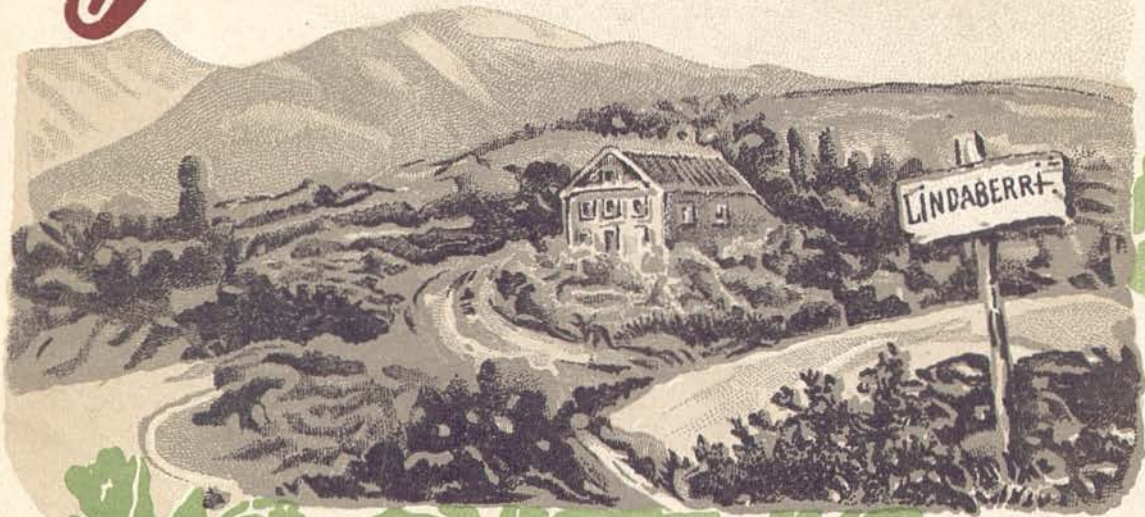


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# ALBUM DE FORTZICOS



## ESTANISLAO DE URUNDARENA

*Precio fijo Ptas. 5*

*PROPIEDAD del AUTOR*

**CASA ERVITI**, Editorial de música

San Martín, 28  
SAN SEBASTIÁN

Mercado, 9  
LOGROÑO



*Para ser Registrada, para los efectos de la Propiedad intelectual.*

*San Sebastián 17 de Octubre de 1916.*

43213

*Estanislao de Furundarena*

# ALBUM DE ZORTZICOS

POR

## Estanislao de Furundarena



Número

- 1 ¡Aita!
- 2 ¡Ama!
- 3 Damacho liraña bati
- 4 E
- 5 Maricho maitea zera zu
- 6 ¡Ay! zer Oña pollitak
- 7 Igarondoño eranzunak
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Número

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- 16 Mariya ¿Nai al nasu zuretzat?

Precio : 5 ptas.

PROPIEDAD DEL AUTOR

CASA ERVITI

San Martín, 28 : SAN SEBASTIÁN

\*

Mercado, 9 : LOGROÑO

## ¡AITA!

Zortzico

E. de FURUNDARENA

Moderato

1.

*f* *ff* *energico* *ff* *p*

*cantando*  
*p con sentimento*

*mf* *p* *pp*

*p molto espressivo* *mf* *p*

*mf* *p* *pp rall.*

Zu zeruratu ziñan  
 Ni emen nazu utzi  
 Guerostikan badaukat  
 Makiñabat antzi;  
 Malkoak ishuritzen  
 Zaizkit beguitikan  
 Nere ¡Aita! maitea  
 Gogoraturikan. (A.)

# ¡AMA!

Zortzico

3

E. de FURUNDARENA

Tempo giusto di Zortzico

2.

Molto moderato

un poco stringendo

con affetto

Izenik ederrena  
Mundu ontan dana  
Da semien abotik  
Irtetzen dan ¡Ama!  
Auda biotz nerean  
Beti daukatana  
Bizi naizen artean  
Astuko etzaitana.(A.)



# Damacho liraña bati

Zortzico

E. de FURUNDARENA

3. *Con allegrezza*

*p*

*p*

*mf*

*p e rall*

*p* *mf*

Gorputza liraña dauka eta  
 Arpegui chit fiña  
 Gueriyak ere badiruri  
 Moldian eguiña;  
 Arren itz batek sartutzen diyo  
 Triste dagonari poza  
 Saltzeko gauza balitz  
 Nainuke neretzat erosi. (A.)

E.  
Zortzico

5

E. de FURUNDARENA

4. Moderatamente

*molto legato e p* *pp cantando con sen-*

*timento* *sempre delicatamen-*

*te e molto p*

*p molto delicato*

*pp rall.*

Zuretzako jayo naiz  
Zuretzako azi  
Zuregatikan nai det  
Mundu ontan bizi;  
Zu gabetanik ezin  
Det iñola etzi  
Ez nazazula bada  
Penaz iltzen utzi. (A.)



# Maricho maitea zera zu

Zortzico

*E. de FURUNDARENA*

Tempo giusto

*con molto ritmo*

5.

*p con affetto*

Maricho maitea zera zu  
 Biotz nerea artu zazu  
 Zeruko izarra zera zu  
 Zúk arguiya bialtzen nazu. (F.)



## ¡Ay! zer Oña pollitak

Zortzico

E. de FURUNDARENA

6. Moderato

*sempre p*

*p*

*p*

*rall.*

Lepo biribilla eta  
 Gorputza liraña  
 Chikiz ez det ba esaten  
 ¡Oñaren! tamaña;  
 Ibiltzen aietzuba eta  
 Jantziyan apaiña  
 Aren graziyak dira bada  
 Ezin esan aña. (V.)

# Igarondoko eranzunak

Zortzico

E. de FURUNDARENA

Andante.  
con espressione

7.

*cantando ma p*

*legato pp*

*sempre molto legato.*

*p*

*dim.*



mf pp

The first system of music consists of three measures. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *mf* in the first measure and *pp* in the third measure.

p

The second system contains three measures. The right hand continues with eighth-note patterns, including some chromatic movement. The left hand maintains the eighth-note accompaniment. A *p* dynamic marking is present in the second measure.

mf

The third system has three measures. The right hand's melodic line shows some rests and accents. The left hand accompaniment remains consistent. A *mf* dynamic marking is located in the second measure.

p

The fourth system consists of three measures. The right hand continues with eighth-note patterns. The left hand accompaniment is steady. A *p* dynamic marking is in the second measure.

dim. pp poco rit.

The fifth system has three measures, ending with a double bar line. The right hand features eighth-note patterns with accents. The left hand accompaniment is consistent. Dynamic markings include *dim.* in the first measure and *pp poco rit.* in the second measure.



*Nere Amacho eta Aitacho maiteari.*

# Kontuchobat

Zortzico

*E. de FURUNDARENA*

Andante tristamente

8.

*dolce legato ben cantando, ma*

*p*

The musical score consists of five systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 5/8. The first system includes the tempo marking 'Andante tristamente' and performance instructions 'dolce legato ben cantando, ma' and 'p'. The second system continues the melodic line in the treble clef. The third system includes the instruction 'sempre p è legato'. The fourth system features a long horizontal line in the treble clef, indicating a sustained note. The fifth system concludes with the instruction 'rall.' and a double bar line. A large, stylized flourish is present at the bottom right of the page.

First system of musical notation. Treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth notes with slurs and accents. The bass line features chords and single notes. A dynamic marking *p* is present in the first measure.

Second system of musical notation. Similar to the first system. A dynamic marking *poco* is placed above the bass line in the third measure. Below the bass line, the instruction *> cantando il basso* is written.

Third system of musical notation. A dynamic marking *cresc.* is placed above the bass line in the first measure. A dynamic marking *p* is placed above the bass line in the third measure.

Fourth system of musical notation. Continuation of the musical piece with similar notation.

Fifth system of musical notation. A dynamic marking *pp dim.* is placed above the bass line in the first measure. A dynamic marking *rall.* is placed above the bass line in the third measure. Below the bass line, the instruction *> cantando il basso* is written.



# Naitasuna

Zortzico

E. de FURUNDARENA

Lento con tristezza

9.

*p con espressione dolce e legato.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 5/8. The music begins with a whole rest in the upper staff and a half note in the lower staff. The upper staff features a melodic line with a triplet of eighth notes and a slur. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a triplet of eighth notes with a slur and an accent. The lower staff continues with its accompaniment, featuring chords and single notes.

The third system includes dynamic markings. The upper staff has a triplet of eighth notes with a slur and an accent. The lower staff has a dynamic marking of *dim.* (diminuendo) and *pp* (pianissimo). The system concludes with a double bar line.

The fourth system begins with a dynamic marking of *p* (piano) in the lower staff. The upper staff has a triplet of eighth notes with a slur and an accent. The lower staff continues with its accompaniment. The system concludes with a double bar line. A large, stylized flourish is present at the bottom right of the page.

*cresc.* *un poco rall.*

## Maggiore

*mf*

*f*

Biotz baten lekuan  
 Milla banituke  
 Gustiak zuretzako  
 Izango lirake;  
 Baña millaren lekuan  
 Bat besterik ez det  
 Artu zazu nere maitea  
 Bat au milla bider. (X.)

# Begui urdincho pollitak

Zortzico

E. de FURUNDARENA

Moderatamente

10.

*f*

*ben cantando*

*p espressivo*

Maggiore

*mf*

*rall.*

Ondo comparatzia  
 Da gauza eziña  
 Arren beguietako  
 ¡Urdintazun! fiña;  
 Aingueru neriaren  
 Beguiyak ala-ere  
 Urdin purubagoko  
 Cerubak dirare.(V.)



## Azkeneko laztana

Zortzico

E. de FURUNDARENA

Molto tranquillo

11.

*p legato e dolente*

*dim. p*

*p dolce e legato*

*poco rall.*

Penarik andiena  
 Da mundu onetan  
 Azkeneko laztana  
 Artzeko demboran;  
 Estutzen da biotza  
 Itza faltatzen da  
 Ezin aterarikan  
 Barrendik kampora.(X)

**JUANITOCHO**

Zortzico

*E. de FURUNDARENA***Molto moderato**

12.

*p*

**Maggiore**

*p* *p*

The musical score consists of four systems of piano accompaniment. The first system is marked 'Molto moderato' and begins with a treble clef, a key signature of one flat (B-flat), and a 5/8 time signature. It features a melody in the treble clef and a bass line in the bass clef. The second system continues the melody and bass line. The third system is marked 'Maggiore' and changes to a key signature of one sharp (F#) and a 4/4 time signature. The fourth system concludes the piece. Dynamics include piano (*p*) and accents (>).

Mundu onetan pakiak  
 Poza badauka berekin  
 Zure echian poza aundia  
 Artzenda zurekin;  
 Zure ontasunarekin ta  
 Chinchotasunarekin  
 Bizi liteke bada ondo  
 Gozotazunakin. (G.)

## Federiko Chopin-en oroitzabat

E. de FURUNDARENA.

13. *Andantino*

*p espressivo*

*p*

*p*

*p*

*rall.* *p*

*Federikitok esatensiona bere George Sand adiskideari.*

Nere biotza urtzen dijua  
 Eta ez da misteriyo  
 Penaren kargak estutueta  
 Zumua kendutzen diyo;  
 Zu zeralako meriyo baldiñ  
 Juaten banaiz lur azpira  
 Guero damuba eta malkuak  
 Alperrik izango dira. (V.)

## KEZKÁ

Zortzico

E. de FURUNDARENA

A tempo-giusto di Zortzico

14.

*p con ternura*

*mf*

*mf*

*p*

1ª 2ª

1ª 2ª

Eguia esateko  
 Ego naiz kezketan  
 Para ote zenduan  
 Biotza bestetan;  
 Zeloak utzi bada  
 Eta begui ichuetan  
 Entregatzen naiz oso oso  
 Zure besoetan. (X.)

# ¡AY ZÚ!

## Maite zaitutalako

### Zortzico

E. de FURUNDARENA

15.

Assai lento  
con tristezza

Amorez maite zaitutalako  
Nabill orren triste beti  
Orra nolako estuasunak  
Sortzen zaizkan bati;  
Chit borondatez eskeintzen dizut  
Nere biotza zuretzat  
¿Nai aldirazu eman zuria  
Betiko neretzat? (A.)

# Mariya ¿Nai al nasu zuretzat?

Zortzico

E. de FURUNDARENA.

Con allegrezza

16.

*p legato*

*mf*

Ainguerü eder bat bezela  
 Zaitut beti maitatuko  
 Bear dituzun gauza guztiyak  
 Esango dituzu;  
 Kupi zaitea bada nitzaz  
 Zuregantikan nago miñez  
 Zu maitatuaz naidet nik bizi  
 Amoriyo fiñez (A.)

