

quinta edición

Alfonsina Arce

Montevideo

1987

1987

[REDACTED]

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[REDACTED]

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[REDACTED]

13

A series of ten blank musical staves, each consisting of five horizontal lines. A vertical bar line is positioned on the right side of each staff, approximately one-third of the way across the page. The staves are arranged vertically, one above the other.

A section of musical notation on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical notes (quarter, eighth, and sixteenth notes), rests, and stems. The notation is organized into measures by vertical bar lines. The second and third staves appear to be accompaniment for the first staff. The fourth staff contains a bass line with notes and rests.

A series of five blank musical staves, each consisting of five horizontal lines. These staves are positioned below the section of musical notation.

Mathematics

The first part of the document contains several paragraphs of text, which are mostly illegible due to the low resolution and blurring of the scan. The text appears to be a series of lines, possibly representing a list or a set of instructions.

Item	Quantity	Unit	Price	Total
1	10	kg	2.50	25.00
2	5	kg	3.00	15.00
3	3	kg	4.00	12.00
4	2	kg	5.00	10.00
5	1	kg	6.00	6.00

Total amount: 68.00

The bottom section of the page contains additional text, which is also illegible. It appears to be a continuation of the document's content, possibly a receipt or a list of items.

Table 1: Summary of the data

Year	Q1	Q2	Q3	Q4
2010	1.2	1.5	1.8	2.1
2011	1.3	1.6	1.9	2.2
2012	1.4	1.7	2.0	2.3
2013	1.5	1.8	2.1	2.4
2014	1.6	1.9	2.2	2.5
2015	1.7	2.0	2.3	2.6
2016	1.8	2.1	2.4	2.7
2017	1.9	2.2	2.5	2.8
2018	2.0	2.3	2.6	2.9
2019	2.1	2.4	2.7	3.0
2020	2.2	2.5	2.8	3.1
2021	2.3	2.6	2.9	3.2
2022	2.4	2.7	3.0	3.3
2023	2.5	2.8	3.1	3.4
2024	2.6	2.9	3.2	3.5
2025	2.7	3.0	3.3	3.6
2026	2.8	3.1	3.4	3.7
2027	2.9	3.2	3.5	3.8
2028	3.0	3.3	3.6	3.9
2029	3.1	3.4	3.7	4.0
2030	3.2	3.5	3.8	4.1

The data shows a steady increase in the values of the four quarters from 2010 to 2030. The values for each quarter are consistently higher than the previous year, with the Q4 values being the highest in each year.

The overall trend is positive, indicating a consistent growth in the data over the 21-year period. The values for each quarter are closely related, with the Q4 values being approximately 1.5 to 2.0 units higher than the Q1 values in each year.

The data is presented in a clear and concise manner, with the values for each quarter and year listed in a table. The table is easy to read and understand, and the data is presented in a way that is easy to interpret.

1. The first part of the document discusses the importance of maintaining accurate records.

2. It also highlights the need for regular audits to ensure data integrity.

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3. The following table provides a detailed breakdown of the data collected over the period.

4. The data shows a significant increase in activity during the second quarter.

5. This increase is attributed to several factors, including improved marketing strategies.

6. The results indicate that the current approach is effective in reaching the target audience.

7. However, there are still areas for improvement, particularly in the third quarter.

8. The analysis suggests that further optimization of the content is necessary.

9. The overall trend shows a steady growth in engagement and conversion rates.

10. The data supports the hypothesis that targeted advertising leads to higher ROI.

11. The findings are consistent with previous studies on digital marketing effectiveness.

12. The study concludes that a data-driven approach is essential for long-term success.

13. The results provide valuable insights for future marketing campaigns.

14. The data indicates that social media remains a key channel for customer acquisition.

15. The analysis also shows that email marketing continues to be a highly effective tool.

16. The study recommends a focus on personalized content to enhance user experience.

17. The data suggests that consistent posting on social media leads to higher visibility.

18. The findings are based on a comprehensive analysis of the available data.

19. The study is subject to the limitations of the data and the methods used.

20. The research provides a solid foundation for further exploration in this field.

Handwritten musical score on ten staves. The notation includes various notes, rests, and bar lines. The score is written in a style characteristic of 19th-century manuscript notation. There are some markings on the left side of the staves, possibly indicating fingerings or other performance instructions. The handwriting is somewhat faded and the ink is dark.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of appropriate statistical techniques to interpret the results.

3. The third part of the document provides a detailed overview of the data analysis process, including the identification of key variables and the use of regression models to understand the relationships between different factors.

4. The fourth part of the document discusses the challenges and limitations of data analysis, such as data quality issues and the potential for bias in the results. It offers strategies to mitigate these risks and ensure the reliability of the findings.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It stresses the importance of ongoing monitoring and evaluation to ensure that the organization remains effective and responsive to changing circumstances.

6. The final part of the document provides a list of references and resources for further reading. It includes academic journals, books, and online articles that provide additional insights into the topics discussed in the report.

1. $\frac{1}{x^2} = x^{-2}$
 $\frac{d}{dx} x^{-2} = -2x^{-3} = -\frac{2}{x^3}$

Ans: $-\frac{2}{x^3}$

2. $\frac{1}{x^3} = x^{-3}$

$$\frac{d}{dx} x^{-3} = -3x^{-4} = -\frac{3}{x^4}$$

Ans: $-\frac{3}{x^4}$

3. $\frac{1}{x^4} = x^{-4}$

$$\frac{d}{dx} x^{-4} = -4x^{-5} = -\frac{4}{x^5}$$

4. $\frac{1}{x^5} = x^{-5}$
 $\frac{d}{dx} x^{-5} = -5x^{-6} = -\frac{5}{x^6}$

Ans: $-\frac{5}{x^6}$

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

2. The second part of the document outlines the various methods used to collect and analyze data. It includes a detailed description of the sampling process, which was designed to be representative of the entire population. The data was then analyzed using statistical techniques to identify trends and patterns.

3. The third part of the document presents the results of the study. It shows that there is a significant correlation between the variables being studied. This finding is supported by the statistical analysis and is consistent with previous research in the field.

4. The fourth part of the document discusses the implications of the findings. It suggests that the results can be used to inform policy decisions and to guide future research. The study also highlights the need for further investigation into the underlying causes of the observed trends.

5. The fifth part of the document concludes the study and provides a summary of the key findings. It reiterates the importance of accurate record-keeping and the value of the data analysis. The study is a valuable contribution to the field and provides a solid foundation for future work.

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
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31	32	33	34	35
36	37	38	39	40
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46	47	48	49	50
51	52	53	54	55
56	57	58	59	60
61	62	63	64	65
66	67	68	69	70
71	72	73	74	75
76	77	78	79	80
81	82	83	84	85
86	87	88	89	90
91	92	93	94	95
96	97	98	99	100

A 1 2 3 4
AB 5 6 7 8
B 9 10 11 12
AB 13 14 15 16
B 17 18 19 20
AB 21 22 23 24
B 25 26 27 28
AB 29 30 31 32
B 33 34 35 36
AB 37 38 39 40
B 41 42 43 44
AB 45 46 47 48
B 49 50 51 52
AB 53 54 55 56
B 57 58 59 60
AB 61 62 63 64
B 65 66 67 68
AB 69 70 71 72
B 73 74 75 76
AB 77 78 79 80
B 81 82 83 84
AB 85 86 87 88
B 89 90 91 92
AB 93 94 95 96
B 97 98 99 100

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
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41	42	43	44	45
46	47	48	49	50
51	52	53	54	55
56	57	58	59	60
61	62	63	64	65
66	67	68	69	70
71	72	73	74	75
76	77	78	79	80
81	82	83	84	85
86	87	88	89	90
91	92	93	94	95
96	97	98	99	100

FP/SWITEZ.
FP

PIRMA DARBU DAINA

ATSAKYMAS AINIAMS
GLEDRUS KUPRELIŪS

po choro

(TYLOJE RUOSTI KORGU SEQ IR RX)

ANTRA DARBU DAINA

AIŠM JIEMELIO PJAUT...

TREČIA DARBO DAINA

ATSAKYMAS AČIŲMS
GIEBŲS IMPRESSIONS

FP/SINTEZ

po s.

Handwritten musical score for 'TREČIA DARBO DAINA'. It consists of five systems of staves. The first system is a single staff with a treble clef, marked 'po s.' and 'TIMP'. The second system is a grand staff (treble and bass clefs) with a forte 'f' dynamic. The third and fourth systems are also grand staves. The fifth system includes a 'TRUMPET' part with a '3' (triple) marking and a 'KORG' label. The score is filled with notes, rests, and various musical symbols.

PIRMA VAIKU DAINA

♩=166 PRESTO

SOLO

Handwritten musical score for 'PIRMA VAIKU DAINA'. It features a solo piano part with a tempo marking of '♩=166 PRESTO'. The score is written on two systems of staves (treble and bass clefs). The first system includes a forte 'f' dynamic. The second system concludes with a handwritten note: 'RX START + KORG!'.

Two sets of empty musical staves at the bottom of the page, one for a treble clef and one for a bass clef.

ANTRA VAIKU DAINA

ATSAKYMAS AINIAUS
6 TEORINUS UN PREVIUS

VIVO = 160

FP/SINTEZ.

PIRMA KARO DAINA

TREČIA KARO DAINA

OI AN KALNO

ATSAKYMAS ANKAMUS
GIEDRUS KUPREVILIUS

51

52

53

1

FP/SINTEZ.

D-DUR IMPROV F-DUR ES-DUR STRING

2 S.T.

3 4 S.T.

5

s. 6

7

RX 98 PIRMU

54 G-DUR

FINE! PO 3X

XILOPHONE

GEORGIUS KUPREVICIUS

Atsakymas Ainiams

I Sutartinės gimimas

Tacet

II Trys darbo dainos

[SIENAPJŪTĖS DAINA]

ten. solo 17 3 + f + f + f + f + f + f 20 + f + f + f + f + f + f

f 10 15

III [DROBIU, BALININO]

13 2 - 14 - 15 - 16 15 9 - 13 - 13 - 12 6 5

XII.

IV Trys-koro dainos

(1.91)

Handwritten musical score for 'Trys-koro dainos'. The score consists of ten staves of music. The first staff begins with a tempo marking '(1.91)'. The second staff has a dynamic marking 'f'. The third staff has a dynamic marking 'f' and a fingering '43'. The fourth staff has a tempo marking 'MAESTOSO FUNEBRE' and a dynamic marking 'f'. The fifth staff has a dynamic marking 'f' and a fingering '10 17'. The sixth staff has a tempo marking 'Sostenuto' and a dynamic marking 'f'. The seventh staff has a dynamic marking 'f'. The eighth staff has a dynamic marking 'f'. The ninth staff has a dynamic marking 'mp'. The tenth staff has a dynamic marking 'f'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

V Oi, au kaluo...

timpani solo

Handwritten musical score for 'Oi, au kaluo...'. The score consists of one staff of music. The first staff has a tempo marking 'timpani solo' and a dynamic marking 'f'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Molto
meno mosso

Handwritten musical notation for the first system, featuring two staves with complex chords and rhythmic markings.

III Trys vaiku dainos

Tacet

Handwritten musical notation for the second system, including a 'Vivo' tempo marking, numbered measures (1-20), and a 'Prestissimo' tempo marking.

Tacet

XII.

IV Trys-koro dainos

(♩.91)

MAESTOSO FUNEBRE

Sostenuto

attacca

mp

V Oi, au kaluo...

timpani solo

f

10

TIMPANI

GEORGIUS KUPREVIČIUS

①

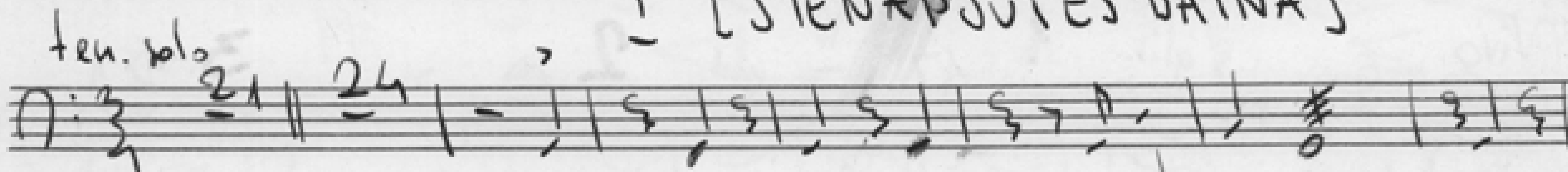
I Atsakymas Ainiams

I Sutartinės giminės

Tacet

II Trys darbo dainos

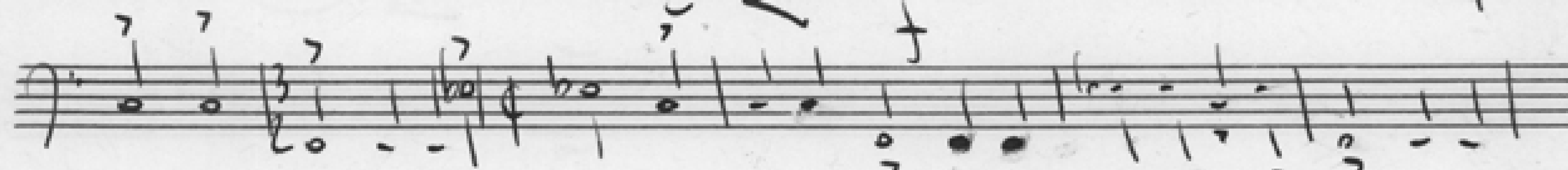
I [SIENAPJŪTĖS DAINA]



II [ARIMO DAINA]



III [DROBU BALNIMO]



!! *maestros meno mosso* TIMP.

III Trys vaiku dainas

Presto

Vivo

pp

Tacet

TIMP. IV Trus karos dainas



Musical notation on a single staff, starting with a bass clef and a dynamic marking of *p*. The notation includes a series of eighth notes and rests.

Musical notation on a single staff, continuing the sequence from the previous staff.

Musical notation on a single staff, featuring a tempo marking of *(♩ = 91)* and a dynamic marking of *p*. It includes a measure with a *35* marking.

Musical notation on a single staff, with a dynamic marking of *pp* and various articulation marks.

Musical notation on a single staff, with a dynamic marking of *f* and various articulation marks.

Musical notation on a single staff, with a dynamic marking of *p* and various articulation marks.

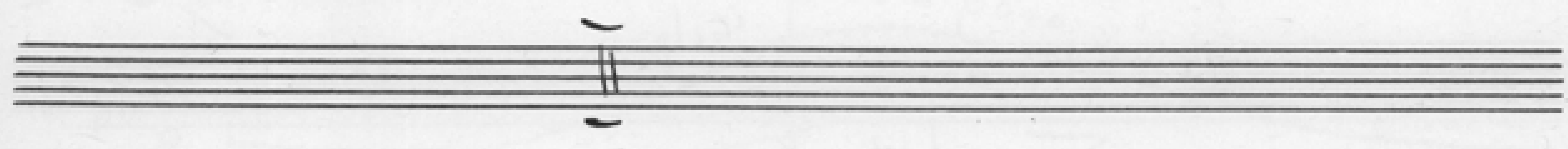
Musical notation on a single staff, with a dynamic marking of *f* and various articulation marks.

Musical notation on a single staff, with a dynamic marking of *f* and various articulation marks. Includes the instruction *MAESTRO FUNGARE*.

Musical notation on a single staff, with a dynamic marking of *f* and various articulation marks. Includes the instruction *rit*.

Musical notation on a single staff, with a dynamic marking of *f* and various articulation marks.

Musical notation on a single staff, with a dynamic marking of *f* and various articulation marks. Includes the instruction *AGITATO*.



Tacet

Handwritten musical notation for the first system. It features a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and dynamic markings such as *p* and *fpp*. There are also some handwritten annotations above the staff, possibly indicating fingerings or articulation.

Viola, an korus...

Moderato

Handwritten musical notation for the second system. It begins with the tempo marking *Moderato* and the instruction *SOLO*. The notation includes a treble clef, a key signature of one sharp, and various rhythmic patterns. Dynamic markings like *mp* are present.

Handwritten musical notation for the third system. It includes the instruction *poco a poco accel* and the word *delus*. The notation shows a treble clef, a key signature of one sharp, and complex rhythmic figures with dynamic markings like *f*.

Handwritten musical notation for the fourth system. It includes dynamic markings *f* and *p*. The notation shows a treble clef, a key signature of one sharp, and notes with various articulations.

Handwritten musical notation for the fifth system. It features a treble clef and a key signature of one sharp. The notation includes notes, rests, and dynamic markings.

Handwritten musical notation for the sixth system. It features a treble clef and a key signature of one sharp. The notation includes notes, rests, and dynamic markings, ending with a double bar line.

TIMP.

Handwritten musical notation on a staff with a treble clef. It features a series of eighth notes with stems pointing down, followed by a glissando line and a crescendo hairpin. The word "gliss." is written above the line, and "cresc." is written below it.

Handwritten musical notation on a staff with a treble clef. It features a series of eighth notes with stems pointing up, followed by a few notes with accents. The dynamic marking "f" is written below the first note.

Handwritten musical notation on a staff with a treble clef. It features a series of notes with stems pointing up, grouped under a bracket labeled "12''". This is followed by another group of notes under a bracket labeled "15'".

Handwritten musical notation on a staff with a bass clef. It features a series of notes with stems pointing up, followed by a group of notes with stems pointing down. The dynamic marking "pp" is written below the first note, and "f" is written below the second note. A "5" is written below a group of notes, and a "7'" is written below another group. There are also some vertical lines and a double bar line.

Handwritten musical notation on a staff with a treble clef. It features a series of notes with stems pointing up, followed by a group of notes with stems pointing down. The word "accell." is written above the notes.

Handwritten musical notation on a staff with a treble clef. It features a series of notes with stems pointing up, followed by a group of notes with stems pointing down. The word "presto" is written above the first group of notes, and "Moderato secco" is written above the second group. A "5" is written below a group of notes, and a "p" is written below another group.

Handwritten musical notation on a staff with a treble clef. It features a series of notes with stems pointing up, followed by a group of notes with stems pointing down. The word "secco" is written above the first group of notes, and "secco" is written above the second group. The dynamic marking "pp" is written below the notes.

Handwritten musical notation on a staff with a treble clef. It features a series of notes with stems pointing up, followed by a group of notes with stems pointing down. The word "ppp" is written below the first note. A large hairpin is drawn across the staff, with "gliss." written above it, "poco a poco" written above the middle, and "gliss." written above the right side. The dynamic marking "mf" is written below the hairpin. The word "ATTACCA" is written at the end of the staff.

6

1-10

TIMP.

6

Handwritten musical notation for the first two staves. The top staff contains a melodic line with notes, slurs, and dynamic markings like 'ff'. The bottom staff contains a bass line with notes and dynamic markings like 'f' and 'p'. There are also some handwritten symbols and a 'M' marking.

A series of ten empty musical staves for further notation.

SUTARTINES GIMIMAS

AT SAUKIMAS
ACUMAS

BANK RX NR 41.42.43
KORG NR 38.39.40

H: 88.2 C: MIDI RX + UN != 59 SONG/00
ECHO

GIEDAVUS UNPMEVICIUS

PARUOSIMAS

PR **11** MAG. ECHO (STRING ECHO)
ECHO
SEQ

SEKA

KORG **2** MAG

SEQ. PARUSIMAS

PIRMA KARO DAINA

RX SONG 05/91 - UN ECHO
KORG PR: 41 H: 88.1 ECHO
STRING ECHO
STRING

GIEDAVUS UNPMEVICIUS
AT SAUKIMAS ACUMAS

T.B

PIRMA VAIKU DAINA

ATSAKYMAS

61 EDKALIS
KUPREVICIUS

SEQ RUŠIAMAS PER PIRMA DARBO DAINA. (TYLOJE)

SEQ. PARUŠIMAS

Handwritten musical notation for the first system of 'Pirma vaiku daina'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals.

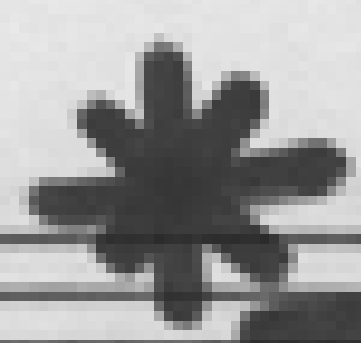
Handwritten musical notation for the second system of 'Pirma vaiku daina'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals. To the right of the staves, there is text: "49 PR: 31 P: SONG 04 (!=166) (MIDI + UN 88.2)".

TREČIA VAIKU DAINA

RUŠTI SEQ FINALUI (TYLOJE)

Handwritten musical notation for the first system of 'Trečia vaiku daina'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals.

1xxx 1xxx 1xxx ...



IR I KARO DAINAI: RX - UN SONG 05/91
KORG PR 4.1 H: (88.1)

OI, AN KALNO

PEP TAMP.
SOLO
RUŠTI

RX 97/120 + UN
KORG 51. 88.2

51

[po 2-3
pismu
oo]

Handwritten musical notation for the first system of 'Oi, an kalno'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals. To the right of the staves, there is text: "2x".

Handwritten musical notation for the second system of 'Oi, an kalno'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals. To the right of the staves, there is text: "ATSALYMAS AINIAMS
61 EDKALIS KUPREVICIUS
1987".

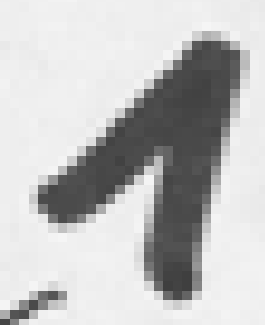
START D-DUR
RX
MIDI

2R F.P.

61 EDKALIS KUPREVICIUS
1987

Three empty musical staves, each consisting of a treble clef staff and a bass clef staff, arranged vertically.

IV trys karo dainos



S. SOLO

S

A

T. B

VIE - NA SE - SE - LĖ BROLE - LI

p

Handwritten musical notation for the first system, including vocal lines (Soprano and Alto) and a Tenor Bass line. The lyrics are "VIE - NA SE - SE - LĖ BROLE - LI".

S. SOLO

S

A

T. B

RE - DE - A - NTRA SESE -

Handwritten musical notation for the second system, including vocal lines (Soprano and Alto) and a Tenor Bass line. The lyrics are "RE - DE - A - NTRA SESE -".

SOPRANO SOLO

S

A

T. B

-LĖ KARDELI ŠVEI - TĖ O ŠI TREČIOJI IR JAUNIAUSIOJI UNIS.

Handwritten musical notation for the third system, including vocal lines (Soprano and Alto) and a Tenor Bass line. The lyrics are "-LĖ KARDELI ŠVEI - TĖ O ŠI TREČIOJI IR JAUNIAUSIOJI UNIS.".

S LAUKU LY-DE-JO IR GRAUDŽIAM VERKĒ...

A

T ...GRAUDŽIAM VERKĒ...

B

S VIEI-NA SE SELĒ BRO-LELI, RĒ-DE ANT-

A

4 6

S S. SOLO S. TUTTI
-RA SE-SELĒ KARDE-LI, ŠVEITĒ, ŠI TRE-ČIOJI IR JAUNĀUSIJO LAU-

A

S -KU LY-DE-JO IR GRAUDŽIAM VERKĒ LAUKU LY-DE-JO IR GRAUDŽIAI

A

S VER-KĒ

A VER-KĒ

T ... IR GRAUDŽIAM VERKĒ GRAUDŽIAM VERKĒ

B ... IR

(. = 128)
[agitato]

6

6

RITM. ACCELER.

TUBA

NB: SKIRSTYMAS 1 TAKTUS SA.LYGINIS

BĒRI ŽIRGELIAVISI PABALNOTI LAUKIA SAVO RAI-

[TROMBA III]

f

ŠVIESUS KARDEUS PRIEMANO ŠALELĒS REIKS MANĶOTI ! KA-RU-

-TO ĶĒ-LIV. BĒRI ŽIRGELIAVISI PABALNOTI LAUKIA SAVO RAI- TO- ĶĒ- LIV. BĒRI ŽIR-

[TROMBA II]

VERKIA MERĶĒLĒ VERKIA LELIĶĒLĒ

ŽĒ ŠVIESUS KARDEUS PRIEMANO ŠALELĒS REIKS MANĶOTI ! KA- RU- ŽĒ. ŠVIENS KARDE-

GELIAVISI PA-BALNOTI LAUKIA SAVO RAI- TO- ĶĒ- LIV. BĒRI ŽIRGELIAVISI PABAL-

A

T VER-KIA MERGELE PŘE ŠALELĚS STO- VĚ-DA-MA VER-KIA VERKIA MERGE-

B -LIS PŘEMANO ŠALELĚS REIKSMANJOTI, KA RU- ŽE ŠVIE-SUS KARDELIS PŘEMA-

B

T

B -NOTI LAUKIA SAVO RAITO- JĒ-LIV. BĒRI ŽIRGELIAI VI-SI PABALNO-TI LAU-

A

T -LĒ VER-KIA LEI JĒLĒ VERKIA MERGELE PŘE ŠALELĚS STO- VĚ-DA-

B -NO ŠALELĚS REIKSMANJOTI, KA- RU- ŽE ŠVIESUSKARDELIS PŘEMANO

B

T

B -KIA SAVO RAI- TO- JĒ- LIV. BĒRI ŽIRGELIAI VISI PABALNOTI LAUKIA

A

T -MA VER-KIA VERKIA MERGELE VER-KIA LEI- JĒLĒ VERKIA MERGELE

B ŠALELĚS REIKSMANJOTI, KA- RU- ŽE ŠVIESUSKARDELIS PŘEMANO ŠA-

B

T f NEVERK MERGELE NERAUDOK JAUNOJI KAIP IŠJOSIV TAIP PAR-

B SAVO RAI- TO- JĒ- LIV. BĒRI ŽIRGELIAI VI-SI PABALNOTI LAUKIA SA-

A

PREŠA VELES STO- VĖ- DA- MA VERKIA

B

-LELES REIKSMAN JOTI ! KA - RU - ŽE, REIKSMAN JOTI ! KA - RU -

A

-JO - SIU NE VERK MERGELE NERANDOK JAUNOJ KAPISĮ JOSIU TAIP PAR-

B

-VO RAI-TO- JĖ - LIU. BĖRI ŽIRGELIAI VISI PABALNOTI LAUKIASAVO

A

JEI NE PARJOSIU KARELĖJ PAVIRSIU PAR - BĖGS

B

- ŽE ! KA - RU - ŽE, VER - - KIA

A

MA - NO ŽIR GELIS JEI NE PARJOSIU KARE LĖJ PAVIRSIU PAR BĖGS

B

LE - - LI - - JĖ -

PAR BĖGS ŽIRGELIS PAR BĖGS JUODBERĖ -

11/4 6/4 4/1 3/1

A T MA-NO ŽIRGE-LIS JEI NE PAR-JOSIU KA-RELĒJ PAVIRSIU PARBĒGS MA-
 B -LĒ

B T PARNEŠ LAIŠKUŽĒU, KRAUJU
 B -LIS PAR-NEŠ MA-NO MUN-DU-RE-LI! VER-

3/4 4/1

A T -NO ŽIRGE-LIS VER- KIA LE-

B T IŠRAŠYTA LAIŠKUŽĒGLY AUKSO AUKSO ŽIE DA, PARNEŠ LAIŠKUŽĒU, KRAUJU IŠRAŠYTA
 B -KIA LE- LI- -JĒ-

A T -LI- -JĒ- -LĒ PRIMUŠK LAIŠKUŽĒLI, PRIESKRYMIOS UNIS
 B PRIMUŠK LAIŠKUŽĒU, VIRŠĒLU VĒ-MAUK ŽIE-DA, UNIS
 T PRIMUŠK LAIŠKUŽĒLI, PRIESKRYMIOS
 B -LĒ PRIMUŠK LAIŠKUŽĒU, PRIESKRYMIOS VIRŠĒLU VĒ-MAUK ŽIE-DA

AB

Handwritten musical score for the first system, featuring a vocal line (T) and a bass line (B). The lyrics are: "VIRŠELIO PRIMUŠK LAIŠKU- ŽĖLI PRI- MUŠK! A- ANT RAN-KE- LIU KAI SKRYNIA PRAVERSI MANE PA-MATYSI, A-". Above the vocal line, there are tempo markings: 3/4 and 4/4. A small drawing of a person with arms raised is at the top right.

Handwritten musical score for the second system, featuring a vocal line (T) and a bass line (B). The lyrics are: "KAI SKRYNIA PRAVERSI MA- NE PAMA-TYSI". Above the vocal line, there are tempo markings: 1/4, 7/8, and 6/8. A dynamic marking "FP Timp" is present.

Handwritten musical score for the third system, featuring a vocal line (T) and a bass line (B). The lyrics are: "LABAI GRAUDŽIAI AP-SI- VERK- SI KAI ŽIEDA, RE- GĖ- SI MA-NE PAMI-". Above the vocal line, there is a tempo marking "Maestoso funebre" and a small drawing of a person with arms raised.

Handwritten musical score for the fourth system, featuring a vocal line (T) and a bass line (B). The lyrics are: "-NĖ- SI LIESI GRAUDŽIAS AŠA- RĖ- LES LIE- SI!...". Above the vocal line, there are tempo markings: 3/4, 2/4, and 4/4.

Handwritten musical score for the fifth system, featuring a vocal line (T) and a bass line (B). The lyrics are: "ATTACCA". Above the vocal line, there is a large number "1" and a tempo marking "10".

10 Agitato

A

ST I *f* OIR PARBĒGABĒRAS ŽIRGELIS 0 -

ST II *f* PARVĒDYLUOJA BANEUS 0 -
ANTJO

AI I

AI II

B

ST I *f* PARVĒDYLUOJA ANTJO BALNELIS 0 -

ST II *f* OI ŽIRGE ŽIRGE ŽIRGE BĒRELI

AI I

AI II

A

ST I ANTRAM KARELY KARDEUS LŪZO 0 -

ST II

AI I OI, KUR PALIKAI MŪSU, BROLELI. 0 -

B

ST I TREČIAM KARELY GALVELE, KIRTO

ST II 0 -

AI II PIRMAJAM KARELY ŽIRGELIS KLUPS 0 -

A

S I

S II

A I

KIRTO GALVELE,
KAI KAPUSTELI. 0 -

GULLIEMENELIS
KAI AZUOLELIS 0 -

B

S I

S II

A II

GULLIEMENELIS
KAI AZUOLELIS 0 -

OI ZIRGE ZIRGE BERELI
ZIRGE

A

S I

S II

A I

A II

OI KUR PADĖJAM MŪS DOVANĖLES 0 -

OI KUR PADĖJAM MŪS DOVANĖLES, 0 -

OI KUR PADĖJAM MŪS DOVANĖLES 0 -

OI KUR PADĖJAM MŪS DOVANĖLES 0 -

OI KUR PADĖJAM MŪS DOVANĖLES 0 -

OI KUR PADĖJAM MŪS DOVANĖLES 0 -

B

S I

S II

A I

A II

OI KUR PADĖJAM MŪS DOVANĖLES, 0 -

OI KUR PADĖJAM MŪS DOVANĖLES 0 -

OI KUR PADĖJAM MŪS DOVANĖLES

OI KUR PADĖJAM MŪS DOVANĖLES 0 -

OI KUR PADĖJAM MŪS DOVANĖLES 0 -

A

B

tenore solo / testinis/
(narrare)

T. SOLO

PER- LO VAI- NI- -KAS UG- NE- LEJ DE-

T. SOLO

- GA SILKU KAS- NY- KAS DŪ- MUOS RŪKS- TA

subito

T. SOLO

AUKSO ŽIE- DE- LIS KRAUJUOSE PLŪS-

T. SOLO

-TA... *attacca*

2

sostenuto

S *p* ... LIŅĀ GIRIŅĀ ... GIŅĀ LANĶIŅĀ TEN STOVĒĶO - O AŽVŪLĒ - LIS

A *p* ... LIŅĀ GIRIŅĀ ... GIŅĀ LANĶIŅĀ TEN STOVĒĶO - O AŽVŪLĒ - LIS

T *p* ... LIŅĀ GIRIŅĀ ... GIŅĀ LANĶIŅĀ TEN STOVĒĶO - O AŽVŪLĒ - LIS

B *p* ŽALIŅĀ GI-RIŅĀ LYGIŅĀ LANĶIŅĀ TEN STOVĒĶO - O AŽVŪLĒ - LIS

TEN STOVĒĶO - O AŽVŪLĒ - LIS

1 2

PO AUKSO KRĒSLAIS

1 1

STOVĒĶO ... ŽVŪLĒ LIS AŽVŪ - LU AUKSO KRĒSLAIS

TEN - A - PO - AUKSO KRĒSLAIS

TA - LE MOTINĒS

A ŽVĻU ...KSO KRĒSLAS ...ME KRĒSLE MOTINĒS

PO - AU - TA - MOTINĒS

f

...ME KRĒSLE ...TI-NĒ-LĒ ...DĒ-DAMA GAILIAI VERKĒ

TA-ME KRĒSLE MO-TI-NĒ-LĒ SE DĒ-DAMA GAILIAI VERKĒ

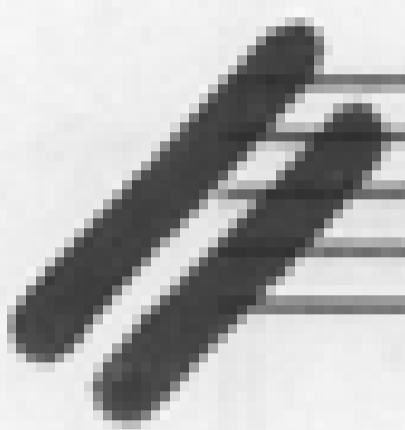
p

...DĒ-DAMA ...LIAI VERKĒ SŪNE LI GRAUDŽIAI BARĒ:

IR GRAUDŽIAI BARĒ:

6

SÜ - NE - LI ... BI - LE - LI KO PAVIRTAI -
 OI SÜ - NE - LI DU - BI - LE - LI KO PAVIRTAI



A. ŽVOLĒ - LIU? KO PAVIRTAI - A. ŽVOLĒ
 attacca



S
 A
 T
 B
 OI, MOTULĒ! OI, ŠIRDELE!
 M-
 49

V oi, an kalno

A

S.A. $\frac{4}{4}$ 1 2

B

S.A. $\frac{4}{4}$ 1 2 *legato*

T.B. *M-legato*

A

A. *legato*

B. *M-legato*

B

S. *M-*

T. *M-*

A

A. $\frac{3}{4}$

B. $\frac{3}{4}$

B

S. $\frac{3}{4}$

T. $\frac{3}{4}$

4

legato

S

A

T

B

4

S

A

T

B

A

5

Soprano (S): $\text{G}^4 \text{ bp} \text{ -} \text{ F}^{\#4} \text{ -} \text{ E}^4 \text{ -} \text{ D}^4 \text{ -}$

Alto (A): $\text{G}^4 \text{ -} \text{ F}^{\#4} \text{ -} \text{ E}^4 \text{ -} \text{ D}^4 \text{ -}$

Tenor (T): $\text{G}^4 \text{ bp} \text{ -} \text{ F}^{\#4} \text{ -} \text{ E}^4 \text{ -} \text{ D}^4 \text{ -}$

Bass (B): $\text{G}^3 \text{ -} \text{ F}^{\#3} \text{ -} \text{ E}^3 \text{ -} \text{ D}^3 \text{ -}$

B

5 *legato*

Soprano (S): $\text{G}^4 \text{ -} \text{ F}^{\#4} \text{ -} \text{ E}^4 \text{ -} \text{ D}^4 \text{ -}$

Alto (A): $\text{G}^4 \text{ -} \text{ F}^{\#4} \text{ -} \text{ E}^4 \text{ -} \text{ D}^4 \text{ -}$

Tenor (T): $\text{G}^4 \text{ -} \text{ F}^{\#4} \text{ -} \text{ E}^4 \text{ -} \text{ D}^4 \text{ -}$

Bass (B): $\text{G}^3 \text{ -} \text{ F}^{\#3} \text{ -} \text{ E}^3 \text{ -} \text{ D}^3 \text{ -}$



A

S *legato* 6

A-

T

B

A-

A-

A-

B

S 6

A

T

B





A

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. The system contains four measures of music with various notes, rests, and accidentals (flats and naturals). The Soprano part includes a fermata over the final note.

B

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. The system contains four measures of music with various notes, rests, and accidentals (flats and naturals). The Soprano part includes a fermata over the final note.



(! = !)

$\frac{3}{4}$

8

S
P
P
P

PIRMU TRŪBU UŽTRŪ-BY-SI TĒVU

A

T
P
P

PIRMU TRŪBU UŽTRŪ-BY-SI UŽTRŪ-

B

$\frac{3}{4}$

8

S
P
P
P

PIRMU TRŪBU UŽTRŪBY-SI TĒVU

A

T
P
P

PIRMU TRŪ-BU UŽTRŪ-BY-SI UŽTRŪ-

B

$\frac{3}{4}$



A

S
MOTKU, PRAVIRKDY- SI OI OI OI TĚVV, MOTKU, PRAVIRKDYSI ANTRU

A

T
- BY- SI TĚVV, MOTKU, PRAVIRK- DY- SI TĚVV, MO- TKU, PRAVIRKDY- SI ANTRU

B

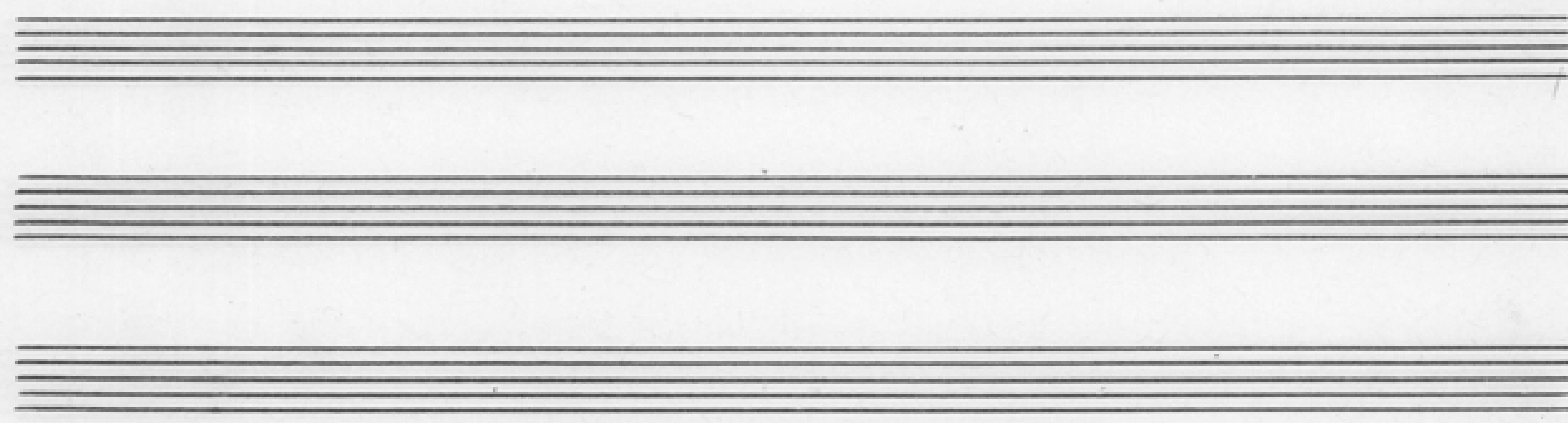
B

S
MOTKU, PRAVIRKDY- SI OI OI OI TĚVV, MOTKU, PRAVIRDY- SI ANTRU

A
ANTRU

T
- BY- SI TĚVV, MOTKU, PRAVIRK- DY- SI TĚVV, MOTKU, PRAVIRKDY- SI ANTRU

B
ANTRU



9

S
TRŪBU UŽTRŪ-BY- SI VISU SVIETU, PRAVIRKDY- SI OI OI OI VISU.

A

T
TRŪ-BU UŽTRŪ-BY- SI UŽTRŪ-BY- SI VISU SVIETU, PRAVIRK- DY- SI VISU.

B

9

S
TRŪBU UŽTRŪ-BY- SI VISU SVIETU PRAVIRKDY- SI OI OI OI VISU.

A
TRŪ- BU UŽ- TRŪ- BY- SI VI- SU SVIE- TU

T
TRŪ-BU UŽTRŪ-BY- SI UŽTRŪ- SI VISU SVIETU, PRAVIRK DY- SI VISU.

B
TRŪ- BU UŽ- TRŪ- BY- SI VI- SU SVIE- TU

10

S
SVIETU, PRAVIRKDY- SI TREČIU TRŪBU VĒTRŪBY- SI BROLI SESE, SUJUDY-

A
TREČIU TRŪ - BU VĒ - - TRŪ - - BY - SI

T
SVIE - TU, PRAVIRK DY - SI TREČIU TRŪ - BU VĒTRŪ BY - SI VĒTRŪ - BY - SI BROLI.

B
TREČIU TRŪ - BU VĒ - TRŪ - - BY - SI

10

S
SVIETU, PRAVIRKDY- SI TREČIU TRŪBU VĒTRŪBY- SI BROLI SESE, SUJUDY-

A
PRAVIRK - DY - SI TREČIU TRŪ - BU VĒ - TRŪ - - BY - - SI

T
SVIE - TU, PRAVIRK DY - SI TREČIU TRŪ - BU VĒTRŪ BY - SI VĒTRŪ - BY - SI BROLI.

B
PRA VIRK DY - SI TREČIU TRŪ - BU VĒ - TRŪ - - BY - SI

A

S
-SI OI OI OI BROLI,

A
BRO-LI, SE - SE,

T
SESE, SU-JU- DY-SI BROLI,

B
BRO-LI, SE - SE,

B

S
-SI OI OI OI BROLI,

A
BRO- LI, SE - SE,

T
SESE, SU-JU- DY SI BROLI,

B
BRO- LI, SE - SE,

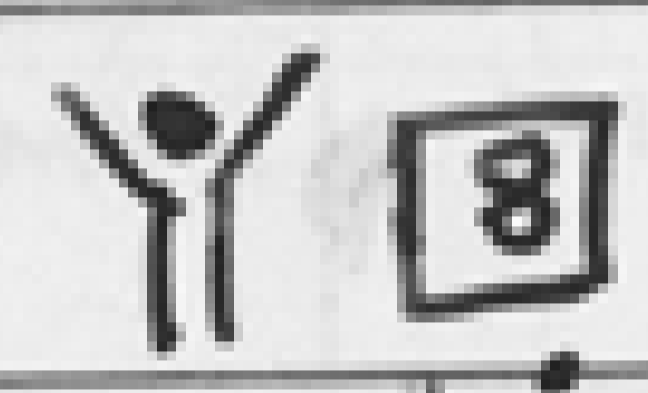
GK 87 VIII 13
"Atsakymas Ainiams"

CHORO PARTITŪRA

Atsakymas Ainiams

1. sutartinės gimimas

♩ = 118



A S T f DU DO - BI - LĖ - LIAI TRYS DAGI - LĖ - LIAI KAS BROLIUKA

AB A

B S T 96

AB B

p žu - VA p DO - BI - LIO ? p DO - BILE žiū - TO!

f DO - BI - LE

f DU DO - BI - LĖ - LIAI TRYS DAGI -

f DO - BI - LE

A S T

A B A

B S T

A B B

DO - BI - LE

RŪ - TO

-LĒ - LIAI ŽUVA ŽIRGU - ŽĒ - LIS DO - BI - LI

RŪ - TO DO - BI - LE

DU DO - BI - LĒ - LIAI TRYS DA GI - LĒ - LIAI DYMA BALNU -

DO - BILE RŪ - TO

DO - BI - LE ČIŪ - TO DO -

DOBI - LE RŪ - TO

ŽĒ - LIS DO - BI - LI DO - BILE ČIŪ - TO

DO - -BI - LE

-BI - LE DU DO - BI - LĒ - LIAI

DO - BI - LE

A $\frac{S}{T}$ ϕ

DO- BI- LE

ABA ϕ

DO- BI- LE RŪ- TO DO-

B $\frac{S}{T}$ ϕ

TRYS DA- GI- WĖ- LIAI KAS BROLIUKA RA- DA DO- BI-

ABB ϕ

DO- BI- LE RŪ- TO DO-

ss ϕ

RA - - DA SE - SU- TĖ -

- BI- LE ff SE - SU- TĖ -

- LIŲ ? ff RA - - DA SE - SU- TĖ -

- BI- LE ff SE - SU- TĖ -

ϕ

- LA

ϕ

- LA

ϕ

- LA

ϕ

- LA

11. trys darbo dainos

1 (sienapiūtės daina)

tenore solo

Handwritten musical score for tenor solo and voices. The score is written in G major (one flat) and 3/4 time. It consists of a tenor solo part and a four-part vocal setting (Soprano, Alto, Tenor, Bass). The lyrics are in Lithuanian. The tenor solo part is marked 'tenore solo' and begins with a treble clef, a 3/4 time signature, and a 'p' dynamic marking. The lyrics for the tenor solo are: GIE-DA GAIDELIAI GIE-DA RAI-BIE-JI GIEDA GAIDELIAI GIEDA AN-TA-RI JIMSIU DAL-GELI RANKON AI-SIU ŠIE-NE-LIO PJAUT JIMSIU DAL-GELI RANKON AISIU ŠIE-NE-LIO PJAUT. The four-part vocal setting (Soprano, Alto, Tenor, Bass) begins with a treble clef and a 'p' dynamic marking. The lyrics for the four-part setting are: GIE-DA GAIDELIAI GIEDA RAI-BIE-JI GIE-DA GAIDELIAI GIEDA RAI-BIE-JI GIE-DA GAIDELIAI GIEDA AN-TA-RI JIMSIM DAL-GELI RANKON GIE-DA GAIDELIAI GIEDA AN-TA-RI JIMSIM DAL-GELI RANKON. There is a large handwritten '1' with a diagonal slash over the middle of the four-part setting.

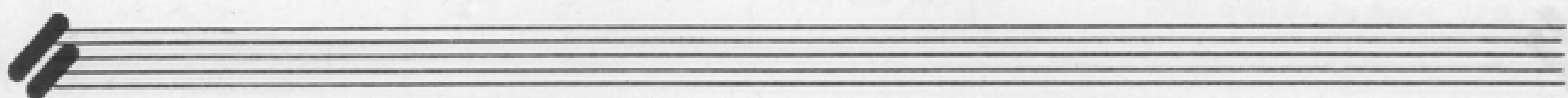
Handwritten musical score for three voices (Soprano, Alto, Tenor). The score is written in G major (one flat) and 3/4 time. It consists of three staves. The lyrics are: GIE-DA GAIDELIAI GIEDA AN-TA-RI JIMSIM DAL-GELI RANKON GIE-DA GAIDELIAI GIEDA AN-TA-RI JIMSIM DAL-GELI RANKON GIE-DA GAIDELIAI GIEDA AN-TA-RI JIMSIM DAL-GELI RANKON.

S
AI-SIM ŠIE-NE-LIO PJAUT JIMSIM DAL-GELI. RANKON AI-SIM ŠIE-

A
AISIM ŠIE-NE-LIO PJAUT JIMSIM DAL-GELI. RANKON AI-SIM ŠIE-

T

B



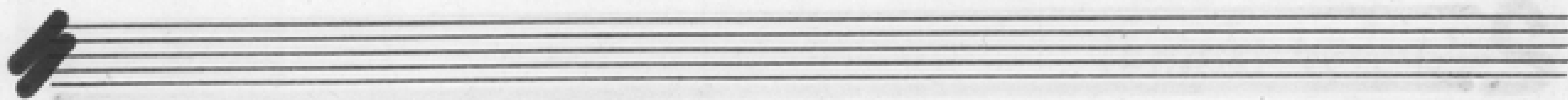
-NE-LIO PJAUT

-NE-LIO PJAUT

-NE-LIO PJAUT

1

GIE-DA GAIDELIAI GIEDA RAI-BIEJI



GIE-DA GAIDELIAI GIEDA AN-TA-RI JIMSIM DAL-GELI. RANKON

A
E

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "AI-SIM SIE-NE LIO PJAUT". The second staff is another vocal line with lyrics: "JIMSIM DAL GELI RANKON". The third and fourth staves are piano accompaniment. A large handwritten number "1" is written in the center of the system.

Handwritten musical score for the second system. It consists of four staves. The top staff has lyrics: "AI-SIM SIE-NE LIO PJAUT". The second staff includes the instruction "tenore solo" and the word "Ei!". The third staff has lyrics: "AISIM SIE-NE LIO PJAUT". The fourth staff is piano accompaniment. The system ends with a double bar line and the number "7" written on the right side.

2 (arimo daina)
SOPRANO SOLO

Handwritten musical score for the "arimo daina" section. It features a vocal line and piano accompaniment. The vocal line has lyrics: "oi, PA-MA-RÉ-JE AN KAL - NE- LIO A-RÉ BERNE-LIS". The piano accompaniment is written on three staves (A, T, B). The system ends with a double bar line and the number "6" written below the piano part.

tutti

S. SOLO

PŪ-DY-MĒ-LI

A

A - RĒ BERNEUS PŪ-DY-MĒ-LI NEŠĒ MO-

T

B

-TU-LĒ PUSRY- TĒ-LIUS

BARITONE SOLO

MO-TU-LĒS NEŠTA NE VAL- GY-SIU

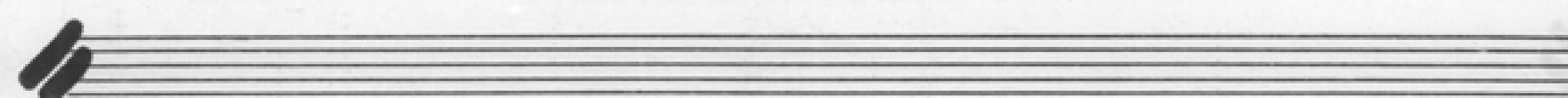
OL PA-MA RĒJE

PALĪU JAUTE-LIV NE JUN-Ģ-GY-SIU OL PA-MA RĒ-JE

tutti

S
A
T
B

AN KALNE-LIO A-RĒ BERNE-LIS PŪ-OY-MĒ-LI

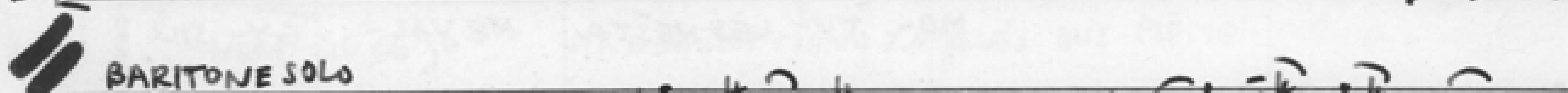


A
S
A
T
B

A-RĒ BERNELIS PŪ-OY-MĒ-LI NEŠĒ MERGEĻĒ

B
S
A
T
B

A-RĒ BERNELIS PŪ-OY-MĒ-LI NE-ŠĒ MERGE-



BARITONE SOLO

S
A
T
B

PUSRY-TĒ-LIUS A - BE - LI -

B
S
A
T
B

-LĒ PUSRY-TĒ-LIUS -RĒ - NE -

2
4 0 4
4 meno mosso

PALSUS JAUTĖ-LIUS TAI JUN-GYSIU! EI!

A S A
dy- LI - -SĖ... A - RĖ BERNELI(S)...

T B

B S A
PŪ MĖ NE - BERNELI(S)...

T B

3 (drobiu balinimo daina)

ALTO SOLO **B**

B A. SOLO
SIEMETIS - AU - SIU PLO - NAS DRO - BE - LAS PA - NE - MU - NĖLĖJ

A ALTI TUTTI
KLO - SIU PA - NE - MU NĖ LĖJ !! KLO (SIU)

A ALTI TUTTI
RY TELI KLOSIV

A ALTI TUTTI
DIE - NA LAIS - TY - SIU NAKTE - LI PRI ŽIŪ - RĖ - SIU NAKTELĖI PRI - ŽIŪ -

A A. SOLO
NE VIENA KLOSTIAU PLO - NAS DRO - BE LAS PADĖJ KLOSICYT SE -

A ALTI TUTTI
- RĖ (SIU)

! = ! ! = ! ! = !

A A. SOLO
 -SU - TĚ PADĚJ KŁOSCYT SE - SU - (TĚ)

B
 S
 3 2 5 4

A
 NE VIENA LAISTIAU PLO - NAS DRO -

A
 S
 PA DĚJ LAISCYT DZIEVU -

A
 3 2 ♩ 3 2

B
 S
 -BE - ŁAS ALTO SOLO
 PA DĚJ LAISCYT DZIE - tutti

A
 PA - DĚJ LAISCYT DZIEVU - LIS

A
 S
 PA - DĚJ LAISCYT DZIE PA - DĚJ LAISCYT DZIE, NE VIENA ŽIŮ -

A
 B
 NE VIE - NA ŽIŮ -

S
 -VU - PA - DĚJ LAISCYT DZIE - VU - NE VIENA ŽIŮ -

B
 A
 B
 NE VIENA ŽIŮ -

S
-RÉ)AV PLO-NV. DRO-BE-LIV. PA-DE) ŽIÜRÉT BERNELIS PADE) ŽIÜRÉT BER-

A

T

B
-RÉ) PLO-NV. DROBE-LIV. PA-DE) ŽIÜRÉT BER. PADE) ŽIÜRÉT BER-

-NE(LIS) NEVIENAŽIÜRÉ)AV PLO-NV. DRO-BELIV. PA-DE) ŽIÜRÉT BERNELIS

NEVIENAŽIÜRÉ)AV PLO-NV. DRO-BE-LIV. PA-DE) ŽIÜRÉT BERNELIS

-NE(LIS)

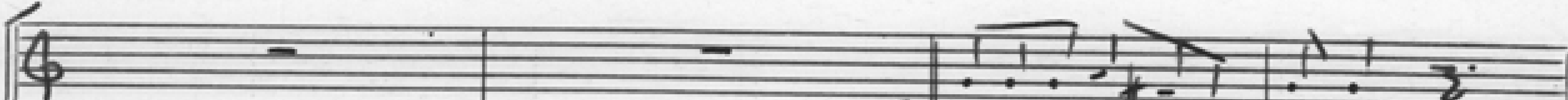
PA DE) ŽIÜRÉT BERNE - EI!

PA DE) ŽIÜRÉT BER-NE - EI!

PA- DE) ŽIÜRÉT BER NE - EI!

PA- DE) ŽIÜRÉT BER-NE - EI!

3

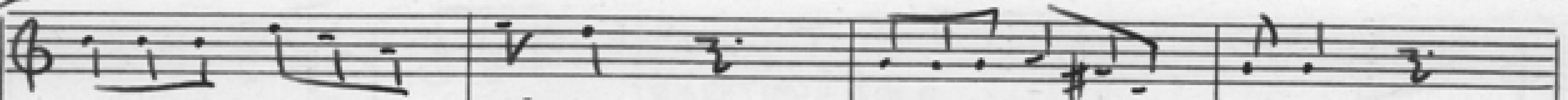
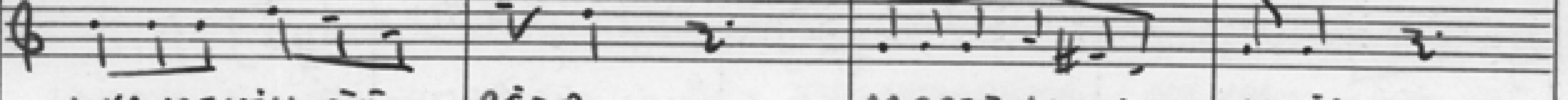
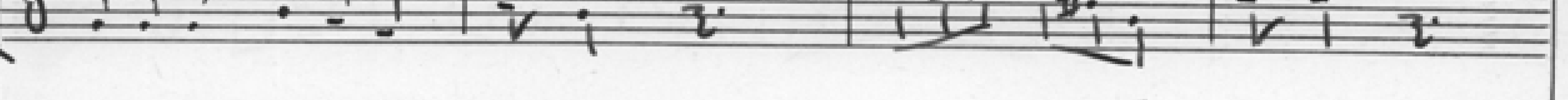
S.A. 
 T. 
 B. 

6 OZYS ANT TILTO STO-VĒJO
 8 OZYS ANT TILTO STO-VĒJO

S.A. 
 T. 
 B. 

AR GRAŽĪOS MANO AKELĒS BUS PIEMENĒLIAMS SAGTELĒS
 AR GRAŽĪOS MANO AKELĒS BUS PIEMENĒLIAMS SAGTELĒS
 OZYS ANT TILTO STO-
 OZYS ANT TILTO STO-

6
 8

S.A. 
 T. 
 B. 

I VANDENĒLI ŽIŪ-RĒJO AR GRAŽĪOS MANO A-KELEŠ
 I VANDENĒLI ŽIŪ-RĒJO AR GRAŽĪOS MANO A-KELEŠ

S.A. 
 T. 
 B. 

-VĒJO I VANDENĒLI ŽIŪ-RĒJO AR GRAŽĪOS MANO AV-
 -VĒJO I VANDENĒLI ŽIŪ-RĒJO AR GRAŽĪOS MANO AV-

A

S.A BUS PIEMENĒLIAMS TER-BEĻĒS OŽYS ANT TILTO STOVĒJO ! VANDE-

T BUS PIEMENĒLIAMS TER-BEĻĒS OŽYS ANT TILTO STOVĒJO ! VANDE-

B

B

S.A -SEĻĒS BUS PIEMENĒLIAMS TER BEĻĒS OŽYS ANT TILTO STOVĒJO

T -SE-LĒS BUS PIEMENĒLIAMS TER BEĻĒS OŽYS ANT TILTO STOVĒJO

B

A

S.A -NĒU, ŽIŪRĒJO AR GRAŽĪOS MANO KOJEĻĒS BUS PIEME-NĒLIAMS LAZDEĻĒS

T -NĒU, ŽIŪRĒJO AR GRAŽĪOS MANO KOJEĻĒS BUS PIEME-NĒLIAMS LAZDEĻĒS

B

B

S.A ! VANDENĒU, ŽIŪRĒJO AR GRAŽĪOS MANO KOJEĻĒS BUS PIEMENĒLIAMS LAZ-

T ! VANDENĒU, ŽIŪRĒJO AR GRAŽĪOS MANO KOJEĻĒS BUS PIEMENĒLIAMS LAZ-

B

A

S. OŽYS ANT TILTO STOVĖJO ! VANDĖ - NĖLI ŽIŪ RĖJO AR GRAŽI MANDŪO -

A. - - - - - OŽYS ANT TILTO STOVĖJO ! VANDĖ -

T. - - - - - OŽYS ANT TILTO STOVĖJO

B. OŽYS ANT TILTO STOVĖJO ! VANDĖ NĖLI ŽIŪ - RĖJO AR GRAŽI

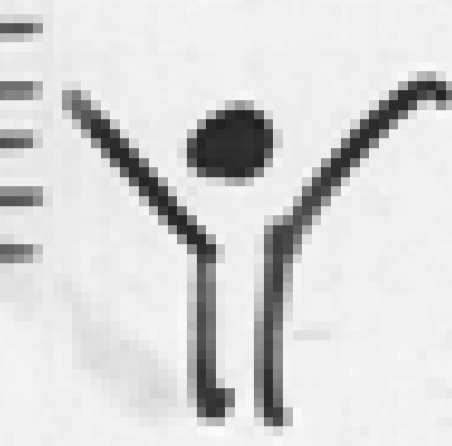
B

S. -DE LĖS OŽYS ANT TILTO STOVĖJO ! VANDĖ - NĖLI ŽIŪ RĖJO

A. -DE LĖS - - - - - OŽYS ANT TILTO STOVĖJO

T. -DE LĖS - - - - - OŽYS ANT

B. -DE LĖS OŽYS ANT TILTO STOVĖJO ! VANDĖ NĖLI ŽIŪ -



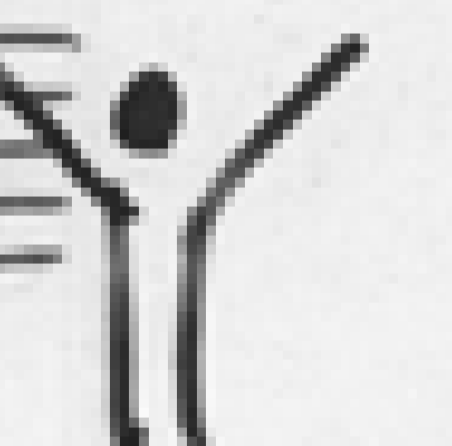
A

S DE GA BUS PIEMENĒLIAMS BOTAGAI OZYS ANTILTO STĪVĒJO ! VANDE- NĒLI, ŽIŪRĒJO AR GRAZI MANOVO DE...

A NĒLI, ŽIŪRĒJO AR GRAZI MANOVO DE GA BUS PIEMENĒLIAMS BOTAGAI OZYS ANTILTO STĪVĒJO ! VANDE- NĒ...

T (VANDE NĒLI, ŽIŪRĒJO) AR GRAZI MANOVO DE GA BUS PIEMENĒLIAMS BOTAGAI OZYS ANTILTO STĪVĒJO (...)

B MANOVO DE GA BUS PIEMENĒLIAMS BOTAGAI OZYS ANTILTO STĪVĒJO ! VANDE NĒLI, ŽIŪRĒJO AR GRAZI MA...



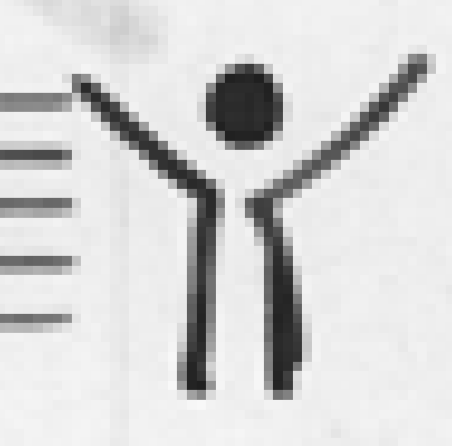
B

S AR GRAZI MANOVO DE GA BUS PIEMENĒLIAMS BOTAGAI OZYS ANTILTO STĪVĒJO ! VANDE- NĒLI, ŽIŪRĒJO AR...

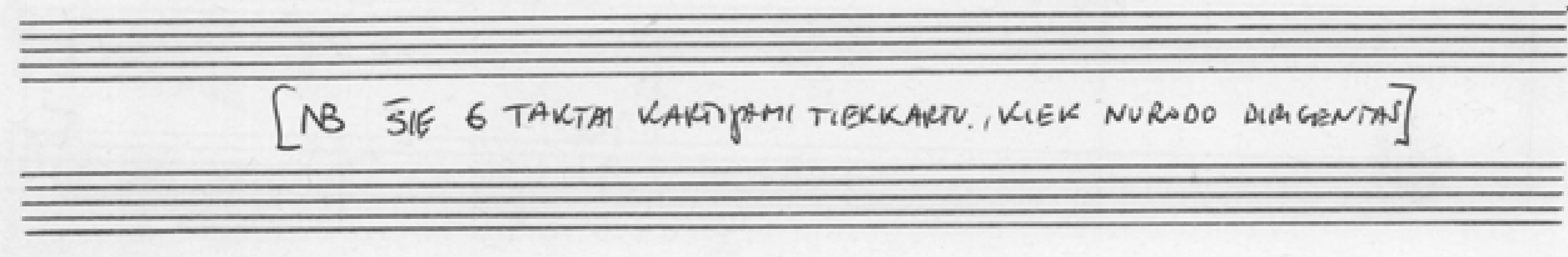
A VĒJO ! VANDE- NĒLI, ŽIŪRĒJO AR GRAZI MANOVO DE GA BUS PIEMENĒLIAMS BOTAGAI OZYS ANTILTO STĪVĒ...

T TILTO STĪVĒJO ! VANDE NĒLI, ŽIŪRĒJO AR GRAZI MANOVO DE GA BUS PIEMENĒLIAMS BOTAGAI OZYS ANTIL...

B - RĒJO AR GRAZI MANOVO DE GA BUS PIEMENĒLIAMS BOTAGAI OZYS ANTILTO STĪVĒJO ! VANDE NĒLI, ŽIŪRĒ...



[NB ŠĪĒ 6 TAKTĀI KĀRTĪĀMI TĪĒKĀRTU, KĻĒK NURĀDO DIĀGENTĀS]



6
8

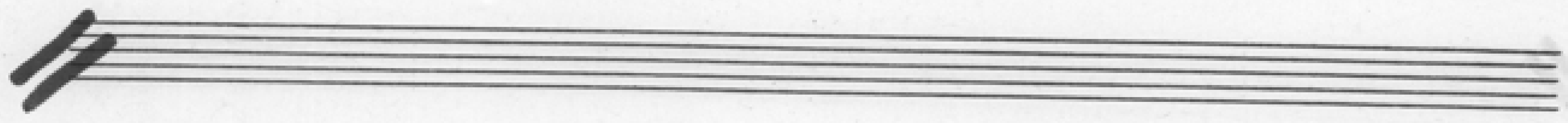
AB

S
OŽYS ANT TILTO STOVĖJO (VANDE-NĖLI ŽIŪRĖJO) 1. AR GRAŽUS MAND RA-
2. AR GRAŽIOS MAND A-

A
OŽYS ANT TILTO STOVĖJO (VANDE-NĖLI ŽIŪRĖJO) 1. AR GRAŽUS MAND RA-
2. AR GRAŽIOS MAND A-

T
OŽYS ANT TILTO STOVĖJO (VANDE-NĖLI ŽIŪRĖJO) 1. AR GRAŽUS MAND RA-
2. AR GRAŽIOS MAND A-

B
OŽYS ANT TILTO STOVĖJO (VANDE-NĖLI ŽIŪRĖJO) 1. AR GRAŽUS MAND RA-
2. AR GRAŽIOS MAND A-

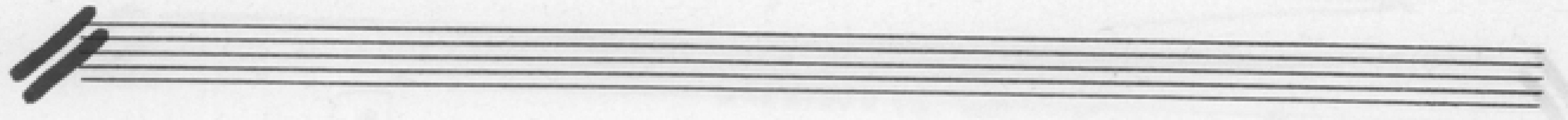


S
-GELIAI BUS PIEMENĖLIAMS LUMZDELIAI
-KELEŠ BUS PIEMENĖLIAMS SAGTELĖS

A
-GELIAI BUS PIEMENĖLIAMS LUMZDELIAI
-KELEŠ BUS PIEMENĖLIAMS SAGTELĖS

T
OŽYS ANT TILTO STOVĖJO

B
OŽYS ANT TILTO STOVĖJO



S
BUS PIEMENĖLIAMS

A
IR I. VANDE-NĖLI ŽIŪRĖJO AR GRAŽIOS MAND AU-SELĖS

T
BUS PIEME-

B
BUS PIEME-

S
BUS TERBE-LĒS

A
BUS TERBE-LĒS
OZYS ANT
TILTO STOVĒJO IR I. VAN DE-

T
-NĒLIAMSTERBELĒS

B
BUS TERBE-LĒS

-NĒLI. ŽIŪ RĒ-JO
AR GRAZĪS MANO KO-JELĒS

BUS PIEMENĒLIAMS

BUS PIEME

BUS KOJE-LĒS

BUS KO-JE-LĒS
OZYS ANT
TILTO STOVĒJO IR I. VAN DE-

-NĒLIAMSKOJE LĒS

BUS KOJE-LĒS

S
A
T
B

BUS PIEME NĒLIAMS

- NĒLI, ŽIŪ RĒ-ŅO
AR GRAŽĪMANO VO -DE GA

BUS PIEME-

BUS BOTA GAI

BUS BOTA GAI

OŽYS ANT TILTOŠTO VĒŅO

-NĒLIAMS BOTA GAI

BUS BO-TA GAI

pp

pp

pp

pp

2
4

VIVO 1

SOLO SOPRANO IS B

CHORAS A

S
A
T
B

OKA, JŪSMAN DUOSIT?

MES JŪMS DUOSIM VIŠTA.

MES JŪMS DUOSIM VIŠTA.

MES JŪMS DUOSIM VIŠTA.

MES JŪMS DUOSIM VIŠTA.

KAS ĒIA PARSĪLIAUDŽIA?

1

19

S.A. 1 STRAZDOKEPŪRĒ - LĒ 6

T.B. /

S.A. 1 (PĻŪJIMAI) STRAZDOKEPŪRĒ - LĒ 6

VIŠTIN TOPIŅ TUPTUP TOPIŅ

T.B. /

2 ALTO SOLO

S.A. 1 - O KAJŪSMANDUOSIT ?

T.B. /

S.A. SOLO BASO 1 MES JŪMS DVOSIM GAIDI

T.B. 2 KAS ČIA PARSKLIAUDŽIA ?

S.A. (PĻŪJIMAI) 7

GAIDIN KĪOKIN VIŠTA TOPIŅ TUPTUPTOPIŅ STRAZDOKEPŪRĒ - LĒ

T.B. /

S.A. 7 STRAZDOKEPŪRĒ - LĒ

T.B. /

3 SOPRANO SOLO

A

S.A. ϕ x x x x x
KAS ĒĀ PARSKLIAUDĒĪA?
MES JUMS DVOŠIM ZĀ-SĻ

T.B.

B

S.A.

T.B. ϕ
TENORE SOLO
x x x x x x x
O KA, JŪSMAN DVOŠIT?

A

S.A. ϕ
STRAZDO KEPU-RE-LE

T.B.

B

S.A. ϕ A A A A A A A A A A x x
ZA SĪNĒNYBĪN GAIDĀN KLĪKĪN VIŠTIN TOPĪN TUPTUP TOPĪN
STRAZDO KEPU-RE-LE

T.B. ϕ v v v v v v v v v v x x

4

A

S.A. ϕ 8
BASO SOLO
x x x x x x x
O KA, JŪSMAN DVOŠIT?

T.B. ϕ

B

S.A. ϕ 8
KAS ĒĀ PARSKLIAUDĒĪA?
MES JUMS DVOŠIM LA-PE

T.B. ϕ

4

(Plojina)

A

S.A. 1

LAPIN UODIN ŽASIN ŽNYBIN GAIDIN KIDKIN VIŠTIN TOPIN TUPTUP TOPIN

T.B.

B

S.A. 1

T.B.

5

A

S.A. 8

STRAZDO KEPU-RE-LE

T.B. 8

TENORE SOLO

KAS ČIA PARSKLAUDŽIA?

SOPRANO SOLO

B

S.A. 8

STRAZDO KEPU-RE-LE

T.B. 8

OKA, JŪS HAN DUOSIT?

5

A

S.A. 1

MES JUMS DUODIM ZULKI

T.B.

B

S.A. 1

ZUKIN ŠOKIN LAPIN UODIN ŽASIN ŽNYBIN GAIDIN KIDKIN

T.B.

A S.A. STRAZDO KĀPURĒLĒ 10

T.B.

B S.A. (PĻOĢMĀI) 10

T.B. BASO SOLO

VĪSTIN TOPĪW TUPTUPTOPĪW STRAZDO KĀPURĒLĒ

KĀS ĢĪA PARS-

A S.A. ALTO SOLO

T.B.

O KĀJŪS MAN DVOSĪT?

VILKIN DANTIN

B S.A.

T.B. -KĻIAUDŽĪA?

MĒS JUMS DVOSĪM VILKA

A S.A. (PĻOĢMĀI)

T.B.

ZUĶĪW ŠOKĪW LAPĪW BODĪW ŽĀSĪNŽĒNYBĪW GAIDĪW KĪOKĪW VĪSTĪN TOPĪW TUPTUPTOPĪW

S.A.

T.B.

7 SOPRANO SOLO

A S.A. STRAZDO KEPURĖ - LĖ **10** KAS ČIA PARSKLIAUDŽIA ?

T.B.

B S.A. STRAZDO KEPURĖ - LĖ **10** TENORE SOLO

T.B. O KA, JŪS MAN DUOSIT ?

7

A S.A. MĖS JUMS DUOSIM MĖŠKA **1**

T.B.

B S.A. MĖŠKIN LETIN VILKIN DANTIN ZUIKIN ŠOKIN LAPIN UODIN **1**

T.B.

A S.A. STRAZDO KEPURĖ - LĖ

T.B.

B S.A. ŽAŠIN ŽYMBIN GAIDIN KIUKIN VIŠTIN TOPIN TUPTUPTUPIN **PLUJNAM** STRAZDO KEPURĖ - LĖ

T.B.

9

A

S.A. TENORE SOLO
 T.B. KAS ĒIA PARSK- LAUDŽIA? SOPRANO SOLO
 MES JUMS DUOSIM KUI- LI

B

S.A. O KA. JŪSMAN DUOSIT?
 T.B.

A

S.A.
 T.B.

B

S.A. KUILIN ILTIN BĀBĒDIN RAGIN MĒŠKIN LETIN VILKIN DANTIN ZVIKIN ĪOKIN
 T.B.

A

S.A.
 T.B.

B

S.A. LAPIN ŅŪŅIN ŠĀJIN ŽNYBIN GĀDĪN KIŅKIN VĪĒTIN TŌPIN TUPTUP TŌPIN
 T.B. (PĻŪGMAH)

10

ALTO SOLO

A

S.A. STRAZDŌ KEPU- RĒ- VĒ 14

T.B.

O KA, JŪS MAN

B

S.A. STRAZDŌ KEPU- RĒ VĒ 14

T.B. BAR. SOLO

KAS ĒIA PARSKLIAUDĒIA?

10

A

S.A. DVOŠIT

T.B.

MERGIN KAIN KUILIN ILTIN

B

S.A. MĒS JŪMS DVOŠIM MERGA

T.B.

MERGIN KAIN KUILIN ILTIN

A

S.A. BRĒDIN RAGIN MĒŠKIN LETIN VILKIN DANTIN ZŪKIN JŌKIN LAPIN VŌDIN ĒAŠIN ĒNYBIN

T.B.

B

S.A. BRĒDIN RAGIN MĒŠKIN LETIN VILKIN DANTIN ZŪKIN JŌKIN LAPIN VŌDIN ĒAŠIN ĒNYBIN

T.B.

A

S.A. *G.A.D.I.N. K.I.O.K.I.N. V.I.S.T.I.N. T.O.P.I.N. T.U.P.T.U.P. T.O.P.I.N.* **G.P.** (ATJIOŪSTA)

T.B. *cresc.*

B

S.A. *G.A.D.I.N. K.I.O.K.I.N. V.I.S.T.I.N. T.O.P.I.N. T.U.P.T.U.P. T.O.P.I.N.* **G.P.**

T.B.

AB

S. STRAZDO KE-PU-RE-LE **6**

A. STRAZDO KE-PU-RE-LE **6**

T. STRAZDO KE-PU-RE-LE **6**

B. STRAZDO KE-PU-RE-LE **6**