

**Katalin**

SA-Piano, Flauta,  
Violín y Saxo Alto  
Vi-34

*JE*

**Josu Elberdin**



# Katalin

Herrikoia  
Mold. J. Elberdin

Alaia ♩ = 100

Ahotsa

E - li - za - ti - kan kon - ben - tu - rai - no e - gin di - gu - te gal - tza - ra E - li -

E - li - za - ti - kan kon - ben - tu - rai - no e - gin du - te gal - tza - ra E - li

Piano

The first system of the score features two vocal staves (Ahotsa) and a piano accompaniment (Piano). The vocal lines are in a 6/8 time signature and a key signature of one flat. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A first ending bracket is placed over the final measure of the vocal lines.

A.

ra. Az - ke - ne - ko e - gu - na da - e - ta az - ke - ne - ko e - gu - na da - e - ta az - ke -

ra. Az - ke ne - ko e - gu - na da - e - ta az - ke - ne - ko e - gu - na da - e - ta az - ke -

P.

The second system continues the vocal and piano parts. It includes a second ending bracket for the vocal lines. The piano accompaniment continues with the same harmonic structure.

A.

ne - ko e - gu - na da - e - ta gua - zen guz - ti - ok dan - tza - ra. Az - ke - ra.

ne - ko e - gu - na da - e - ta gua - zen guz - ti - ok dan - tza - ra. Az - ke - ra.

P.

The third system concludes the piece. It features two first and second ending brackets for the vocal lines. The piano accompaniment provides harmonic support throughout.