

# Aireteras - Primak

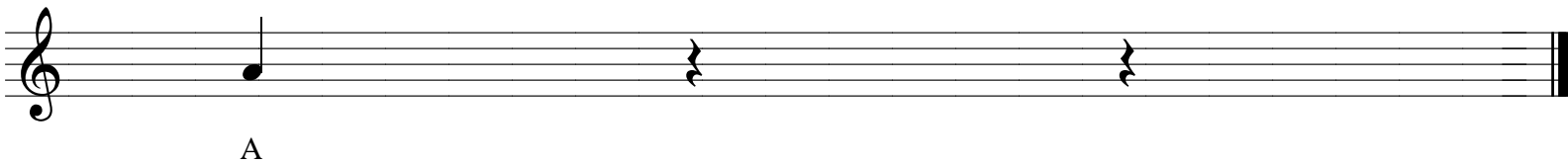
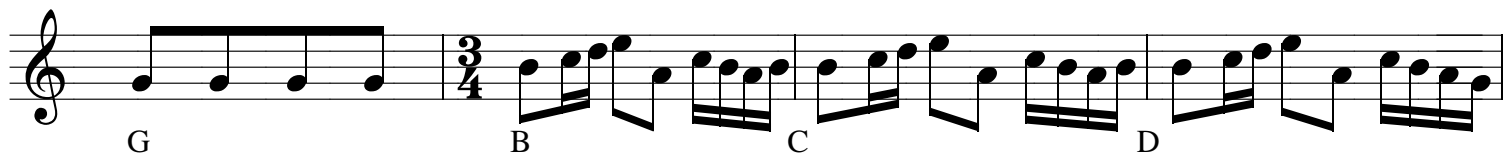
This musical score is for the piece "Aireteras - Primak". It consists of a single melodic line and a guitar accompaniment. The key signature is one sharp (F#), and the piece begins in 12/8 time. The guitar accompaniment features a variety of chords, including Em, Bm, C, D, Am, and A, and changes time signatures to 6/8, 12/8, and 2/4. The melody includes a first ending and a second ending. The piece concludes with a final chord of G#.

**Chords:** Em, Bm, C, D, Am, A, G#

**Time Signatures:** 12/8, 6/8, 12/8, 2/4

**Endings:** 1., 2.





A  
Tot qu'èi dolors per totas eras maisons  
Sustot eras aireteras  
Ah! Maudit sia eth rei que nos a hèit era lei  
Contre eras aireteras.

# Belats xarmanta - Lo mialòc charmant

A 4 veces

B 2 veces Dm

Dm

Gm / 2ª vez Bb

2ª vez C

Am

Dm/2ª vez Bbm

1.

2.

1.

2.

ir a B

C B Bb A

ir a B

4 veces

G F A Dm

Detailed description: This is a musical score for a piece titled "Belats xarmanta - Lo mialòc charmant". The score is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of ten staves of music. The first staff is a melodic line with a repeat sign and the instruction "A 4 veces". The second staff continues the melody with a repeat sign and "B 2 veces Dm". The third staff has a first ending bracket labeled "1." and a second ending bracket labeled "2.". The fourth staff has a first ending bracket labeled "1." and a second ending bracket labeled "2.". The fifth staff is a bass line with a repeat sign and the instruction "ir a B". The sixth staff continues the bass line with a key signature change to two sharps (F# and C#) and the instruction "ir a B". The seventh staff continues the bass line with the instruction "ir a B". The eighth staff continues the bass line with the instruction "ir a B". The ninth staff is a melodic line with a repeat sign and the instruction "4 veces". The tenth staff continues the melody with a repeat sign and the instruction "4 veces".

# Ene Maitiaren Bilhoa - Lo peu de la mia aimada

This musical score is written for a single melodic line in 3/4 time, featuring a key signature of one flat (Bb). The piece begins with a Dm chord and a melodic line of eighth and quarter notes. The score includes several measures with rests and dynamic markings. A key signature change to two sharps (F# and C#) occurs in the fifth measure, marked with a double bar line and the letter 'A'. The piece concludes with a key signature change to one flat (Bb) and a 4/4 time signature, marked with a double bar line and the letter 'D'.

Chord markings: Dm, A, D, C, B, A, D, C, B, Bb, D.



FIN

G

D

Volver a A y fin

Am

D

Eb

D

Bb

D

Am

D

Em

Maitiak bilhoa holli  
 Eta koloria gorri;  
 Eskuko larria chouri, zilhar fina uduri,  
 Eta bera charmagarri best'ororen gaineti.

Etchetto bat badizut nik,  
 Jaoregi baten parerik;  
 Hartan barnen egonen zira zilhar kaideran jarririk;  
 Ihourk ezpeiteizu erranen nahi eztuzun elherik.

Nik badutut mila ardi  
 Bortian artzañeki;  
 Katalouñan ehun mando zilhar diharureki  
 Hourak oro ukhenic ere eniz jinen zoureki.

Maitenaren etchekoak,  
 Kechu umen ziradeie;  
 Alhaba ene emaztetako sobera umen zaizie.  
 Ez emazte bai amore: sofritu behar duke.

# Lo Pastor - Artzaina

This musical score is for the piece "Lo Pastor - Artzaina". It is written for a single melodic line in treble clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of 12 staves of music. The first staff begins with a 2/4 time signature, followed by a 3/4 time signature, and then returns to 2/4. The second staff continues with 2/4 and 3/4 time signatures. The third staff features a first ending (1.) and a key signature change to two sharps (F# and C#). The fourth staff includes a second ending (2.) and continues with the two-sharp key signature. The fifth staff has a key signature change to one sharp (F#) and includes the chords C, D, E, and D. The sixth staff continues with the one-sharp key signature and includes the chords C, D, D7, G, C, G, and Gm. The seventh staff returns to the one-flat key signature. The eighth staff continues with the one-flat key signature and includes the chord A. The ninth staff has a key signature change to two sharps (F# and C#) and includes the chord "2ª vez Em". The tenth staff continues with the two-sharp key signature. The eleventh staff features a first ending (1.) and a second ending (2.). The final staff concludes with a key signature change to one flat (B-flat) and the chord Gm.



Em

G

A

A

Gm

Augan i a un pastor  
 Qui a marchandat ua anhèra  
 Pendent la sason,  
 Bèra com la flor.  
 Quan cregó lo marcat hèit  
 Tot d'un còp qu'estó deshèit  
 Shens saber ni l'un ni l'aute  
 La causa deu hèit.

Be n'an fin lo nas  
 Las coças anheretas!  
 Abans de quitar  
 Lo lor cujalar  
 Vòlen véder lo pastor  
 Dab lo salièr, lo baston,  
 Ensenhà'us de grans careças  
 E da'us hèra d'amor.

Mons de Codurat  
 De grana coneishença  
 Après aver crompat  
 E plan marchandat  
 Ua anhèra com un lugran  
 Segonda en son cledat  
 Un aulhèr de l'arribèra  
 L'a vienguda enlhevar.

Avisatz-ve plan pastors  
 De la contrada  
 Si cadetz d'acòrd,  
 Contractatz d'abòrd.  
 Si'n datz aras solament  
 Per quauques engatjament  
 Cèrtas jo aguserí créder  
 Qu'en seratz perdents.

# L'Unicòrn - Adarbakarra

Musical score for "L'Unicòrn - Adarbakarra" in 3/4 time. The score consists of a melody line and an accompaniment line. The melody line is written in treble clef and includes a repeat sign at the beginning. The accompaniment line is written in treble clef and includes a section labeled "Intermedio".

Chords and notes in the melody line:

- Am G E F Am
- D E Am
- G E F G D F
- Am Am E G Bm7
- Bb7 Am E Am

Chords in the accompaniment line:

- Am
- Am/G#
- Am/G
- Am/F# Am/F Am

# MARIN CONGO

Musical score for "MARIN CONGO" in 2/4 time, key of A major (three sharps). The score consists of ten staves of music. The chords and notes are as follows:

- Staff 1: A, D, Bb, E
- Staff 2: A, D, Bb, E
- Staff 3: A, C, G, B
- Staff 4: A, C, C#, E
- Staff 5: A, C, B, Bb (1.), Bb (2.)
- Staff 6: A, C, B, Bb (1.), Bb (2.)
- Staff 7: A, C, B, Bb (1.), Bb (2.)
- Staff 8: A, C, G, B
- Staff 9: A, B, A

# Mugalariaren banakoak - Los banakos deu passaire

This musical score is for a piece in G major, 6/8 time, with a key signature of one sharp (F#) and a time signature of 6/8. The score is written for a single melodic line on a treble clef staff. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece is divided into several systems, each containing two staves. The first staff of each system typically contains the main melody, while the second staff contains accompaniment or a second melodic line. The score includes first and second endings, indicated by '1.' and '2.' above the notes. Chord symbols are placed below the notes to indicate the harmonic structure. The chords used include G, D/G, C/G, D, G, Am, Bm, C, D, Em, and Am. The piece concludes with a final cadence in G major.

1.

2.

G

D/G G

D/G C/G D/G G G

D/G C/G D/G

G D/G C/G

D G C D/G C/G G

1.

2.

G Am Bm

C D Em Am

1.

2.

3.

Am Am Bm C

3.

1.

2.

D Em Am Am

Am D Am

1.

2.

C

Em

Am

Am

Bm

Musical staff 1: Treble clef, key signature of one sharp (F#), four measures of music. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Chords: C, D, Bm, C.

Musical staff 2: Treble clef, key signature of one sharp (F#), four measures of music. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Chords: D, Am.

# Nòste vailet Peire - Peire, gure morroia

Acordes 2ª vez

A G A G

Am C Am C Am C Am C

Am C Am C E D A D

E D F# E D A D

E D.C. A A

A A

Bb Am

G C Am Am

G Am Am Am

G Am C C Am

G D G Am Am 3

3 3

Detailed description: This is a musical score for a piece titled "Nòste vailet Peire - Peire, gure morroia". The score is written for a single melodic line on a treble clef staff. It begins in the key of A major (indicated by three sharps: F#, C#, G#) and a 9/8 time signature. The first line of music is a melodic phrase with a repeat sign. Below the staff, the chords "Acordes 2ª vez" are listed as A, G, A, G. The second line continues the melody with chords Am, C, Am, C, Am, C, Am, C. The third line features a change in time signature to 12/8 and includes chords Am, C, Am, C, E, D, A, D. The fourth line continues with chords E, D, F#, E, D, A, D. The fifth line has chords E, D.C., A, A. The sixth line changes to a 9/8 time signature and has chords A, A. The seventh line changes to a 2/4 time signature and has chords Bb, Am. The eighth line changes to a 3/4 time signature and has chords G, C, Am, Am. The ninth line has chords G, Am, Am, Am. The tenth line has chords G, Am, C, C, Am. The eleventh line has chords G, D, G, Am, Am, and a triplet of three notes. The twelfth line has chords G, D, G, Am, Am, and a triplet of three notes. The final line has chords G, D, G, Am, Am, and a triplet of three notes. The score concludes with a final chord of G.



Am

G

D

G

Am



Nòste vailet Peire  
 Entau casau se'n va,  
 n'a tant minjat higas,  
 l'an pensat querbar.  
 Qui me lo boha, boha  
 qui me lo vòu bohar?

N'a tant minjat higas (...)  
 L'an calut esprémer,  
 per lo har cagar. Qui, etc.

l'an calut esprémer (...)  
 Que n'a hèit ua mòta!  
 Qui'hès estonar. Qui, etc.

Que n'a hèit una mòta! (...)  
 Tretze pars de vacas,  
 la hèn pas maglar. Qui, etc.

Tretze pars de vacas (...)  
 N'i an botat catorze,  
 l'an hèit barrar. Qui, etc.

N'i an botat catorze, (...)  
 Au trolh l'an portada  
 per la har passar. Qui, etc.

Au trolh l'an portada (...)  
 Tretze tonhas plenas  
 que n'an hèit colar. Qui, etc.

Tretze tonhas plenas (...)  
 Qu'ic vulhi pas créder,  
 qu'ani mesurar. Qui, etc.

Qu'ic vulhi pas créder(...)  
 Dab la boca putzi,  
 dab lo nas rasar. Qui, etc.

Dab la boca putzi (...)  
 E los qui m'escotan  
 qu'anirà lecar. Qui, etc.

# Sokadantza - Rondèu

This musical score for "Sokadantza - Rondèu" consists of 14 staves of music. The piece begins in 2/4 time and features a variety of chord progressions and rhythmic patterns. Key elements include:

- Staff 1:** Starts with a 2/4 time signature, a repeat sign, and a key signature change to A minor. Chords: Am, Em, C.
- Staff 2:** Chords: D, F, Am, Em.
- Staff 3:** Features a 3/4 time signature change and a first/second ending structure. Chords: C, D, D, Em, Em.
- Staff 4:** Returns to 2/4 time. Chords: Am, F.
- Staff 5:** Chord: Dm.
- Staff 6:** Chords: Em, Ebm, D, C, G, Am. Ends with a 6/8 time signature and a repeat sign.
- Staff 7:** Starts in 6/8 time. Chords: Am, Em, C.
- Staff 8:** Chords: D, Am.
- Staff 9:** Features a first/second ending structure. Chords: C, D, Em, Em.
- Staff 10:** Chords: G, Gm, G.
- Staff 11:** Features a first/second ending structure. Chords: Gm, G, D, C.
- Staff 12:** Chords: D, G, D, C, D, G.



This musical score consists of three staves of music in treble clef. The first staff contains a melodic line with guitar chords C, G, D, G, C, and G written below it. The second staff features a first ending (1.) and a second ending (2.) with a repeat sign. The first ending leads to a G chord, and the second ending leads to a Bbm chord. The third staff continues the melodic line with a G chord and concludes with a Bbm chord. The notation includes eighth and sixteenth notes, rests, and repeat signs.

# Trabuko

The musical score for "Trabuko" is written in G major (one sharp) and 3/4 time. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure is marked with a repeat sign and a double bar line. The chords are Em, D/F#, Em, and D/F#. The second staff continues the melody with a first ending bracket over the last two measures, marked "1.". The third staff has a second ending bracket over the first two measures, marked "2.". The fourth staff features a double bar line, a repeat sign, and a 4/4 time signature, with chords Bm and Em. The fifth staff has a double bar line and a 3/4 time signature, with a chord D. The sixth staff has a double bar line and a 4/4 time signature, with chords C, Am, and Bm. The seventh staff has a double bar line and a 2/4 time signature, with chords Em, Am, and Am. The eighth staff has a double bar line and a 3/4 time signature, with a chord Em. The ninth staff has a double bar line and a 3/4 time signature, with chords Em, D, and Em. The tenth staff has a double bar line and a 3/4 time signature, with chords Em, D, and Em. The eleventh staff has a double bar line and a 3/4 time signature, with chords Am, Bm, and Em. The twelfth staff has a double bar line and a 3/4 time signature, with chords Am, Bm, and Em.

Em D/F# Em D/F#

1.

2.

D/F# Em D/F#

D C

Bm Em

D

C Am Bm

D.C. Em Am Am

Em

Em D Em

Em D Em

Em D Em

Am Bm Em



Em C# D

Em C# D

Em C# D

Em D Em

Goizuetan bada gizon bat  
deitzen zaio "Trabuko"  
itzak ederrak bihotza paltso  
sekula etzaio faltako  
egin dituen dilijentziak  
berari zaizko damuko

Nere andreak ekarri zuen  
Aranztikan dotea,  
obea zukean ikusi ez balu  
Berdabioko atea,  
orain etzuen hark edukiko  
dadukan pesadunbrea

Ondo ondo oroitu adi  
zer egin uan Elaman  
defuntu horrek izandu balu  
aidekorikan Lesakan  
orain baino len egongo itzen  
ni orain nagoen atakan

Nere buruz ez naiz oroitzen  
zeren ez naizen bakarra  
azitzekoak or uzten ditut  
bi seme ta iru alaba  
Jaun zerukoak adi dezala  
oien amaren negarra