

Nº 2 Laburdi

Febrero 2003

$\text{♩} = 152$ solo

Soprano

Alto

Tenor

Bajo

p Kan-to-re be - rri xar-mant ba - tzu -

S

14

ek has-te-ra nu - a kan - ta - tzen. Ig - no - ran - te ba - lin ba - da,

S

25

gu - zi - ak ja - kin de - za - ten.

6

S *pp* B.C.

A solo *p* I-zar e - der - bat ba - da - ki - zu - te

T B.C. *pp*

B. B.C. *pp*

Poco più mosso

S

A o - rok ba - de - la Lu - zai - den;

T

B.

60

S *p* solo ez - ti - ta - zu - nez be - tia - da e - ta solo baz - te - rrak

A B.C. *p*

T B.C. *p*

B B.C. *p*

70

S di - tu xar - ma - tzen,

A solo gai - xu - a ha - si da tris - ta - tzen.

T

B

Todos

79

S *p* Kan-to-re/e der xar-mant - ba-tzu - ek o-rain has-

A *p* Kan-to-re/e der xar-mant - ba-tzu - ek o-rain has-

T *p* Kan-to-re/e der xar-mant - ba-tzu - ek o-rain has-

B. *p* Kan-to-re/e der xar-mant - ba-tzu - ek o-rain has-

79 *p* *pp* *p*

90

S ten naiz kan - ta - tzen; Kan-to-re/e der xar-mant - ba-tzu - ek o-rain has-

A ten naiz kan - ta - tzen; Kan-to-re/e der xar-mant - ba-tzu - ek o-rain has-

T ten naiz kan - ta - tzen; Kan-to-re/e der xar-mant - ba-tzu - ek o-rain has-

B. ten naiz kan - ta - tzen; Kan-to-re/e der xar-mant - ba-tzu - ek o-rain has-

90 *p* *pp* *p*

102

S ten naiz kan - ta - tzen; ze - ru - e - ta - ko i - zar e - der bat

A ten naiz kan - ta - tzen; ze - ru - e - ta - ko i - zar e - der bat

T 8 ten naiz kan - ta - tzen; ze - ru - e - ta - ko i - zar e - der bat

B. ten naiz kan - ta - tzen; ze - ru - e - ta - ko i - zar e - der bat

114

S ji - nik ba - du - gu Lu - zai - den:

A ji - nik ba - du - gu Lu - zai - den:

T 8 ji - nik ba - du - gu Lu - zai - den:

B. ji - nik ba - du - gu Lu - zai - den:

122

S
ez - ti - ta - su - nez be - ti - a da, ta gu - zi - ak

A
ez - ti - ta - su - nez be - ti - a da, ta gu - zi - ak

T
8
ez - ti - ta - su - nez be - ti - a da, ta gu - zi - ak

B
ez - ti - ta - su - nez be - ti - a da, ta gu - zi - ak

122

pp II

II

129

S
di - tu xar - ma - tzen,

A
di - tu xar - ma - tzen,

T
8
di - tu xar - ma - tzen,

B
di - tu xar - ma - tzen,

129

p

II

II

II

II

II

8^{va}

8^{vb}

135

S o - rai has - ten naiz

A o - rai has - ten naiz

T o - rai has - ten naiz

B o - rai has - ten naiz

ff

135 *ff*

141

S kan - - ta - tzen.

A kan - - ta - tzen.

T kan - - ta - tzen.

B kan - - ta - tzen.

141 *ff*

148

148 *ff*

Piano accompaniment for measures 156-163. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has two sharps (F# and C#).

B.C.

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 164-171. The Soprano and Tenor parts have a melodic line starting in measure 164, marked with a piano (*p*) dynamic. The Alto and Bass parts are mostly rests with a final note in measure 171. A breath mark (B.C.) is present above the Soprano and Tenor staves.

Piano accompaniment for measures 164-171. The right hand has a chordal accompaniment, and the left hand continues with eighth-note accompaniment. A piano (*p*) dynamic is indicated in measure 164, and a pianissimo (*pp*) dynamic is indicated in measure 171.

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 172-179. The Soprano, Alto, and Tenor parts have a melodic line starting in measure 172, marked with a piano (*p*) dynamic. The Bass part has a lower melodic line. A breath mark (B.C.) is present above the Soprano and Tenor staves.

Piano accompaniment for measures 172-179. The right hand has a chordal accompaniment, and the left hand continues with eighth-note accompaniment. A piano (*p*) dynamic is indicated in measure 172.

177

S. *p* B.C.

A. B.C.

T. *p* B.C.

B. B.C.

177

pp

184

molto rit.

pp

m.i.

m.d.