

TXISTU PARTITURAK

LARRAUNGO HERRI-DANTZAK *diskotik hartua.*

Partiturei buruzko zenbait ohar:

- Liburuxka honetan ageri diren partiturak txisturako idatziak dira.
- Periko Garaikoetxeari grabatutako dantzak (7, 8, 9 eta 10. pista) ez daude partitura hauen artean.
- Ingurutxoari sarrera emateko erabili den martxa (11. pista) Ingurutxoaren ondoren jotzen den martxa bera da eta partituren bilduman behin bakarrik ageri da, bukaeran 32 zenbakiarekin.

DANTZA-JOKOAK

Herrikoia/ Transkripzioa eta moldaketak: Juan Mari Beltran Argiñena

1-2 SILLA-DANTZA(Iribas, Alli)

The musical score is written for two staves, treble and bass clef, in 3/4 time. It consists of four systems of music.

System 1: The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, 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F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, 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3 SILLA-DANTZA(Periko Garaikoetxeak ezpainetakoarekin jotzen zuen bertsioa)

Musical score for SILLA-DANTZA, featuring two systems of staves. The first system consists of two staves in 3/4 time, starting at measure 26. The second system also consists of two staves, starting at measure 36, and includes first and second endings. The piece concludes with a section labeled 'Errepikatu hainbat aldiz, gero eta azkarrago' (Repeat many times, then faster), followed by 'D.C.' (Da Capo) and 'Bukatzeko' (To finish).

4 KATADERA DANTZA (Lekunberri)

Musical score for KATADERA DANTZA, featuring two systems of staves. The first system consists of two staves in 3/8 time, starting at measure 51, and includes first and second endings. The second system also consists of two staves, starting at measure 60, and includes a section labeled 'Hainbat aldiz, gero eta azkarrago' (Repeat many times, then faster), followed by 'D.C.' (Da Capo).

5 ALKI-DANTZA (Azpirotz, Etxarri)

AZPIROTZ

Musical score for Azpirotz, measures 69-77. The score is in 2/4 time and consists of two systems. The first system (measures 69-76) features a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes. The second system (measures 77-84) includes a first ending bracket over measures 81-84, labeled "Hainbat aldiz, gero eta azkarrago D.C.". The melody in the treble clef ends with a repeat sign, and the bass clef continues with quarter notes.

ETXARRI

Musical score for Etxarri, measures 85-107. The score is in 2/4 time and consists of three systems. The first system (measures 85-92) features a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes. The second system (measures 93-100) includes a first ending bracket over measures 95-100, labeled "Hainbat aldiz, gero eta azkarrago". The melody in the treble clef ends with a repeat sign, and the bass clef continues with quarter notes. The third system (measures 101-107) includes a second ending bracket over measures 103-107, labeled "Hainbat aldiz, gero eta azkarrago". The melody in the treble clef ends with a repeat sign, and the bass clef continues with quarter notes.

6 ALMUTE-DANTZA (Iribas)

117 Ba-ra-tze-ko, al-da-pe-ko, sa-ga-rra-ren, a-da-rra-ren, i-ga-rra-ren, pun-ta-ren pun-tan, txo-ri-fiu-a ze-go-en

126 kan-ta-ri. Bat txi-ru-li-ru-li, bi txi-ru-li-ru-li, nork dan-tza-tu-ko du so-fiu ho-

136 ri on-gi. Ha-lan goi-xi-an naiz, ho-lan goi-xi-an naiz, ha-lan goixin holan goixin frai-li-a

146 naiz. Dan-tza-tu naiz e-ta ja-kin ez. E-gin dezan, e-gin dezan buel-ta bat al-dre-bes, "pero_i

156 o-tra vez" - Ma-ri-ku-la-txo Mi-ra-ku-la-txo e-rai-on haur ho-ri Ka-ta-lin-txo.

INGURUTXOA LARRAUNEN

Herrikoa/ Transkripzioa eta moldaketak: Juan Mari Beltran Argiñena

12 INGURU-HANDI 1 (Iribas, Alli, Baraibar, Errazkin)

The musical score is written for two staves (treble and bass clef) in 2/4 time. It consists of four systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. The bass line follows a similar rhythmic pattern. The second system continues the melody and bass line. The third system includes a first ending bracket labeled '1.' and a second ending bracket labeled 'Bukatzeko'. The fourth system features a section labeled 'zubia' (bridge) with a treble clef and a key signature of one flat, consisting of six measures of rhythmic patterns marked with 'x' on the treble staff and rests on the bass staff.

13 INGURU-HANDI 2 (Iribas, Alli, Baraibar)

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a whole rest, followed by a half note G4, and then a series of eighth and sixteenth notes. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes, providing a rhythmic accompaniment. A repeat sign is present after the first few measures.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a steady accompaniment of eighth and sixteenth notes.

The third system includes two staves. The upper staff has a first ending bracket labeled '1.' over the final two measures. The lower staff continues with its accompaniment. The system concludes with a double bar line and a section labeled 'Bukatzeko' (Bukatzeko), which contains two measures of music.

The fourth system features two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff has a similar accompaniment. The system ends with a section labeled 'zubia' (Zubia), which consists of four measures of music represented by 'x' marks on the staff, indicating a specific rhythmic pattern.

14 ZORTZIKOA (Iribas, Alli, Baraibar)

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The first measure contains a quarter note G4, followed by a quarter rest, and then a quarter note Bb4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. A double bar line with repeat dots follows. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4.

The second system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The first measure contains a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. A first ending bracket labeled '1.' spans the last two measures, which end with a double bar line and repeat dots.

The third system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The first measure contains a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. A second ending bracket labeled '2.' spans the last two measures, which end with a double bar line and repeat dots.

The fourth system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The first measure contains a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. A first ending bracket labeled '1.' spans the last two measures, which end with a double bar line and repeat dots. A second ending bracket labeled '2.' spans the last two measures, which end with a double bar line and repeat dots.

15 INGURU-HANDI 3 (Iribas, Alli)

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a whole note G4, followed by a quarter rest, and then a quarter note A4. A double bar line with repeat dots follows. The rest of the system contains eighth and sixteenth note patterns in both staves.

The second system continues the piece with two staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, maintaining the melodic and harmonic structure established in the first system.

The third system includes two staves and contains two specific sections. The first section is labeled "Errepikatze" (Repeat) and is enclosed in a box. The second section is labeled "Bukatze" (End) and is also boxed. Both sections conclude with a double bar line and repeat dots.

The fourth system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a series of eighth and sixteenth notes. The second half of the system is a section labeled "zubia" (bridge), which is enclosed in a box and contains a sequence of six measures, each with a whole note X on the staff and a whole rest on the bass staff.

18 INGURU-HANDI 4 (Uitzi)

Musical notation for the first system of 'INGURU-HANDI 4 (Uitzi)'. It consists of two staves. The upper staff is in treble clef and contains a melody with a repeat sign, a fermata on the first measure, and a triplet of eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment with eighth and sixteenth notes.

Musical notation for the second system of 'INGURU-HANDI 4 (Uitzi)'. It consists of two staves. The upper staff continues the melody with eighth and sixteenth notes. The lower staff continues the rhythmic accompaniment.

Musical notation for the third system of 'INGURU-HANDI 4 (Uitzi)'. It consists of two staves. The upper staff has a first ending bracket and a second ending bracket. The lower staff continues the rhythmic accompaniment.

Musical notation for the fourth system of 'INGURU-HANDI 4 (Uitzi)'. It consists of two staves. The upper staff has a 'zubia' section with a fermata and a sequence of 'x' marks. The lower staff continues the rhythmic accompaniment.

19 ZORTZIKO - BILANTZIKO (Uitzi)

The image displays a musical score for the piece "19 ZORTZIKO - BILANTZIKO (Uitzi)". The score is arranged in four systems, each consisting of two staves (treble and bass clefs). The first system begins with a treble clef staff containing a whole note G4, followed by a double bar line and a repeat sign. The second system features a treble clef staff with a triplet of eighth notes (G4, A4, B4) and a bass clef staff with a triplet of eighth notes (G3, A3, B3). The third system continues the melodic and harmonic development. The fourth system concludes with first and second endings, marked "1." and "2." respectively, leading to a final double bar line. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.

20 INGURU-HANDI 5 (Uitzi)

21 ZORTZIKO - BILANTZIKO (Uitzi)

Musical score for 'ZORTZIKO - BILANTZIKO (Uitzi)'. The score is written for two staves (treble and bass clefs) and consists of three systems. The first system has a key signature of one flat and a 2/4 time signature. The second system includes first and second endings. The third system concludes the piece with a double bar line.

22 ZORTZIKO - ERRAZKINGO NESKATZAK (Errazkin)

Musical score for 'ZORTZIKO - ERRAZKINGO NESKATZAK (Errazkin)'. The score is written for two staves (treble and bass clefs) in 2/4 time. The bass staff contains rests throughout. The treble staff features a melody with first and second endings. The piece concludes with a double bar line.

23 INGURU-HANDI 6 (Uitzi, Errazkin)

The first system consists of two staves. The upper staff is in treble clef and begins with a fermata over a quarter note, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece and includes two first endings. The first ending is marked '1.' and leads back to the beginning of the system. The second ending is marked '2.' and leads to a section labeled 'D.C. Errepikatzeko' (Da Capo Repeat). The notation includes various rhythmic patterns and rests.

The third system is labeled 'Bukatzeko' (Finale) and features more complex rhythmic patterns, including sixteenth-note runs and rests. It concludes the main body of the piece.

The fourth system is labeled 'zubia' (Bridge) and consists of three measures of a simple rhythmic pattern, represented by 'x' marks on a staff. The lower staff is empty, indicating that the bridge is played on a different instrument or is a solo.

24 INGURU-TXIKI 1 (Iribas, Alli, Baraibar, Errazkin)

The musical score is written in 3/4 time and consists of four systems of staves. The first two systems are for piano, and the last two are for atabala.

System 1: Piano part. Treble clef. Key signature: one sharp (F#). The piece begins with a fermata on a quarter note F#4, followed by a double bar line. The melody continues with eighth and quarter notes.

System 2: Piano part. Treble clef. Continuation of the piano melody from the first system.

System 3: Piano and Atabala parts. Treble clef. The piano part continues. The atabala part begins with a double bar line and the instruction "D.C." (Da Capo). The piano part then has a section marked "Bukatzeko" (To End), indicated by a bracket. The atabala part has a section marked "atabala" with a bracket, consisting of rhythmic patterns represented by 'x' marks on a staff.

System 4: Piano and Atabala parts. Treble clef. The piano part continues. The atabala part continues with rhythmic patterns.

25 INGURU-TXIKI 2 (Iribas)

The musical score is written for two staves (treble and bass clefs) in a key signature of one sharp (F#). The piece is in 3/4 time and consists of four systems of music.

- System 1:** The first system begins with a treble clef staff containing a half note G4, a quarter rest, and a quarter note A4. The bass clef staff contains a half note G3, a quarter rest, and a quarter note A3. A double bar line with repeat dots follows. The second measure of the system contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The third measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The fourth measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The system ends with a double bar line.
- System 2:** The first measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The second measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The third measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The fourth measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The system ends with a double bar line. A box labeled "Errepikatzeko" (Repeat) is placed above the final measure.
- System 3:** The first measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The second measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The third measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The fourth measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The system ends with a double bar line. A box labeled "Bukatzeko" (End) is placed above the final measure.
- System 4:** The first measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The second measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The third measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The fourth measure contains a half note G4, a half note A4, and a half note B4 in the treble; and a half note G3, a half note A3, and a half note B3 in the bass. The system ends with a double bar line. A box labeled "atabala" (Tambourine) is placed above the final measure, and the bass clef staff contains a series of 'x' marks indicating the tambourine accompaniment.

27 INGURU-TXIKI 4 (Uitzi)

Musical score for "INGURU-TXIKI 4 (Uitzi)" in 3/4 time. The score consists of five systems of staves. The first system has two staves. The second system has two staves with first and second endings. The third system has two staves with first and second endings. The fourth system has two staves with first and second endings, including the instruction "D.C." and "Bukatzeko". The fifth system has two staves, with the second staff including the instruction "Atabala" and rhythmic notation for a tambora.

The score is written in 3/4 time. It features a key signature of one sharp (F#). The piece includes first and second endings, a double bar line with "D.C." (Da Capo), and a section labeled "Bukatzeko" (Bukatzeko). The final system includes a section for "Atabala" (tambora) with rhythmic notation.

28 INGURU-TXIKI 5 (Uitzi)

The image shows a musical score for a piece titled "28 INGURU-TXIKI 5 (Uitzi)". The score is written for two staves (treble and bass clef) and is divided into five systems. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes first and second endings, a double bar line with repeat signs, and a section labeled "D.C." (Da Capo). The final system includes a section labeled "Bukatzeko" (Bukatze) and a section labeled "Atabala" (Atabala) with a rhythmic pattern of 'x' marks.

1. 2.

1. 2.

1. 2.

1. 2. D.C.

Bukatzeko Atabala

29 INGURU-TXIKI 6 (Uitzi)

First system of musical notation, featuring two staves with treble clefs and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests and a final whole note.

Second system of musical notation, featuring two staves with treble clefs and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests and a final whole note.

Third system of musical notation, featuring two staves with treble clefs and a key signature of one sharp (F#). The system includes a double bar line with the instruction "D.C. al Coda" above the first staff and "Coda" above the second staff. The music consists of eighth and sixteenth notes, with some rests and a final whole note.

Fourth system of musical notation, featuring two staves with treble clefs and a key signature of one sharp (F#). The system includes a double bar line with the instruction "Atabala" above the first staff. The music consists of eighth and sixteenth notes, with some rests and a final whole note.

30 JOTA (Xalbador Mutuberria)

The image displays a musical score for a piece titled "30 JOTA (Xalbador Mutuberria)". The score is written for two staves, likely representing a piano and a guitar or another melodic instrument. The key signature is one sharp (F#), and the time signature is 3/4. The piece is divided into several systems, each with two staves. The first system shows the beginning of the piece with a repeat sign. The second system continues the melody and accompaniment. The third system features a key signature change to one sharp (F#) and includes a repeat sign. The fourth system contains two first endings, labeled "1." and "2.", which lead to different parts of the piece. The fifth system concludes with a double bar line and the marking "D.C." (Da Capo), indicating a repeat of the beginning.

31 BIZKAIKO (Xalbador Mutuberria)

The image displays a musical score for the piece "Bizkaiko" by Xalbador Mutuberria. The score is arranged in five systems, each consisting of two staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The first system includes first and second endings. The second system continues the melodic and harmonic development. The third system features a triplet in the right hand. The fourth system also includes first and second endings. The fifth system concludes with a first ending and a second ending marked "D.C." (Da Capo). The score is written in a clear, professional notation style.

32 MARTXA (Xalbador Mutuberria)

The musical score is written for two staves in 3/8 time. It begins with a treble clef and a key signature of one flat. The first system contains a series of eighth and quarter notes, some with slurs. The second system features a first ending and a second ending, with the second ending leading to a repeat. The third system continues the melodic and harmonic development. The fourth system concludes with a first ending, a 'DC. S' (Da Capo) instruction, and a 'Bukatzeko' (Bis) instruction.



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