



A.M.D.G.



LOYOLAKO LANGILLEEN KANTA.



KANTARTEA:

*Ekiñ, ekiñ, mutillak,
Gogo onarekiñ;
Lanik gogorrenari
Ekiñ, ekiñ, ekiñ.*

KANTALDIAK:

Aita San Ignaziyo
Euskaldunen Aita
Daukazuna Jesusen
Bandera irikita
Ara gu zure mende
Osoan jarrita
Zure eche goitzea
Pozik jarraikita.

Gure aitonen aitak
Ta ayen gurasuak
Kristau gizon prestubak
On ta indartsuak
¡Zenbat aldiz emenche
Oñ eta besuak
Arrimatu zituzten
Trebe ta erosuak!

Emen ari zirala
Eche au egiten
Beste bat Zeruetan
Zuten prestatutzen,
Eriotz ondorako
Anima edertutzen
Beti bizi zitezen
Jauna adoratutzen.

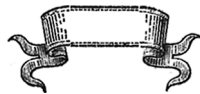
Onen ziazaldeak
Dira egintakoak
Erromatar Fontana
Chit otsandikoak
Arrano baten eran
Jasorik egoak,
Egin zitzan Zeruronz
Al ziran igoak.

Laster gora jasotzen
 Lan miragarriyak
 Ausartu ziran iru
 Euskaldun aundiyak,
 Zaldua, Lekuona,
 Ibero argiyak,
 Echegintzak alchatzen
 Guztiz agiriyak.

Eman iguzu, Jesus,
 Indar ta kementa,
 Goitu dediñ Loyola
 Lanik ederrena,
 Oberik Españian
 Izango ez dubena:
 Auñe da langilleak
 Nayen lukeena.

Gure Jaun ta jabea
 Da Jesús maitea,
 Egiten degun lana
 Da bere echea,
 Atoz bada ononza
 ¡Korri! langillea
 Astindu biotzetik
 Otz-epeldadea.

Ez gera Euskaldunok
 Jaungoikoaz aztu
 Euskal-lurran sekulan
 Ezta au gertatu,
 Baña etsai gaiñtoa
 Eztediñ indartu
 Obrakiñ beardegu
 Fedea agertu.

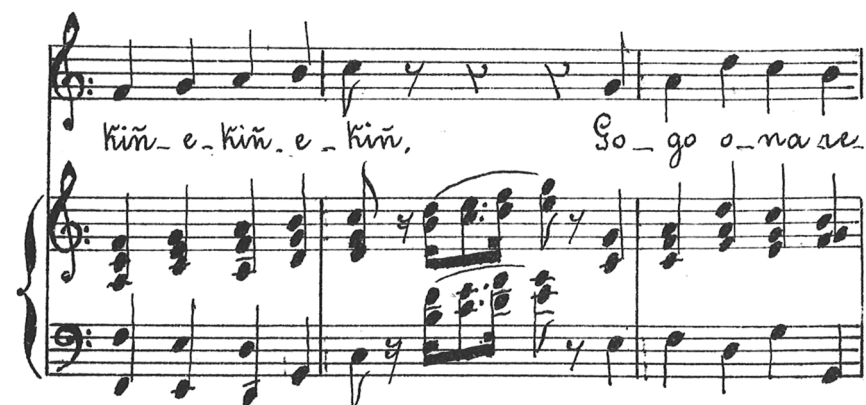


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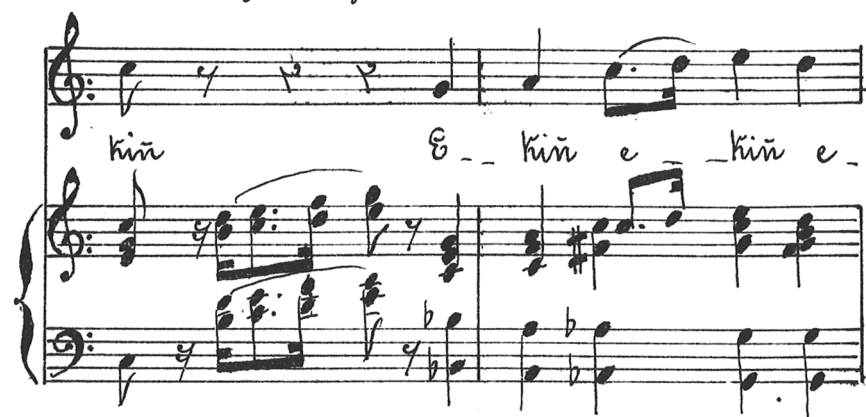
E - kiñ - e - kiñ e - kiñ mu -

ti llañ So - go go - go o - na - re - kiñ La -

nik la - nik go - gor - re - na - ri E -



First system of musical notation. The vocal line (treble clef) contains the lyrics "kin_e_kin_e_kin," and "So_go o_na se". The piano accompaniment (grand staff) features a complex rhythmic pattern in the right hand and a more straightforward bass line in the left hand.



Second system of musical notation. The vocal line (treble clef) contains the lyrics "kin" and "E_kin e_kin e_". The piano accompaniment (grand staff) continues the rhythmic pattern, with some chromatic movement in the right hand.



Third system of musical notation. The vocal line (treble clef) contains the lyrics "kin" followed by a long dash. The piano accompaniment (grand staff) concludes the piece with a final chord in the right hand and a sustained note in the left hand.

Canto. *Allegretto.*

Piano.

P Ai - - ta San - -

Ig - - na - - ri - - yo Ens -



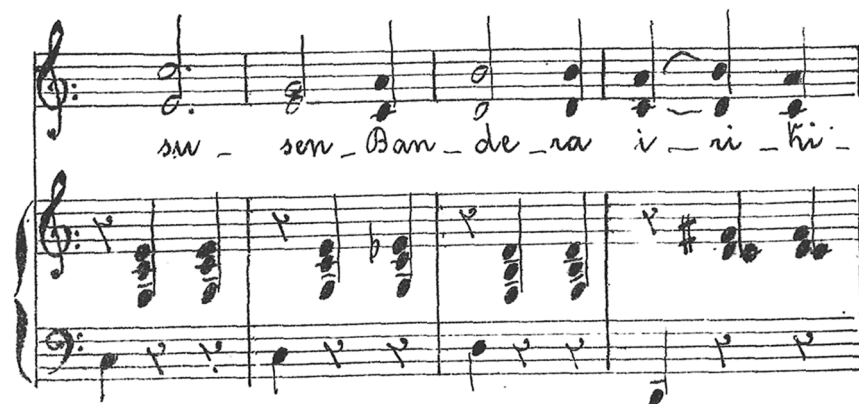
kal - du - nen ai - - ka

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains six measures of music, ending with a long, sustained note. The lyrics "kal - du - nen ai - - ka" are written below the vocal line. The piano accompaniment is written on two staves (treble and bass clefs) and consists of six measures of music, primarily using chords and single notes.



Dan - ka ru - na Je -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains six measures of music, ending with a long, sustained note. The lyrics "Dan - ka ru - na Je -" are written below the vocal line. The piano accompaniment is written on two staves (treble and bass clefs) and consists of six measures of music, primarily using chords and single notes.



su - sen - Ban - de - ra i - ri - ki -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains six measures of music, ending with a long, sustained note. The lyrics "su - sen - Ban - de - ra i - ri - ki -" are written below the vocal line. The piano accompaniment is written on two staves (treble and bass clefs) and consists of six measures of music, primarily using chords and single notes.

ta - a - ra - gu -

The first system of the musical score. The vocal line (treble clef) begins with a half note 'ta' followed by a half note 'a', then a quarter note 'ra', and ends with a quarter note 'gu'. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

ru - re - men - de - o

The second system of the musical score. The vocal line (treble clef) continues with a half note 'ru', a half note 're', a half note 'men', and ends with a half note 'de' followed by a whole note 'o'. The piano accompaniment (grand staff) continues with the same rhythmic pattern.

so - an jar - ri - ta a -

The third system of the musical score. The vocal line (treble clef) starts with a half note 'so', a half note 'an', a half note 'jar', a half note 'ri', and ends with a half note 'ta' followed by a half note 'a'. The piano accompaniment (grand staff) includes a piano dynamic marking 'p' in the right hand.

ra gu - ru - re men - - -

a - ra gu - ru - re men - - -

de o - - - so - an - jar - ri

de o - so - an - jar - ri -

cresc

ta - jar - ri - ta ru - re e - che goi -

ta - jar - ri - ta ru - re e - che goi -

kre---a

kre---a Po---rik po---#rik

dim

jar-rai-ki ta a---

p

ra gu zu---re men---

a-ra gu zu-re men---

de o — so — an jar — ri — ta jar — ri

de o — so — an jar — ri — ta jar — ri

cresc.

ta zu — re e — che — goi —

ta zu — re e — che — goi —

F

tre — a

tre — a — Po — xik — so — xik — jar — nai — ki —

dim

First system of musical notation. The vocal line (treble clef) has lyrics: *ta Po - rik jar -*. The piano accompaniment (grand staff) includes dynamic markings *p* and *f*.

Second system of musical notation. The vocal line (treble clef) has lyrics: *rai - ki - ta Po -*. The piano accompaniment (grand staff) includes dynamic markings *mf* and *rit.*.

Third system of musical notation. The vocal line (treble clef) has lyrics: *zik jar - rai - ki - ta*. The piano accompaniment (grand staff) includes the marking *à tempo* and the tempo change instruction *D. C. al fin* .