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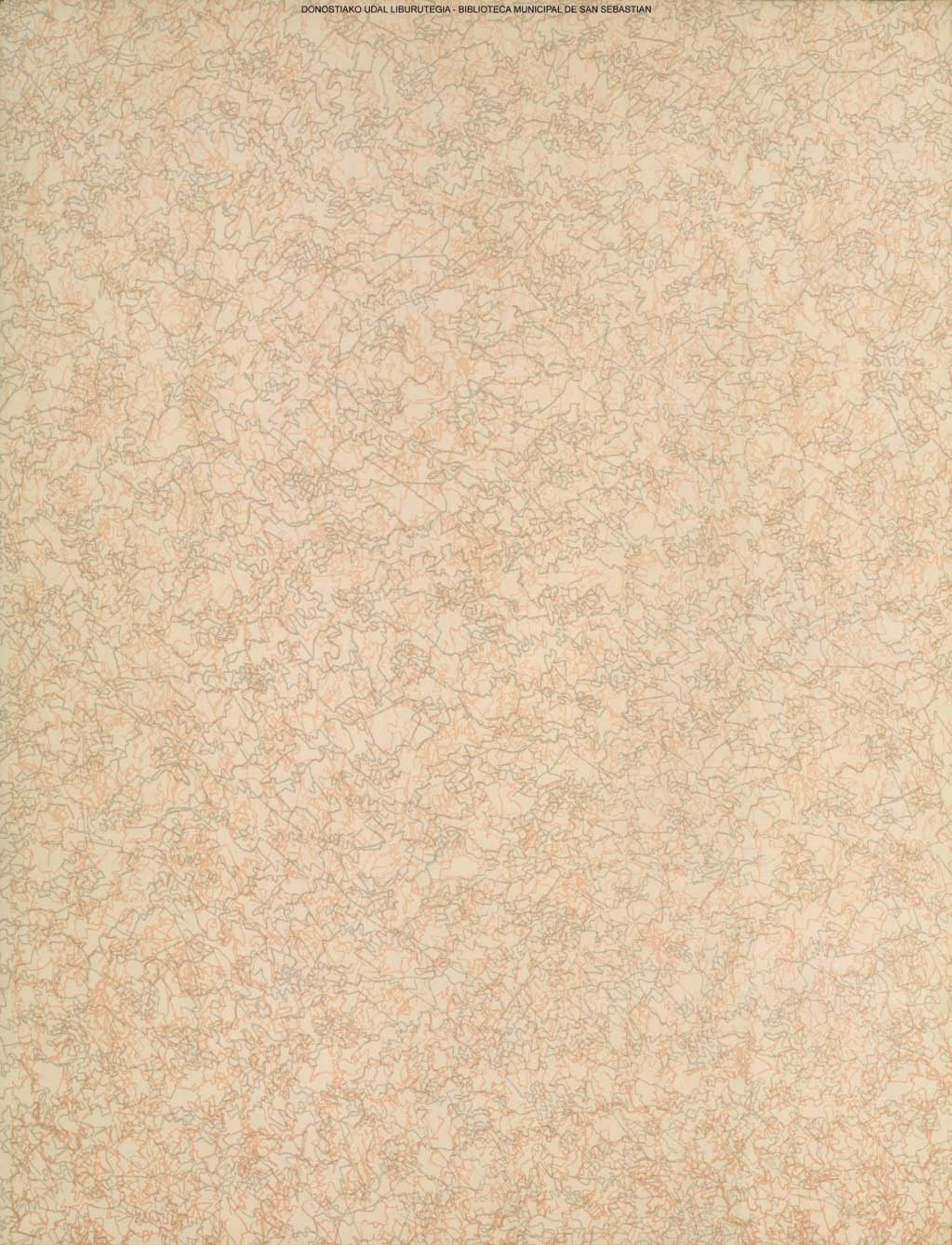
# El Carnaval en San Sebastián.

Por

Raimundo Sarriegui.

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# EL CARNAVAL EN SAN SEBASTIÁN



POR  
**RAIMUNDO SARRIEGUI.**

A DÍAZ Y C<sup>IA</sup> EDITORES  
MÚSICA Y PIANOS  
Avenida de la Libertad 24  
SAN SEBASTIÁN









## Prólogo.

Bajo esta cubierta artística encontrarás, lector, coleccionadas, las bellísimas composiciones debidas á la inagotable inspiración del **aficionado**, como á si mismo se titula con excesiva modestia, del **maestro**, como el público imparcial é inteligente ha calificado con justicia á nuestro convecino Don Raimundo Sarriegui.

La acreditado casa de A. Diaz y Cia, de esta ciudad, ha editado con gran esmero y lujo inusitado, en Leipzig (Alemania), las composiciones más notables del conocidísimo **erriko-sheme**.

Dedicado por pura afición al divino arte y robando á sus habituales tareas gran parte del tiempo, Raimundo ha compartido con el inolvidable **maisúba** Santestéban, la educación musical de la juventud donostiarra y la de no pocos que hoy peinamos canas. Ha puesto su inteligencia, que no es poca, y su inquebrantable perseverancia, que aun es mayor, al servicio de una causa noble y altamente beneficiosa, luchando con la inconstancia del voluble **joshemaritarra**, que por algo nos llaman y nos conocen por el dictado de **kashkoariñas**.

Fundó y organizó una excelente charanga á la que perteneció allá por los años 1866 á 1869 el que estas líneas le dedica, siendo Sarriegui el alma de todo, director, tesorero, contador y copista de aquella modesta asociación artística á la que dedicó sus asiduos cuidados y constantes desvelos.

Organizó orfeones y llegó á constituir á fuerza de improbos trabajos una sociedad denominada **La Cítara**, que consiguió elevar á una envidiable altura merced á su inteligente dirección y perseverante constancia. En una palabra, es Raimundo Sarriegui un **erriko-sheme** de cuerpo entero y un artista de relevantes cualidades, como ha venido demostrandolo constantemente. No se ha dado en Yruchulo comparsa, cabalgata, tamborrada, función de teatro, ni espectáculo ó festival organizado por la inagotable caridad donostiarra, al que no vaya unido el nombre de Sarriegui.

La sentidísima música de **Pasayan** y la bellísima romanza de tenor que esmalta esta pieza musical; el bullicioso **Tatiago**; la sentimental **Plegaria**, escrita para orquesta con motivo de los memorables terremotos de Andalucía; el valiente **zortzico**; **oh Euskal erri maite!** cuyo corte original difiere completamente del estilo comunmente adoptado en la música popular vascongada; la que compuso para la comparsa **Los Pastores de la Arcadia**, allá per el año 1867, sus aplaudidos **pot-pourris** de aires vascongados, hilvanados con la difícil facilidad que distingue al modesto maestro, son prueba elocuente de la inagotable facundia de éste y llevan todos el sello característico que posee su autor.

Comprende la obra editada por los señores A. Diaz y Cia, la magestuosa **Marcha de San Sebastian**, que data del año 1861; la bonita pieza **Entrada del Carnaval**, escrita expresamente para las memorables fiestas del año 1881; la excéntrica **Marcha real bufa**, dedicada el mismo año al Dios Momo; la alegre **Diana** que compuso en 1882; su famoso **Yriyarena**, retozona y hermosa página musical que data del mismo año y sigue cautivando aun los oídos de los alegres donostiarras; el **Paso doble de Tambores**, número obligado de todas las tamborradas; el movido paso doble de los **Caldereros**; la originalísima música que escribió con motivo de celebrarse por Carnaval (1884) una **Comparsa de caldereros húngaros**, inspiradísima y encarnada perfectamente en el objeto que la motivaba, la mejor á mi juicio, por su rara originalidad y el sello característico que ha impreso Sarriegui á esta hermosa labor; la animada **Retreta de Tambores**, paso-doble (1884); la bellísima **Contradanza de la Comparsa Pastoril** (1886) una de las mejores, sino la mejor de las que se han escrito hasta la fecha; el **Entierro de la Sardina**, música que se ha hecho clásica en nuestra capital; éstas y algunas preciosas composiciones más comprende la obra que los señores A. Diaz y Cia han tenido la feliz idea de editar.

Reciban autor y editores mi más sincera y entusiasta felicitación por haber dado cima á este notable trabajo, á la vez que les ruego se sirvan dar cabida en la obra, á guisa de prólogo, á estas mal trazadas líneas.

**Calei - Cale.**









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First system of musical notation. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The first measure is marked with a piano *p* dynamic. The music features a melody in the treble staff and accompaniment in the bass staff. The accompaniment includes a steady eighth-note pattern labeled "Baquetas." and a dotted half-note pattern labeled "Parche."



Second system of musical notation. The treble staff continues the melody with various rhythmic figures, including triplets and sixteenth notes. The bass staff continues the accompaniment with the "Baquetas." and "Parche." patterns.



Third system of musical notation. The treble staff features a triplet of eighth notes. The bass staff continues the accompaniment. A double bar line is present, followed by a measure marked with a forte *f* dynamic.



Fourth system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment with the "Baquetas." and "Parche." patterns.



Fifth system of musical notation. The treble staff includes first and second endings, marked "1." and "2." respectively. The bass staff continues the accompaniment. The system concludes with the word "Fin." in italics.



## Diana.

1882.

Nº 2.

II.

Allegro.

Piano.

Tambores.







## Iriyarena.

1882.

Nº 3.

III.

Allegro vivo.

Piano.

Tumbores.

Parche.







First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, some beamed together. The bass clef staff contains a simple accompaniment of eighth notes. A dynamic marking *f* (forte) is present in the first measure of the bass staff, followed by the word "Parche."



Second system of musical notation. The treble clef staff continues the melody. The bass clef staff has a dynamic marking *p* (piano) in the fourth measure, followed by the word "aro". A double bar line with repeat dots appears after the third measure of the bass staff.



Third system of musical notation. The treble clef staff continues the melody. The bass clef staff has a dynamic marking *p* (piano) in the first measure, followed by the word "aro".



Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff has a dynamic marking *p* (piano) in the first measure, followed by the word "aro".



Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff has a dynamic marking *p* (piano) in the first measure, followed by the word "aro". In the fourth measure of the bass staff, there is a dynamic marking *f* (forte) followed by the word "Parche."

*D. C.*



## Polka de Tambores.

1885.

Nº 4.

IV.

Piano.

Tambores.







## Retreta.

Paso - Doble Primero de Tambores.

1882.

Nº 5.

V.

Allegro.

Piano. Tambores.







## Retreta.

Paso - Doble Segundo de Tambores.

1884.

Nº 6.

VI.

Allegro.

Piano.

Tambores.

*f*



## Comparsa de Nodrizas.

Pasa - Calle.

2 Febrero 1869.

Nº 7.

I.

Allegro Vivo.

Piano.

ja ja ju

ja jui

*Fin.*

*D. C.*



## Festarik Biarbada.

Zortziko.

Nº 8.

II.

Piano.

The musical score is written for piano in 3/8 time. It consists of five systems of music. The first system is an instrumental introduction marked 'Piano.' and 'f'. The second system continues the instrumental piece, marked 'p', and ends with a double bar line and the word 'Fin.'. The third system begins the vocal melody with the lyrics '- bu - da Ee - co Do - nos - ti - yan Be - ti - cu - a du fa - ma on -'. The fourth system continues the vocal melody with the lyrics '- do me - re - ci - ya Bes - te - tan ez be - ze - lu E - men gas - te - ri -'. The fifth system concludes the piece with the lyrics '- ya A - ma - ren za - be - le - tic Da - tor i - ca - si - ya.' and ends with a double bar line.

D. C.



## Escena del Médico con las Nodrizas.

Nº 9.

III.

Moderato.

Piano.

The musical score is written for piano in 2/4 time. It begins with a piano introduction marked 'Moderato' and 'Piano'. The first system shows a piano introduction with a forte (f) dynamic in the right hand and piano (p) in the left. The second system features a first ending (1.) and a second ending (2.). The third system continues the melody. The fourth system shows a continuation of the piano accompaniment. The fifth system features a change in key signature to B major. The sixth system concludes with a first ending (1.) and a second ending (2.). The score ends with the initials 'D. C.'.



## Introducción y Escena de las Criadas.

Nº 10.

IV.

Allegretto moderato.

Piano.

The musical score is written for piano and consists of five systems of two staves each. The key signature is two sharps (F# and C#) and the time signature is common time (C). The first system starts with a forte (ff) dynamic. The second system has a piano (p) dynamic. The third system has a piano (p) dynamic. The fourth system has a forte (ff) dynamic. The fifth system has a piano (p) dynamic. The score includes various musical notations such as notes, rests, and fingerings.



The musical score is written for piano and consists of six systems of staves. The key signature is D major (two sharps). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system shows a complex rhythmic pattern in the right hand and a simpler bass line. The second system introduces a piano (*p*) dynamic. The third system features triplets and a forte (*ff*) dynamic. The fourth system continues with complex rhythmic patterns. The fifth system includes a first ending bracket. The sixth system concludes with a second ending bracket, a ritardando (*rit.*) marking, and a morendo marking.

3

*p*

1. 2. *ff*

1.

2. 3 *rit.* *morendo*



## Contradanza Primera.

Nº 11.

V.

Allegretto.

Piano.

The musical score is written for piano in 2/4 time, key of D major (one sharp). It consists of four systems of music. The first system begins with a forte (*f*) dynamic. The melody in the right hand features eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The second system includes repeat signs in both staves. The third system continues the melodic and harmonic development. The fourth system concludes with a *D. C.* (Da Capo) instruction and a final cadence.



## Contradanza Segunda.

Nº 12.

VI.

Allegretto.

Piano.

*mf*

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of two staves each. The first system begins with a piano (p) dynamic in the right hand and a mezzo-forte (mf) dynamic in the left hand. The tempo is marked Allegretto. The second system concludes with a repeat sign. The third system includes specific fingerings: 4 3 2 1 for the right hand and 1 4 3 2 1 for the left hand. The fourth system also concludes with a repeat sign.



Armeniyako Artzayak.

Zortzico.

VII.

Nº 13.

Piano. *ff*

Art- zai eta an -

This musical score is for the piano accompaniment of the piece 'Artzai eta an-'. It is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Piano' and the dynamic is 'ff' (fortissimo). The melody is in the treble staff, and the bass staff provides harmonic support with chords and single notes. The score consists of 12 measures, with a repeat sign after the 5th measure. The lyrics 'Art- zai eta an -' are written below the bass staff.

dre - ak men-di - tik ja - chi - yak zer kon - ten - tu ar - kit - zen

ge-ra-den gu - zi - yak Po - zez a - zalt - zen za - i - gu mal - ku - a be - gi - yan i -

- kus - ten ge - ra - la - ko on - la do - nos - ti - yan O - na Ai - ta Jo - se - pe da - nen

bu - ru za - ri ar-gi - ta - sun a - un - di - yak za - bal - dut - zen gu - ri.



Comparsa de Caldereros Hungaros.

Pasa - Calle.

2 Febrero 1884.

Nº 14.

I.

**Allegro.**

Piano.

Sartenes.

*J*









First system of musical notation. The treble clef staff begins with a *p* dynamic marking and the word *ner* above it. The bass clef staff has the instruction *rozando con el martillo* written below it. The music is in 2/4 time and features a series of chords in the right hand and eighth-note patterns in the left hand.



Second system of musical notation. The treble clef staff contains a wavy line at the beginning, followed by eighth-note patterns. The bass clef staff continues with eighth-note patterns. The system concludes with a double bar line.



Third system of musical notation. The treble clef staff features eighth-note patterns. The bass clef staff contains chords and eighth-note patterns. The system concludes with a double bar line.



Fourth system of musical notation. The treble clef staff shows eighth-note patterns with dynamic markings *p* and *f*. The bass clef staff contains chords and eighth-note patterns. The system concludes with a double bar line.



Fifth system of musical notation. The treble clef staff features chords and eighth-note patterns. The bass clef staff contains chords and eighth-note patterns. The system concludes with a double bar line.



## Coro de Caldereros Hungaros.

Nº 15.

II.

*Allegro moderato.*

Piano.

Coro.

Que be - lle - za

que pai - sa - je con - tem - pla - mos to - dos por do - quier Al gran Pue - blo

Do - nos - tia - rra sa - lu - da - mos to - dos con pla - cer cal - de - re - ros

so - mos de la Hun - gri - a que ve - ni - mos á San Se - bas - tian á - qui Mo - mo



so - lo nos en - vi - a ha de - cir - les que pron - to ven - dra *p* compo - ne - mos bien y pron - to

el a - le - gre Car - na - val hay cuanta di - cha va - mos á go - zar 1. á go - zar can -

- tad bai - lar go - zar shi shi bai - lar go - zar shi

Que be - lle - za que pai - sa - ge con - tem - pla - mos to - dos por do - quier

al gran pue - blo Do - nos - tia - rra sa - lu - da - mos lle - nos de pla - cer



## Larghetto.

*f* Re - co - rri - mos di - ver - sos pai - ses ya ad - mi - ra - mos bel - da - des á mil.

pe - ro nun - ca mu - je - res tan lin - das cual las ni - ñas que ve - mos a - qui:

su cin - tu - ra es fle - xi - ble pal - me - ra son sus la - bi - os cual fi - no co - ral *f* si e - llas fue - ran

nue - stras calde - re - ras *p* con sus o - - jos fun - dieran me - tal *f* si el - las fue - ran

nue - stras calde - re - ras *p* con sus o - - jos fun - dieran me - tal *pp* me - tal me - tal me - tal.



# Caldereros Hungaros en el trabajo.

## Mazurka.

Nº 16.

III.

## Introduccion.

Piano. *p* Que - ri - dos com - pa ñe - ros *f* va - mos á tra - ba - jar

## Mazurka.

Sartenes. Yunque. Com-po-ne - mos bien y pron - to Pe - ro - les cho-co - la - te - - ras los bra-se - ros

y cal-de - ras bu - ra - to y con per-fec - ción *f* y tra - ba - ja - mos de - bal - de

aun que nuestro maestro ri - ña si nos mi-ran e - sas ni - ñas que es - tán en e - se bal -

1. con 2. con *f*





Do - nos - tia - rras e - chi - ce - ras quien nos lla - ma que nos va - mos gra - to re - cuer -



do lle - ba - mos al se - pa - rar nos de a - qui *espressivo* *p* nool - vi - deis *rozando* *platillos*



que hoy al de - jar los cal - de - re - ros vues - tro pa -



- is *f* *p* u - - na can - cion voy á can -



- tar a - com - pa - ña - dos del tik tik tik



## Canto Hungaro.

Nº 17.

IV.

Lento.

Piano.

Alan-brat - ze - ko - rik gu-ret-zat nork - du nork - du nork - du

Famarañ otsak goititutzen du  
meresi duben erriya,  
zeru chikibat diruriyena  
ala da guztagarriya;  
lengoko zharra chukun chukuna  
eder alaya berriya,  
etzaigu penik beñere juango  
lenago ez etorriya.

A. Diaz y Cia editores.

Begui urdiñ bat beguira dago  
algaraz leyo batetik,  
beste belcheran tentatzallia  
cheletan berriz bestetik,  
zoramen abek maite ditugu  
biyotzen erdi erditik,  
ez guera juango oyek laja ta  
gueyago Donostiyatik.

V. Yraola.

D. y Cia 60



A la Entrada de S. M. El Rey-Carnaval.

## Marcha Real del Carnaval.

Mañana del Domingo de Carnaval 1881.

Nº 18.

I.

Piano. *ff*

Tambor

*tr* *ff*

*p* *ff*



## Marcha.

Nº 19.

II.

Piano. *ff*

Pue - bla el ai-re ca - no-ra ar-mo-ni - a que re - pi - ten el mon-te y la mar

Ye - cos mil de re - vuel-taal-ga-za - ra lan - za en co - ro la tur-ba jo-vial



To - da es can - ti - cos hoy Yru - chu - lo To - da es him - nos al Rey - car - na - val:

Ved - le a - lli de su cór - te cer - ca - do Pa - so, Pa - so á su Real Ma - jes - tad.

Vi - va Vi - va Pue - bla el ai - re ca - no - ra ar - mo - ñi - a

que re - pi - ten el mon - te y la mar Ye - cos mil de re - vuel - ta al - ga - za - ra lan - za en co - ro

la tur - ba jo - vial la tur - ba jo - vial la tur - ba jo - vial.

la tur - ba jo - vial la tur - ba jo - vial la tur - ba jo - vial.

**Marcial.**

*p* *f* *ff*



1  
 Puebla el aire canora armonía  
 Que repiten el monte y la mar,  
 Y ecos mil de placer y algazara  
 Lanza en coro la turba jovial.  
 Toda es cánticos hoy Iruchulo,  
 Toda es himnos al Rey- Carnaval:  
 Vedle allí de su córte cercado,  
 Paso, paso á Su Real Majestad.

2  
 No hay monarca más grande ni excelso,  
 Sus menores caprichos son ley,  
 Y aun los Reyes le rinden tributo  
 Su librea vistiendo tal vez.  
 Sin gabelas ni de un perro chico,  
 Sin armadas ni ejércitos él,  
 Reina y manda y los pueblos le acatan  
 Desde Rusia hasta Carabanchel.

3  
 Bien venido el Señor de Señores  
 A la linda y risueña Ciudad  
 Que en comparsas, iñudes y bueyes  
 Tantas pruebas le dá de lealtad.  
 Luce pues, dulce Easo, tus galas,  
 No des tregua al reir y cantar,  
 Aunque luego te llamen chiflada  
 Los prohombres de gran seriedad.

4  
 El saber quién es cuerdo ó chiflado  
 No es empresa tan fácil á fé,  
 Porque son para el vulgo chiflados  
 Los que en todo no piensan como él.  
 Hay en cambio no pocos finchados  
 Que se creen de la pátria honra y prez,  
 Y debieran estar, en justicia,  
 No en Madrid, pero si en Leganés.

A. Comba.



## Nº 20.

Tango.  
III.

Piano.

The musical score is for a Tango piece, No. 20, III. It is written for piano and voice. The piano part begins with a piano (*p*) dynamic and includes a forte (*f*) section. The vocal lines are written in a simple, rhythmic style, with lyrics in Spanish. The lyrics are: "Vi - va la bro - ma", "Vi - va la zam - bra", and "y Vi - va el Car - na - val". The score is in 2/4 time and the key signature has two flats (B-flat major).





First system of a musical score in B-flat major (two flats). It consists of a treble and bass staff. The melody in the treble staff has a repeat sign after the first two measures. The lyrics are: y Vi - va el Car - na - val Fue - ra, fue - ra pe - sa - res vuel - va - se to - do.



Second system of the musical score. It continues the melody and accompaniment. The lyrics are: re - ir can - tar bai - lar Y Vi - va la bro - ma Vi - va la zam - bra.



Third system of the musical score. The tempo marking *rall. molto* appears above the final measure. The lyrics are: y Vi - va el car - na - val y Vi - va la bro - ma Vi - va la zam - bra zam - bra.



Fourth system of the musical score. The tempo marking *a tempo* appears above the first measure, and the dynamic marking *ff* (fortissimo) appears above the third measure. The lyrics are: y Vi - va el car - na - val.



Fifth system of the musical score, which serves as the final system on this page. It contains instrumental accompaniment for the piano without lyrics.



## Nº 21.

Himno.  
IV.

## Marcial.

Piano.

The musical score is for a piano piece titled 'Himno. IV. Marcial.' It is written for piano and consists of five systems of music. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various dynamic markings and articulations:

- System 1:** Starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*), then a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. The right hand features eighth-note patterns, while the left hand plays chords.
- System 2:** Continues with piano (*p*), crescendo (*cresc.*), forte (*f*), and piano (*p*). The right hand includes triplet eighth notes.
- System 3:** Features piano-piano (*pp*) dynamics, followed by a crescendo (*cresc.*). The right hand has dotted eighth notes, and the left hand has eighth-note patterns.
- System 4:** Includes triplet eighth notes in the right hand. It features a first ending (1.) and a second ending (2.) marked with fortissimo (*ff*).
- System 5:** The final system, featuring piano (*p*), fortissimo (*ff*), and piano (*p*) dynamics. The right hand has chords with accents, and the left hand has eighth-note patterns.



*p* *ff*

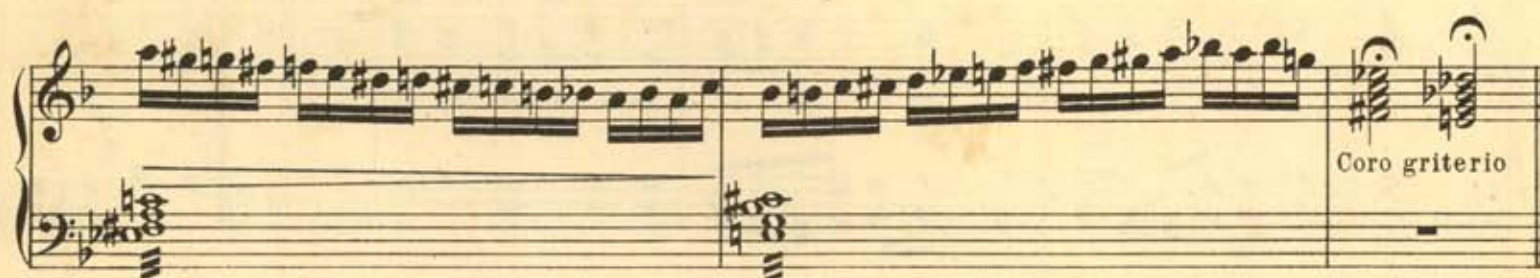
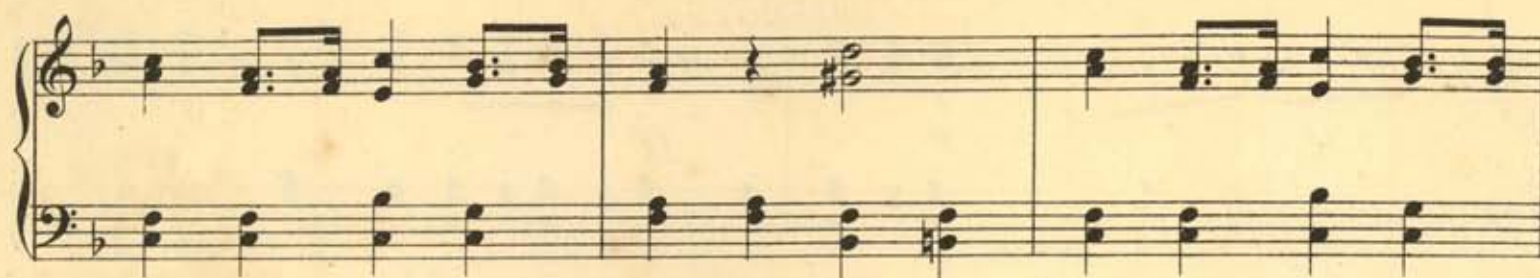
Ve - nid que es hoy el di - a De lo - cas i - lu - sio nes De

ba - qui - cas, Can - cio - nes Y mu - si - ca y tro - pel;

Ve - nid en ron - da a - le gre Ra - dian - te la mi - ra - da y el

al - ma al - bo - ro - za - da Se - - dien - ta de go - zoy pla - cer 1. 2. -cer *f*







## 2º Himno.

1882.

V.

Nº 22.

Piano.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and a bass staff. The first system begins with a piano (piano) instruction and a forte (f) dynamic. The second system includes a forte (f) dynamic and a piano (p) dynamic. The third system includes a piano (p) dynamic. The fourth system includes a piano (p) dynamic. The fifth system includes a piano (p) dynamic and a fortissimo (ff) dynamic. The score is written in common time (C) and features various musical notations including notes, rests, and dynamic markings.







bai - le em-bria - ga - dor, del bai - le em-bria - ga - dor.

1. *p*

2.

*p* Al bri - llo de mil lu - ces y el pon - che que chis -

pe - a Ve - reis del U - ru - me - a las be - llas sin ri - val:



Al - ti - va la mo - re - na con lla - mas en los o - jos, tez  
 blan - ca y lá - bios ro - jos la ru - bia an - ge - li - cal,  
 1. cal, la ru -  
 2. bia an - ge - li - cal, si si la ru - bia an - ge - li - cal, la ru -  
 bia an - ge - li - cal, si si la ru - bia an - ge - li - cal. *ff*

Venid, que es hoy el día  
 De locas ilusiones,  
 De risas y canciones,  
 De música y tropel;  
 Venid en ronda alegre,  
 Radiante la mirada,  
 El alma alborozada,  
 Sedienta de placer.

De máscaras y orquestas  
 Revuelta algarabía  
 Preludia ya las fiestas  
 Con mágico rumor,  
 Y allá al caer las sombras  
 Os guardan sus quimeras  
 Las polkas y habaneras  
 Del baile embriagador.

Al brillo de mil luces  
 Y el ponche que chispea  
 Vereis del Urumea  
 Las bellas sin rival:  
 Alti va la morena  
 Con llamas en los ojos,  
 Tez blanca y lábios rojos  
 La rubia angelical.

Venid, la vida es sueño;  
 Soñemos con locura  
 Paraísos de ventura  
 Y vértigos de amor;  
 Que pronto en los jardines  
 De ensueños y de amores  
 Vendrá á secar las flores  
 El aura del dolor.

A. Comba.



## Marcha Chinesca

Nº 23.

1884.

VI.





## Comparsa de Caballeria de Viejas.

Galop.

Tarde del Domingo de Carnaval 1881.

Nº 24.

I.

Piano.









## Comparsa de Caballeria de Gallos.

Galop.

1882.

Nº 25.

II.

*Allegro.*

Piano. *ff*

The first system of musical notation is for a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro.' and the dynamic is 'ff' (fortissimo). The music features a series of eighth and sixteenth notes in the treble, with corresponding chords and single notes in the bass.

The second system continues the piano accompaniment. It maintains the same key signature and time signature. The treble staff continues with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes.

The third system of musical notation shows a change in the bass line, with more complex chordal structures and some triplets. The treble staff continues with its melodic line.

The fourth system concludes the piece. It features a final melodic phrase in the treble and a corresponding bass line. The key signature changes to one flat (F) in the final measures.







## Ataque de Errico Shemes.

Nº 26.

Paso-Doble.

1886.

## III.

Piano.

The first system of musical notation is for a piano piece in 2/4 time, key of D major. It consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The left staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a forte (*f*) dynamic. The right staff has a melody of eighth and sixteenth notes, while the left staff provides a harmonic accompaniment. The system ends with a piano (*p*) dynamic marking.

The second system continues the piano piece. It features a melody in the right staff and a more active bass line in the left staff. The left staff has a 'Redoblante' (double) marking under the first measure. The system ends with a forte (*f*) dynamic marking.

The third system continues the piano piece. It features a melody in the right staff and a more active bass line in the left staff. The left staff has a 'ff' (fortissimo) marking under the first measure. The system ends with a forte (*f*) dynamic marking.

The fourth system continues the piano piece. It features a melody in the right staff and a more active bass line in the left staff. The right staff has a piano (*p*) marking under the first measure. The system ends with a forte (*f*) dynamic marking.







Handwritten musical score for piano, consisting of six systems of staves. The music is in G major (one sharp) and 6/8 time. It features various musical notations including eighth notes, sixteenth notes, chords, and dynamic markings like *ff* and *f*. The score is written on aged, slightly stained paper.







## Comparsa de Jardineros.

Nº 27.

Marcha.

Lunes de Carnaval 1884.

I.

Piano.

The musical score is written for piano in 2/4 time. It consists of four systems of music. The first system is marked 'Piano.' and features a forte (*f*) dynamic in the first measure, followed by a piano (*p*) dynamic in the second measure. The second system is marked *ff* (fortissimo) in the first measure. The third and fourth systems also feature *ff* dynamics. The score includes various musical notations such as treble and bass staves, clefs, time signatures, and dynamic markings.



## Canto.

Sal-ve, Flo - - ral gen-til a - zu - ce - - na; Rey-na

hermo-sa de to - das las flo - - res! Oye el canto en - tu - sias - ta de a-

mo - - res e - le - va - do, dei-dad, en tu ho - nor, que re -

pi - te, con gra-ta ar - mo - - nia, el a - rro - yo, en mur-mu - llo sua - - ve; con sus

tri - nos mas dul - ces, las a - ves; con el cé - fi-ro a - la - do, la flor.





## Canto.





be - - - llos, sua - ve a - ro - ma nos brin - dan en e - llos que embal -

sa - ma tangra-to pen - sil. sil que em - bal - sa - ma tangra-to pen -

sil, que em - bal - sa - ma tan gra - to pen - sil.

## 1.

Salve, Floral! Gentil azucena;  
reina hermosa de todas las flores!  
Oye el canto entusiasta de amores  
elevado, deidad, en tu honor,  
que repite, con grata armonia,  
el arroyo, en murmullo suave;  
con sus trinos mas dulces, las aves;  
con el céfiro alado, la flor.

## 2.

Eres gérmen de vida y ventura  
Por tí vemos, deidad hechicera,  
esmaltada la verde pradera  
de mil flores, en Mayo y Abril,  
con tu aliento las das forma y vida;  
y entreabriendo sus pétalos bellos,  
suave aroma nos brindan en ellos  
que embalsama tan grato pensil.

## 3.

Esta noble Ciudad DONOSTIARRA,  
rica perla de Atlante, que baña  
entre brisas de agrestes montañas,  
con sus niveas espumas, el mar,  
una rica corona te ofrece  
para ornar esa frente tan pura,  
cual la vívida luz que fulgura  
Febo ardiente, su faz al mostrar.

A. Comba.



## Himno en el Jardin.

Nº 28.

II.

Piano.

*ff* De - já - mos guir - nal - das de

mír - to y lau - re - les y nar - dos cla - ve - les li - rios y jaz - min pa -

- ra la dia - de - ma de la dio - sa Flo - ra rei - na cre - a - do - ra de

nues - tro jar - din.

*f*





Lin - das jar - di - ne - ras sem - brad pre - su - ro - sas de dá - lias y ro - sas de ex -



qui - si - to o - lor Lin - lor La sen - da que cru - za la de - i - dad que -



ri - da Nu - men de la vi - da de paz y de a - mor, mor, *ff* Nu - men



de la vi - da de paz de paz y de a - mor, Nu - men



de la vi - da de paz, de paz y de a - mor, de



paz y de a - mor. *ff*



## Contradanza.

Primera.

1884.

Nº 29.

III.

Allegro.

Piano. *p*



*f*



*p*





## Contradanza.

Segunda.

1884.

Nº 30.

IV.

*Allegretto.*

Piano. *p*

*f*

*p* *f*

*f*



## Contradanza. .

Tercera.

1885.

Nº 31.

V.

Allegro.

Piano. *p*

*f*

*p*

*f*



## Contradanza.

Cuarta.

1885.

Nº 32.

VI.

*Allegro.*

Piano.

*p*

*f*

*p*

*f*

*p*



## Contradanza.

## Comparsa Pastoril.

1886.

Nº 33.

VII.

*Allegro.*

Piano. *p*

*f* *p*

*cresc.* *f*



## Zortzico.

Nº 34.

VIII.

Piano.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/8. The first system begins with a forte (f) dynamic marking. The notation includes various chords, single notes, and rests, with some notes beamed together. The piece concludes with a double bar line at the end of the fifth system.





Lo - re to - ki po - lit bat plu - za - ren er - di - yan,



e - gin nai - ya sen - ti zan joan dan as - pal - di - yan;



o - / sa - tu - rik ku - ti - zi ze - goa - na er - ri - yan



gaur ar - ki - tut - zen gera *p* ba - rat - za be - rri -



1. yan 2. yan, *f* ba - rat - za be - rri - yan.



Fa - mak gaur Do - nos - ti - ak ba - na - tu - rik dauz - ka, da -

- la jo - las - to - ki bat fes - ta - ren se - as - ka, *D. C.*

Famak gaur Donostiak  
banaturik dauzka,  
dala jolastoki bat  
festaren seaska.

1.

Lore toki polit bat  
plazaren erdiyan  
egin naiya senti zan  
joan dan aspaldiyan;  
osaturik kutizi  
zegoana erriyan,  
gaur arkitutzen gera  
baratza berriyan.

2.

Gogoz diogulako  
eraso lanari,  
gure baratzen gausa  
sortu da ugari;  
etzaiola iya lur  
bererik ageri,  
sestocho lorez bete  
bat dala diruri.

3.

Gure baratzen daude  
lore oso fiñak,  
zuri, gorri, oriyak  
more ta urdiñak;  
liriyo azuzena,  
alhelí, jazmiñak,  
violetak, arrosak  
eta claveliñak.

4.

Guk dauzkagu muisikak  
guk melokotoiak  
gingak diruritenak  
perlazko botoiak  
aran klaudi ederrak  
laranjak, limoiak  
udare, alkachofa,  
mispira, meloiak.

5.

Dauzkagu gereziak  
dauzkagu marrubik,  
illar, baba, baborrún.  
esparrago aundik  
ez da lechurik palta  
ez ere azarik,  
ez da gure baratzen  
ezdagüen gauzarik.

6.

Gure bearrak artzen  
badirade ontzat,  
poz bat geldituko da  
betiko guretzat;  
ezgerade gu jardun  
lanean gerentzat;  
au dena egin degu  
DONOSTIARENTZAT.



## Entierro de la Sardina.

Marcha - Semi - Séria.

Martes de Carnaval 1886.

Nº 35.

I.

*Moderato.*

Piano.

*Allegro.*

*f*

*Fin.*







## Vals.

Nº 36.

Introduccion.  
Andante.

II.

Piano.

The musical score is written for piano in 2/4 time. It begins with a forte (*f*) dynamic and an Andante tempo. The first system contains six measures. The second system starts with a repeat sign, followed by a piano (*p*) dynamic. The third system continues the piano texture. The fourth system features first and second endings; the first ending concludes with a *Fin.* marking, while the second ending is marked *f*. The fifth system is marked *ff* and *rall.*, indicating a fortissimo dynamic and a slowing of tempo. The sixth system is marked *a tempo* and concludes with a first ending marked *D.C.* (Da Capo).



## Habanera.,

Nº 37.

III.

Piano.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system starts with a piano (p) dynamic marking. The second system includes first and second endings. The third system features a triplet in the right hand. The fourth system ends with a forte (f) dynamic marking. The fifth system also includes first and second endings. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



## Escena de Guerreros y el Dragon.

Nº 38.

IV.

Introduccion.

Piano. *pp*

Tambor.

*cresc.*

*ff*

Allegretto.

*ff*

1.

2.







*Largo.*

*p*

*cresc.*

*ff*

Platillos.

*Più mosso.*

The musical score consists of five systems of piano staves. The first system is marked 'Largo.' and 'p'. The second system has a 'cresc.' marking. The third system is marked 'ff'. The fourth system includes a 'Platillos.' marking. The fifth system is marked 'Più mosso.' and changes to a new key signature (three flats). The score includes various musical notations such as notes, rests, and dynamic markings.







The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system begins with a forte (*f*) dynamic marking. The second system includes accents (>) over certain notes. The third system is marked *Lento.* and features sixteenth-note runs with fingerings (6) and accents (>). The fourth system continues with similar sixteenth-note runs and fingerings. The fifth system concludes with a final cadence, marked with a double bar line and repeat dots. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.



## Galop.

Nº 39.

V.

Piano.

The musical score is for a piece titled "Galop. V. Nº 39." in piano. It is written in 2/4 time and features a key signature of one sharp (F#). The score is organized into six systems, each containing a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "f" (forte) and "ff" (fortissimo). The piece is characterized by a lively, rhythmic galop style with frequent triplets and slurs.











