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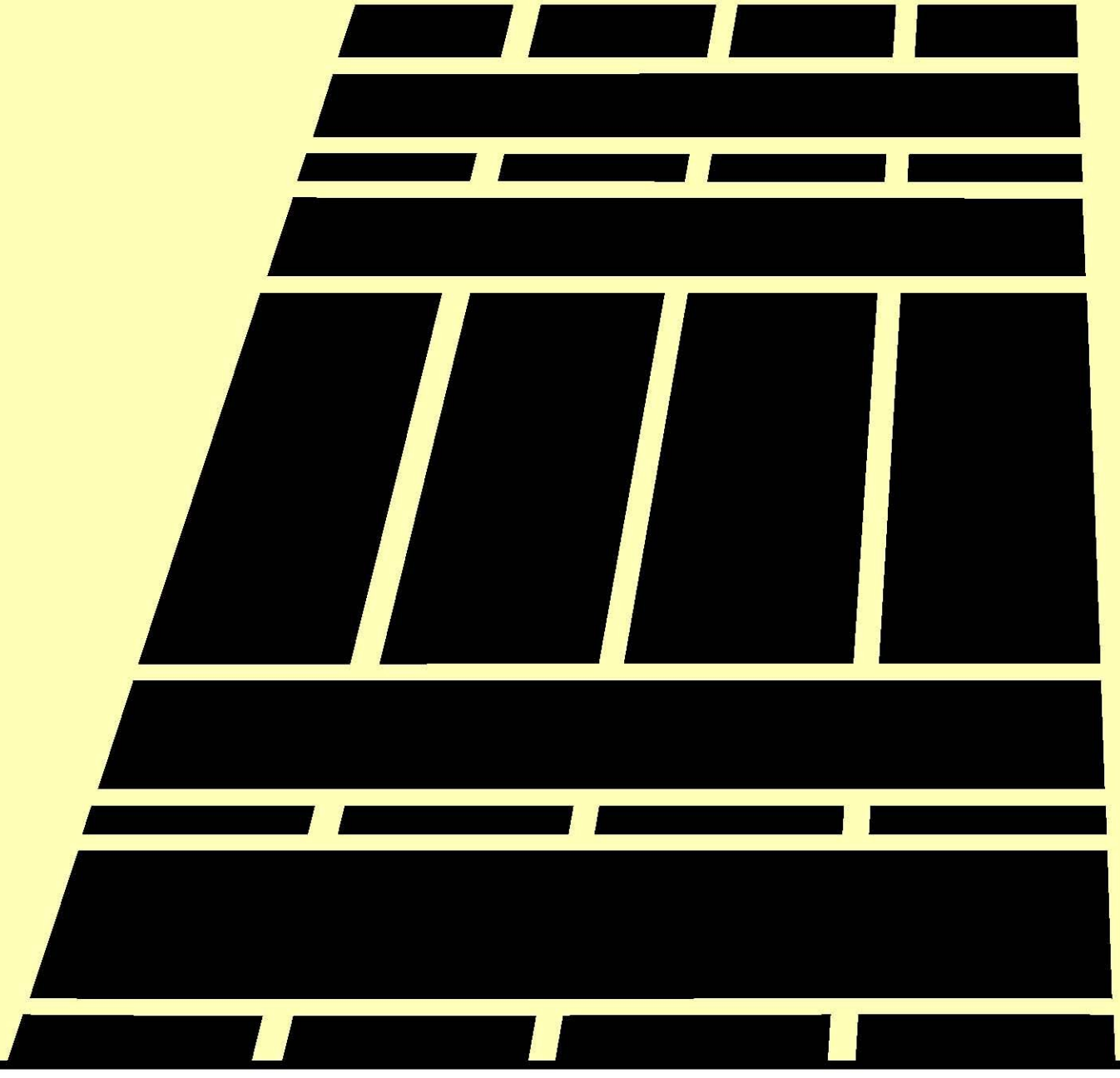
ANTZINAKO KANTU ETA DANTZA EZAGUNAK

(Santesteban Bilduma)

Tomas GARBIZU

Edizioaren prestatzailea: ***Patxi Intxaurrandieta***

Gure Konpositoreak



Antzinako kantu eta dantza ezagunak

(Santesteban bilduma)

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AITZINSOLASA

1. TOMAS GARBIZU SALABERRIA. ZENBAIT DATU BIOGRAFIKO.

1901eko irailaren 12an ikusi zuen argia lehen aldiz Lezon Tomas Garbizu Salaberriak, urteen poderioz Euskal Herriko musikagileen artean toki berezia beteko zuenak.

Bere etorkizuna musikara bideratzen lagunduko zion oso giro aproposa izan zuen Garbizuk herrian eta familian bertan. Izan ere, musika eta literaturarako joera oso nabarmena zen hamar senide izatera iritsi zen familia apal hartako anaia-arreba batek baino gehiagok zuena.

Hamabost urte bete arteko haurtzaroa eta gaztaroa Lezon eman zituen Garbizuk, gurasoen babesean eta senide eta lagunez inguraturik. Jose Millan, musikarako gaitasun aparta zuen anaia zaharrenak irakatsi zizkion pianoko teknikaren oinarriak.

1916ko irailaren 9an Arantzazuko seminario serafikora joan zen eta lau ikasturte oso egin zituen bertan. Beste hainbat irakasgairen artean, solfeoa, pianoa eta gregorianoa ere ikasi zituen. Arantzazuko inguruneak eta giro bilduak inoiz urratuko ez zen arrastoa utzi zuten Garbizuren gogoan.

1920an utzi zuen Arantzazu. Donostiako Musika Akademian pianoa ikasi zuen Jose Mª Iraola irakaslearekin eta harmonia Beltran Pagolarekin. Organoari dagokionez, ez zitzaion inoiz kontserbatorioko programa ofizialari eta bertako diziplinari lotu eta, hain ongi menderatu zuen instrumentua bere kasa ikasi zuela esan daiteke; horretan, neurri handi batean bederen, autodidakta izan zela, alegia.

Musika oinarri sendoko gaztea genuen Garbizu 1925ean Pasai San Pedroko organista lana eta elizako koruaren ardura bere gain hartu zituenerako. Baina, ez zuen musikak soilik kezkatzen gerraurreko mutil argi hura. Bere anaia Jon *Zubigar*ren bideari jarraiki, Garbizu ere hasia zen 1921ean bere poemak eta lanak argitaratzen *Euzkadi, Argia, Aranzazu, Irrintzi, Euskal Esnalea* aldizkarietan eta beste hainbatetan.

1931-1936 urteen artean, Errepublikako urte guztietan barrena hain zuzen, *El Pueblo Vasco* egunkarian Joseba Zubimendik zuzentzen zuen *Euskal Eresi ta Izkuntzaren alde* sailean ahotsa eta pianorako hamabost konposizio eder ere aurkeztu zituen.

Beste abertzale eta errepublikazale askok bezala, Gerra Zibilaren ondorioz, Iparraldera jo zuen Garbizuk.

Gerra amaitu zen urte berean, sei hilabeteren barruan hil ziren Garbizuren gurasoak. Madrilera abiatu zen Pasaia San Pedroko organista izateak baino itzal luzeagoa emango ziolakoan argi berriaren bila.

Etxerako bidea (*kabirako bidea*, bere hitzetan) hartu eta 1953. urtean Donostiako Kontserbatorioko solfeoko oposizioetara aurkeztu zuen bere burua.

Inoiz izan ez zuen lan-egonkortasuna emango zion katedra lortu zuen etxean. 1953-54 ikasturtean, eta Donostiako Udaletxeko Kultur Batzordeak hala proposaturik, organoko katedra ere erantsi zion aurrekoari, bi ardurak bereganaturik.

Organo-irakasle izan zen hemezortzi urteek ospe berezia eman zioten ikasle eta musikazale guztien artean. Ezbairik gabe, gaur egun Gipuzkoan organorako musikaren inguruan dagoen maila jasoak asko zor dio Garbizuri.

Hirurogeita hamar urte bete zituen egun berean hartu zuen erretiroa. Sasoi oneko gizona, irakaskuntzaren beharretatik aske, konposizio lanari lotu zitzaion buru-belarri bere bizitzako azken hamazazpi urteetan.

Euskal herri-musikaren maitale sutsua, ongi baino hobeto ezagutzen zituen Aita Donostiak, Azkuek, Jorge Riezuk, Hilario Olazaranek, Juan Ignazio Iztuetak, J. A. Santestebanek... osatu zituzten kantu- eta dantza-bildumak. Modu batera edo bestera moldatuak, aipaturiko kantutegietatik jasotako ia berrehun euskal doinu desberdin aurki daitezke haren katalogo zabalean. Baina musika erreferentzia hauek guztiek itxura berria hartzen dute Garbizuren eskuetan. Egilearen arrastoak nabarmenak dira beti Garbizuren partitura bati hurbiltzen gatzaizkionean.

Urteen zama gainean, saritutako eta musu-truk eginiko lan askoren buruan, ibilitako bide luzeak akiturik, nekaturik, Donostiako erietxe batean hil zen Tomas Garbizu Salaberria 1989ko azaroaren 27an.

2. PIANORAKO ANTZINAKO KANTU ETA DANTZA EZAGUNAK.

1826. urtean Juan Ignazio Iztuetak (Zaldibia, 1767 - Donostia, 1845) *Gipuzkoako Dantzak* bilduma argitara eman zuenez geroztik, musikari, ikertzaile nahiz euskal musika tradizionalaren zale askok eraman dute pentagramara ahozko tradizio ahularen baheak guganaino helarazi dituen kantu zaharrak.

Mme. de la Villehelioren *Souvenir des Pyrenees*, Pascal Lamazouren *14 Airs Basques*, J.D.J. Sallaberryren *Chants populaires du Pays Basque*, Julien Vinsonen *Folklore du Pays Basque*, Charles Bordesen *Dix cantiques populaires basques*, *Douze chansosn amoureuses du Pays Basque-Francais*, Echeverría y Guimónen *Ecos de Vasconia*, Bartolomé de Ercillaren *Colección de cantos vizcainos*, Rodney Gallopen *25 chansons populaires d'Euskal-Herria*, *Six basque folksongs*, *Euskal erriko kanta zarrak*, NEHOR-DUFAUren *Recueil de chansons basques*, Resurreccion Maria Azkueren *Cancionero popular vasco*, Florentin Vogelen *Euskaldun kantikak*, Aita Donostiaren *Cancionero vasco*, Joge de Riezuren *Flor de canciones populares vascas*, *Nafarroa-ko Euskal-kantu zaharrak*, J.I. Ansorenaren *Euskal kantak*... haiei eta hauei esker, besteak beste, gara egun euskaldunok euskal kantu tradizionalaren bilduma eder eta zabalaren jabe. Kantu hauek, inspirazio iturri modura edo konposiziorako gai zuzen bihurturik, orkestra edo pianorako obra eder askoren iturburu bilakatu dira euskal musikaren historian: Jesus Guridiren *Diez melodías vascas para orquesta*, Aita Donostiaren *Preludios*

vascos para piano eta Tomas Garbizuren *Danzas vascas para piano* dira, beharbada, horren adibiderik behinenak.

Aipatutako folkloristek edo, oro har, musikariek osatzen duten talde zabal honen barruan Jose Antonio Santesteban (1835-1906) donostiarraren izena aipatu behar da oraingo honetan. Donostiako Santa Maria elizako organo jotzaile eta musikagileak *Aires Vascongados* titulupean laurogeita bat abestiz osatutako ahotsa eta pianorako bilduma eman zuen argitara 1864. urtean; familiakoek Donostian sortu berria zuten inprimategian, hain zuzen.

Urte asko geroago *Maisuba*ren semearen *Cantos y bailes tradicionales vascongados* izeneko bilduma argitaratu zen; hau, ordea, pianorako.

Santestebanek bere bildumako doinuei eman zien jantzi harmoniko soila baino lan jasoagoa egin behar zuen Tomas Garbizuk 1977an jaso zuen enkargu baten arabera.

Santestebanen lanak bi azpititulu ditu:

Lehena, *Cantos populares vascongados* izenekoa, bost sailetan banatuta dago: hamar kantu ditu lehenak; zortzi, bigarrenak; bederatzi, hirugarrenak; hamar, laugarrenak, eta, azkenik, hamahiru, bosgarrenak. Guztira, berrogeita hamar euskal kantu ezagun pianorako egokituak. Ez zituen, zoritxarrez, berrogeita hamar doinuak egokitu. Zerrendatik at geratu ziren oso ezagunak diren hogei doinu: *Ai, ai, ai, mutilak!, Txanton Piperri, Txarmangarri zira,* besteak beste.

Bigarrena, *Bailes tradicionales vascongados* izenekoa, bi sailetan banatua dago: hamar dantza biltzen ditu lehenak, eta hiru bigarrenak. Garbizuk hamaika landu zituen: *Azeri dantza* eta *Bizkai dantza* ez zituen egokitu.

Zer irizpidek mugatu zuen lana? Enkarguarekin batera zerrenda itxi bat proposatu zioten? Zergatik aukeratu zuen, esate baterako, *Oriamendiko soinua* eta bazterrean utzi ordurako organorako landua zuen *Txarmangarria zira* doinu xarmagarria? Nekez jasoko dugu inoiz galdera horren erantzuna.

Aipatu dugun bilduma horretako doinuak -doinuak soilik- erabili zituen Tomas Garbizuk bilduma honetara ekarri diren obra labur, herrikoi eta sakonak idazteko. Ez dio beste inolako zorrik Garbizuren lanak Santestebanenari, lezoarrak berak eskuizkribuko partituran *Colección Santesteban* idatzi bazuen ere.

Lan hori argitara emateko asmotan egin zuela pentsa dezakegun arren, ez zen inoiz moldiztegira iritsi, eta ez genuen honen berririk ere, txuku-txukun karpeta batean gorderik bere etxean ustekabean aurkitu genuen arte.

Hau da Tomas Garbizuren eskuizkribuan irakur daitekeen izenburu zehatza: CANTOS Y BAILES TRADICIONALES VASCOS para piano - ANTZIÑEKO KANTU ETA DANTZA EZAGUNAK.

3. GURE ARGITALPENA.

Hiru dira argitaratu dugun bildumarako dauden erreferentziak. Erreferentzia nagusia (eta, jakina, hori erabili da argitalpen honetarako) egilearen beraren eskuizkribua da. Eskura izan dugu bilduma osoa –berak txukun (Garbizuren kaligrafiaren zailtasunak zailtasun) idatzi zuen partitura osoa–. Horri jarraituz egin da lanaren digitalizazioa.

Badira, hala ere, gure arreta merezi duten beste bi kopia ere. Emilita Casals kopistak egin zuenak (tarteko akatsak akats) notaz nota jarraitzen dio Garbizuren eskuizkribuari. Emakume hark ongi ezagutzen zuen Tomasen kaligrafia, eta modu ulergarriagoan jartzen saiatu zen konpositorearen ia katalogo osoa. Bihoa hemendik gure mirespena eta esker ona.

Bigarren kopiak badu bestelakorik. Jesus Kerejeta da egilea, hainbeste urtez Errenteriako Jasokundeko Andra Mariren parrokiako apaiz-organista ataundarra. Kaligrafiari dagokionez ezin txukunagoa, badu alderik jatorrizkoarekin. Badakigu, apaizak berak aspaldi esanda, behin gutxienez goitik behera kantu eta dantza guztiak Tomasek berak jo zituela pianoan bere aurrean. Bazuten biek urte luzez iraun zuen musika gaietako harremana. Kerejetaren kopian aurkitu ditugun aldaerak, ez dago zalantzarik, ez dira ataundarraren apeta asetzeko eginak; Garbizuk bazuela aldaera haien berri esan nahi dugu. Baina kontua da konpositoreak ez zituela inoiz bere eskuizkribura isuri, eta, horrenbestean –eta egileari zor zaion fideltasunaren izenean– aldaera horiek oharren bidez ematea erabaki dugu; uztartu nahirik batetik, zalantzarik gabe konpositorearen oniritziarekin eginak direla, eta, bestetik, gure oinarria izan den eskuizkribuan ez direla ageri.
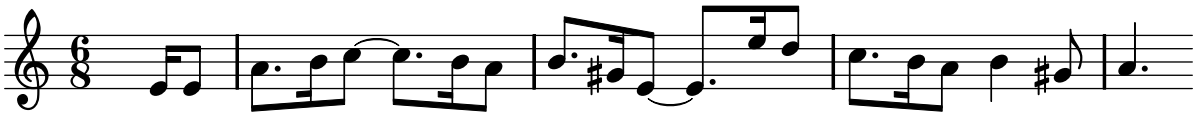
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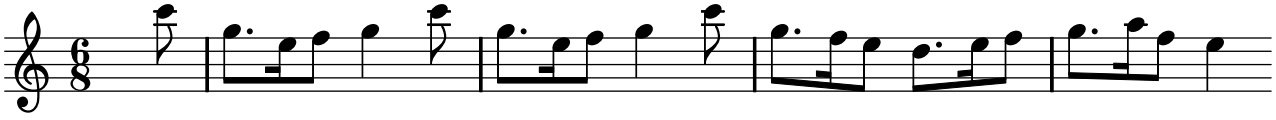
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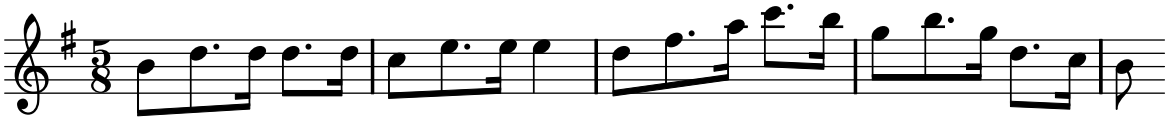
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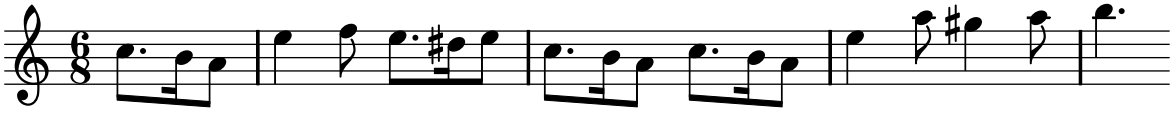


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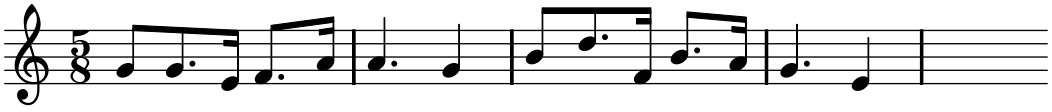


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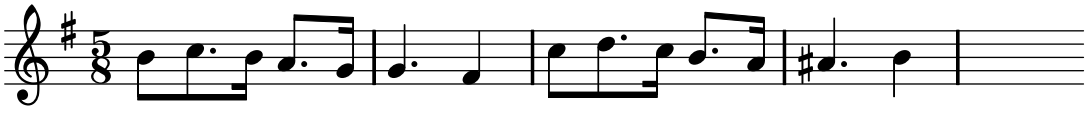


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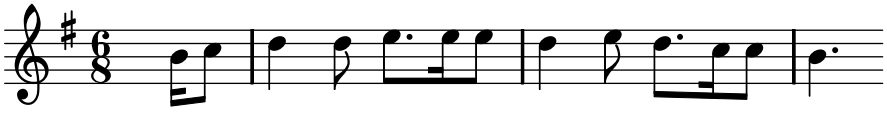


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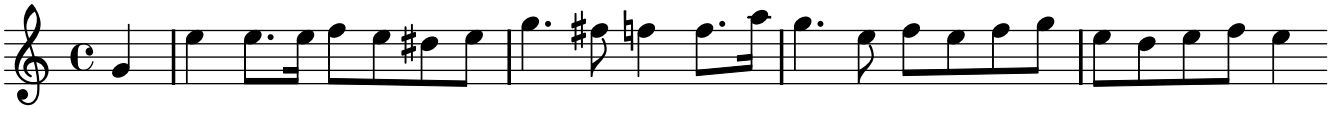


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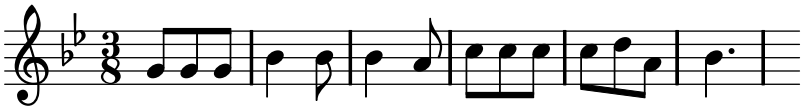


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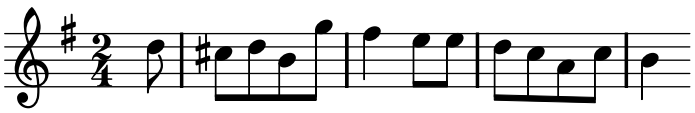


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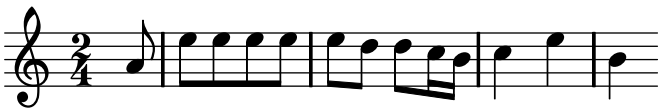


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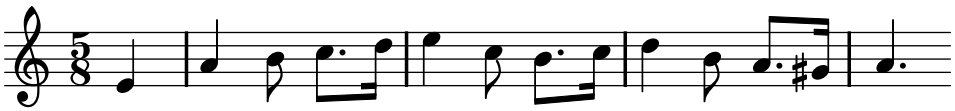


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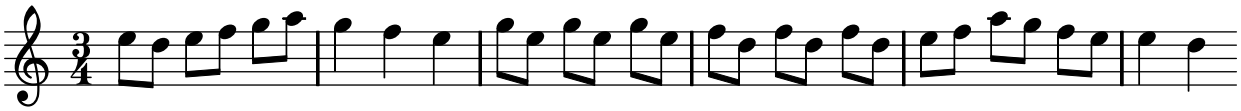


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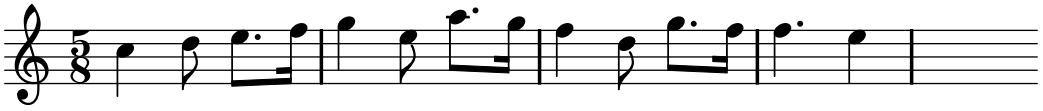


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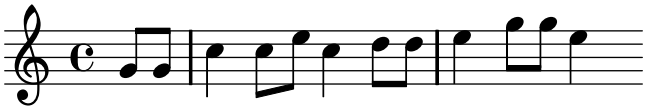


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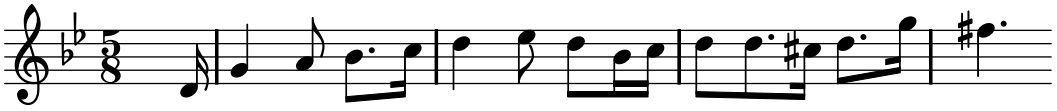


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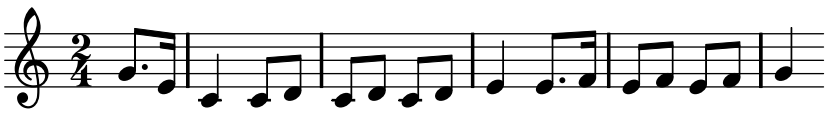


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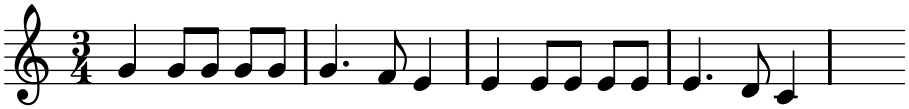


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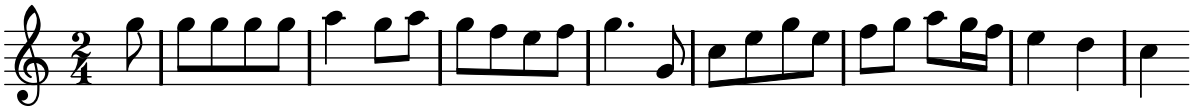


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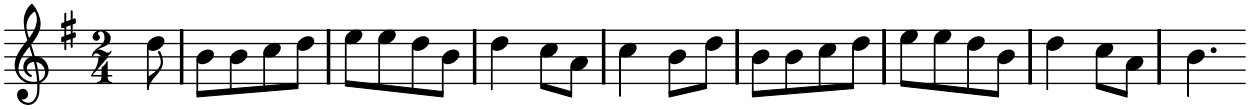


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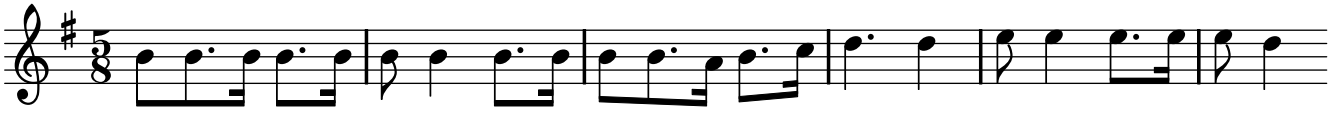


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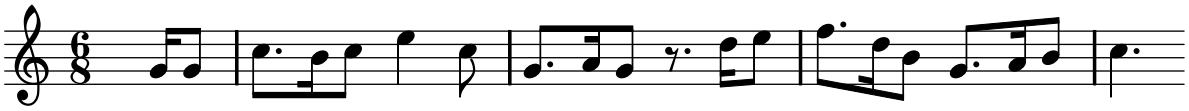


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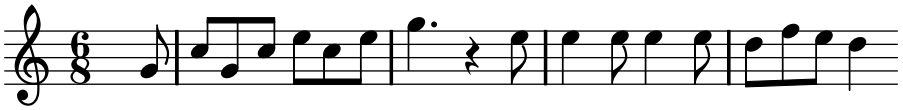
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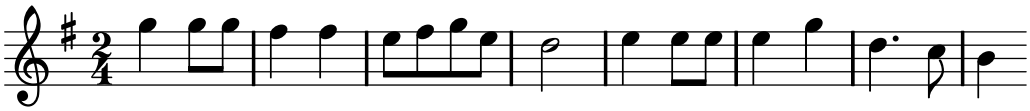


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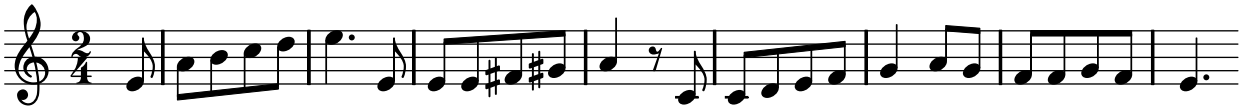


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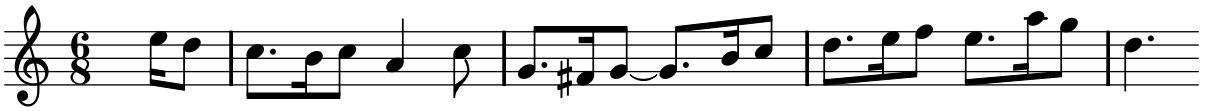


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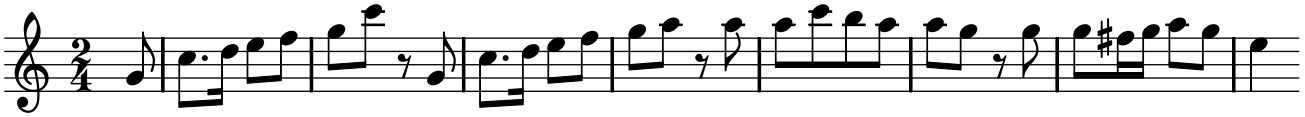


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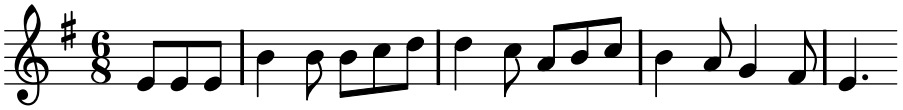


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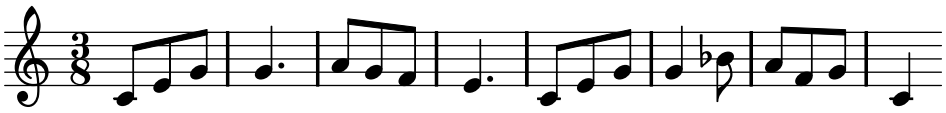


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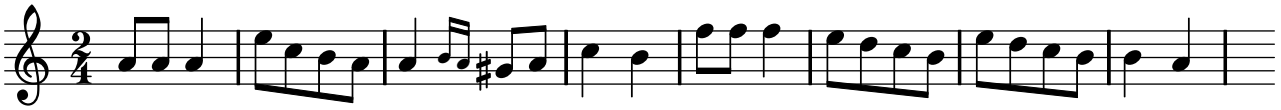


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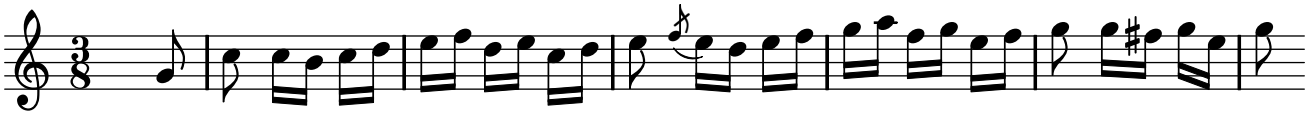


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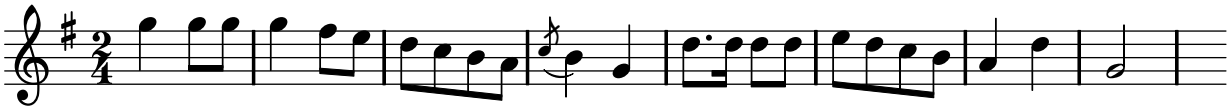


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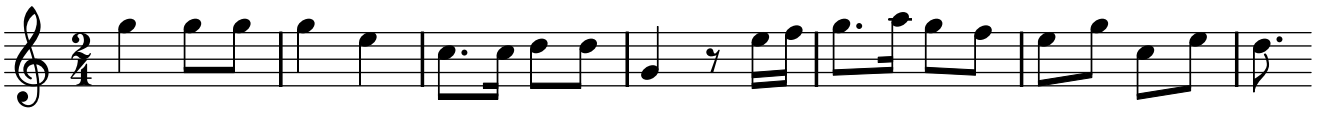


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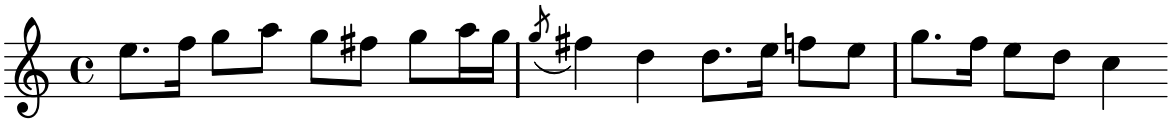
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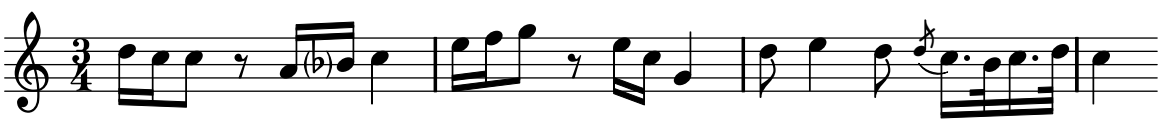


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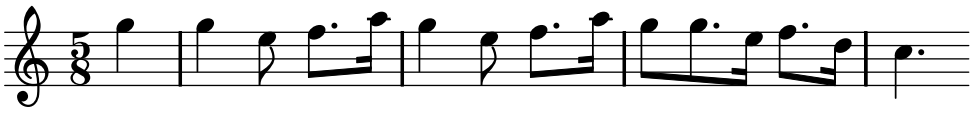


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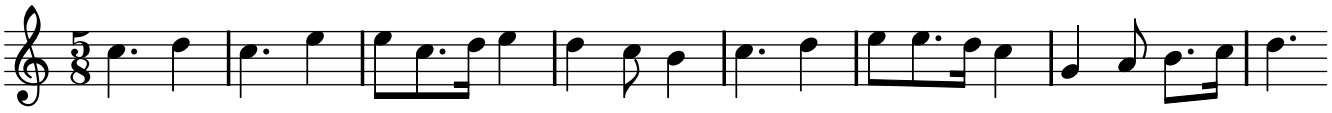


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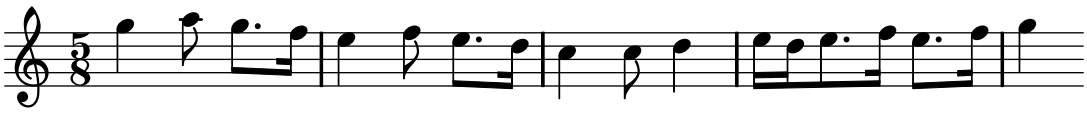


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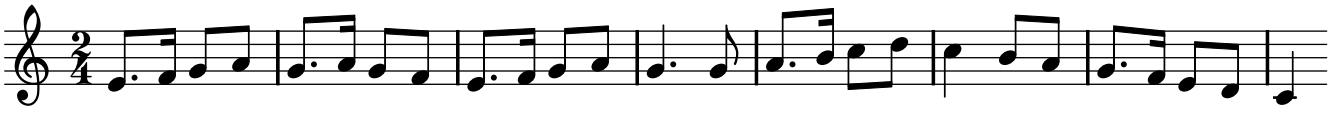


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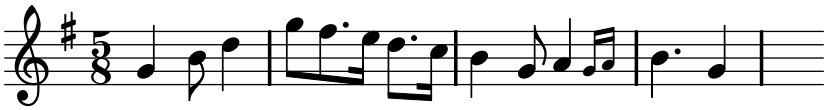


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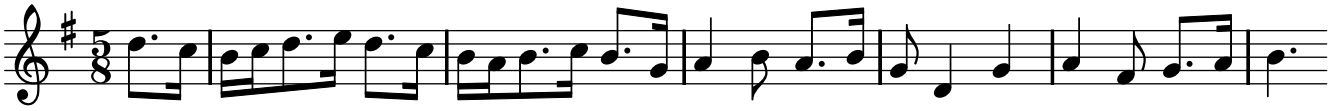


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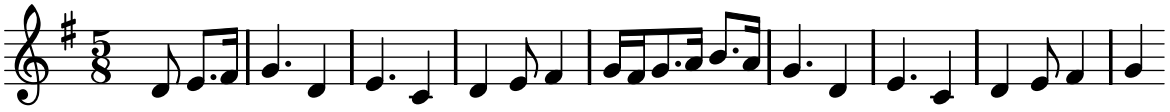


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Ezpata dantza: 57. or.



Bordon dantza (San Joan zortzikoa): 59. or.



Aldaerak: 61. or.
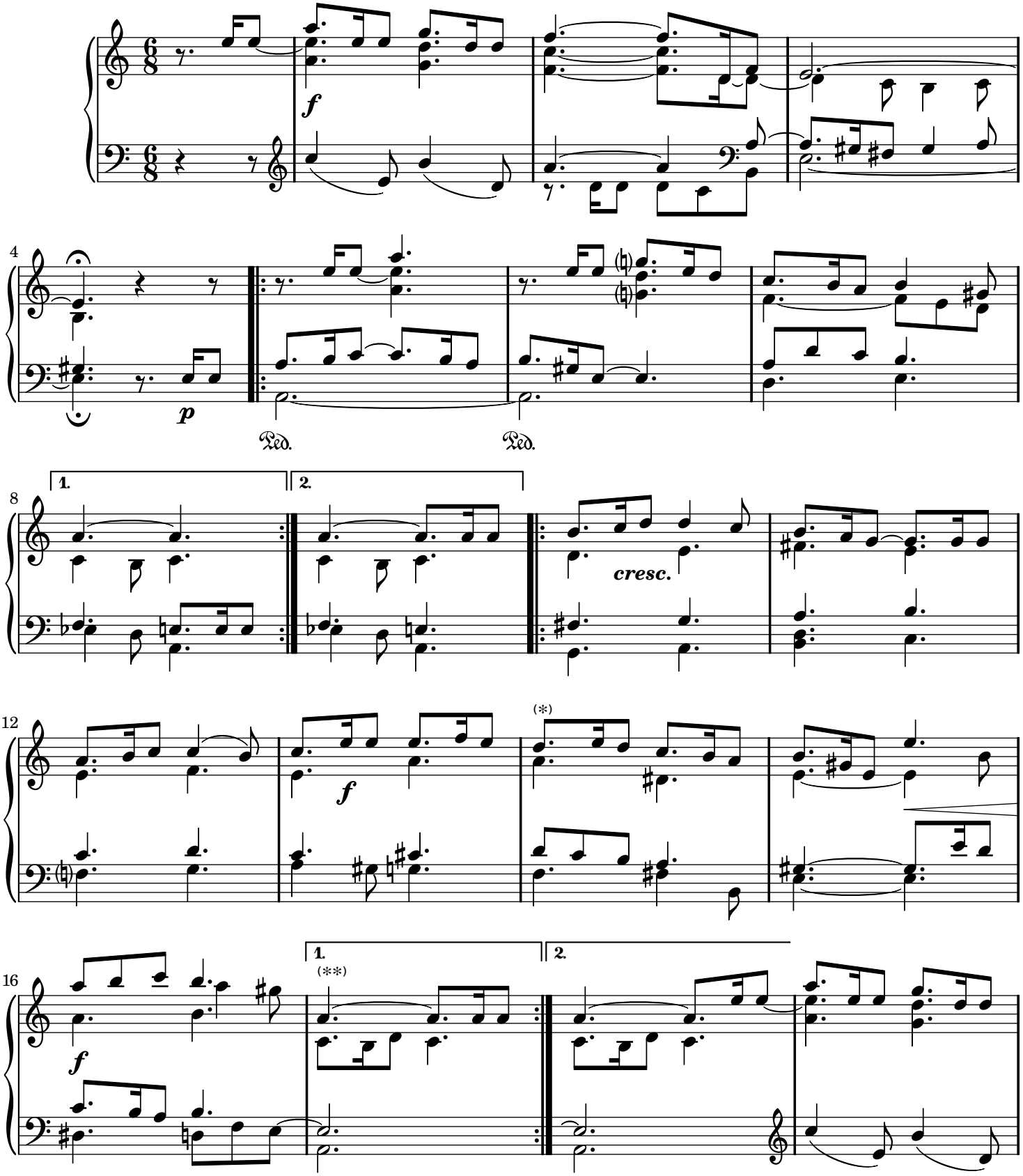
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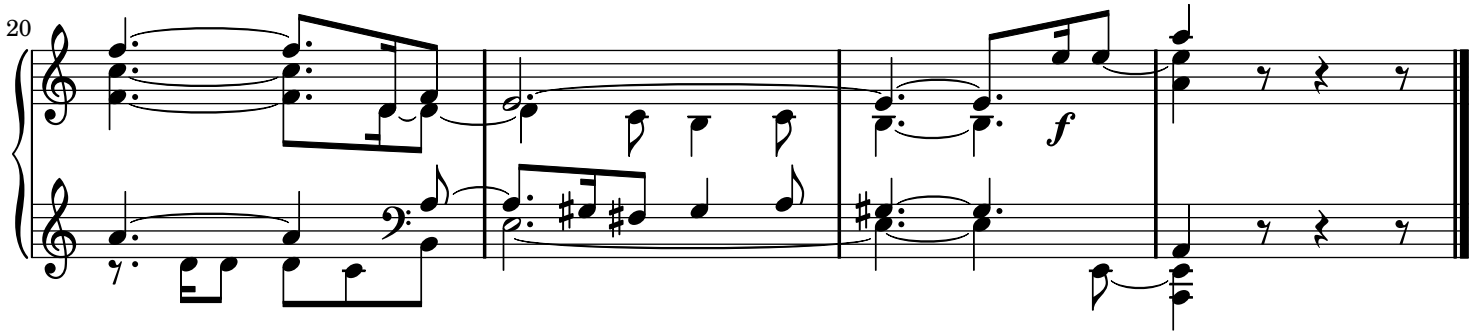
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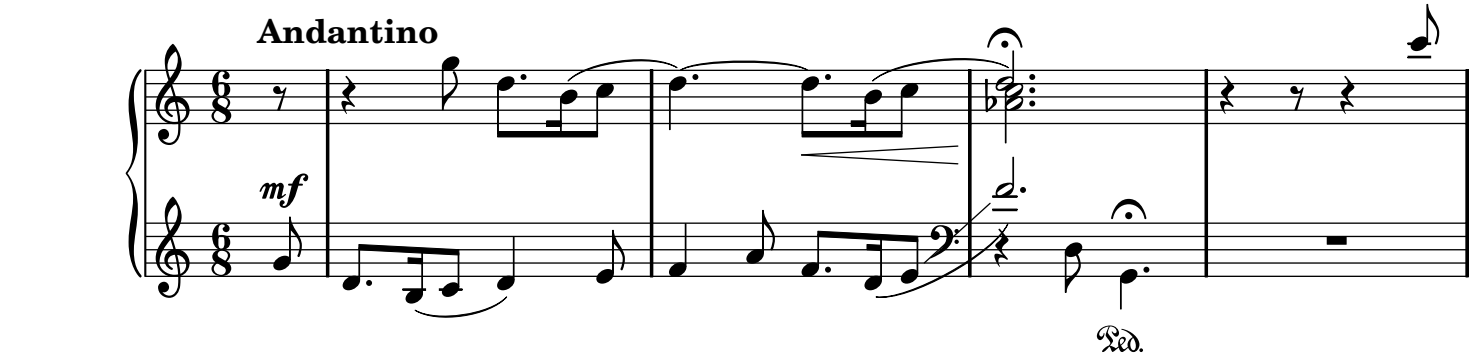
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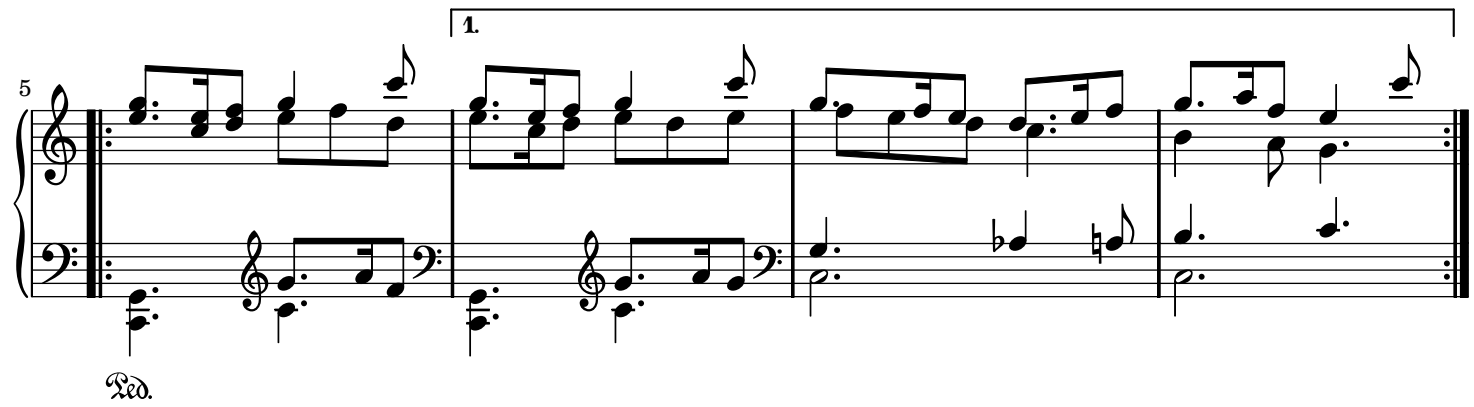
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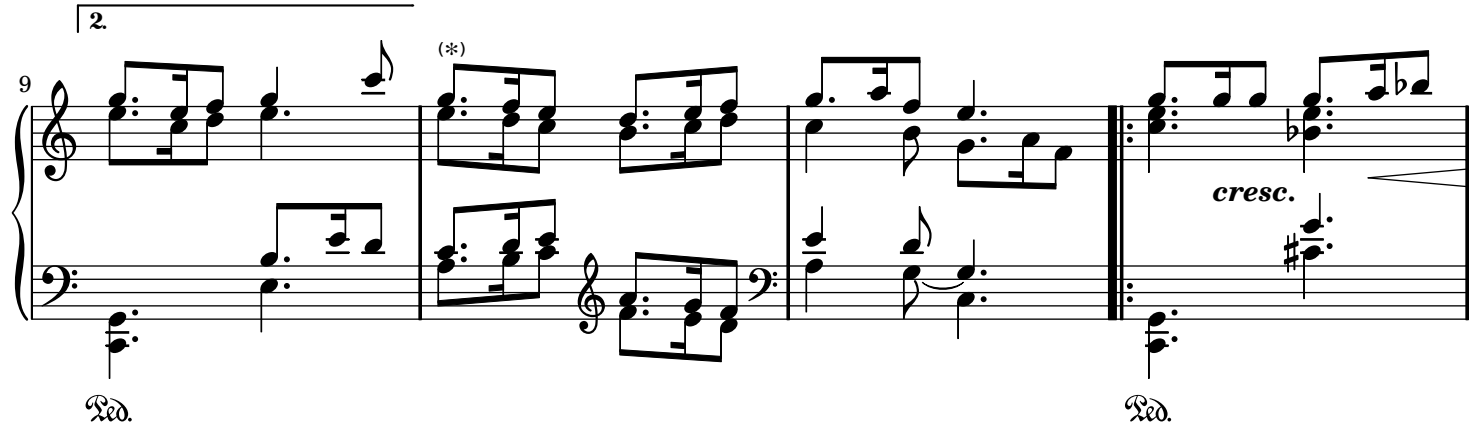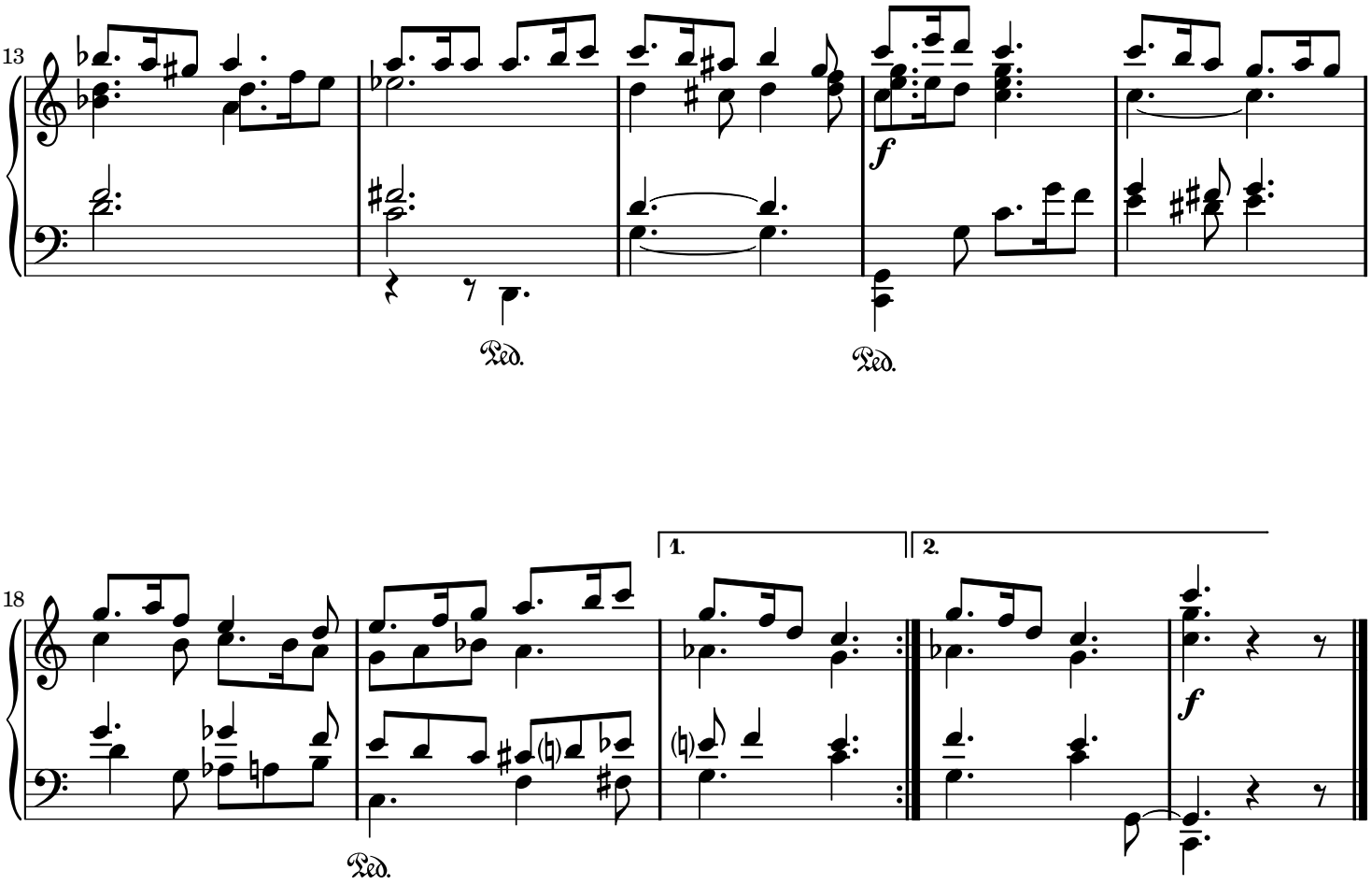




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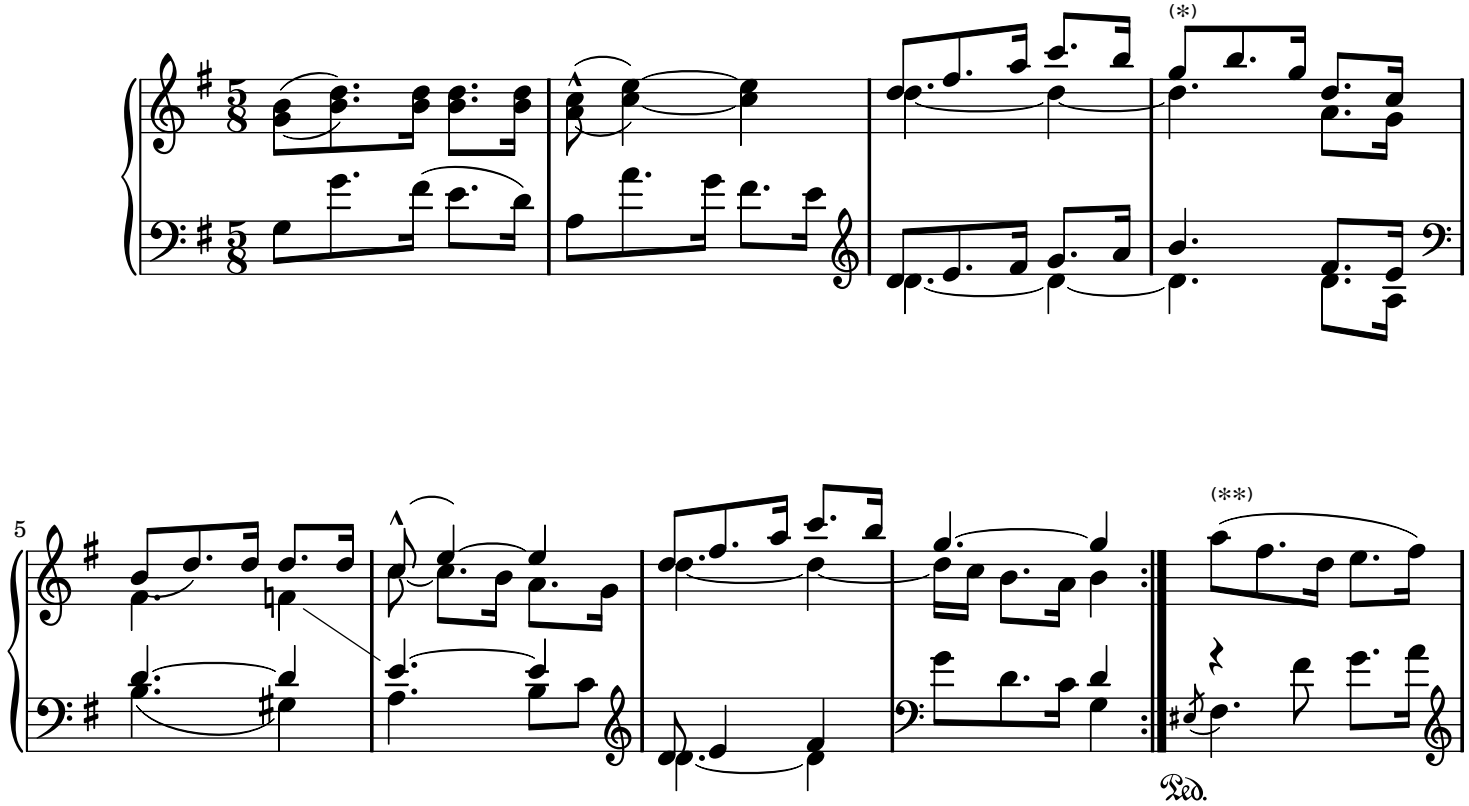


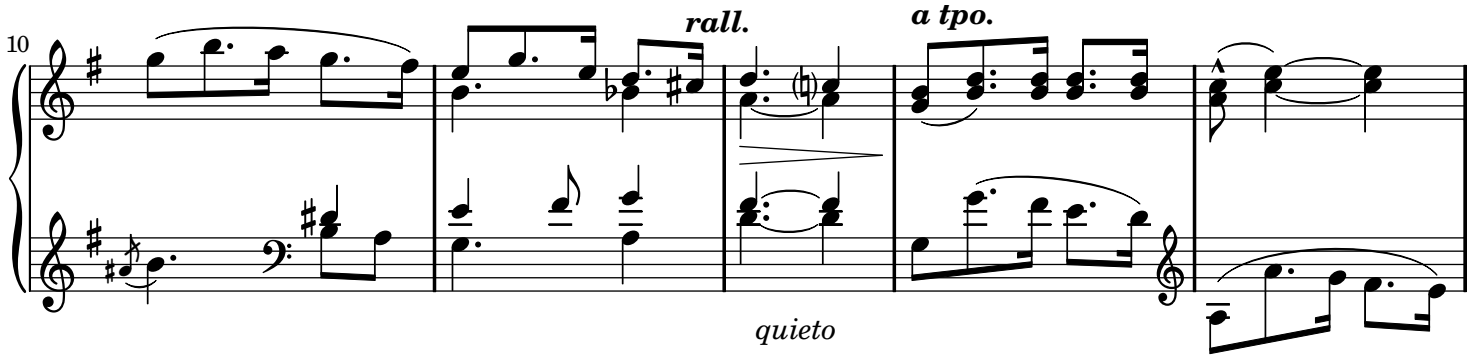


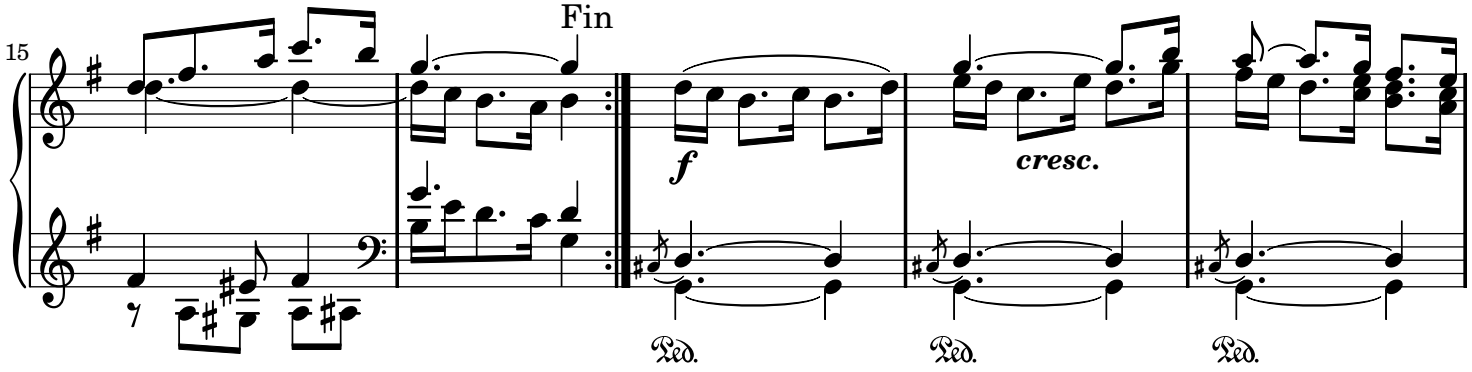


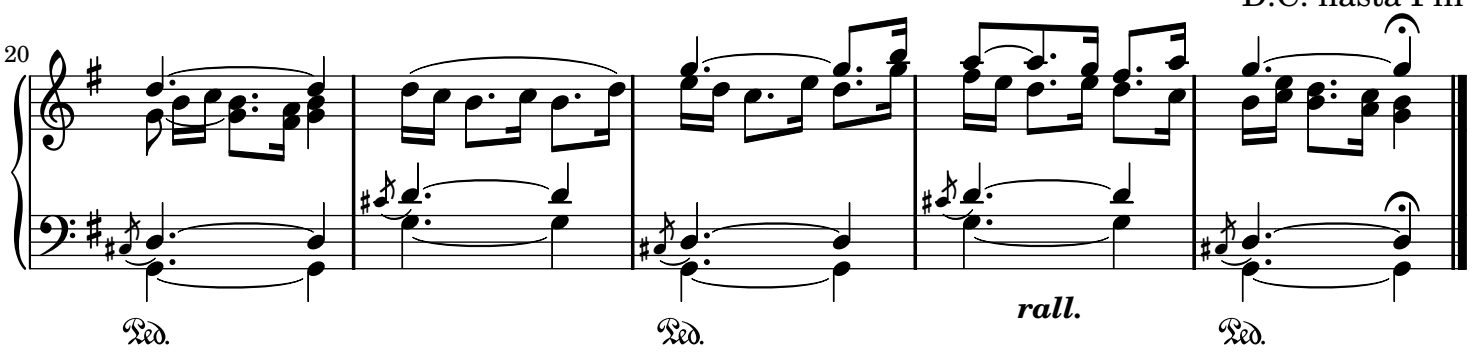


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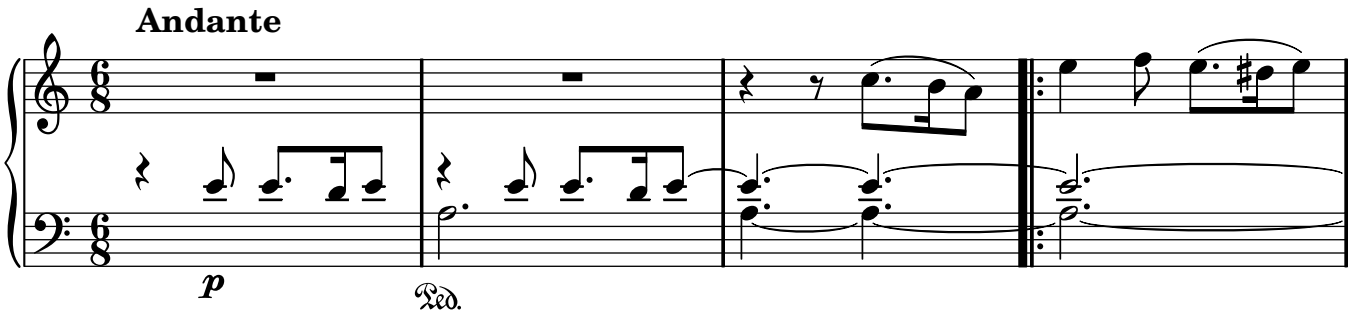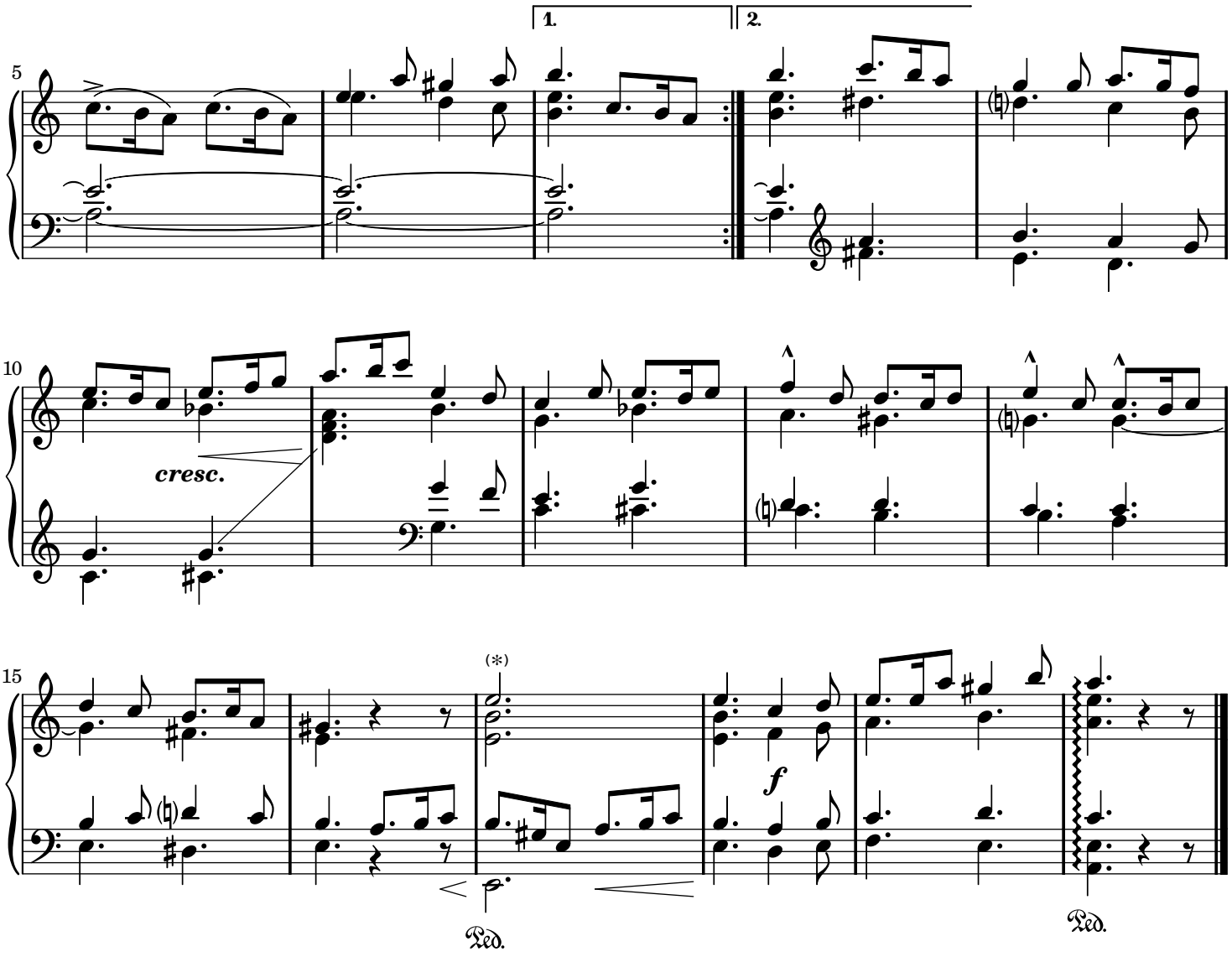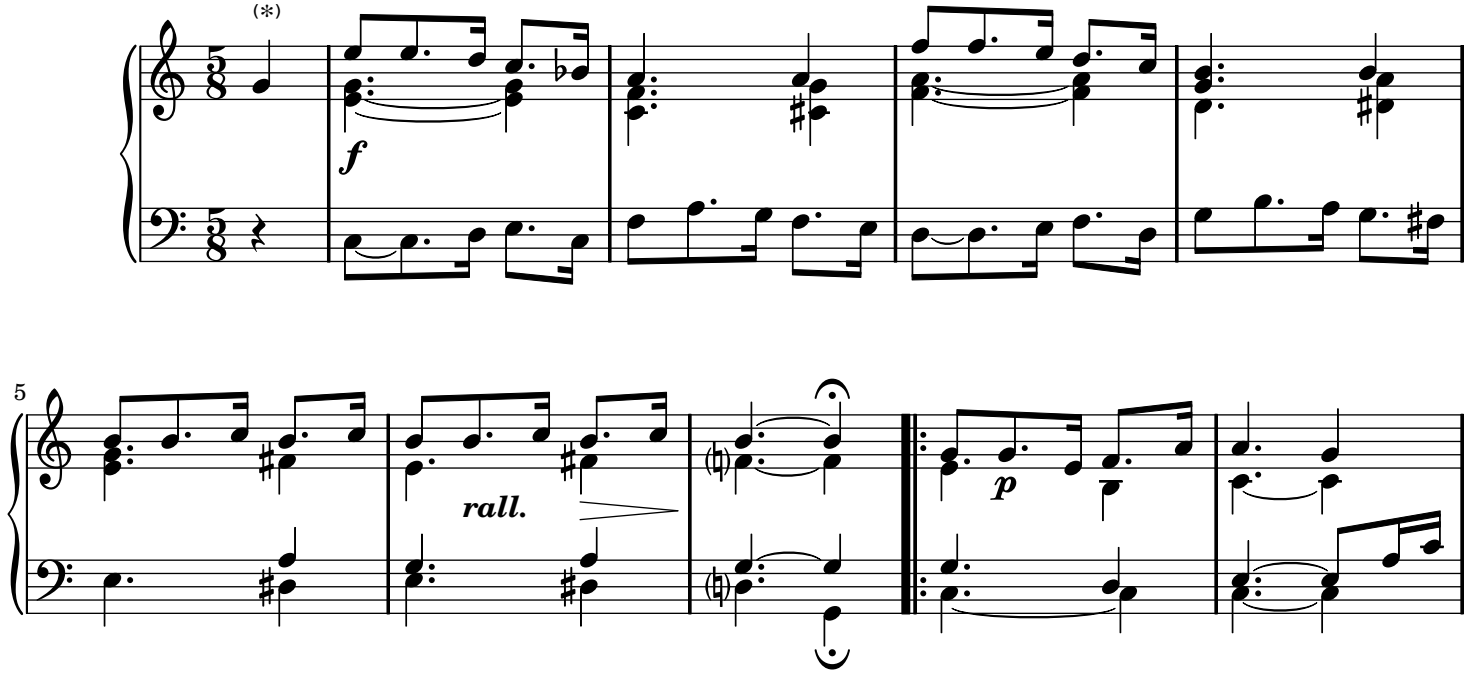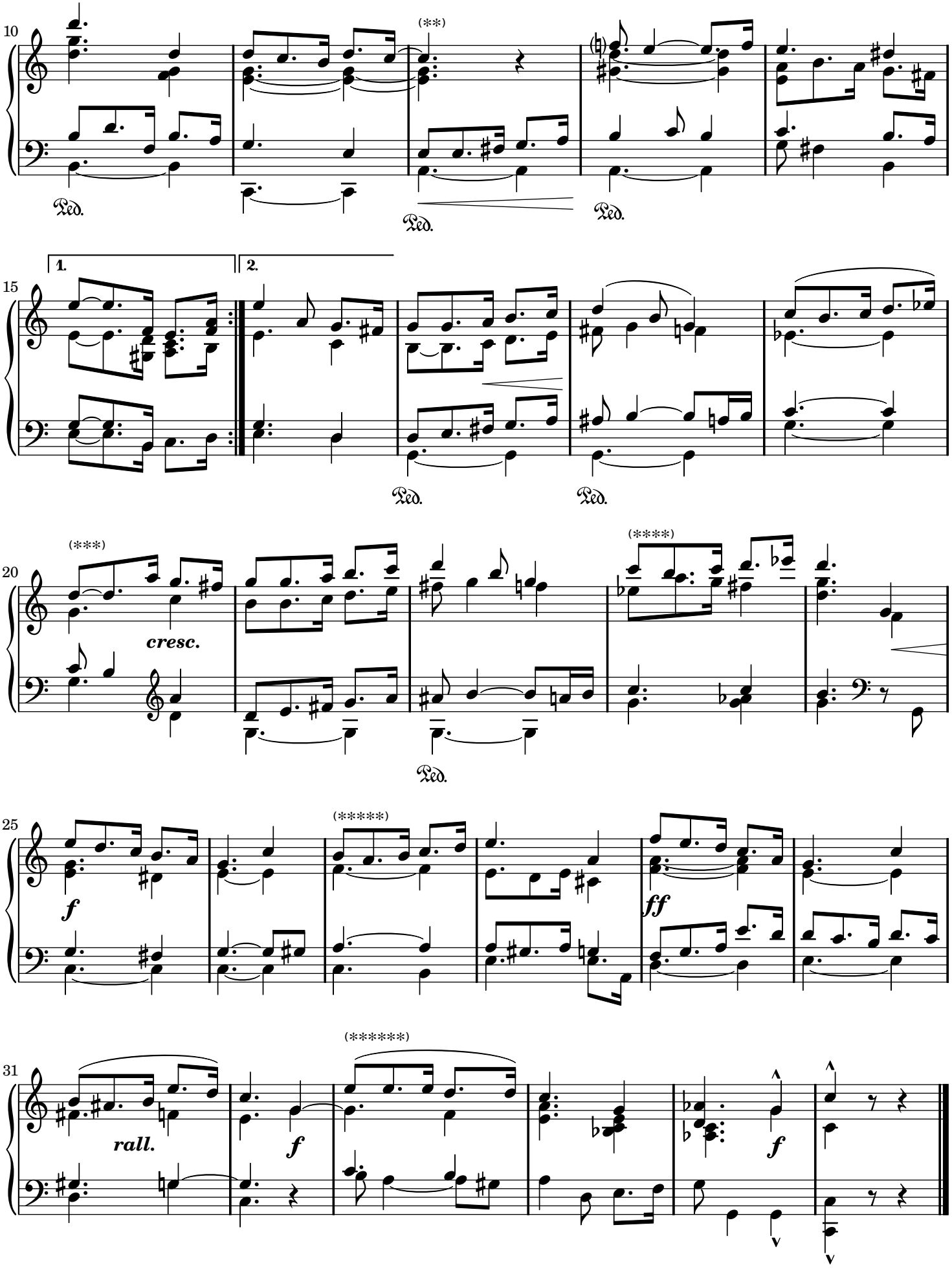








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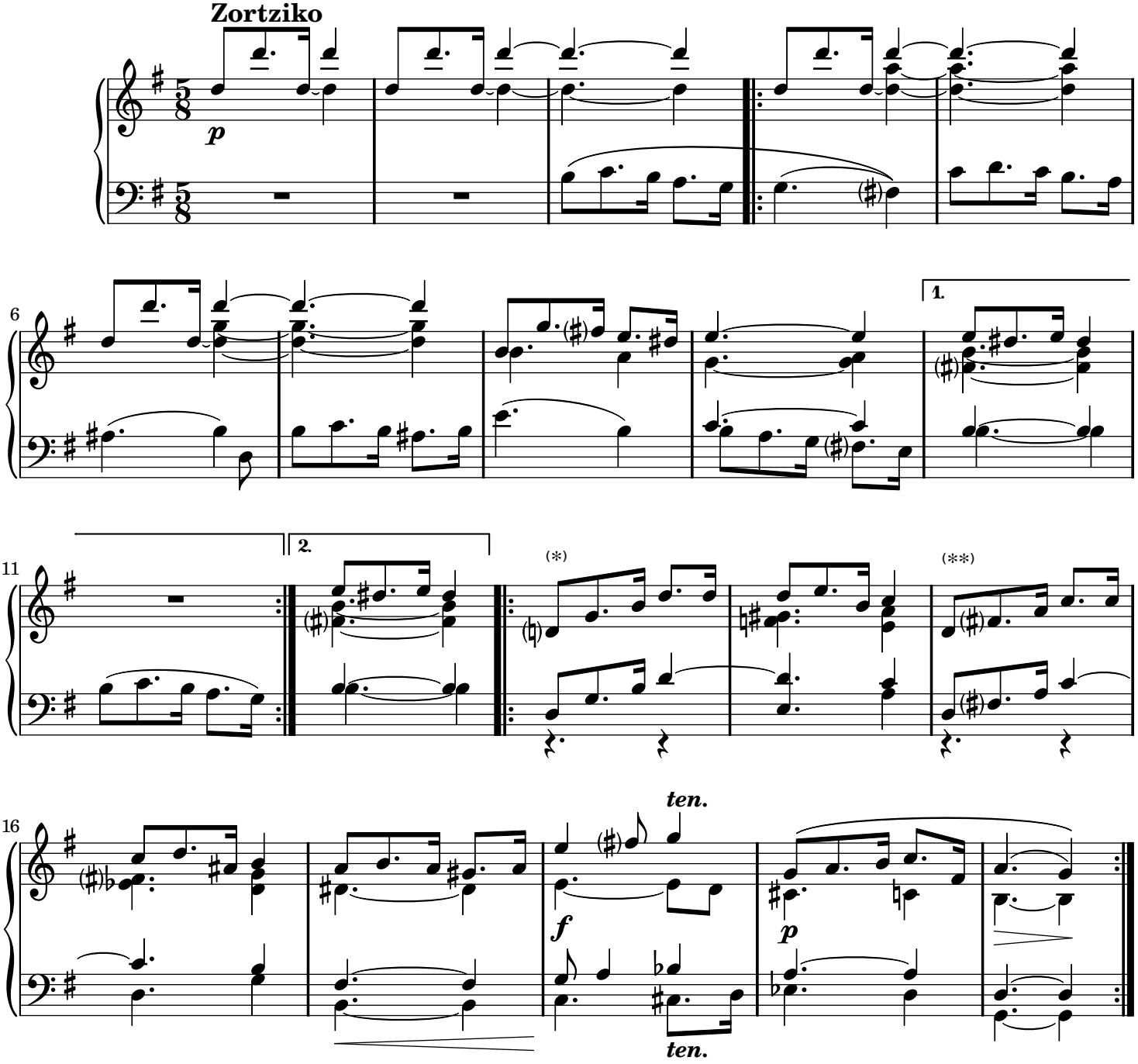




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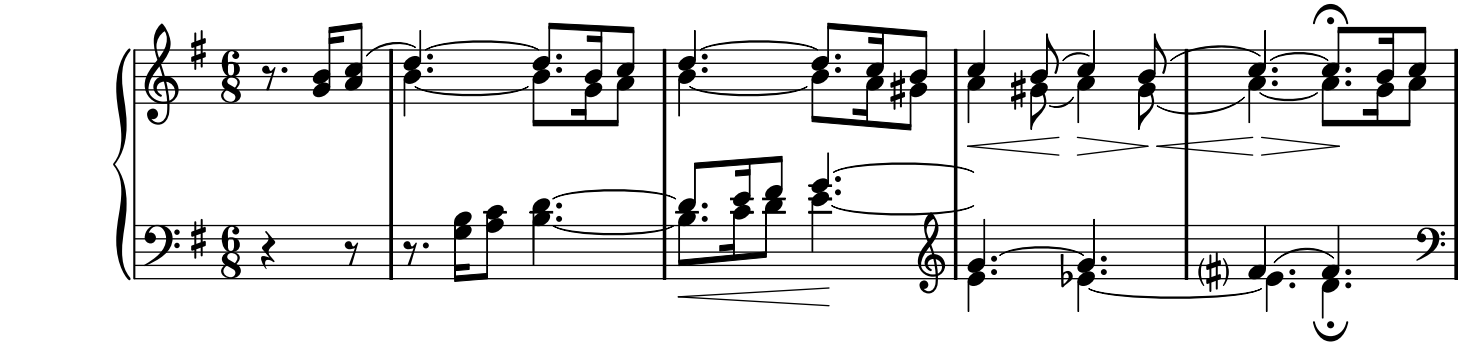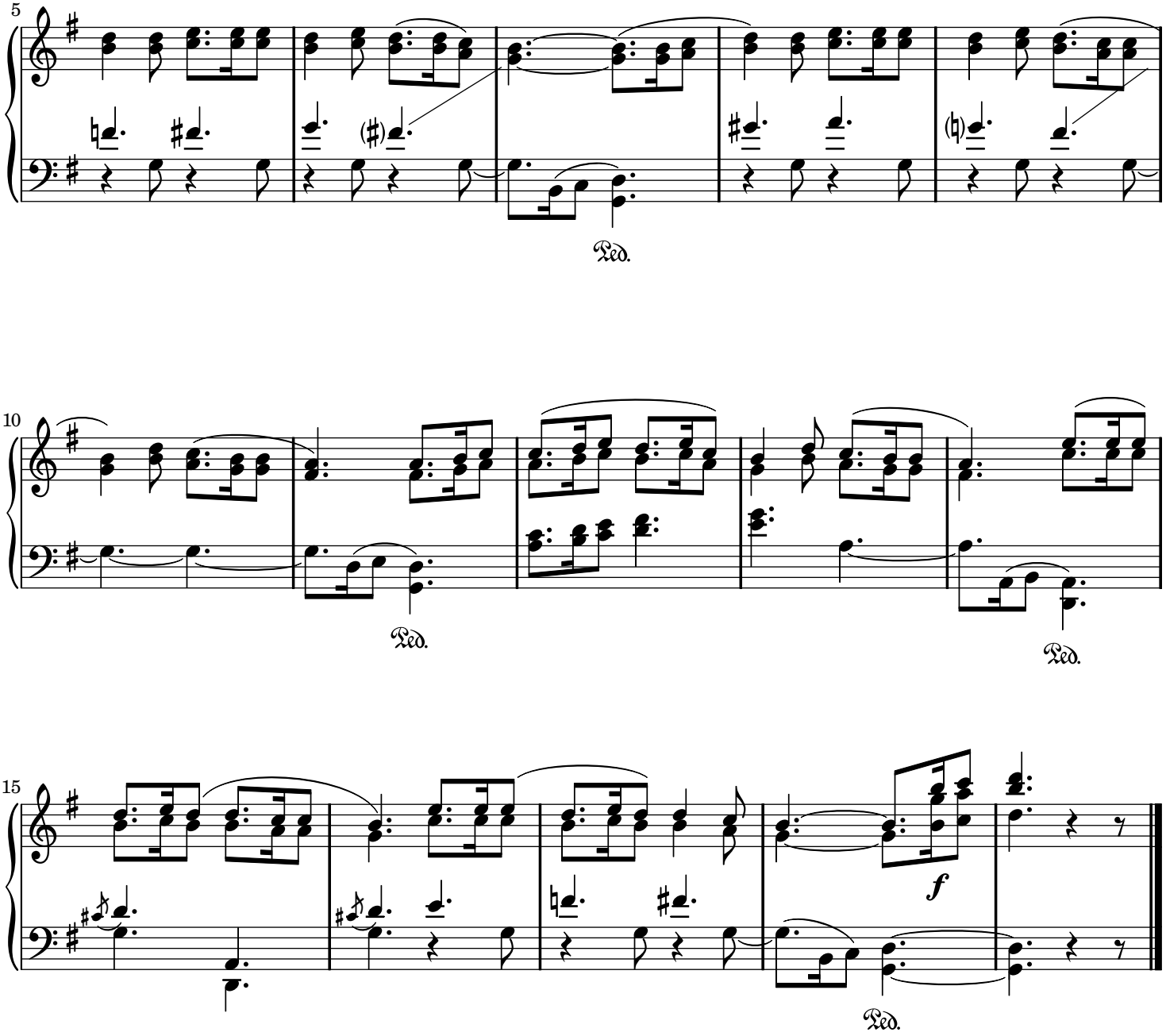



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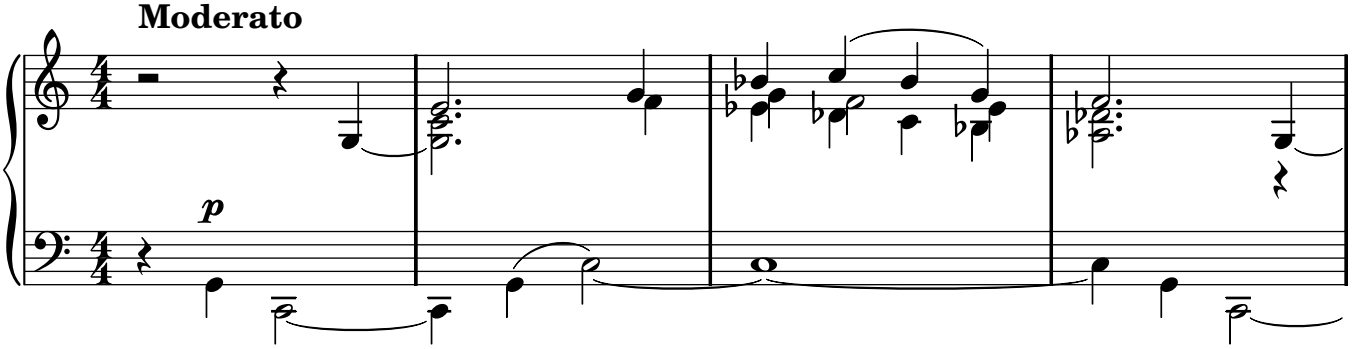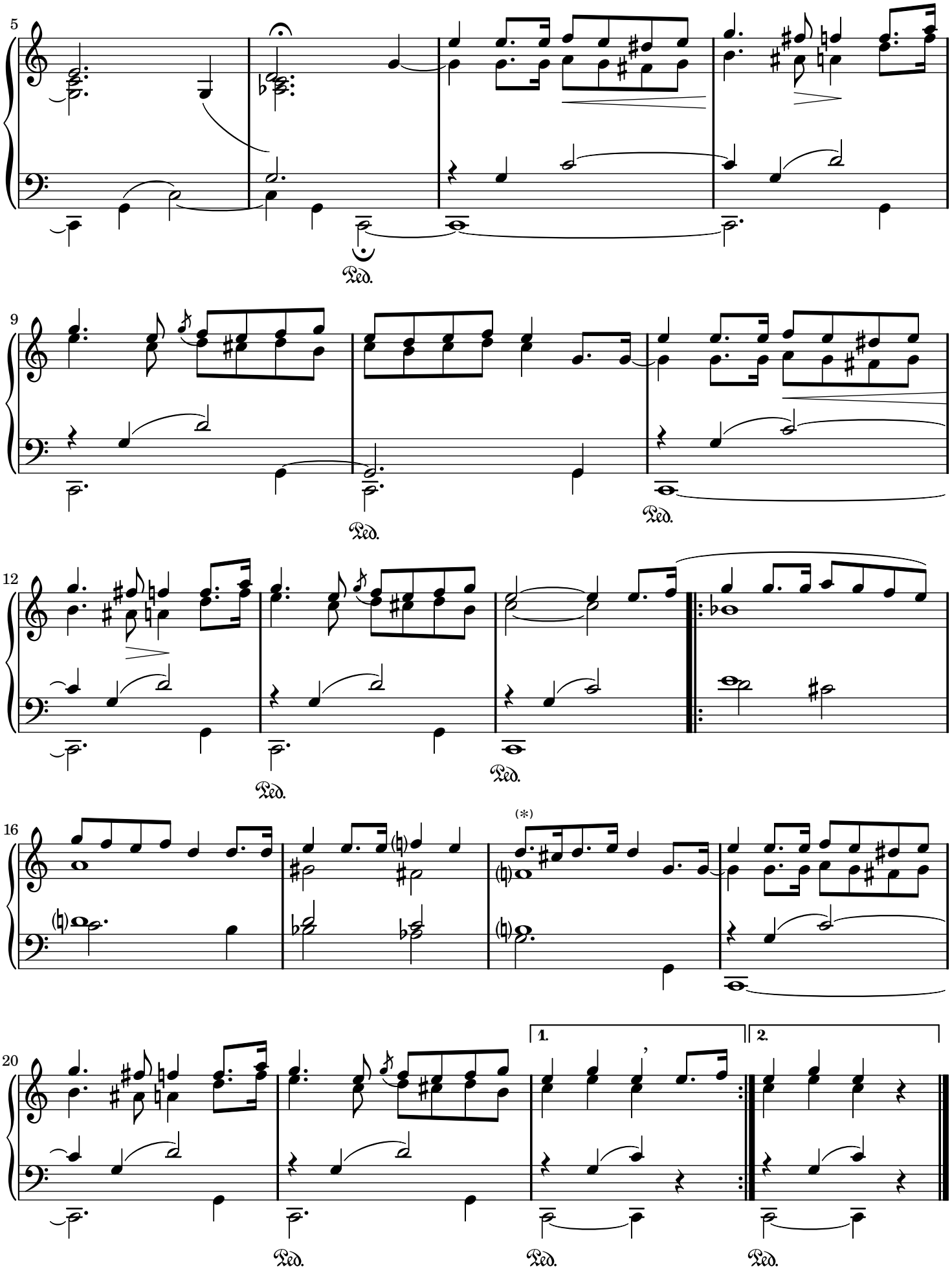


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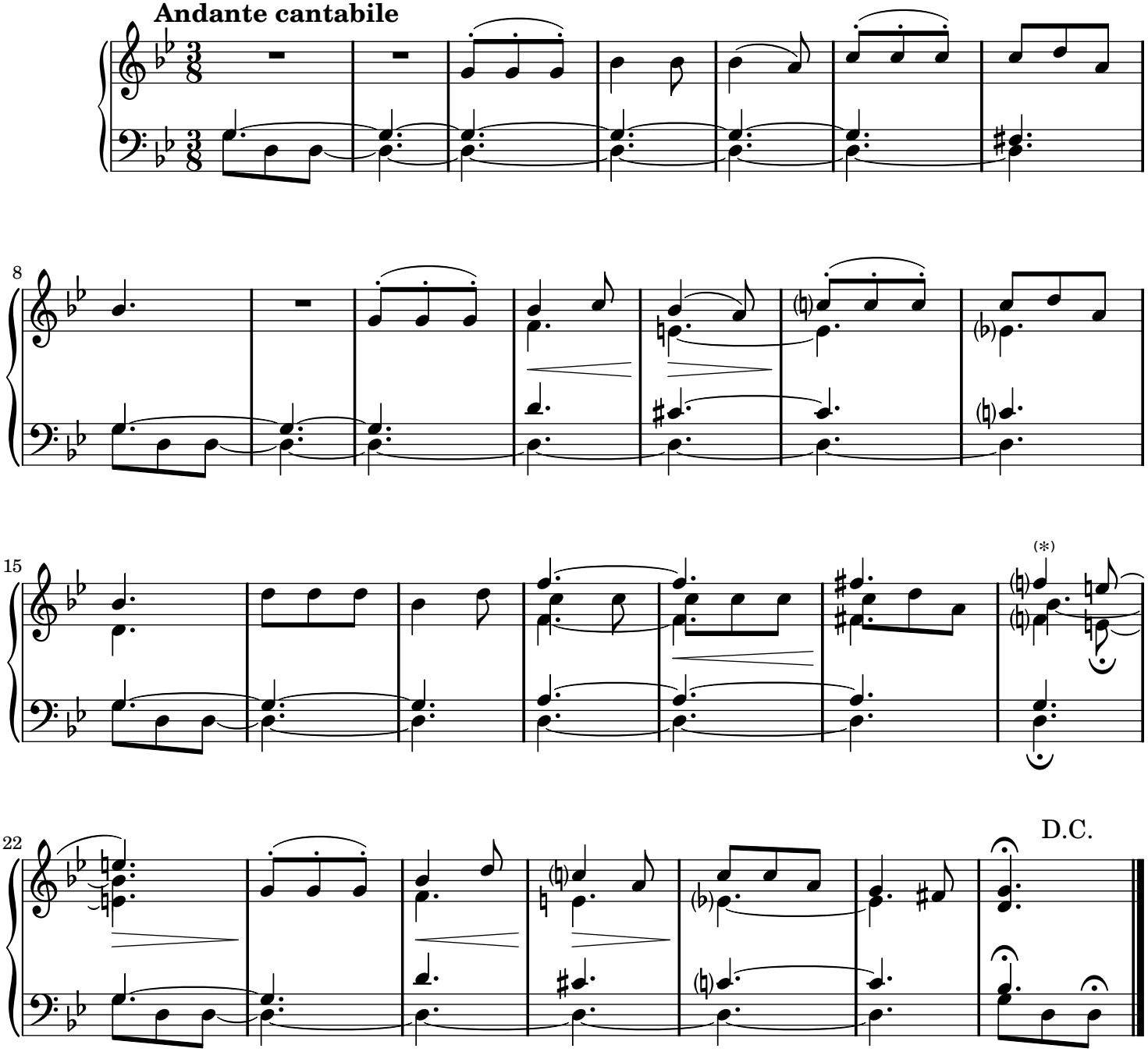




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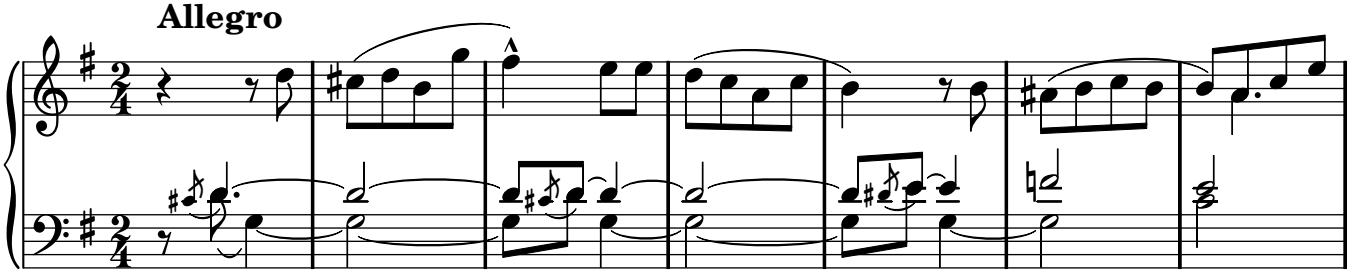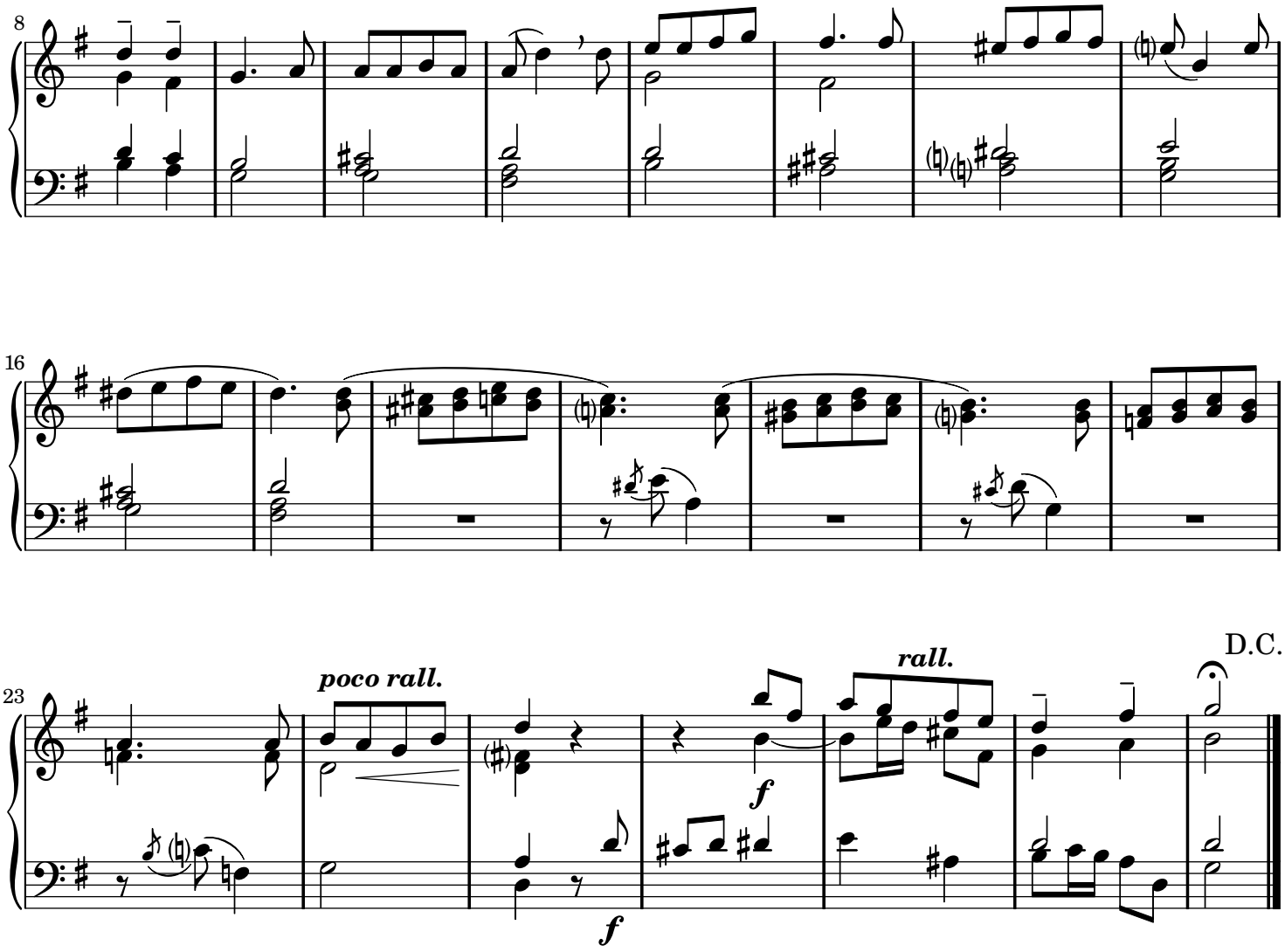



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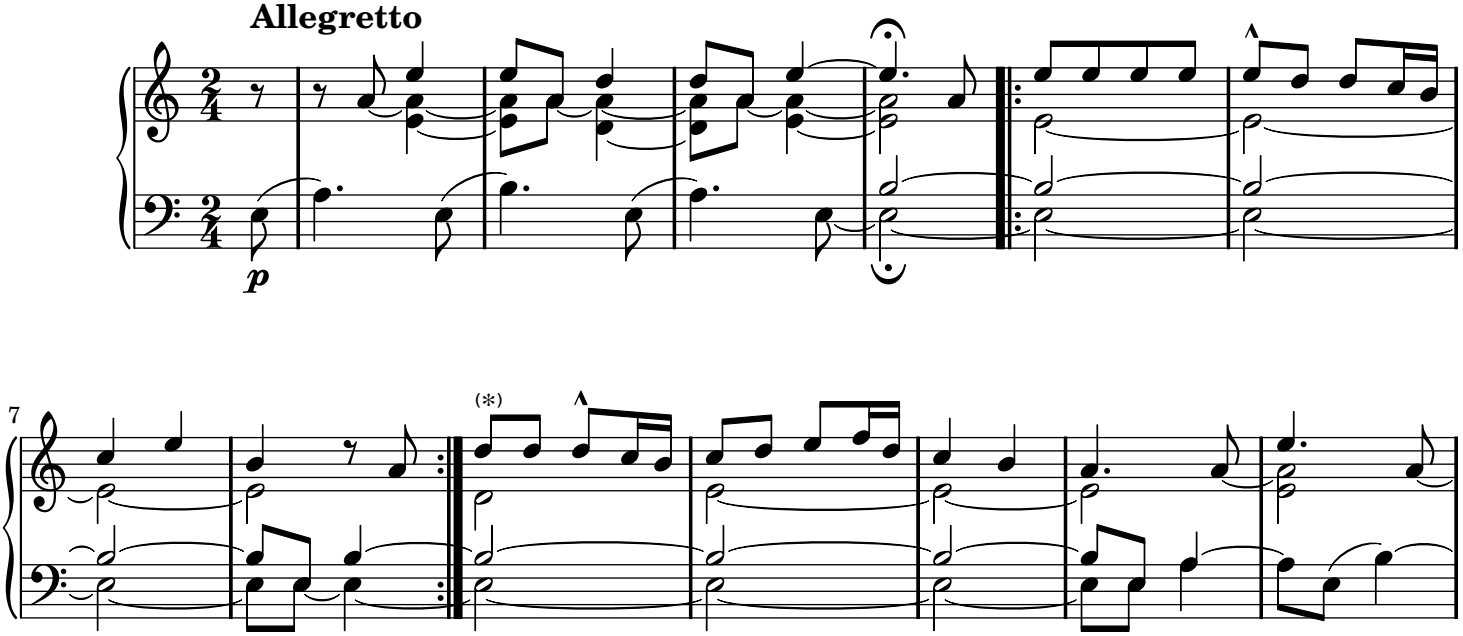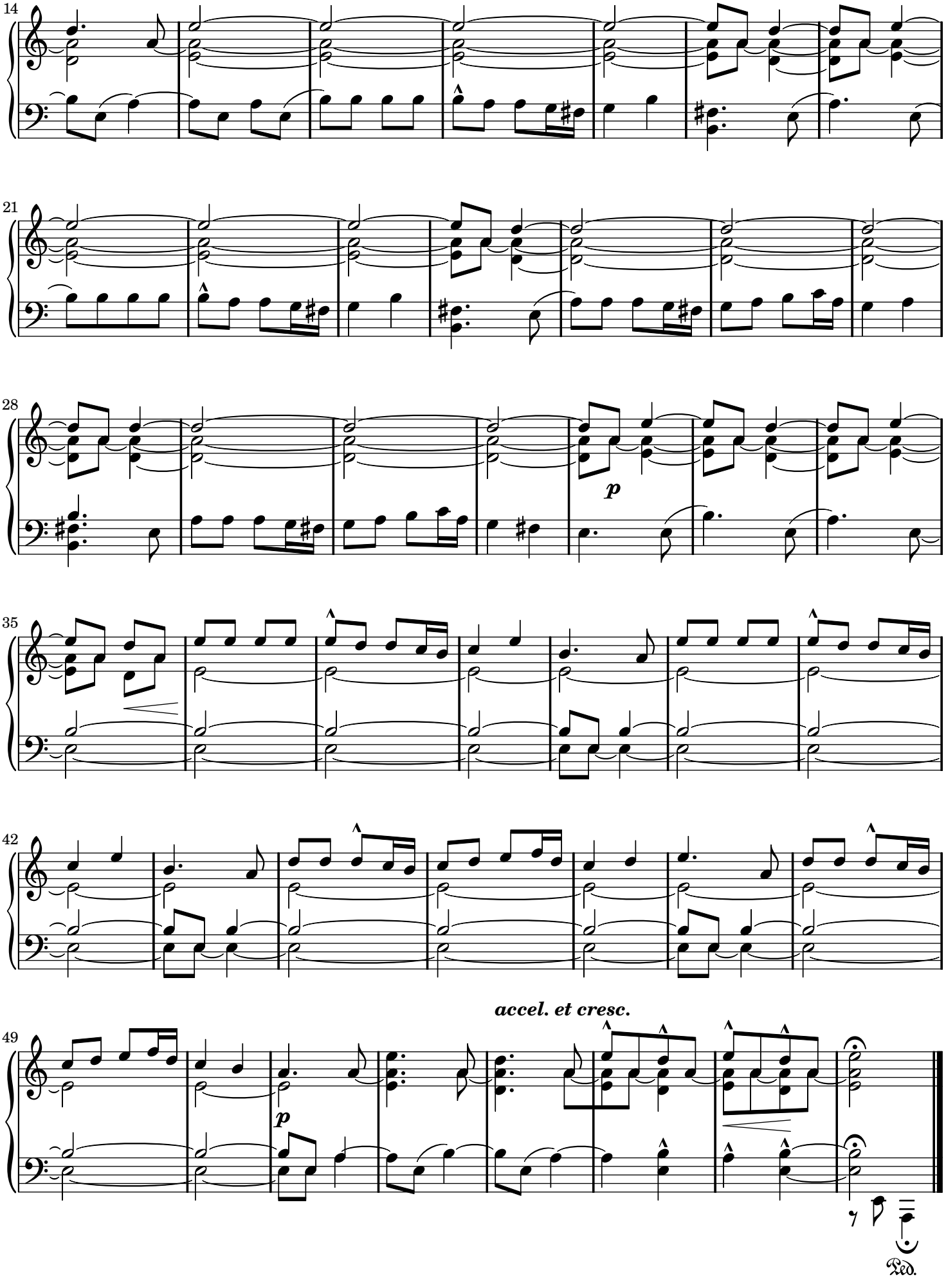


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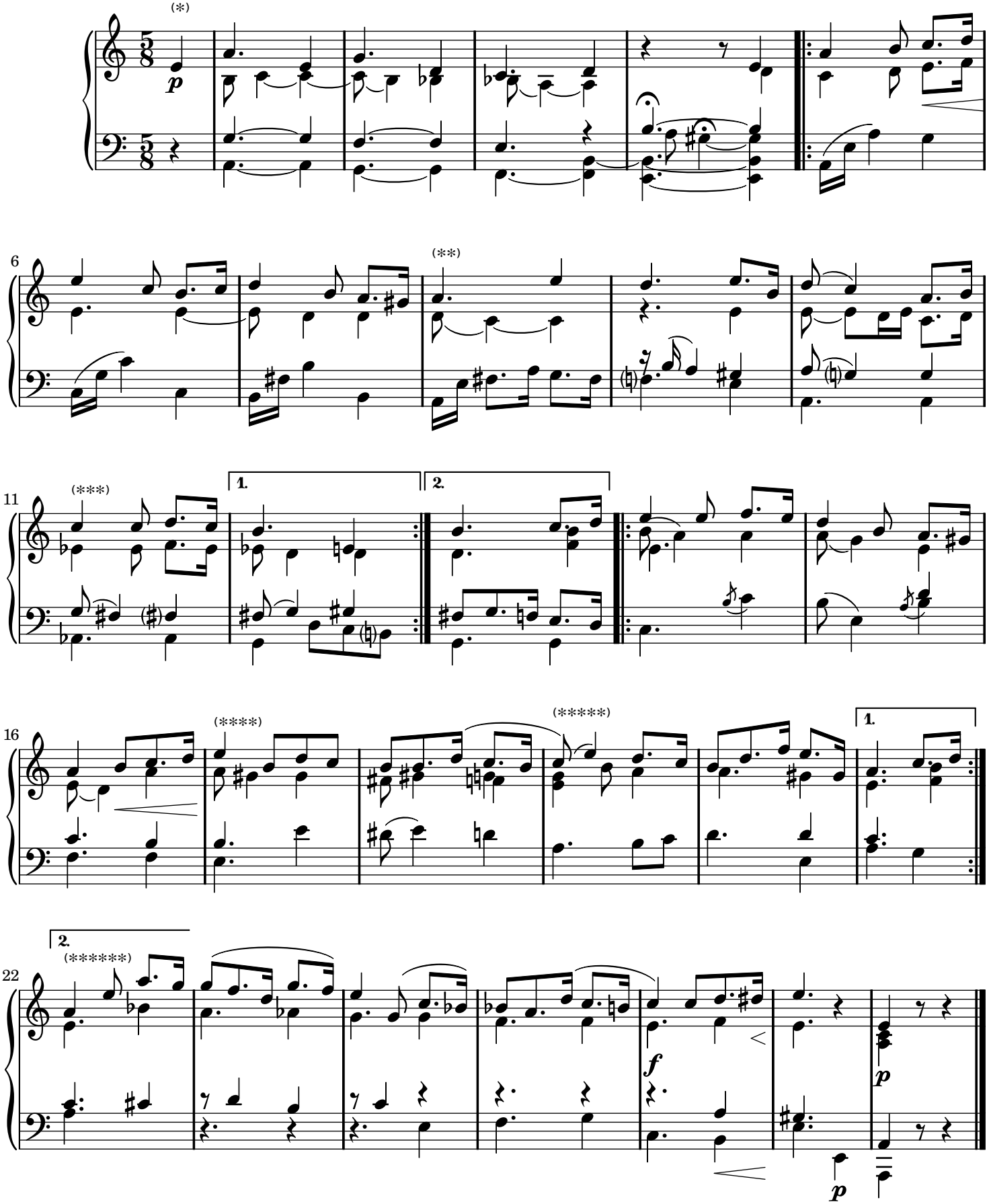




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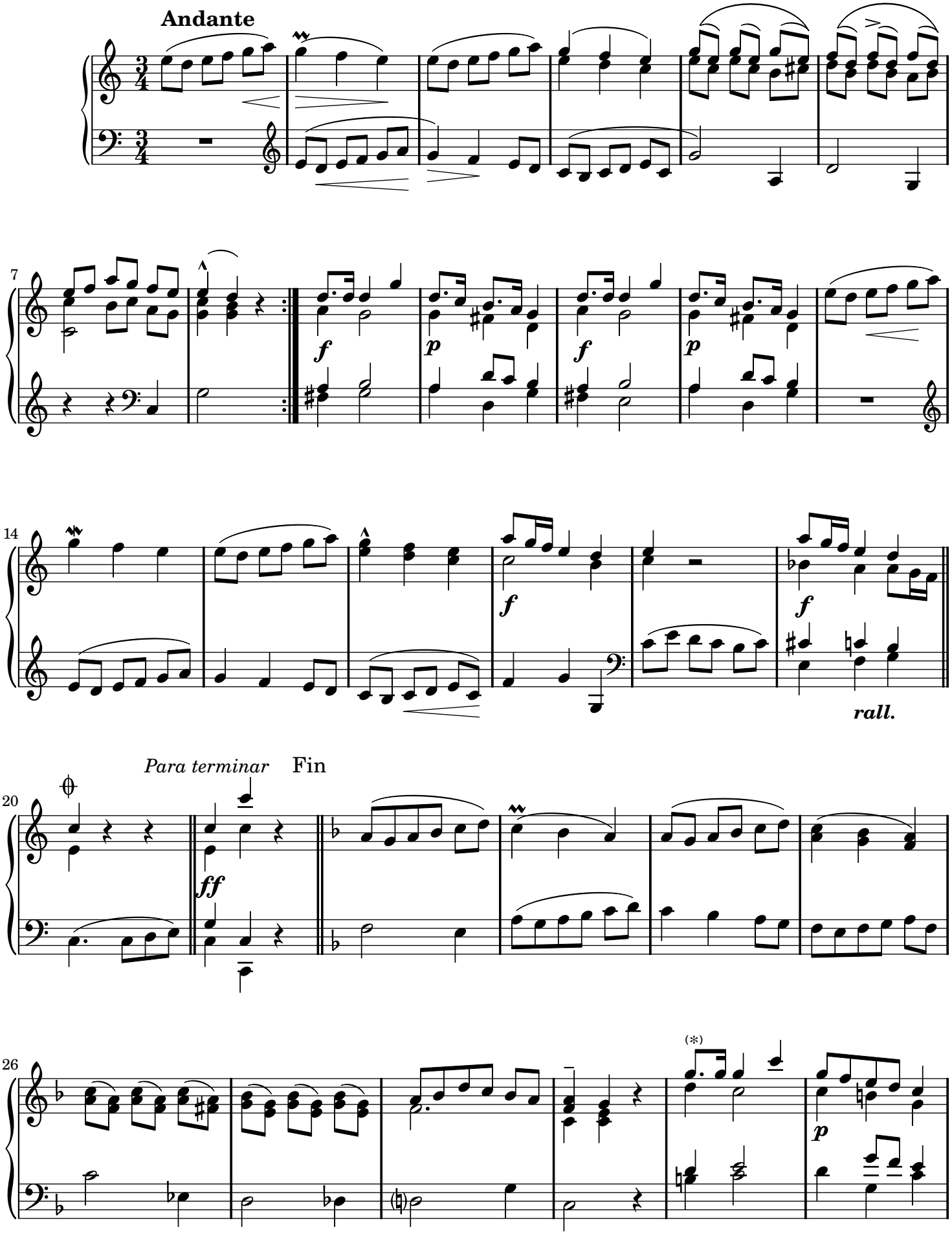



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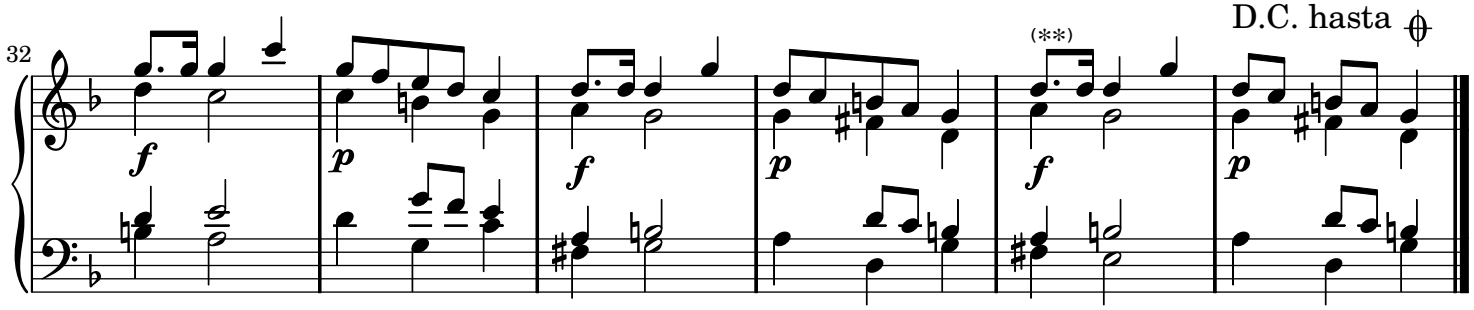
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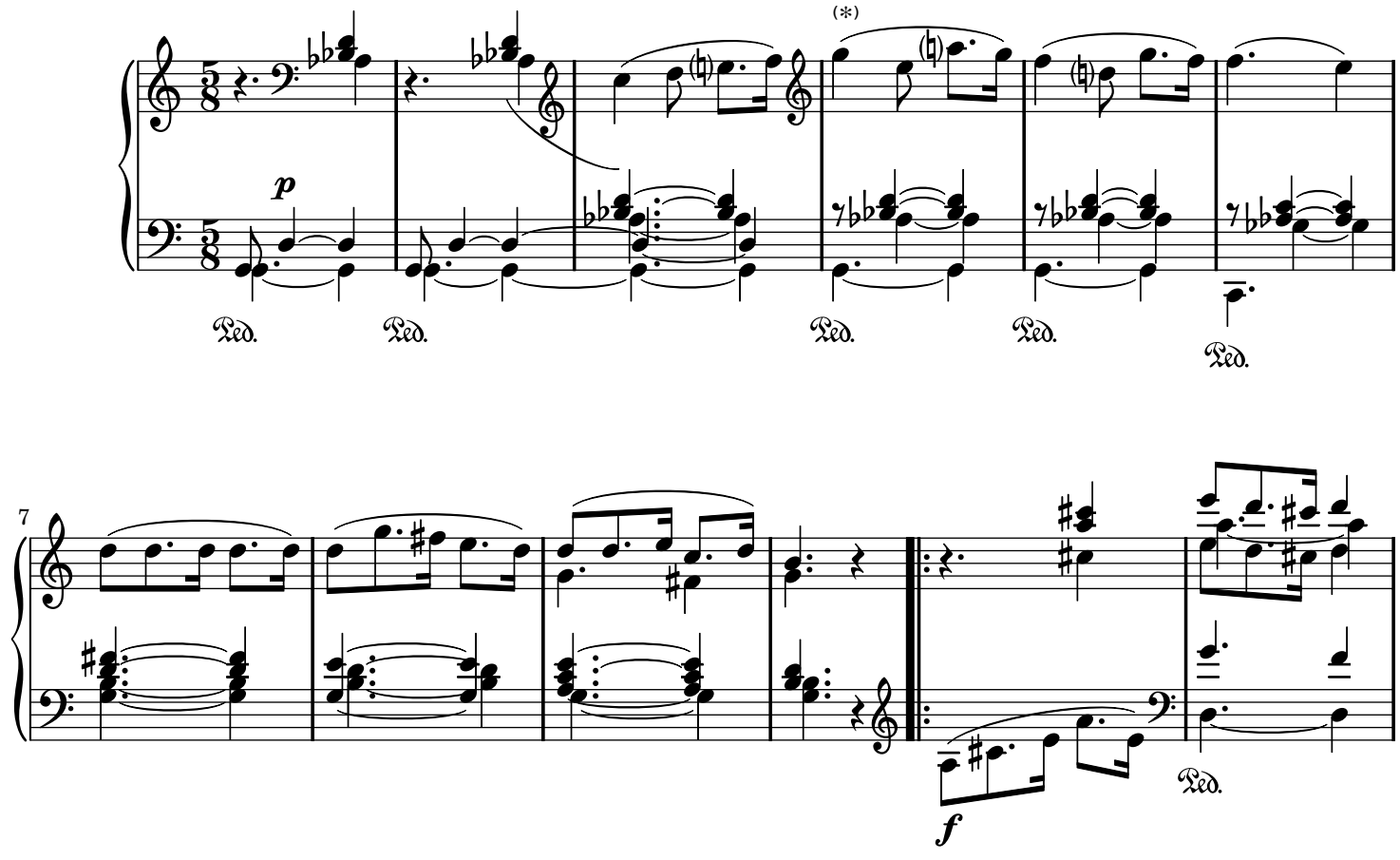


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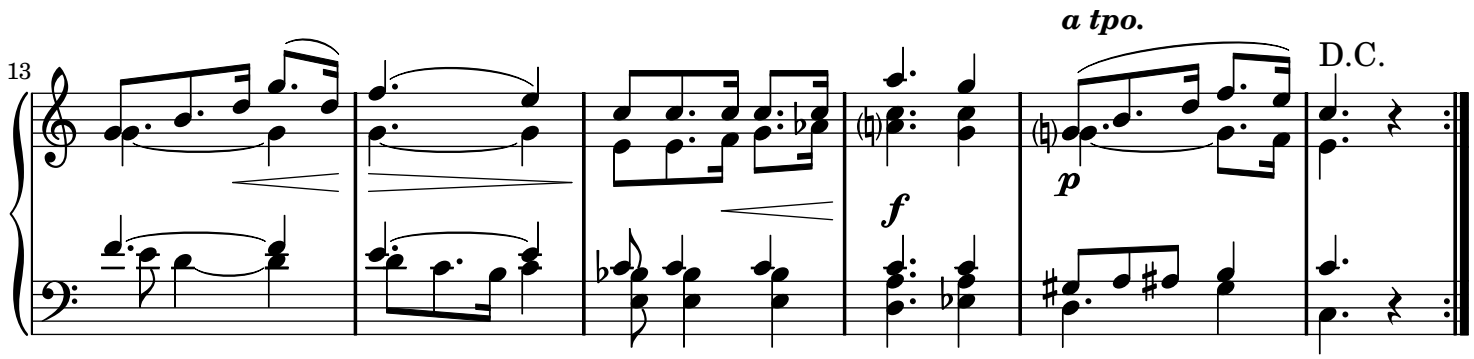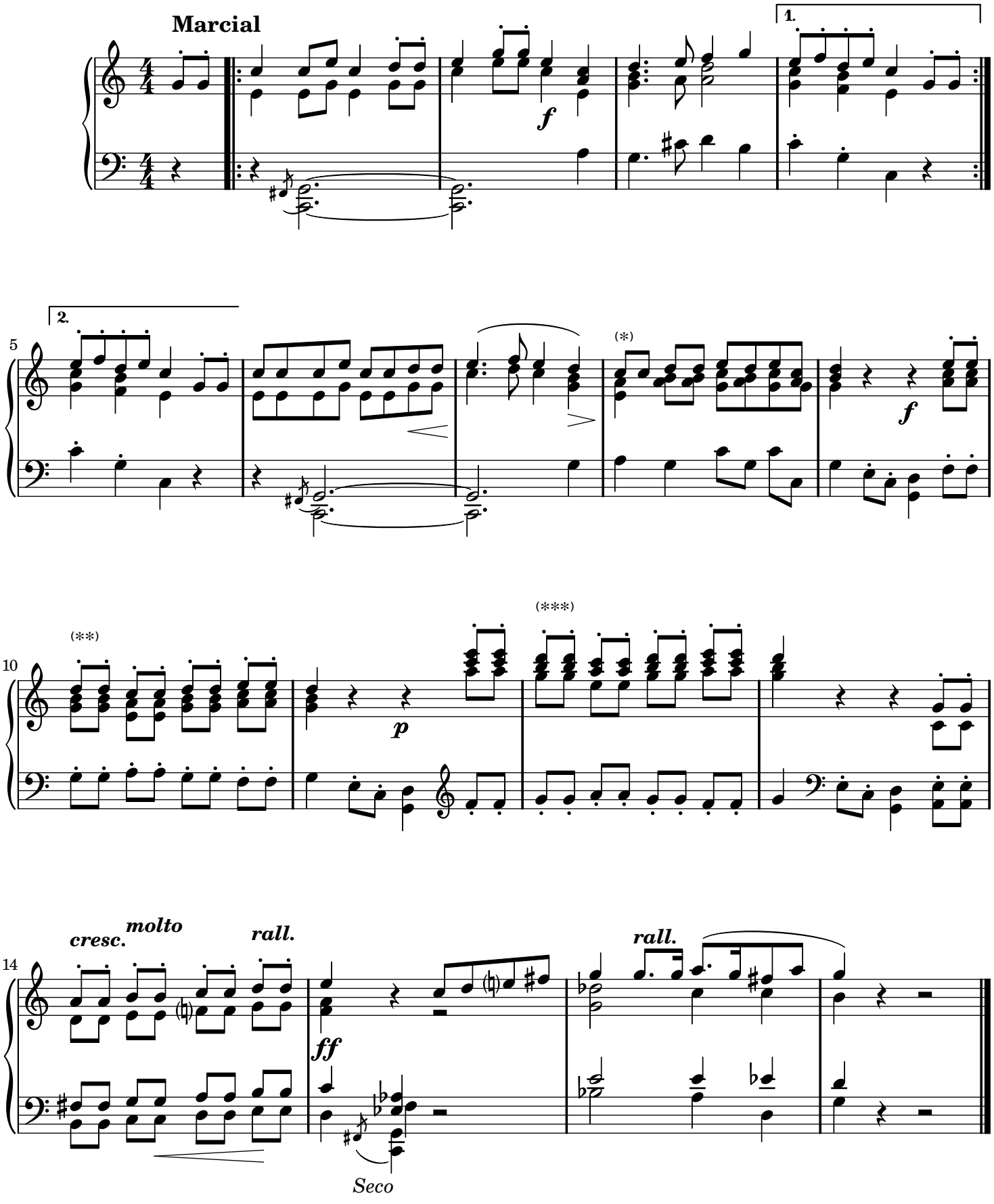




El acorde de 8ª se deja para el final.

Zortzikoa
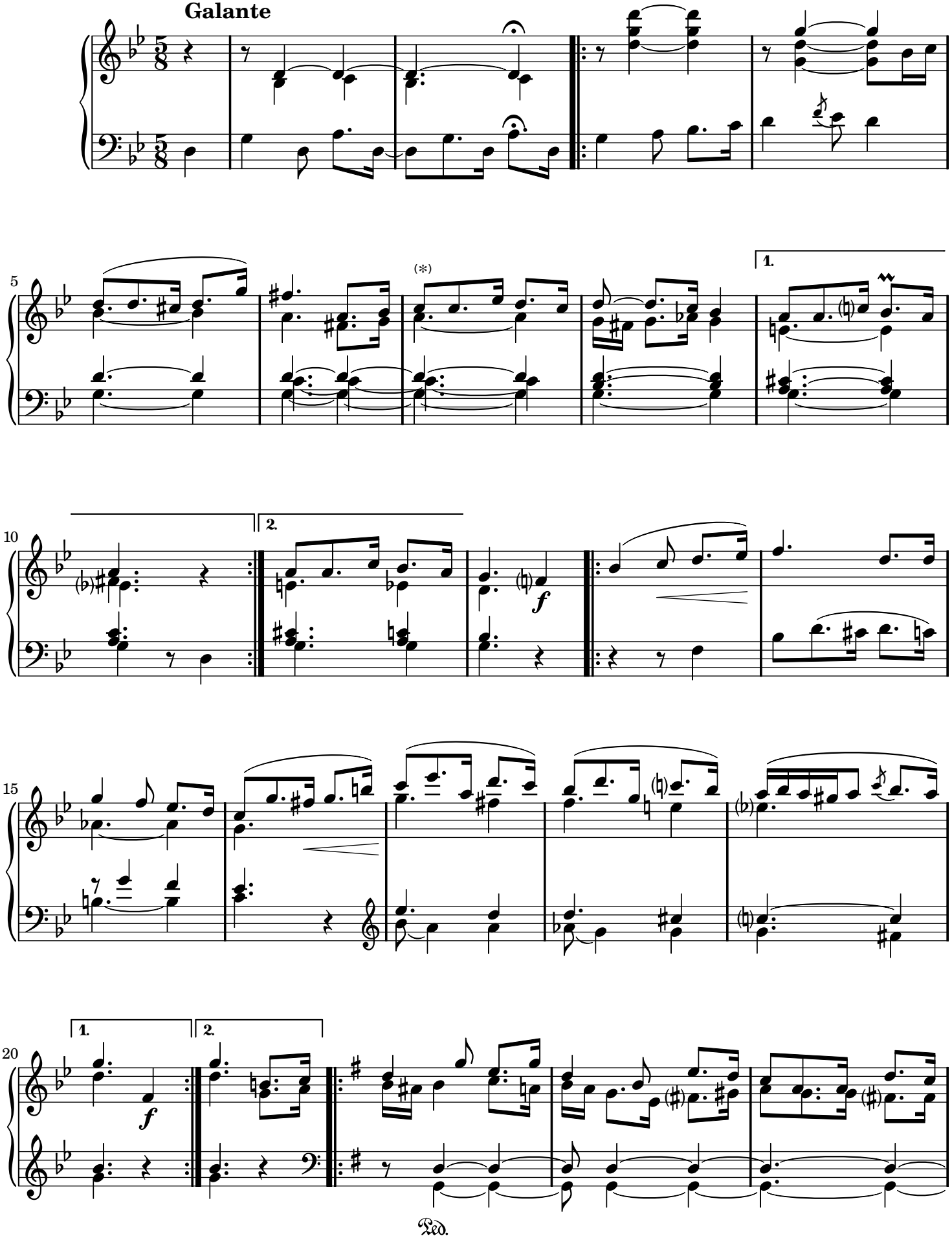


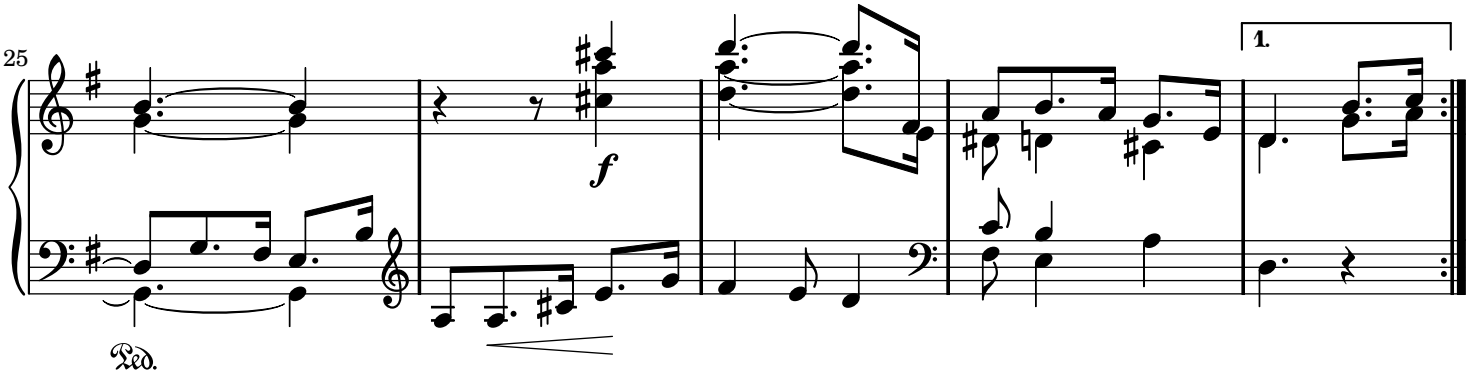


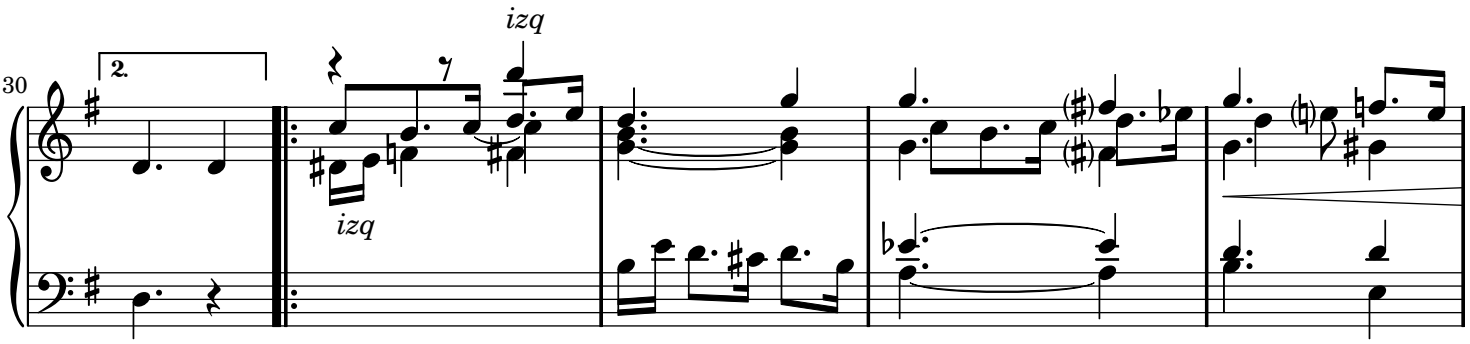
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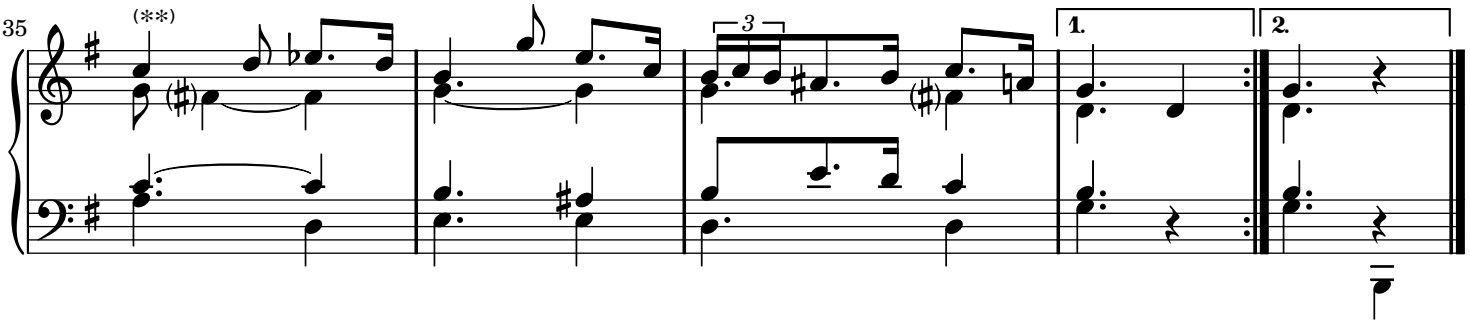


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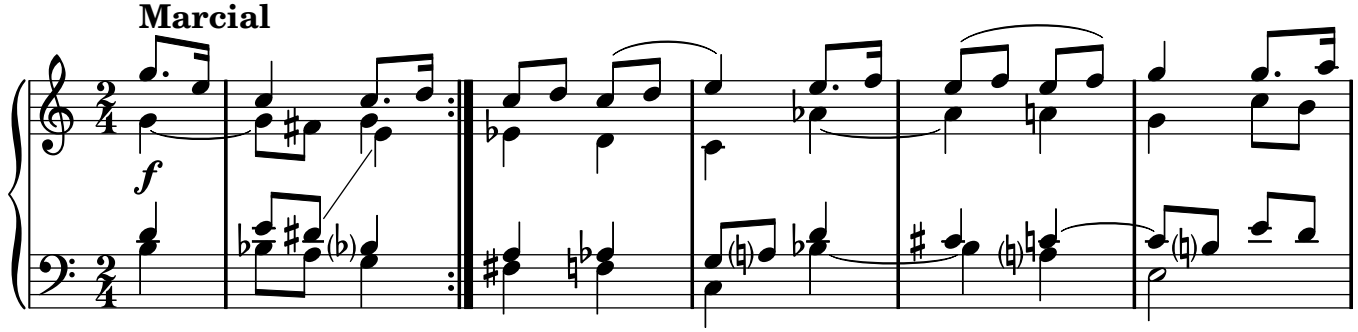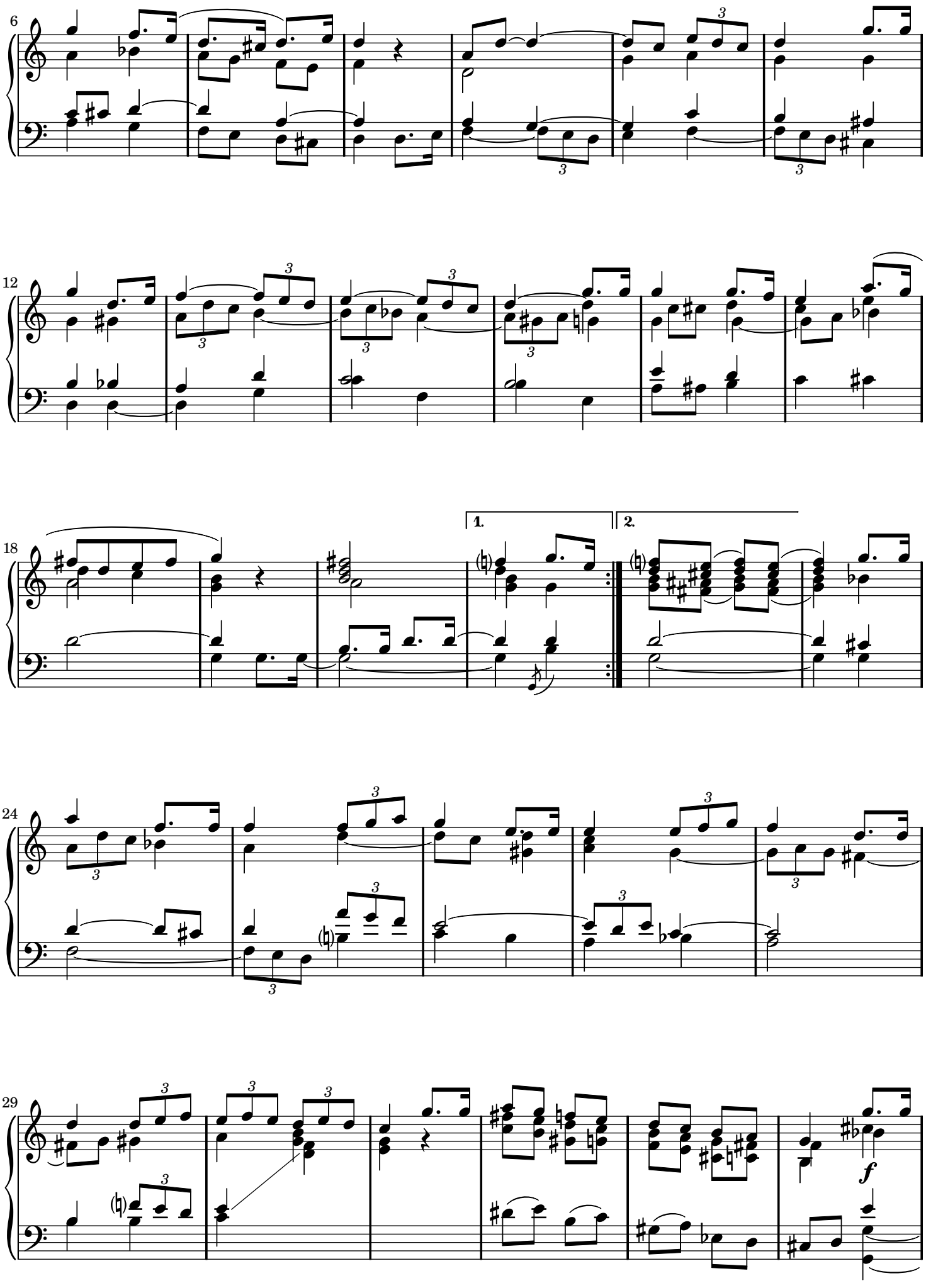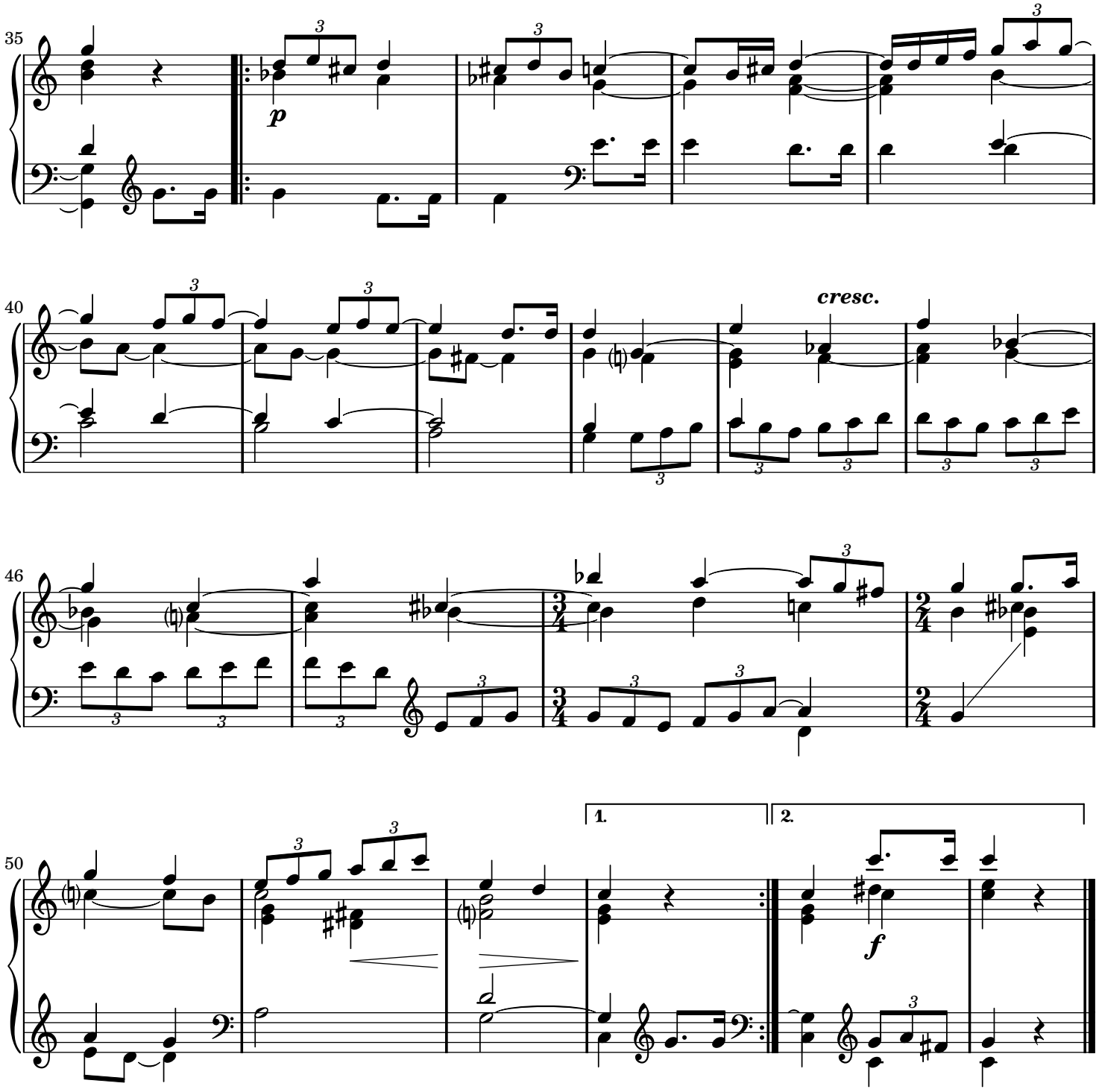








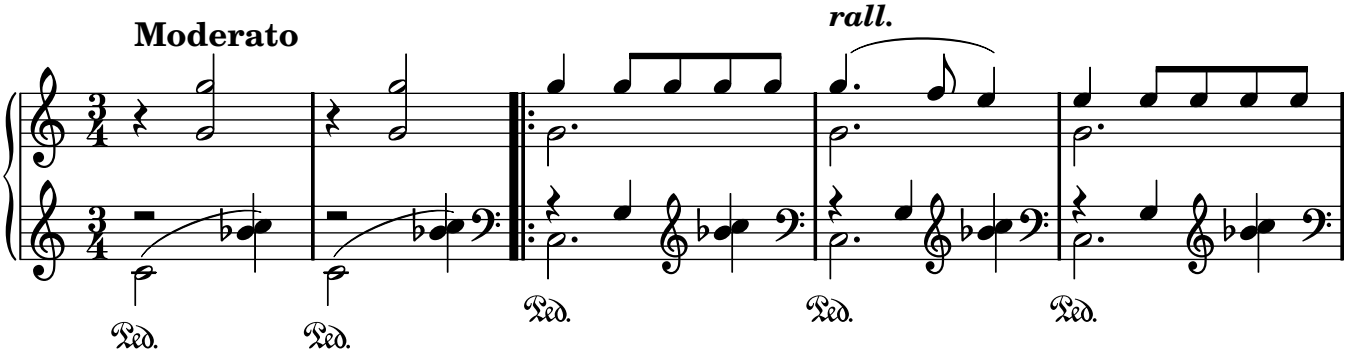
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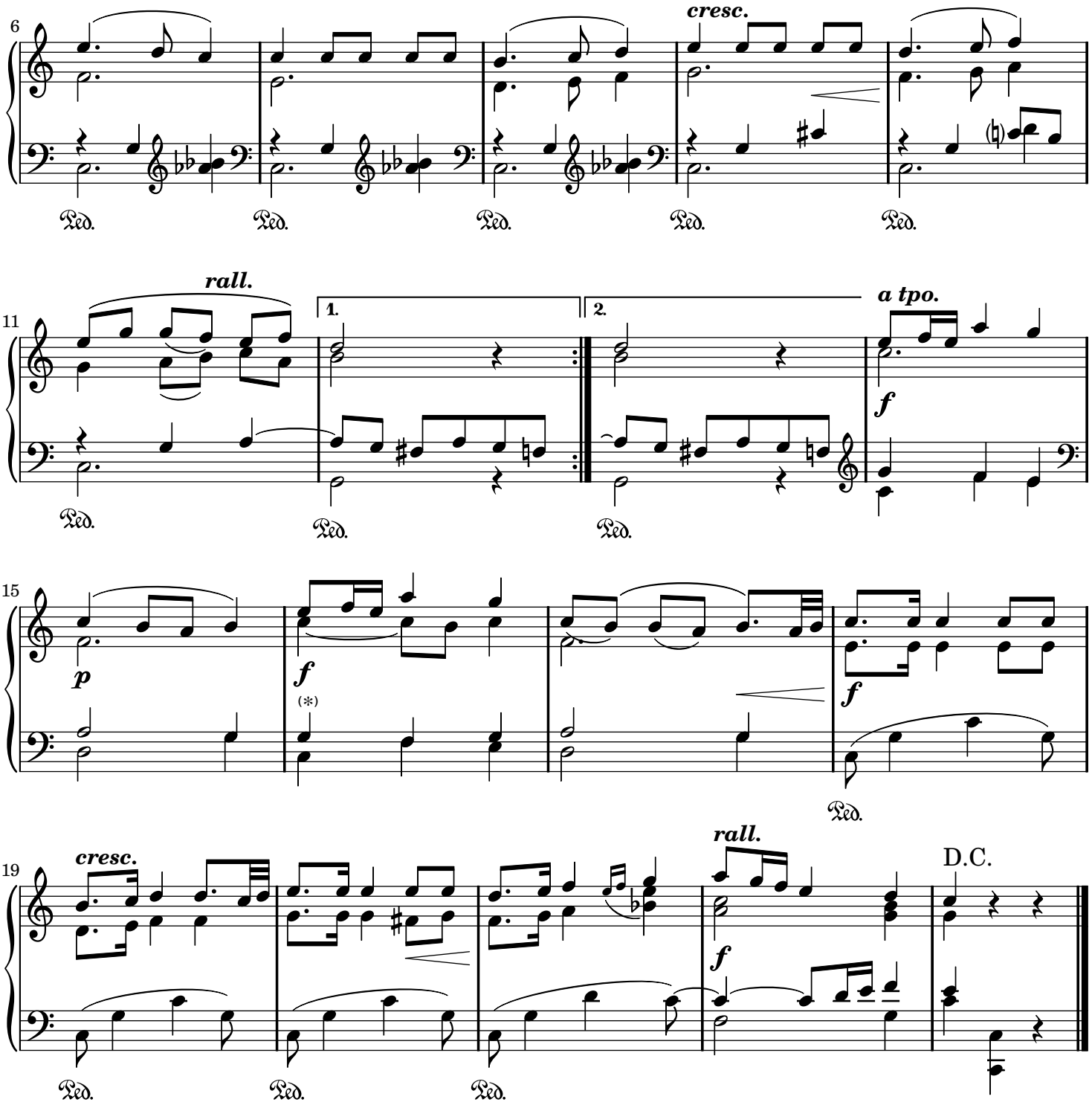



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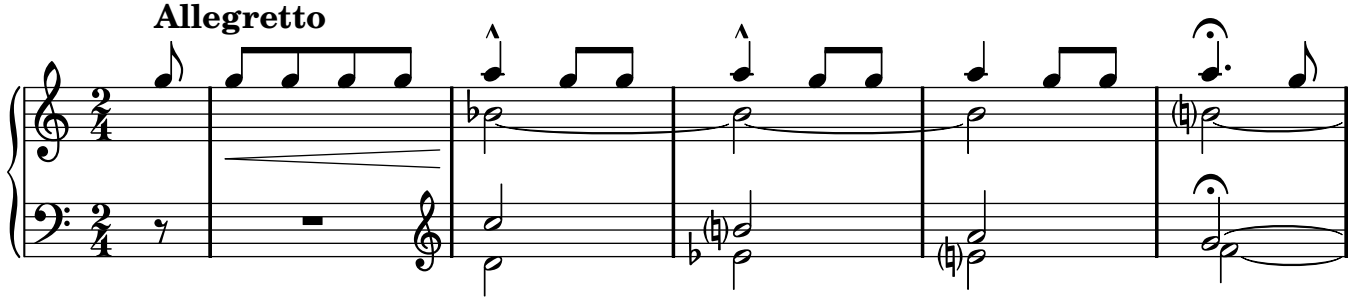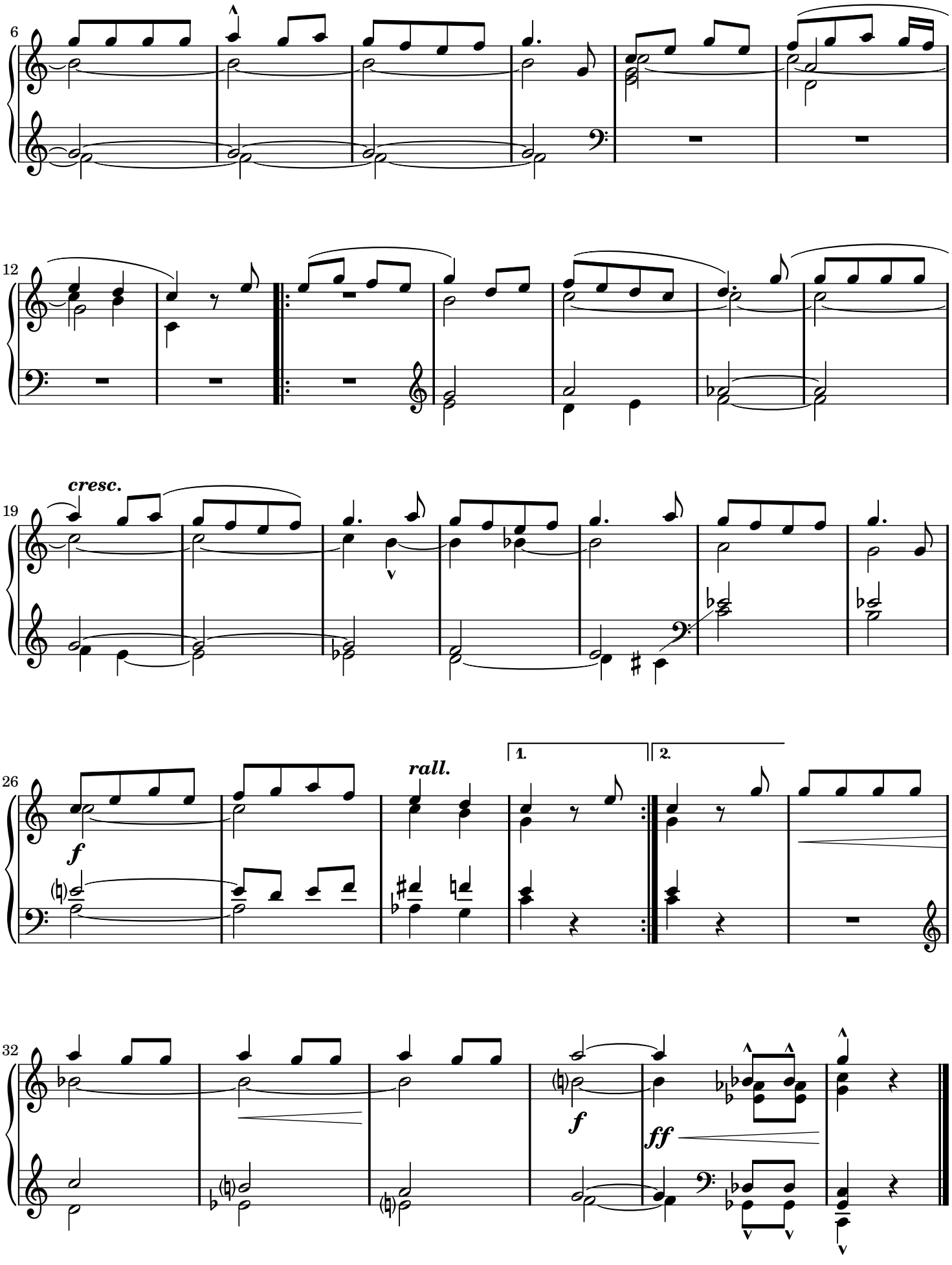


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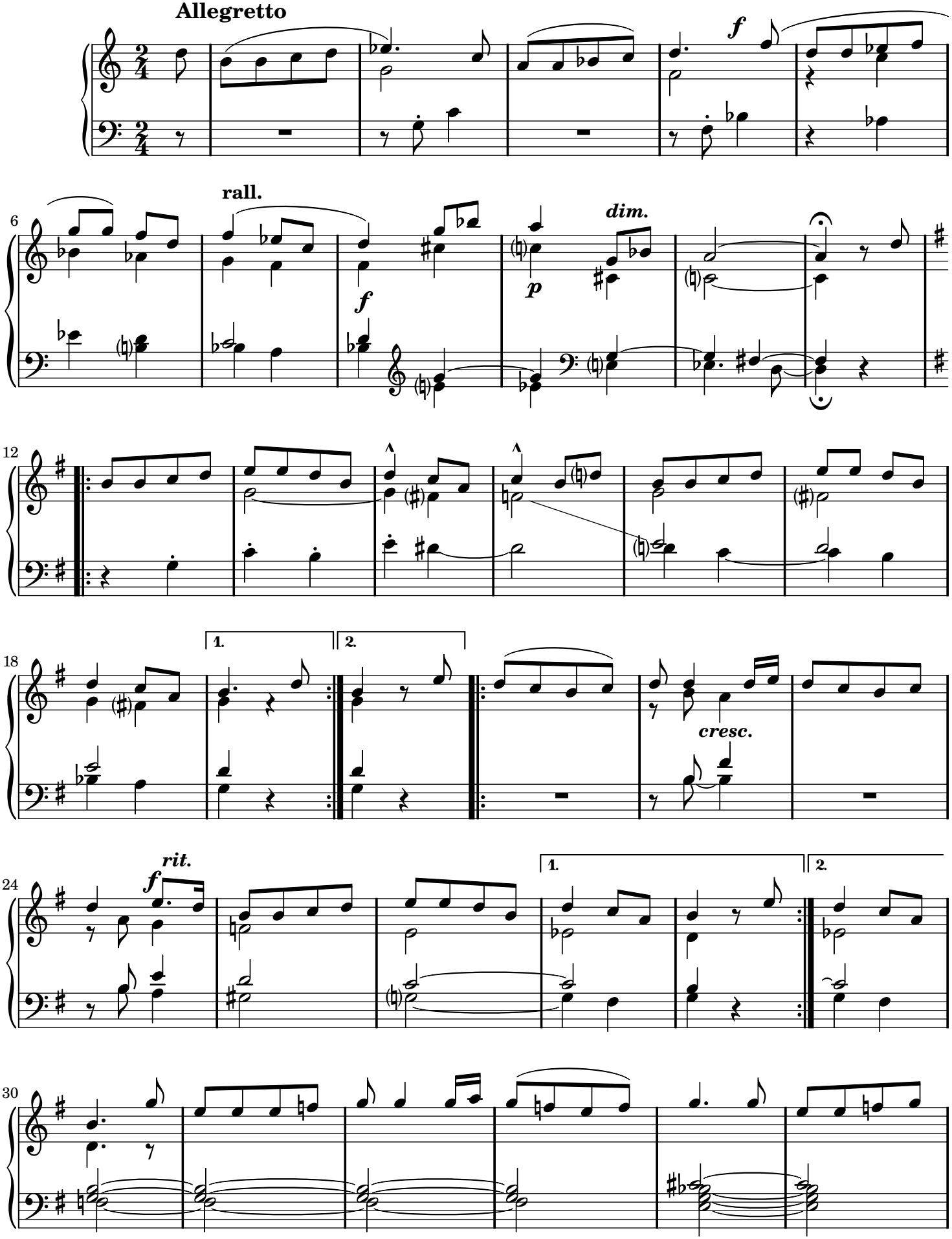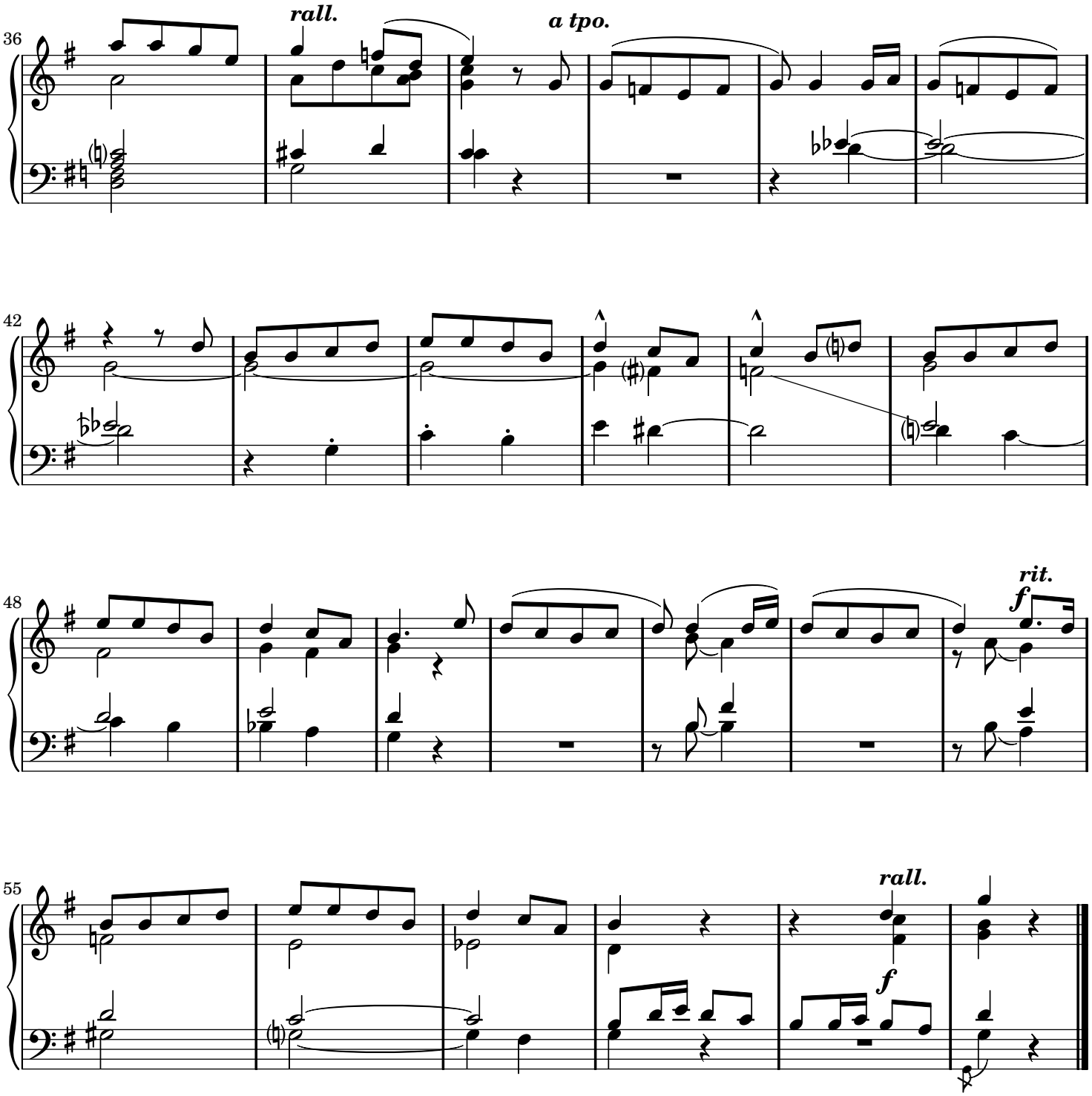




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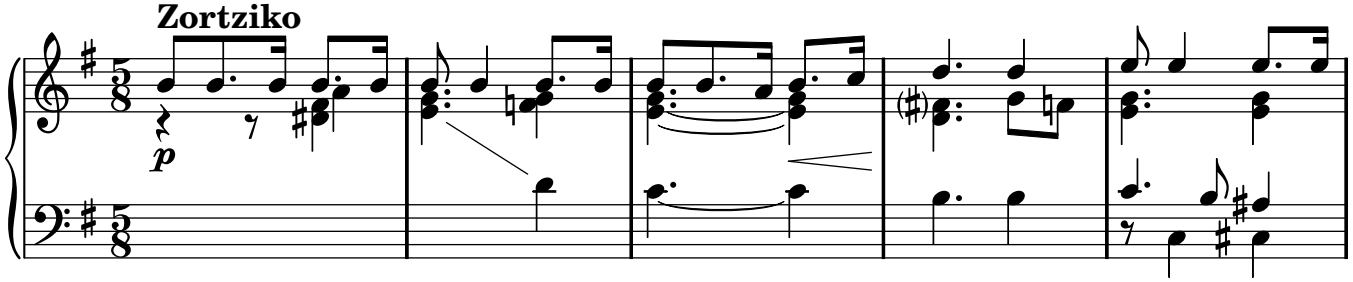

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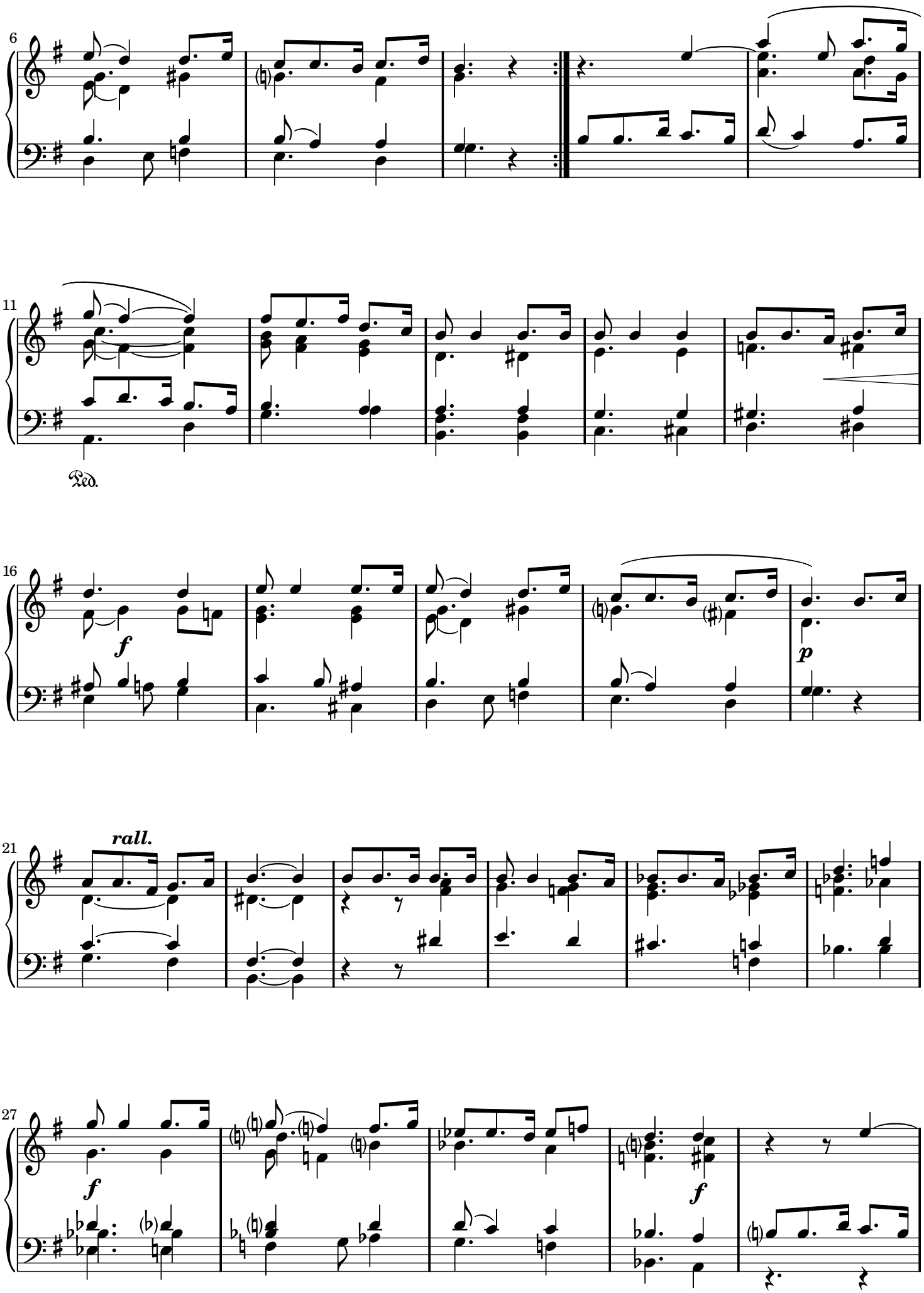
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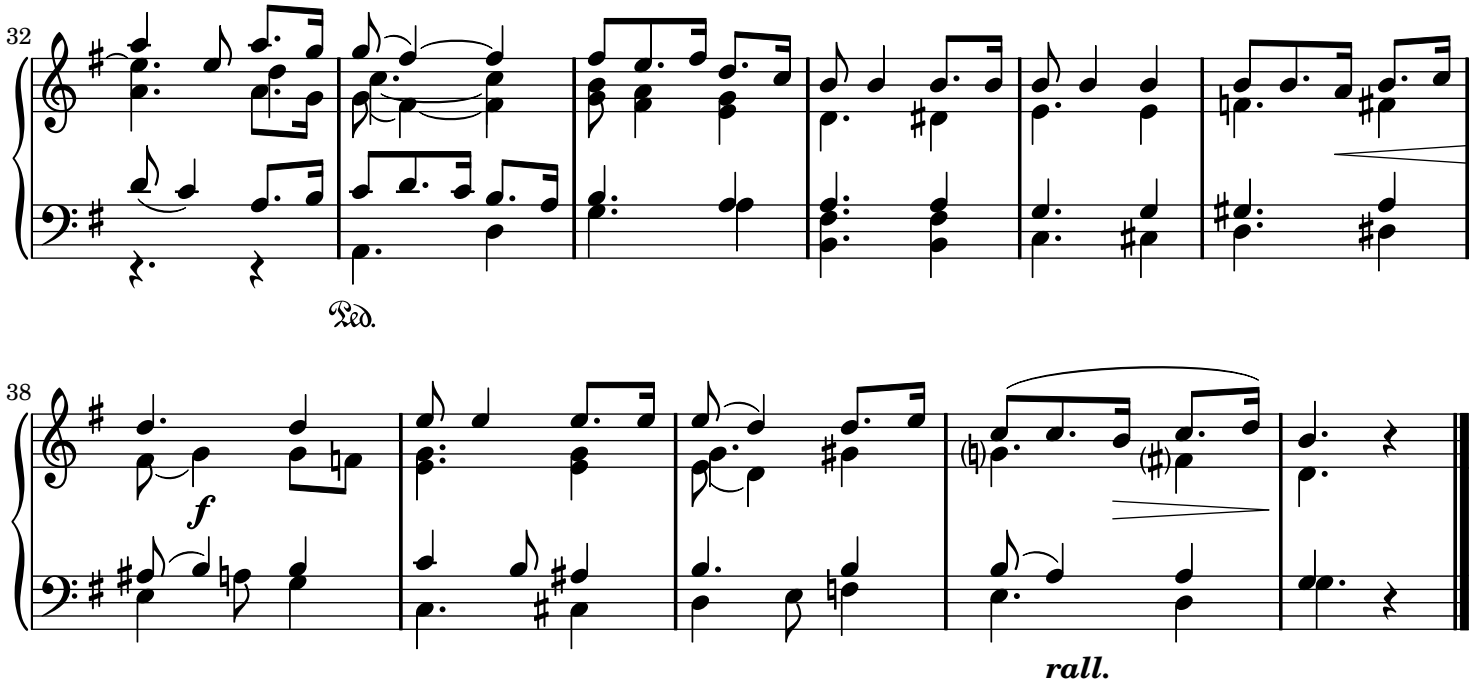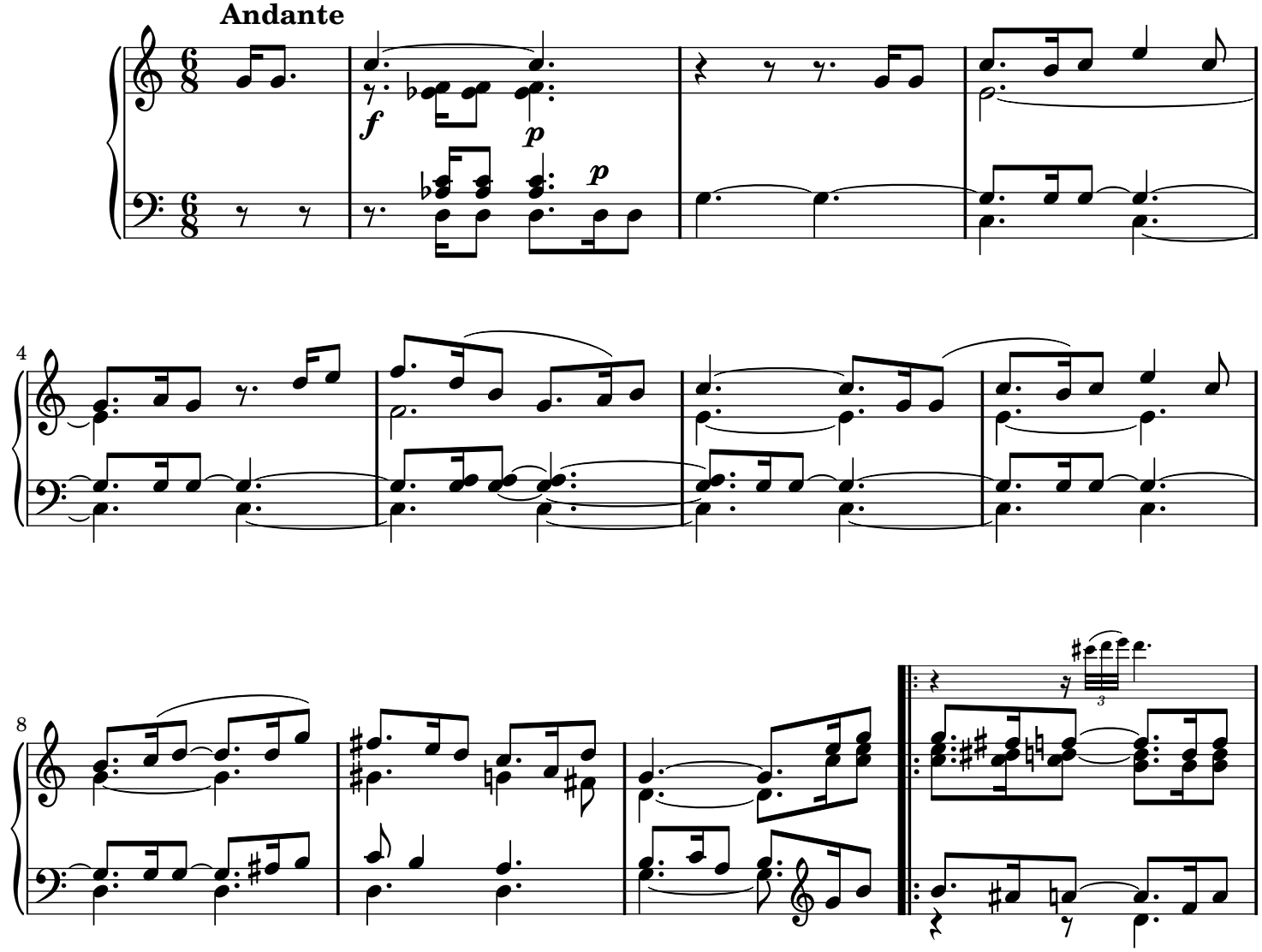




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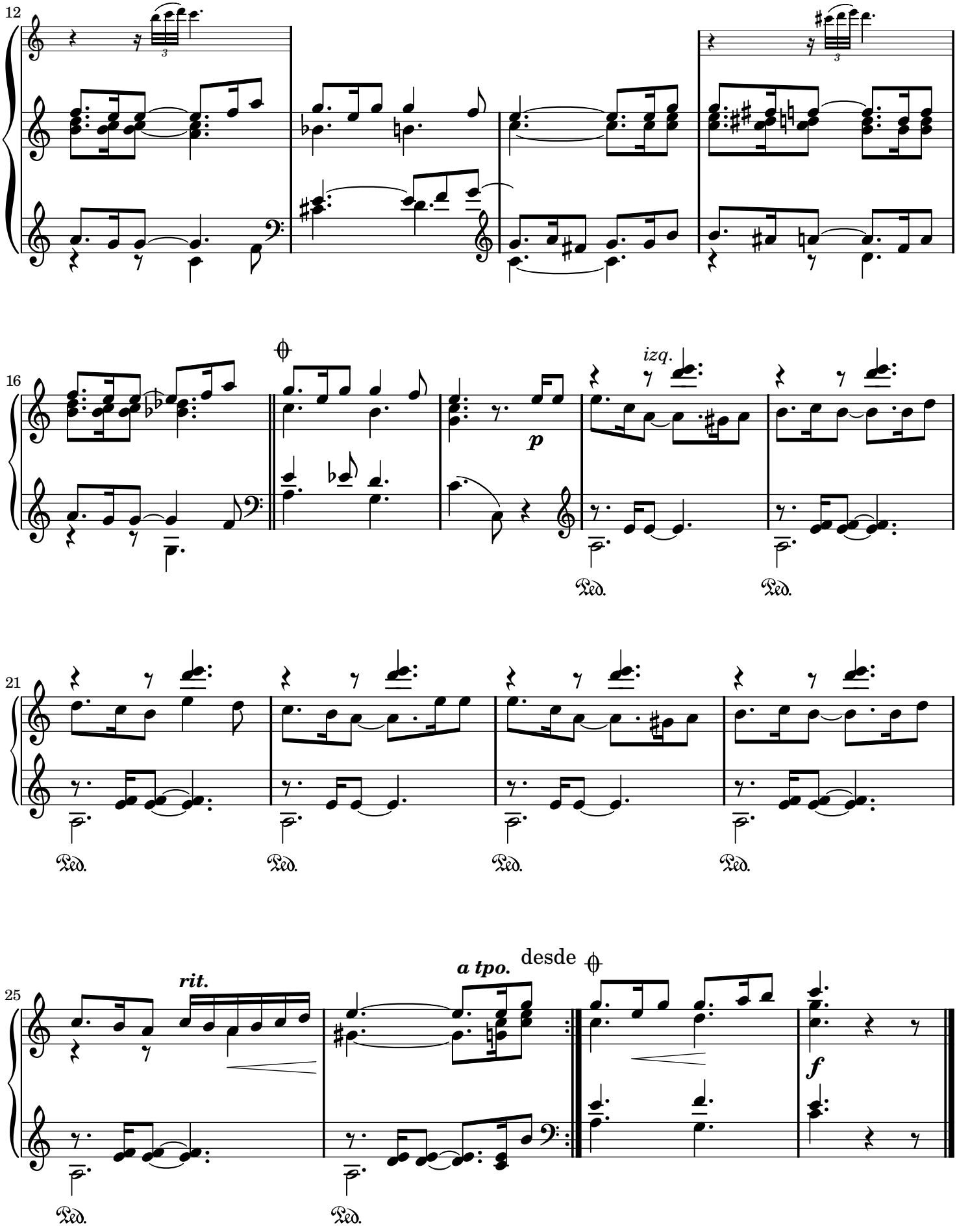



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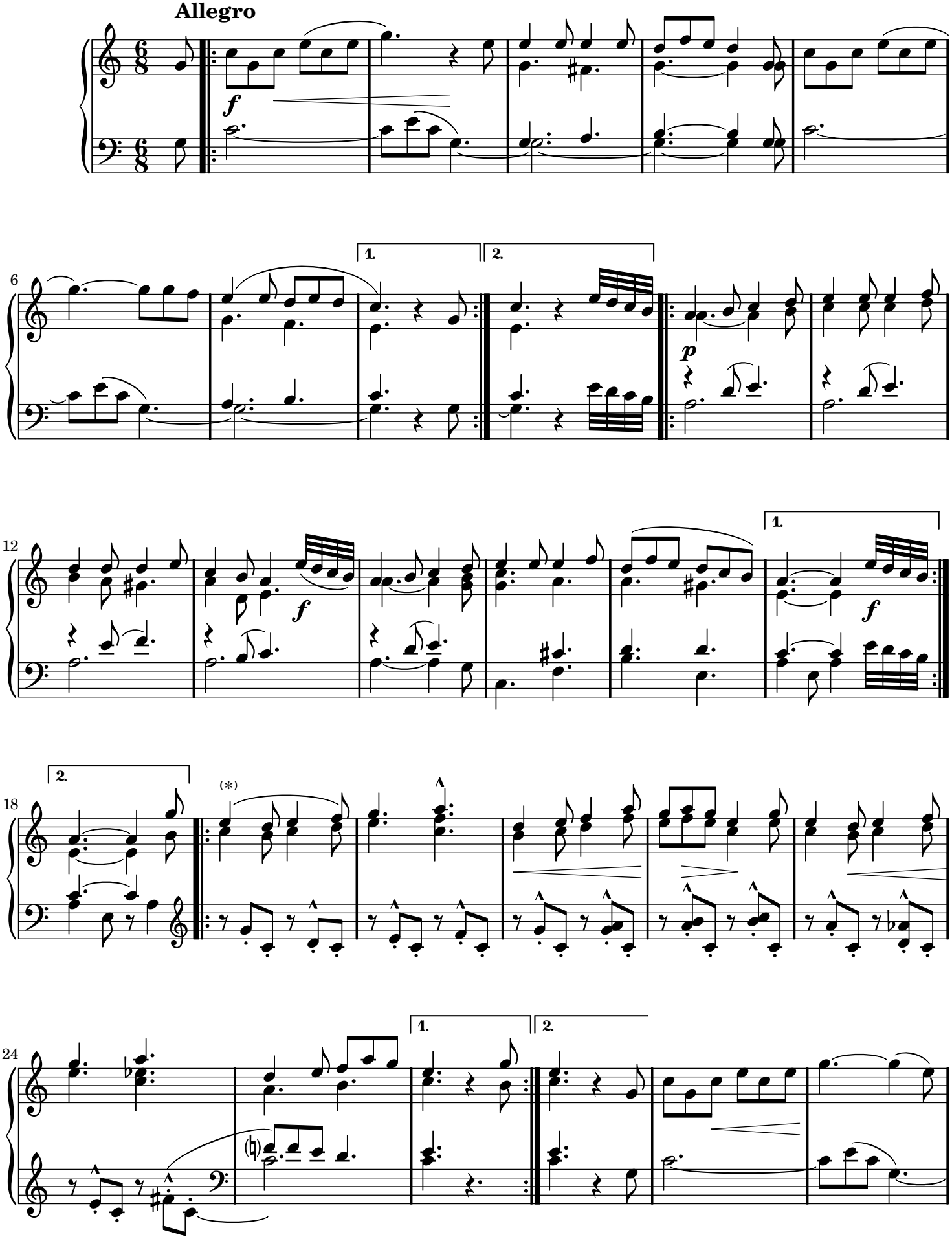


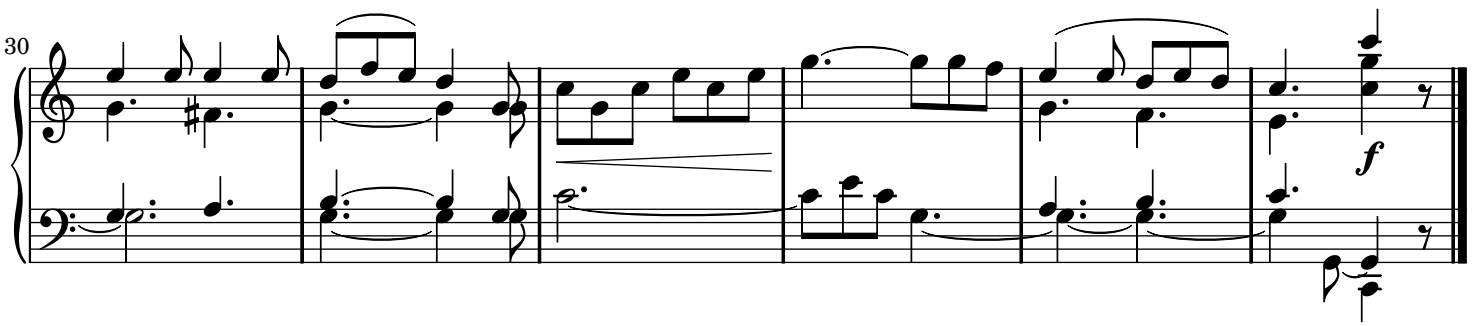
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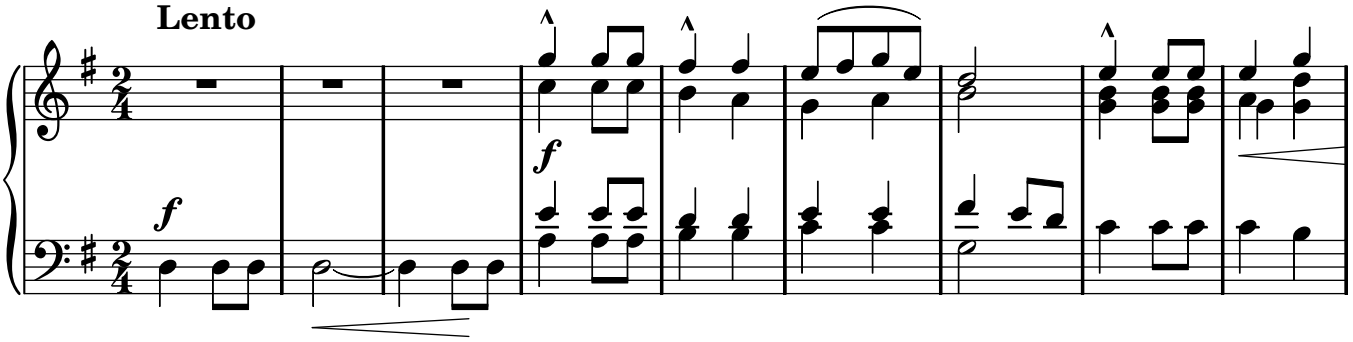

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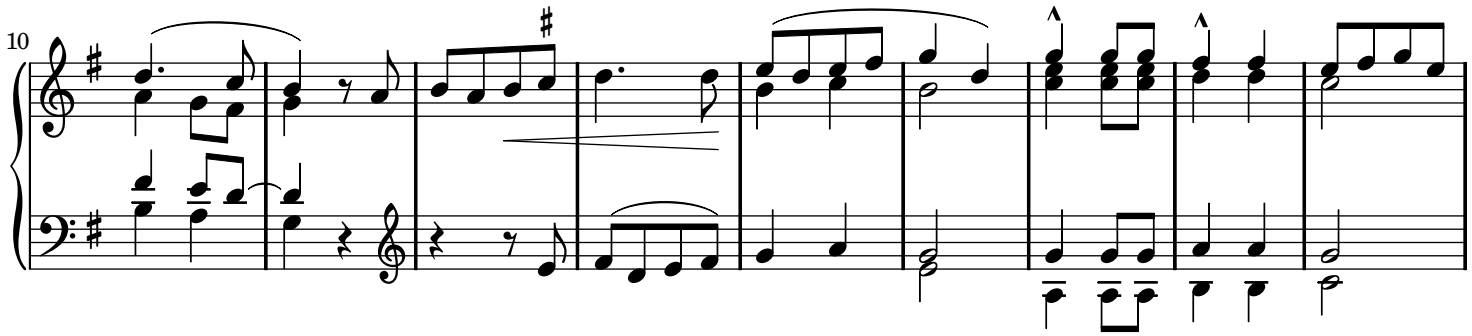
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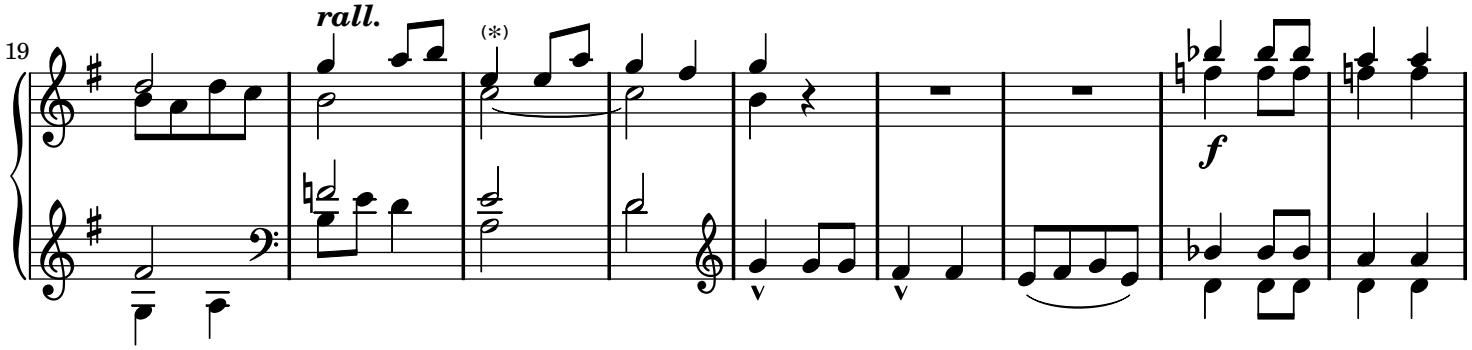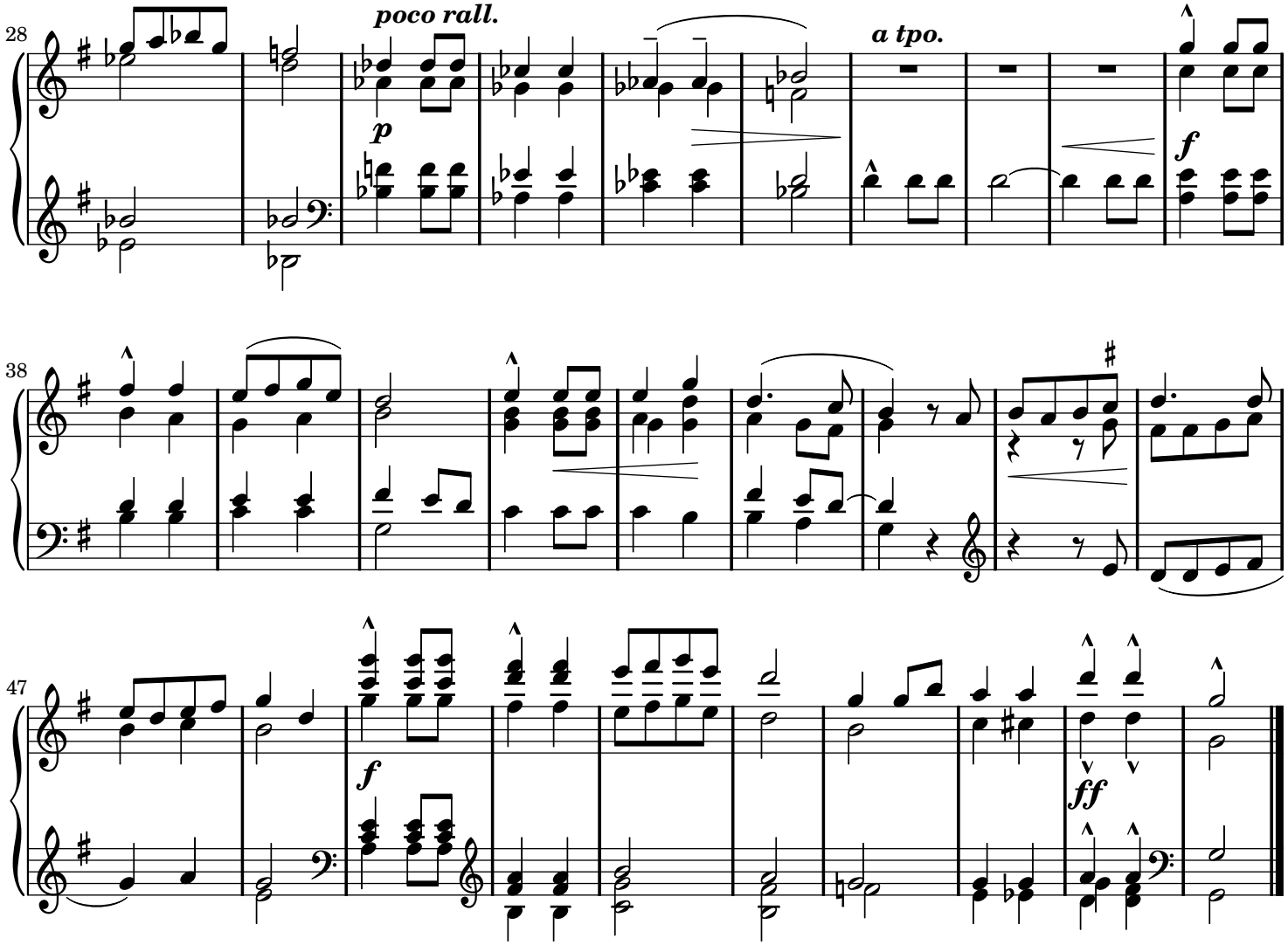




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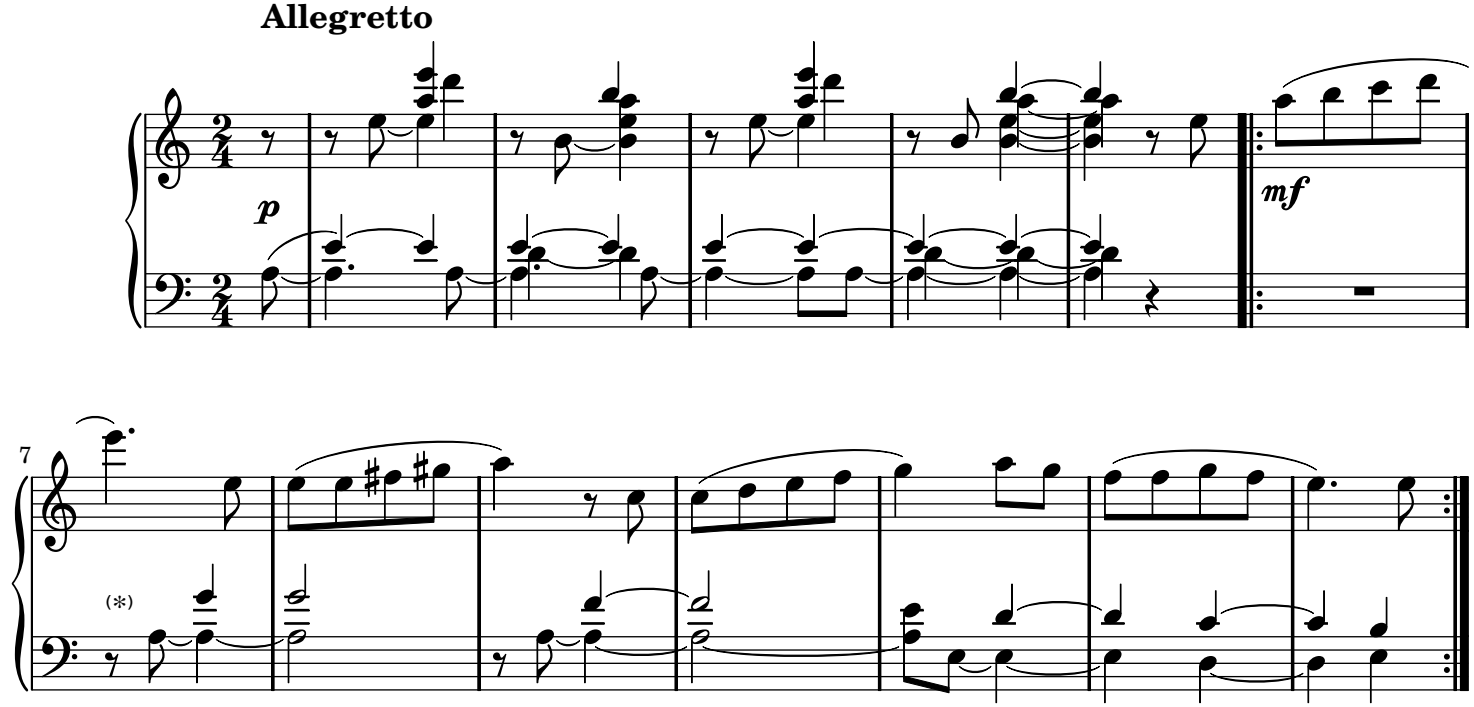


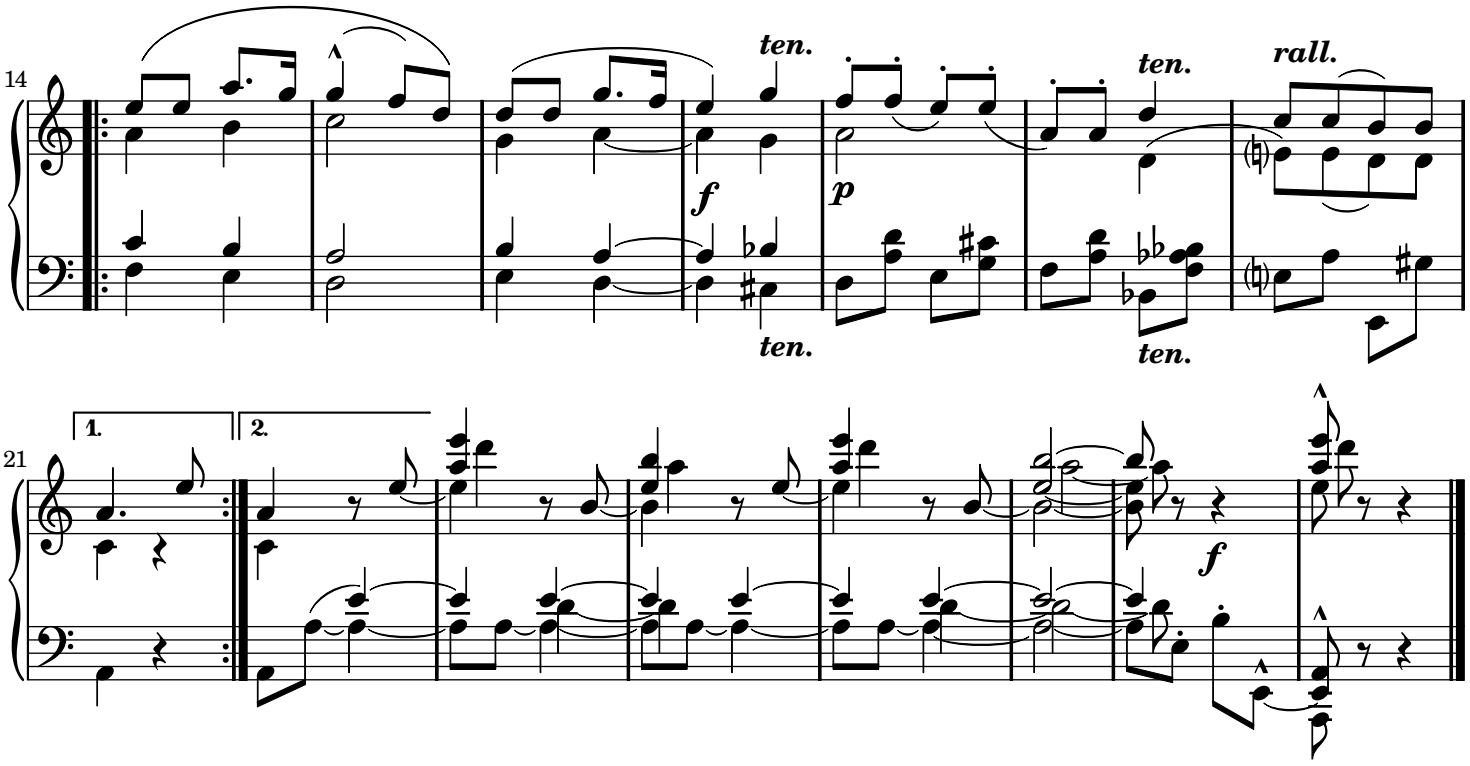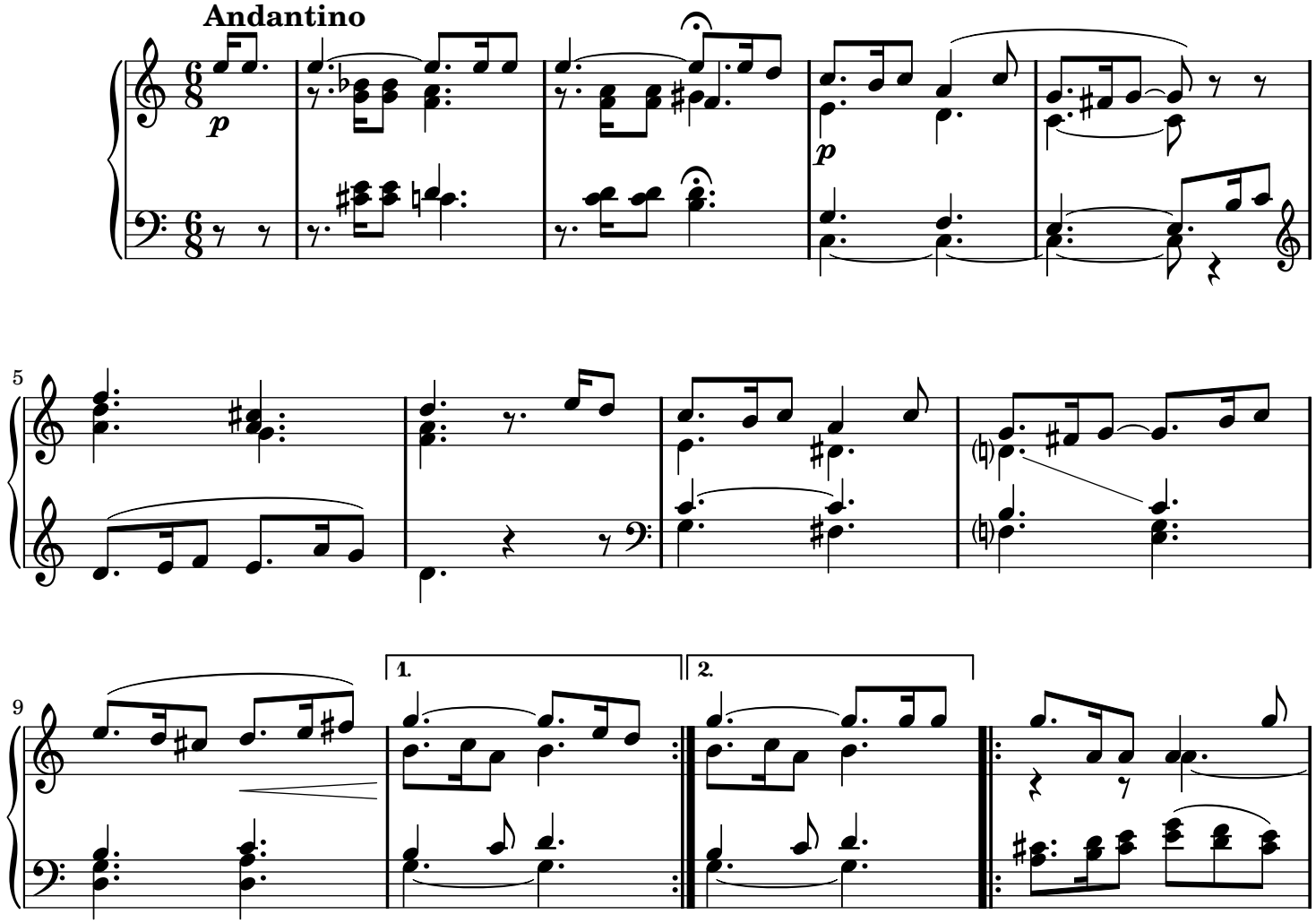






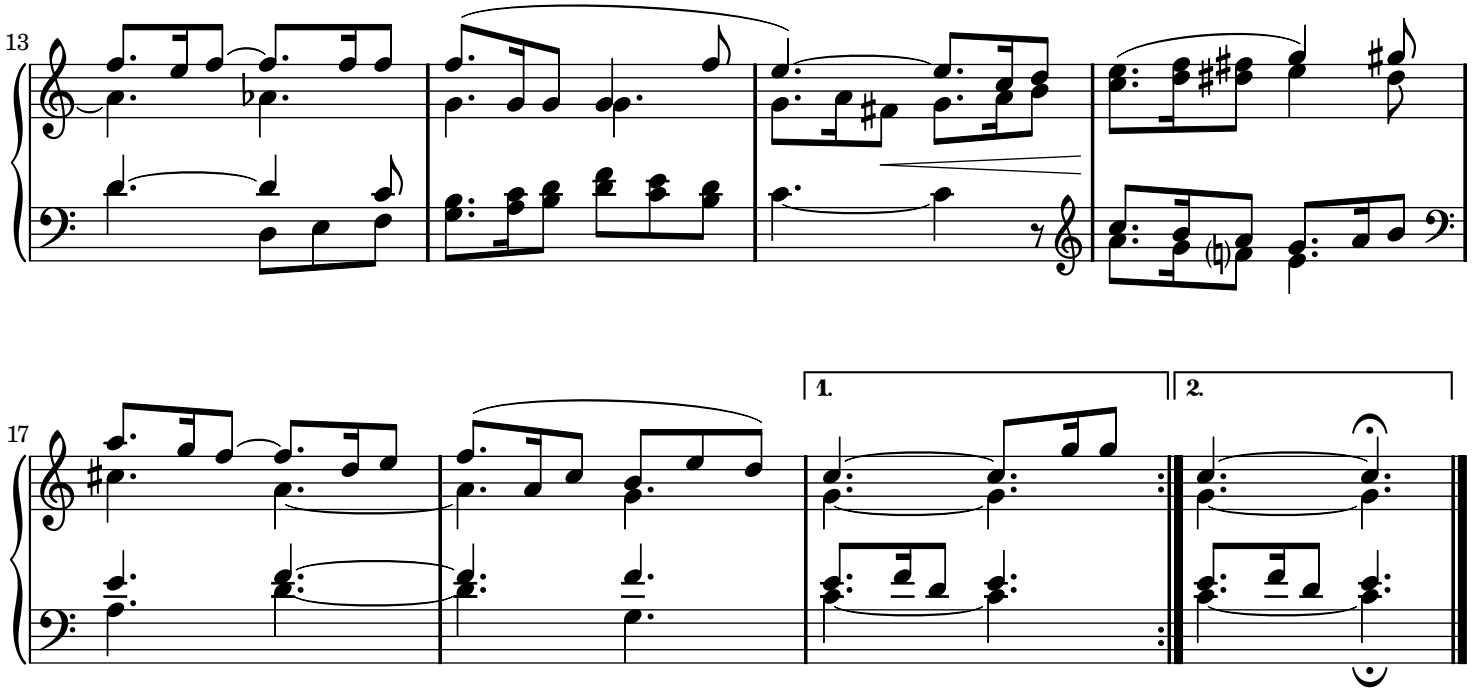
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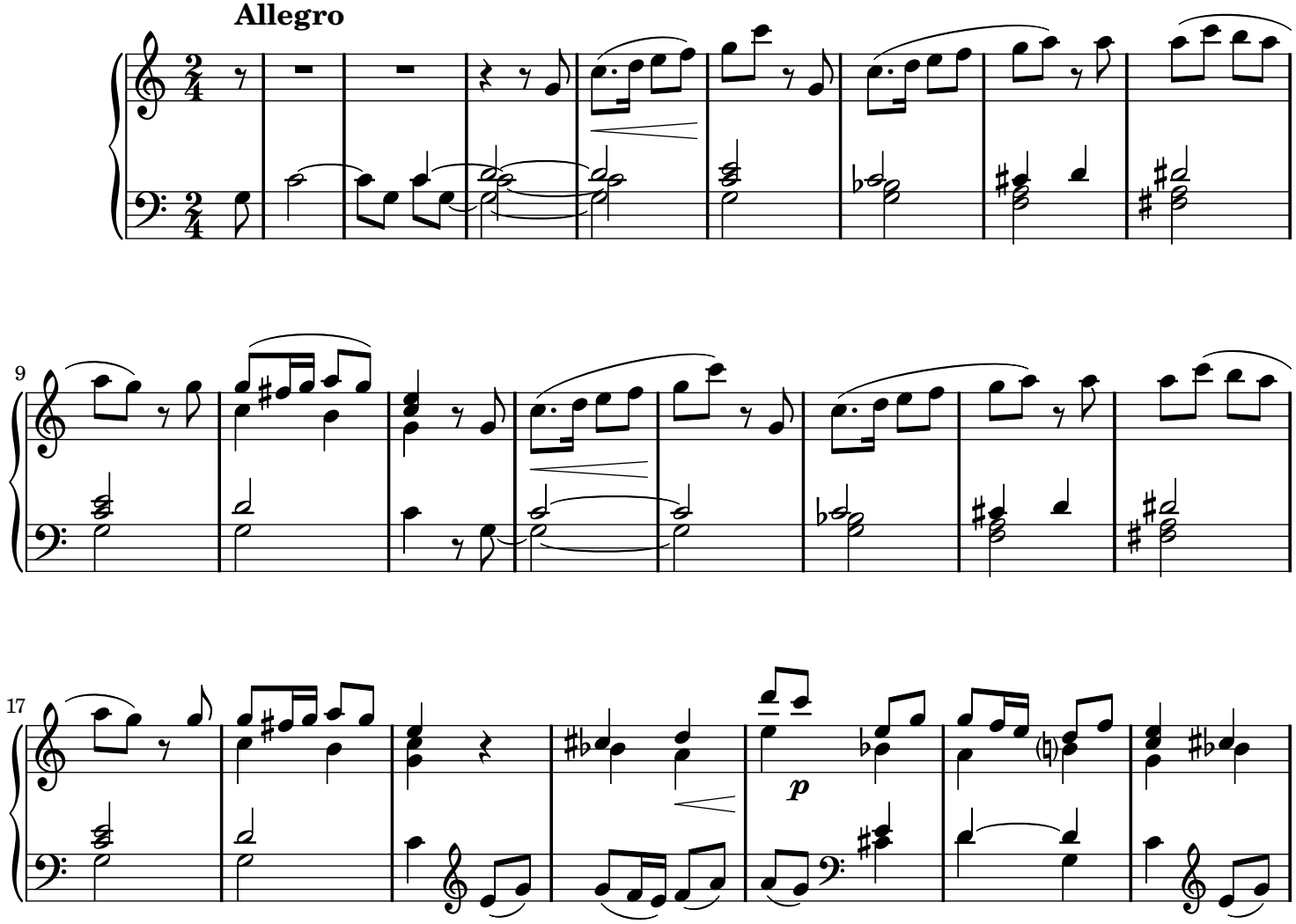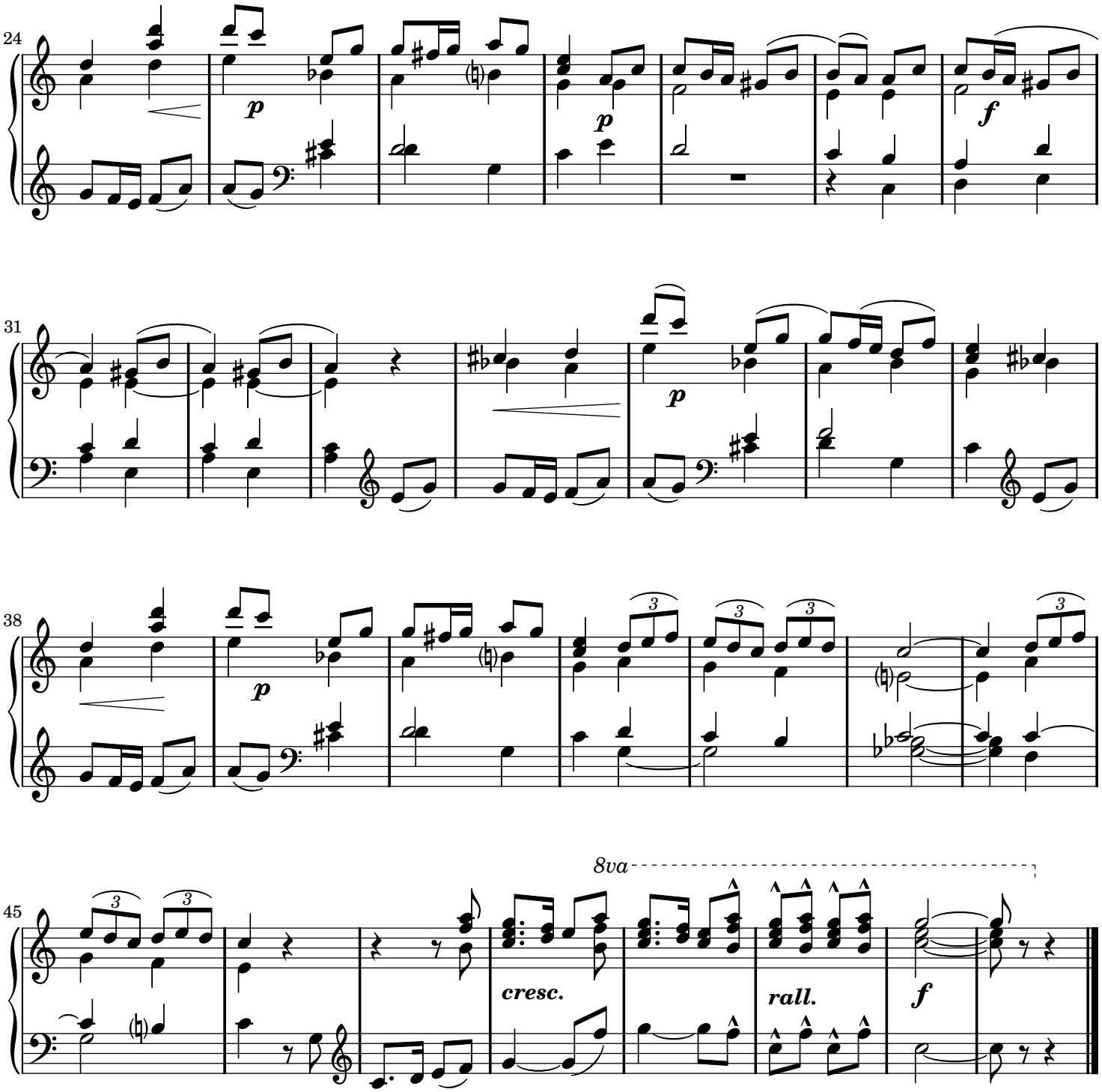




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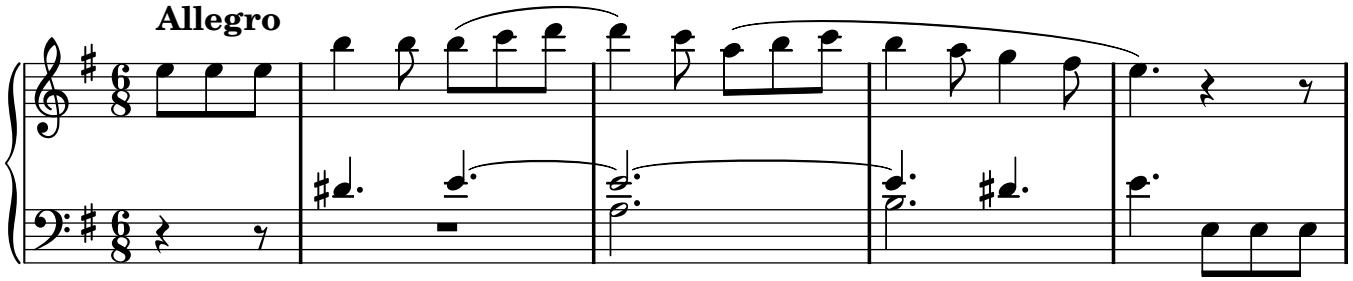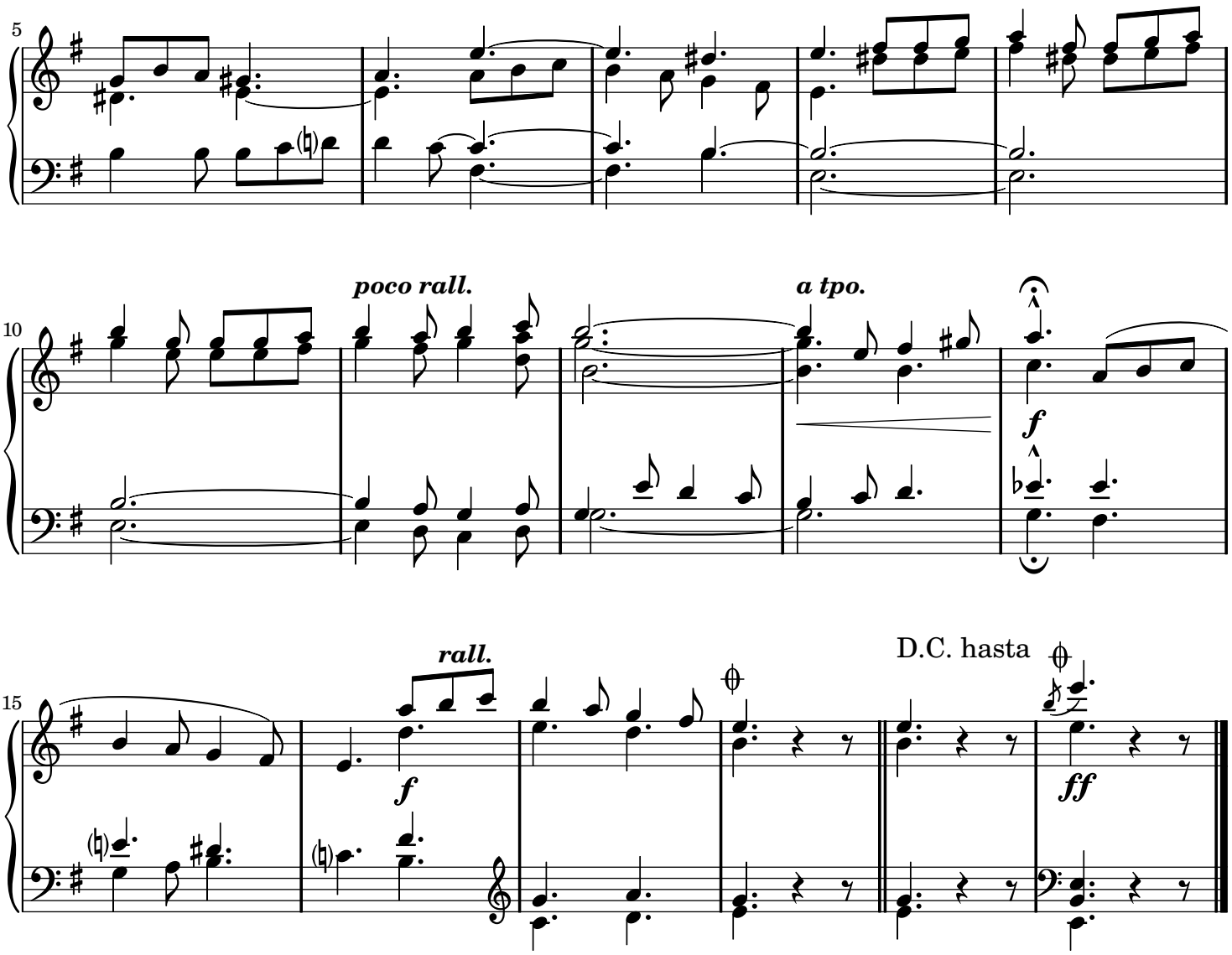


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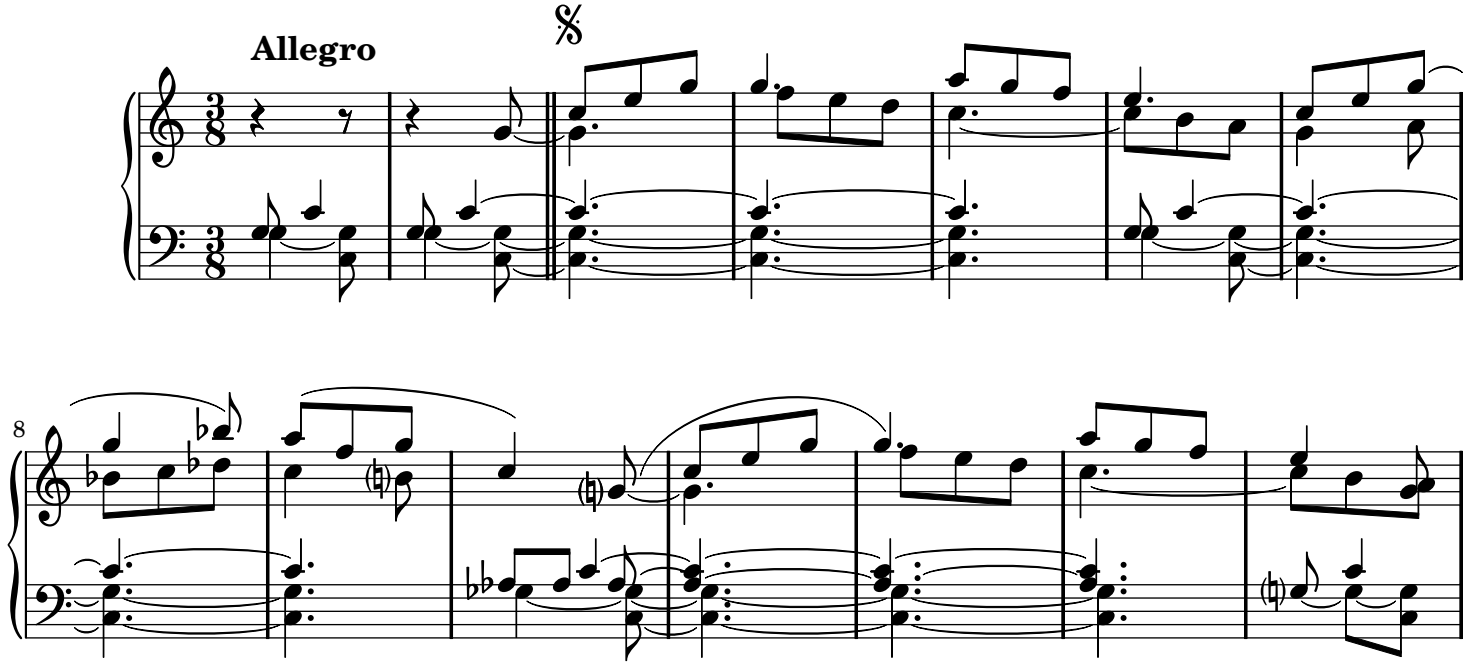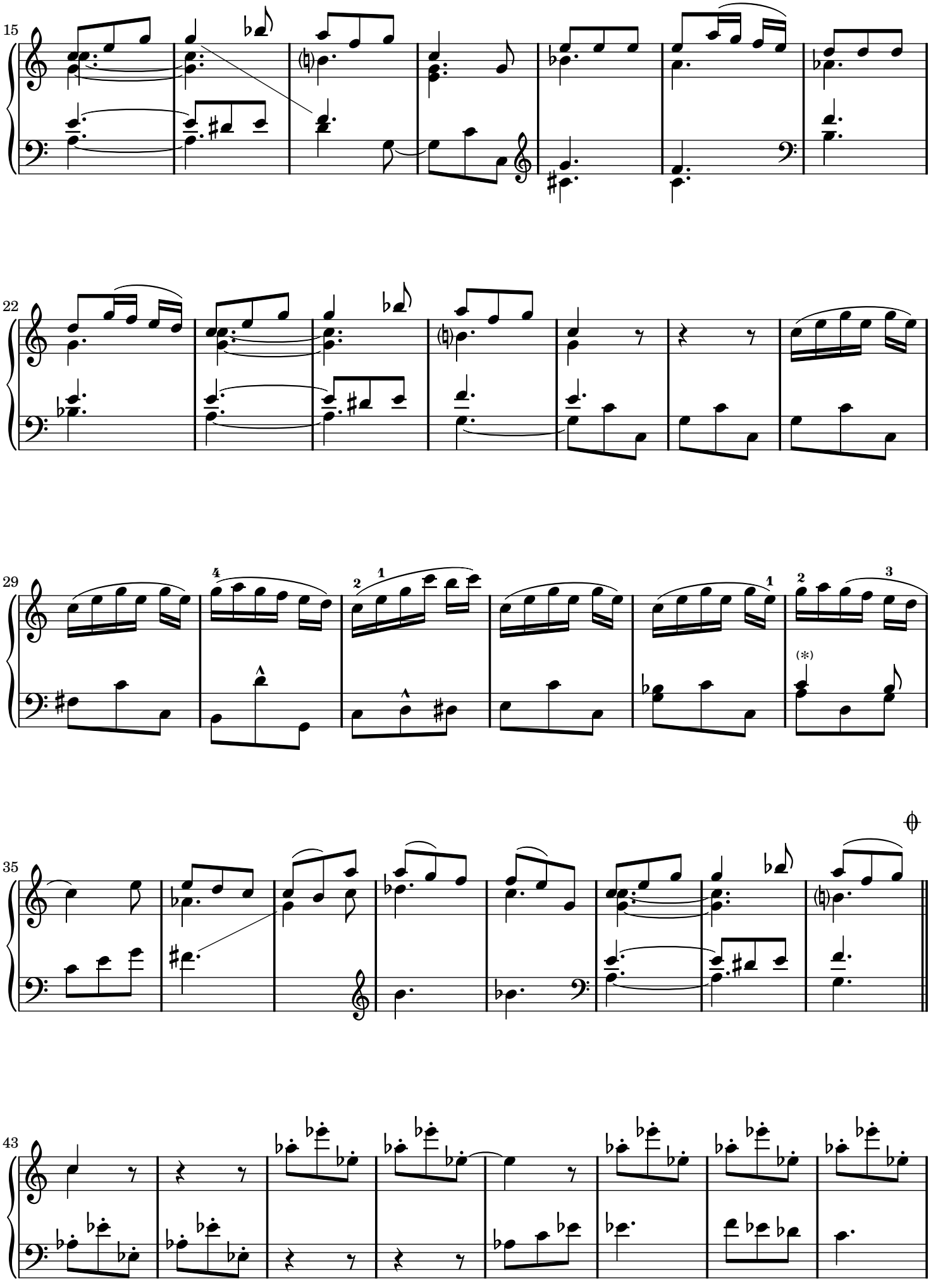


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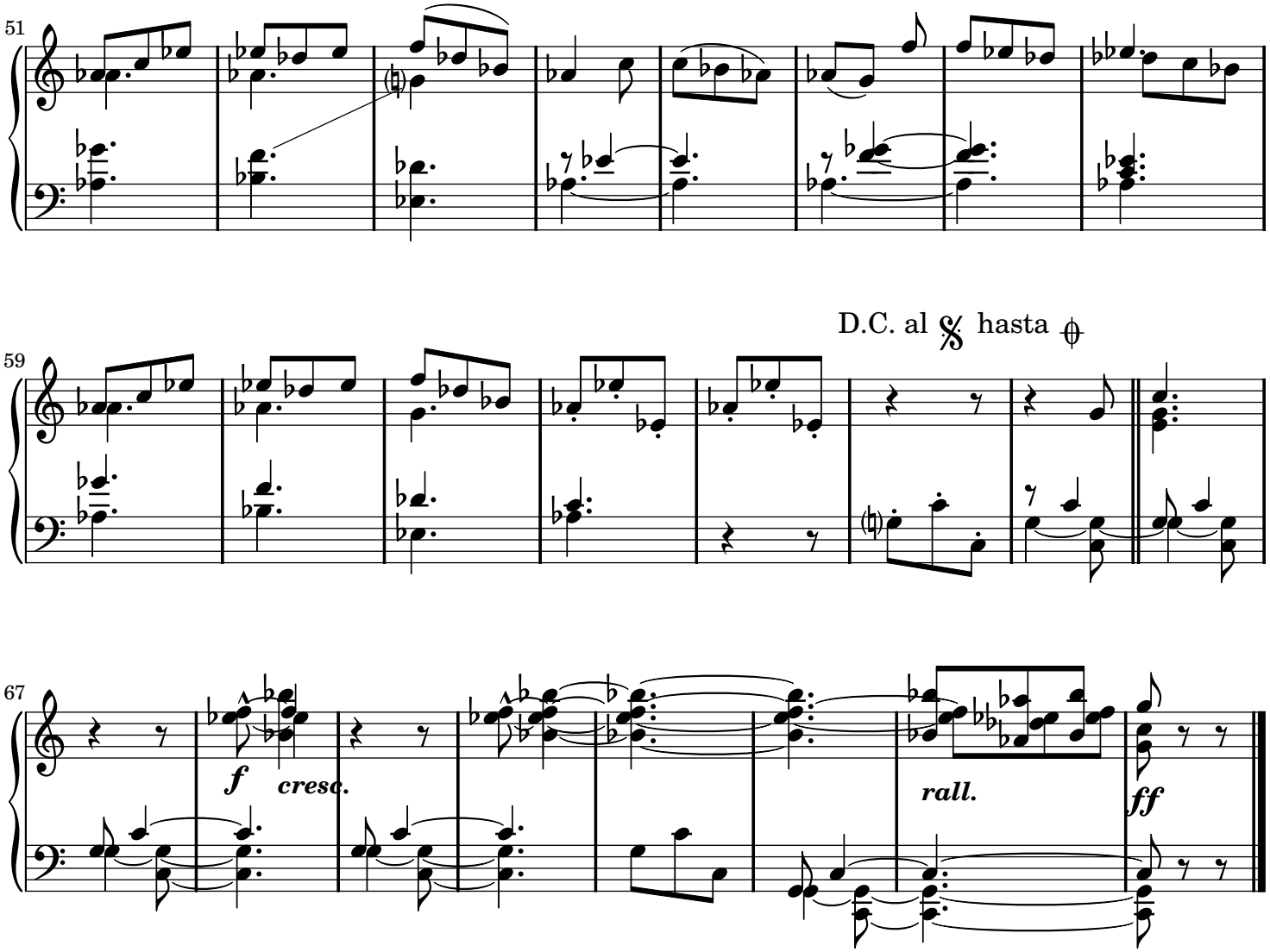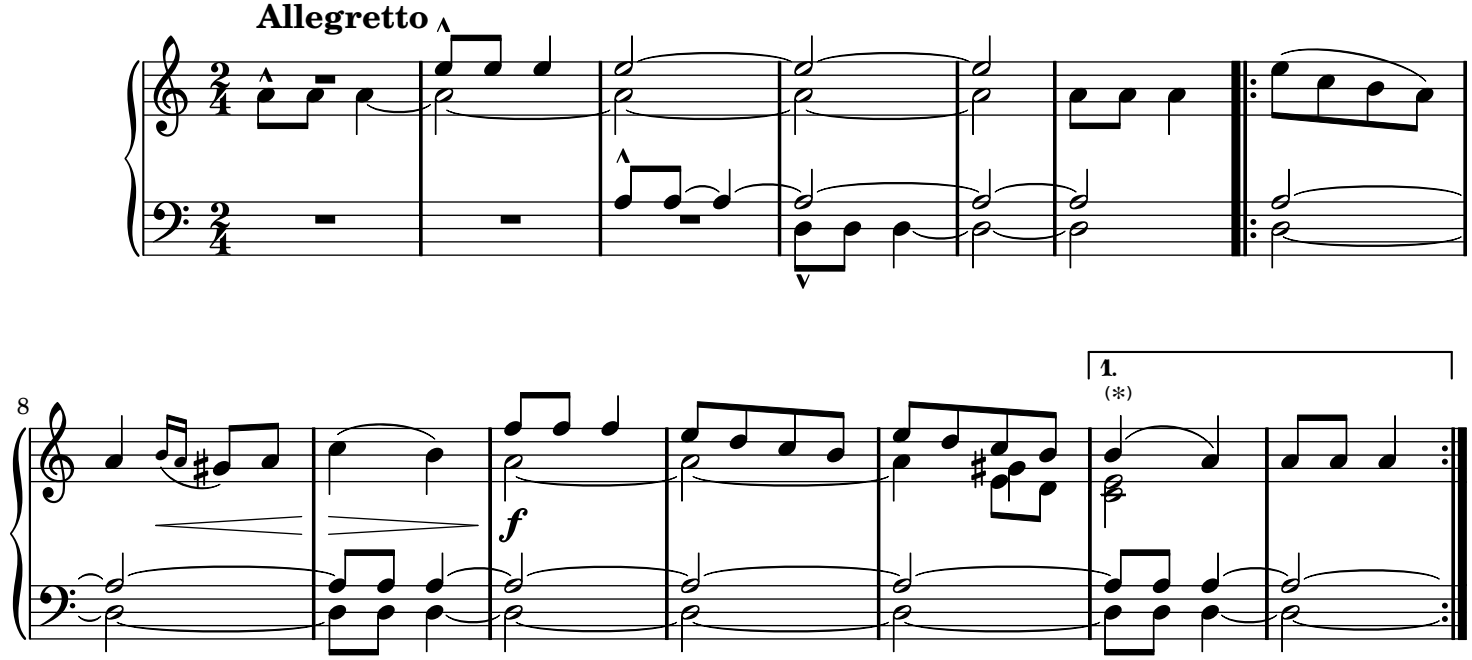




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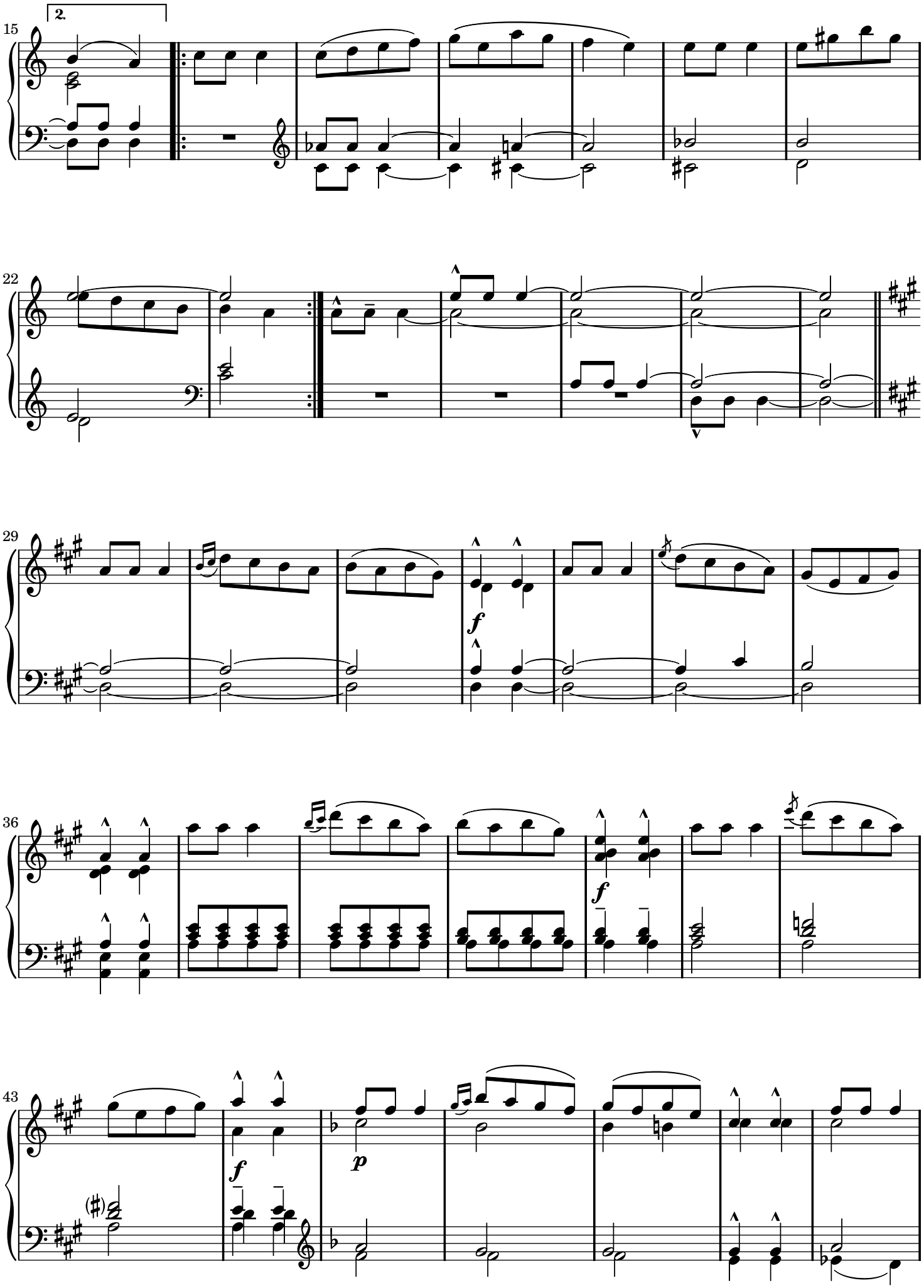


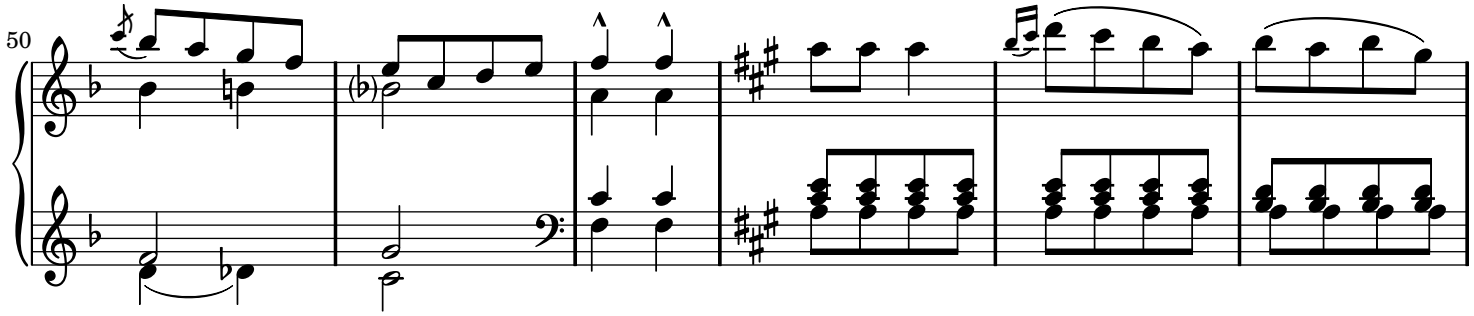

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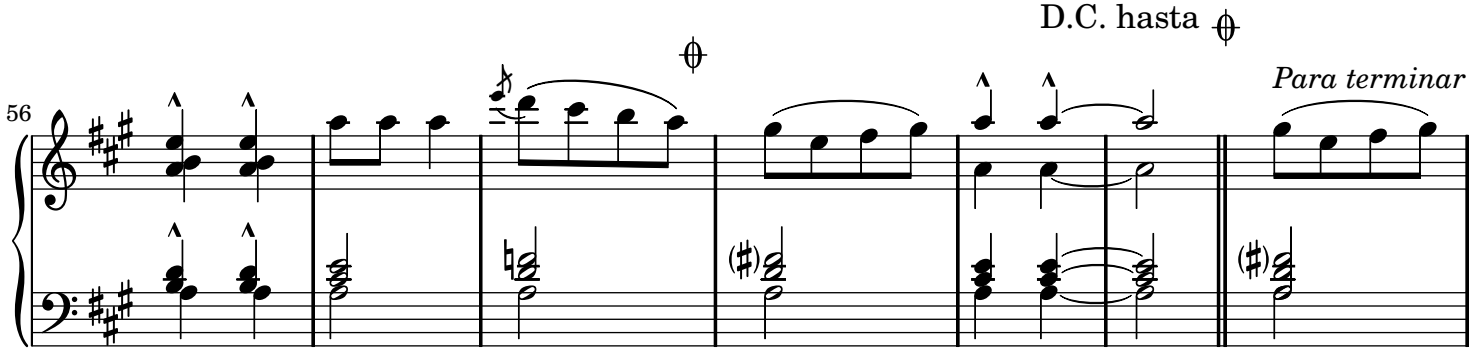


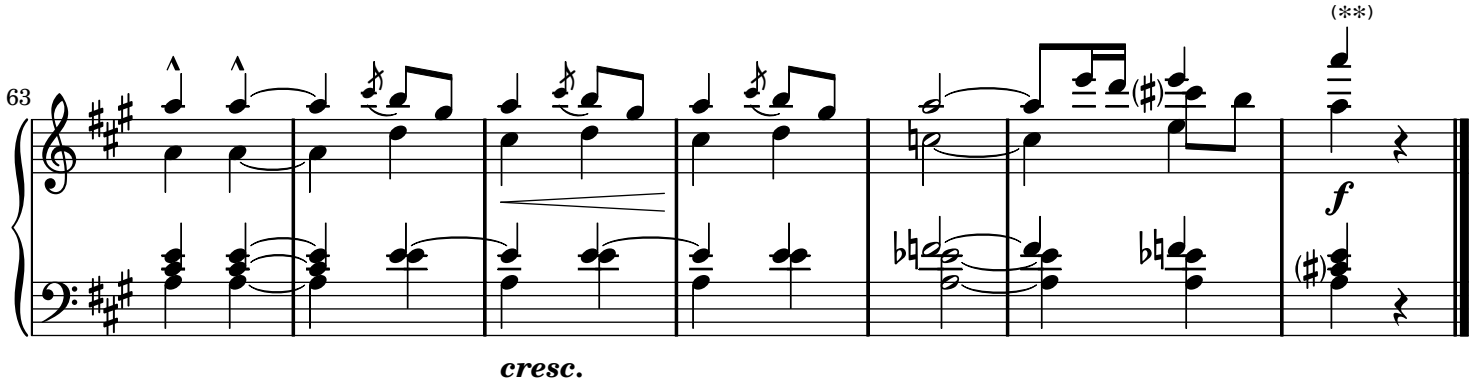
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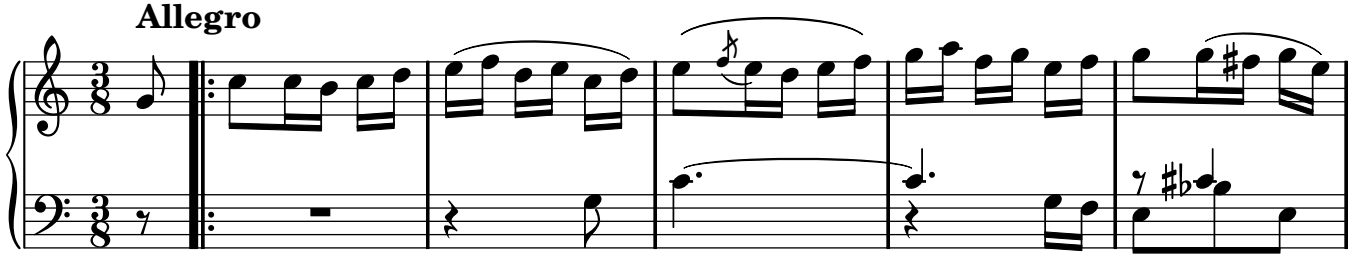



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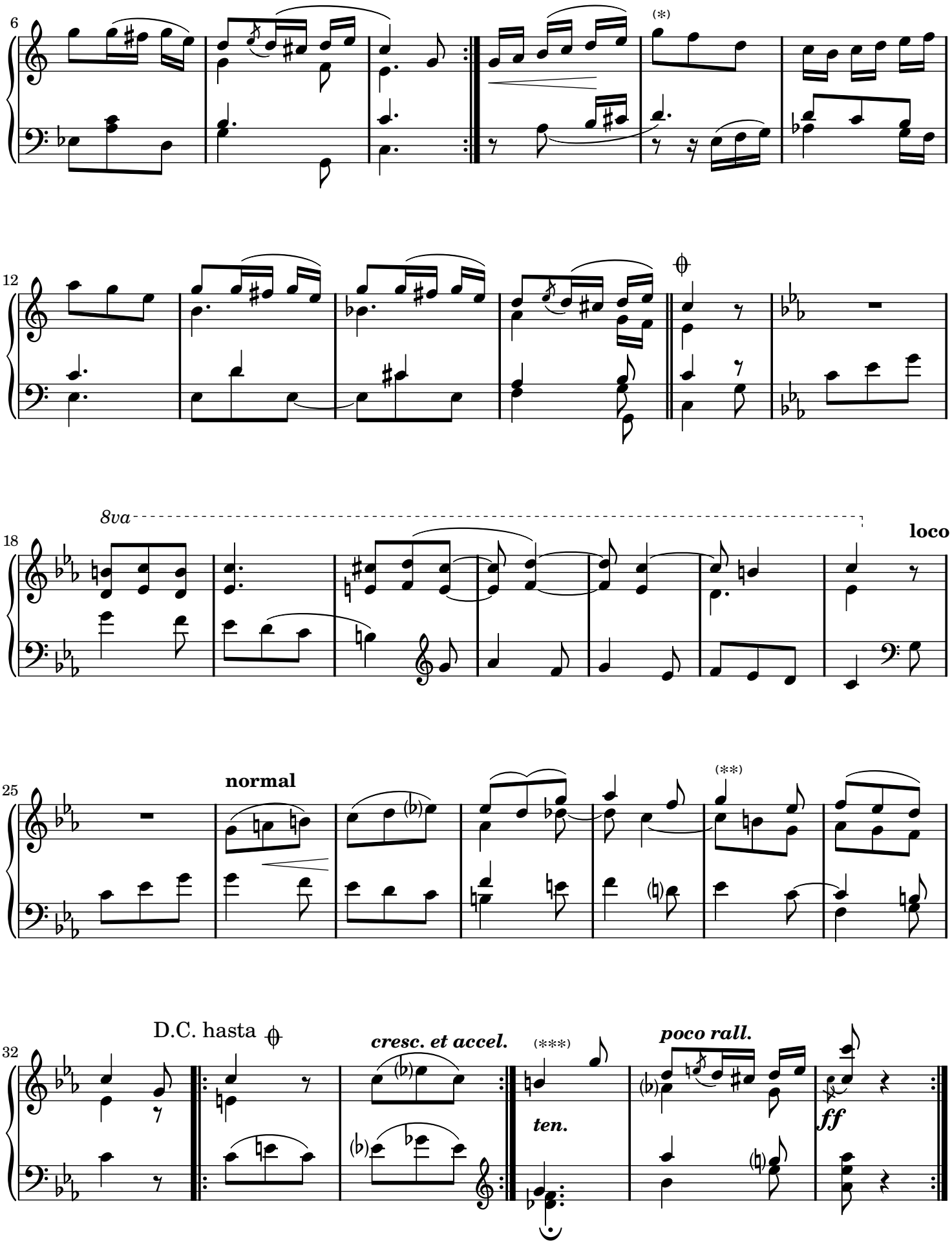






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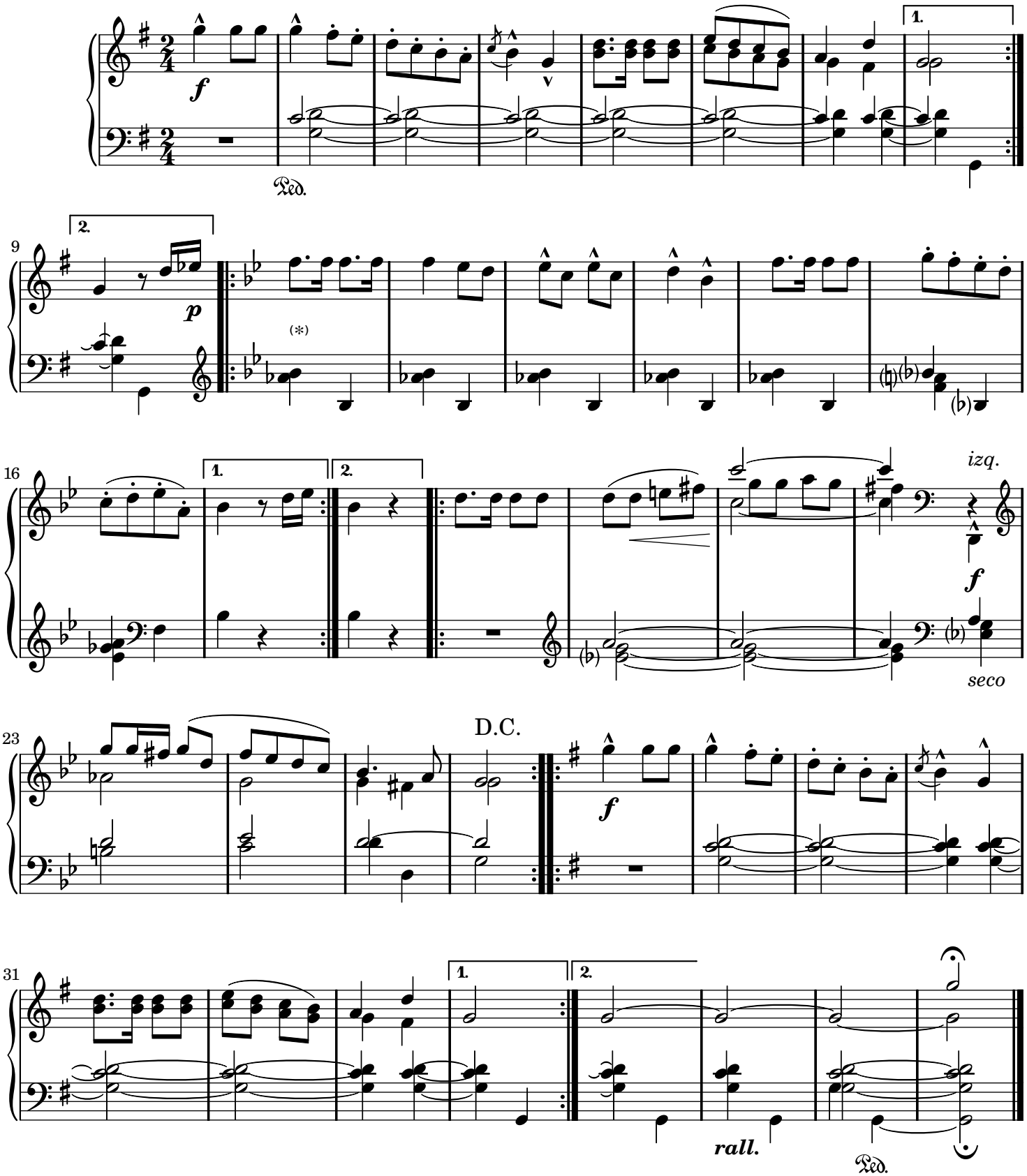



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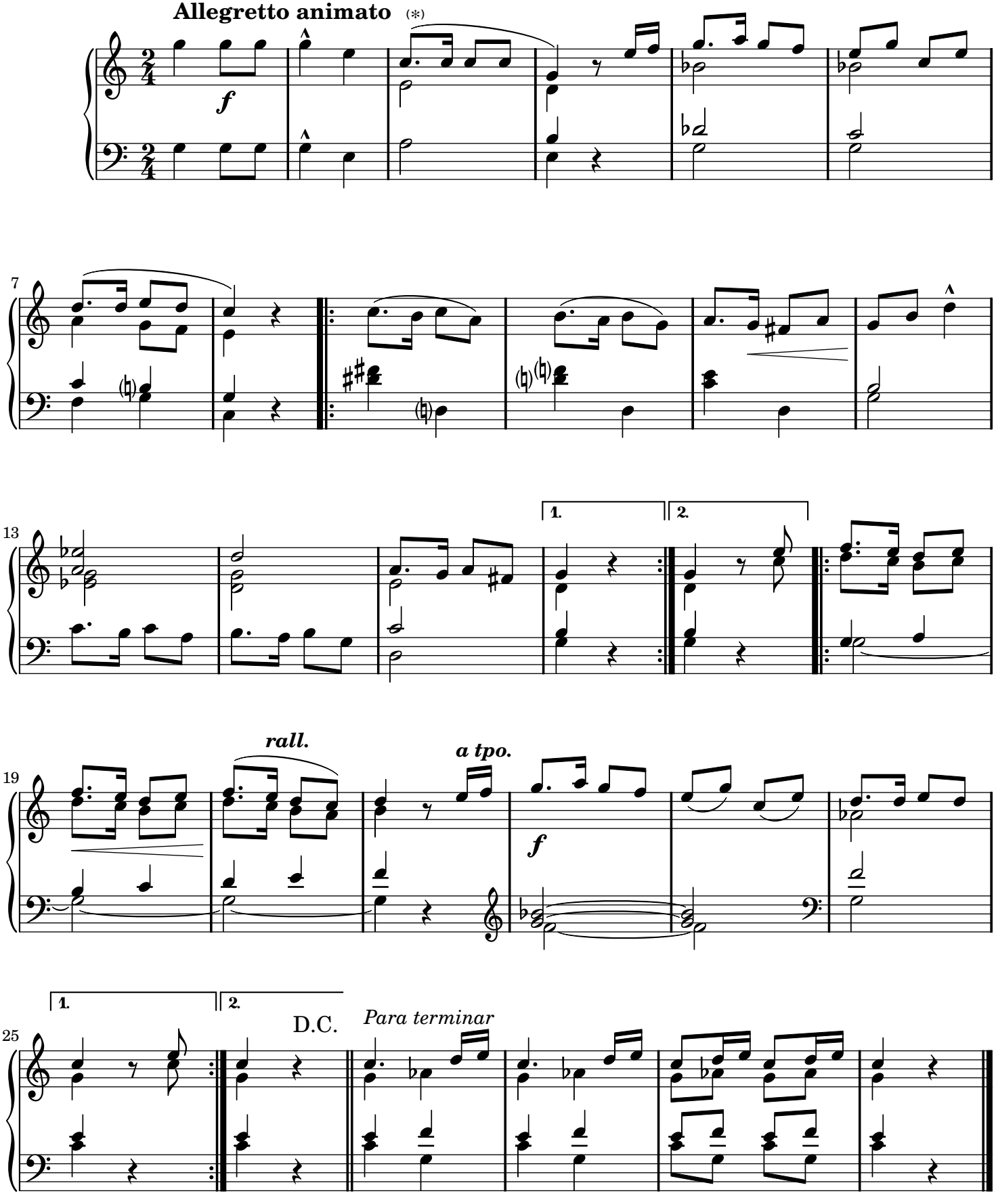
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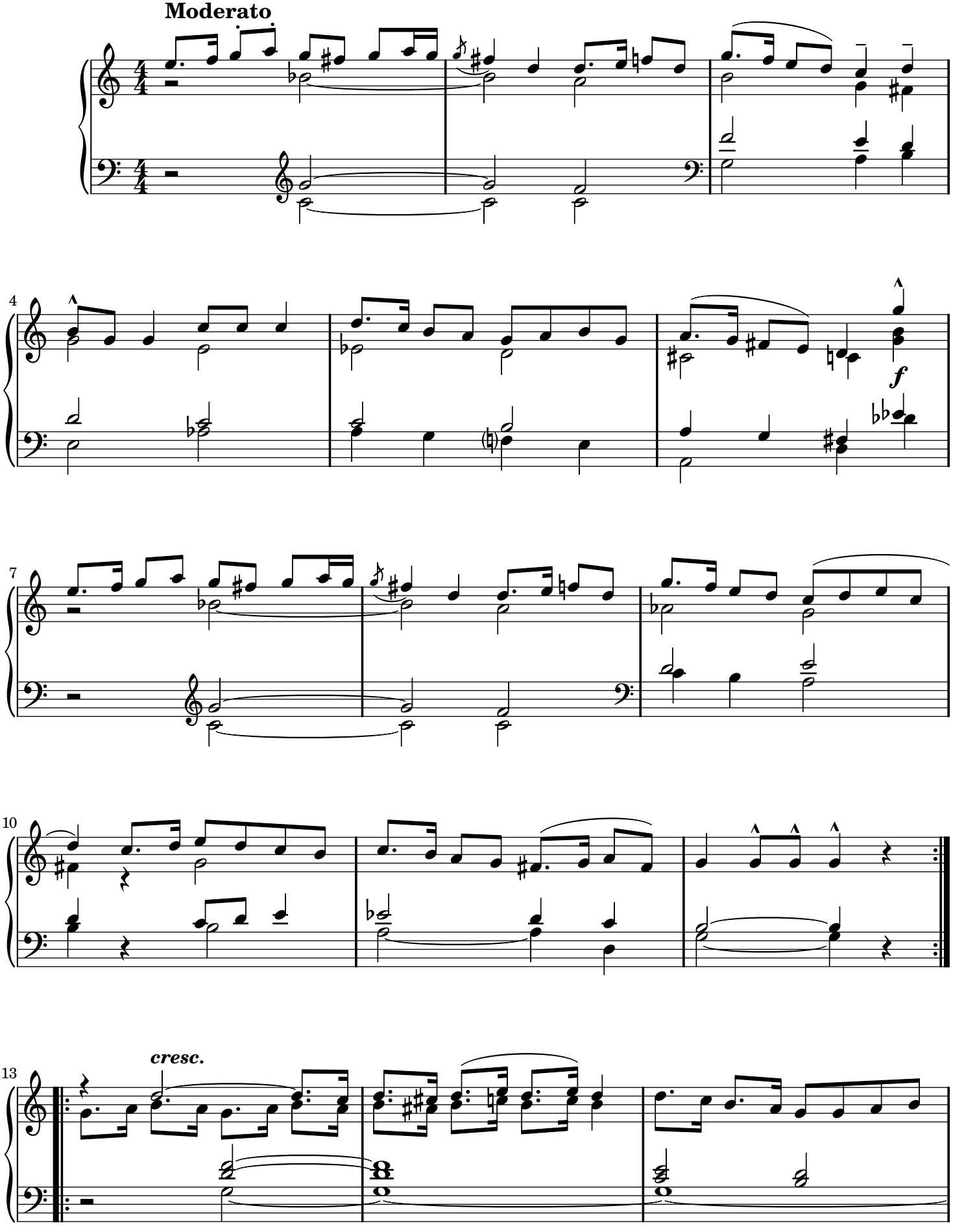
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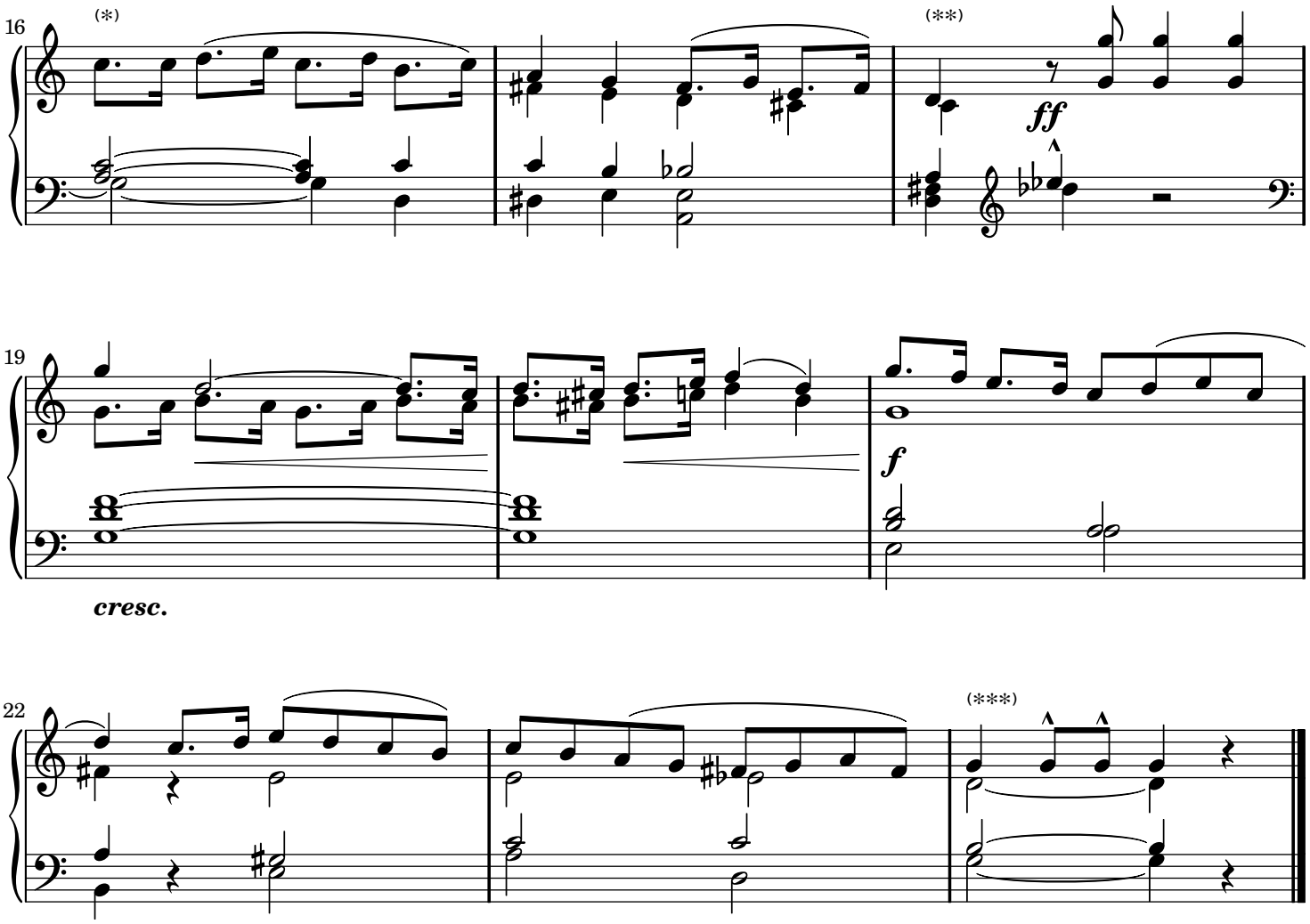


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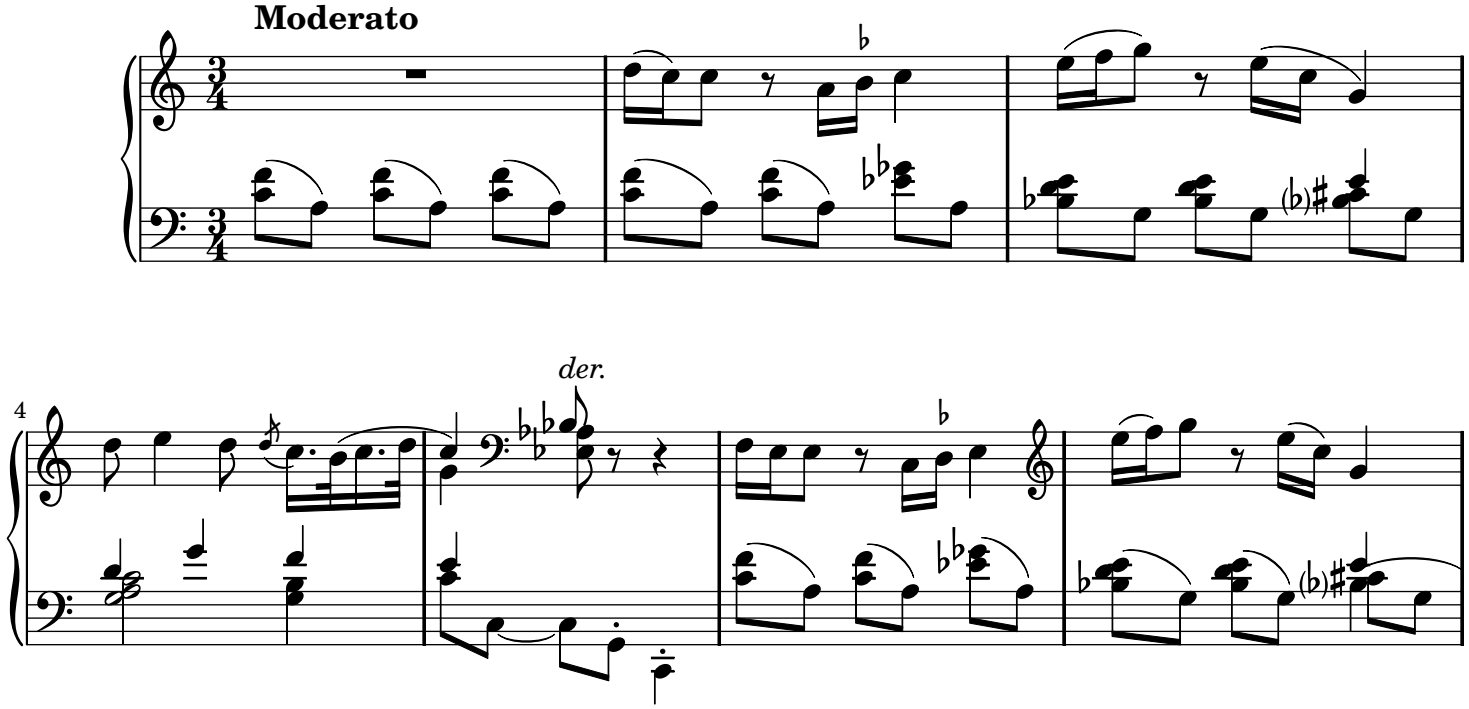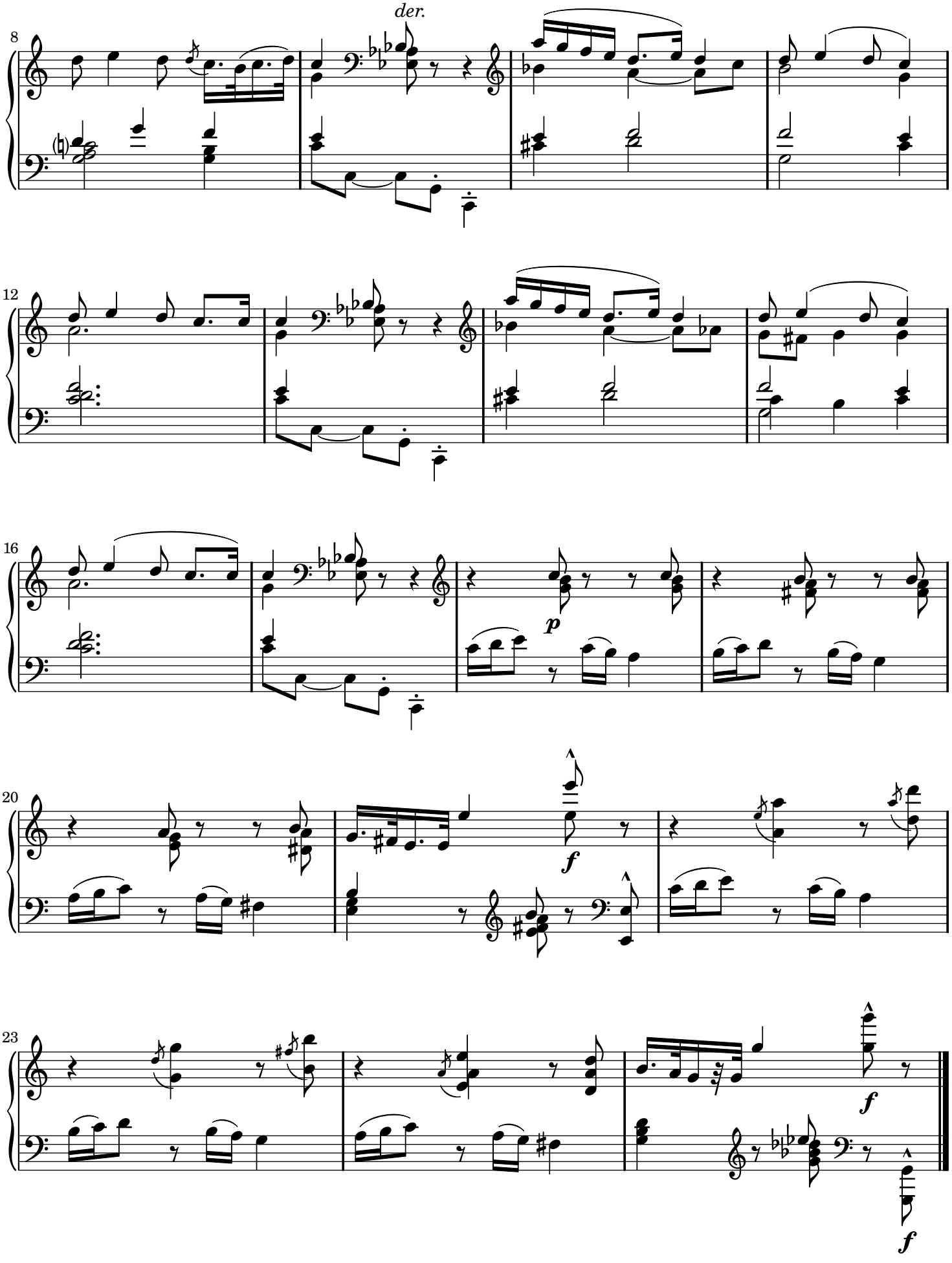


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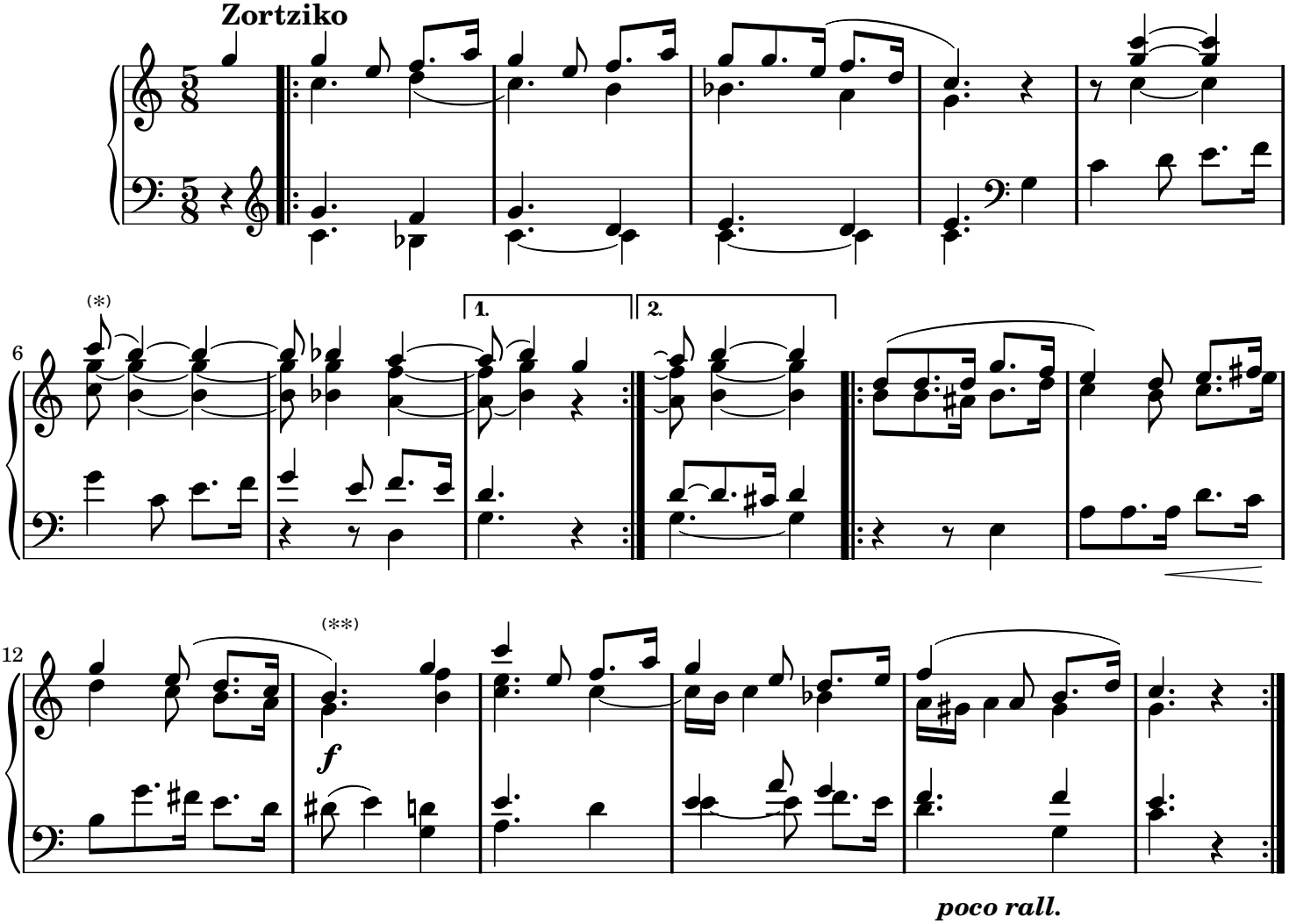




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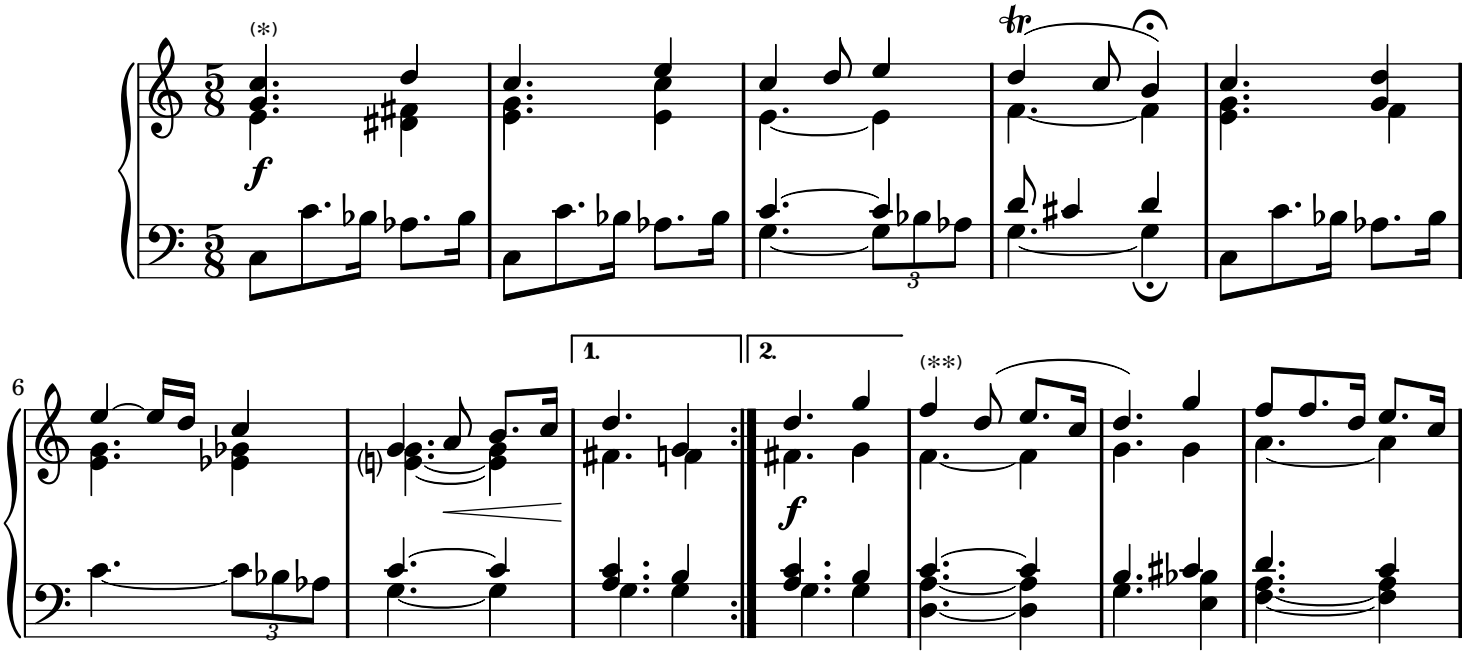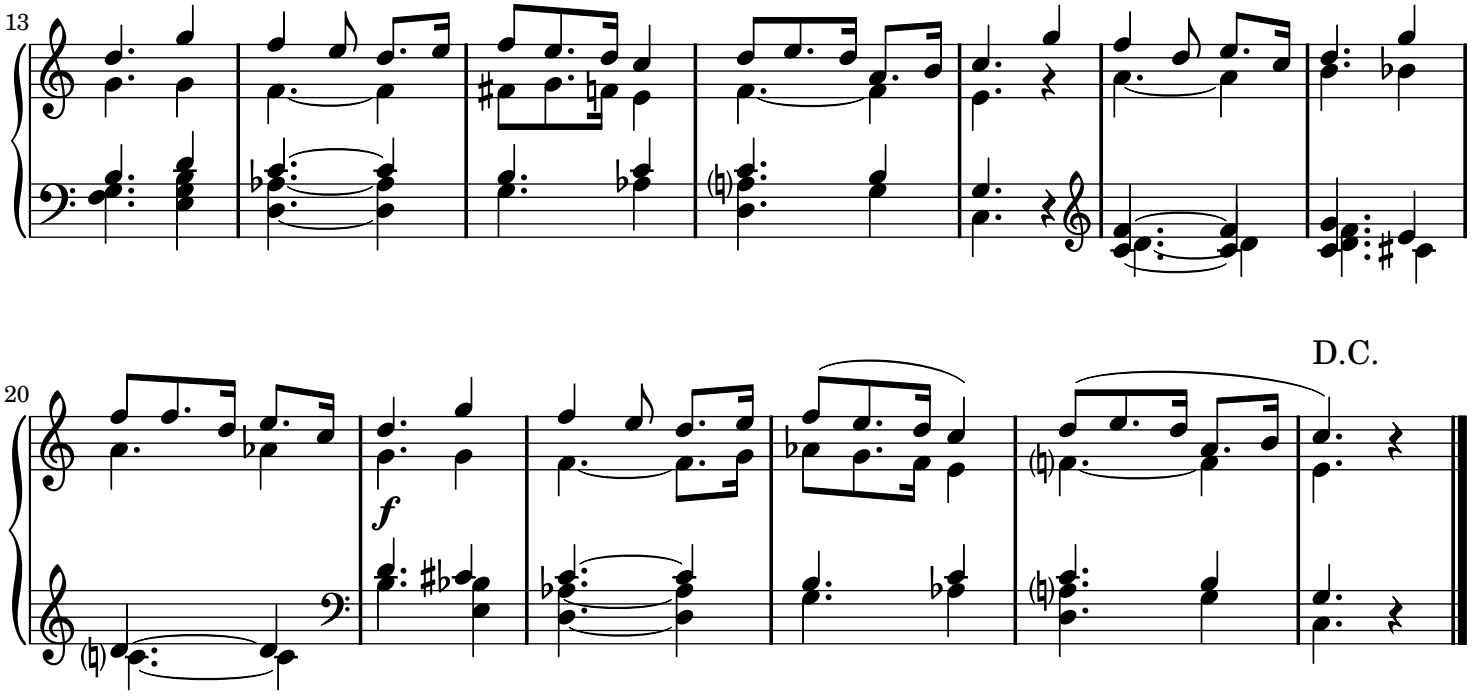



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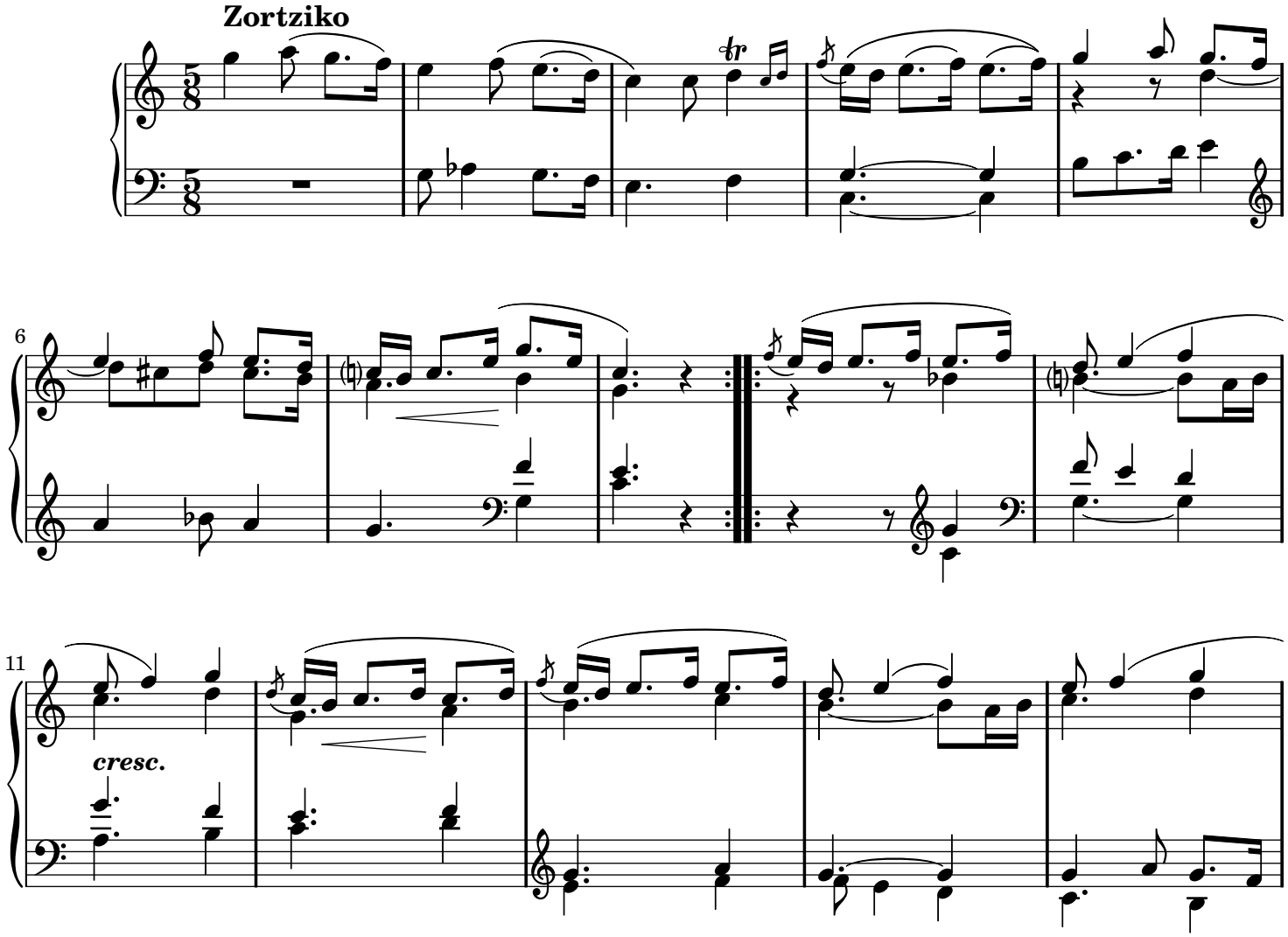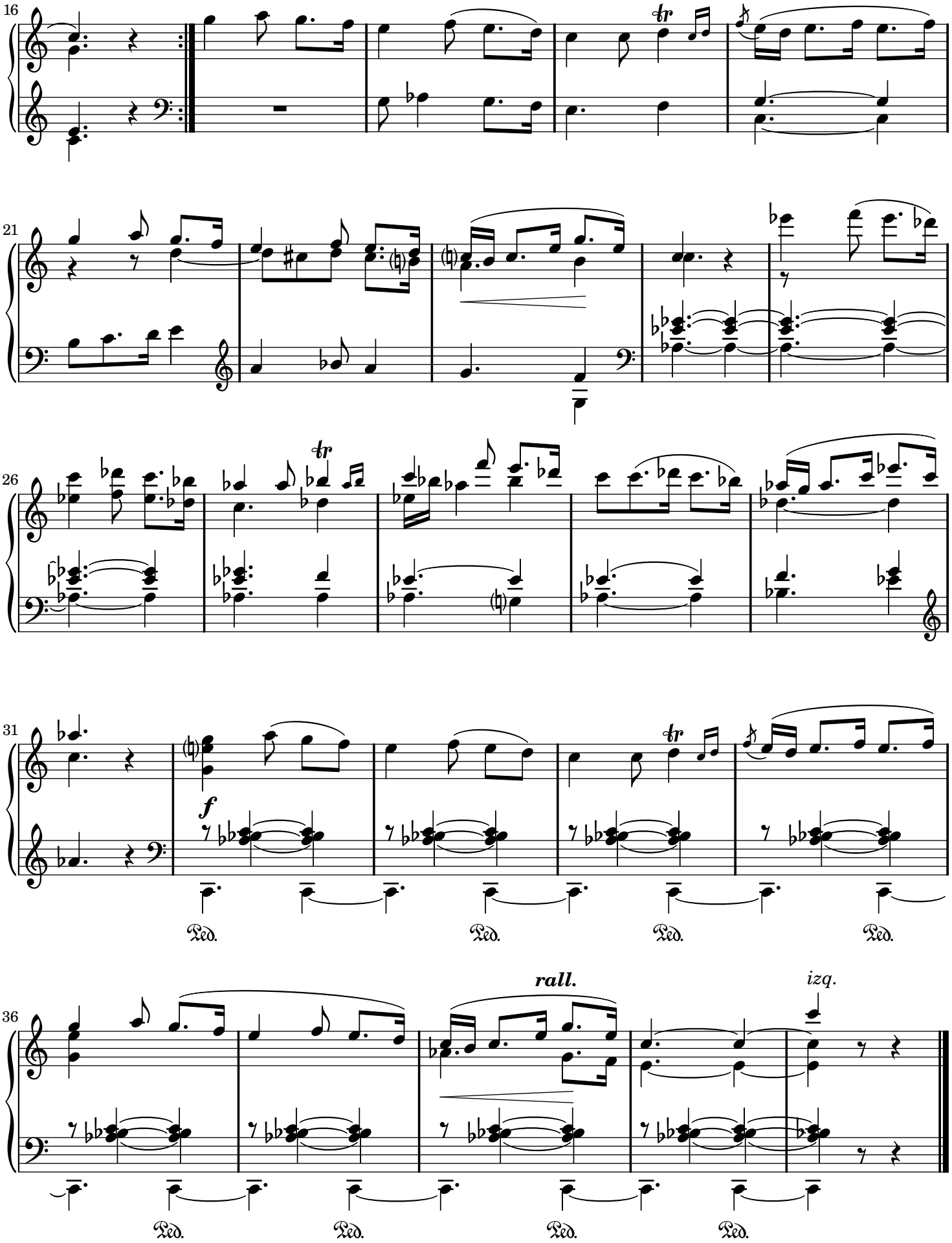


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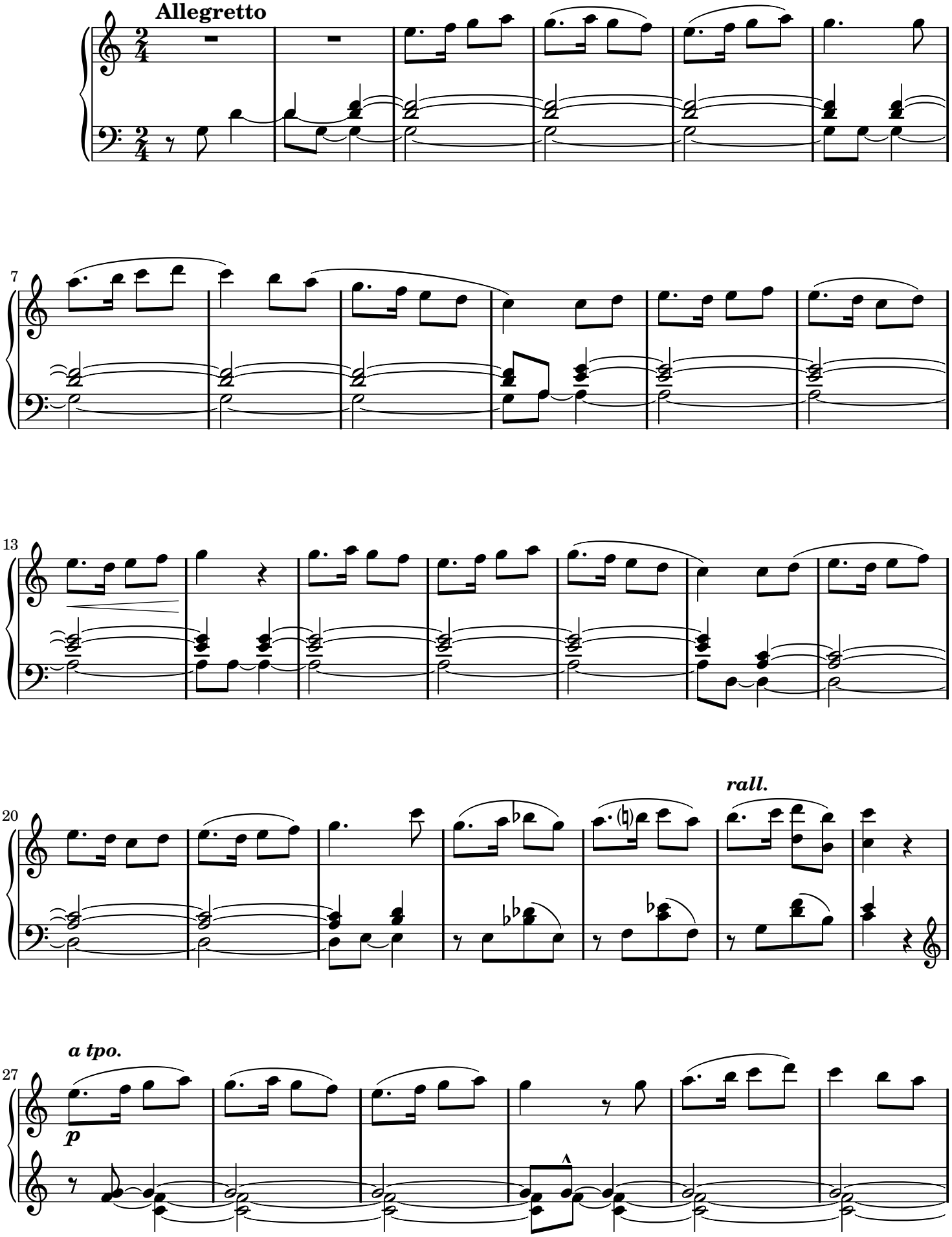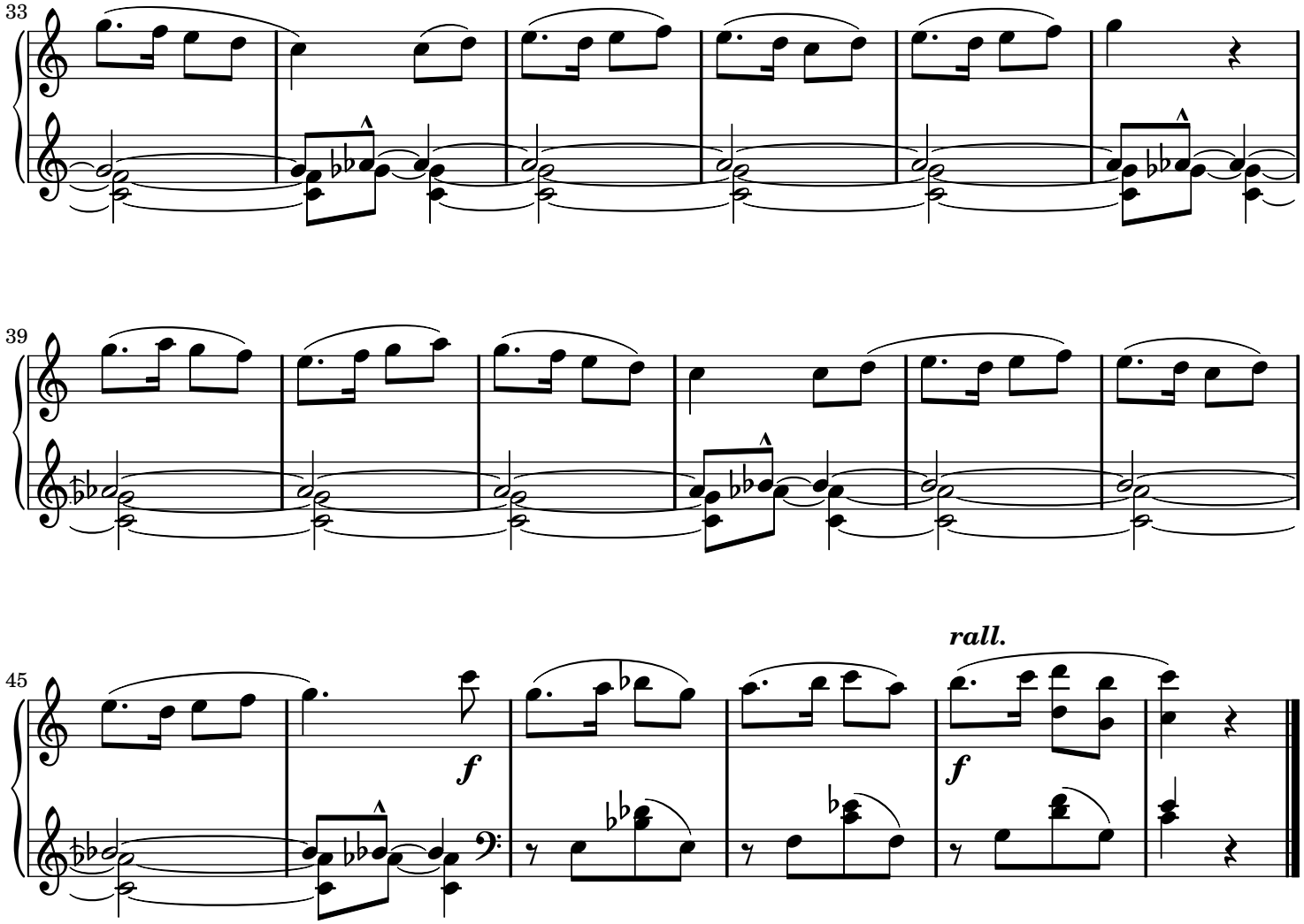




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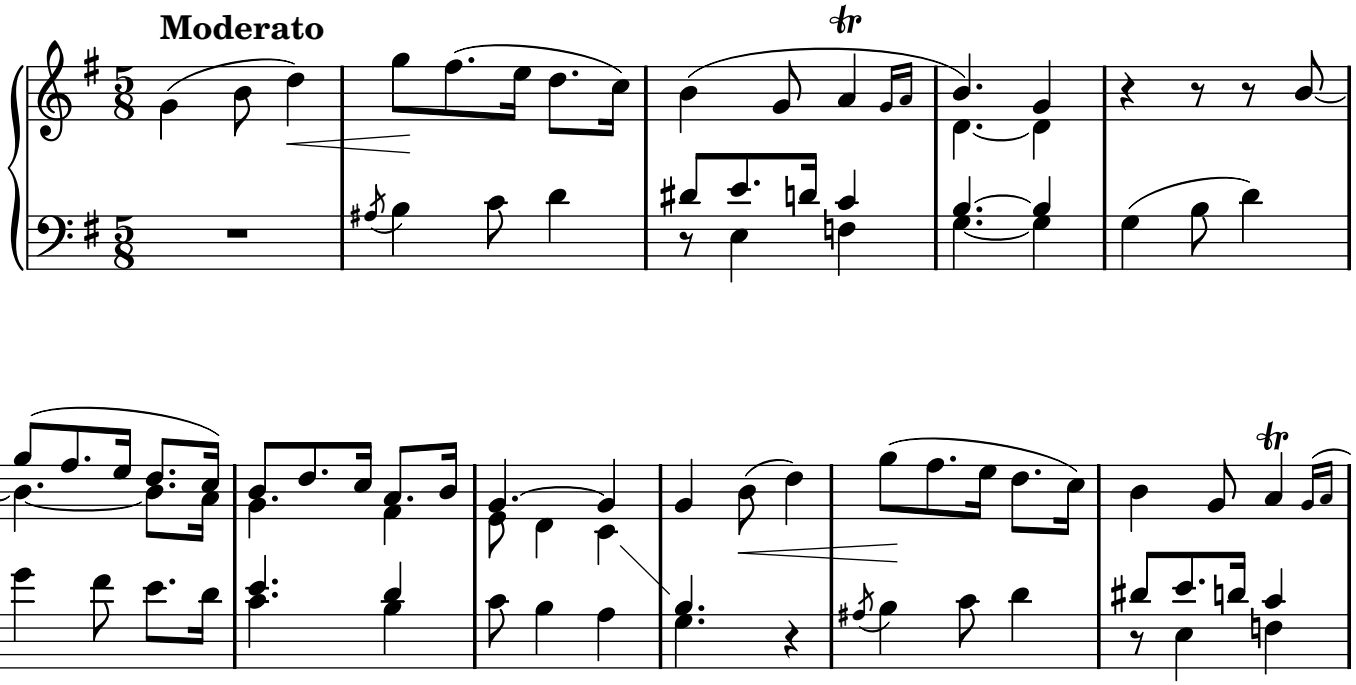



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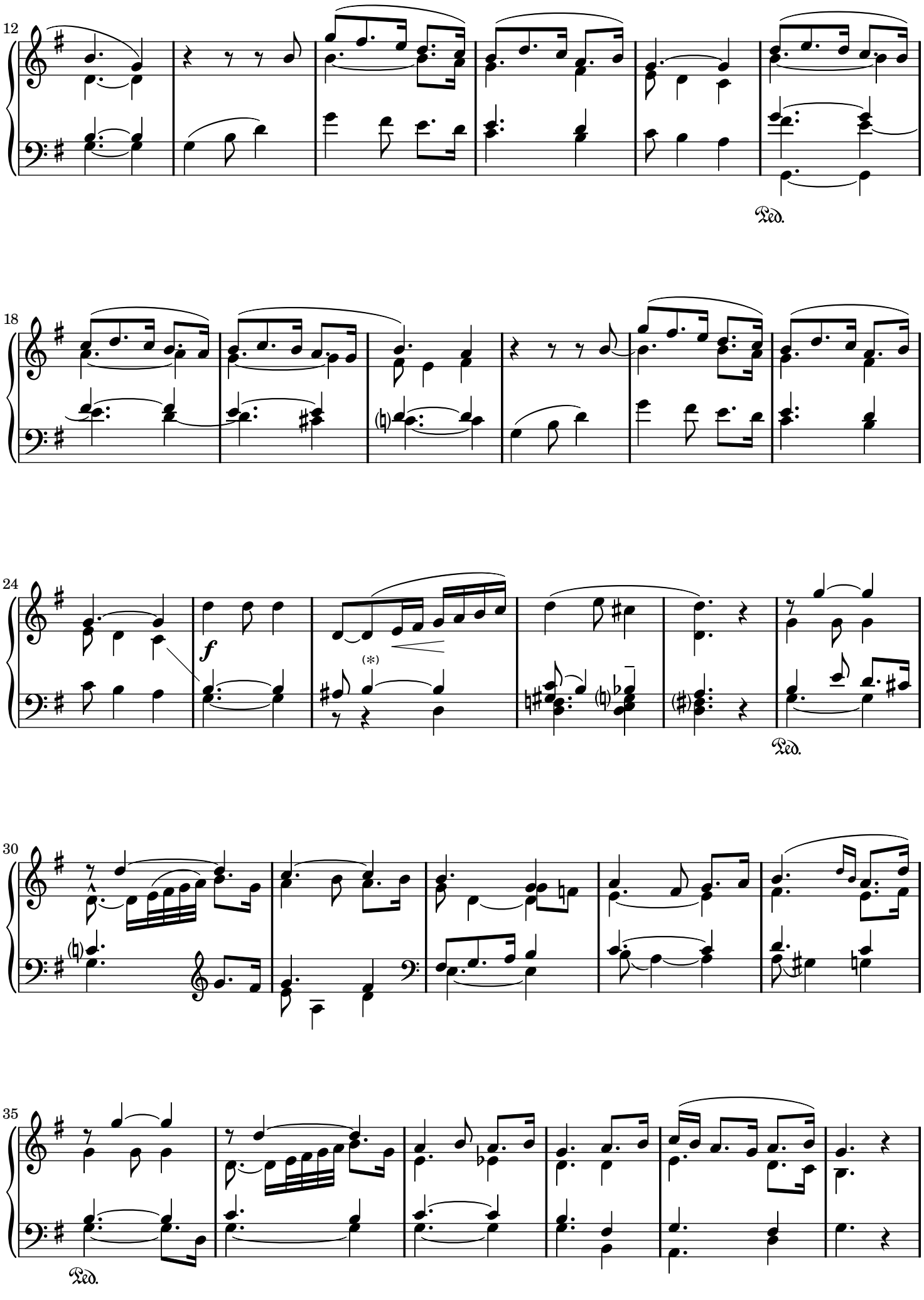
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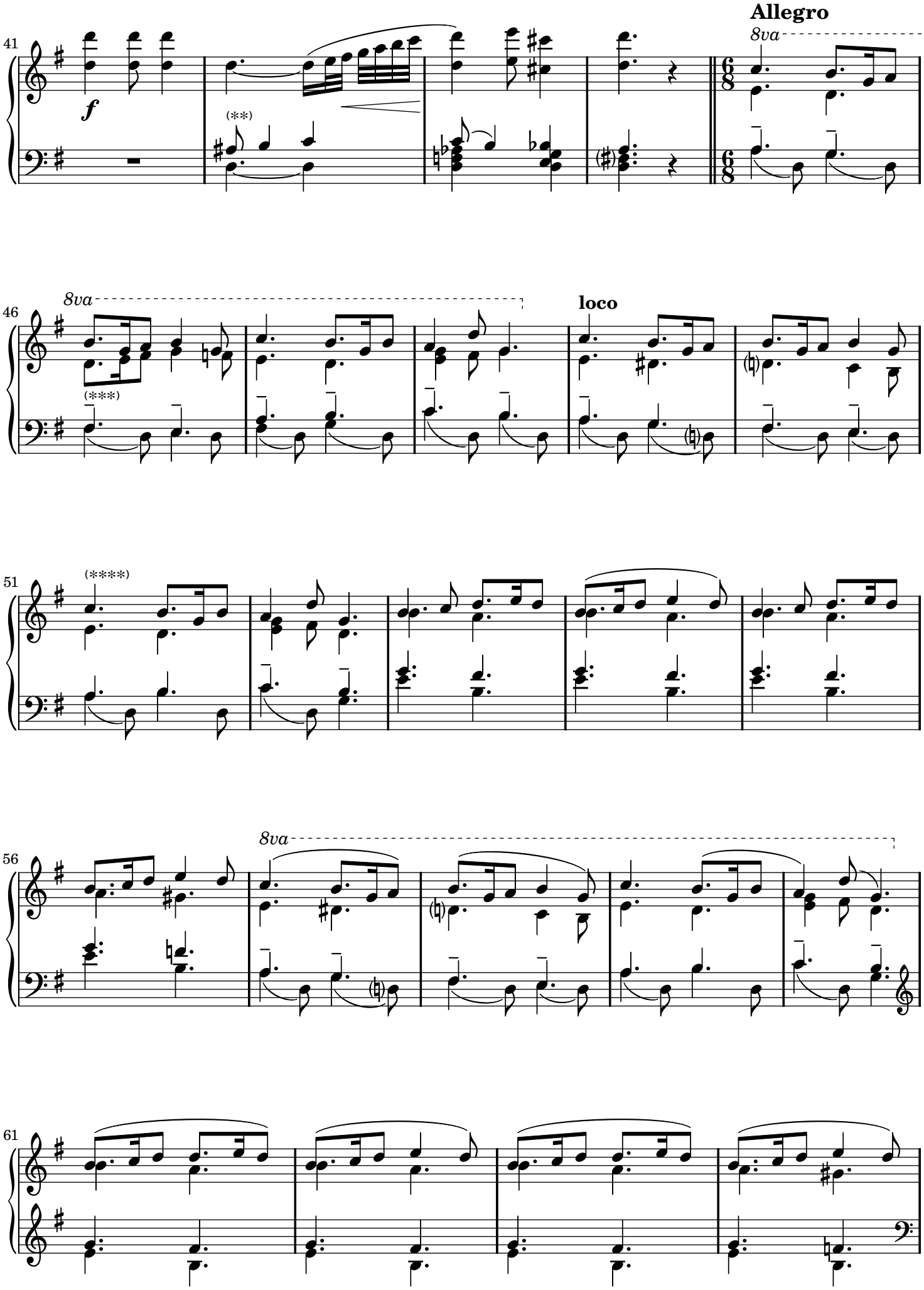


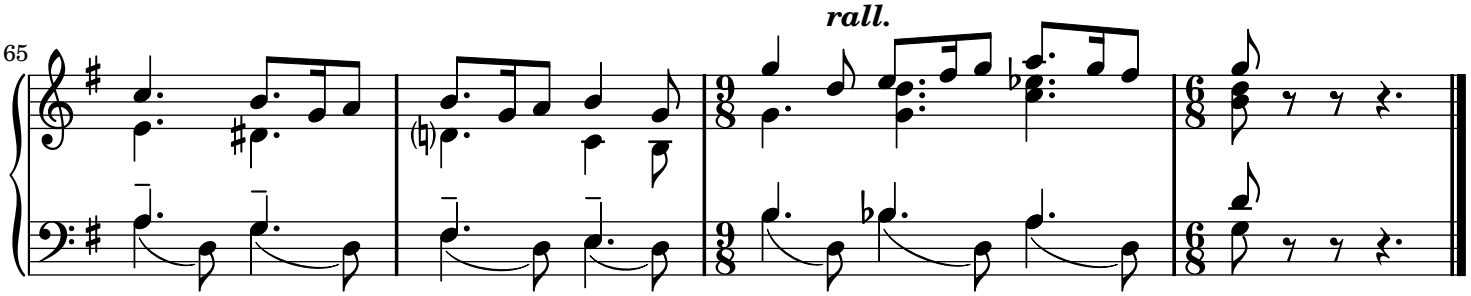


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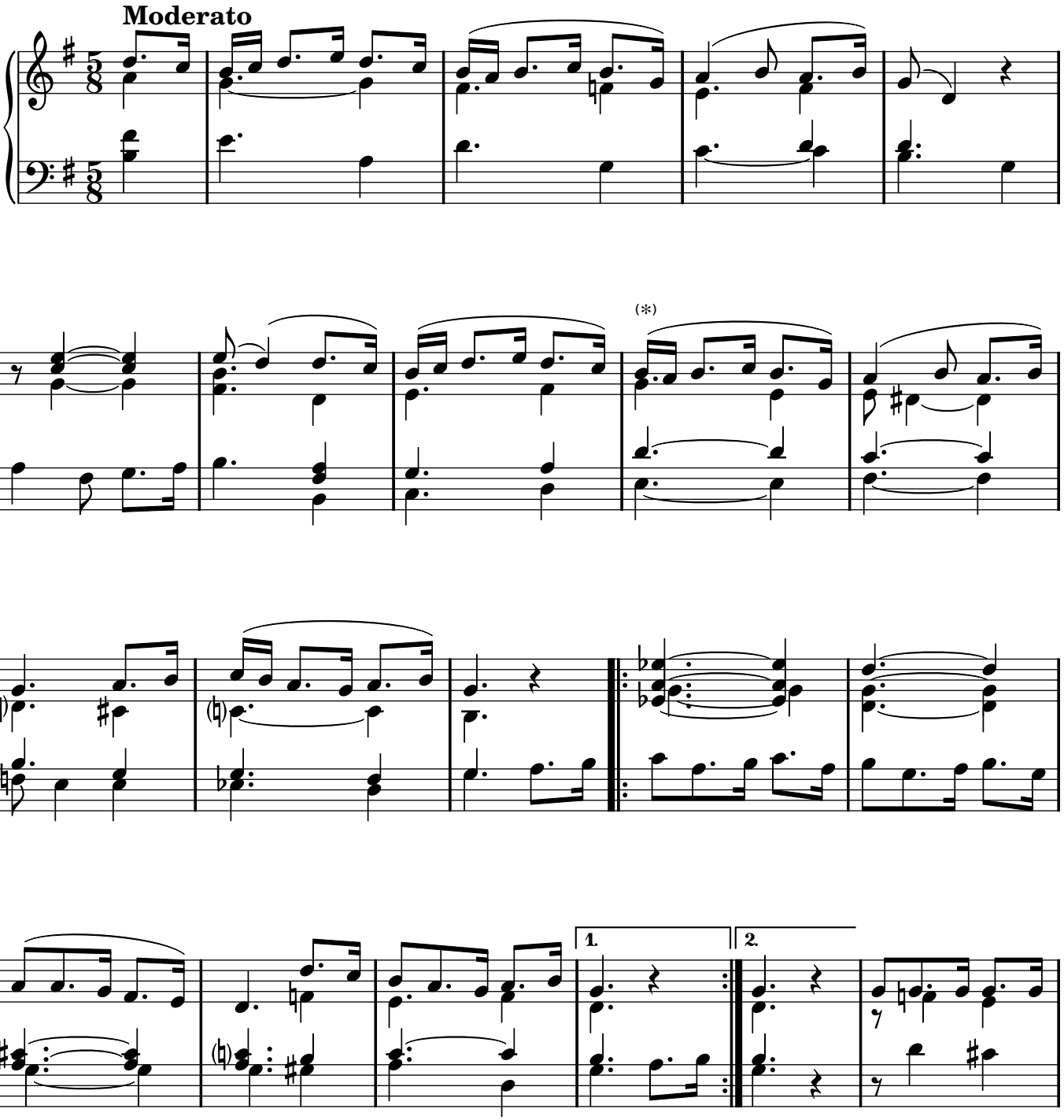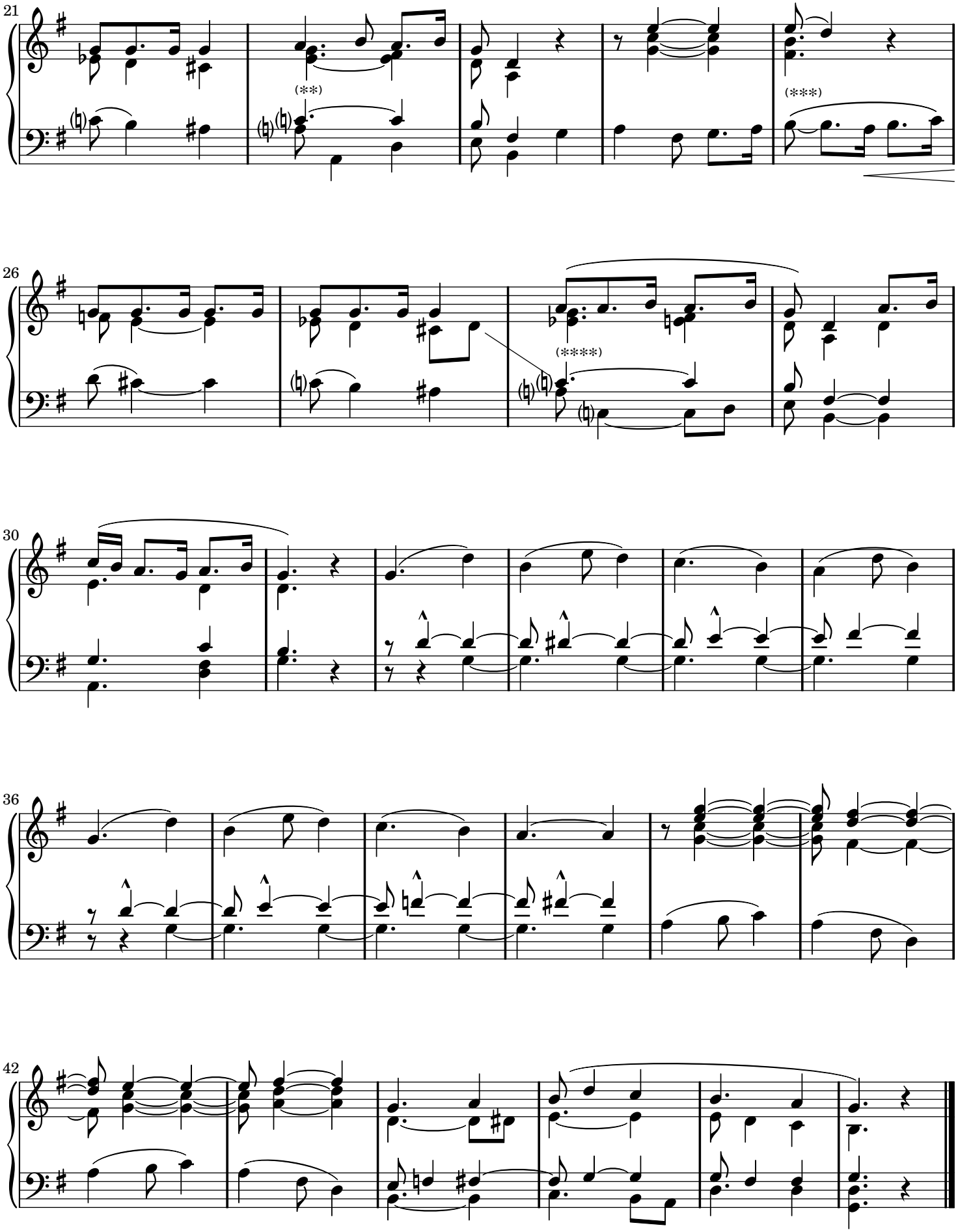



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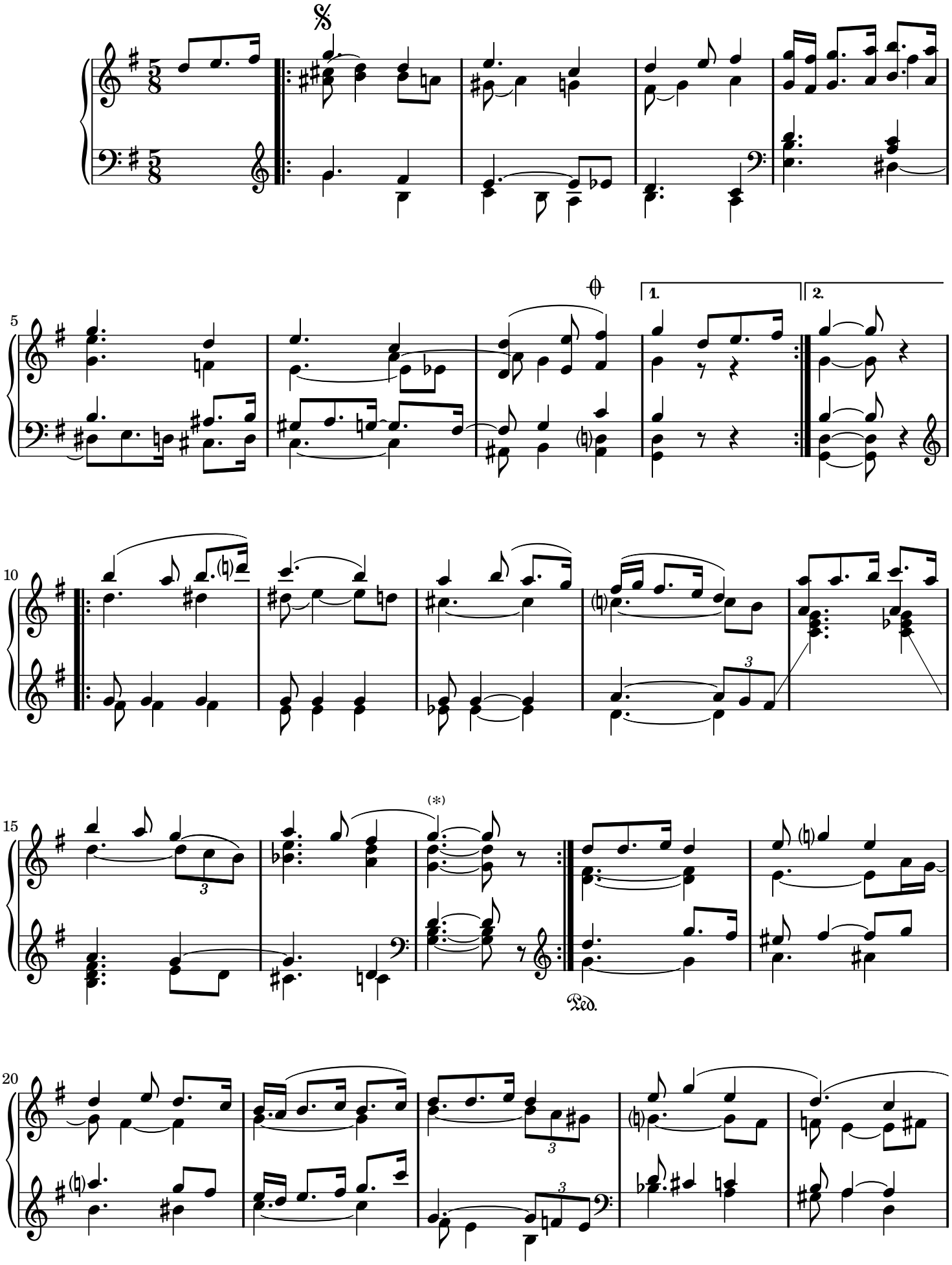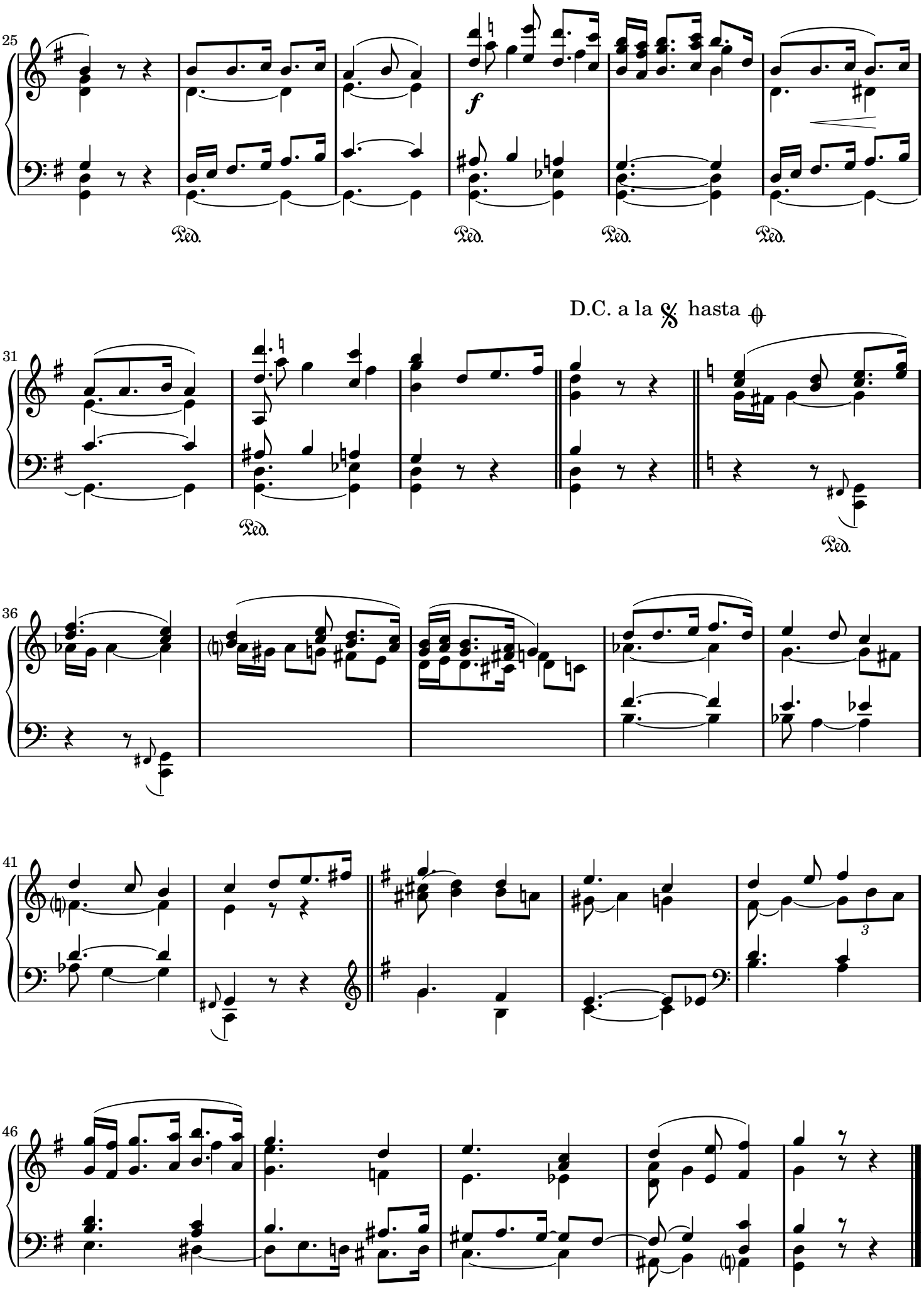


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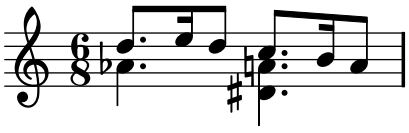



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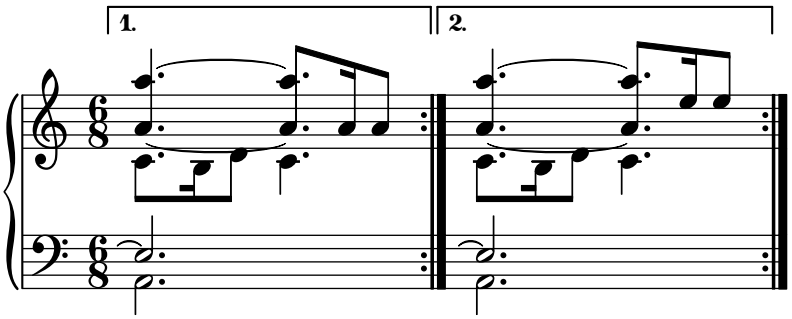
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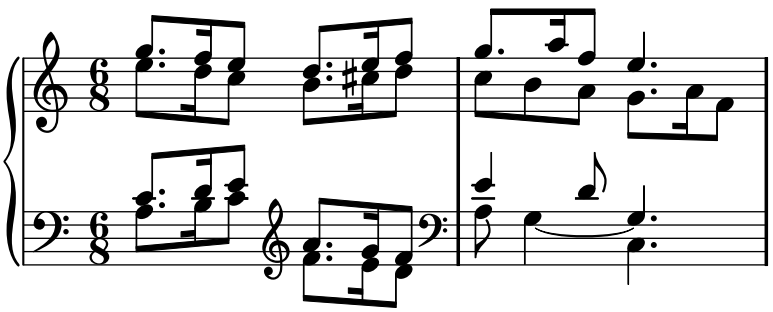


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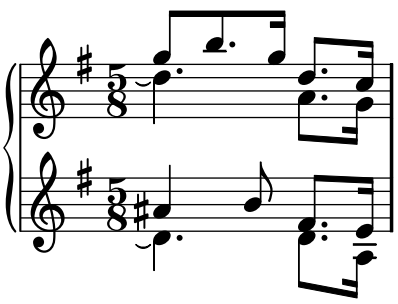
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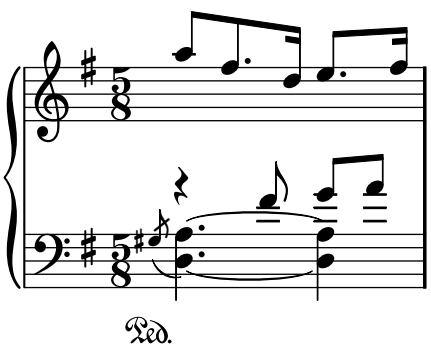


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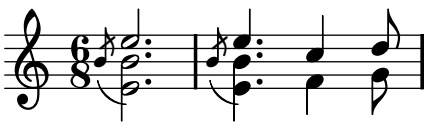
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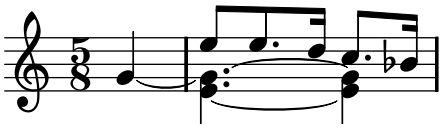
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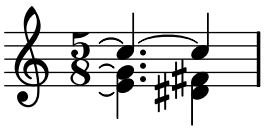
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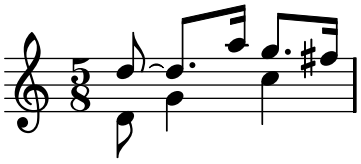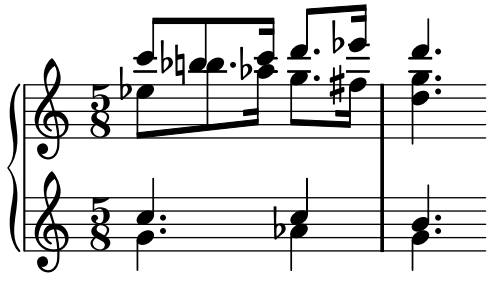
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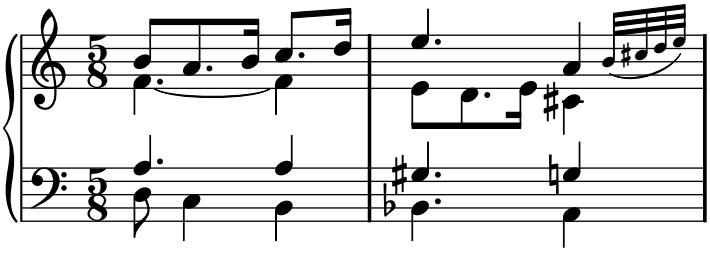
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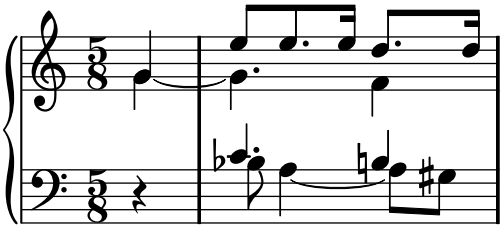
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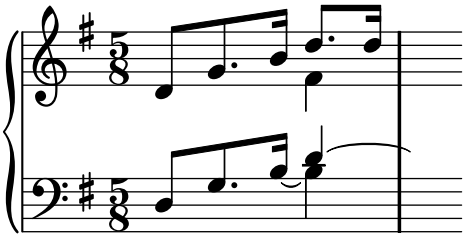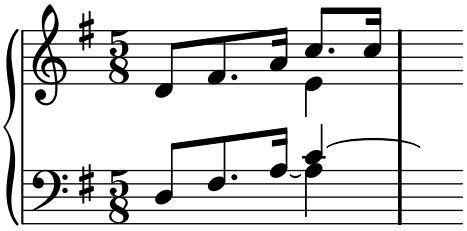


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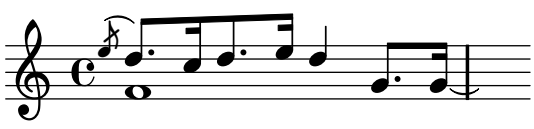
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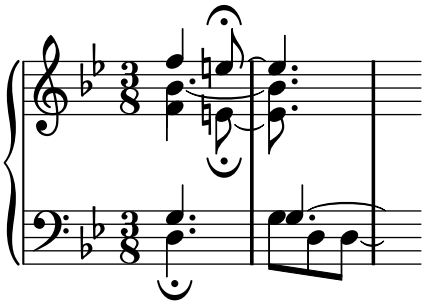
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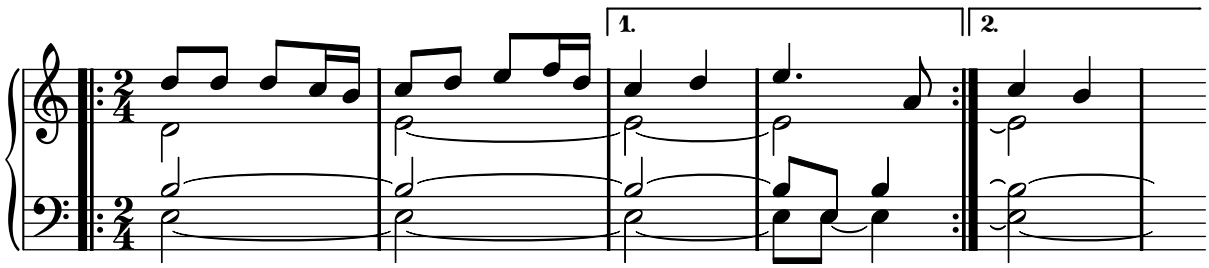
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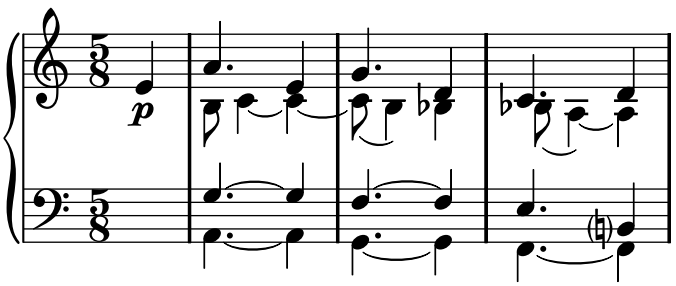
Goazen Joxepe: 16. or.

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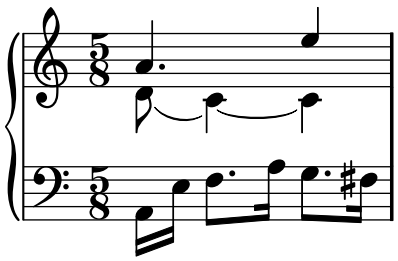


Nire senarra: 18. or.

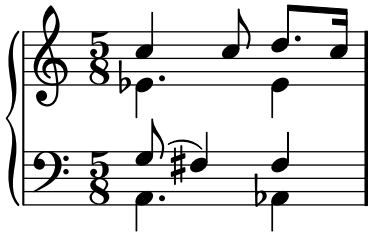
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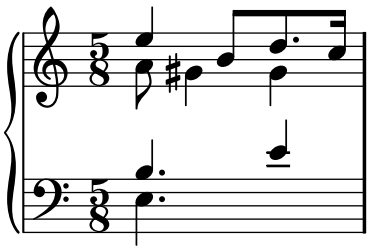
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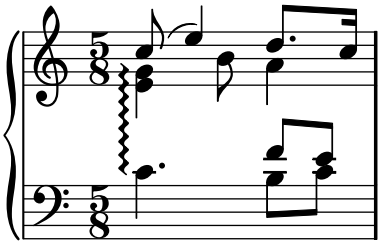
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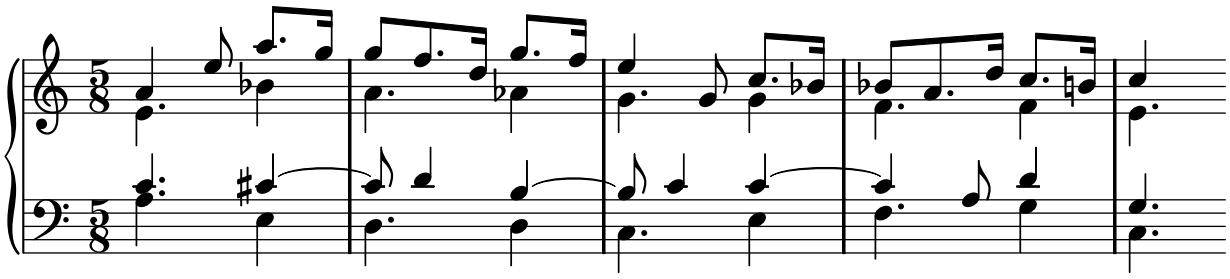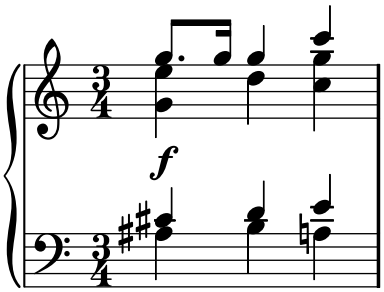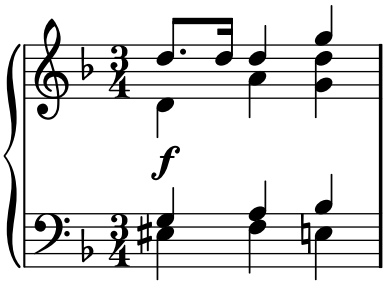
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San Martin de Agirre: 19. or.

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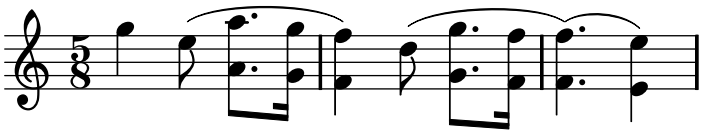


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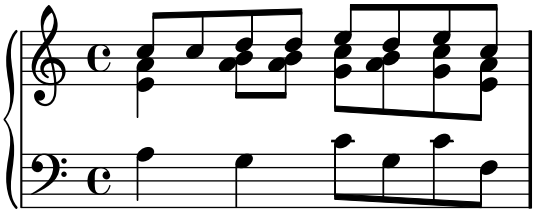
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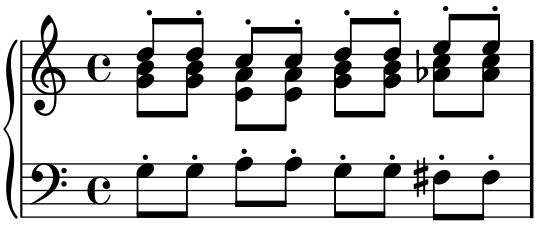


Erreberentzia: 21. or.

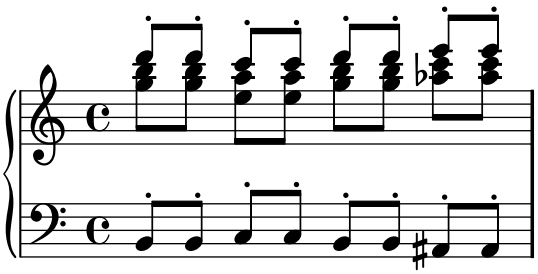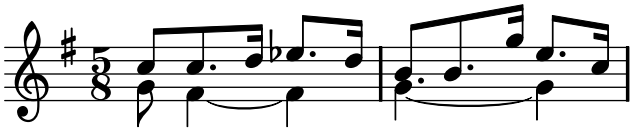
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Danbolin zortzikoa: 22. or.
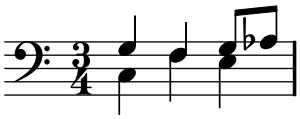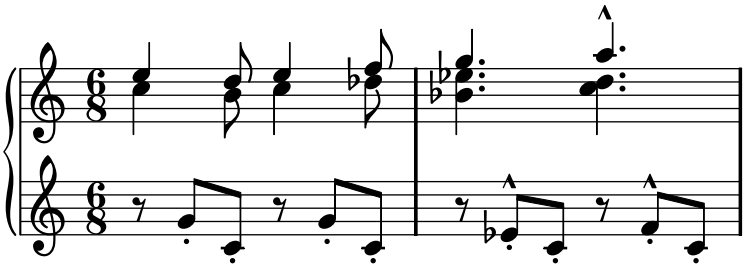
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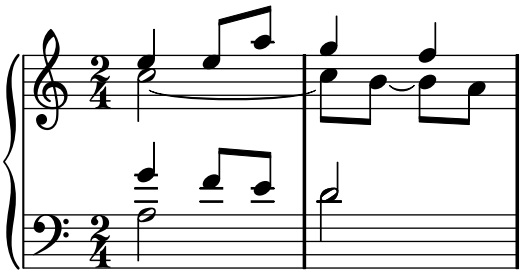
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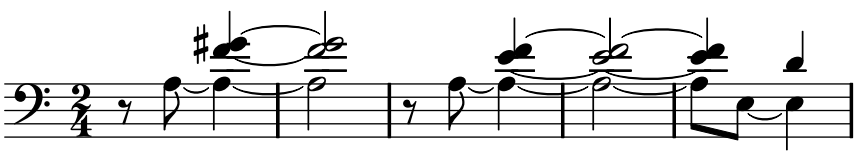
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Aita Yagüe. Ardoari jarritako kantak: 34. or.

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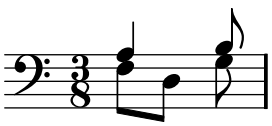
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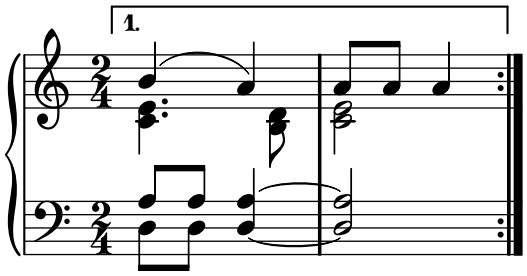
Pastelero: 39. or.

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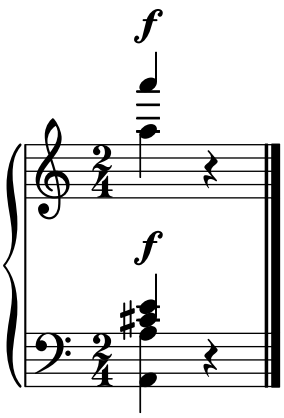


Aita San Antonio Urkiolakoa: 41. or.

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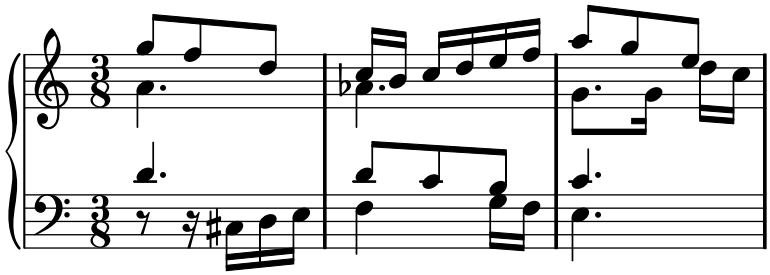


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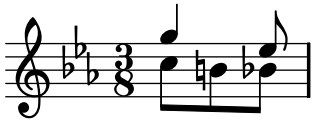


Iriyarena: 43. or.
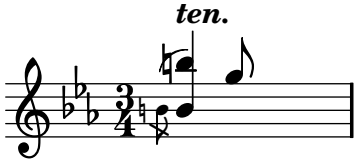
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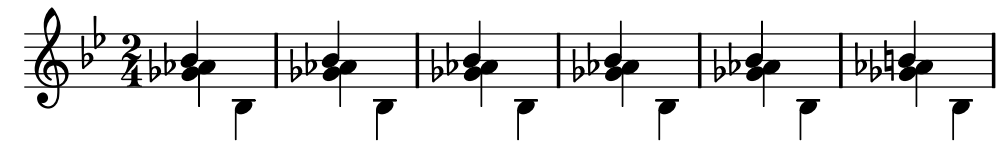
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EUSKAL DANTZAK

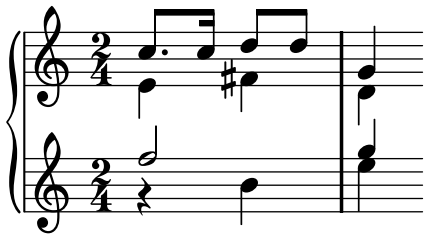
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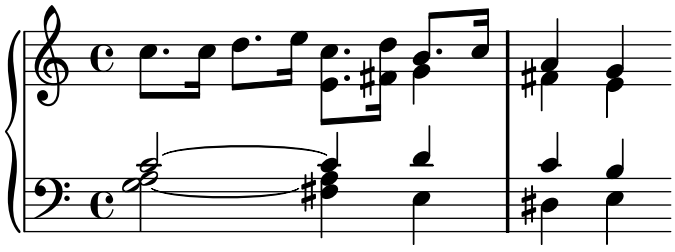
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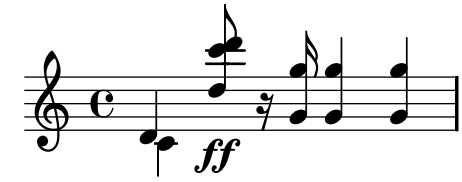
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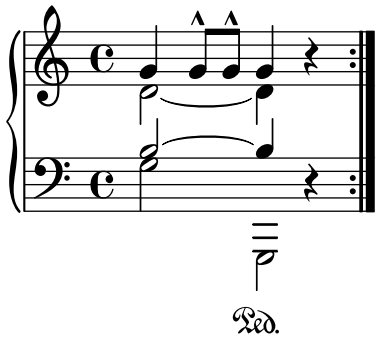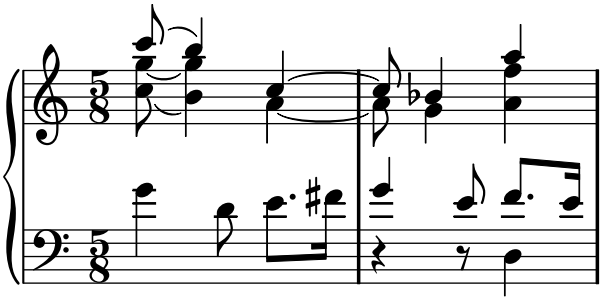
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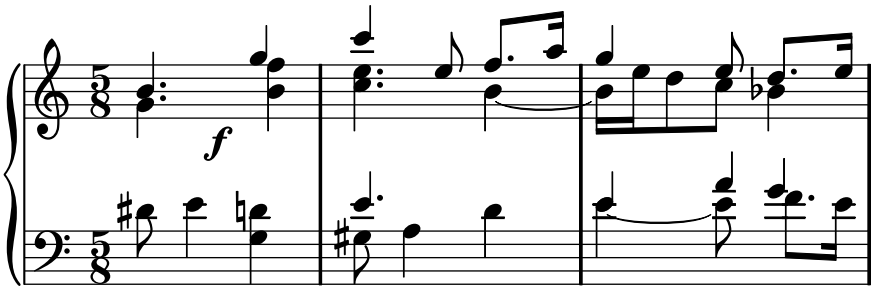


Brokel dantza: 50. or.

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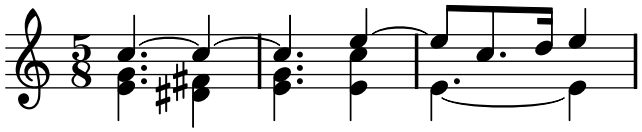


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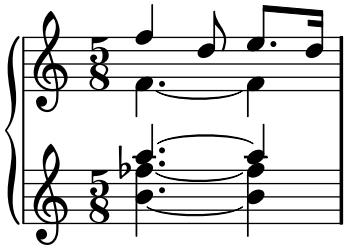


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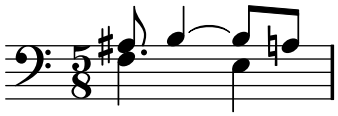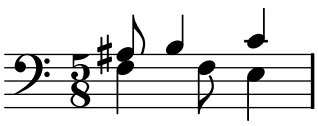
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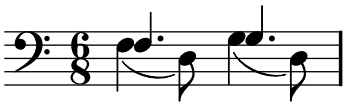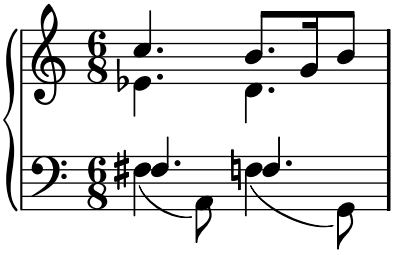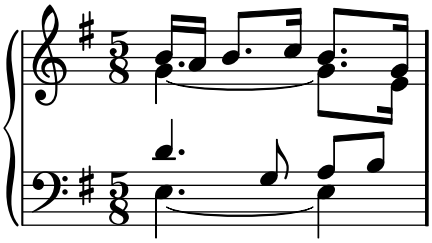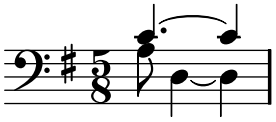
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Ezpata dantza: 57. or.
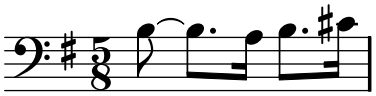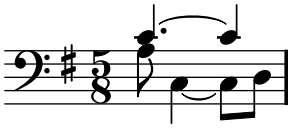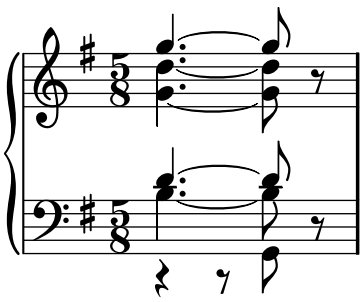
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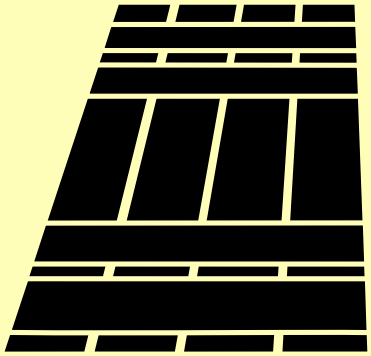
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Bordon dantza (San Joan zortzikoa): 59. or.

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Gure Konpositoreak

Donostiako Udala
Ayuntamiento de San Sebastián

Musika eta Dantza Eskola
Escuela de Música y Danza

SAN SEBASTIAN
DONOSTIA 2016

EUSKAL HERRIKO
MUSIKA ESKOLEN
ELKARTEA

TOMAS GARBIZU
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