

# Saugokim gamtą

Rimantas Klusas

Giedrius Kuprevičius

gk 153 / 1973

versija 2024

[pirmi šeši solo - moterų balsai,  
antri šeši - vyrų]

*I solo mp* *II solo mp*

*p* *p*

Solo iš choro

Kiek-vie-ną pa-va sa-rij aš at-va - žiuo-ju į miš-ka, ap-maš-tau pra-ė-ju-sią žie ma,

Ch.

Pno.

*mp* *mp*

*Red.* \* *Red.*

*III solo mf* *IV solo mp*

5

ru-de-nį, va-sa-ra, miš-ke aš tam-pu sa-vi-mi, sa-vi-mi,

*mp* *mf* *mp*

Ch.

Pno.

*mp* *mp*

\*

*V solo p* *VI solo p* *I solo mp*

vaikš-tau toks ma-žas, lai-min-gas. Kiek-vie-ną pa-va-sa-rij aš at-va-

*p* *p*

Ch.

Pno.

*p* *mp*

*Red.*

*II solo mp*

žiuo-ju į miš - ka, ap-maš-tau pra-ė - ju-sią žie - mą, ru-de-nį, va-sa - rą,

*p*

*mp*

\* *Red.* \*

*III solo mf* *IV solo* 15 *V solo* *VI solo*

miš-ke aš tam-pu sa - vi - mi, sa - vi - mi, vaikš-tau toks ma - žas, lai -

*mp*

*mf*

*p tutti*  $\text{♩} = 70$

min - gas.

*p*

20

Musical score for measures 20-24. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems. The first system contains the vocal line (treble clef) and the piano accompaniment (grand staff). The vocal line begins with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *mp* and *m*. The second system continues the vocal line with a whole note chord and a half note. The piano accompaniment continues with similar rhythmic patterns. The third system shows the vocal line with a whole note chord and a half note, and the piano accompaniment with a more complex rhythmic pattern. Dynamic markings include *mp* and *m*.

Musical score for measures 25-29. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems. The first system contains the vocal line (treble clef) and the piano accompaniment (grand staff). The vocal line begins with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *m*. The second system continues the vocal line with a whole note chord and a half note. The piano accompaniment continues with similar rhythmic patterns. The third system shows the vocal line with a whole note chord and a half note, and the piano accompaniment with a more complex rhythmic pattern. Dynamic markings include *m*.

25

Musical score for measures 30-34. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems. The first system contains the vocal line (treble clef) and the piano accompaniment (grand staff). The vocal line begins with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *mf* and *a*. The second system continues the vocal line with a whole note chord and a half note. The piano accompaniment continues with similar rhythmic patterns. The third system shows the vocal line with a whole note chord and a half note, and the piano accompaniment with a more complex rhythmic pattern. Dynamic markings include *mf* and *a*.

[analogiškai kaip pradžioje,  
tik pamainom moterų ir vyrų solo]

30 *f* *solo* *mf* = 65

a a

Kiek-vie-ną pa-va-sa-rį aš at-va

*solo*

žiuo-ju į miš - ką, — šyp-sau - si sau-lei, kvė-puo - ju ty - ru o - ru,

a

\* *mf*

35 *solo* *solo* *solo* *solo*

ste-biu iš-brin-ku-sius pum-pu-rus, ste biu, — ir se-miu jų ra - mią, bun-dan-čią

accel. . . . .

a a

*mp*

*f* *tutti* = 75 40

je - - ga. a

a

a

a

45

a

a

First system of the score, measures 45-49. It consists of two vocal staves and a piano accompaniment. The vocal staves have the lyrics 'a' under the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

50

Second system of the score, measures 50-54. It consists of two vocal staves and a piano accompaniment. The vocal staves have the lyrics 'a' under the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands. Dynamics include *ff* (fortissimo).

55

Third system of the score, measures 55-59. It consists of two vocal staves and a piano accompaniment. The vocal staves have the lyrics 'o' and 'm' under the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo).

# Saugokim gamtą

Choir

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Giedrius Kuprevičius

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♩ = 65

*p* *p* *mp*

5

m m m m

10

*p* *p* *mp*

m m m

15

♩ = 70

*p* *mp*

20

m m m m

25

*mf* *f*

m m a a a

30

♩ = 65

*mp*

35

a a a

accel. . . . .

♩ = 75

*f*

40

a a a a

45

50

*ff*

a a a a

55

*mf* *mp* *pp*

o m

Solo  
Choir

# Saugokim gamtą

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[pirmi šeši solo - moterų balsai,  
antri šeši - vyrų]

♩ = 65

*I solo*

*mp*

Kiek-vie-ną pa - va - sa - rį aš at - va - žiuo - ju į miš - ką, —

*p*  
m

*II solo*

*mp*

ap - maš - tau pra - è - ju - sią žie - mą, ru - de - nį, va - sa - rą, —

*p*  
m

5

*III solo*

*IV solo*

*V solo*

*p VI solo*

*mf* miš - ke aš tam - pu sa - vi - mi, *mp* sa - vi - mi, vaikš - tau toks ma - žas, lai

*mp*  
m m

*I solo*

*mp*

10

min - gas. Kiek - vie - ną pa - va - sa - rį aš at - va - žiuo - ju į miš - ką, —

*p*  
m

V.S.



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Solo, Choir

*II solo mp*

ap-maš-tau pra-ė-ju-sią žie-mą, ru-de-nį, va-sa-ra, —

*p*

m

*III solo mf* *IV solo* 15 *V solo* *VI solo*

miš-ke aš tam-pu sa-vi-mi, sa-vi-mi, vaikš-tau toks ma-žas, lai

*mp*

m m

*tutti*  $\text{♩} = 70$  20

min-gas. m m m m

*p* *mp*

m m m m

25 *mf* *f* 30

m a a a

*mf* *f*

m a a a

*solo*  $\text{♩} = 65$  *mf* [analogiškai kaip pradžioje,  
tik pamainom moterų ir vyrų solo]

Kiek-vie-ną pa-va-sa-rį aš at-va-žiuo-ju į miš-ka, —

*mp*

a

*solo* 35 *solo*

šyp-sau-si sau-lei, kvė-puo-ju ty-ru o - ru, ste-biu iš-brin-ku-sius pum pu-rus,

a a

*solo* *solo* *solo* *3*

ste-biu, — *accel.* ir se-miu jų ra-mią, bun-dan-čią jė - gą.

a

*f* *tutti* 40 45

a a a a

a a a a

50 *ff*

a a a

a a a

55 *mf* *mp* *pp*

o m

*mf* *mp* *pp*

o m

Solo/tutti

# Saugokim gamtą

Rimantas Klusas

[pirmi šeši solo - moterų balsai,  
antri šeši - vyrų]

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♩ = 65

*I solo*

*mp*



Kiek-vie-ną pa-va-sa-rį aš at-va-žiuo-ju į miš-ka, \_

*II solo*

*mp*



ap-maš-tau pra-è-ju-sią žie-mą, ru-de-nį, va-sa-ra, \_

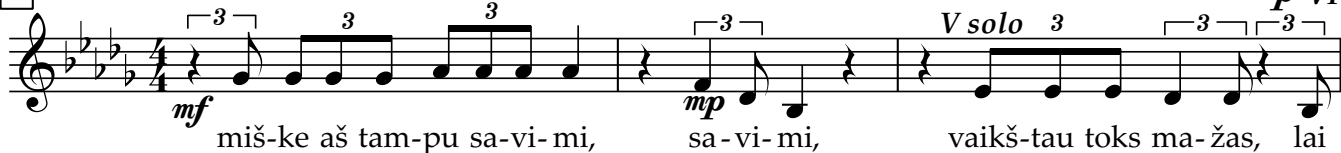
5

*III solo*

*IV solo*

*V solo*

*p VI solo*



miš-ke aš tam-pu sa-vi-mi, sa-vi-mi, vaikš-tau toks ma-žas, lai

*I solo*

*mp*

10



min-gas. Kiek-vie-ną pa-va-sa-rį aš at-va-žiuo-ju į miš-ka, \_

*II solo*

*mp*



ap-maš-tau pra-è-ju-sią žie-mą, ru-de-nį, va-sa-ra, \_

*III solo*

*IV solo*

15

*V solo*

*VI solo*



miš-ke aš tam-pu sa-vi-mi, sa-vi-mi, vaikš-tau toks ma-žas, lai

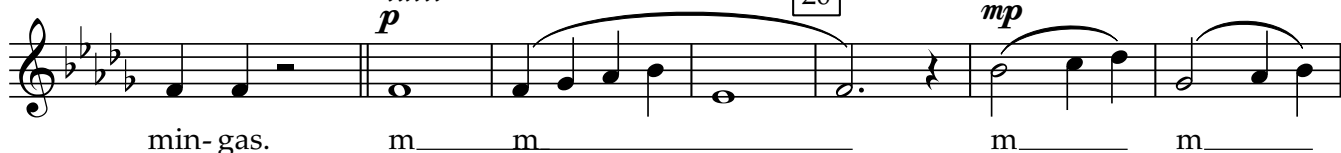
♩ = 70

*tutti*

*p*

20

*mp*



min-gas. m m m m

V.S.

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Solo/tutti

25 *mf* *f* 30

m a a a

[analogiškai kaip pradžioje,  
tik pamainom moterų ir vyrų solo]

solo  $\text{♩} = 65$  *mf*

Kiek-vie-ną pa-va-sa-rį aš at-va-žiuo-ju į miš-ka, —

solo 35

šyp-sau-si sau-lei, kvė-puo-ju ty-ru o - ru, ste-biu iš-brin-ku-sius pum-pu-rus,

solo *accel.* solo solo

ste-biu, — ir se-miu jų ra-mią, bun-dan-čią jė - gą.

$\text{♩} = 75$  *f* tutti 40 45

a a a a

50 *ff*

a a a

*mf* 55 *mp* *pp*

o m

# Saugokim gamtą

Choir

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♩ = 65

*p* *p* *mp*

5

m m m m

10

*p* *p* *mp*

m m m

15

♩ = 70

*p* *mp*

20

m m m m

25

*mf* *f*

m m a a a

30

♩ = 65

*mp*

35

a a a

accel. . . . .

♩ = 75

*f*

40

a a a a

45

50

*ff*

a a a a

55

*mf* *mp* *pp*

o m