

ZATO IZPIRITUA
 (Veni Sancte Spiritus)

Hitzak: Iratzeder
 Doinua: Gregorianoa
 Org.lagun: Dom Potiron

1. Za-to Iz-pi-ri - tu-a, e-ta gu-ri ze - ru-tik i-gor zu-re Ar - gi - a.

A musical score for a single melodic line, likely for voice or organ. It consists of two staves: a treble clef staff above and a bass clef staff below. The music is in common time (indicated by a 'C') and G major (indicated by a 'G'). The melody is primarily composed of eighth and sixteenth notes, with some quarter notes. The lyrics are written below the notes. The score ends with a fermata over the final note of the first line.

2. Zato be-har-ren Ai-ta, za-to do-hai-nen e-mai-le, za-to bi-ho-tzen Ar-gi-a.

A continuation of the musical score from the previous page. It follows the same staff layout and key signature. The melody continues with eighth and sixteenth-note patterns. The lyrics are provided below the notes. The score ends with a fermata over the final note of the second line.

3. Mi-nen ez - ti-tzai - le-a, a - ri-men bai-tan zau-den a - rin-tzai - le go - zo-a.

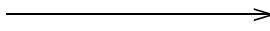
A continuation of the musical score. The staff layout and key signature remain the same. The melody continues with eighth and sixteenth-note patterns. The lyrics are provided below the notes. The score ends with a fermata over the final note of the third line.

4. Lan al-di - e-tan pau-su, kar al-di - e-tan ba-ke, ni-gar mi - ne-tan go-zo.

A continuation of the musical score. The staff layout and key signature remain the same. The melody continues with eighth and sixteenth-note patterns. The lyrics are provided below the notes. The score ends with a fermata over the final note of the fourth line.

5. Oi Ar-gi do-ha - tsu-a, be-te bi-hotz bar-ne-a fe - de-dun gu - zi - e-ri.

A continuation of the musical score. The staff layout and key signature remain the same. The melody continues with eighth and sixteenth-note patterns. The lyrics are provided below the notes. The score ends with a fermata over the final note of the fifth line.



6. Zu-re la - gun-tza ga-be, ez da deus gi-zo-ne-an, deus ho-ben ga-be de-nik.

A musical score for a two-part setting. The top part (treble clef) has a steady eighth-note pulse. The bottom part (bass clef) provides harmonic support with sustained notes and occasional eighth-note chords. The vocal parts enter at the end of the measure.

7. Gar-bi lo - hi- tsu de-na, i-hinz ta i-dor de-na, sen- da zaur- tu - rik de - na.

A continuation of the musical score. The top part maintains its eighth-note pulse. The bottom part continues to provide harmonic support. The vocal parts enter at the end of the measure.

8. Hun-ki go - gor da - go-na, sus-ta ho - tzik da - go-na, xu-xen ma - kur do - a - na.

A continuation of the musical score. The top part maintains its eighth-note pulse. The bottom part continues to provide harmonic support. The vocal parts enter at the end of the measure.

9. E-man fe-de-du - ne-ri, de - na zu - ri bai-tau - de, zaz - pi do-hain sain - du - ak.

A continuation of the musical score. The top part maintains its eighth-note pulse. The bottom part continues to provide harmonic support. The vocal parts enter at the end of the measure.

10. E-man me-re - zi - men-du, e - man hil - tze sain - du - a, e - man ze - ru - ra - tze - a.

A continuation of the musical score. The top part maintains its eighth-note pulse. The bottom part continues to provide harmonic support. The vocal parts enter at the end of the measure.

A - men.

Al - le - lu - ia!

A continuation of the musical score. The top part concludes with a final melodic flourish. The bottom part provides harmonic support until the end of the measure.