

GIEDRIUS KUPREVICH

Santaros keliai

DVIEMS CHORAMS, STYGINIU ORKESTRUI IR TRIUBAI

1. tenutolsta---

[Ramiai]

1 mp

*) Tenu-tols-ta -
Te-nu-tols-ta - a - p
vi-soks riks-mas

-a - te-nu-tols-ta - a -
ir ryk-tis vi-soks riks-mas

tenu-tols-ta # tenu-tols-ta mp te-hu-tols-ta
tenu-tols-ta vi-soks riks-mas ir ryk-tis

* TEKSTAS: Kultūros Eurnalio
"SANTARA" epigrafas

III 18/38 Až 448/654 89
Išleid.

mf mp in ryk-

-1-

tis

(2)

6 ♫ 8

A - [15 giúmos]

S A T B

p te nu tol ta vi soxs riks mas

[neigamus acéntas]

spice

pizz pp

pizz p

pizz

(3)

tenu- tols-a tenu-

6

A T B

te nu tol ta vi soxs riks tis te nu

pizz

pizz

pizz

pizz

pizz

pizz

pizz

(3)





cresc.

(4)

cresc.

-4-

cresc.

⑤ [placiar]

6 bp mas temu- tolsta ta-
7 bp mas temu- tolsta ta-

temu- tolsta ta-
temu- tolsta ta-

⑤ [placiar]

6 bp pyke- tis in riks- mas!
7 bp te- nu- tolsta riks- mas!
8 bp te- nu- tolsta riks- mas!

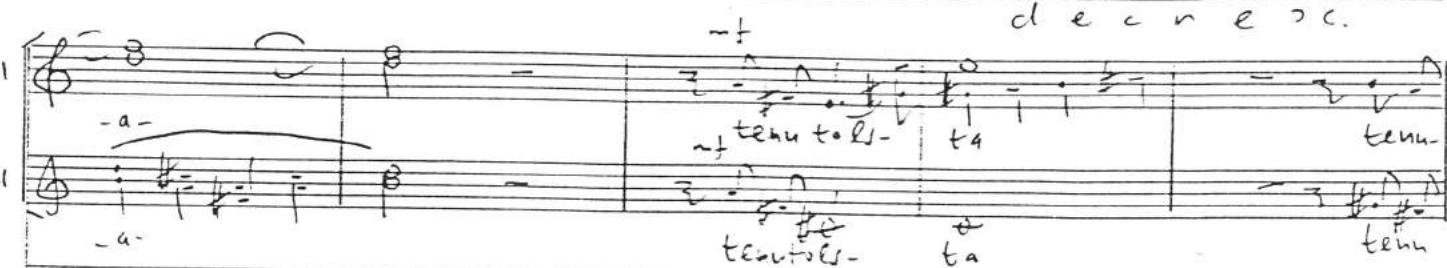
ir temu- tolsta riks- mas!

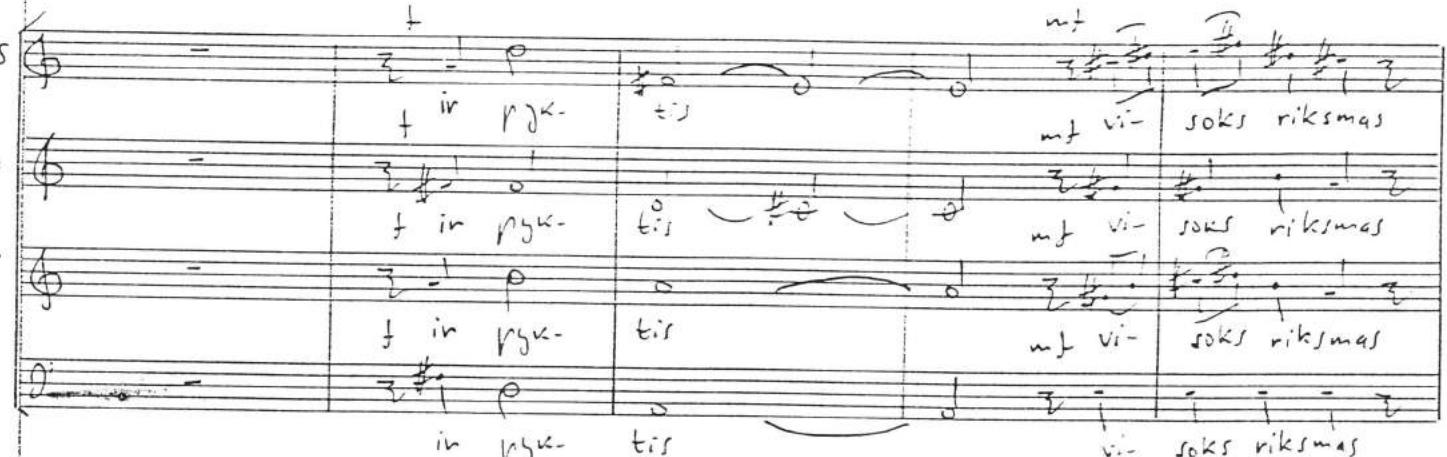
⑤ [placiar]

f ff
ff f
ff f
ff f

⑤

decrease.

1. 

S. 

decrease.



rit. assai

2/4 time signature, key signature 1 sharp.

Top staff: p , $\text{pp} \# \text{p}$, o , o .

Bottom staff: p , $\text{pp} \# \text{p}$, o , o .

Text: -tol- ta $\#$ tenu tol- -ta -
-tol- ta tenu tol- -ta -

f rit. assai

3/4 time signature, key signature 1 sharp.

Top staff: f , p , o , o .

Second staff: f , p , o , o .

Third staff: f , p , o , o .

Fourth staff: f , p , o , o .

Fifth staff: f , p , o , o .

Sixth staff: f , p , o , o .

Text: tem- tol- ta vi soxs riks- mais- (s)
tem- tol- ta vi soxs riks- mais- (s)
-
riks- mais- (s)

rit. assai

2/4 time signature, key signature 2 sharps.

Top staff: p , $\text{pp} \# \text{p}$, o , o .

Second staff: p , pp , o , o .

Third staff: p , pp , o , o .

Fourth staff: p , pp , o , o .

Fifth staff: p , pp , o , o .

Sixth staff: p , pp , o , o .

Text: rit. assai

96.05.29 CK.

2...visoks riksmas...

[neramiai]

COMBA [in C]

1 2 3 4 5 6 7 8 9 10

TR.

TR.

S A T B

3 4 6 4 3 6 4 8

3 4 6 4 3 6 4 8

①

fr.
a!
e!
pizz.
fr.
riksmas!
riksmas
fr.
riksmas!

4
4

②

- 9 -

TR.

riksmas visoks! riksma

3(6)

3(8)

I

II

✓

c

B

3(6)

3(8)

b.

b.

II

TR.

S

A

T

B

riksmas visoks riksma

mp

riksmas visoks riksma

riksmas visoks riksma

riksmas visoks riksma

riksmas visoks riksma

riksmas visoks!

I

II

V

C

B

mp

mp

mp

mp

-10-

legato

riksmaasvisorkestria! riksmaasvisorkestria! riksmaasvisorkestria! riksmaasvisorkestria!

A! E!

f

(4) - 11 -

arco

(5)

mf (con sord)

TR

S

A

T

B

TR

S

A

T

B

TR

S

A

T

B

11.
fru!
 Triks-mas!
 f

Rrri — ks mas
 Rrri — ks mas

96.VI.3
 GK

3...ir pyktis...

[Kapital, gretstaipintai]

S A T B

45 | irrrr pyktis! irrrr pyktis! irrrr pyktis! irrrr pyktis!

5 | col legno

4 | col legno

V | col legno

C | pizz

B | -

① cresc.

S A T B

p irrrr pyktis! irrrr pyktis! in ryk-tis in ryk-tis in!

①

① cresc.

-14-

2

2 pizz

3

3

(4)

zivkai

1 4 P $\text{F}^{\#}$ Te- nu- tolsta in ryk- $\ddot{\text{o}}$ is in ryk- tis te-

II 4 - - - - P $\text{F}^{\#}$ - - - - P $\text{F}^{\#}$ - - - - P $\text{F}^{\#}$

N Te- nu- tolsta in ryk-

S A ! ! 3 3 3 ryktis!

T B 0 ; ; 3 3 3

1 4 $\text{F}^{\#}$! ! 3 3 3 (4)

4 4 ! - b7 3 3 3

V $\text{F}^{\#}$ - V 3 3 3

C 0 ; ; 3 3 3

B pizz 4

B 0 P 3 3 3



PASKUTINIAI
PAKARTYME

$\text{F}^{\#}$ i - p ! . 3 | ! $\text{F}^{\#}$! | ! $\text{F}^{\#}$ p p $\text{F}^{\#}$ i - p ! [.]

- nutols- ta in ryk- $\ddot{\text{o}}$ is in ryk- tis te - nu- tolst- ta in

II 0 3 0 p $\text{F}^{\#}$ i - p ! 0 0 $\text{F}^{\#}$ 0 0

tis ryk- tis ter nu tolst- ta in ryk- tis , ryk- tis

NB Kartoti veleta, kantu,
iki pilno išgyvimo

4 ---temtolsta---

Largo agitato

This page contains six staves of handwritten musical notation. The first staff uses a treble clef, the second a bass clef, and the third a C-clef. The fourth staff uses a bass clef, the fifth a C-clef, and the sixth a bass clef. The notation includes various note heads with stems, some with horizontal strokes (slurs) and small vertical strokes (grace notes). Dynamics such as 'p' (piano) and 'f' (forte) are indicated. The tempo is marked 'Largo agitato' at the top.

This page continues the musical score from the previous page, featuring six staves of handwritten notation. The staves are identical to the ones on the first page, corresponding to the same instruments. The notation includes sustained notes, grace notes, and dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo).

① f

① $\frac{2}{4}$ (♩)

tum tum tum tum tum tum
tum tum tum tum tum tum

8t1

st

st

st

st

f

Largo assai

(2)

ff

tolst... tolst... tolst...

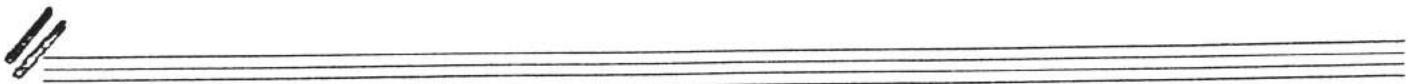
(2)

ff

-19-

TR.

Handwritten musical score for TR. The score consists of four staves of music. The first staff starts with a treble clef, followed by a bass clef, then a soprano clef. The second staff starts with a soprano clef. The third staff starts with a bass clef. The fourth staff starts with a soprano clef. The music includes various dynamics such as p , f , $\#p$, $\#f$, b , $b\#p$, and $b\#f$. There are also several grace notes and slurs. The score is written on five-line staff paper.



Handwritten musical score for TR. The score consists of four staves of music. The first staff starts with a soprano clef. The second staff starts with a bass clef. The third staff starts with a bass clef. The fourth staff starts with a soprano clef. The music includes various dynamics such as $b+$, $\#p$, $\#f$, b , $b\#p$, $b\#f$, $\#b$, $\#b\#p$, and $\#b\#f$. There are also several grace notes and slurs. The score is written on five-line staff paper.

Handwritten musical score for five staves. The first staff shows a single melodic line. The second staff has a sustained note with a wavy line underneath. The third staff has a sustained note with a wavy line underneath. The fourth staff has a sustained note with a wavy line underneath. The fifth staff has a sustained note with a wavy line underneath.

Handwritten musical score for five staves. The first staff has a sustained note with a wavy line underneath. The second staff has a sustained note with a wavy line underneath. The third staff has a sustained note with a wavy line underneath. The fourth staff has a sustained note with a wavy line underneath. The fifth staff has a sustained note with a wavy line underneath.

Handwritten musical score for five staves. The first staff has a sustained note with a wavy line underneath. The second staff has a sustained note with a wavy line underneath. The third staff has a sustained note with a wavy line underneath. The fourth staff has a sustained note with a wavy line underneath. The fifth staff has a sustained note with a wavy line underneath.

Handwritten musical score for five staves. The first staff has a sustained note with a wavy line underneath. The second staff has a sustained note with a wavy line underneath. The third staff has a sustained note with a wavy line underneath. The fourth staff has a sustained note with a wavy line underneath. The fifth staff has a sustained note with a wavy line underneath.

Handwritten musical score for a multi-instrument ensemble, likely a gamelan. The score consists of six systems of music, each with two staves. The instruments are identified by circled numbers:

- (1)**: Treble clef staff, mostly empty.
- (2)**: Bass clef staff, mostly empty.
- (3)**: Bass clef staff, mostly empty.
- (4)**: Bass clef staff, mostly empty.
- (5)**: Bass clef staff, mostly empty.
- (6)**: Bass clef staff, mostly empty.

The score includes various musical markings such as dynamics (e.g., f , p , Santara), articulations (e.g., $b+$, $b-$, bp), and performance instructions (e.g., Tempo , Tempo 3/4). The music is written on standard five-line staves.

A handwritten musical score for a string quartet (two violins, viola, cello) on ten staves. The score consists of two systems of music. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section. The second system begins with dynamic markings: ff , #8 , ff , - , - , #8 , mf , pizz , mf , pizz , mf . The score includes various bowing and articulation marks, such as C , S , R , and F . The key signature changes between D major and E major . The time signature is common time. The score concludes with an *Attacca* instruction.

GK.
96
VIII
30

5 santara

Andante

mf

241

S A T B

San-tara Santara

mf San-tara Santara

H

1

S A T B

mf

Santara Santara

3 4 San-ta-ra San-ta-ra

1

Santara San-ta-ra San-ta-ra

mf

Santara Santara San-ta-ra

Handwritten musical score for a vocal ensemble. The score consists of five staves, each with a different vocal line. The lyrics "San-tara" are repeated throughout the piece. Measure numbers 1 through 10 are indicated above the staves. The vocal parts are labeled "Santara" and "San-tara". The music includes various rhythmic patterns and dynamic markings like "p" (piano) and "pp" (pianissimo). The tempo is marked as "A-".

Handwritten musical score for a vocal ensemble. The score consists of five staves, each with a different vocal line. The lyrics "San-tara" are repeated throughout the piece. Measure numbers 11 through 15 are indicated above the staves. The vocal parts are labeled "Santara" and "San-tara". The music includes various rhythmic patterns and dynamic markings like "pp" (pianissimo) and "A-".

*panz samaningai
perlaikagi!

VAIKAI san- tar a san- tar a san- tar a
 Jan- tar a san- tar a san- tar a

S san- tar a san- tar a san- tar a san- tar a
 A san- tar a san- tar a san- tar a san- tar a
 T - - san- tar a san- tar a
 B + - san- tar a san- tar a san- tar a san- tar a

VAIKAI San- ta- ra San- ta- ra San- ta- ra San- ta- ra
 San- + ta- . na San- ta- ra San- ta- ra San- ta- ra
 S San- ... ta- na A- A- A-
 A San- ta- ra San- ta- ra San- ta- ra San- ta- ra San- ta- ra
 T San- ta- ra San- ta- ra San- ta- ra San- ta- ra San- ta- ra
 B San- ta- ra San- ta- ra San- tara San- tara San- tara

VAIKAI A- A- A- A- A- ff
 A- A- A- A- A- A-
 S A- A- A- A- A- ff A-
 A A- A- A- A- A- ff A-
 T A- San- ta- ra- A- A-
 B A- San- ta- ra- A- A- ff

-26-

TRAMBA

m:

unis. s.a.

mf

unit. T.S. Temu-tolsta viivous rikmasi in pykistis... temtolista vi-

mp

(3)

(4)

(5)

(6)

(7)

(8)

(9)

p

(5)

TR *p* . . . o o o - - - - - -

VALKA - - - - - | *p* | : | : | - - - - -

(5) *Tenu* tolz- ta *Tenu*- tolz- ta

S ! ! ! o - - - - - -

A -saxs rixs- mas in ryk- tis... *p* - - - -

T P P P P o - - - -

B

I ~ ~ ~ ~ ~ - - - - -

E

V o o : = ! ! o - - - - -

Mf V

C o o o o - - - - -

pp

B o o o #o - - - - -

go

(5)

GK
96
VIII
21

6. Ištikimybė

Eduardas Vincas Mykolaicius-Putino

SLOW Lento

Pa-lai-mos ūviesia, va-landa, ar juodu nėškimis me-thu Ači

lik-siu lik-siu ištikimas ūmogui ir san pā-čiam Palaimos

ūviesia, ūviesia, ištikimas ūmogui, san ir san pā-čiam ①

PP

PP

PP

PP

-29-

mp

solo
 (1) (2)
 - ēiam
 S.
 T. lai-mos ūsiedia valanda īgr iusdi nesēkmeis uer

 6

 v

 c

 3

tu Ais ūsiedia iktikimas īmigur ūsiedia
 ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia
 ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia
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 ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia ūsiedia

(3)

Soprano (S):

Alto (A):

Tenor (T):

Bass (B):

1st Trombone (I):

2nd Trombone (II):

Tuba (V):

Cornet (C):

Brass (B):

Drum (D):

Conductor's Score:

3

(4)

Handwritten musical score for four voices (SATB) and piano. The score consists of two systems of music.

System 1:

- Voices:** Soprano (S), Alto (A), Tenor (T), Bass (B).
- Piano:** Treble clef, common time.
- Key Signatures:** The first system starts in A major (no sharps or flats). The second system starts in G major (one sharp).
- Time Signature:** Common time throughout.
- Notes:** Notes are written using a combination of stems and dashes, with some specific rhythmic markings like 'bd' (breve dot).
- Text:** The lyrics are written below the vocal parts, starting with "Pa-lai-mos Júlia Valanda an".
- Performance Instructions:** Articulation marks like 'p' (piano), 'f' (forte), and 'ff' (fortissimo) are used.

System 2:

- Voices:** Soprano (S), Alto (A), Tenor (T), Bass (B).
- Piano:** Treble clef, common time.
- Key Signatures:** The first system starts in A major (no sharps or flats). The second system starts in G major (one sharp).
- Time Signature:** Common time throughout.
- Notes:** Notes are written using a combination of stems and dashes, with some specific rhythmic markings like 'bd' (breve dot).
- Text:** The lyrics are written below the vocal parts, starting with "pa-lai-mos Júlia Valanda an".
- Performance Instructions:** Articulation marks like 'p' (piano), 'f' (forte), and 'ff' (fortissimo) are used.

TR |
 V. |
 CU. |
 S | *jusdu nesekmēs me- tu* as' līksin līksin ištikmas īmogūn ūan
 A | *jusdu nesekmēs me- tu* as' līksin līksin ištikmas īmogūn ūan
 T | *jusdu nesekmēs me- tu* as' līksin līksin ištikmas īmogūn ūan
 B | *jusdu nesekmēs me- tu* as' līksin līksin ištikmas īmogūn ūan

TR |
 V. |
 CU. |
 S | *jusdu nesekmēs me- tu* as' līksin līksin ištikmas īmogūn ūan
 A | *jusdu nesekmēs me- tu* as' līksin līksin ištikmas īmogūn ūan
 T | *jusdu nesekmēs me- tu* as' līksin līksin ištikmas īmogūn ūan
 B | *jusdu nesekmēs me- tu* as' līksin līksin ištikmas īmogūn ūan

TR |
 V. |
 CU. |
 S | *jusdu nesekmēs me- tu* as' līksin līksin ištikmas īmogūn ūan
 A | *jusdu nesekmēs me- tu* as' līksin līksin ištikmas īmogūn ūan
 T | *jusdu nesekmēs me- tu* as' līksin līksin ištikmas īmogūn ūan
 B | *jusdu nesekmēs me- tu* as' līksin līksin ištikmas īmogūn ūan

TR |
 V. |
 CU. |

(5)

TR

VAK

CH

S

A

T

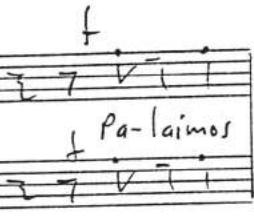
B

-ciam
-ciam
-ciam
-ciam
ir sauleta dienovi- di.
ir sauleta dienovi- di.
ir sauleta dienovi- di.
ir sauleta dienovi- di.

AS
AS
AS
AS

(5)

(6)



Handwritten musical score for voice and piano. The vocal part consists of four lines of lyrics in Lithuanian:

- ja jaučiu as ja girdėti jau-čiu
- ja. jaučiu as ja girdėti jau-čiu
- ja. jaučiu as ja girdėti jau-čiu
- ja. jaučiu as ja girdėti jau-čiu

The piano part consists of four measures of music with a forte dynamic (f) at the end of each measure. The lyrics "Pa-laimos!" are written above the piano staff in the second, third, and fourth measures.

Handwritten musical score for voice and piano. The vocal part consists of four lines of lyrics in Lithuanian:

- ja jaučiu as ja girdėti jau-čiu
- ja. jaučiu as ja girdėti jau-čiu
- ja. jaučiu as ja girdėti jau-čiu
- ja. jaučiu as ja girdėti jau-čiu

The piano part consists of eight measures of music. The lyrics "Pa-laimos!" are written below the piano staff in the fourth measure. A circled number "(6)" is placed at the end of the piano staff.

TK

Vok.

Al.

S

A

T

B

Šviesia valanda!

At liksiu

Istikmas

Iviesių valanda.

At liksiu

Istikmas

Iviesių valanda.

At liksiu

Istikmas

Iviesių valanda.

At liksiu

Istikmas

(7)

Handwritten musical score for voice and piano, page 37.

The score consists of five systems of music. The vocal part is on the top staff, and the piano part is on the bottom staff. The vocal part includes lyrics in English and Indonesian. The piano part includes dynamic markings like *p*, *f*, and *mp*. Measure numbers 1 through 7 are indicated above the vocal staff.

System 1: Vocal part: *z* - *i* - *i* - *i*; Piano part: *p* - *p*.

System 2: Vocal part: *z* - *i* - *i* - *i*; Piano part: *p* - *p*.

System 3: Vocal part: *z* - *i* - *i* - *i*; Piano part: *p* - *p*.

System 4: Vocal part: *z* - *i* - *i* - *i*; Piano part: *p* - *p*.

System 5: Vocal part: *z* - *i* - *i* - *i*; Piano part: *p* - *p*.

System 6: Vocal part: *z* - *i* - *i* - *i*; Piano part: *p* - *p*.

System 7: Vocal part: *z* - *i* - *i* - *i*; Piano part: *p* - *p*.

mp

TR

VAKINA

S -ciam pa- lai-mos sviesia valanda,
A -ciam pa- lai-mos sviesia valanda,
T -cian pa- lai-mos sviesia valanda,
B pa- lai-mos sviesia valanda,

p f #

BASSO

A handwritten musical score consisting of four systems of music. The top system shows a vocal line with lyrics "Pa-lai-mos" and a piano line with dynamic markings *mp*, *p*, and *f*. The second system shows a vocal line with lyrics "SAN-TA" and a piano line with dynamic markings *p* and crescendo. The third system shows a vocal line with lyrics "SAN-TA" and a piano line with dynamic markings *p* and *r*. The bottom system shows a piano line with various dynamic markings and fingerings.

TR

 VALENTA

 TR
 V
 A
 T
 B

 RA-
 RA-
 RA-
 RA-

 mp
 mp
 p
 mp

 pizz
 mf

 GK
 96
 4

**”Tenutolsta visoks riksmas ir pyktis” -
Kultūros žurnalas “Santara”**

GIEDRIUS KUPREVIČIUS

SANTAROS KELIAS

Klavyras

1996, Kaunas

SANTAROS KÉLIAS

Kantata

GIEDRIUS KUPREVIČIUS

1, tenutolsta

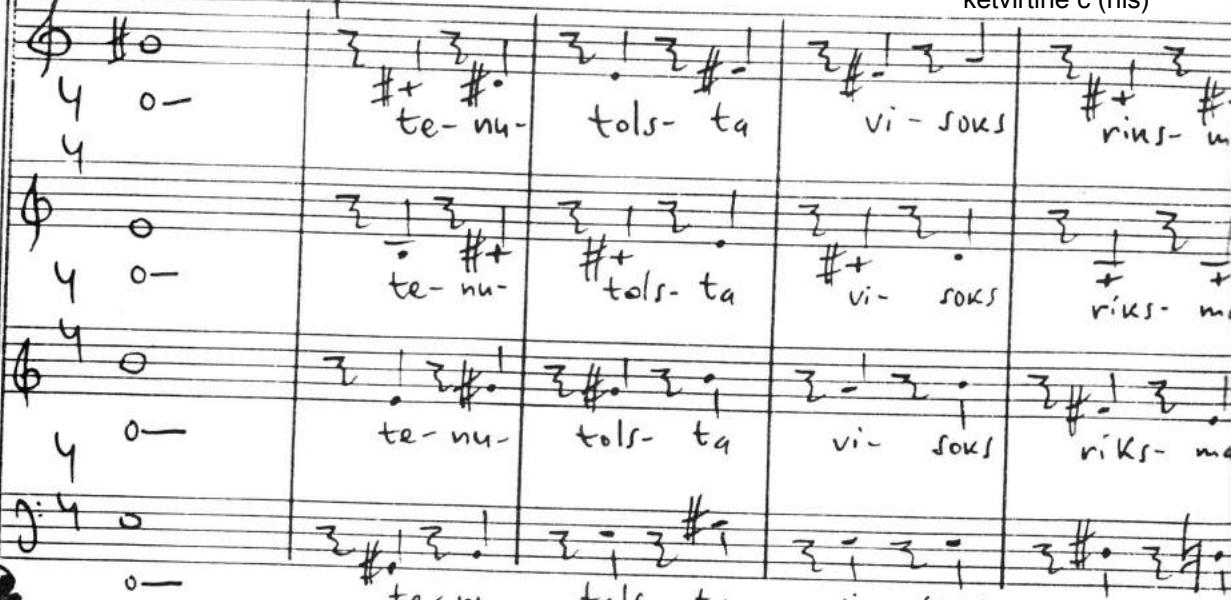
5 [Rumian] S vi- sok s riks mas
 A vi- sok s riks mas
 T vi- sok s riks mas
 B vi- sok s riks mas

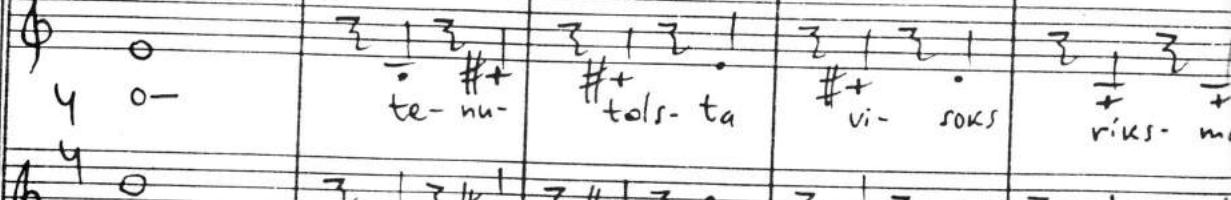
ir pyk-tis vi- sok s riks mas tenutolsta
 ir pyk-tis vi- sok s riks mas tenutolsta
 ir pyk-tis vi- sok s riks mas
 -ta vi- sok s riks mas, pyk- tis
 -ta vi- sok s riks mas, in pyk- tis
 in pyk- tis
 ir pyk- tis

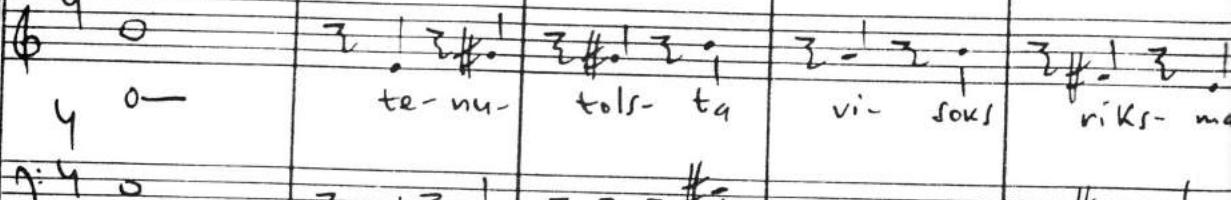
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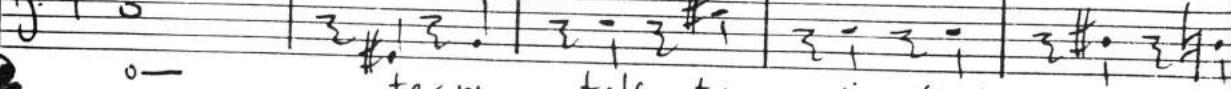
(iš gilumos)

paskutinė
ketvirtinė c (his)

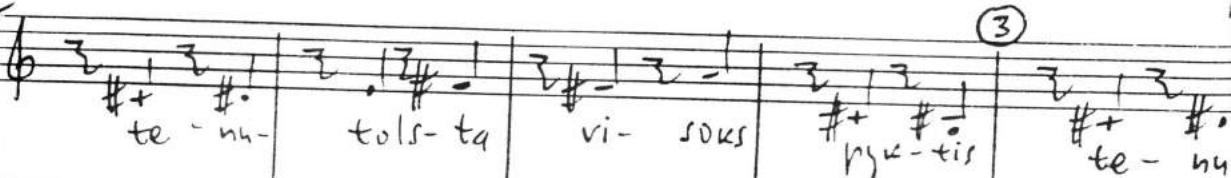
S 

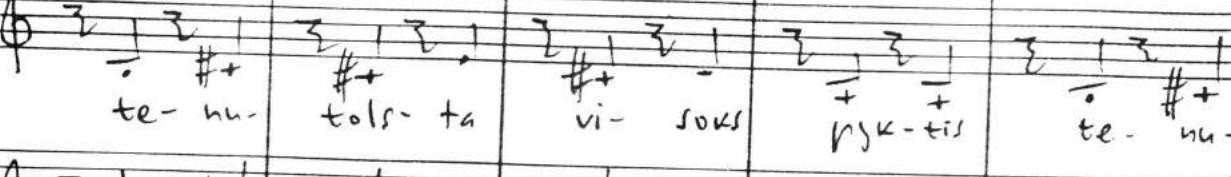
A 

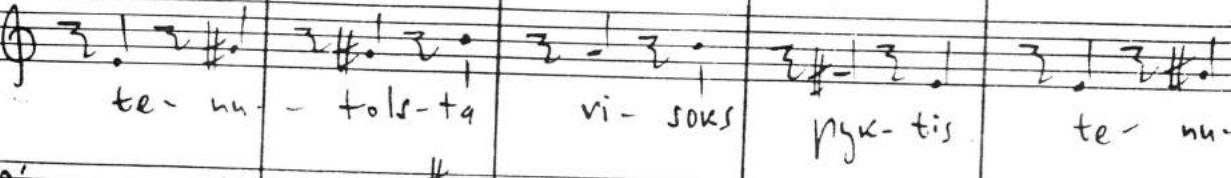
T 

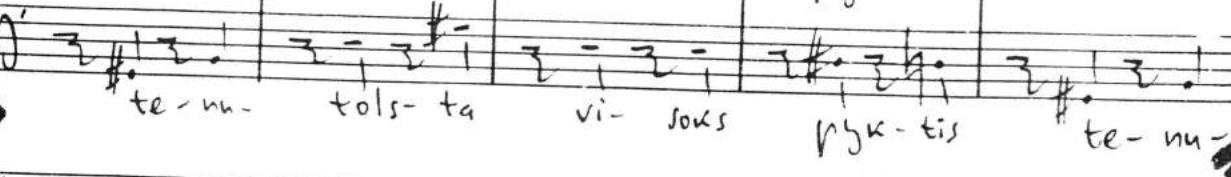
B 

(3)

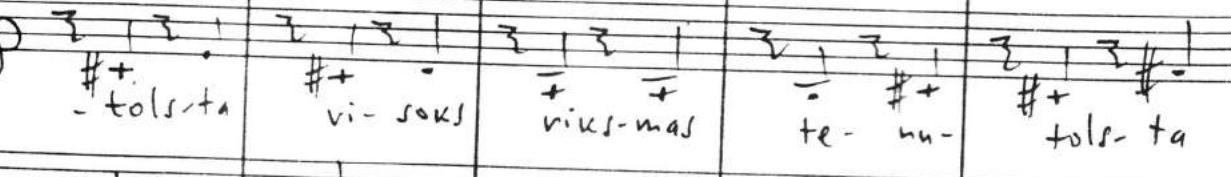
S 

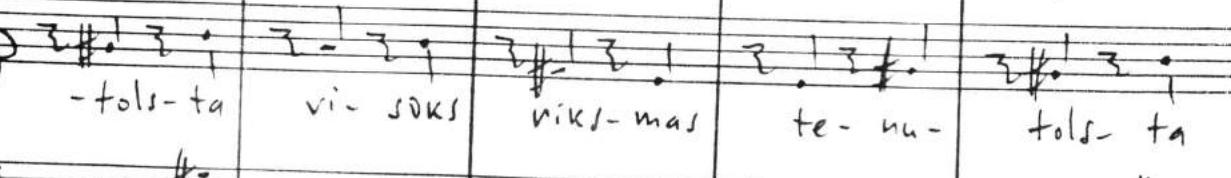
A 

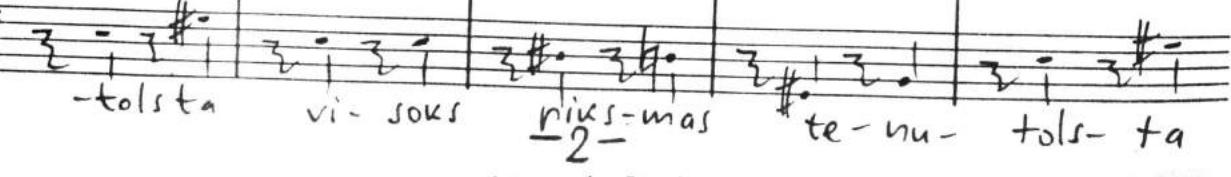
T 

B 

S 

A 

T 

B 

Soprano (S) vocal line:

A Alto (A) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Handwritten lyrics and markings:

- Line 1:** tenutolsta tenutolsta tenutolsta tenutolsta visoks riksmas
- Line 2:** vi-[#]soks rikmas tenutolsta tenutolsta visoks rikmas
- Line 3:** vi-[#]soks rikmas tenutolsta tenutolsta visoks rikmas
- Line 4:** vi-[#]soks rikmas tols-ta tols-ta visoks rikmas
- Line 5:** in ryktis A- A- te-nu tolsta
- Line 6:** ir ryktis A- A- !
- Line 7:** ir ryktis A- A- in tenu tols-ta
- Line 8:** in ryktis A- A-
- Line 9:** riksmas ir ryktis nu- tols-ta te-nu tolsta
- Line 10:** ryktis tenu tols-ta riksmas te- nu- tolsta
- Line 11:** Tols-ta -3- ryktis in tenu tols-ta

(5) placiai

Soprano (S):

b-i-i-b-i | p #p | b-p h-h-i | #v p |

te-nu tolsta riks-mas ryku-tis in riks-mas!

Alto (A):

b-p p | o! #o | !b-b-h- | -v p |

ryku-tis riks-mas tenutols-ta riksmas!

Tenor (T):

b-p p | o! -h-h-i | -b-i-h-i | #v p |

riks-mas riks-mas temu tolsta riks-mas!

Bass (B):

i b-i-i | p b-p | ?b-v i b-h-i | v f |

riksmas ryktis riks-mas intenutolsta riks-mas!

Rehearsal Mark:

Soprano (S):

p z#- | o ; - o - | - | z ! p |

vi- soxs riksmas ir ryku-

Alto (A):

p z ! #o - o - | - | z #! o |

vi- soxs riksmas ir ryku-

Tenor (T):

p z - | o ; - o - | - | z - p |

vi- soxs riksmas ir ryku-

Bass (B):

i z - | #p - i - p | - | - |

vi- soxs riksmas ir ryku-

Rehearsal Mark:

Soprano (S):

-tis | vi- soxs riksmas tenutolstavisoks riksma(s) | p |

mf

Alto (A):

-tis | vi- soxs riksmas, tenutolstavisoks riksma(s) | p |

mf

Tenor (T):

-tis | vi- soxs riksmas | p |

mf

Bass (B):

-tis | vi- soxs riksmas | rit. A- |

mf

JANTAROLIVEJAS

S G (s), (s), (s), (s)

A (s), (s), (s), (s)

T (s), (s), (s), (s)

B (s), (s), (s), (s)

2..visoks riksmas...

(neramiai)
firgaitai 3

S 2 1 6 3(6) 5 //

A 3 4 6 3(6) 5 //

T 3 4 6 3(6) 5 //

B 3 4 6 3(6) 5 //

S i - z - i - z - ! - . - b. (2) + v - - # - v - - riksma!

A i - z - i - z - ! - z - - b. / v - - - e - !

T i - z - i - z - ! - z - - b. / v - - - e - ! - riksma!

B i - z - i - z - ! - z - - # - v - - - i - !

-5- (Jed)

Soprano (S) 4

Alto (A)

Tenor (T)

Bass (B)

Measure 1: $\text{V} \nearrow \text{V} \nearrow \text{V} \nearrow \text{V} \nearrow$ riks-mas! riks-mas! $\text{V} \nearrow \text{V} \nearrow \text{V} \nearrow \text{V} \nearrow$ 3 (3) 5

Measure 2: $\text{V} \nearrow \text{V} \nearrow \text{V} \nearrow \text{V} \nearrow$ riks-mas! riks-mas! $\text{V} \nearrow \text{V} \nearrow \text{V} \nearrow \text{V} \nearrow$ e! i!

Measure 3: $\text{V} \nearrow \text{V} \nearrow \text{V} \nearrow \text{V} \nearrow$ riks-mas! riks-mas! $\text{V} \nearrow \text{V} \nearrow \text{V} \nearrow \text{V} \nearrow$ e! i!

Measure 4: $\text{V} \nearrow \text{V} \nearrow \text{V} \nearrow \text{V} \nearrow$ riks-mas! riks-mas! $\text{V} \nearrow \text{V} \nearrow \text{V} \nearrow \text{V} \nearrow$ e! i!

Soprano (S) mp

Alto (A) mp

Tenor (T) mp

Bass (B) mp

Measure 1: - $\text{V} \nearrow \text{V} \nearrow \text{V} \nearrow \text{V} \nearrow$ riks-mas visoks riks-mas riks-mas visoks riks-mas riks-mas visoks!

Measure 2: $\text{V} \nearrow \text{V} \nearrow \text{V} \nearrow \text{V} \nearrow$ riks-mas visoks riks-mas riks-mas visoks riks-mas riks-mas visoks!

Measure 3: $\text{V} \nearrow \text{V} \nearrow \text{V} \nearrow \text{V} \nearrow$ riks-mas visoks riks-mas riks-mas visoks riks-mas riks-mas visoks!

Measure 4: $\text{V} \nearrow \text{V} \nearrow \text{V} \nearrow \text{V} \nearrow$ riks-mas visoks riks-mas riks-mas visoks riks-mas riks-mas visoks!

Soprano (S) f

Alto (A)

Tenor (T) f

Bass (B)

Measure 1: $\text{i} \nearrow \# \nearrow \text{i} \nearrow \text{b} \nearrow \text{-} \nearrow \text{z}$ A! E! i! - - - - -

Measure 2: $\text{i} \nearrow \# \nearrow \text{i} \nearrow \text{b} \nearrow \text{-} \nearrow \text{z}$ A! E! i! - - - - -

(5)

S *ff* | i v v > i i v v > i ; z > 6
riksmas visoks riksma visoks riksma! 8

A *ff* | i i v v > i i v v > i # z > 6
riksma visoks riksma visoks riksma! 8

T *ff* | i i v v > i i v v > i ; z > 6
riksma visoks riksma visoks riksma!

B *ff* | - i i v v > i i z > 6
riksma visoks, riksma!

2 2

S *f* ? | ?
-mas! -mas! -mas! -mas! ri- iks

A ! ? ? ! ?
ri- iks ri- iks ri- iks -mas

T ? v z v z v z v z v z v z
-mas! -mas! -mas! mas! ri- iks

B ? i v z i v z i v z i v z
ri- iks ri- iks ri- iks -mas

S i v z i v z i v z i v z
ri- iks ri- iks ri- iks-mas! riks- mas

A z = > z = > z = > z = >
-mas -mas -mas! 1 riks- mas

T i v z i v z i v z i v z
ri- iks ri- iks ri- iks-mas! riks- mas

B z = > z = > z = > z = >
-mas! -mas! -mas! 1 riks- mas

S Rrrri — usmas!

A **8** Rrrri — usmas!

T Rrrri — usmas!

B Rrrri — usmas!

[kapotai, griežtaij] Rrrri — usmas!

3... ir

pyktis...

S 65 irrrr ryktis! irrr ryktis! irrr ryktis! irrr ryktis!

A 65 irrr ryktis! irrr ryktis! irrr ryktis! irrr ryktis

T 65 irrr ryktis! irrr ryktis! irrr ryktis! irrr ryktis!

B 65 irrr ryktis! irrr ryktis! irrr ryktis! irrr ryktis!

irrr ryktis! irrr ryktis! irrr ryktis! irrr ryktis!

S 6 p #. ! - z #p # - - z p #p # - cresc. #p p #; ff z z z z
 irrr ryktis irrr ryktis irrr ryktis irrr ryktis irrr ryktis in!

A 6 p #. ! - z #p # - - z p #p # - ff - z z z z
 irrr ryktis irrr ryktis irrr ryktis irrr ryktis in!

T 6 p #. ! - z #p # - - z p #p # - ff - z z z z
 irrr ryktis irrr ryktis irrr ryktis irrr ryktis in!

B 6 p # - - z t# - - z p #p # - ff - z z z z
 irrr ryktis irrr ryktis irrr ryktis irrr ryktis in!

(2)

S 6 3 3 2 0 | # + + 3 # 0 | 2 0 - - i # P T i - 4 -
 irrr ryktis irrr ryktis irrr ryktis irrr ryktis!

A 6 3 3 2 0 | # + + 3 # 0 | 2 0 - - i # P - i - 4 -
 irrr ryktis irrr ryktis irrr ryktis irrr ryktis!

T 6 3 3 2 0 | # + + 3 # 0 | 2 0 - - i # P T i - 4 -
 irrr ryktis irrr ryktis irrr ryktis irrr ryktis!

B 0 7 7 2 p - | # = - 3 # p | y! - 2 0 - - i # P - i -
 irrr ryktis irrr ryktis irrr ryktis irrr ryktis!

(3) 4 > > (4)

S 6 x x x 5 | o ~ ! i - rrrrr ryktis!
 Hrrrrr < ! HrrrA < ! Hrrr > i - rrrrr ryktis!

A 6 x x x 5 | o ~ ! i - rrrrr ryktis!
 Hrrrr < ! HrrrA < ! Hrrr > i - rrrrr ryktis!

T 6 x x x 5 | o ~ ! i - rrrrr ryktis!
 Hrrrr < ! HrrrA < ! Hrrr > i - rrrrr ryktis!

B 0 x x x 5 | p - o i - rrrrr ryktis!
 Hrrrr < ! HrrrA < ! Hrrr > i - rrrrr ryktis!

Largo agitato

(1)

4...tenu-tolsta...

15

14

Soprano (S) #p #p #p #f #p #f o (2) Largo assai (3)

Alto (A) - #p #f #p #f o

Tenor (T) #p #p #p #f o

Bass (B) #f #f #f #f o

tenu- tols- ta !

tols- ta !

tols- ta !

21 **11**

Soprano (S) i v i z i ! ! i z i ! ! i z (4) (5)

Alto (A) i v i z ! ! . ! i z ! ! i z

Tenor (T) i v i z i v i z ! ! i z

Bass (B) i v i z i v i z ! ! i z

Santara Santara Santara

11

5.

santara

VAIKAI mt

i ! ! i ! ! i ! ! i ! !

Andante Santara Santara

A G

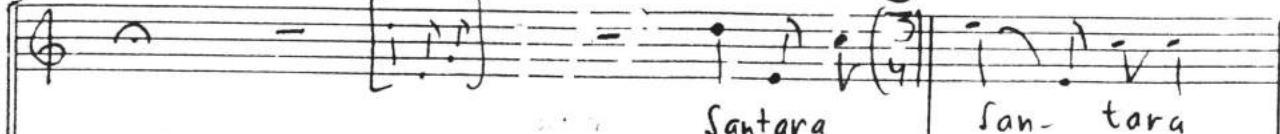
T G

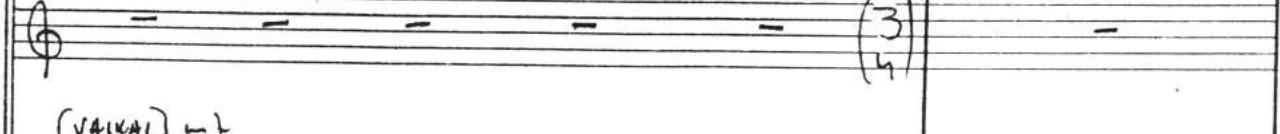
B G

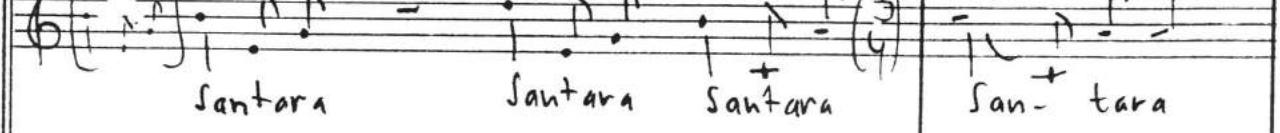
Vaike

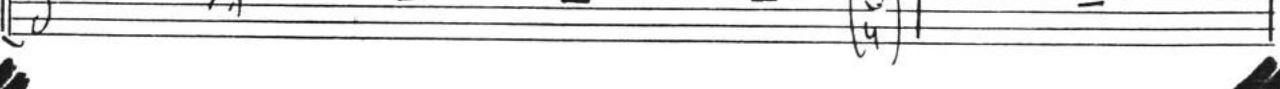
Soprano (S) Alto (A) Tenor (T) Bass (B)

1

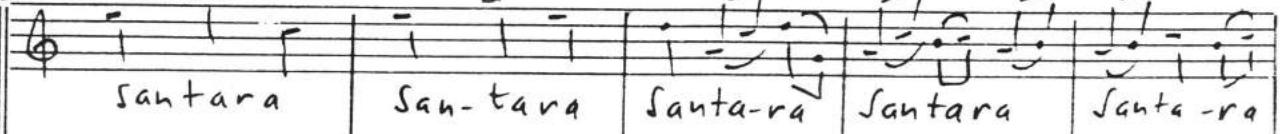
Soprano (S): 

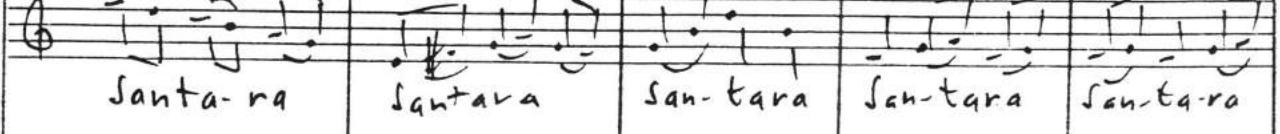
Alto (A): 

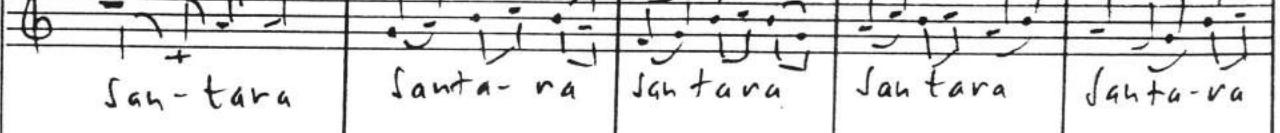
Tenor (T): 

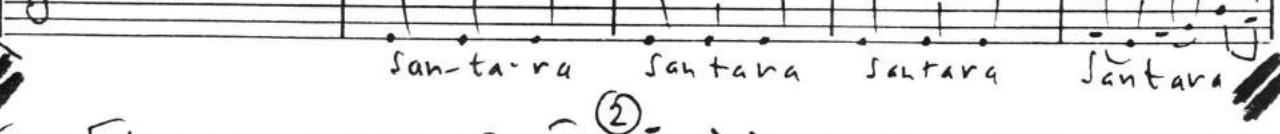
Bass (B): 

2

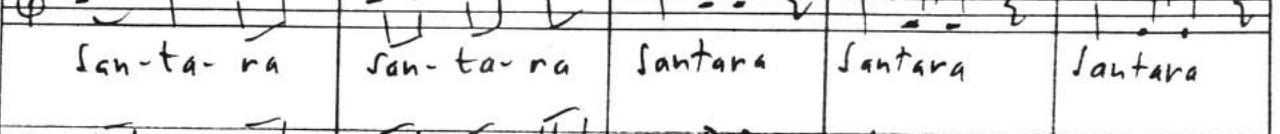
Soprano (S): 

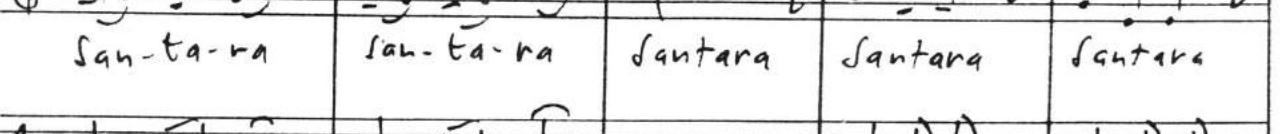
Alto (A): 

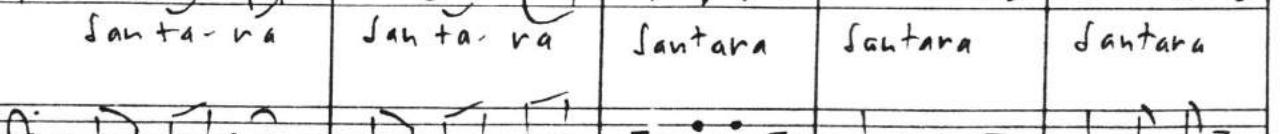
Tenor (T): 

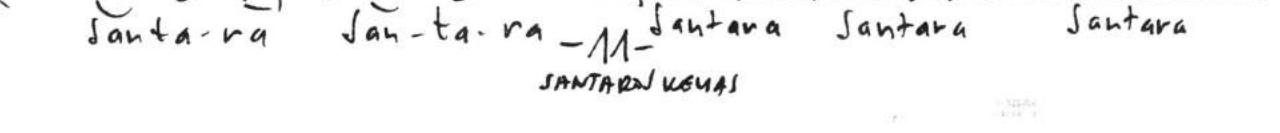
Bass (B): 

3

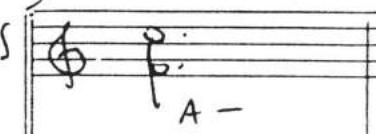
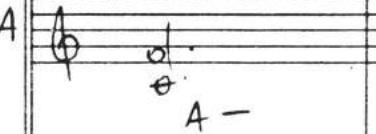
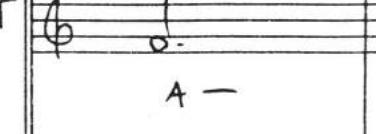
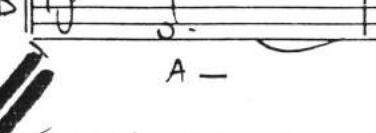
Soprano (S): 

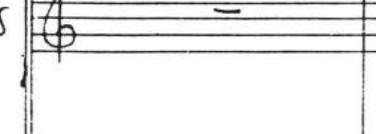
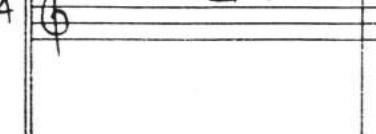
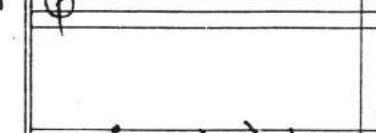
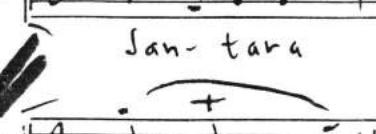
Alto (A): 

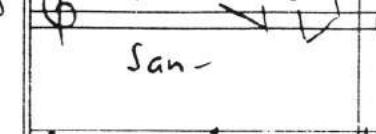
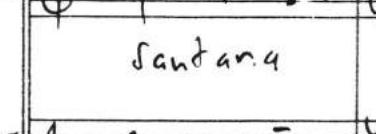
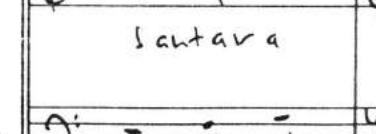
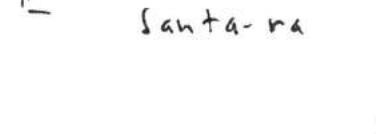
Tenor (T): 

Bass (B): 

SANTARA KEVAS

Soprano (S) 
 Alto (A) 
 Tenor (T) 
 Bass (B) 

Soprano (S) 
 Alto (A) 
 Tenor (T) 
 Bass (B) 

Soprano (S) 
 Alto (A) 
 Tenor (T) 
 Bass (B) 

Soprano (S) 
 Alto (A)
 Tenor (T)
 Bass (B)

12-
SANTAROJUEWA)

S:

 A:

 T:

 B:

(3)

2

S:

 A:

 T:

 B:

(4)

S:

 A:

 T:

 B:

S:

 A:

 T:

 B:

- 13 -
SANTARO VENAS

(5)

S | G o o ! o o ! -
 - sovs riks-mas ir vyn-tis... 4

A | G o o ! o o ! -
 - sovs riks-mas ir vyn-tis... |

T | G o o ! o o ! -
 - sovs riks-mas ir vyn-tis... |

B | D P P P P o p -
 // - sovs riks-mas ir vyn-tis... |

6.

Ištikimybė

Eile's

Vincas Mykolaitis-Putino

Lento
 S | G A 3 / - Pa-laimos ūtiesia
 T | G A 3 / - Pa-laimos ūtiesia
 B | G A 3 / - Pa-laimos ūtiesia

S | ♫: #vvi i itvivivip 37. #! o ! N o #v v ip it-vip. 3
 valanda, ar juodunesėmės metu as licksiu licksiu ištikimas žmogui įsau par-čiam

A | G = 2 ! MNNN! o 37. #! o ! N o #v v ip it-vip. 3
 ar juodunesėmės metu as licksiu licksiu ištikimas žmogui įsau par-čiam y-

T | G: #vvi i itvivip 37. #! o ! N o #v v ip it-vip. 3
 valanda, ar juodunesėmės metu as licksiu licksiu ištikimas žmogui būdai par-čiam

B | G = 2 ; vvi v i p 37. #! o ! N o #v v ip it-vip. 3
 ar juodunesėmės metu as licksiu licksiu ištikimas žmogui įsau par-čiam y-

(3)

S - *tarpmisvisu ūrdiūn.* — A - A - Pa-

A - *-ranematomis tarpmis visus ūrdiūn.* — o - A - A - Pa-

T - *tarpmisvisu ūrdiūn.* — o - A - A - Pa-

B - *-ranematomis tarpmis visus ūrdiūn.* — o - A - A - Pa- //

(4)

S - *-laimos ūviedia valanda ar juodunesekmisi metu* as līksin līksin ištikimas īmogu ir jaun pa-

A - *-laimos ūviedia valanda ar juodunesekmisi metu* as līksin līksin ištikimas īmogu ir jaun pa-

T - *-laimos ūviedia valanda ar juodunesekmisi metu* as līksin līksin ištikimas īmogu ir jaun pa-

B - *-laimos ūviedia valanda ar juodunesekmisi metu* as līksin līksin ištikimas īmogu ir jaun pa- //

(5)

S - *-čiam insaletā dienovi di.* as īgāciu as ja. girdiū jaun-

A - *-čiam īrnykūji vidurnakti.* as ja. jaun as ja. girdiū jaun-

T - *-čiam insaletā dienovi di.* as ja. jaun as ja. girdiū jaun-

B - *-čiam īrnykūji vidurnakti.* as ja. jaun as ja. girdiū jaun-

+ (6)

S B° - 37 i - p - 3 - 3 v v i v i z - 3 i i i -
- īu palaimos! ūviesiū valanda. as liksiu

A A° - 37 i - p - 3 - 3 n - v v i z - 3 i - i -
- īu palaimos! ūviesiū valanda. as liksiu

T B° - 37 i - p - 3 - 3 v v i v i z - 3 i i i -
- īu palaimos! ūviesiū valanda. as liksiu

B B° - 37 i - i - 3 - 3 v v i v v i z - 3 i i i -
- īu palaimos! ūviesiū valanda. as liksiu

S B° - v v v v i - = - - - - = \xrightarrow{mp} i v i p p
istikimas žmogus in sauprāciam

A B° - m m n - i - = - 3 i o o! - m m n i i p o - p
istikimas žmogus as liksiu istikimas žmogus in sauprāciam

T B° - v v v v i - = - - - - = \xrightarrow{mp} i v i p p
istikimas žmogus in sauprāciam

B B° - v v v v i + - = - 3 i p p - v v v v i i v v v i o +
istikimas žmogus as liksiu istikimas žmogus in sauprāciam

S B° - 3 i i i - - 3 v i i p - p p p o - g - g - g + -
pa-laimos ūviesiū valanda. A-

A B° - I i - - - - = - 3 n - v v i p
pa-laimos ūviesiū valanda.

T B° - 3 i i i - - 3 v i i p
pa-laimos ūviesiū valanda.

B B° - 3 i i i - - 3 v v i v v i p
pa-laimos ūviesiū valanda.

4

O o o o o o o -
A -
P -

P P O O O O O - i z -
A -

P P O O O O O - i z -
A -

TROMBA
in B

SANTAROSKELIAS

GIEORIUS
KUPREVICIUS

1. tenutolsta...



2. ... visoks ritmas...

neramiai. solo

trull.

trull.

(1)

(2)

(3)

(4)

16

2

TROMBA in B

con sord.

mf

3. ... pyretis

(1)(2)(3)

4. ... tenutolista

Largo agitato

15

TROMBA in B

Handwritten musical score for Tromba in B, consisting of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time. It contains a series of notes and rests, with some notes circled and numbered (4, 3, 5, 1). The bottom staff starts with a bass clef, a key signature of one sharp, and a common time. It also contains a series of notes and rests, with some notes circled and numbered (4, 3, 1).

5. Santara

Andante

Handwritten musical score for Santara, consisting of four staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time. It features a series of notes and rests, with some notes circled and numbered (1, 3, 8, 14). The second staff starts with a bass clef, a key signature of one sharp, and a common time. It features a series of notes and rests, with some notes circled and numbered (2, 3, 1, 4). The third staff starts with a treble clef, a key signature of one sharp, and a common time. It features a series of notes and rests, with some notes circled and numbered (3, 4). The fourth staff starts with a bass clef, a key signature of one sharp, and a common time. It features a series of notes and rests, with some notes circled and numbered (5).

TROMBA in B

6. Istrikingly

6. Istrikingly

1 2 3
4 5 6

mf

mp

f

G6
96
09.
17