

HONDARRIBIA

LVI TXISTULARIEN KONTZERTU NAGUSIA



2022ko abuztuak 28a, igandea
eguardiko 12tan

GIPUZKOA PLAZAN

Antolatzailea:
HONDARRIBIKO UDALA

Laguntzailea:
HONDARRIBIKO TXISTU TALDEA

THE HISTORY OF THE UNITED STATES

1877

THE HISTORY OF THE UNITED STATES

THE HISTORY OF THE UNITED STATES

THE HISTORY OF THE UNITED STATES

THE UNIVERSITY OF CHICAGO

[The following text is extremely faint and largely illegible. It appears to be a list of names or a table of contents, possibly including names like "John Doe" and "Jane Smith".]

KONTZERTUA

		<u>Orr.</u>
1. AGUR JAUNAK	Herrikoia	6
	Mold.: Jose Inazio Ansorena	
2. AGURRA	Herrikoia	9
	Mold.: Luis Urteaga Iturrioz	
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	Mold.: Juanma Sáez Etxabe	
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	Hitzak: Eresbil	
	Mold.: Txomin Agirregomezkorta	
BAT, BI, HIRU, LAU.....	Herrikoia	38
	Instr.: José Antonio Irastorza	
	Mold.: Alberto Lasa	



**HONDARRIBIKO
TXISTU TALDEA K.E.**

HONDARRIBIA

LVI. TXISTULARIEN KONTZERTU NAGUSIA

2022ko abuztuak 28a, igandea, eguerdiko 12etan,

Gipuzkoa plazan

EGITARAUA:

Abuztuak 22, astelehena 19.30etan.. Probasaioa Kultur etxean

Abuztuak 24, asteazkena 19.30etan.. Probasaioa Kultur etxean

Abuztuak 28, igandea 10.00etan.. Azken probasaioa Gipuzkoa plazan
12.00etan.. KONTZERTUA

JANZKERA:

Galtza edo gona urdin iluna, alkandora zuria, oinetako beltzak

AGUR JAUNAK

Herrikoia
Mold.: J.I. Ansorena

1. Txistua

2. Txistua

3. Txistua

4. Txistua

Silbotea

5

1. T

2. T

3. T

4. T

S

9

1. T

2. T

3. T

4. T

S

15

1. T

2. T

3. T

4. T

S

18

1. T

2. T

3. T

4. T

S

22

1. T

2. T

3. T

4. T

S

Agurra

Reverencia

Ezezaguna (XVIII-XIX m)
Mkta.: Luis Urteaga Iturrioz

1. Txistua

2. Txistua

Silbotea

4

8

11

14

BARATZE BAT

Txistuak

Pier-Pol Berzaitz

Mold. Juanma Sáez Etxabe

♩ = 98

p

5 **1A** 7 **1B** *mp*

17

23 **2A** *mp*

29 **2B** *mp*

35

40

45 Tx S *mp* 3A

51 Tx S *mf* 3B

57 Tx S

63 Tx S *mp* 4A

70 Tx S *mp* 4B

77 Tx S

82 Tx S *molto rit.*

Txistuak

Arrigoain

Ezezaguna
Mkta.: Tx.Agirregomezkorta.

1
1. Txistua Fa
2. Txistua Fa
Silbotea Sib

8

14

21

28

1.

Musical notation for measures 28-34, first system. It consists of three staves in treble clef with a key signature of one sharp (F#). The music features a mix of quarter, eighth, and sixteenth notes, with rests and repeat signs. A first ending bracket labeled '1.' spans the final two measures of this system.

35

2.

Musical notation for measures 35-40, second system. It consists of three staves in treble clef with a key signature of one sharp (F#). The music continues with similar rhythmic patterns. A second ending bracket labeled '2.' spans the final two measures of this system.

41

Musical notation for measures 41-46, third system. It consists of three staves in treble clef with a key signature of one sharp (F#). The music continues with similar rhythmic patterns.

47

1.

2.

Musical notation for measures 47-52, fourth system. It consists of three staves in treble clef with a key signature of one sharp (F#). The music continues with similar rhythmic patterns. Two ending brackets labeled '1.' and '2.' span the final two measures of this system.

D.C.

1. Txistua

Baztango Porrusalda

Aita Hilario Olazarán
Mkta.: Txomin Agirregomezkorta

Musical score for 1. Txistua, consisting of six staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes first and second endings for several phrases. Measure numbers 10, 19, 28, 37, and 46 are indicated at the start of their respective staves. Triplet markings (3) are present in measures 10, 37, and 46. The piece concludes with a final cadence in the sixth staff.

2. Txistua

Musical score for 2. Txistua, consisting of six staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes first and second endings for several phrases. Measure numbers 10, 19, 28, 37, and 46 are indicated at the start of their respective staves. Triplet markings (3) are present in measures 10, 37, and 46. The piece concludes with a final cadence in the sixth staff.

Silbotea

Baztango Porrusalda

Aita Hilario Olazarán
Mkta.: Txomin Agirregomezkorta

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of six staves of music, each starting with a measure rest and a repeat sign. The first staff (measures 1-8) includes first and second endings. The second staff (measures 9-18) includes first and second endings. The third staff (measures 19-27) includes first and second endings. The fourth staff (measures 28-36) includes first and second endings, with two triplet markings (3) over measures 33 and 34. The fifth staff (measures 37-45) includes first and second endings. The sixth staff (measures 46-54) includes first and second endings.

Goizalde

1. Txistua



Sabin Bikandi

Musical score for 1. Txistua, consisting of six staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The score includes first and second endings at measures 13-14 and 23-24. The piece concludes with the instruction "D.C. -ra".

2. Txistua



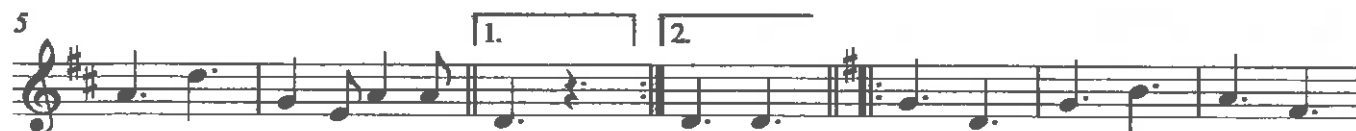
Musical score for 2. Txistua, consisting of six staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The score includes first and second endings at measures 13-14 and 23-24. The piece concludes with the instruction "D.C. -ra".

Goizalde

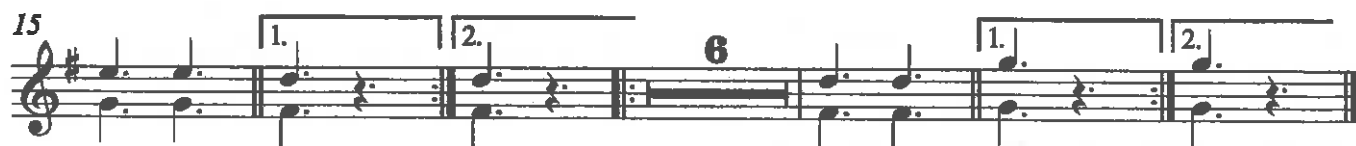
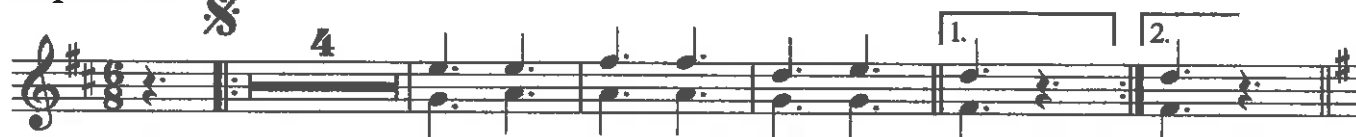
Silbotea



Sabin Bikandi

D.C.  -ra

Tronpetak Sib

D.C.  -ra

HABANERA

Xabier Lete
Mold. Jagoba Astiazaran

Txistu

Silbote

Musical notation for Txistu and Silbote parts, measures 1-17. Both parts start with a measure marked '8'. The Txistu part is in a higher register than the Silbote part.

18

Tx

S

Musical notation for Tx and S parts, measures 18-27. The Tx part features a melodic line with some grace notes, while the S part provides a rhythmic accompaniment.

28

Tx

S

Musical notation for Tx and S parts, measures 28-37. The Tx part continues with its melodic line, and the S part maintains the accompaniment.

38

Tx

S

1. aldian TACET

Tutti

Musical notation for Tx and S parts, measures 38-47. Includes '1. aldian TACET' and 'Tutti' markings. The Tx part has a more active melodic line during the 'Tutti' section.

48

Tx

S

Musical notation for Tx and S parts, measures 48-57. The Tx part continues with its melodic line, and the S part maintains the accompaniment.

58

Tx

S

Musical notation for Tx and S parts, measures 58-67. The Tx part continues with its melodic line, and the S part maintains the accompaniment.

68

Tx

S

77

Tx

S

ZUBEROAKO MAKIL DANTZA

21

1

1. txistua

2. txistua

Silbotea

6

1.T

2.T

S

2

1. txistua

2. txistua

Silbotea

8

1.T

2.T

S

17

1.T

2.T

S

25

1.T

2.T

S

BELAUN TXINGOA

Txistuak

Herrikoia
Mold. J. I. Ansorena

1. Txistua

2. Txistua

Silbotea

8

1 T

2 T

S

15

1 T

2 T

S

22

1 T

2 T

S

28

1 T

2 T

S

Musical score for measures 28-33. The score is for three voices: 1 T (Tenor 1), 2 T (Tenor 2), and S (Soprano). The key signature is one sharp (F#) and the time signature is 4/4. The music consists of six measures. The Soprano part has a rest in measure 30. The Tenor parts have various rhythmic patterns, including eighth and sixteenth notes.

34

1 T

2 T

S

Musical score for measures 34-39. The score is for three voices: 1 T (Tenor 1), 2 T (Tenor 2), and S (Soprano). The key signature is one sharp (F#) and the time signature is 4/4. The music consists of six measures. The Soprano part has a rest in measure 35. The Tenor parts have various rhythmic patterns, including eighth and sixteenth notes. The score ends with a double bar line in measure 39.

NAFARROA ARRAGOA

Txistuak

Xabier Lete

Txistuak

Silbotea

14

A 15 B

Tx

S

38

C

Tx

S

48

Tx

S

58

Tx

S

68

D

Tx

S

NAFARROA ARRAGOA

78

Tx

S

88

Tx

S

98

Tx

S

F

Tx

S

117

Tx

S

G

Tx

S

133

Tx

S

NAFARROAARRAGOA

Handwritten musical score for the first system, measures 141-147. The system is marked with a box containing the letter 'H' in the top left corner. It consists of two staves: a treble clef staff (T) and a bass clef staff (S). The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex, rhythmic pattern in the treble staff and a more melodic line in the bass staff.

Handwritten musical score for the second system, measures 148-157. It consists of two staves: a treble clef staff (T) and a bass clef staff (S). The key signature is one sharp (F#) and the time signature is 3/4. The music continues with a complex, rhythmic pattern in the treble staff and a more melodic line in the bass staff.

Handwritten musical score for the third system, measures 158-167. It consists of two staves: a treble clef staff (T) and a bass clef staff (S). The key signature is one sharp (F#) and the time signature is 3/4. The music continues with a complex, rhythmic pattern in the treble staff and a more melodic line in the bass staff.

Handwritten musical score for the fourth system, measures 168-178. The system is marked with a box containing the letter 'I' in the top right corner. It consists of two staves: a treble clef staff (T) and a bass clef staff (S). The key signature is one sharp (F#) and the time signature is 3/4. The music continues with a complex, rhythmic pattern in the treble staff and a more melodic line in the bass staff.

Handwritten musical score for the fifth system, measures 179-188. The system is marked with a box containing the letter 'J' in the top right corner. It consists of two staves: a treble clef staff (T) and a bass clef staff (S). The key signature is one sharp (F#) and the time signature is 3/4. The music continues with a complex, rhythmic pattern in the treble staff and a more melodic line in the bass staff.

Handwritten musical score for the sixth system, measures 189-198. It consists of two staves: a treble clef staff (T) and a bass clef staff (S). The key signature is one sharp (F#) and the time signature is 3/4. The music continues with a complex, rhythmic pattern in the treble staff and a more melodic line in the bass staff.

Handwritten musical score for the seventh system, measures 199-208. It consists of two staves: a treble clef staff (T) and a bass clef staff (S). The key signature is one sharp (F#) and the time signature is 3/4. The music continues with a complex, rhythmic pattern in the treble staff and a more melodic line in the bass staff.

UZTAI TXIKI DANTZA

Txistuak

Herrikoia
Mold.: J. I. Ansorena

1.txistua

2.txistua

Silbotea

9

1.tx

2.tx

S

18

1.tx

2.tx

S

DEIA

A

27

1.tx

2.tx

S

36

1. 2. DEIA Mosso

1.tx

2.tx

S

B

1.tx

2.tx

S

54 DEIA

1.tx

2.tx

S

63 C

1.tx

2.tx

S

72

1.tx

2.tx

S

UZTAI TXIKI DANTZA

30

D

1.tx

2.tx

S

90

1.tx

2.tx

S

APPENDIX

[The following text is extremely faint and illegible due to low contrast and blurring. It appears to be a list or table of contents, possibly containing names and dates, but the specific content cannot be transcribed accurately.]

BALDORBA

Hitzak..... Juan Antonio Urbeltz

Doinua..... Benito Lertxundi

Moldaketa.. Ismael Yagüe

Txistuak

Txistu
Silbotea

9
A B

18
C

27
D

36
E

45
F G

54 H

Tx
S

63 I

Tx
S

72 J

Tx
S

81 K

Tx
S

90 Oso lasai

Tx
S

EZPATA DANTZA

Txistuak

Mold. J. I. Ansorena

1. Txistua

2. Txistua

Silbotea

8

1.T

2.T

S

16

1.T

2.T

S

24

1.T

2.T

S

32

1.T

2.T

S

40

1.T
2.T
S

48

1.T
2.T
S

56

1.T
2.T
S

Mosso

64

1.T
2.T
S

72

1.T
2.T
S

36 EUSKAL MUSIKAREN GORESPENA

(En Sib, con quinteto)

Doinua: Herrikoia

Hitzak: Eresbil

Mold.: Txomin Agirregomezkorta

The musical score is written for two instruments: Txistuak (top staff) and Silbotea (bottom staff). The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into five systems, each with a measure number on the left:

- System 1:** Measures 1-6. Includes a first ending bracket labeled 'A' at the end of measure 6.
- System 2:** Measures 7-12. Includes a second ending bracket labeled 'B' at the end of measure 12.
- System 3:** Measures 13-17. Includes a third ending bracket labeled 'C' at the end of measure 17.
- System 4:** Measures 18-23.
- System 5:** Measures 24-29.

The notation includes various musical symbols such as rests, notes, stems, beams, and slurs. The Silbotea part often features a steady eighth-note accompaniment, while the Txistuak part has more complex rhythmic patterns and melodic lines.

30

D *hainbat aldiz errepikatuaz*

42 **E**

48

54

F

66

BAT, BI, HIRU, LAU

Txistuak

Mold. José Antonio Irastorza

Adap. A. Lasa

Moderato

1. Txistua

2. Txistua

Silbotea

Allegro

1. T

2. T

S

19

2.

1.

1. T

2. T

S

29

1.

2.

1. T

2. T

S

BAT, BI, HIRU, LAU

②

Existu
akarl

1.T

2.T

S

47

Existu
akarl

1.T

2.T

S

③

1.T

2.T

S

cresc. *poco* *a* *poco*

mf *f*

65

1.T

2.T

S

BAT, BI, HIRU, LAU

75

1.T

2.T

S

f

f

f

85

1.T

2.T

S

p

f

f

p

f

f

95

1.T

2.T

S

105

1.

2.

piu mosso

a tempo

1.T

2.T

S

f

ff

f

ff