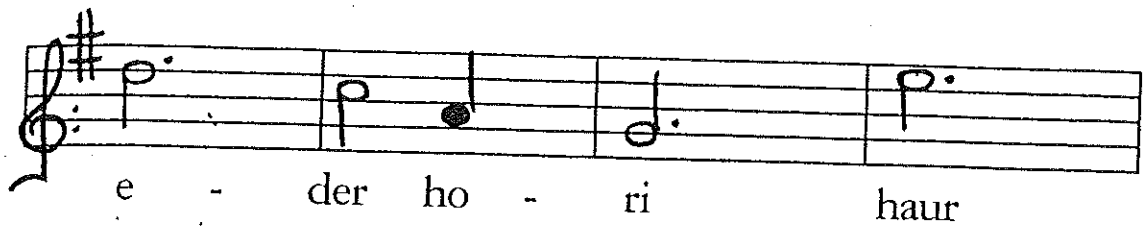
to-oz ha - to - oz zu - re bi - la nen-bi - len



ni ha-toz goa-zen a - gur-tu de -



za-gun Be - le - nen ja - io dan haur





# Kanta Aleluia

Handwritten musical score for "Kanta Aleluia". The score is written in G major (one sharp) and 2/4 time. It consists of 12 staves, organized into six systems of two staves each. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and repeat signs. The piece concludes with a double bar line and repeat dots.



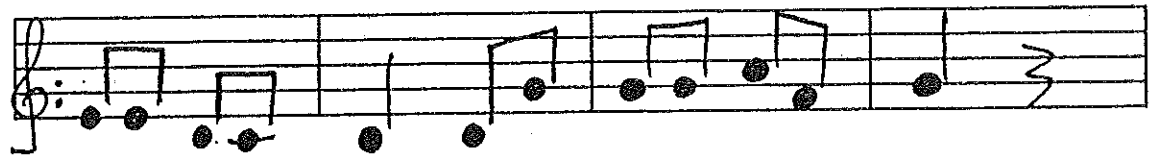
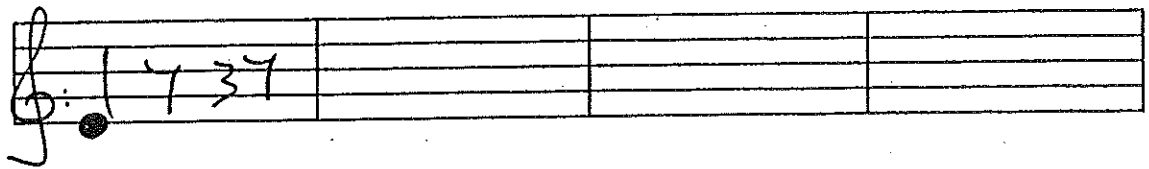
Kanta kantari daude zeruan, kanta kantari aingeruak (BIS)  
Kanta Aleluia, gaur Aleluia, beti Aleluia, kanta Aleluia (BIS)

Epel epel sukalde giroan, aitaren (e)ta amaren ondoan (BIS)  
Kanta Aleluia, gaur Aleluia, beti Aleluia, kanta Aleluia (BIS)

Gaur jaio zaigu Jesus haurtxoa, goratu dezagun Jainkoa (BIS)  
Kanta Aleluia, gaur Aleluia, beti Aleluia, kanta Aleluia (BIS)

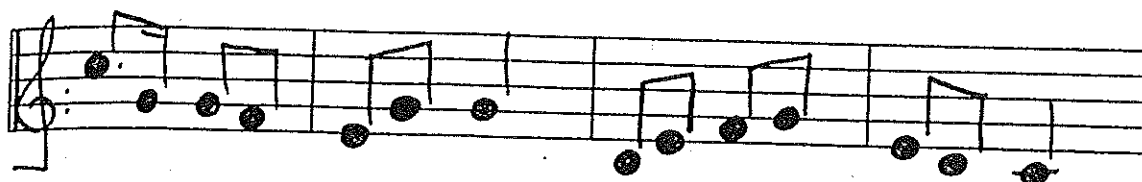


# Ai, hau gabaren zoragarria

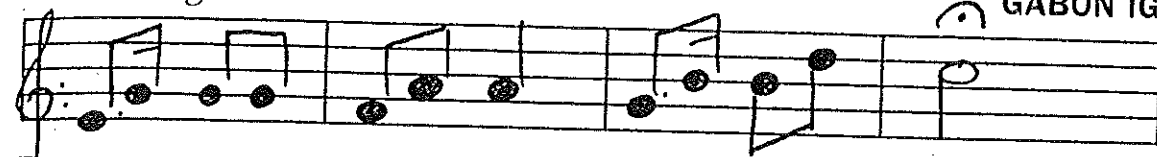


Allegro





Adagio



GABON IGAROI!!

Ai hau gabaren zoragarria Jesus jaio da  
Betlehem  
herririk herri bila gabiltza, bila gabiltza beraren.

Aingeruak kanta, artzai onak dantza,  
guztiok alabantza zuri zor dizugu  
astoak A! Idiak MU! atseginik badegu.

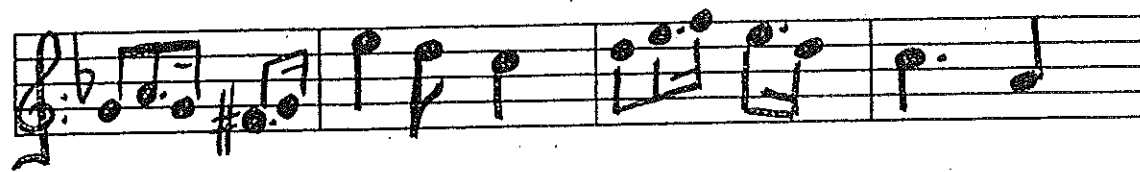
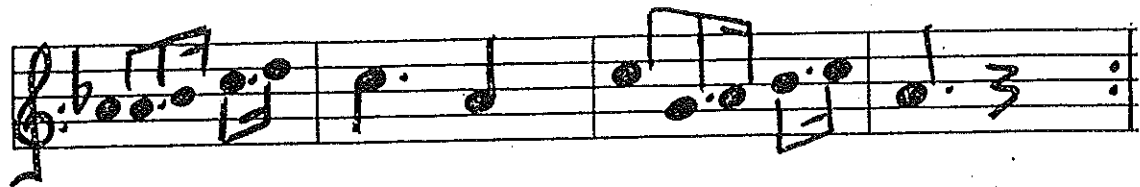
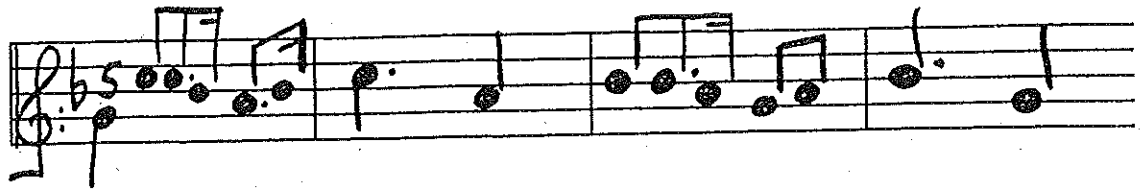
Hartu makilak eta jantzi albarkak  
artzainak joan ziraden Jesusen bila.

Ai! Zer atsegina den dantzan jende guztia  
salto brinko eginak danak joan ziren.

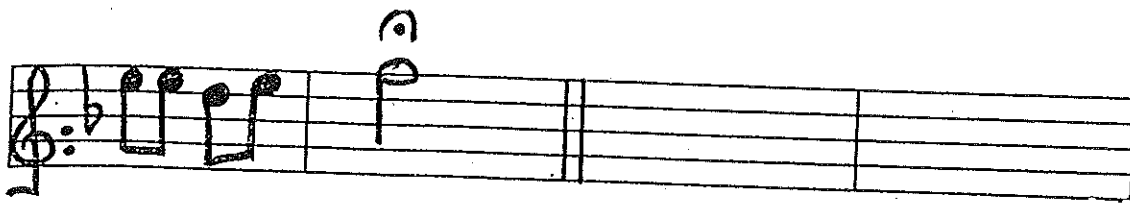




# Olentzero







Olentzero joan zaigu  
mendira lanera  
intentzioarekin  
ikatzak egitera.  
Aditu zuenian  
Jesus jaio zela  
lasterka etorri zen  
berri ematera.

Horra! Horra!  
gure Olentzero!  
Pipa hortzetan duela  
eserita dago  
arraultzak ere baditu  
kapoi pareakin  
bihar meriendatzeko  
botila ardoakin.

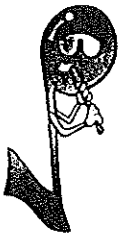
Inolaz ezin dugu  
Olentzero hase  
bakarrik jan dizkigu  
hamar txerri gazte.  
Saieski ta solomo  
makina bat heste  
Jesus jaio da eta  
alaitu zaitezte

Horra! Horra!



# Ator, ator





The image shows four staves of musical notation in G major. The first staff contains a melodic line with eighth and quarter notes, ending with a 'rit.' (ritardando) marking. The second staff begins with a fermata over the second measure, followed by a 'Adagio' marking and a melodic line with quarter notes. The third staff shows a simple harmonic progression with quarter notes. The fourth staff shows a single quarter note followed by a double bar line and a repeat sign.

Ator, ator mutil etxera  
gaztaina ximelak jatera,  
gabon-gaba ospatuzeko  
aitaren ta amaren ondoan,  
ikusiko dek aita parrezka,  
amaren poza atseginaz.

Eragiok mutil  
aurreko danbolin horri,  
gaztainak erre artian,  
gaztainak erre artian,  
txipli, txapla, pun.  
Gabon-gaba pozik  
igaro dezagun (daigun).



# Haur eder baten bila



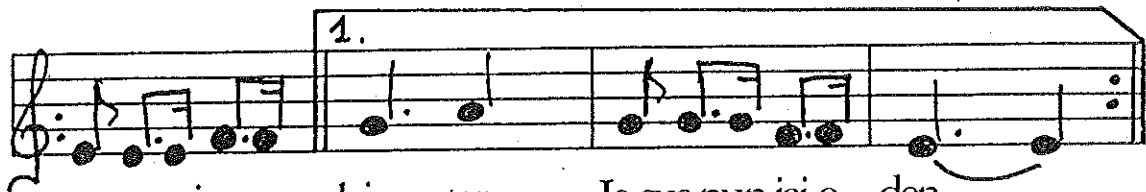
Haur e-der ba-ten bi - la ga-bil-tza zo-ra - tze - en



tai - za-rrak e-san di - gu gal - de-tze-ko he - men



Jaun-goi-ko-a-ren he - rri mai-te Je-ru-sa - le - en,



e-san zai-gu-zu lais - ter Je-sus nun jai-o den

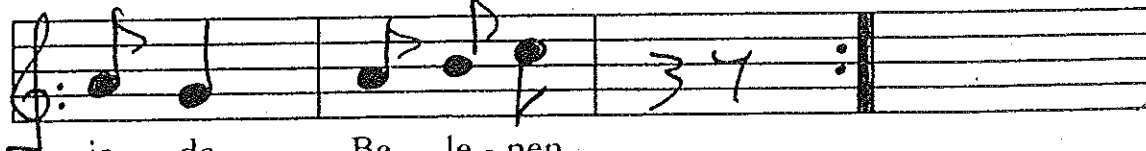


lais - ter Je-sus nun jai-o den

Ai hau ga-  
he-rr-i-tik



ba - ren zo - ra - ga - rri - a Je - sus ja -  
he - rri bi - la ga - bil - tza bi - la ga -



io da Be - le - nen  
bil - tza be - ra - ren

2

Haur horrrengana gatoz intentzuz beteak  
Sortaldeko jakintsu hiru Erregeak (BIS)  
Jasoko ditu gure mirra ta urreak  
sehaskan dagon haurtxo Jaungoiko semeak (BIS)

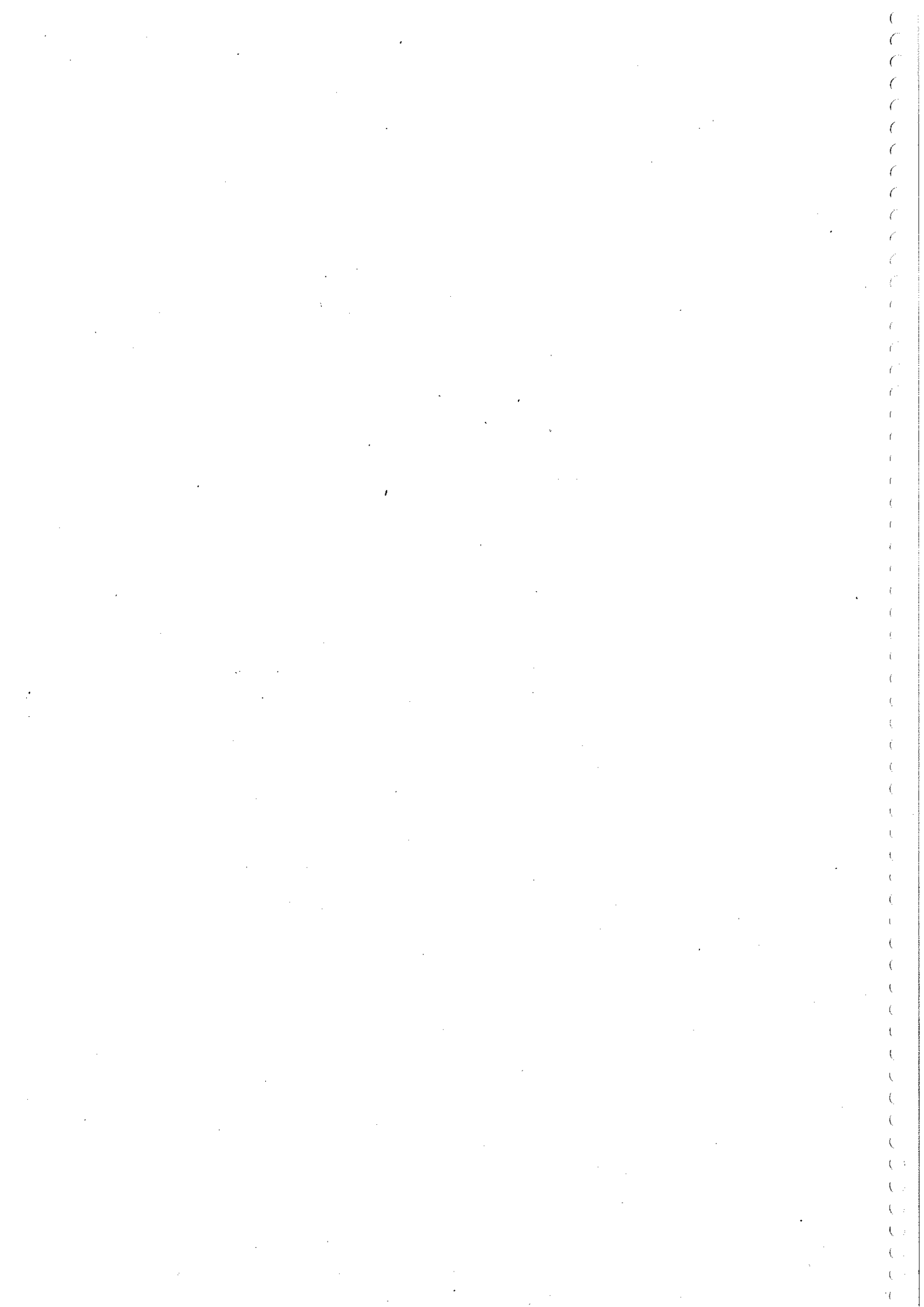
3

Artzai buru txuri bi Anton eta Peru  
Belengo estalpera etorri zaizkigu (BIS)  
Sartu dira barrena Manueltxorengana  
eskaintzera bakoitzak arkumetxo bana.

# Mesias sarritan



Me-si-as sa-rritan a-gin-du za-na  
ain-ge-ru ar-ti-an da-tor gu-ga-na-a  
ga-na glo-ri-a ze-ru-an pa-ke-a  
he-men kan-ta-riain-ge-ru-ak da-goz Be-le-  
nen nen kan-ta-riain-ge-ru-ak  
da-goz Be-le-nen



# Oi ez

Tapia - Leturia



1

Beti nabil ni berdintsu beti, beti  
beti nabil ni berdintsu, zu ikusi nahiez.

Oi ez, sentidurikan ba al du?  
Oi ez, burua dut galdu.

2

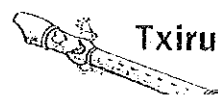
Aldamenetik begira beti, beti  
aldamenetik begira egoten naiz ni. Oi ez,...

3

Nerekin nahi zintuzket beti, beti  
nerekin nahi zintuzket egun da gauetz. Oi ez,...

4

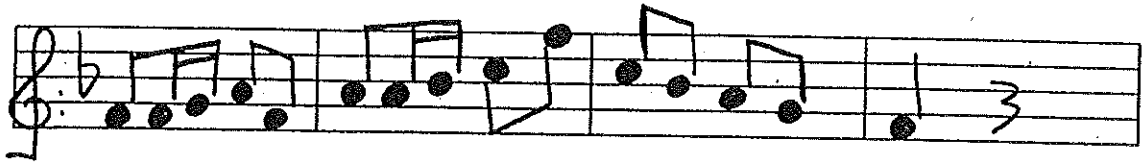
Arazorik ere bada beti, beti  
arazorik ere bada nahiz ta guk nahi ez. Oi ez,...





# Haizkolaria

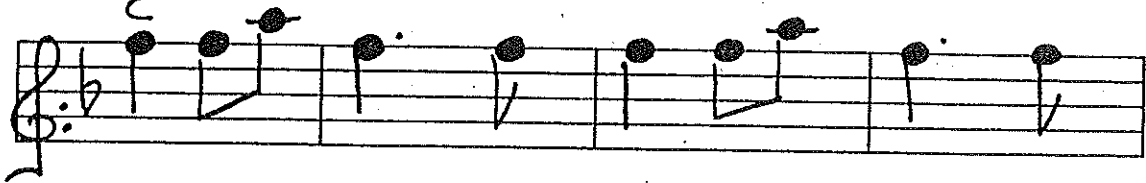
A



B



C



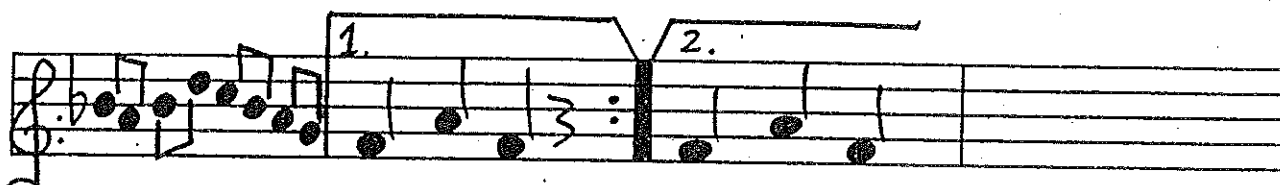
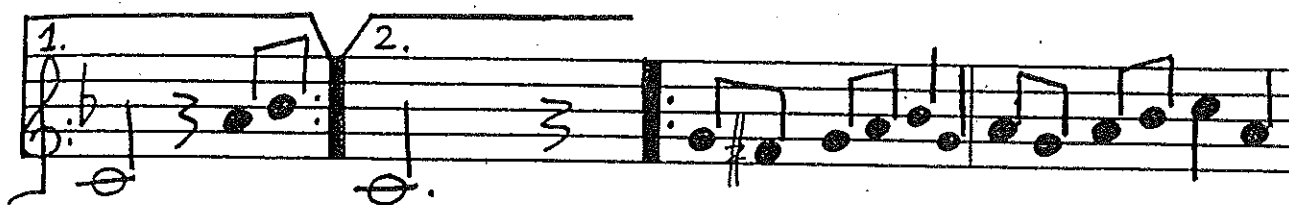
Atzo goizean ikusi nuen gizon bat mendian.  
Hantxe zebilen indarrez indar haizkolaria.

Tik tiki tak tik tiki tak ari zen mendian.  
Tik tiki tak tik tiki tak haizkolaria.

Tik tik tiki tak tik tik tiki tak.  
Tik tik tiki tak tik tik tiki tak.



# Balkarlos

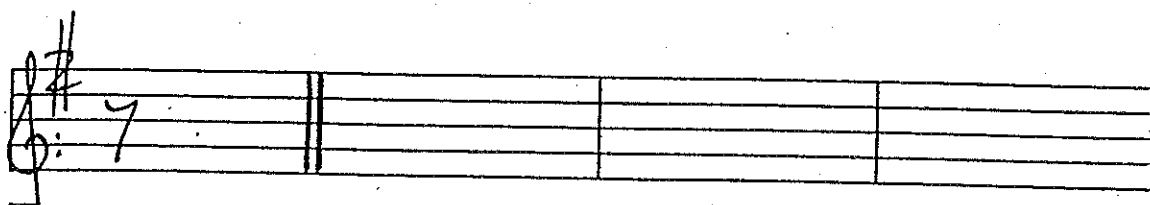




# Txanpon baten truke

Alaitz eta Maider

Handwritten musical score for 'Txanpon baten truke' by Alaitz eta Maider. The score consists of eight staves of music in G major (one sharp) and 2/4 time. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a simple, accessible style suitable for children's educational materials.



Ezagutzen dut gizon bat  
kale kantoian jarrita  
ipuin harrigarriak kontatzen dituen  
txanpon baten truke.

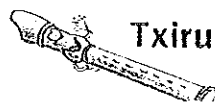
Dragoia eta printzesaren  
ezinezko maitasuna  
zahartutako basoko Loti ederraren  
azken egunak,  
printze urdinak abandonatuta

Txanogorritxuren dibortzioa  
otsoaren suizidioa.

Jendea presaka dabil ordea  
entzuteko astirik ez dauka  
aspaldiko garaietan, urrutiko lurraldetan  
gertatutako ixtorioak.

Txanogorritxuren dibortzioa  
otsoaren suizidioa.

txanpon baten truke.  
txanpon baten truke.  
txanpon baten truke.  
txanpon baten truke.  
txanpon baten truke.





# Triste bizi naiz eta

The musical score is written on eight staves. Each staff begins with a treble clef and a 3/4 time signature. The music consists of a sequence of chords and notes. The first staff starts with a quarter note chord, followed by two eighth notes, then a quarter note chord, and finally a quarter note chord with a fermata. The second staff continues with a quarter note chord, followed by two eighth notes, then a quarter note chord, and finally a quarter note chord with a fermata. The third staff starts with a quarter note chord, followed by two eighth notes, then a quarter note chord, and finally a quarter note chord with a fermata. The fourth staff continues with a quarter note chord, followed by two eighth notes, then a quarter note chord, and finally a quarter note chord with a fermata. The fifth staff starts with a quarter note chord, followed by two eighth notes, then a quarter note chord, and finally a quarter note chord with a fermata. The sixth staff continues with a quarter note chord, followed by two eighth notes, then a quarter note chord, and finally a quarter note chord with a fermata. The seventh staff starts with a quarter note chord, followed by two eighth notes, then a quarter note chord, and finally a quarter note chord with a fermata. The eighth staff continues with a quarter note chord, followed by two eighth notes, then a quarter note chord, and finally a quarter note chord with a fermata. The score ends with a double bar line and a repeat sign.



Triste bizi naiz eta  
hilko banintz hobe  
badaukat bihotzian  
hainbat atsekabe.  
Maite bat maitatzen det  
baina haren jabe  
sekula izateko  
esperantzik gabe.

Bihotz baten lekuan  
mila banituzke  
zuretzako maitia  
izango lirake  
baina mila lekuan  
bat besterik ez det  
har zazu ba maitia  
bat hau mila bider.

Nere maite polita  
nola zera bizi?  
Zortzi egun hauetan  
ez zaitut ikusi  
uste det zabiltzala  
nigandik ihesi  
ez didazu ematen  
atsekabe gutxi.





# Gabeko ilunian

A

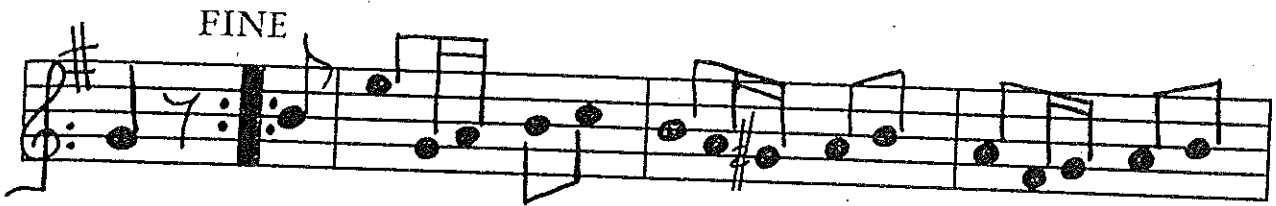
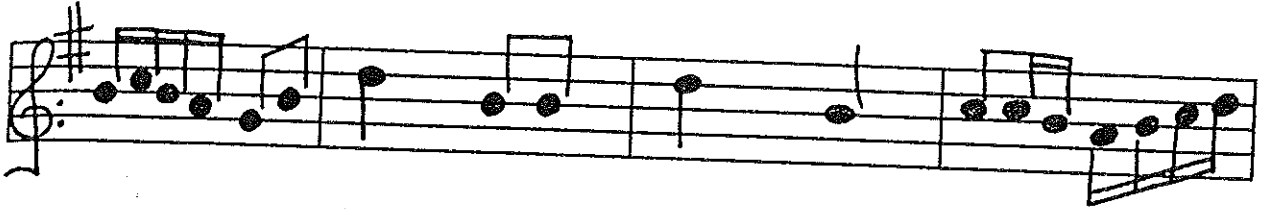
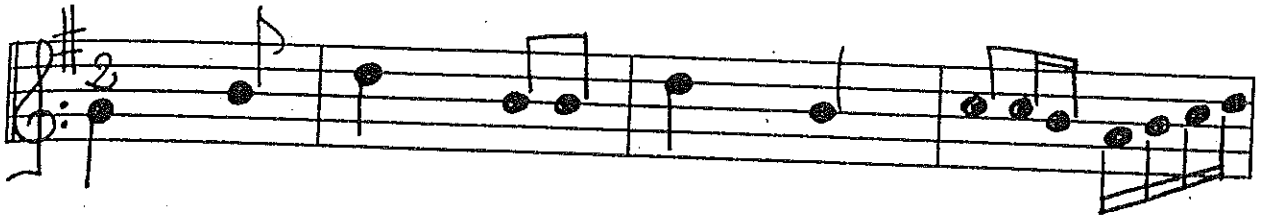
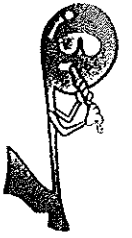
B

Gabeko ilunian, zuhaitz bitartean,  
Ilargia ageri da, borobil betian.

Lalara laliro lalarala liro  
Lalara laliro lalarala liro



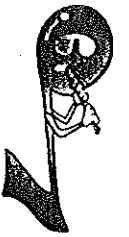
# Tatiago





# Biribilketa





Handwritten musical notation consisting of four staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. The first three staves end with repeat signs, while the fourth staff concludes with a double bar line and repeat dots.



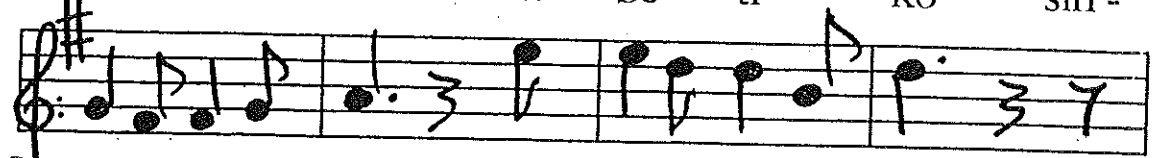


# Behin betiko

Imanol Urbietta



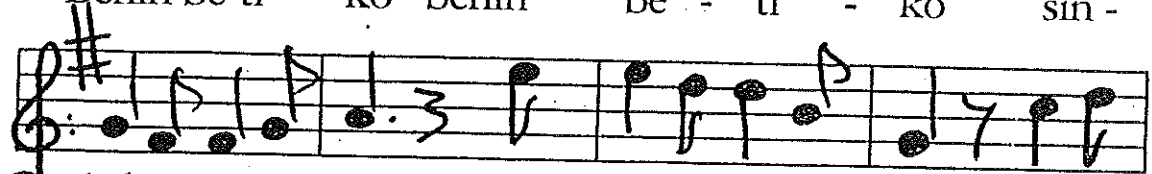
Behin be-ti - ko behin be - ti - ko sin -



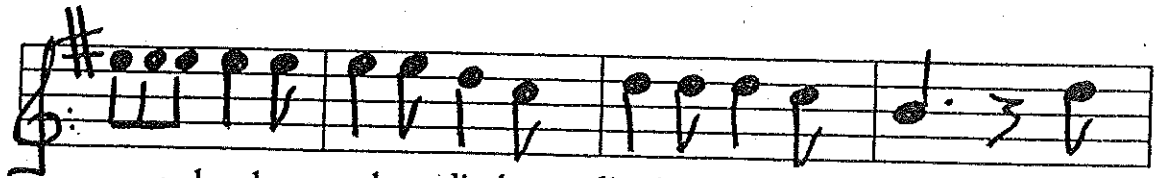
ple be-zain tin-ko ez du-gu e - tsi - ko!!



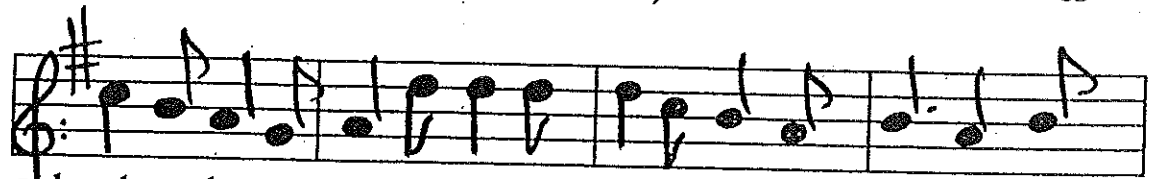
Behin be-ti - ko behin be - ti - ko sin -



ple be-zain tin-ko eus - ka-raz (e)ta ki - tto!! e - txe-



an e-ta ka - le - an ber-din ber - din jo - la - se - an es -



ko-lan, la-ne-an, tris-tu-ran e-ta po-ze - an. Da - ki



te-nek e-ra-bi-liz ez da-ki - te-nek i - ka-siz, he -



rri bat o-sa-tu-rik eus-ka - raz na-hidu-gu bi - zi



Ha-si e - txe - tik e - ta ka - le

ra ha - si ka - le - tik e - ta e - txe -

ra, mar-txan ja - rri da le - ge be - rri -

a eus - ka - raz Eus - kal He - rri - an

Ha - si e - txe - tik e - ta ka - le

ra ha - si ka - le - tik e - ta e - txe -

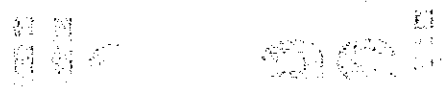
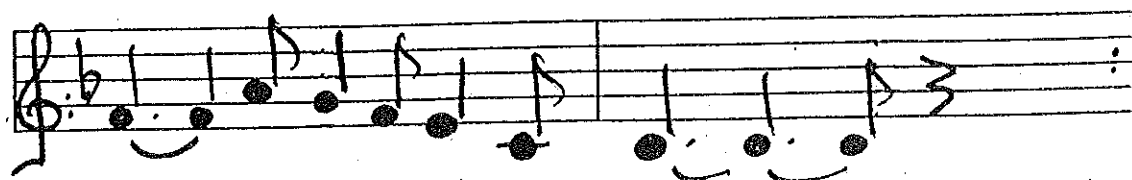
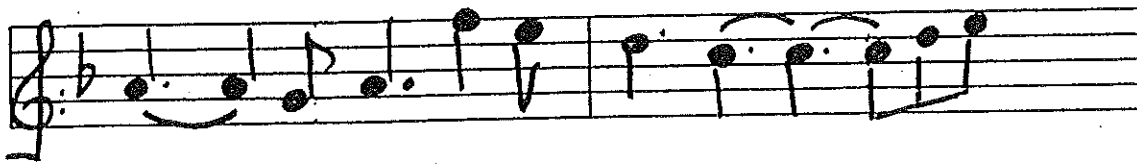
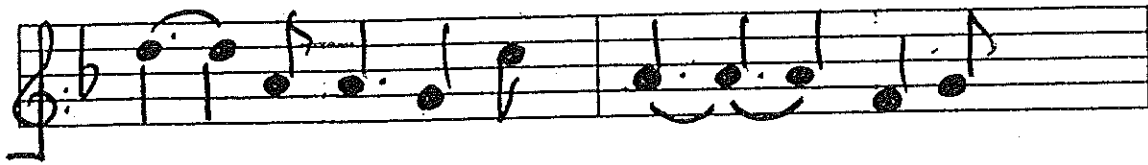
ra, mar-txan ja - rri da le - ge be - rri -

a eus - ka - raz Eus - kal He - rri - an



# Mundurat eman ninduzun

Benito Lertxundi

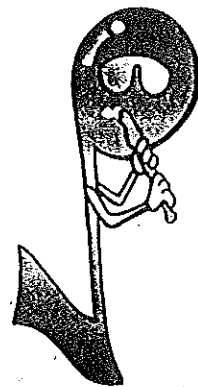
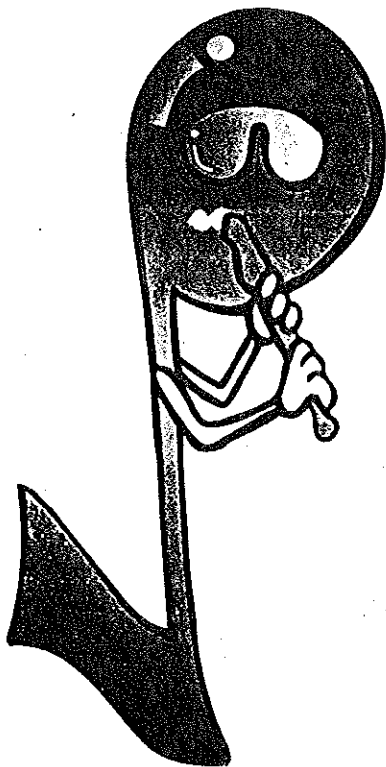




Ama, nola zure belaunetan nindadukazun denboran,  
utz nezazu zure bularrean burua pausa dezadan;  
ene bihotzak zer sendi duen nahi baiterautzut erran,  
zure ezpain sakratuetarik ikasi nuen mintzairan.

Ene deia amodioaren bidez zinuen entzun,  
eta gero oinazen mundurat eman ninduzun;  
biziaren grazia lehenik, gero hoinbertze maitasun,  
berant jakin dut, ama maitea, zendako eman dautazun.

Adierazi zerautanean odolak bere mintzoa,  
berriz gogoratu zitzerautan, o ama, zure altzoa;  
bai ta zure bularretik hartu esne on haren gozoa,  
orduz geroztik zurea naukan ene izaite osoa.





# Mariñelaren zai

The musical score is written in treble clef with a 3/4 time signature. It consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some notes beamed together. The second staff continues the melody with a long slur over the first two measures. The third staff features a wavy line under the first measure, indicating a trill or a specific articulation. The fourth staff also has a wavy line under the first measure. The fifth staff concludes the piece with a double bar line and repeat dots.



Arotzak zuen alaba bat  
zen herriko xarmantgarriena  
bi gizonen nahi zuten jabe izan  
haren bihotzaz nola esan.

-Zer dun, zer dun ene alaba.  
-Mariñela maite dut aita.  
-Ez al dun ulertzen, ezinezkoa da  
jauntxoa da hiretzat maitia.

Orduan egarriak denak ziren bat  
maitasun ukatuarentzat  
jauntxoa dator hire esku bila  
mariñela irlandara doa.

Hala izan zan ezkontz behartua  
aberatsik ez ziren han  
ta guztiak dantzan, guztiak alai  
mail ezberdinak ahaztuaz.

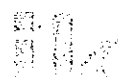
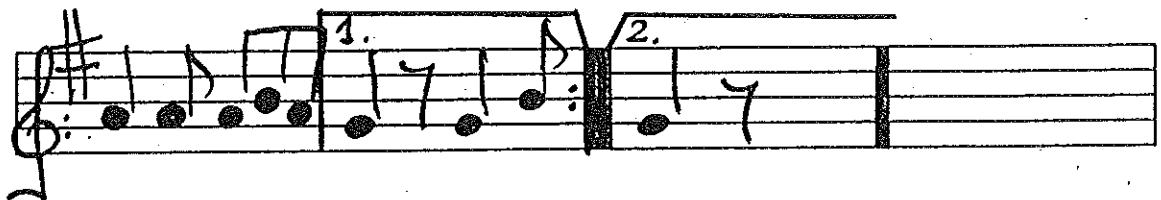
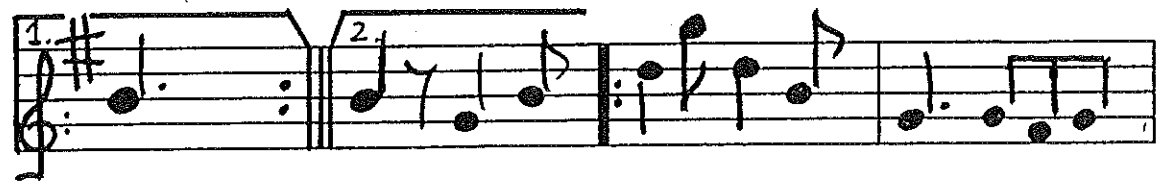
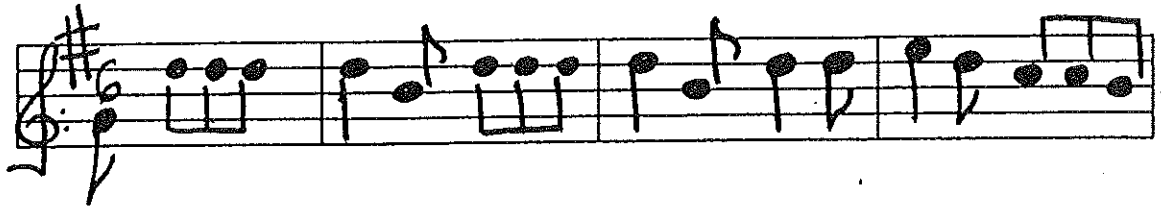
-Zer dun, zer dun ene alaba.  
-Marinela maite dut aita.  
-Ez al dun ulertzen, ezinezkoa da  
jauntxoaren emaztea zara.

Gaur egun oraindik ikus dezakegu  
alaba hura leihoan  
marinelaren zai, zai  
itsasoan du itxaropena.



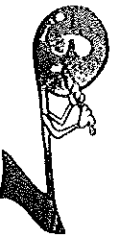


# San Fermin





# Nafarroako jota



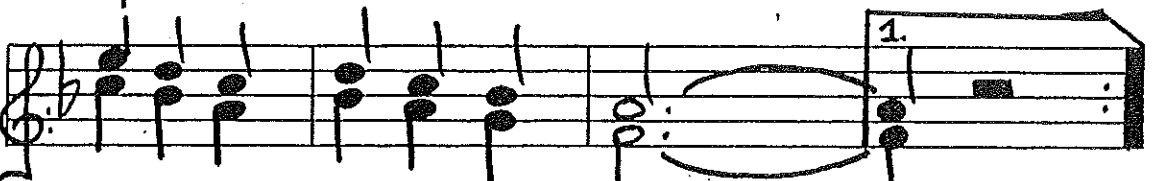
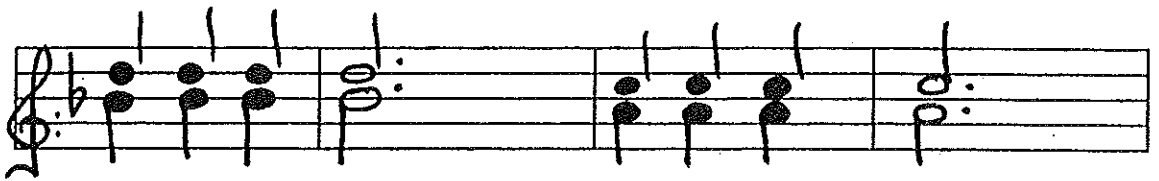
The image shows five staves of handwritten musical notation for the piece 'Nafarroako jota'. The notation is written in a single system on a five-line staff. The key signature is one flat (B-flat) and the time signature is 3/4. The first four staves contain rhythmic patterns consisting of eighth and sixteenth notes, often beamed together. The fifth staff begins with a repeat sign and contains several measures of rests, indicating a section where the music is not written out.





# Egia da

Oskorri





Egia da, egia da  
 neuk ikusi dudalako  
 egia da, egia da  
 porque lo he visto yo

Irlandesak jateari utzi zion luzaro  
 kartzelatik hilobira, hilobira kartzelatik  
 kartzelatik hilobira pagatu zuen karo

Egia da, egia da...

Euskaldunen festak dira oso ederrak benetan (BIS)  
 baina kontuan eduki, kontuan eduki baina,  
 baina kontuan eduki, garadela penetan.

Egia da, egia da...

Arratseko oskorritik, goizeko oskorriraino (BIS)  
 gauean ez da entzunen, ez da entzunen gauean,  
 gauean ez da entzunen, sorgin musika baino.

Egia da, egia da...

Gezurra dirudi baina, sano eta fresko gaude (BIS)  
 musika da denboraren, denboraren musika da,  
 musika da denboraren, sekretuaren jabe.

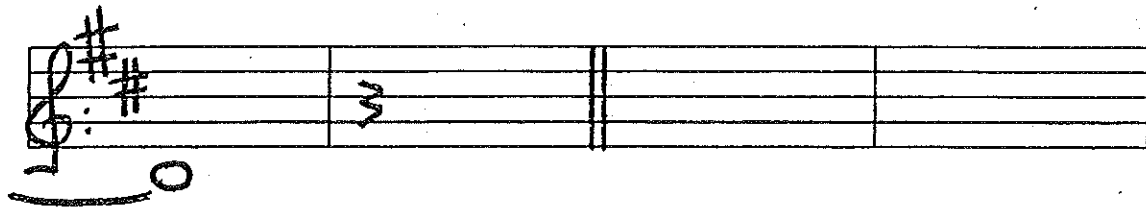
Egia da, egia da...





# Lau teilatu

Itoiz



Hemen gaude ta poztutzen naiz  
ta ziur zure aita ere bai  
ta zer ondo zelan dijoa  
zure bufanda txuria

Lau teilatu gainean ilargia erdian  
eta zu goruntz begira  
zure keia eskuetan putzara batekin putz  
berehala etorriko da  
ta berriz izango gara zoriontsu  
edozein herriko jaietan

Goxo goxo kanta eginazu  
Benitoren M<sup>a</sup> Solt  
ez negarrik egin xuri zaude eta malkoak  
zure kolorea kentzen dute.

Lau teilatu gainean...

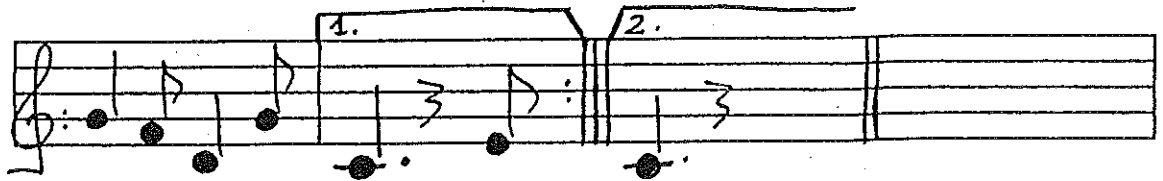
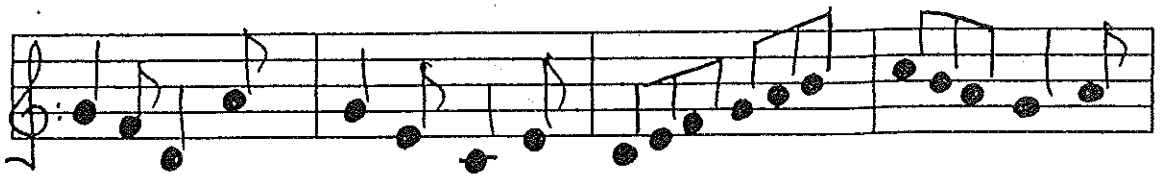
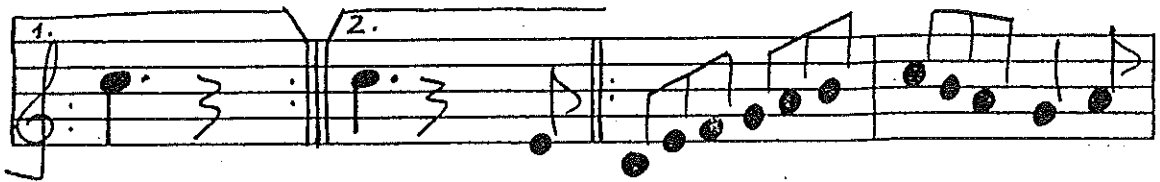
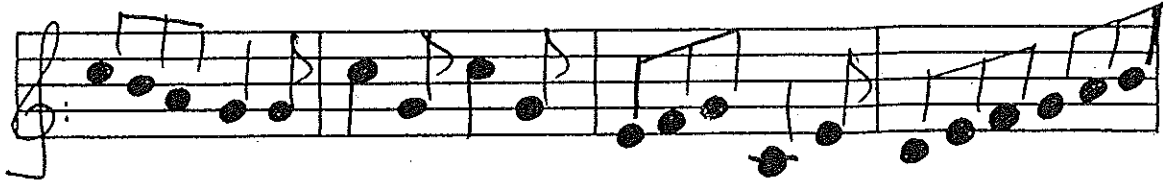
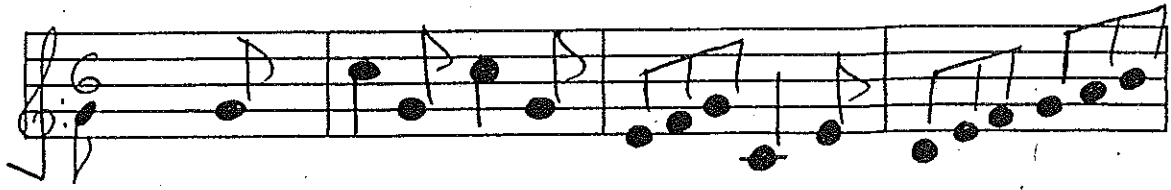
Felix felix biak berriz egongo gara  
txanpaina apur batekin  
diru gabe baina izarrak gurekin daude  
piano baten soinuaz.

Lau teilatu gainean...



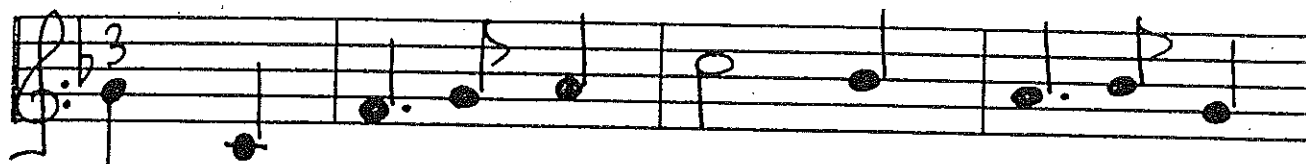


# Erromerian



# Gaueko ele ixilen baladak

Benito Lertxundi



Gauaren lumez idazten doazen  
ele ixilak nator kantatzen  
Jainko guztien ateetan deitzen  
asekaitz noa bizitzan barnatzen.

Udazken margoz andere lurra  
emeki dator ene baitara  
zimeldutako sinismen hura  
Jainkozko ikuituez laztantzera.

Fruitu ukakorrak ditut usantzen  
amets haragikoietan ixurtzen  
grinen zirrarek naute edertzen  
gauaz maitaleen suan naiz erretzen.

Azmarriez ferekatzen dudan  
belar hezearen funtsean  
biluztuz noa lurkoi bidaian  
oharpen zaharren dastatze gozoan.

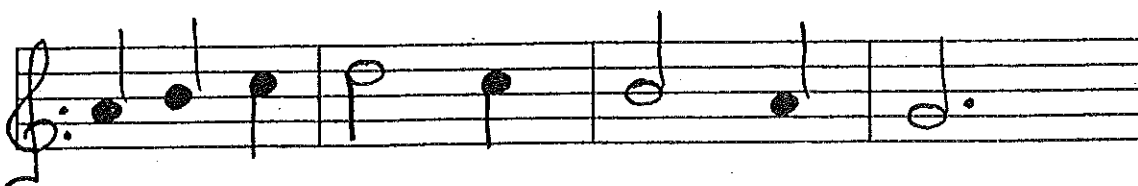
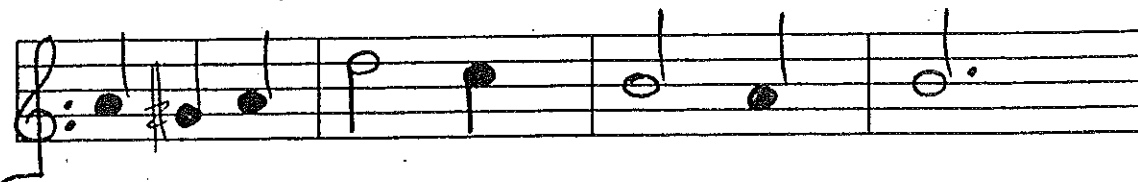
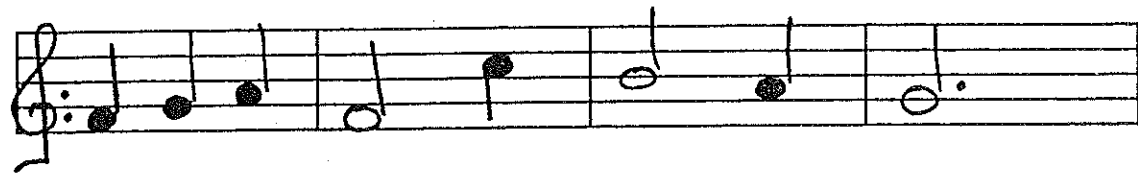
Ene gogozko egunsentian  
druiden arpen oihartzunean  
iheskor noa ohargabeen  
ezkutuko oroitzapen bidetan.

Itxaropena; zatoz nerekin  
apainduaz jauntzi xuriekin  
ene maitale nahi zaitut egin  
aitonen semeen ohorearekin.





# Bertso doinua







Staff 1: G4, A4, B4, C5, B4, A4, G4, G4.

Staff 2: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4.

Staff 3: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4.

Staff 4: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4.

Staff 5: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4.

Staff 6: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4.





# Nere sentimendua

1

Nere sentimendua nahi dut deklaratu  
Ameriketan nago hau ezin ukatu; (Bis)  
hemen eginagatik, ondo gobernatu  
horkoaz egiten naiz asko akordatu

2

Honuntz etorri nintzen utzirikan ama,  
anai-arrebak eta familia dana; (Bis)  
egiteagatikan desio nuena,  
geroztik triste dabil ai! Nire barrena.

3

Hamazazpi urtetan banuen segira  
neska gazte guztiak neroni begira; (Bis)  
lurrik ikuitu gabe gorputzari jira  
orduko arintasunak asentatu dira.

4

Gorputz ederra nuen dantzari arina  
baina ez da izaten betiko egina; (Bis)  
orain eginagatik hemen ahalegina  
ez gera dibertitzen orduan adina

5

Horko bizimoduaz oso aspertuak  
honerako ziraden gure desiuak; (Bis)  
orain atzera berriz emanik pausuak  
hemen bizi gerade erdi mudatuak.

6

Despedida dijoa sei bertso hoiekin  
anai konformatu horrenbesterekin; (Bis)  
nere gustua zer den nahi badezu jakin  
beste horrenbeste jarri, Aio Joxe Joakin!

# Santa Ageda



1

Santa Ageda bezpera degu  
Euskalerriko eguna,  
etxe guztiak kantuz pozteko  
aukeratua deguna.  
Santa maitea gaur hartu degu  
gure bideko laguna,  
haren laguntzaz bete gentzake  
egun hontako jarduna.

2

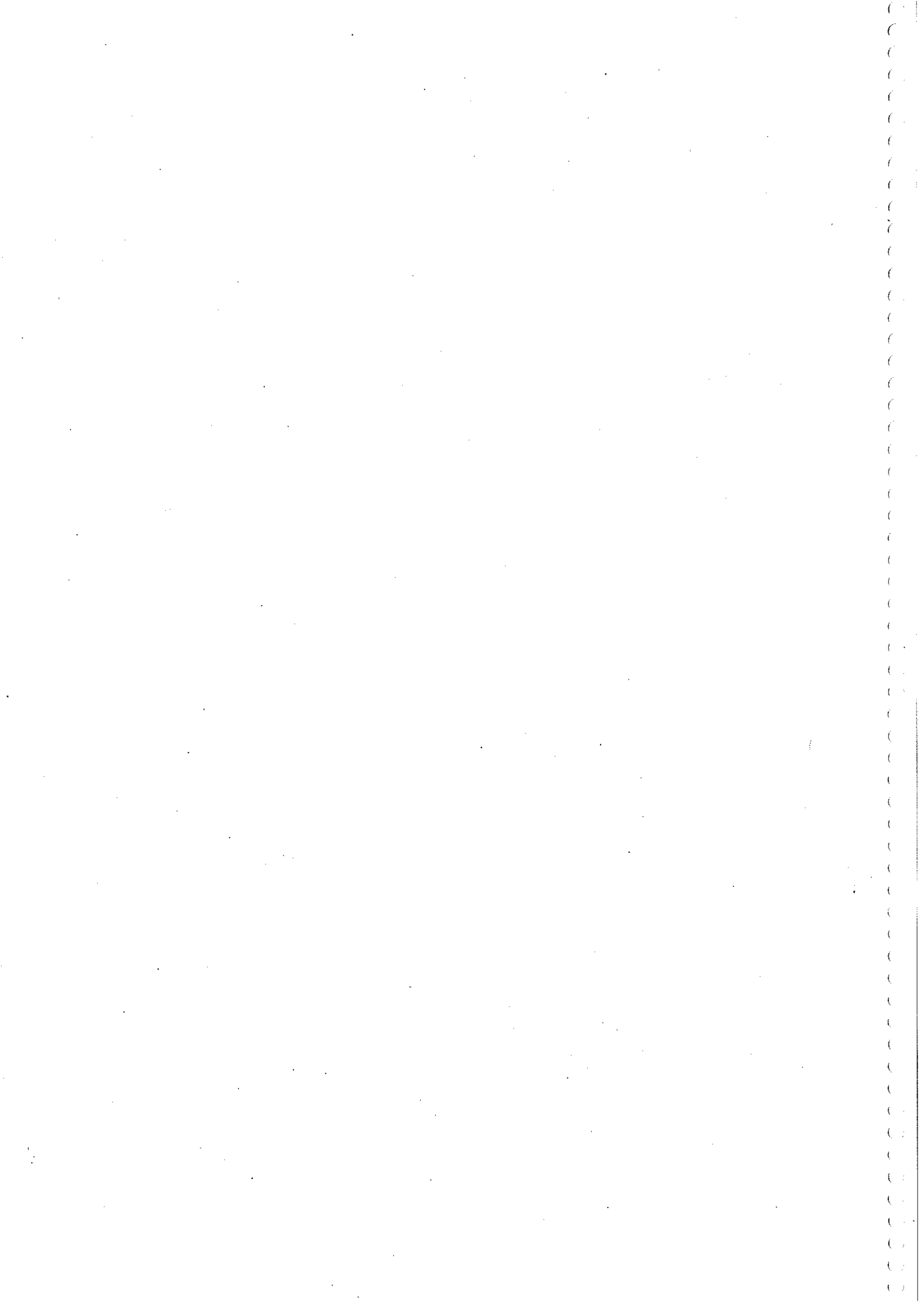
Zorion etxe hontako denoi!  
oles egitera gatoz,  
aterik ate ohitura zaharra  
aurten berritzeko asmoz.  
Ez gaude oso aberats diruz  
ezta ere oinetakoz,  
baina ezta sano gabiltza  
ta kanta nahi degu gogoz.

3

Mundu honetan sufritzen dabil  
jairoz geroztik gizona,  
eta zorteak berdin tratatu  
gaitu jende euskalduna.  
Ageda deuna eman eiguzu  
gau eta egunez laguntza,  
eta suspertu zaiguzu triste  
kantatzen digun bihotza.

4

Bedeinkatua izan dedila  
etxe honetako jendea,  
pobre ta apal dabilentzat  
badute borondatea.  
Santa martiri maite hau dago  
gutziz errukiz betea,  
berak iritsi dezaizkigula  
osasuna ta pakea



# Titanic

James Horner



## INTRO

The musical score for the Intro of Titanic consists of eight staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The first staff begins with a treble clef and a key signature of one sharp. The music is written in a simple, melodic style. The second staff continues the melody. The third staff is mostly empty, with a few notes in the first measure. The fourth and fifth staves continue the melody. The sixth staff has a repeat sign at the beginning. The seventh staff has a first ending bracket labeled '1.'. The eighth staff has a second ending bracket labeled '2.'.





# Añada

Hevia

3

rit.

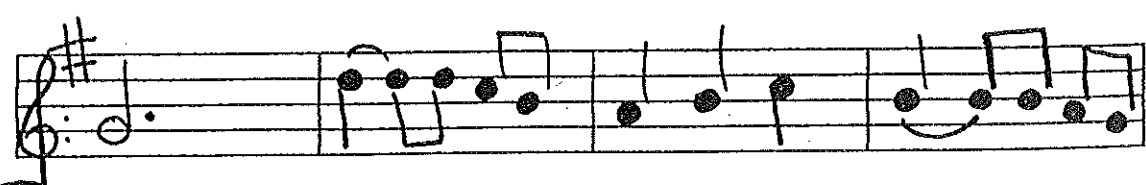
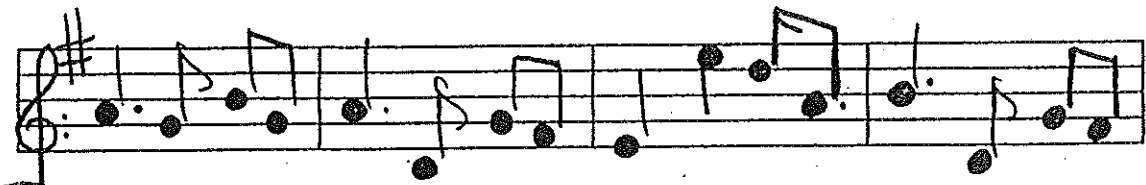
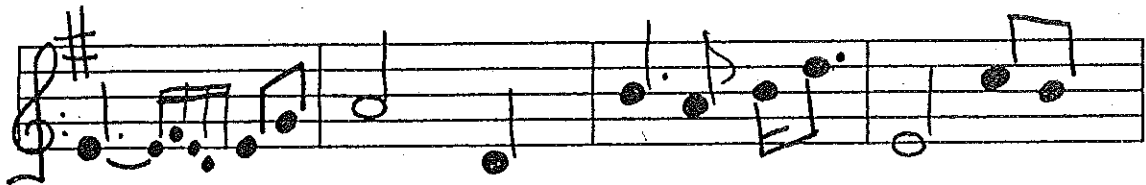
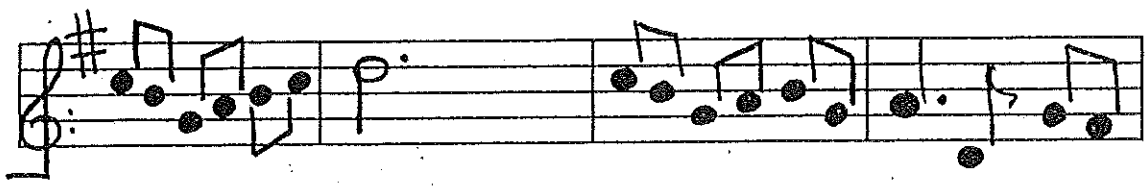
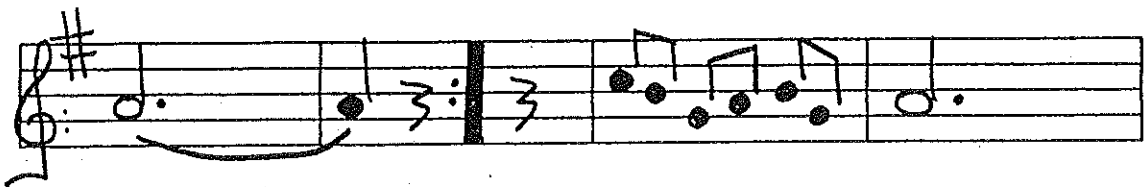
A tempo





# Night in that land

Nightnoise



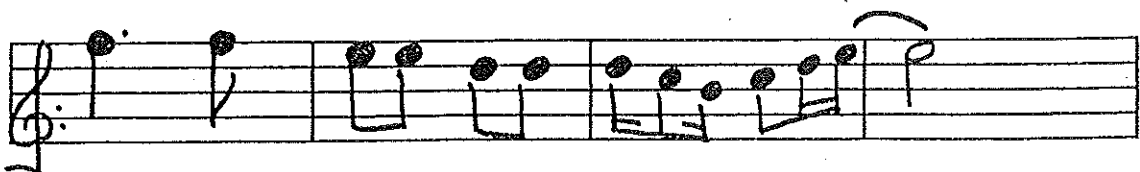
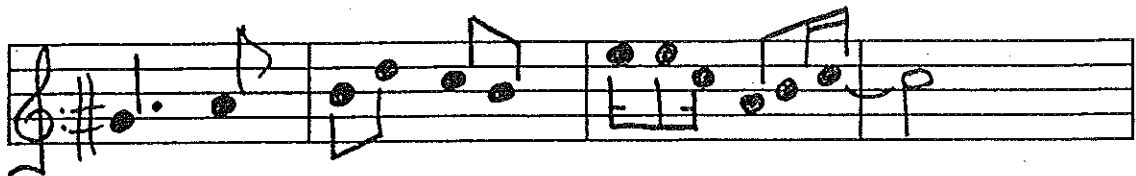
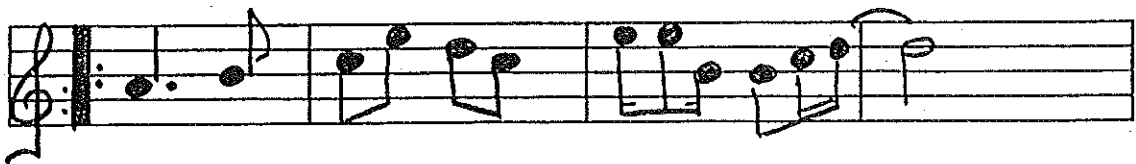


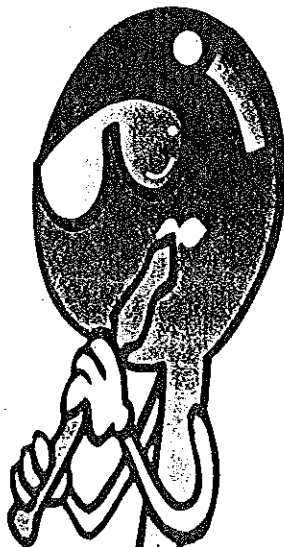
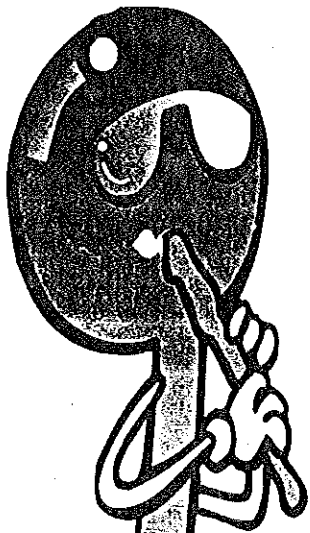
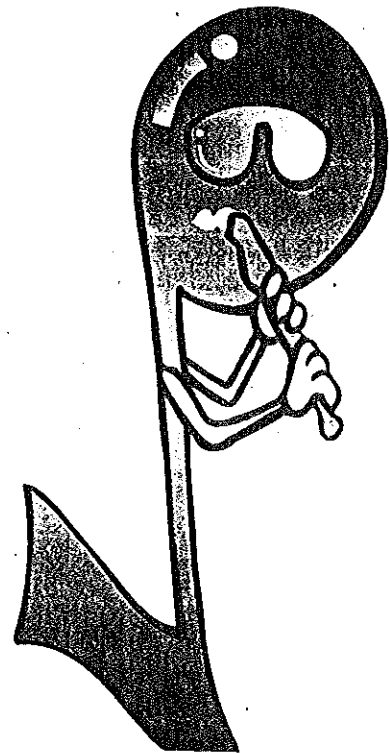
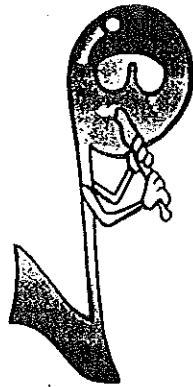
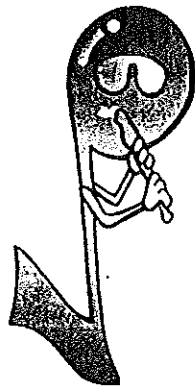


The musical score consists of eight staves of music, all in G major (one sharp). The notation includes various note values, rests, and phrasing marks. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The second staff continues the melody with a phrasing slur. The third staff continues the melody. The fourth staff continues the melody with a phrasing slur. The fifth staff continues the melody. The sixth staff continues the melody and ends with a repeat sign. The seventh staff continues the melody. The eighth staff continues the melody and ends with a repeat sign.



# Negro Jose

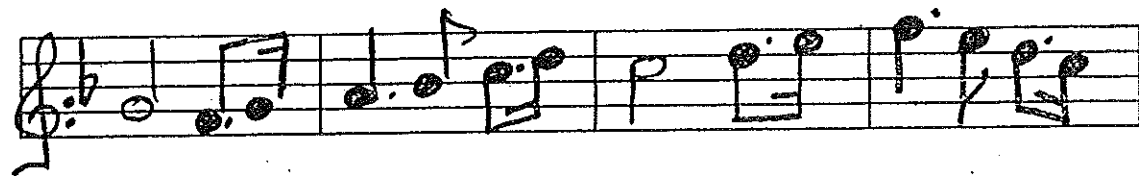
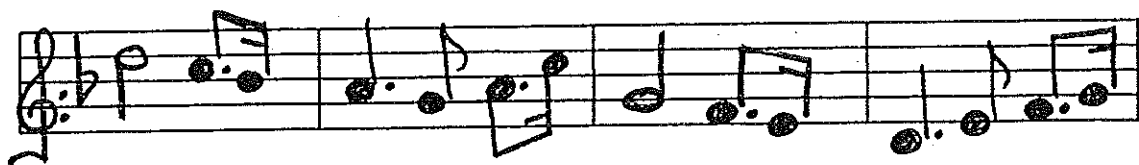






# Hymn

Vangelis





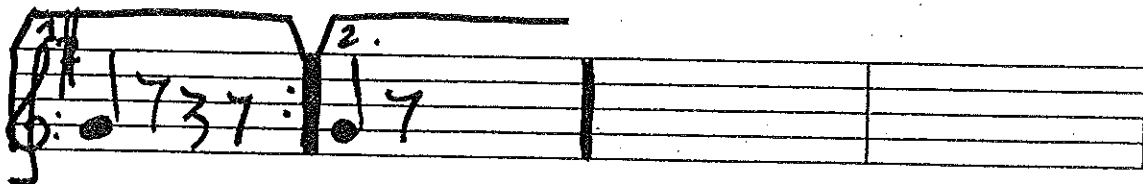
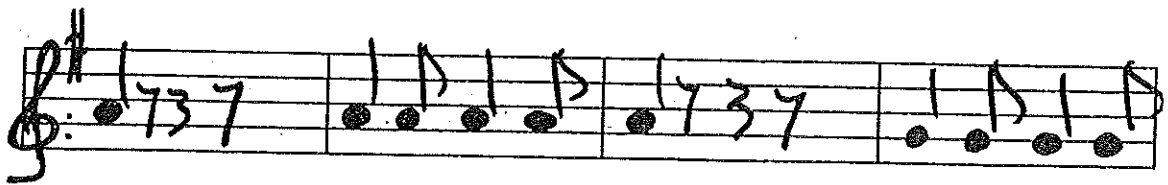
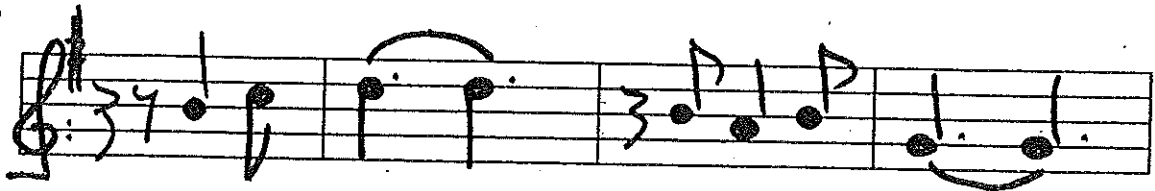
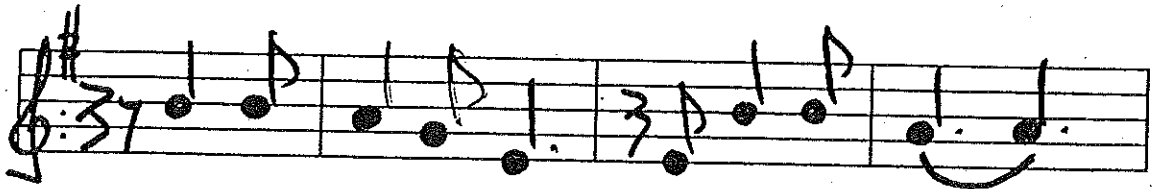


# El condor pasa

Handwritten musical score for "El condor pasa". The score is written in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff features a triplet of eighth notes. The fourth staff includes a first ending bracket with a '2' above it. The fifth staff contains a piano (p) dynamic marking and a triplet of eighth notes. The sixth staff features a triplet of eighth notes and a first ending bracket. The seventh staff concludes the piece with a final cadence and a double bar line.

# Yellow submarine

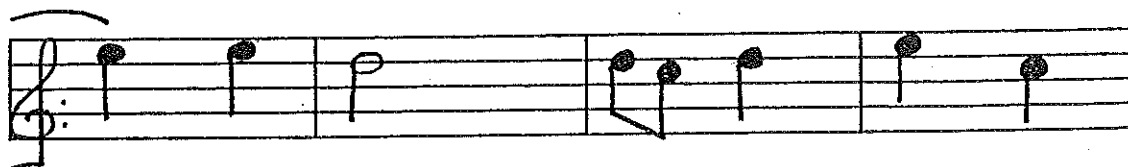
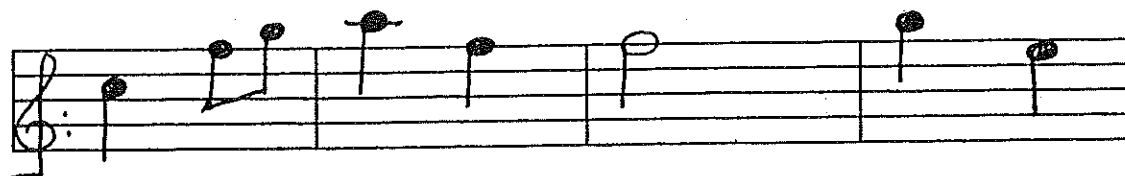
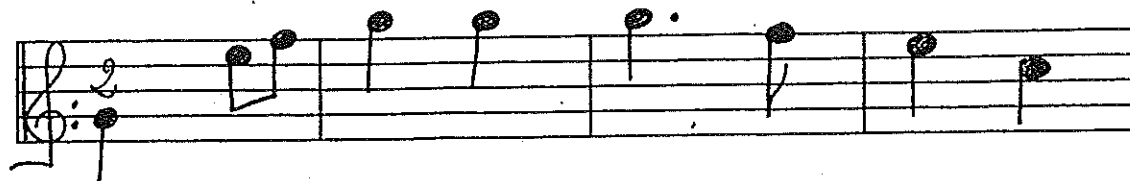
The Beatles



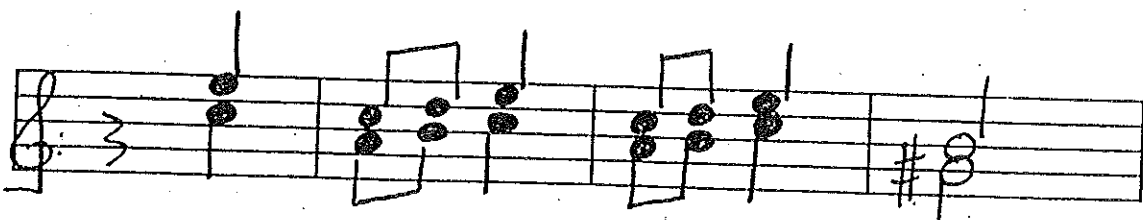
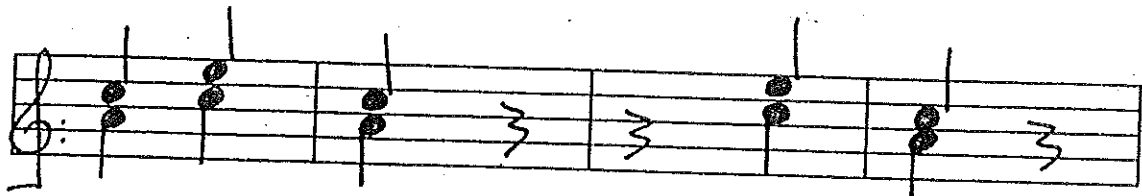
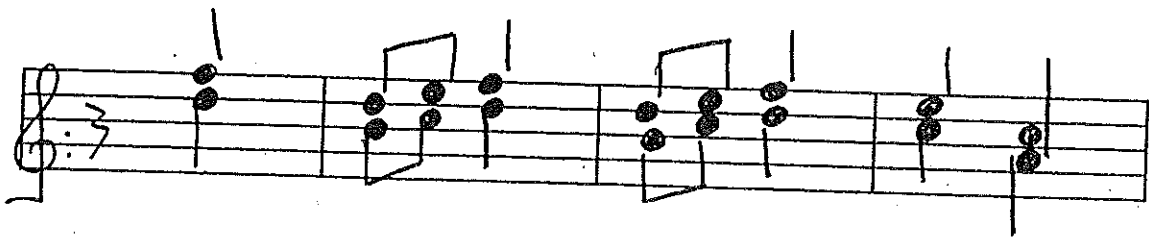
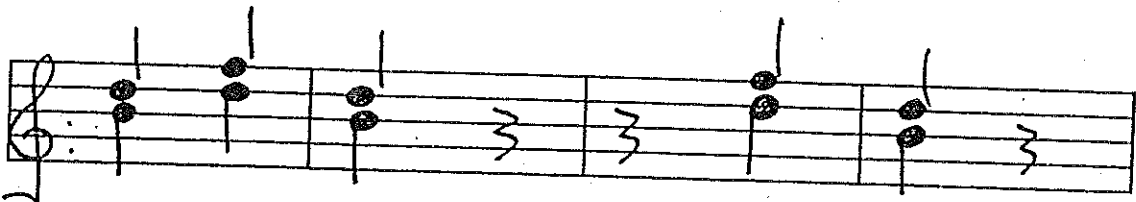
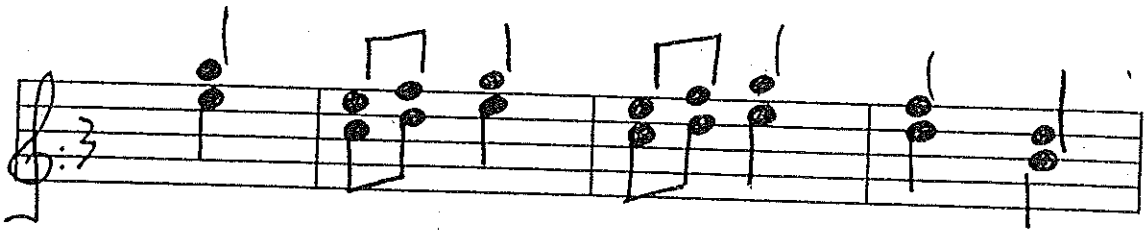
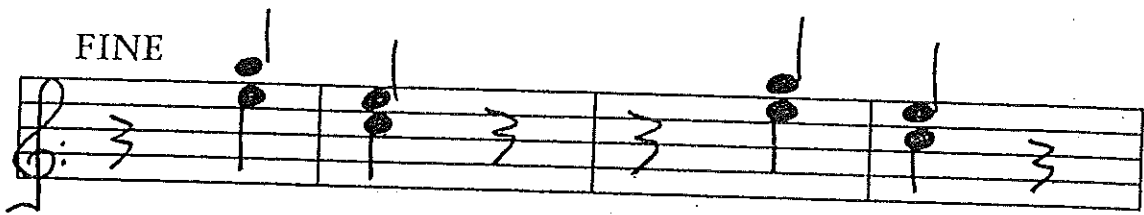
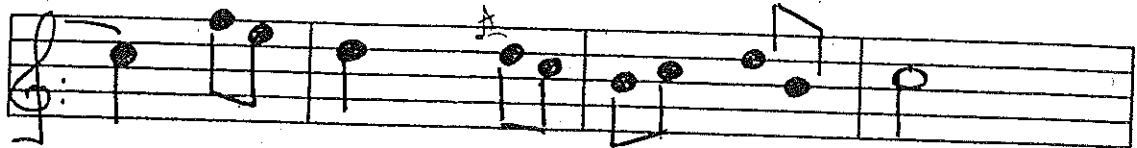


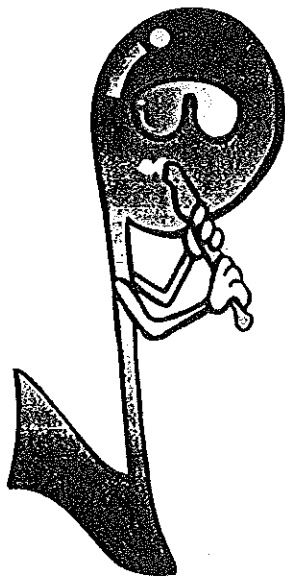
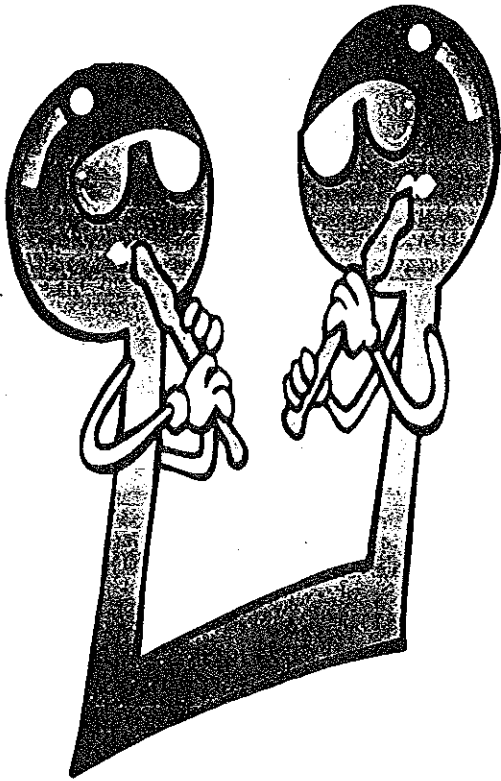
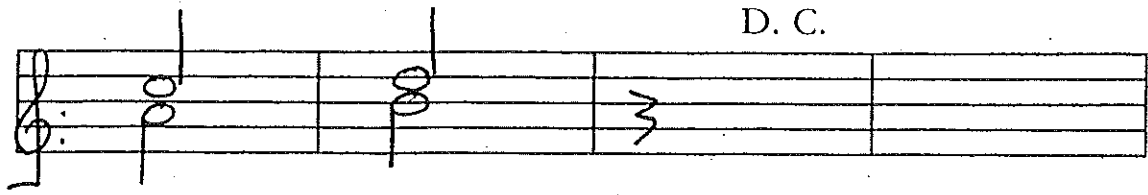
# Cuckoo song

Mike Oldfield



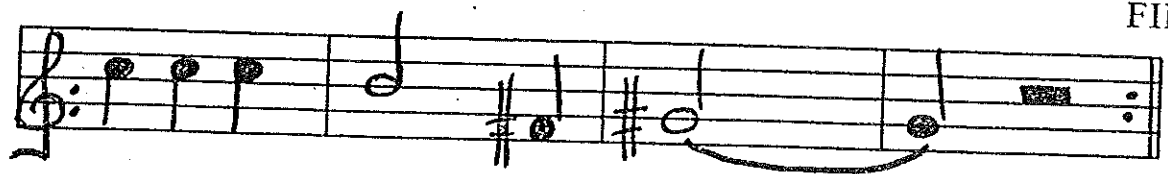
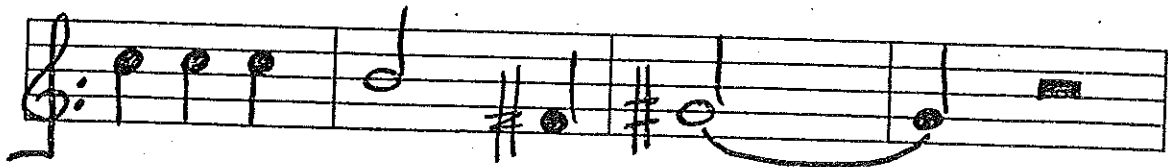




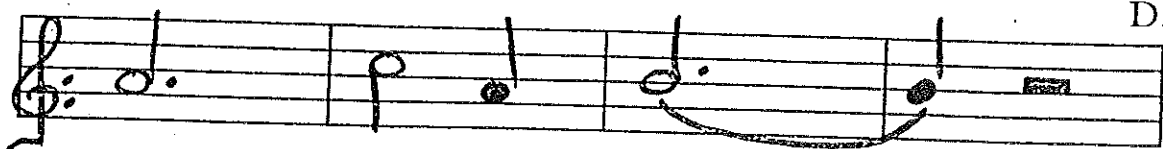
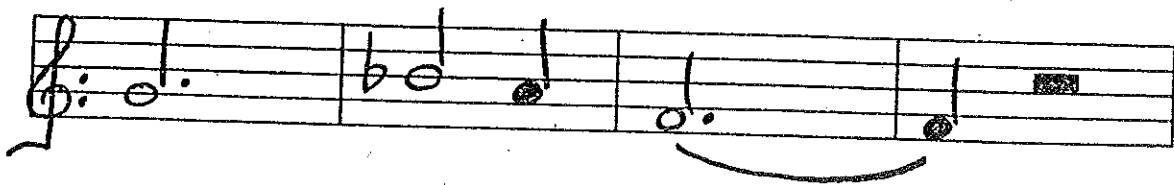


# La petite fille de la mer

Vangelis



FINE



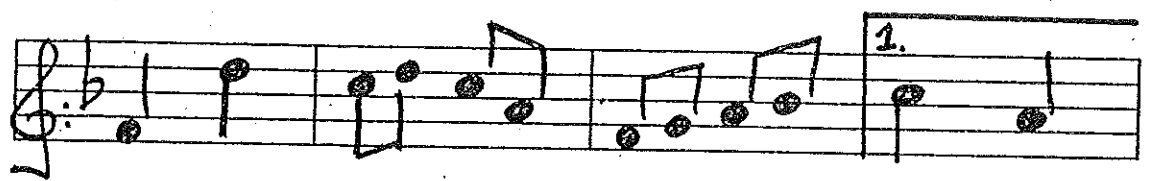
D. C.



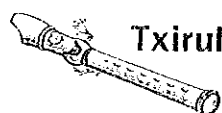
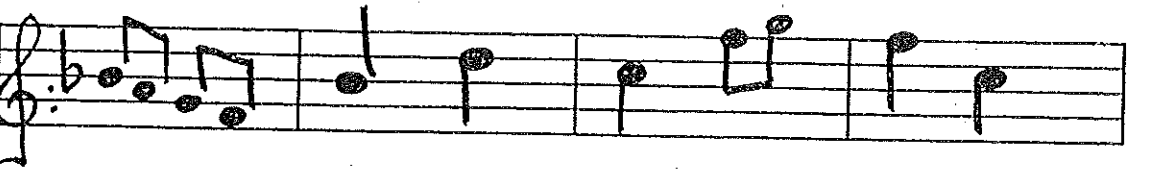


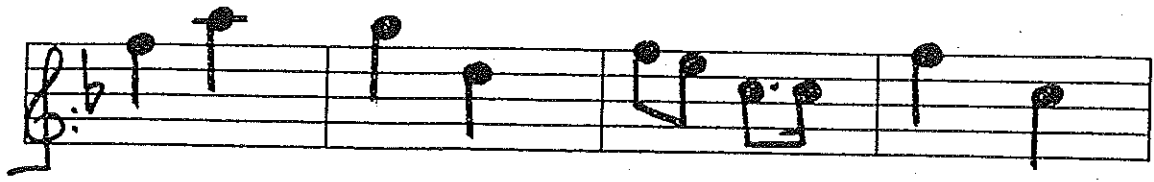
# Blue Peter

Mike Oldfield



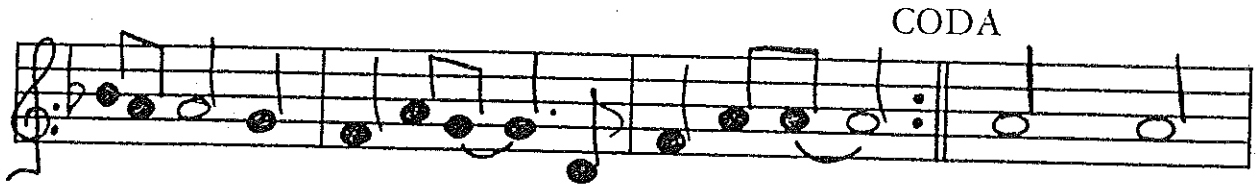
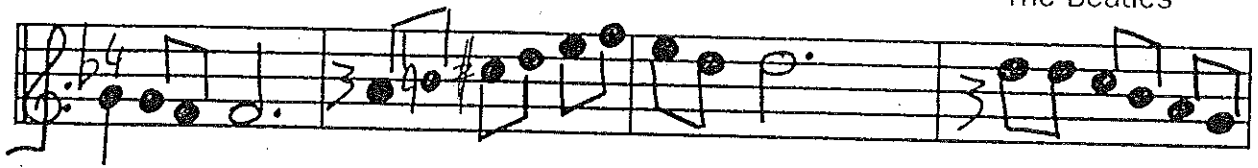
FINE





# Yesterday

The Beatles



CODA



rit.

D. C.



CODA rit.



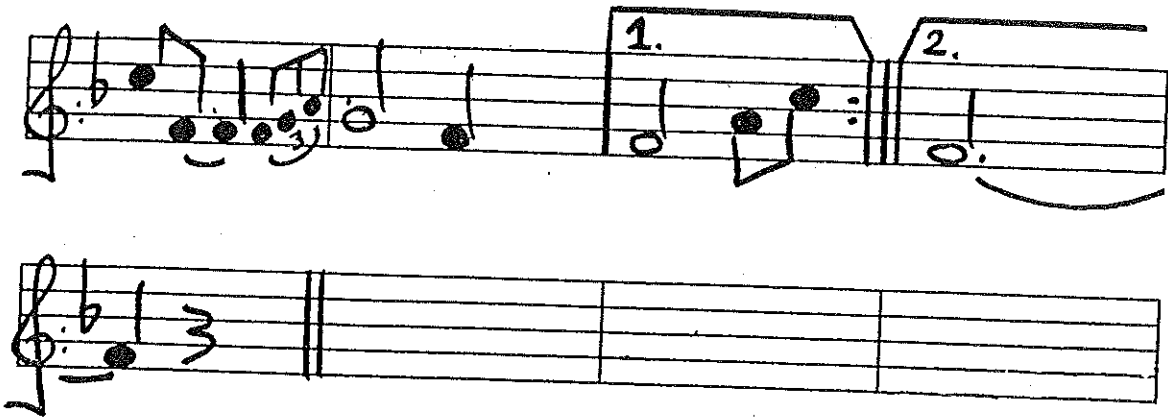


# "The hero I." (Voyager)

Traditional  
Mike Oldfield

The musical score is written on eight staves. The key signature is one flat (F major/G minor) and the time signature is 3/4. The notation includes various note values, rests, and ornaments. The fifth staff contains a first and second ending. The eighth staff ends with a fermata.





# The song of sun (Voyager)

Mike Oldfield



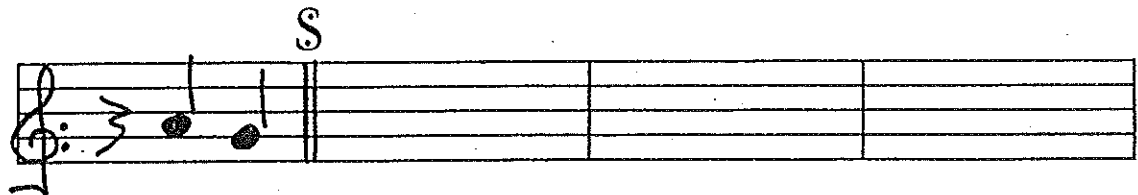
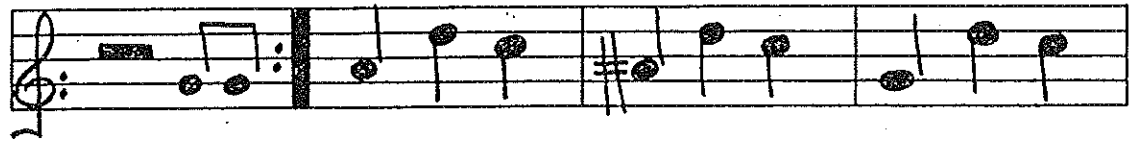


# Marble halls

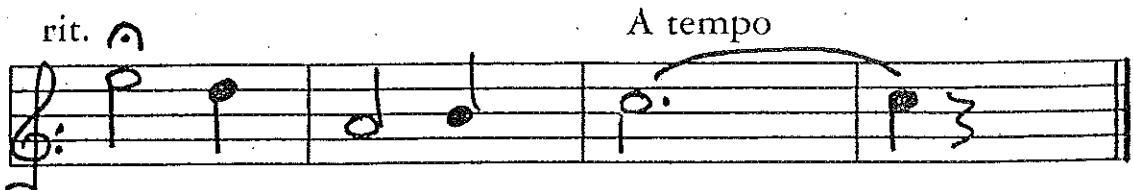
Enya



CODA



CODA



# "Adagio"

Albinoni

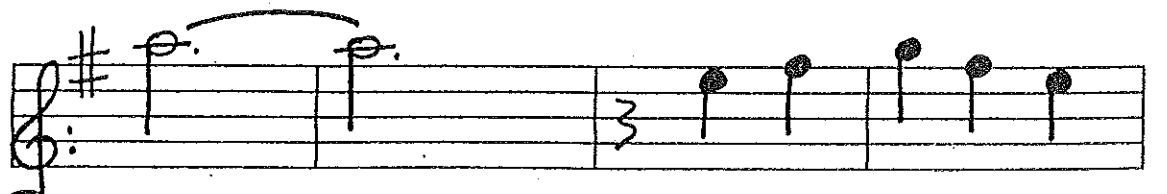
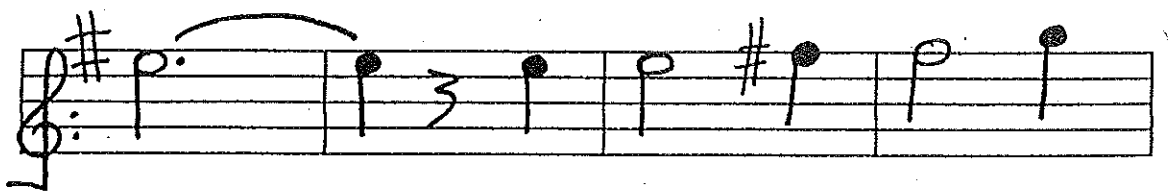
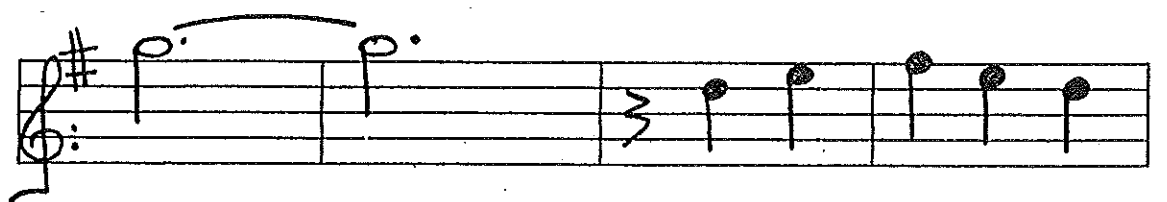
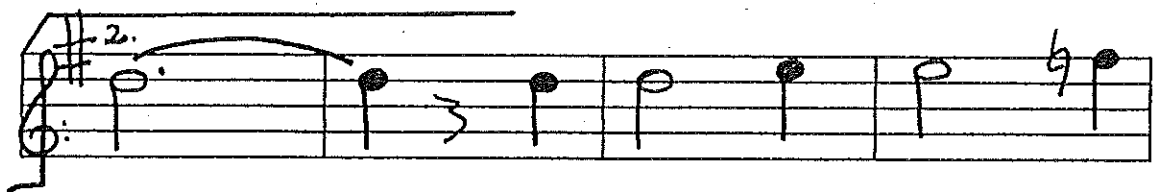
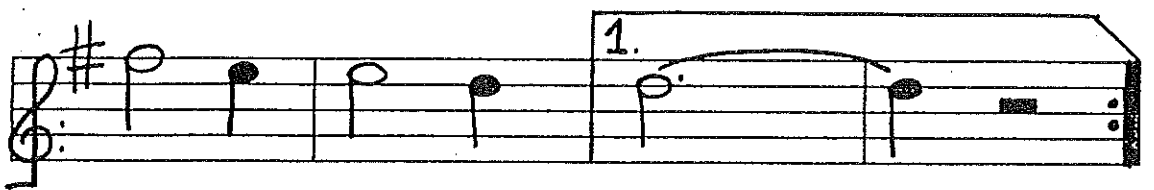
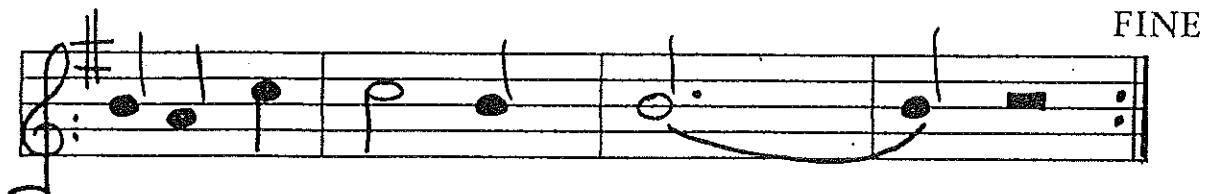
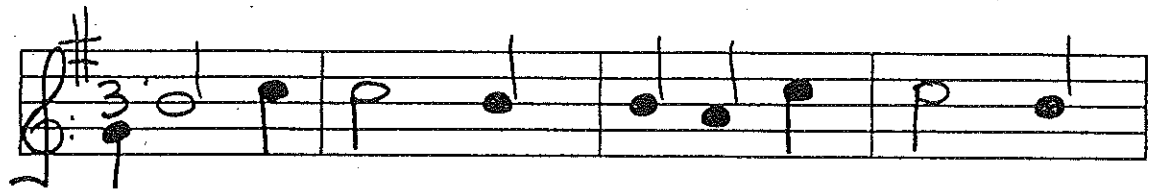


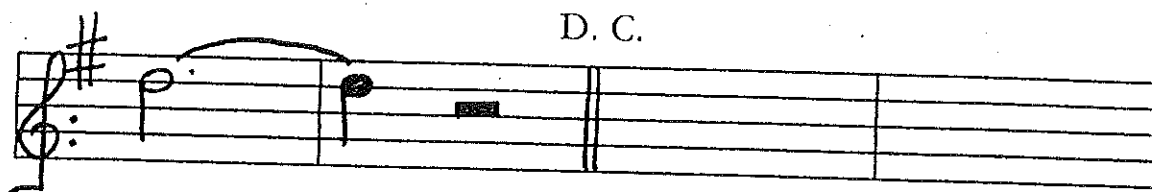
The musical score is written on six staves in G minor (one flat) and 3/4 time. The notation includes various rhythmic values such as eighth, sixteenth, and dotted notes, as well as rests. There are several trills and slurs throughout the piece. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The second and third staves feature trills and slurs. The fourth staff contains a measure with a '7' above it, possibly indicating a fingering. The fifth staff continues the melodic line. The sixth staff concludes with a final note and a fermata.



# Barcarola

J. Offenbach





# Pequeña serenata nocturna

*Adagio (2. mugimendua)*

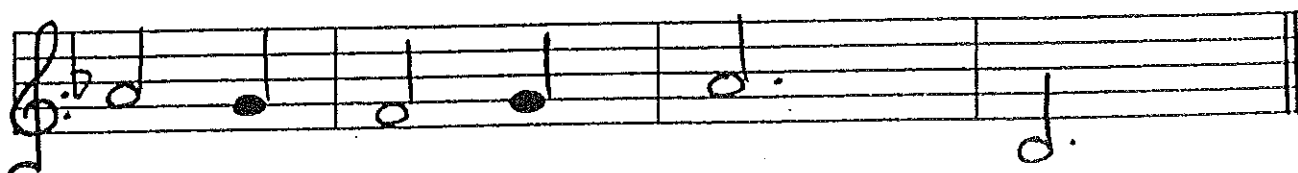
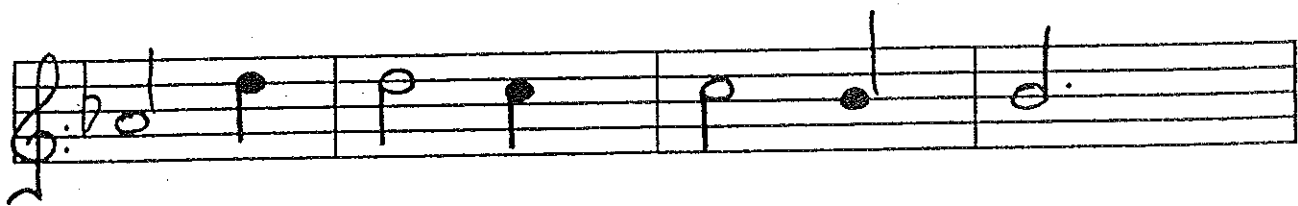
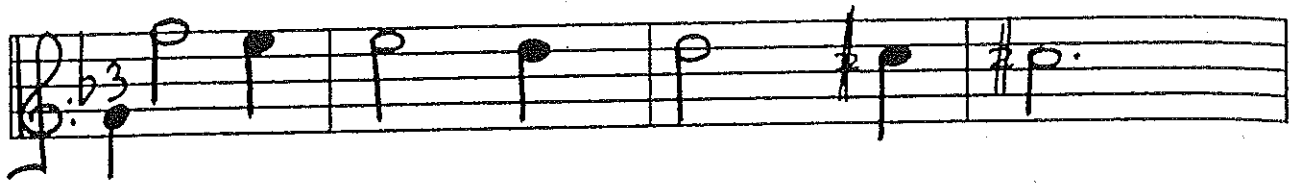
W. A. Mozart





# *Erlijosoa (10 euskaldun melodiak)*

Jesus Guridi



# "Lau urtaroak"

"Udaberria"

*Allegro*

Antonio Vivaldi



pp

pp





# "Lau urtaroak"

"Udazkena"

*Allegro*

Antonio Vivaldi

2. buelta pp

2

ppp



# Bolero

Maurice Ravel

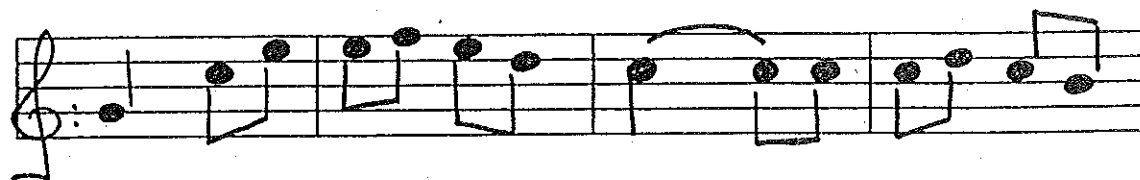
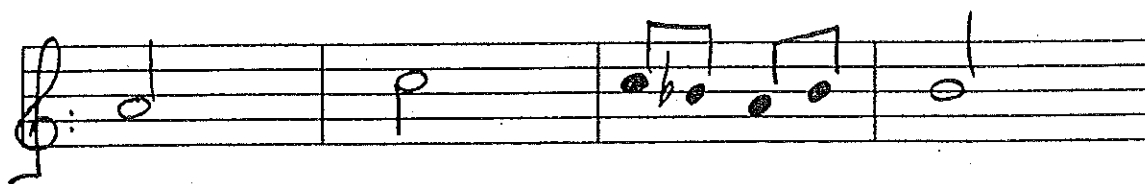
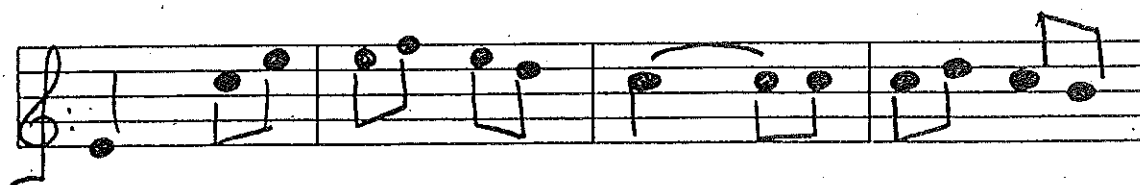
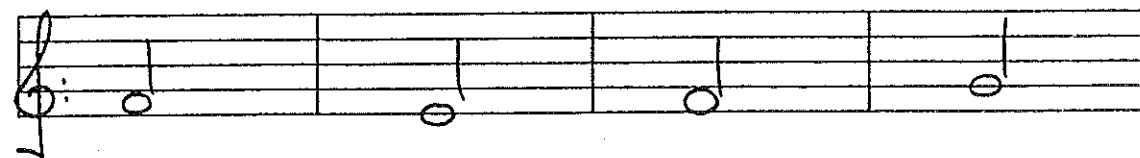
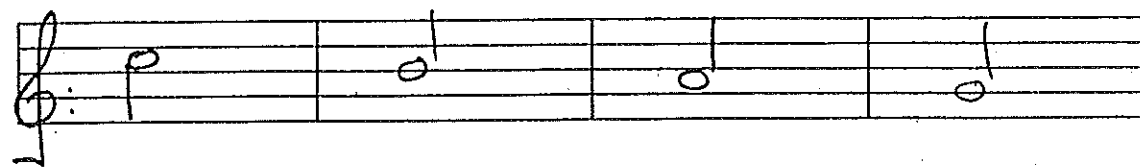
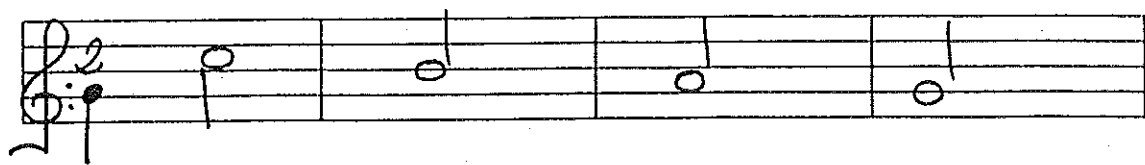


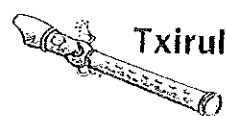
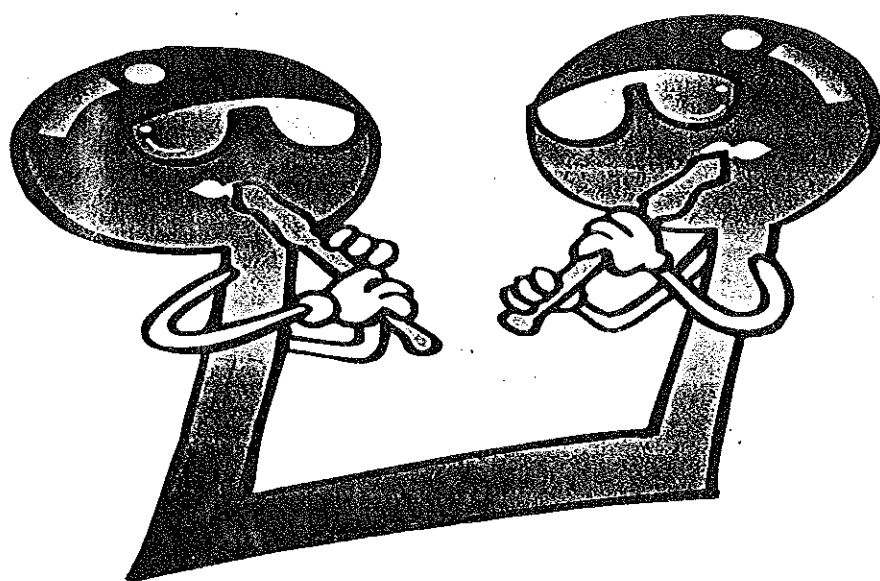
The image displays a handwritten musical score for Maurice Ravel's Bolero. The score is written on eight staves of five-line music paper, all in treble clef. The time signature is 3/4, indicated by a '3' over the first staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents and hairpins. The music is characterized by its simple, repetitive melodic lines and a steady, rhythmic pulse. The handwriting is clear and legible, capturing the essential structure of the piece.



# Kanon

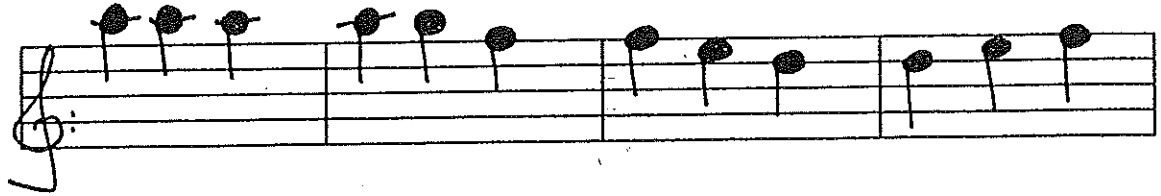
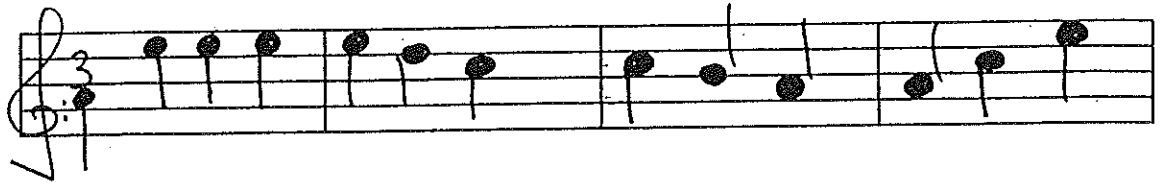
Pachelbel







# Romance anónimo

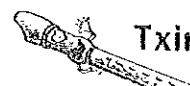


# Minuetto

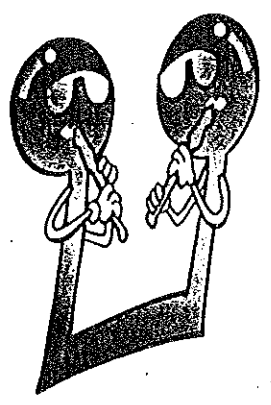
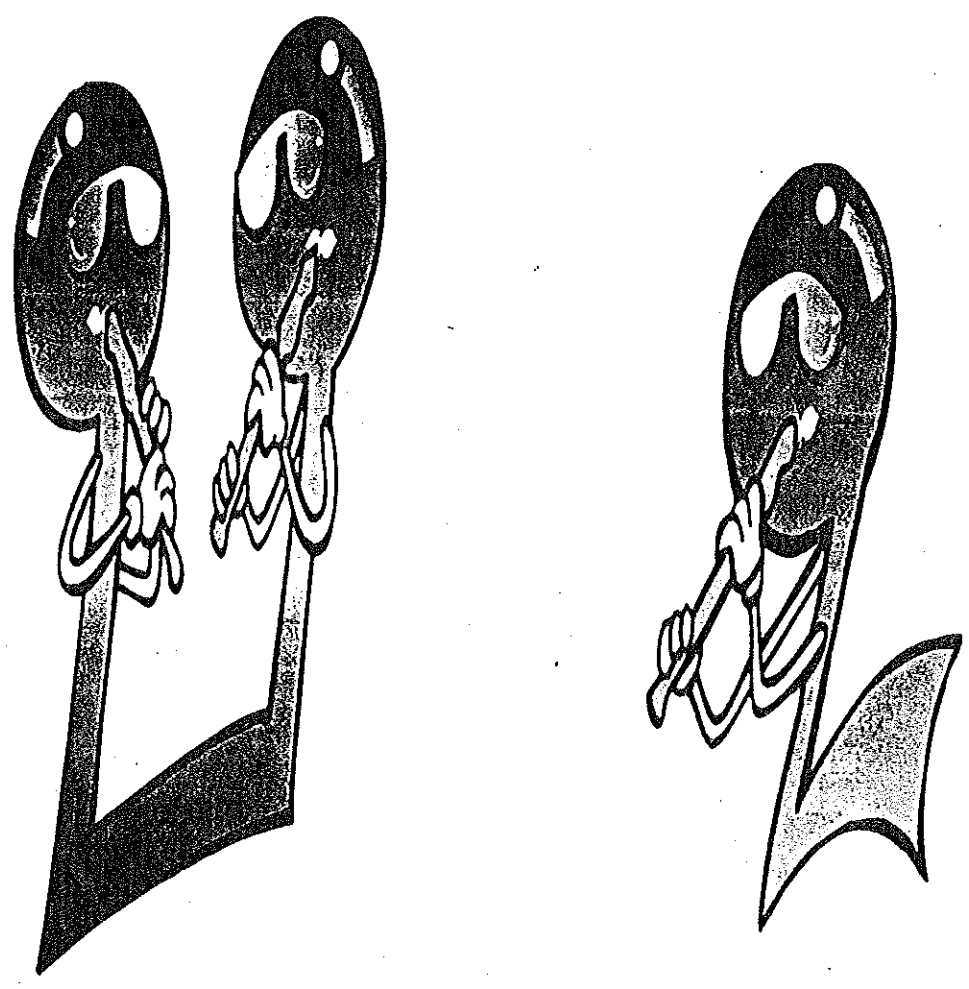
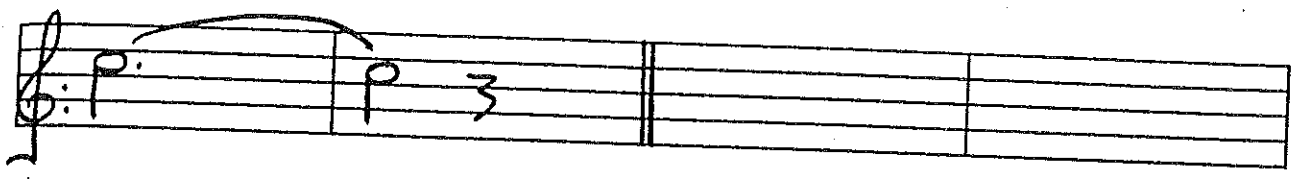
L. V. Beethoven



The musical score consists of five staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff continues the melody. The third staff features a first ending (1.) and a second ending (2.) marked with a double bar line and repeat dots. The fourth staff continues the melody. The fifth staff also features a first ending (1.) and a second ending (2.) marked with a double bar line and repeat dots. The piece concludes with a final double bar line.









# Ave Maria

Schubert

The musical score is written on seven staves in treble clef with a 4/4 time signature. The first staff begins with a piano (p.) dynamic marking. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Several triplets are indicated with a '3' above the notes. The score concludes with a final triplet on the seventh staff.



# Peer Gynt

Edward Grieg



The musical score consists of eight staves of music. The first staff is in 2/4 time and begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody, with a key signature change to two sharps (F# and C#). The third staff is in 3/4 time. The fourth staff has a key signature change to three sharps (F#, C#, and G#). The fifth staff has a key signature change to two sharps (F# and C#). The sixth staff has a key signature change to one sharp (F#). The seventh staff continues the melody. The eighth staff ends with a double bar line.

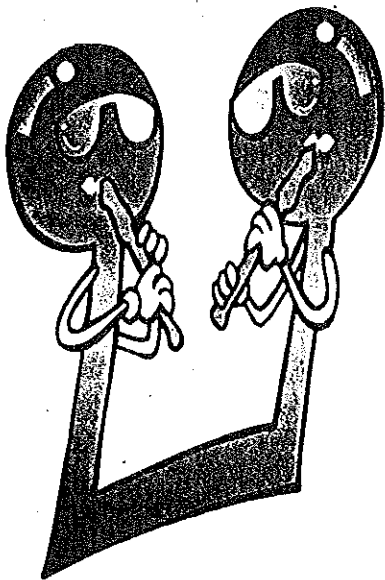
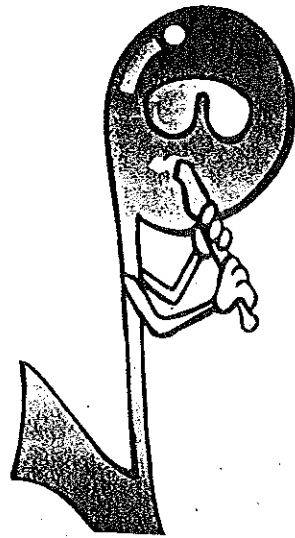
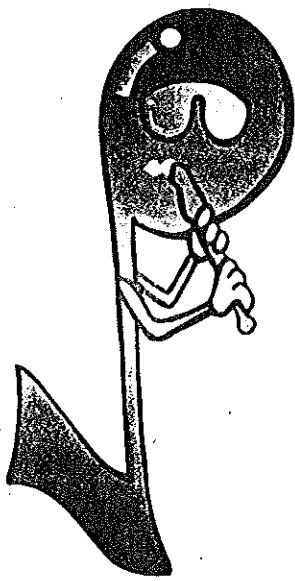




# Aria

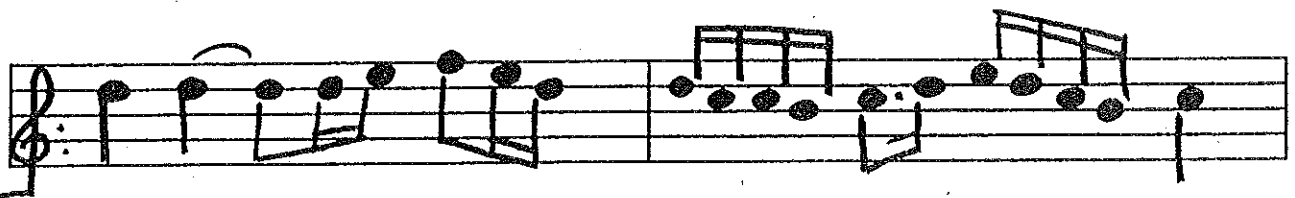
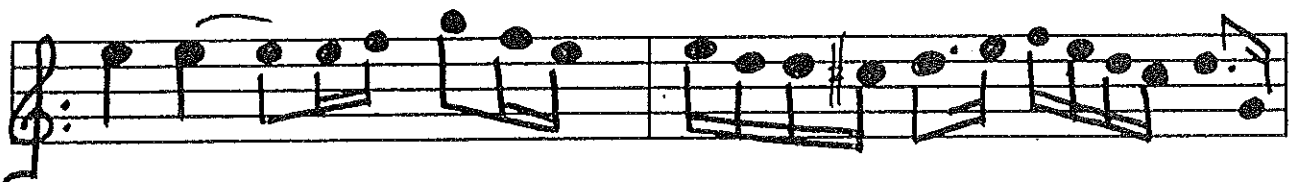
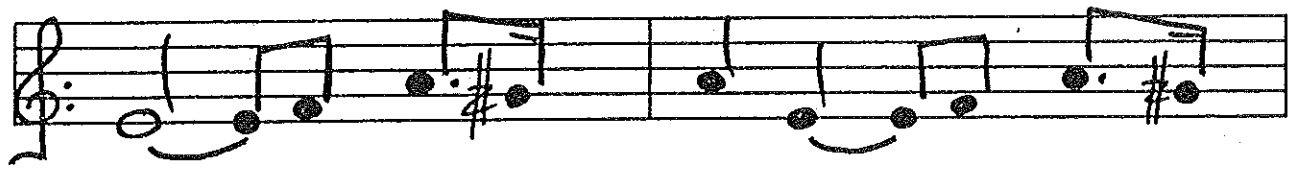
J. S. Bach

The musical score consists of eight staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody starts with a half note G4, followed by a half note A4, and then a quarter note B4. The second staff continues with a half note C5, followed by a quarter note D5, and then a quarter note E5. The third staff features a triplet of eighth notes (F#5, G5, A5) and another triplet of eighth notes (B5, C6, B5). The fourth staff includes a piano (p) dynamic marking and a triplet of eighth notes (A5, G5, F#5). The fifth staff continues with a quarter note E5, followed by a quarter note D5, and then a quarter note C5. The sixth staff features a piano (p) dynamic marking and a quarter note B4. The seventh staff includes a piano (p) dynamic marking and a quarter note A4. The eighth staff concludes with a quarter note G4, followed by a quarter note F#4, and then a quarter note E4.



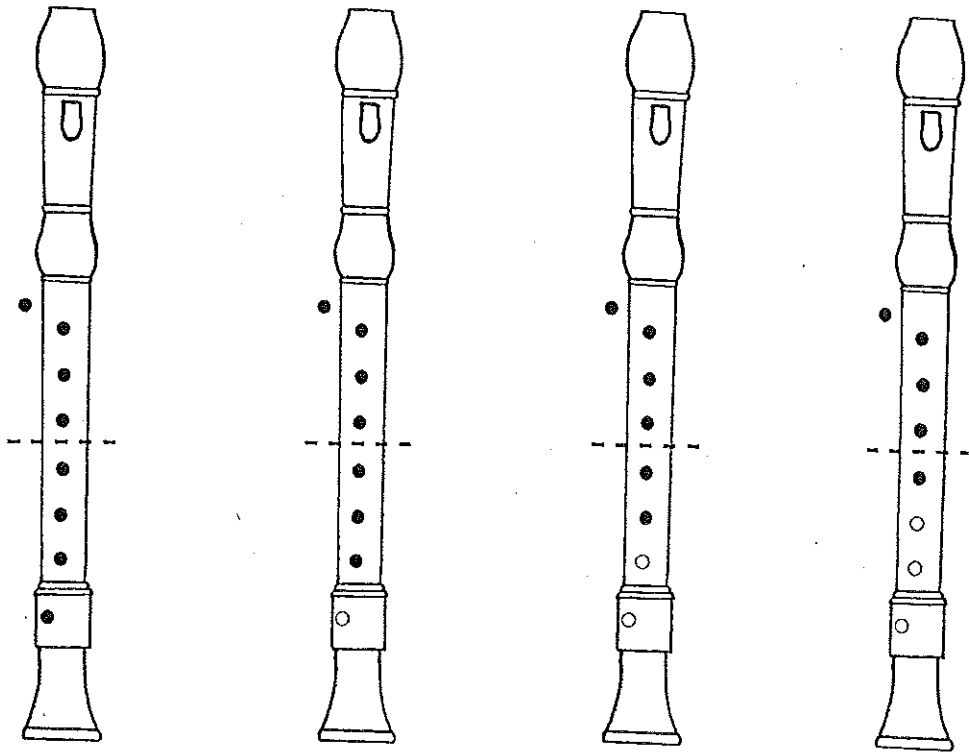


# La leyenda del beso

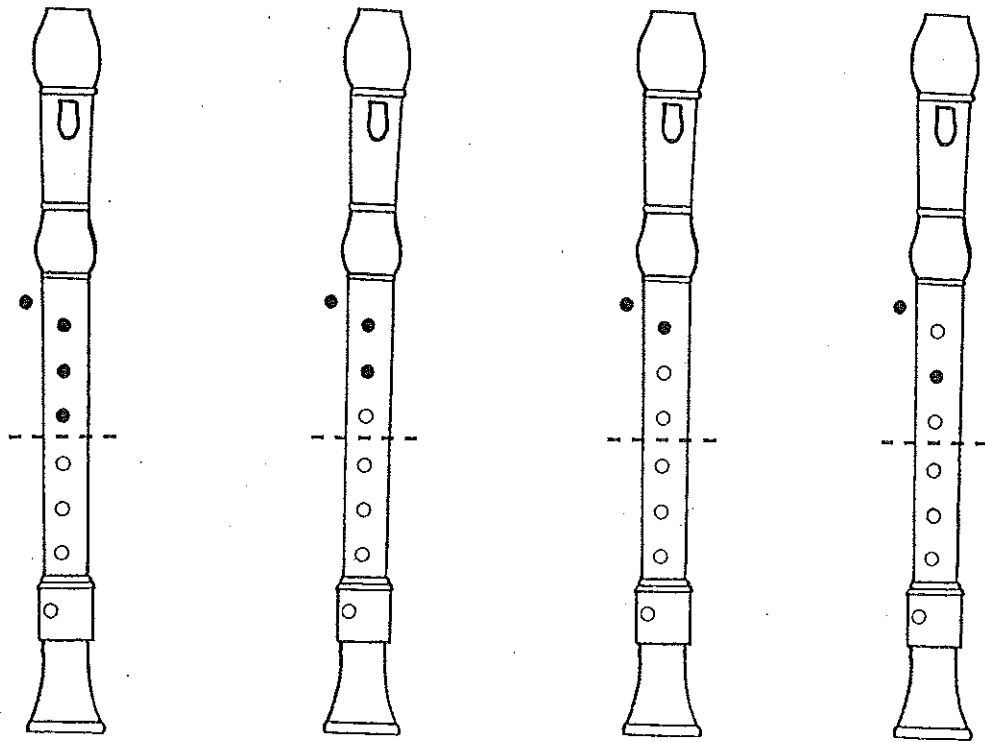




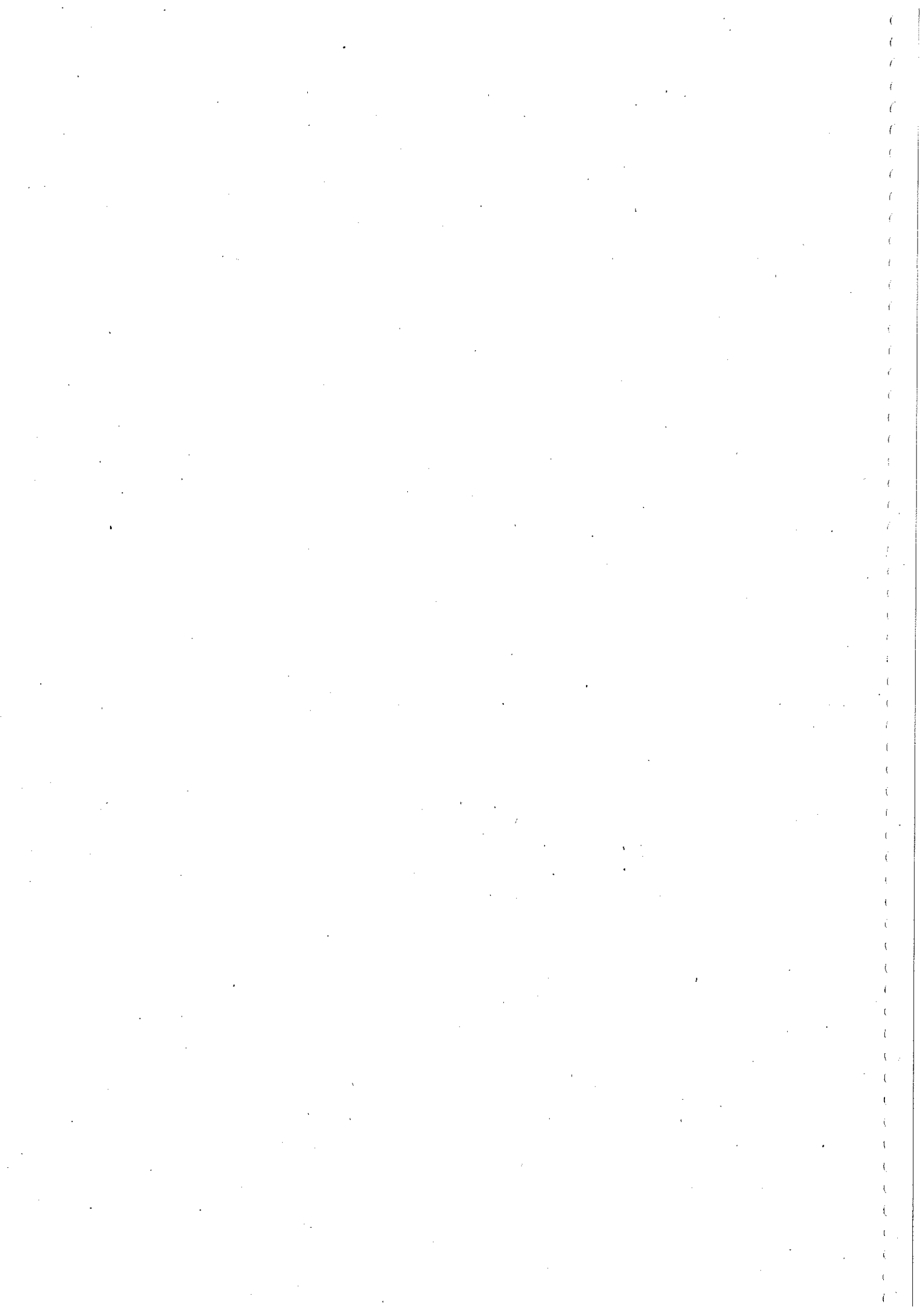




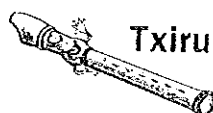
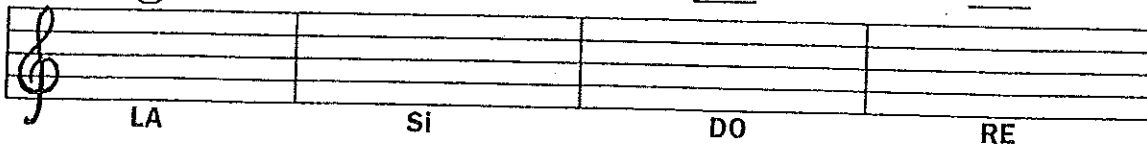
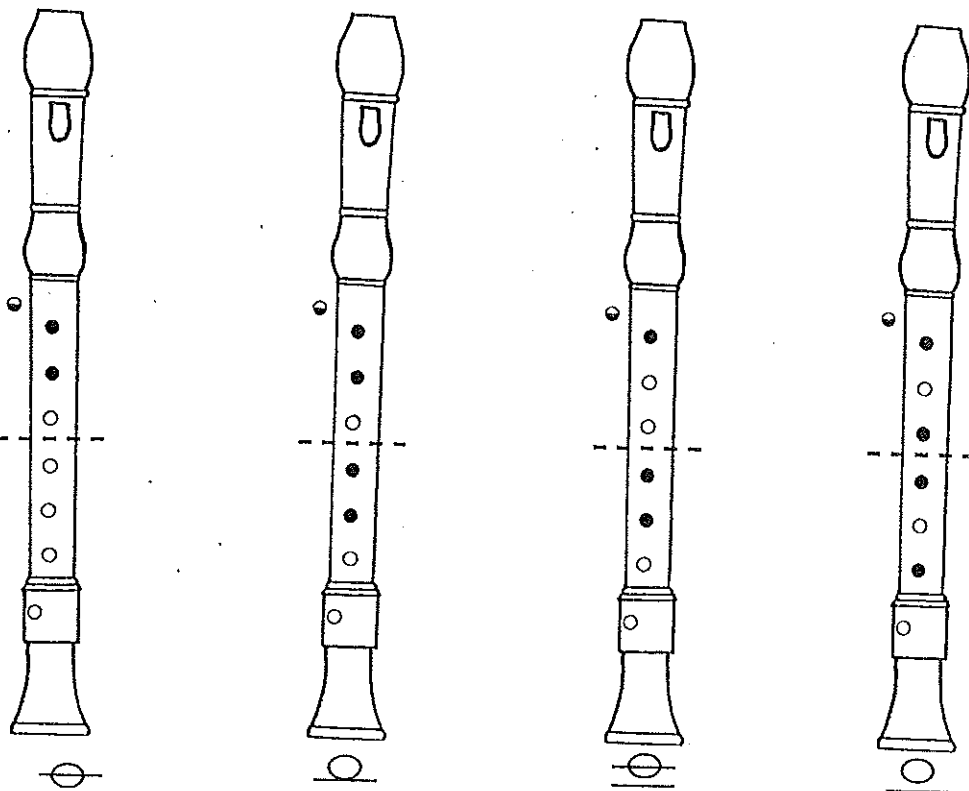
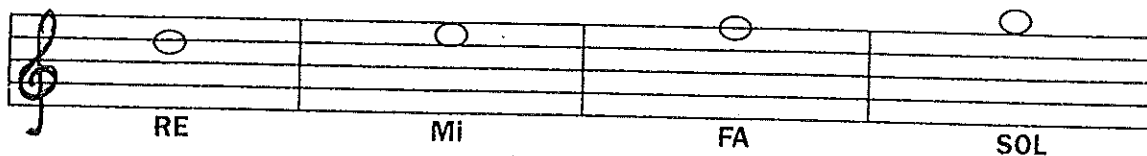
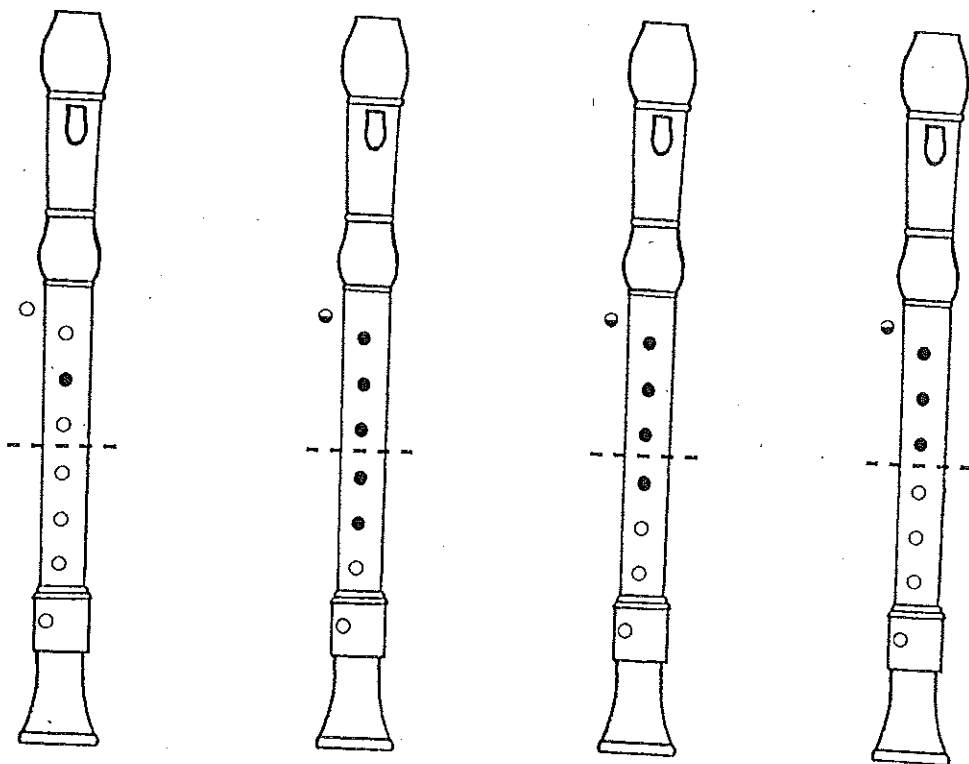
DO RE MI FA



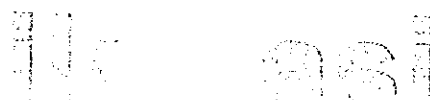
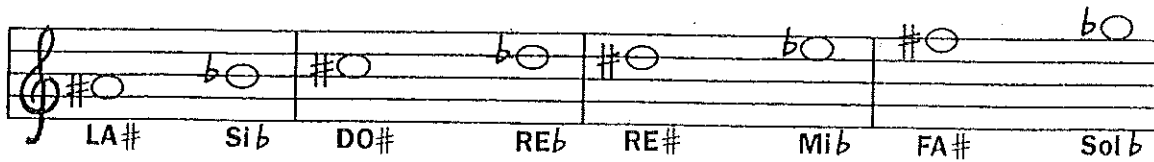
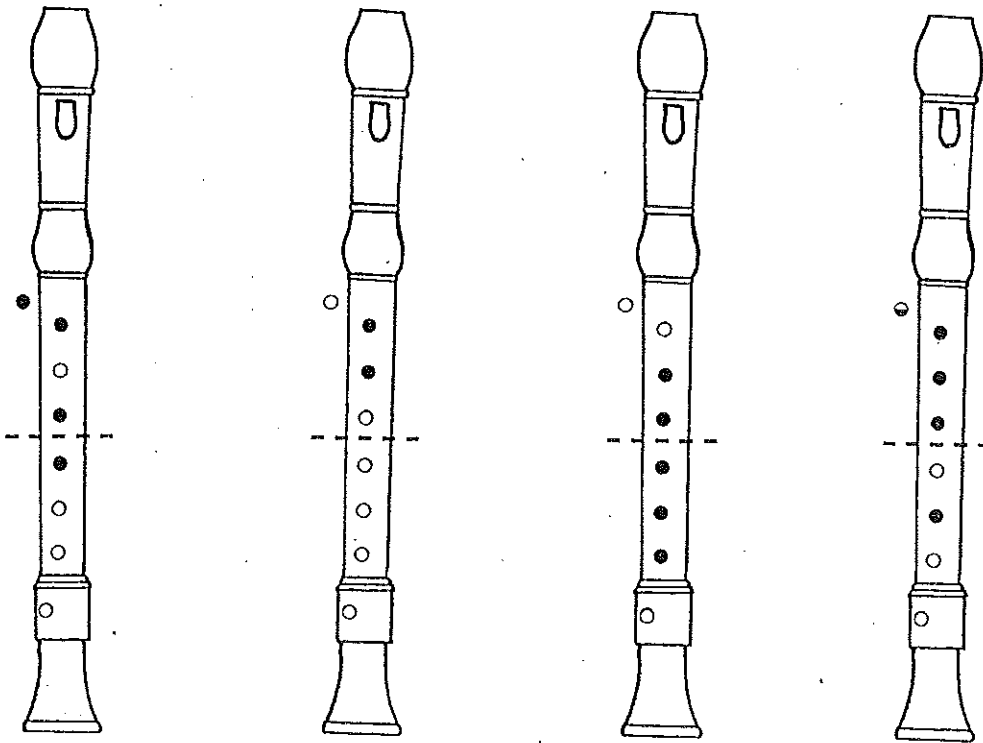
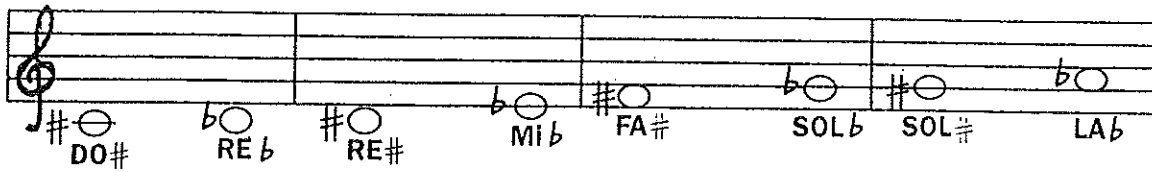
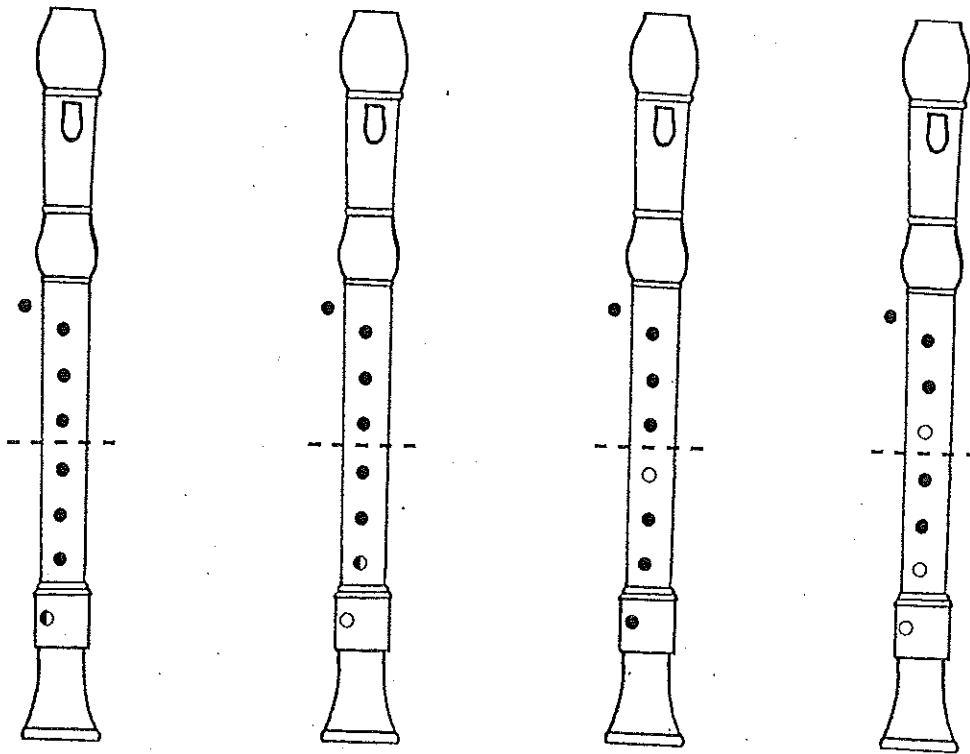
SOL LA SI DO











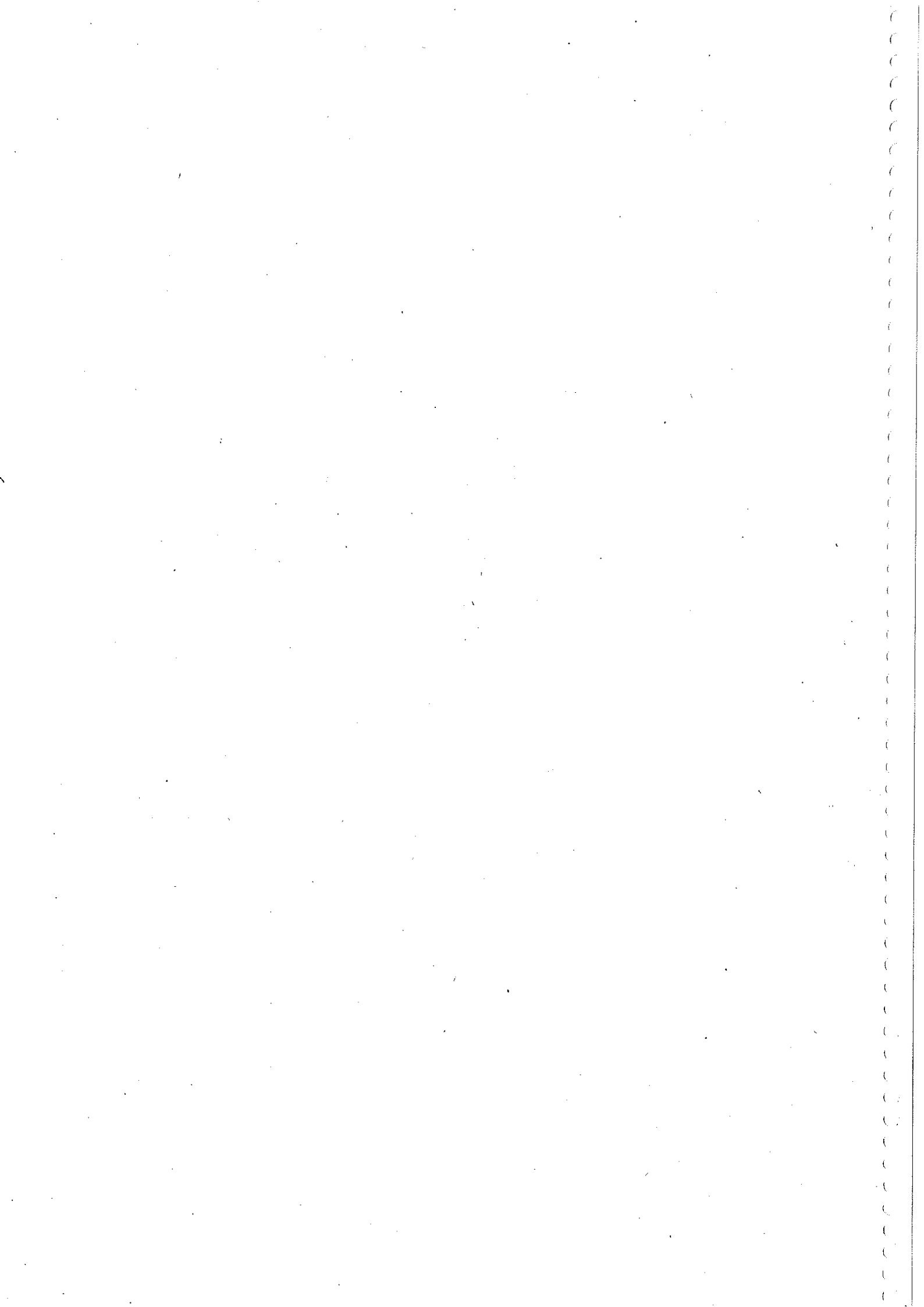




Diagram illustrating the fingering for six notes on the Tzirulaz instrument. The notes and their corresponding fingering symbols are:

Note	Fingering Symbol
SOL#	♯○
LA b	♭○
LA#	♯○
Si b	♭○
DO#	♯○
RE b	♭○

