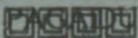
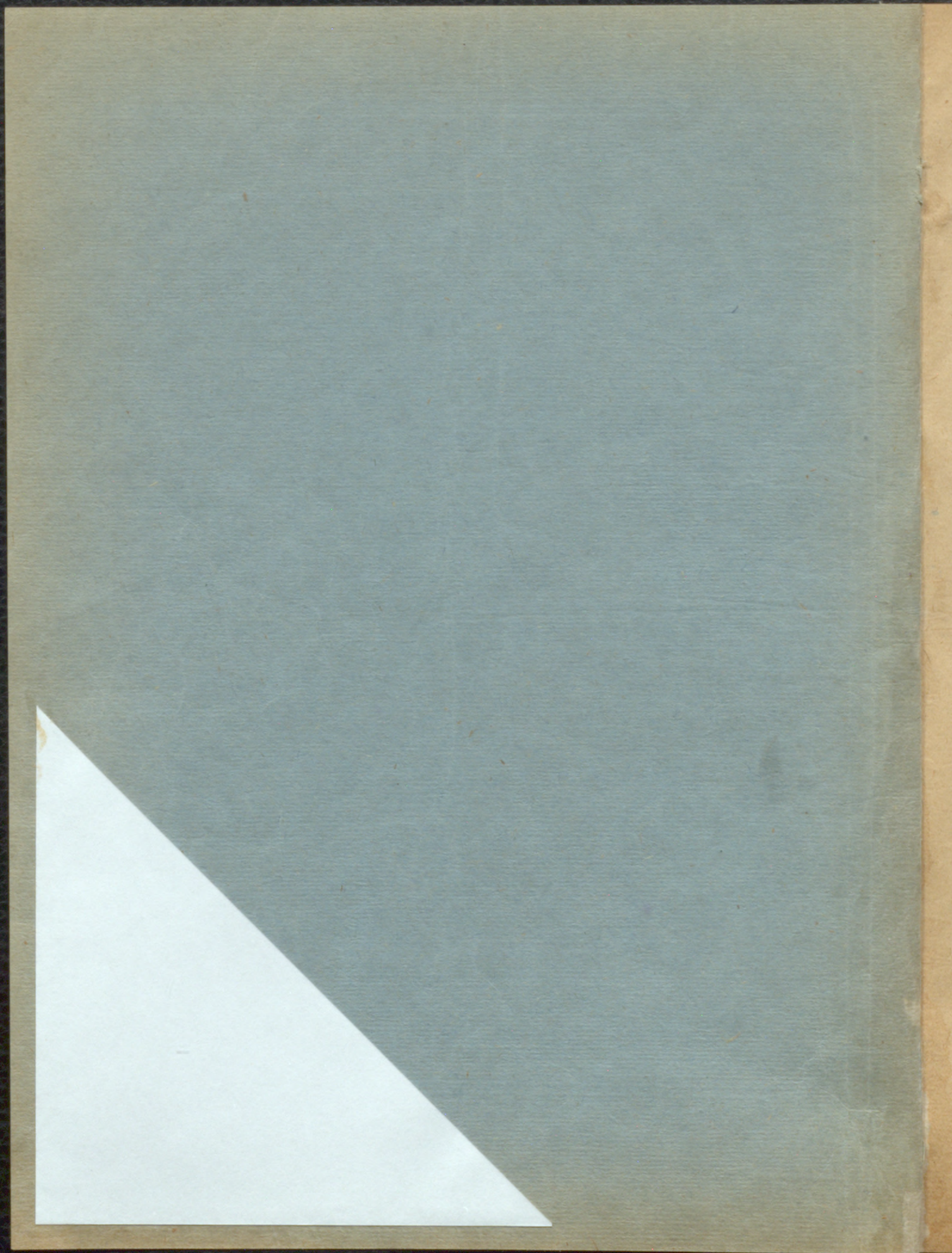


Latvju VI. vispārējo dziesmu un muzikas svētku dziesmas

III. burtnica



IZDOTAS NO LATVJU VI. VISPĀRĒJO DZIESMU UN MUZIKAS SVĒTKU
□□□□□□□□  RĪCIBAS KOMITEJAS □□□□□□□□
RĪGĀ, 1924. G.



N

2
23362

Latvju VI. vispārējo dziesmu
un muzikas svētku dziesmas.

III. burtnica.



Rīgā, 1924. g.

Latvijas Nacionālā
bibliotēka

E 57¹³

Iespiests Golta un Jurjana
-- grāmatu spiestuvē, --
Rīgā, Mārstaju ielā Nr. 5.

L

Sacensībā
godalgotās dziesmas.

Rūķiši un Meža-vecis *)

Plūdona.
(Jauktam korim)

J. VITOLA

Viegli, ne par ātri. M.M. ♩ = 92.

Zoprani
Alti

Tenori

Basi

p Uz vi-siem ko - kiem me-žā jauns gul sniegs.

pp gul

pp

Un ska-ņas mīk - stas, it kā snie-gu ap - vē - lu - šās

sniegs. Un ska - - - ņas mīk - stas ve - - las

poco a poco animando e cresc.

ve - las

Nu si - la rū - ķiēm būs gan ko pi-koies. Rau, rau, kur tie iz

snie-ga ap - - - vē - lu - šās ve - - las,

poco a poco animando e cresc.

*) Sacensībā apbalvota ar I. godalgu.

Animato ♩ = 120.

pa-eg-liem jau ce-las. O - - - lekt ga - - ri,

ve - - las. O-lekt ga-ri vi - ri - ņi, spri-di ga-ri uz - a - či.

O - - - - lekt ga - - ri,

string. ga - - ri uz - - a - či. Di - vi pul - kos stā - jas:

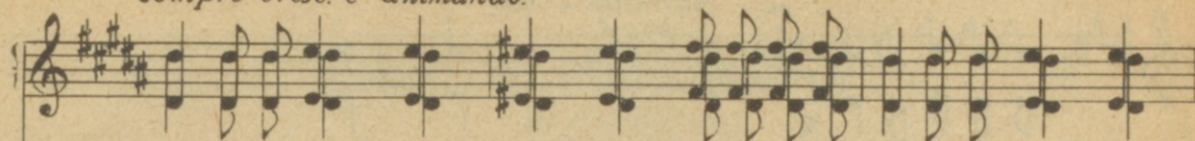
Baltu tā - šu mi - cī-tes, Brūnu sū-nu bik - sī-tes; Di - vi pul-kos stā - jas:

ga - - - ri uz

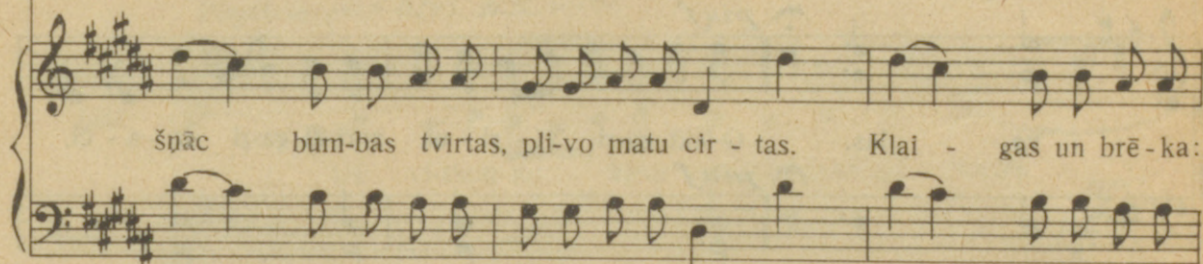
ņirb pa gāi-su kā-jas. Snie-ga vā - li ve - las, Skan-šu vāļi ce - las.

ņirb pa gai-su kā-jas. Snie-ga vā - li ve - las, Skan-šu vāļi ce - las.

sempre cresc. e animando.

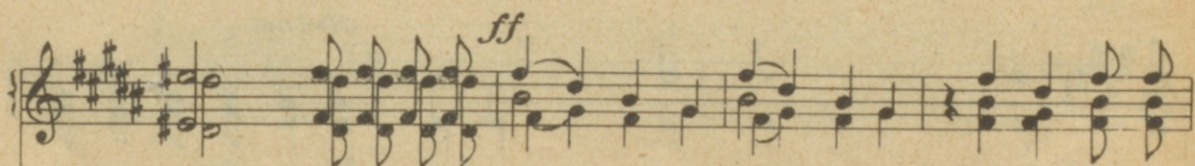


šņāc bumbas tvir - tas, pli - vo ma-tu cirtas. Klaigas un brē - ka:

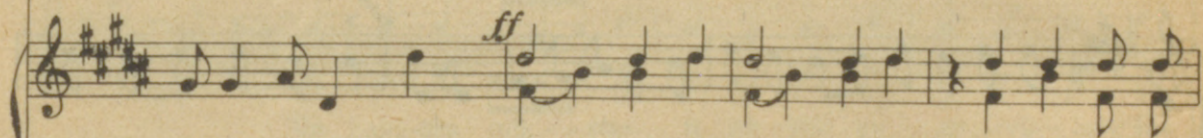


šņāc bum-bas tvirtas, pli-vo matu cir - tas. Klai - gas un brē-ka:

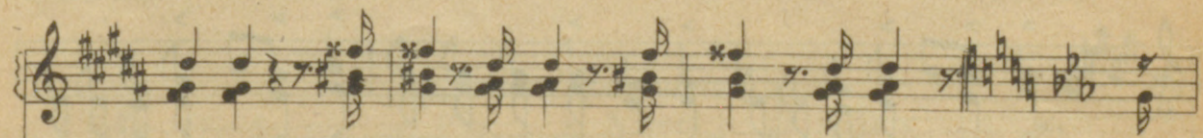
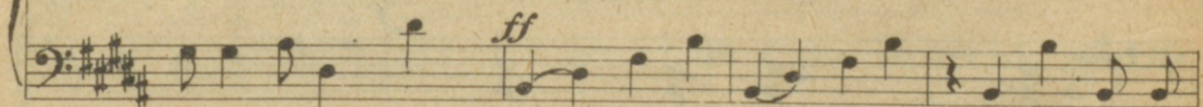
sempre cresc. e animando.



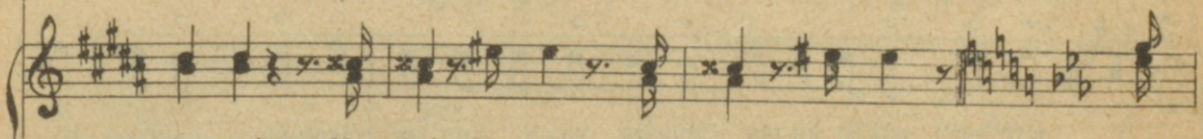
je - - mas cik spē-ka, kā vai-gā zied tvīksme! Kāds prieks, kā-da



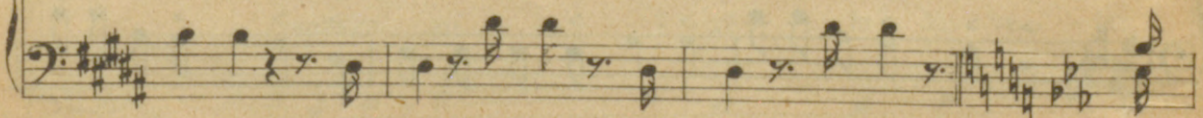
je-mas cik spē - ka. Kā vaigā zied tvīksme! Kāds prieks, kā-da



līgsme! Ha - lo! Hai - dā! Bra - vo! Ur - rā! Te



līgsme! Ha - lo! Hai - dā! Bra - vo! Ur - rā! U



allargando *meno* $\text{♩} = 108$ *ff*

rup - ja balss no me-ža ma-las sauc: Hal - lo! Ur -

rā! „Tas tak, Tas tak par daudz, tas

Tutti bassi pesante.

mf

- rā! Hai - dā! Bra-vo!

mf

tak par daudz! Vai tā jūs manim kārsāt spilviņas Un

sempre ff

p *cresc.*

To dzir - dot, pi-ko - tā - jies skrien

p *cresc.*

ti - nat tās - ti - ņas? Un gai - ņā - jat no mā - jām

cresc.
un klūp, kur kurais pa - tapdams
cresc.
ža - ga - tas ? Tik blē - ņas jums un nie - ko - šanās rūp,

pesante assai, allargando
Cits
Tū - lit uz Lā - - - ču pur - vu la - sit lāč - sū - nas!
fff
allargando molto

Alti *leggero, poco piu mosso*
Tenori *mf poco sost.*
Zopranī
Alti
Un a - - cis bo - lī - dams, te - ter - kā - postus
mf
Un lie - lās za - lās a - cis bo - lī - dams un te - ter - kā - po - stus tiem
mf

molto allarg.

so - li - dams Un
visiem so - li - dams - -
Lien Me-ža-vecis at - kal me-ža bie - zu-

Tempo del comincio, - poco sost.

at - kal tukšs un kluss ir kla - ju - mā. Tik,
mā. At - kal tukšs

calmato

iz - trau - cēts no tra - ča ne-gan - tā, Pa
un kluss no trača.

tranquillo *poco piu* *leggierissimo*

lau-ku laukiem za - kis aiz - līn - kā. aiz - līn - kā.

Brīvība *)

Teksts Ausekļa.

(Jauktain korim)

ALFREDA KALNIŅA

Palēnām, ļoti silti. M.M. ♩ = 63

Tenori

mp

Kur tu au - gi, Bri - vī - bi - ņa, au - gi, au - gi,

Basi

mp

au - gi, kur au - - gi?

rit.

Kas tev ne - sa šai ze - mē - i, ze - mē, ze - mē?

Šai ze - mē, ze - mē?

rit.

Kas tev ne - - sa šai ze - mē, ze - mē?

a tempo.

mp

M - - - - - vē - ja - - - mā - te?

Vai tev ne - sa Vē - ja - mā - te, Vē - ja - - - mā - te?

mp

M - - - - - Vē - ja - - - mā - te?

p

M M

Jū - ras, jū - ras Gai - ga - li - ņas? M

mp

Gai - ga - li - ņas?

rit.

*) Sacensībā apbalvota ar II. godalgu.

* Šo toni ņemt segti, bez asumiem, robusta spēka.

Diegliņām ♩ = 132.

Zopr.
Alti
Tenori
Basi

p Es uzau - gu pie saulī - tes, zī-tar-kal - na gali - ņā - i.

p Es uzau - gu pie saulī - tes, zī-tar-kal - na gali - ņā - i.

p Es uzau - gu pie saulī - tes, zī-tar-kal - na gali - ņā - i.

rit.

Pa - ti nā - cu, pa - ti brau - cu, tau-tas - dē - liem lau - lā - tie - si.

Pa - ti nā - cu, pa - ti brau - cu, tau-tas - dē - liem lau - lā - tie - si.

rit.

a tempo.

mf Vie-suls ma - nim sagšas au - da, mēness ka - la sag-ten - ti - ņus

mf Vie-suls ma - nim sagšas au - da, mēness ka - la sag-ten - ti - ņus.

f *mf* *mf* *mp* *rit.*

Gaisma pi - na vai-na - dzi - ņus, Pērkons lē - - ja gre-dzen-ti - ņus.

Gaisma pi - na Gaisma pi - na, Pērkons lē - ja Perkons lē - ja.

f *mf* *mf* *mp* *rit.*

vai-na - dzi - ņus, gre-dzen-ti - ņus.

a tempo. Lainas-māte ap-vel-tī-ja sim-tiem ga-ba-lie-mi;
mp Lai-mas - - - - mā-te vel-tij' ga-ba-lie-mi;
mf. Lainas-mā-te ap-vel-tī-ja simtiem, sim-tiem ga-ba-lie-mi;
mp Lai-mas - - - mā-te vel-tij' ga-ba-lie-mi;

Dieva-dē-li pū-ru ka-la, Saules-mei-tas pie-lo-cī-ja.
mf Die-va - - - - dē-li pū-ru ka-la. *p rit.*
mp Die-va - - - - dē-li pū-ru ka-la. *p rit.*
mf Dieva-dē-li pū-ru ka-la, Saules-meitas pie-lo-cī-ja. *p rit.*

a tempo Es atbraucu Lat-vi-jā-i, zvaigžņotiem ku-me-ļiem:
mp At-brau-cu Lat-vi-jā zvaigžņo-tiem ku-me-ļiem:
mp Es at-brau-cu Lat-vi-jā-i zvaigžņo-tie-mi ku-me-ļie-mi.
p M - - - - M - - - -

mf Zibens-gro - ži, va-ra-ra - ti, Zibens-gro - ži, va-ra-ra - ti,
p a p cresc. ed accel.
mp Zi - bens - gro - ži, va - ra - - ra - ti,
mf Zibens-groži, va-ra-ra-ti, Zibens-groži, va-ra-ra-ti,
p a p cresc. ed accel.
mp Zi - bens - gro - ži, va - ra - ra - ti,

Pērkoņdē - li braucē-ji - ņi, Pērkoņdē - li braucē-ji - ņi:
ff Pēr - koņ dē - li, *poco rit.*
Pērkoņ-dē - li braucē-ji - ņi, Pēr - koņ - - dē - li.
ff Pēr - koņ - - dē - li, *poco rit.* Pērkoņ-dē - li braucē-ji - ņi.

Diezgan ātri
f Nu es bū - šu Tau-tas-mā - te! Tau-tas - dē - lu li - ga - vi - ņa!
f Nu es bū - šu Tau-tas-mā - te! Tau-tas - dē - lu li - ga - vi - ņa!
f

Sēr - die - nī - šu sau - dzē - tā - - ja! Tau - tas - zie - du

Sēr - die - nī - šu sau - dzē - tā - - ja! Tau - tas - zie - du

Lēnam, svarīgi.
ff

ku - plo - tā - ja, tau - tas zie - du ku - plo - tāj'.

ku - plo - tā ja, tau - tas zie - du ku - plo - tāj'.

ff

Romavas ozols.*)

M. Siliņa.
(Jauktam korim.)

ALFREDA KALNIŅA.

Andantino, in modo di ballata MM ♩ = 69.

Alti

Jel pa - sa - ki, kur tāds au - ga

Tencri

(aizvērtu muti)

Basi

(aizvērtu muti)

*) Sacensībā apbalvota ar II. godalgu.

ve - cā Tē - va o - zo - liņš? (*aixvērtu muti*)

I. Basi (baritoni)

p

Jel pa - sa - ki, kur tāds au - ga, ve - cā Tē - va

Zoprani

p

Tai vi - ņā - i kal - ni - ņā - i, pie Vec - tē - va pa - gal - mā - i.

p

Vi - - ņā kal - ni - ņā - i.

p

Vi - - ņā kal - ni - ņā - i.

p

o - zo - liņš?

pp (*aixvērtu muti*) *mp*

Tur tek u - pes

pp *mp*

pa - - gal - - mā. Tur tek

p *mp*

tai vi - ņā - i kal - ni - ņā - i pie Vectē - va pa - galmā.

pp *mp*

pa - - gal - - mā. Tek

trejde - vi - ņas, po - gā zel - ta lak - stī - ga - la. Stāv iz - klai - du, klausās li - dza

u - pes trej - de - vi - ņas, po - gā zel - ta

u - - - pes, po - - - gā

rit. *a tempo*

Ve - cā Tē - va ka - ra - pulks.

rit. *p*

lak - stī - ga - la. Jāj, jā, Die - va

rit. *a tempo* *p*

lak - stī - ga - la.

rit. *mf*

Balts jā - cau - ri Die - va dē - lis; brau - kā Vē - ja

poco più mosso *mf* *f*

Zopr. dē - lis. Jāj! — „Augšā,

Alti

mf *f*

Terori Sid - ra - bi - ņa tau - rē pū - ta „Aug - šā,

Basi *mf* *f*

or - ma - nī - tis. Jāj.

laudis! „Aug - šā, laudis!“ „Aug - šā, lau - dis!

laudis! „Augšā, laudis!“ „Augšā! laudis!“ „Augšā, laudis, aug-šā, aug-šā laudis,

ce - la - ties!“ „Augšā! Augšā lau - dis, cē - la - ties!“

aug-šā cē - la-ties!“ „Augšā! „Augšā, laudis, aug-šā ce - la - ties!“

Tempo I. ma un poco meno mosso

Projām pā - ri uz to Sau-li, uz to Sau-li stāv augstli - ku gro - du tilts,

gro-du tilts, ja, gro-du tilts, ja, gro-du tilts. Tur nāk pā-ri ve-le-nie-ši

gro-du tilts, ja, gro-du tilts, ja, gro-du tilts. Tur nāk pā-ri ve-le-nie-ši

pp *p* *cr. molto* *mf*

ve-le-nie - ši, pārjāj Rī - ta Au-se-klī - tis, pār - jāj Au - se-klīts, ja,

mp *Temp. I.* *p* *mf* *pp*

pārjāj Au - se-klīts, ja, pārjāj, pārjāj. Tā bij ziemu, tā va-sa-ru, trīskārt segu

(aizvērtu muti)

pp *vis-ap-kārt: pp* *(aizvērtu muti)* *rit.*

Za-ļa va-ŗa, zi-la zī - da, ār - pu - sē ro - ūu zie - du.

Ten. I. a tempo. *p*

Iz - brauc lē - ni Tēvs,

Ten. II. *p*

iz-brauc lē - ni Ve - cais Tēvs,

Basi I. a tempo *p*

iz-brauc lē-ni Ve - - cais, Ve - cais Tēvs,

Basi II. *p* *mp*

Iz-brauc lē-ni Ve - - cais, Ve - cais Tēvs, iz-brauc lē-ni

iz-brauc lē - ni Tēvs,

iz-brauc lē - ni Ve - - cais Tēvs,

iz-brauc lē - ni, iz - - - - brauc lē - ni Tēvs,

iz - - brauc, iz-brauc lē - ni Ve-cais Tēvs, iz-brauc ā - tri,

iz-brauc ā - tri Tēvs,

iz-brauc ā - tri, ze - me dreb,

iz-brauc ā - tri, ze - me, ze - me dreb, *accel.*

iz - - - - brauc ā - tri, izbrauc ā - tri, *accel.*

ze - me, ze - me

iz - brauc ā - tri, ze - me, ze - me

iz - brauc ā - tri, ze - - - - - me, ze - me

ze - - - - - me, ze - me, ze - me

mp

mp

mp

mf e.p.a.p. cresc.

mf e.p.a.p. cresc.

mf e.p.a.p. cresc.

mf e.p.a.p. cresc.

f

ff accel.

ff accel.

f accel.

Con moto e sempre con fuoco

Zopr. *mf* Krustiem šķīlas tē-rau - di - ņis, *f* krustiem šķīlas

Alti *f* *mf* Krustiem šķīlas tē-rau-di-ņis, tē-rau - di - ņis, krustiem šķīlas

Tenori *f* *mf* dreb. Krustiem šķīlas tē-rau - di - ņis, krustiem šķīlas,

Basi *f* dreb. Krustiem šķīlas, krustiem šķīlas

viņš, krustiem šķīlas tē - rau-

krustiem šķīlas tē-rau - di - ņis, tē-rau - di - ņis, tē - rau-

krustiem šķīlas tē-rau-diņš, tē-rau - di-ņis, tē-rau - di-ņis, tē - rauds

tērauds, krustiem šķīlas tē-rau - di-ņis, krustiem šķīlas

diņš, *f* *ff* krustiem šķi-las, bēg uz pe-klī,

diņš, *f* *ff* kru-stiem šķi-las, krustiem šķi-las viņš, bēg uz

krustiem šķīlas tē - rau - di - ņis, krustiem šķi-las viņš,

tē - - - - - rau - di - ņis, tē - - - - - rauds,

bēg uz pe-kli, bēg uz pe - kli Jods pie Jo - da, bēg uz pe - kli
pe-kli, pe - kli, bēg uz pe - kli Jods pie Jo - da, bēg uz pe - kli
bēg uz pe - kli, bēg uz pe - kli Jods pie Jo - da, bēg uz pe - kli
bēg uz pe - kli, pe - kli
poco meno mosso
Jods pie Jo - da. Ce - - - - - lās, ce - - - - - lās,
Jods
Jods pie Jo - da, Ce - lās, ce-lās a-gri Sau - les mei - tas,
ce - lās, ce - lās a - gri Sau - les mei-tas, ie - -
ce - lās, ce - lās a - gri Sau - les mei-tas, ie - gulst
(aiņvertu muti)

* I. basi dzied „iegulst u. t. t.“

- - - gult, ie - gult, ie - gult, ie-gult vē-lu va - ka -

iegulst vē-lu va - ka - rā - i, va - - - ka -

rā - i, teic, teic Saulī - te, aiz - ie - da - ina, teic Sau - - lī - te,

- rā, teic Sau-lī - te, aiz-ie-da-ma, teic Sau - lī - te:

teic, teic, teic Sau - le: „Nu pa-kai - sat ro - žu smaržu, ro - - -

teic Sau - le, teic Sau - le, teic: „Nu pa-kai-sat ro-žu smaržu, nu pa-kai-sat ro-žu smaržu, nu pa-kai-sat

teic Sau - le, teic:

First system of a musical score. It consists of four staves. The top staff is a vocal line in B-flat major (two flats) with lyrics: " - - žu smar - žu, nu pa-kai-sat ro - - - - žu". It includes a *mf* dynamic marking and an accent. The second staff is a piano accompaniment. The third staff continues the piano accompaniment with lyrics: "„Nu pa-kai-sat ro - - - - žu, ro - - - - žu". The fourth staff is a bass line with lyrics: "ro - - - - žu, ro - - - - žu". It includes a *mf* dynamic marking and an accent.

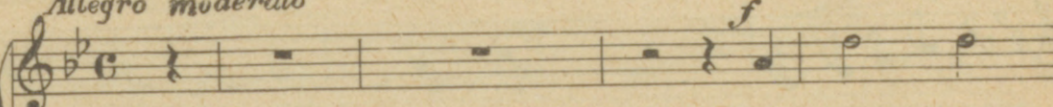
Second system of a musical score. It consists of four staves. The top staff is a vocal line in B-flat major with lyrics: "smaržu, ro - - - žu smaržu, smaržu!". It includes a *f* dynamic marking, a *sempre a tempo* instruction, and a *ff* dynamic marking with an accent. The second staff is a piano accompaniment. The third staff continues the piano accompaniment with lyrics: "smaržu, ro - žu smaržu, ro - - - žu smar - žu, smaržu!". It includes a *f* dynamic marking and a *ff* dynamic marking with an accent. The fourth staff is a bass line with lyrics: "smaržu, ro - žu smaržu, ro - - - žu smar - žu, smaržu!". It includes a *f* dynamic marking and a *ff* dynamic marking with an accent.

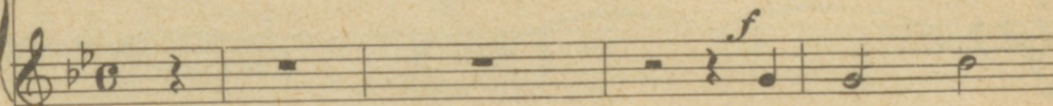
Jāņu nakts.*)

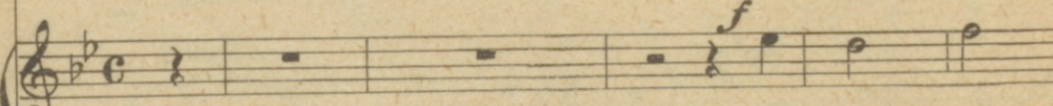
Rozīša
(Jauktam korim.)

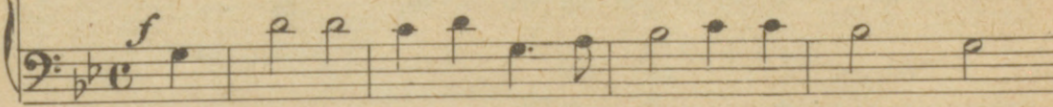
JAZEPA MEDIŅA.

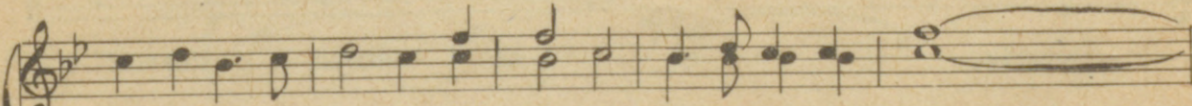
Allegro moderato

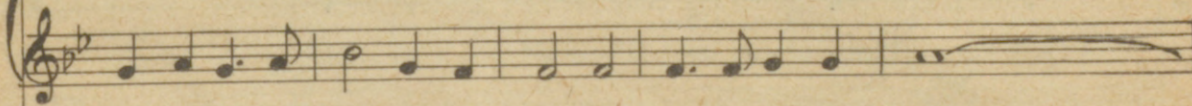
Zopr.  Lai li - - go

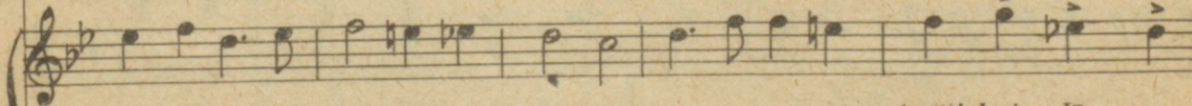
Alti  Lai li - - go

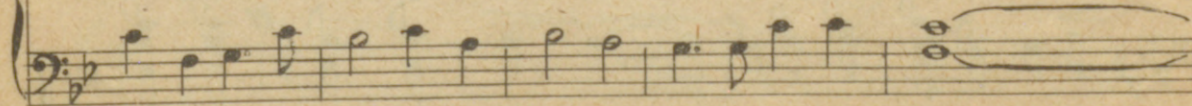
Tenori  Lai li - - go

Basi  Lāi li - go za - las zā - lu le - jas,

 za - las zā - lu le - jas, lai kal-nos Jā - ņu - gu - nis kvēl! - - - - -



 za - las zā - lu le - jas, lai kal-nos Jā - ņu - gu - nis kvēl! Lai Jā - ņu -



kvēl! - - - - -

*) Sacensībā apbaivota ar II. godalgu.

Ir ļau-žu pil-ni ce-li, le-jas, lai lī-go za-ļas

gu-nis kvēl! Ļau-žu pil-ni ce-li, le--jas,

Ir ļau-žu

zā-lu le-jas, lī-go za-ļas zā-lu le-jas! Lī--go,

lai lī-go, lī-go za-ļas zā-lu le-jas! Lai lī-go!

Lai

lī--go, lī--go, lī--go! Lai

o-zol-kašos alus le-jas! Mēs lī-got, lī-got gribam vēl! Lai lī-go

Lai

dim.
lī - go za - las zā - lu le - jas, lai kal - nos Jā - ņu - gu - nis kvēl!

p
lī - go za - las zā - lu le - jas, lai kal - nos Jā - ņu - gu - nis kvēl! Vīj

p *dim.* *mf*
dim.

p
Lai

p
o - zo - lu un zā - lu kro - ņus, lai dziesmās rakts un tā - les skan.

f

cresc.
vai - ņa - go - jam tau - tas tro - ņus, vi - - jam zā - - lu kro - ņus,

cresc.
Lai vai - ņa - go - jam tau - tas tro - - ņus

mf *f*
II.
Tver

f *dzīvā k.*
Dzie-smā tver da - bas za-los to - ņus, vij o - zo - lu un
Dzie-smā tver da - bas za-los to - ņus,
Tik Jā - ņu pusnakts neprāts man! Tik Jā - ņu pusnakts
dzie-smā da - bas zaļos to - ņus.

ff
zā - lu kroņus, dzie - - smās nakts un tā - les lai skan, lai
lai tāles
neprāts man, lai dziesmās nakts un tā - les skan, lai dziesmās tā - les skan, lai
ff

rall. *p* lai
skan, lai skan! Ir
rall. *p*
skan, lai skan! Ir
rall. *p*
dziesmās nakts un tā - les skan, lai skan.

Piu lento

dolce
lauki baltas rasas pil - ni, nav galvai zā - lu vainags
dolce
nav gal-vai zā - lu vai - nags smags, nav
dolce
lauki bal - tas, bal-tas ra - sas pil - ni, nav gal - vai zā - lu vainags
dolce
lauki bal - tas ra - sas pil - ni, nav zā - lu vai - nags
smags, ir lau - ki bal - tas ra - sas pil - ni, nav
zā - lu vainags smags, ir
vai - nags smags,
smags, nav vai-nags smags, ir lau - ki bal - tas ra - sas pil - ni, nav
smags, ir lau-ki bal - tas ra-sas pil - ni, nav galvai
cresc.
gal - vai zā - lu vai - nags smags. Tver za - lo Jā - ņu - pusnakts
cresc.
Tver Jā - ņu - pus - nakts
cresc.
gal - vai zā - lu vai - nags smags, nav vai - nags smags. Tver
cresc.
zā - - lu vai - nags smags. Tver Jā - ņu pus - nakts

mf
vil - ni, ir lau - ki bal - tas ra - sas
mf
vil - ni, ir lau - ki ra - - sas
f
za - lo Jā - ņu pus-nakts vil - - - ir
mf
vil - ni, ir lau - ki ra - sas

f
pil - ni un me - ži zi - lā prie - kā zil - ni, nav
f
pil - ni un
p
lau-ki ra - sas pil - ni un me - ži zi - lā prie - kā
f
pil - ni un me - - ži prie - kā

p
gal - vai zā - lu vaiņags smags, nav galvai zā - lu vai - ņags
p
zil - - ni Lai iztukšots tiek dziļu rags! Nav galvai vai - ņags
f
Nav vai - ņags

smags *p* Lai lī - go, lai lī - - -

mf Šī nakts ir dzi-lam svēt-ku prie-kam, nak - ti šai

p smags. Lai lī - - - go; lai lī - go, lai lī - -

p

mf go! Šī nakts ir dziļ - am svētku prie-kam, šai nak - ti *cresc.*

ru - nā tau-tas sirds, šī nakts ir *cresc.*

go! Šī nakts ir dziļ - am svētku prie-kam, šai nak - ti

mf svēt - ku *cresc.*

f ru - nā tau-tas sirds, ja, šai nak - ti ru - nā tau-tas sirds

f

f ru - nā tau-tas sirds, ja, šai nak - ti ru - nā tau-tas sirds, tad ru - nā

f sirds,

Lai vai - ņa - gus sev gal - vā lie - kam

tau - tas sirds! Gal - vā vai - ņa - gus lai

Lai gal - vā vai - ņa - gus sev

ši nakts ir dzi - lam svēt - ku priekam, galvā vai - ņa - gus lai

lie - - kam ši nakts ir dzi - lam, dzi - lam svētku

lie - kam : lī - - go! lī - - - - -

priekam. Lai lī - go! Mēs tu - vāk lai - mes zie - dam

go! li - - go, li - - - - - go! Šī nakts ir

tie - kam, viņš ti - kai Jā - ņu nak - tī mirdz! Šī nakts ir dzi - lam,

Šī nakts ir

This system contains the first two lines of the musical score. It features a vocal line and a piano accompaniment in G major. The lyrics are in Latvian. The piano part includes dynamic markings like *f* and *p*.

dzi - lam svētku priekam, šai nak - tī ru - nā tau - tas sirds

dzi - lam svētku priekam, šai nak - tī ru - nā tau - tas sirds. Mēs

This system contains the next two lines of the musical score. It continues the vocal and piano parts. The piano part includes dynamic markings like *p* and *mf*.

tu - vāk laimes zie - dam tiekam, viņš ti - kai Jā - ņu nak - tī

This system contains the final line of the musical score on this page. It concludes the vocal and piano parts. The piano part includes dynamic markings like *p* and *mf*.

f *dzīvāk.*

Šī nakts ir dzi-lam svēt - ku prie-kam, lī - - -

mirdz, Šai nak - ti ru - nā tau - tas sirds, šai nak - ti ru - nā

go! Mēs tu - vāk lai - - - mes zie - - - - dam

tau - tas sirds! Mēs tu - vāk lai - - - mes zie - - - - dam

tie - - kam, viņš ti - - kai Jā - ņu nak - ti mirdz, šī nakts ir

tie - - kam, viņš ti - - kai Jā - ņu nak - ti mirdz, viņš Jā - ņu

tie - - kam, viņš ti - - - kai Jā - - - - ņu

cresc. *ff*

dzi - lam svēt - ku prie - - - - - kam, Šai nak - - - - ti

cresc. *ff*

nak - ti mirdz, šī nakts ir dzi - lam svēt - ku priekam, šai nak - ti

cresc. *ff*

rall. *fff*

ru - - - nā tau - - - - - tas sirds.

rall. *fff*

ru - - - nā tau - - - - - tas sirds,

rall. *fff*

ru - nā sirds, šai nak ti ru - nā tau - - - - tas sirds.

Papardes zieds*).

K. Krūzas.

(Jauktam korim.)

V. OZOLIŅA.

Saulaini, dzīvi. MM. ♩ = 58.

Sievu
koris

p Kad vi-si me-ži lai-mē lī-go, lī-go, lī-go, tad
p Kad me-ži

mf paparde reiz ga-dā zied un kalni le-jas lai-mē lī-go, lī-go, lī-go!
mf

Vīru
koris

mf Kad visi me-ži lai-mē lī-go, lī-go, lī-go, tu
mf Kad me-ži

p meklē ziedu brī-niš-ko un dzirdi: ga vī-lē un dzied: lī-go, lī-go!
p

* No sacensības žūrijas uzvedumam ietelktā dziesma.

Zoprani
Kad vi - si me - ži lai - mē lī - go, lī - go, lī - go! tad

Alti
Kad me - ži

Tenori
Kad vi - si me - ži lai - mē lī - go, lī - go, lī - go! tad

Basi
Kad me - ži lai - mē lī - go,

pa - par - de reiz zel - tā zied, lī - go, lī - go!

pa - par - de reiz zel - tā zied, lī - go, lī - go!

Uguns milna*).

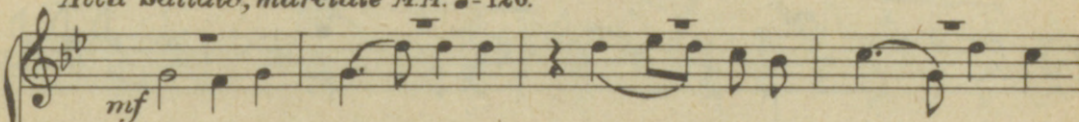
Annas Brigader.

(Vīru korim.)

J. VITOLA.

Alla ballato, marziale M.M. ♩ = 126.

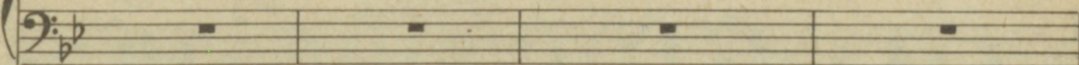
Tenori



mf

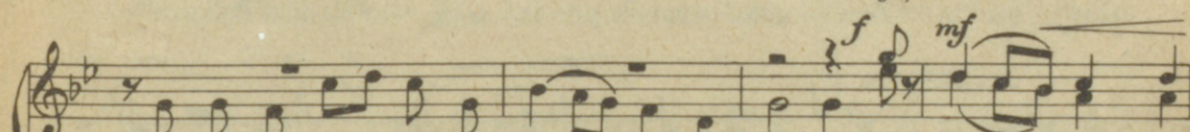
Tēr - ve - tes Vie - stu - ris, di - ženais zem - ga - lis

Basi



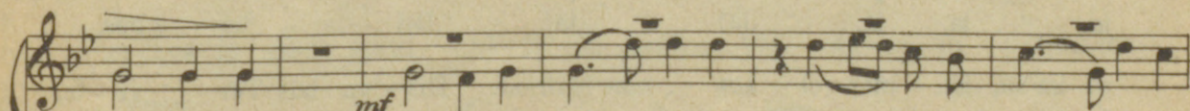
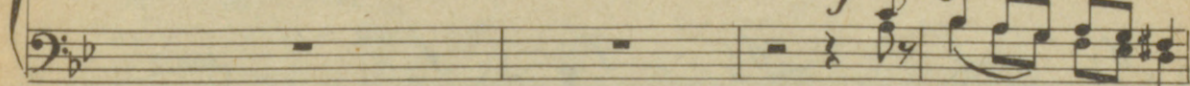
Tenori II-di.

Ja,



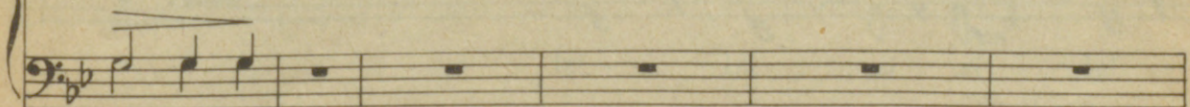
mf *f* *mf*

kā lau - va spro - stā bij ie - lenkts pie Aizkraukles, ie - lenkts pie

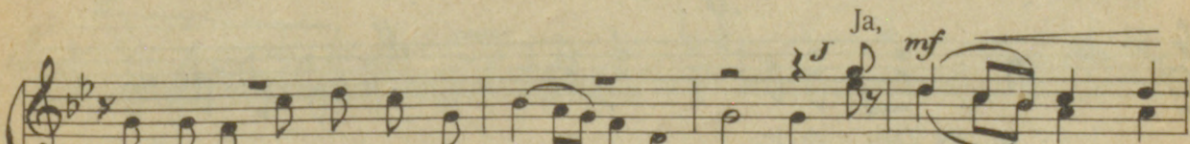


mf

Aiz - kraukles. Ga - vi - lē naid - nie - ki, vil - tī - gie krust - ne - šī,

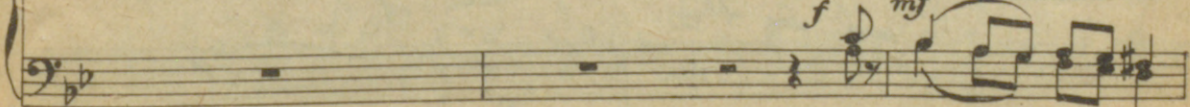


Ja,



mf *f* *mf*

Arnšteinas grafs un ot - ris Bar - nims no Po - me - ras Bar - nims no



*) Sacensībā apbalvota ar II. godalgu.

Po - meras. Drū-mi sēd Vie - stu-ris tel - ti pie u - gunsku-ra, pats,

pats tas ir Zem gale, pats viņas lik - tenis. Ja! ja, ja,
ja, ka - - mēr vēl
Ja! ja, ja,

ja, ja, ja. Ja! Ja! Brī - - - va būs,
ro-ka sit, ka - mēr vēl acs man dzirkst: Bri - va būs Tēr - ve - te,
Ja! ja, ja, Ja! ja!

brī - va būs Zem - ga-le, brī - va! Pēkšņi aiz mu - gu - ras,
Zem - - - ga - le,
Pēkšņi, pēk - - - - - šņi

cresc. *mf* *piu f*

slepus, kā o - dze lien, Markestis no Bur-ba-chas, pilskungs no - lā - dē-tais. Kā

cresc. *mf* *piu f*

sle - - - - - pus,

mf *cresc.*

o - dze lien šņāk-da-ma, uz - šau - jas sle - pus dzelt, as - mens pār va - ro - nt,

mf *cresc.*

o - - - - - dze, sle - - - - - pus,

cresc. *sf* *ff*

as - - - - - mens. ga-tavs to pu-šu šķelt! Ai - ja! Kā-jās lec Vie - stu - ris, ie - rau - ga

cresc. *sf* *ff*

f *sempre ff*

Ai - ja! vi - dū no guns - ku - ra iz - rā - va Kā ro - ku

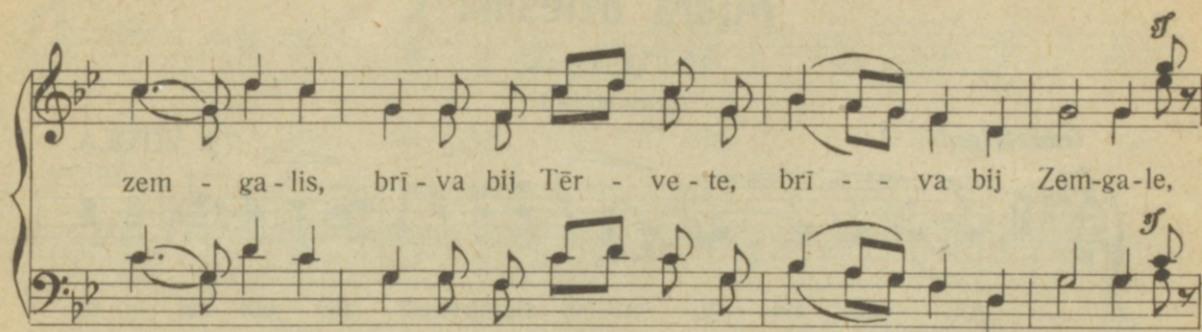
krust-ne-ši pa - ga - li. *sempre ff*

at-vē-ra, ka lai - da vilt - nie-kam, no-šķī-da u - gu - nis, iz - bi - ra

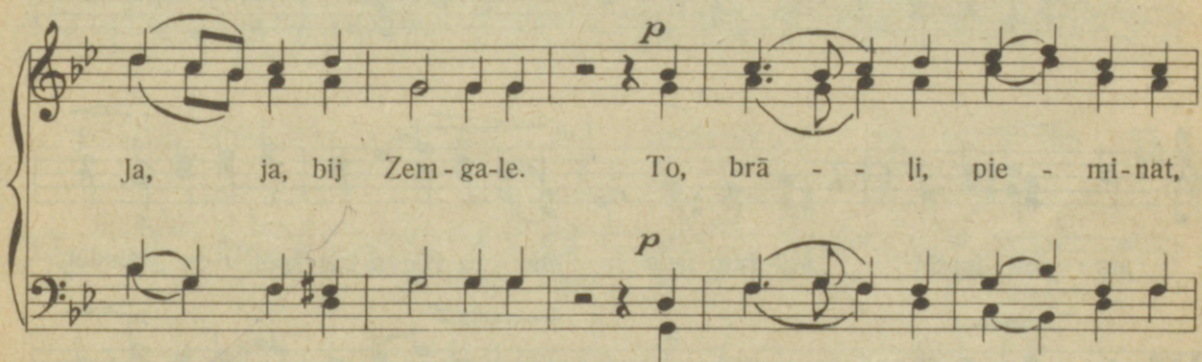
zo - bi tam, gā - žas kā la - va tad va - re - nais Vie - stu - ris,

ār - dī - ja krust - ne - šu dzel - žai-nās la - ma - tas. Ai - ja!

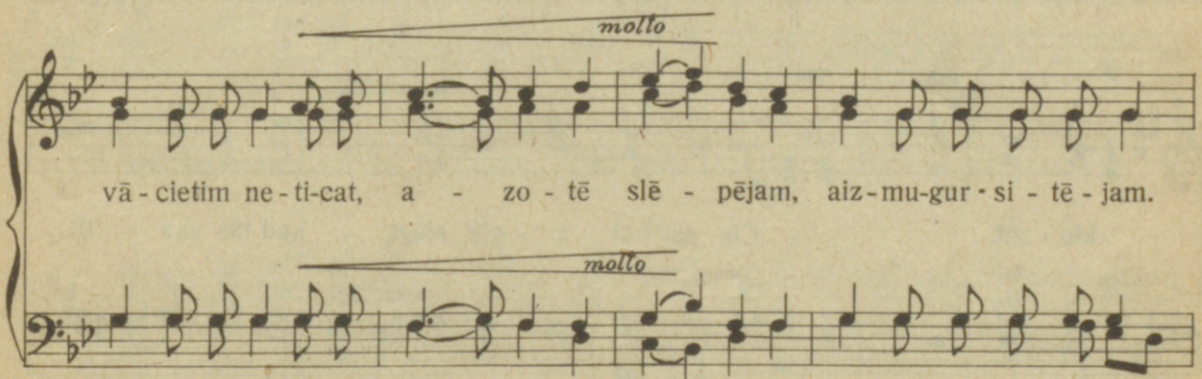
Ai - ja! Ka - mēr vēl val - dī - ja di - že-nais



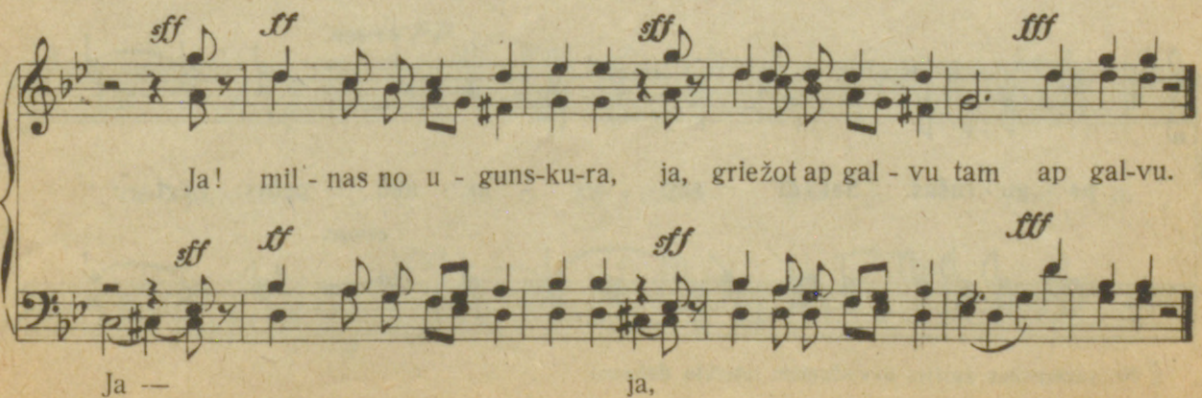
zem - ga - lis, brī - va bij Tēr - ve - te, brī - - va bij Zem-ga-le,



Ja, ja, bij Zem-ga-le. To, brā - - li, pie - mi-nat,



vā - cietim ne - ti-cat, a - zo - tē slē - pējam, aiz-mu-gur - si - tē - jam.



Ja! mil - nas no u - guns-ku-ra, ja, griežot ap gal - vu tam ap gal-vu.

Ja — ja,

Miera dziesma*).

Fr. Bārdas.

(Vīru korim.)

Quasi lento.

J. VITOLA.

Ak, cik sal - di, sal - di aizmirsties, ak, cik sal - di
aiz - iet dusēt! Mū - žam liels ir mie - ra Dievs, kas spēj vi - su dziedēt,
Ak, cik sal - di
klu - sēt. Cik sal - di a - cis slēgt, kad tās ska - tit
Cik sal - di acis slēgt,
pa - gu - rušas. Sal - di sāp - ju skū - pstus hēgt

* No sacensības žurijas uzvedumam ieteikta dziesma.

poco f Daudz - - - kas
dvē - se - lēm, kas pie - ku - su - šas. Kas centies, kas
poco f
Daudz - - - kas

cī - ni - jies, ak, tam brū - ču daudz un mo - ku, līdz uz

pie - res mie - ra Dievs uz - liek sa - vu vie - - glo,
p
p

pp
vie - glo ro - ku. Glā - stī - dama pār - - - rauj tā
pp

dvēs - lē pēd - jo sā - pju stī - gu un tai pā -

zvaig - žņu mir - - dzu

- - ri vē - di - na zvaig - žņu mir - dzu bez - ga -

lī - gu. Ak, cik sal - di, sal - - di aiz - mir - sties,

Liels ir

ak, cik sal - 'di ai - ziet du - sēt! Mū - žam liels ir

Liels ir

p

mie - ra Dievs, Kas spēj vi - su dzie - dēt,

ppp *morendo.*

klu - - - sēt. Sal - di aiz - - - iet du - sēt!..

ppp *morendo*

Darbs un dziesma*).

Raiņa.

(Jauktam korim orķestra pavadījumā.)

Klavierizvilkums.

ALFREDA KALNIŅA.

Pesante.

Klavieres

ff

4 Cor.

Allegro moderato.

p

f

1

*) Apbalvota sacensībā ar I. godalgu.

Darbojas: Darbs — tenori, basi. Dziesma — zopranī, alti (I. koris), vēlāk arī vēl tenori. Tālās (Nākotnes) skaņas — zopranī, alti (II. koris; Rīgā skolēnu koris).

Diriģentu kungus lūdz pieaugušo kōru zopranus un altus iepazīstināt ar sīkām notīm, t. i. skolu kōra lomā (katram gadījumam).

②

Piano accompaniment for section 2, measures 1-3. The music is in B-flat major (two flats) and 4/4 time. The left hand plays a steady eighth-note pattern, while the right hand plays a more complex eighth-note melody. The dynamic marking *ff* (fortissimo) is present at the beginning.

Piano accompaniment for section 2, measures 4-6. The music continues with the same eighth-note patterns. In measure 5, the right hand has a melodic line with accents marked with '^'. The dynamic marking *pp* (pianissimo) is present, followed by *pesante e cresc.* (heavy and crescendo).

Orchestral score for section 2, measures 1-4. The tempo is marked *Andante*. The score includes parts for Flute (Fl., V. I.), Clarinet in B-flat (Cl. b., V-ce), Clarinet in E-flat (Cl., V-le), and Oboe (Ob., V. II.). The piano part is marked *fff* (fortississimo) and features a melodic line with accents.

Orchestral score for section 2, measures 5-7. The tempo changes to *Andantino*. The score includes parts for Flute (Fl., V. I.), Oboe (Ob.), and Horn (Cor.). The piano part is marked *mf* (mezzo-forte) and features a melodic line with accents.

Orchestral score for section 2, measures 8-10. The score includes parts for Oboe (Ob.), Horn (Cor.), and Trombone (T-ba). The piano part is marked *mf* (mezzo-forte) and features a melodic line with accents. The section ends with a final chord.

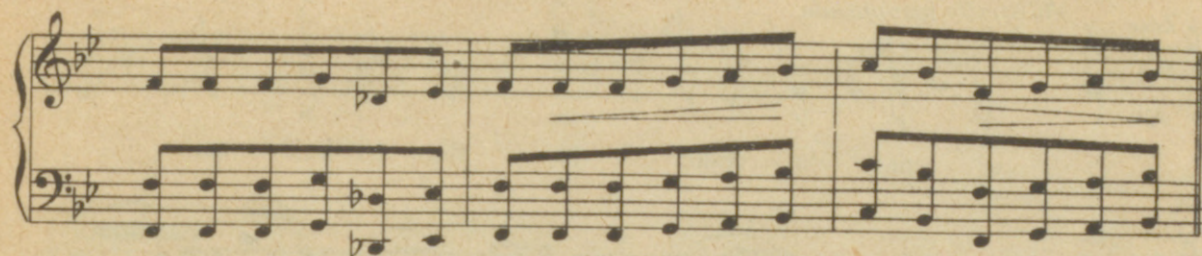
First system of a musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a melody in the treble with eighth and sixteenth notes, and a bass line with chords and moving lines. There are dynamic markings like *f* and *ff*, and articulation marks like accents and slurs.

Second system of the musical score, marked with a circled 4. It begins with the tempo instruction *Poco agitato >*. The time signature changes to 12/8. The treble staff includes the instruction *T. ba y*. The music continues with complex rhythmic patterns and dynamic markings such as *f* and *ff*.

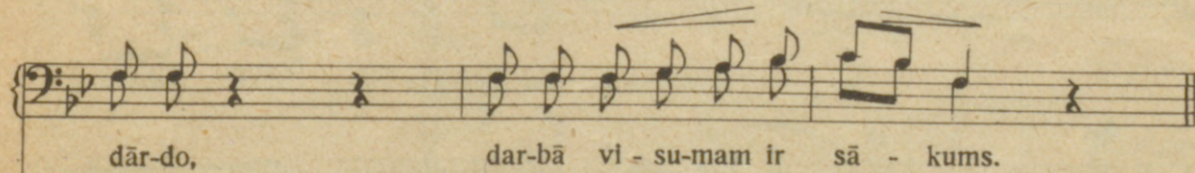
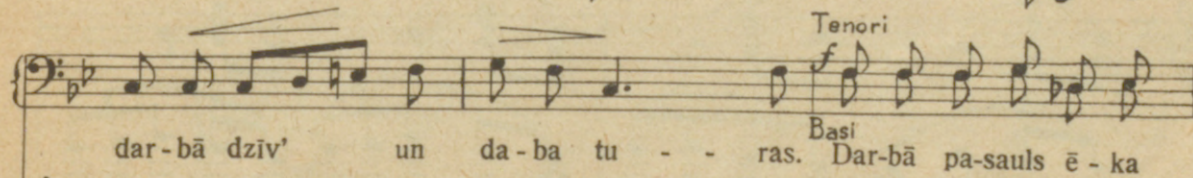
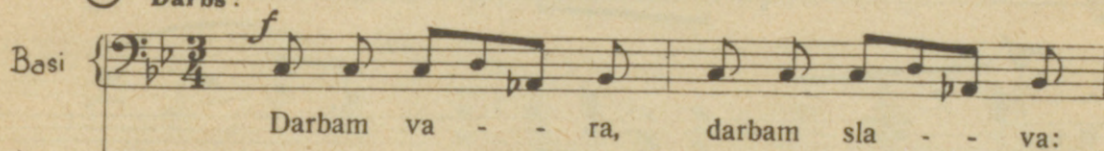
Third system of the musical score. It continues the 12/8 time signature. The treble staff has a *ff* marking. The bass staff shows a change in the key signature to one flat (B-flat). The system concludes with the tempo change instruction *Tempo I. (Pesante)*.

Fourth system of the musical score. The time signature changes to 3/4. The treble staff has a *fff* marking. The bass staff continues with a strong rhythmic accompaniment. The system ends with a double bar line.

Fifth system of the musical score. It continues the 3/4 time signature. The treble staff has a *f* marking. The bass staff features a steady eighth-note accompaniment. The system concludes with a double bar line.



⑤ Darbs:



⑥ **Dziesma** *Allegretto lusitando*

I. k. *mf*

Zopr.
Alti

Vi - su - ma ju - ce-kli sa - ska - ęa rai - sa,

vi - su - ma sã - ku - mu, vi - su - ma sã - ku - mu

⑦ sa - ska - ęa dzied, sa - - ska - ęa.

sa - ska - ęa, sa - ska - ęa dzied, dzied.

Vi - su - ma ju - ce - kli sa - ska-ŭa rai - sa.

⑧

I. koris
Zopr. *mf*
Alti
Vi - su - ma sã - ku - mu, vi - su - ma sã - ku - mu

Tãlas skaŭas
II. koris
Zopr. *mf*
Alti
Vi - su - ma sã - ku - mu, vi - su - ma sã - ku - mu

mf

f sa - ska - ŭa dzied, sa - ska - ŭa. sa - ska - ŭa dzied, dzied. sa - - ska - ŭa.

(Kr. roka)

⑨

Darbs :

Basi *mf*

Zvaigznes sprakstin sprakstun sau - les zvī - - - lo,

sfx *mf*

Tenori *f* *Basi*

pa-sau - les no dzelmes plaikšņo, plaik - - šņo, jū - ra tra-ko, pērkons

sfz *sfz* *f*

grandī, ze-me dre-bot liesmas svai - da.

sfz

10

Dziesma :

I. k.

Zopr. *mf*
Alt

Zvaig - znī - tes mei - ti - ņas de - be - sīs dzied,

vē - ji - ņī pui - sī - šī, vē - ji - ņī pui - sī - šī

11

lī - go - jot dej, lī - - go - jot.

lī - go - jot, lī - go - jot dej, dej.

(12)

II. k.

P

...

13

Poco agitato

T-ba

Cor. *f*

Darbs (Kildas motīvs)

Tenori *mf*

Basi

A - rājs ze - mī sviedros ci - lā, nam-dars ste - not ko - kus val - sta,

mf

strādnieks zo-bus sa - kož jū - gā, bāldams do - mā-tājs veļ do - mas.

mf

14 Dziesma:

Zopr.
mf

Alti Dar - bi sma - gi, dzie-sma vie - gla: dzie-sma dar - bus viegli - nā - ja.

Darbs:
Ten. *f*

Basi Darbam va - ra, darbam sla - va, dar - ba va-rā dziesma zūd.

f

15

I. k. *f* Ko ce - lat kil - das, *f* ku-ram lai sla - va —

Tālas skaņas:

II. k. *f*

f

Kas dar - bu da - ra? Kas dzie - smu, dzie-smu

This block contains the first system of the musical score. It features two vocal staves (soprano and alto) and a piano accompaniment. The vocal parts have lyrics in Polish. The piano part consists of a right-hand melody and a left-hand accompaniment.

16

dzied?

This block contains the second system of the musical score, featuring two vocal staves. The lyrics continue with "dzied?".

p.p. dim. ed allargando, in modo di recitativo

T-ba *mf* Cor. ingl.

This block contains the third system of the musical score. It includes piano accompaniment and vocal parts. The tempo and style markings are *p.p. dim. ed allargando, in modo di recitativo*. The instruments T-ba and Cor. ingl. are indicated.

4 Cor. bouché Cl. b. *mf* lunga
V-ce V-le C-Fg.

This block contains the fourth system of the musical score. It includes parts for 4 Cor. bouché, Cl. b., V-ce, V-le, and C-Fg. The dynamic marking *mf* and the tempo marking *lunga* are present.

17 *Poco più mosso.* Fl. picc.

18 *Andantino solonelle, in modo di hymnus.*

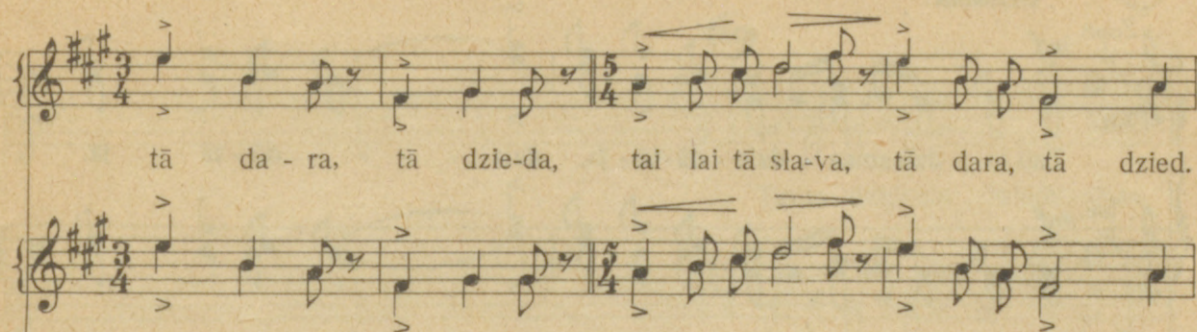
I. k. *mf*

Vi - su - ma sa - ska - ŋā pie - dzima tauta,

II. k. *mf*

Viol.

mf

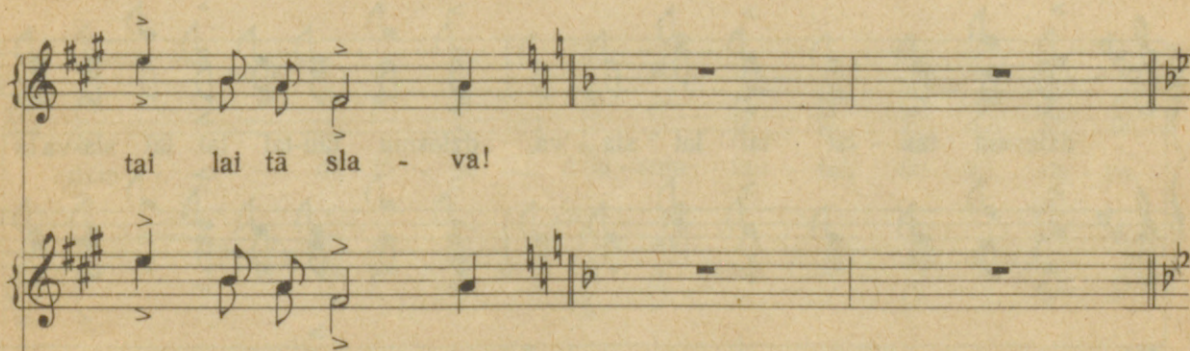


Two vocal staves in treble clef, key of D major (two sharps), and 2/4 time. The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics are written below the notes.

tā da - ra, tā dzie-da, tai lai tā sla-va, tā dara, tā dzied.



Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady bass line with eighth notes.



Two vocal staves in treble clef, key of D major, and 2/4 time. The melody continues from the first system. The lyrics are written below the notes.

tai lai tā sla - va!



Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady bass line with eighth notes. The word "Cor." is written above the right hand staff in the middle of the system.

Cor.

19 *Allegretto*
Dziesma:

I. k.

Zopr. mf
Tau-ta dziesmas dzie - dā-tā - ja, dzie - - - dā - tā - ja,
Alti
Ten. mf

Darbs:

Basi mf
Tau-ta dar-ba da-rī-tā-ja, tau - ta dar - ba
mf

dziesmu tau - tai tai lai sla - va, dziesmu tau-tai tai lai sla-va!
da-rī-tā-ja, dar - ba tau - tai tai lai sla - va!

(20)

f Tauta dziesmu dziedā - tā-ja,
f Tauta dar-ba

Cor., T-ba

f Tromb.

dzie - - - - dā - tā - ja, — dzie - smu tau - tai, tai lai sla - va,

da - rī - tā - ja, tau-ta darba da-rī-tā-ja, — dar - ba tau - tai

da - rī - tā - ja, tau-ta darba da-rī-tā-ja, — dar - ba tau - tai

dziesmu tau - tai tai lai sla - va! Sla- - - -

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line has lyrics: "dziesmu tau - tai tai lai sla - va! Sla- - - -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

tai lai sla - va, tai lai sla - va!

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has lyrics: "tai lai sla - va, tai lai sla - va!". The piano accompaniment continues with the same rhythmic pattern.

The third system of the musical score. It continues the vocal line and piano accompaniment. The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes.

va!

Sla - - - - - va!

The fourth system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has lyrics: "va!". The piano accompaniment continues with the same rhythmic pattern.

The fifth system of the musical score. It continues the vocal line and piano accompaniment. The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes.

Sla - - - - - va!

Sla - - - - -

This system contains three staves. The top staff is a vocal line with a long note on 'Sla' followed by a dashed line and a note on 'va!'. The middle staff is another vocal line with a long note on 'Sla' followed by a dashed line. The bottom staff is a piano accompaniment line with a long note.

This system shows the piano accompaniment for the first system, featuring a series of chords and triplets in both the treble and bass staves.

Darbs no Dziesma:

(22)

Più mosso e jubiloso.

rit. Darba tau - ta, dziesmu tau - ta,

va!
rit. Darba tau - ta, dziesmu tau - ta,

This system contains three staves. The top staff is a vocal line with the lyrics 'Darba tau - ta, dziesmu tau - ta,'. The middle staff is another vocal line with the lyrics 'Darba tau - ta, dziesmu tau - ta,'. The bottom staff is a piano accompaniment line. The system begins with a 'rit.' marking and a 'va!' marking.

This system shows the piano accompaniment for the second system, featuring a series of chords and triplets in both the treble and bass staves. The system begins with a 'rit.' marking and a 'f' marking.

23

darba tau - ta, dziesmu tau - - - ta - dar - - - ba dzies - ma

darba tau - ta, dziesmu tau - - - ta - dar - - - ba dzie - sma

Viol.

Viol.

mf >

dzied tev sla - vu; dar - bu da - rot, dziesmu dzie-dot

mf >

dzied tev sla - vu; dar - bu da - rot, dziesmu dzie-dot

mf >

mf >

ce - las, ce - las

ce - las, ce - las

ce - las, ce - las

Handwritten musical score for "Lied der Nachtigall" by Franz Schubert. The score is written on aged, yellowed paper. It begins with a piano introduction in the key of B-flat major (one flat) and 3/4 time. The introduction consists of two systems of music. The first system features a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the piano introduction. The vocal melody is written in a single staff, starting with the lyrics "Lied der Nachtigall". The paper shows signs of age, including yellowing and some staining.

tau - - - tu pul - ci - ȩă.

p. a p. allarg. e cresc.

tau - tu pul - ci - ȩă.

tau - tu pul - ci - ȩă.

8

p *allegretto*

pizz. allargando e cres.

Zopr. *Andantino solonelle, in modo di hymnus.*

I. k.

Alti *ff* > Dzie - - - dā - - - tā - - - ji da - - - ra, da - - - ra,

Tenori *ff* >

Basi *ff* >

Talas skapas: Dzie - - - dā - - - tā - - - ji da - - - ra, da - - - ra,

II. k.

Zopr. *ff* >

Alti > Viol.

ff

da - - - ri - - - tā - - - ji dzied, dzied,

da - - - ri - - - tā - - - ji dzied, dzied,

(25)

vi - - suma sa - - skaṇā nā - - kotne skan, nā - - kot - ne skan.

vi - - suma sa - - skaṇā nā - - kotne skan, nā - - kot - ne skan.

ff

f

Lauztās priedes.

(Raīņa).

Jauktam korim orķestra pavadījumā.

HAR. ORE.

Allegro con agitazione, quasi presto.

Klavieres.

The musical score is written for piano (Klavieres) in 6/8 time, featuring a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (ff) dynamic in the bass staff and mezzo-forte (mf) in the treble. The second system includes a first ending bracket marked with a circled '1'. The third system continues the melodic and harmonic development. The fourth system begins with a second ending bracket marked with a circled '2'. Dynamics such as ff, mf, and f are indicated throughout the piece, along with various articulation marks like accents and slurs.

Handwritten musical score, first system. The treble staff contains a melody with notes marked *tr.* (trills) and a circled number 3. The bass staff contains a bass line with notes marked *m.g.* (mezzo-gusto) and *m.d.* (mezzo-dolce). The system concludes with a trill in the treble staff.

Handwritten musical score, second system. The treble staff contains a melody with notes marked *tr.* and a trill. The bass staff contains a bass line with notes marked *m.g.* and *m.d.*. The system concludes with a trill in the treble staff.

Handwritten musical score, third system. The treble staff contains a melody with notes marked *tr.* and a circled number 4. The bass staff contains a bass line with notes marked *tr.* and a circled number 4. The system concludes with a trill in the treble staff.

Handwritten musical score, fourth system. The treble staff contains a melody with notes marked *tr.* and a circled number 5. The bass staff contains a bass line with notes marked *tr.* and a circled number 5. The system concludes with a trill in the treble staff.

Koris

Vējs aug - - - stā - kās prie -

Klavieres

m.g.

⑥

des no - - - lau - za

⑦

kas kā - - - pās pie jūr - - -

ma - - las stā - - - - - vē - - - ja;

m.d.

pēc tā - - - - - lēm tās ska - - - - -

8

tie - - - niem gri - - - - - bē - - - - - ja sniegt,

8

10

rit. *p*

ne slēp - ties tās spē - ja, ne mu - - - gu - ru liekt.

rit. *p*

rit. dim. *p*

11

fff

„Tu lau - - - zi mūs, nai - - - dī - gā

fff

fff

12

pret - va - ra!

f

13

rit.

Vēl cī - - ņa pret te - vi nav

rit.

rit.

mf

14

p

no - - beig - - ta!

p

a tempo

p

dolce

15

f

m.g.

16

ff *m. d.* *m. g.*

cresc.

17

ff *ff* *f*

Vēl il - - - gās pēc tā - -

18

les dveš pē - - dē - jais vairs, ik

19

za - - - - - rā pret va - - ru šņāc

20

ne - - - - - rim - stošs naids.

cresc.

sf

The first system of music contains measures 18, 19, and 20. The treble staff features a complex texture with many beamed sixteenth notes and chords, some marked with accents (>). The bass staff has a more rhythmic accompaniment with eighth and sixteenth notes, also featuring some chords and accents.

The second system contains measures 21, 22, and 23. Measure 21 is marked with a circled number (21). The treble staff continues with dense chordal textures. The bass staff has a steady eighth-note accompaniment.

The third system contains measures 24, 25, and 26. Measure 24 is marked with a circled number (22). A dynamic marking of *f* (forte) appears in measure 25. The treble staff has more rests, while the bass staff continues with eighth-note patterns and some chords.

The fourth system contains measures 27, 28, and 29. Measure 27 is marked with a circled number (23). The treble staff has a few notes and rests. The bass staff features a melodic line with eighth notes and some chords. A dashed line with the text "in 8va basso" is written below the bass staff in measure 28.

The fifth system contains measures 30, 31, 32, and 33. Measure 30 is marked with a circled number (23). The treble staff has a melodic line with eighth notes and some chords. The bass staff has a steady eighth-note accompaniment with some chords.

Molto meno mosso 3/4.

pp
Un aug - - stās prie - des pēc lau - - zu - -

pp

ppp

ma par ku - - ģiem iz ū - - - de - ūem iz - - - ni - -

p
ra un aug - - - stās prie - des pēc lau - - - zu - - -

p

(27)

cresc.

ma par ku - ġiem iz ū - - de - ġiem iz - - ni - -

cresc.

m.g.

ff

ra un aug - - stās prie des pēc lau - - zu - -

ff

(28)

ma par ku - - ġiem iz ū - - de - ġiem iz - - ni - -

m.g. *md.* *m.g.* *md.* *m.g.* *md.* *m.g.* *md.*

(29)

ra pret vē - - - - tru lep - - - - - ni

ci - - - - - lā - - - - - jas krūts, pret

vē - - - - tru cî - - - - - ȕa no

iau - - - - - na duc:

ffff Brăz băn - gas! tu nai-dî-gă pretvara! mēs
ffff

32

mēs

tā - les, tā - les sniegsim, kur lai - mī - ba, mēs tā - les

sniegsim, kur lai - mī - ba! Tu va - ri mūs lauzt!

33

Tu va - ri mūs lauzt!

cresc.

8

34

Musical notation for measures 34-35. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. Both staves contain whole rests for measures 34 and 35. In measure 36, both staves have a half note G4 (treble) and G2 (bass), marked with a forte (ff) dynamic. The word "Mēs" is written below the bass staff in measure 36.

Musical notation for measures 36-40. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music features complex chordal textures with many accidentals. Dynamics include *cresc.*, *ff*, *dim.*, *p*, and *ff*. There are also markings for eighth and sixteenth notes. The word "Stretto" is written below the bass staff in measure 37.

Vocal line for measures 36-40. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The vocal line is written in the upper staff. The lyrics are: "snieg-sim tā - - les kur sau - - - le aust!". The word "Stretto" is written below the bass staff in measure 37.

Piano accompaniment for measures 36-40. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The word "Stretto" is written above the treble staff in measure 37.

35

Musical notation for measures 41-42. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. Both staves contain whole rests for measures 41 and 42. In measure 43, both staves have a half note G4 (treble) and G2 (bass), marked with a forte (ff) dynamic. The word "Kur" is written below the bass staff in measure 43.

Piano accompaniment for measures 41-42. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

36

musical score for measures 36-37. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It contains a half note G4, a half note A4, and a half note B4, followed by a quarter rest and a quarter note G4. The lower staff has a bass clef and a key signature of two sharps. It contains a half note G2, a half note A2, and a half note B2, followed by a quarter rest and a quarter note G2. The lyrics "sau" and "le" are written below the staves, with dashed lines indicating the syllable placement.

sau — — — — — le sau — — — — — le

piano accompaniment for measures 36-37. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains a half note G4, a half note A4, and a half note B4, followed by a quarter rest and a quarter note G4. The lower staff has a bass clef and a key signature of two sharps. It contains a half note G2, a half note A2, and a half note B2, followed by a quarter rest and a quarter note G2.

37

musical score for measures 38-39. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains a half note G4, a half note A4, and a half note B4, followed by a quarter rest and a quarter note G4. The lower staff has a bass clef and a key signature of two sharps. It contains a half note G2, a half note A2, and a half note B2, followed by a quarter rest and a quarter note G2. The lyrics "aust." are written below the staves.

aust.

piano accompaniment for measures 38-39. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains a half note G4, a half note A4, and a half note B4, followed by a quarter rest and a quarter note G4. The lower staff has a bass clef and a key signature of two sharps. It contains a half note G2, a half note A2, and a half note B2, followed by a quarter rest and a quarter note G2. The lyrics "sempre accel." are written above the staves.

sempre accel.

piano accompaniment for measures 40-41. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains a half note G4, a half note A4, and a half note B4, followed by a quarter rest and a quarter note G4. The lower staff has a bass clef and a key signature of two sharps. It contains a half note G2, a half note A2, and a half note B2, followed by a quarter rest and a quarter note G2.

(38)

Measures 38 and 39. Treble staff: Measure 38 has eighth-note chords. Measure 39 has eighth-note chords and a quarter rest. Bass staff: Measure 38 has chords. Measure 39 has chords and a quarter rest.

(39)

piu cresc.

Measures 39 and 40. Treble staff: Measure 39 has eighth-note chords. Measure 40 has eighth-note chords. Bass staff: Measure 39 has chords. Measure 40 has a half note chord and a quarter rest.

fff

kur sau - - le aust,

fff

Measures 40 and 41. Treble staff: Measure 40 has a half note chord and a quarter rest. Measure 41 has a half note chord and a quarter rest. Bass staff: Measure 40 has a half note chord and a quarter rest. Measure 41 has a half note chord and a quarter rest.

fff

Measures 41 and 42. Treble staff: Measure 41 has eighth-note chords. Measure 42 has eighth-note chords. Bass staff: Measure 41 has eighth-note chords. Measure 42 has eighth-note chords.

40

kur sau - - le aust,

This system contains measures 40 and 41. Measure 40 features a vocal line with the lyrics 'kur sau - - le aust,' and a piano accompaniment. Measure 41 continues the piano accompaniment with more complex chordal textures.

41

fff kur sau - - - - le

This system contains measures 42 and 43. Measure 42 has a vocal line with the lyrics 'kur sau - - - - le' and a piano accompaniment. Measure 43 continues the piano accompaniment with more complex chordal textures.

42

aust, kur sau - - - -

This system contains measures 44 and 45. Measure 44 has a vocal line with the lyrics 'aust, kur sau - - - -' and a piano accompaniment. Measure 45 continues the piano accompaniment with more complex chordal textures.

(43)

aust!

le

Prestissimo feroce.

fff
trem.

(44)

This musical score is for a piano and voice piece, spanning measures 43 and 44. The key signature is D major (two sharps). The piano part is written for grand staff (treble and bass clefs). In measure 43, the piano accompaniment features a series of chords and moving lines in both hands. The voice part, indicated by a dashed line, has the lyrics 'le' and 'aust!'. Measure 44 begins with a dynamic marking of *fff* (fortississimo) and a tremolo marking (*trem.*). The piano part continues with rapid, tremolo-like passages in both hands. Measure 44 ends with a double bar line.

No atzišanas koka.*)

(Leģenda—Plūdoņa.)

Jauktam korim orķestra pavadijumā.

Andante ♩ =

J. VITOLA.

Soprani
Alti

Tenori
Basi

Klavieres

Andante ♩ =

ff *f* *legato*

mf Un raudāja gau - ži rau - dā - ja gau - - ži
mf Un rau - dā - ja, rau - dā - ja gau - ži, rau - dā - ja gau - - ži par
mf Un raudāja gau - ži, rau - dā - ja gau - ži

ff *mf* *legato*

*) Sacensībā apbalvota ar I. godalgu.

① par cil - - - vē - kiem en-ge-li bai - ti trīs,
cil - - - vē-kiem, cil - - - vē-kiem, en-ge-li bai - ti trīs,
par cil - - - vē - kiem trīs,
par cil - - - vē - kiem trīs,
ka no pa - ra - dī - - zes Dievs
ka,
f ff

mf *p* *f* *ff*

②

Dievs vi - nus tuksnesī dzīs.

vi - - nus dzī - ves tuksne - si dzīs

f *mf* *p* *pp*

③ Zoprani *mf*

„De - - - - be - su žē - - lī - - gais,

Alti *mf*

mf

spriedums nav tai - snīgs Tavs, nav tai - - - - - snīgs.

Ak, kaut vēr - - stos, vēr - - - stos uz mums - - - un

④

klau - - si - tos mūs ta - va auss!

mf
Mi - - - las, mī - - las lie - - smu par

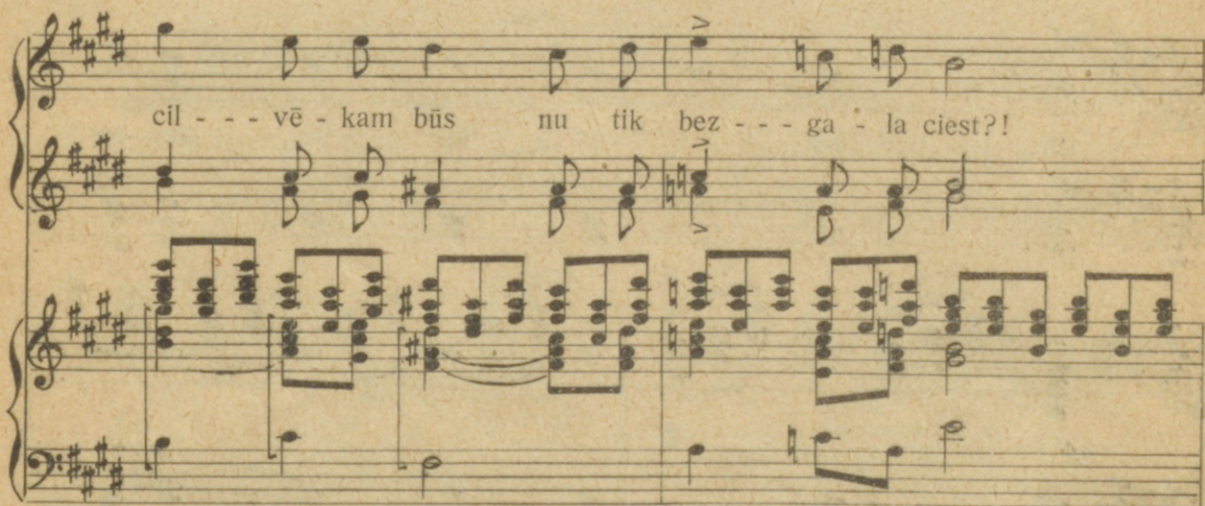
būt - - nēm tu li - - - ki kā lieg - - lai - mi škiest, —

5

f Ak, — vai mī - - las, mī - - las del'

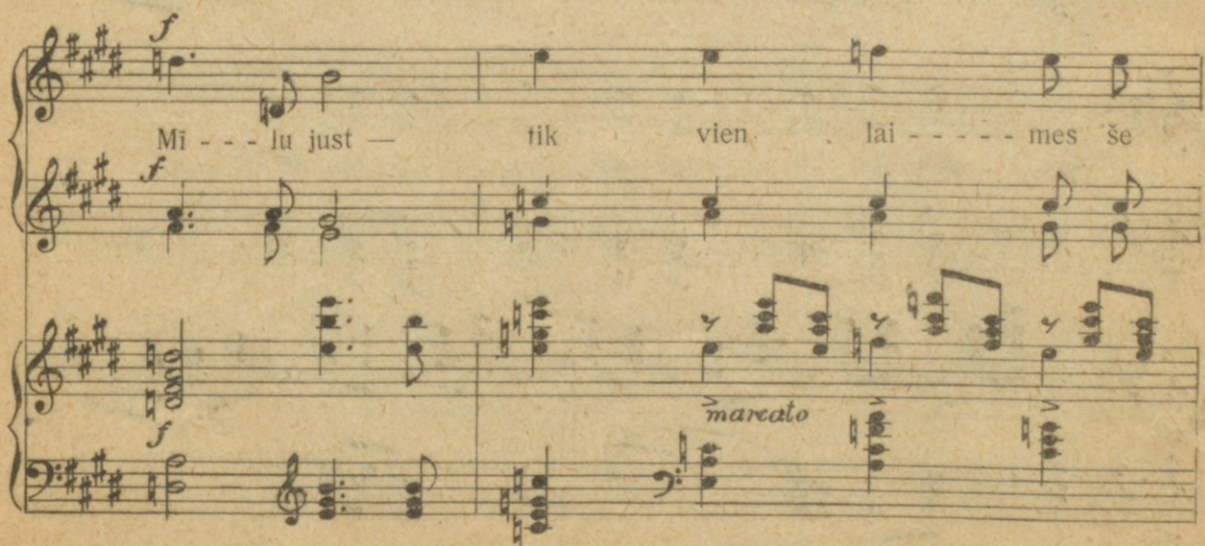


cil - - vē - kam būs nu tik bez - - - ga - la ciest?!



f Mī - - lu just — tik vien lai - - - - mes še

marcato



6

pa - - - sau - lē mir - - - stī - gam dots,

The first system of the musical score, measures 1-4. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a piano accompaniment in grand staff. The vocal line has a dotted note at the end of the first measure. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* appears in the third measure.

Par mirk - li. mī - - las tik bargs, tik

The second system of the musical score, measures 5-8. The vocal line continues with the lyrics. The piano accompaniment features a dynamic marking of *f* in the fifth measure. The system ends with a repeat sign in the piano part.

bargs, ak, vai ķer to nu sods?!^a

The third system of the musical score, measures 9-12. The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines. The system ends with a repeat sign in the piano part.

⑦

Zoprani *mf*

Alti

Tenori *mf*

Basi

Un 'bal - sī teic lē - nā Vi - su - va - - re - nais :

mf *pp*

Maestoso ⑧

ff Tutti tenori e baritoni

Mū - žam, mū - žam mīļš būs man rok - darbs,

Maestoso

cresc. *ff*

⑨

mf

darbs mans pē - dē-jais. Bet ma-nas do-mas

mf

10

ma - ni bē - ri, jums ne - no - ģist: Aiz mī - - - las, ko mī - lu,

piu p

11

grī - bu krustā es sist. Ma - nu 'prā - - - tu / vis - - dzi - - - lo - - -

p

jums n'iz - di - bi - - nāt — Ko mī - lu, ko mī - lu,

12

sev līdz-gri-bu pa-augstī - nāt Mī - - - - las bau - - - dā ja

piau f

13

cil - vēks bez sāpēm slīks — Mans ģī-mis un lī - - dzi-ba vi - - nā drīz

14

nīks. Bet cie-ša-nu ce-lu mī-las dēl ka viņš ies

14

fff *allargando* *meno mosso*

Tas taps it kā dēls mans, tas taps it kā Dievs.

ff *fff* *meno mosso*

15

molto sostenuto

molto sostenuto

p *cresc.*

(16) *Animato*
Zoprani *f*
Vi-su - va - renais Ra - di-tājs ru - nā - ja
Alti
Tenori *f*
Basi *f*
Vi-su - va - renais Ra - di-tājs ru - nā - ja
Animato
ritenuto *ff*

(17)
tā Debess drau - dzī-bas pul - kā vis - svē - tā - ka - jā
tā: Debess, de - bess drau - dzī-bas pul - kā vis - svē - tā - ka - jā
Debess

Un a - cis tam lai-stās, un zvaig - znes to

un vaīgs vi - ņam spid, un zvaig - znes to

klau - sās, kas se - cen tam slīd, Un gu - - drī - bu

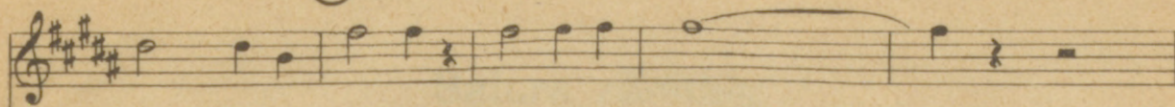
klau - sās, kas se - cen tam slīd, Un gu - - drī - bu

The musical score is written for a song in E major (four sharps). It consists of vocal parts (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The lyrics are in Latvian. The score is divided into two systems. The first system contains the first two lines of the song. The second system contains the next two lines. The piano part features a prominent triplet figure in the right hand, marked with a '3' and a bracket, and a 'ff' (fortissimo) dynamic marking. The vocal parts are marked with 'ff' (fortissimo) dynamics. The score is numbered '18' in a circle at the beginning of the second system.

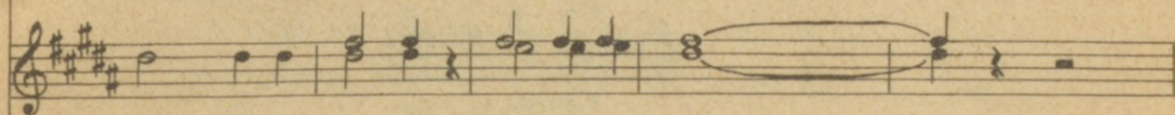
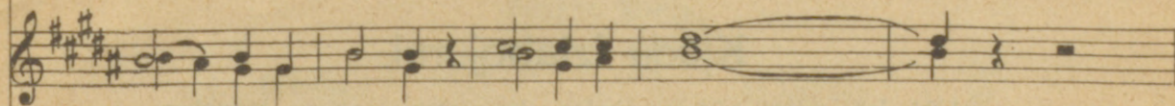
First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: *mū - - - žī - - go ep - - - ġe - - li*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with chords in the left hand.

Second system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: *jauž, Un sla - vu un*. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a double bar line and the instruction *sempre ff* (sempre fortissimo) written above the piano staves.

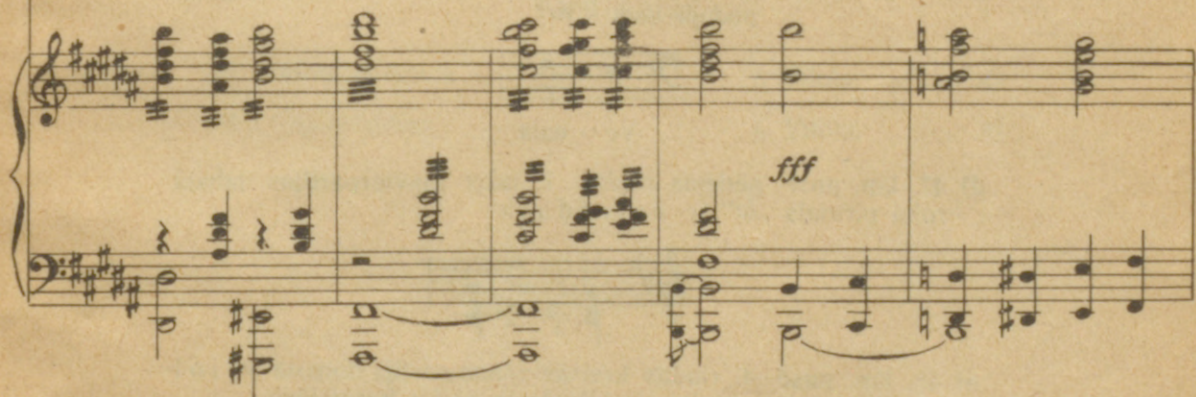
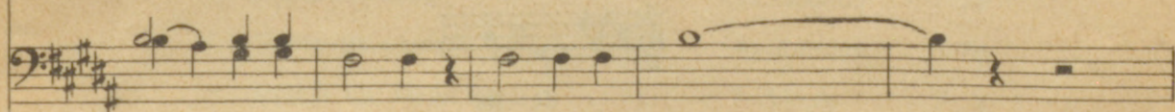
19



teik - ša - nu Dievam, Die-vam tie pauž.

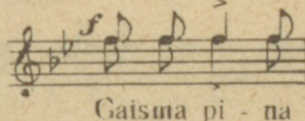


teik - ša - nu Dievam, Die-vam tie pauž.

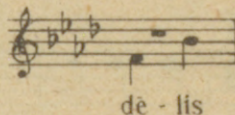


Kļūdu izlabojumi.

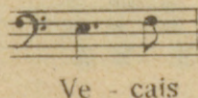
- a) 11. lap. puses pēdejās rindas otra zīstēmā abiem tenoriem
1. taktī viscaur vienāda nots „fa” :



- b) 16. lap. puses pēdejās rindas 1. taktī altiem otrā nots „si” :



- c) 18. lap. puses pēdejās rindas 3. zīstēmas 3. taktī 1. bašiem
pēdejā nots: „fa” :



- d) 47. lap. pusē pēdejās rindas 1. taktī klavierpartijas labajā
rokā pirmais „la” ir astotdaļa.



- e) 48. lap. pusē 4. rindas kreisās rokas partija domata vijol-
at slēgā līdz pēdējai taktij, kurā pāriet basatslēgā.

- f) 48. lap. pusē 4. rindas 2. taktī kreisā rokā vajag būt „la b”
kas iznācis neskaidrs.

- g) 56. lap. puses pēdejā rindā, 2. taktī, kora balsis pie otras
ceturtdalpauzes trūkst punkta. (1. un 2. zīstēmā.)

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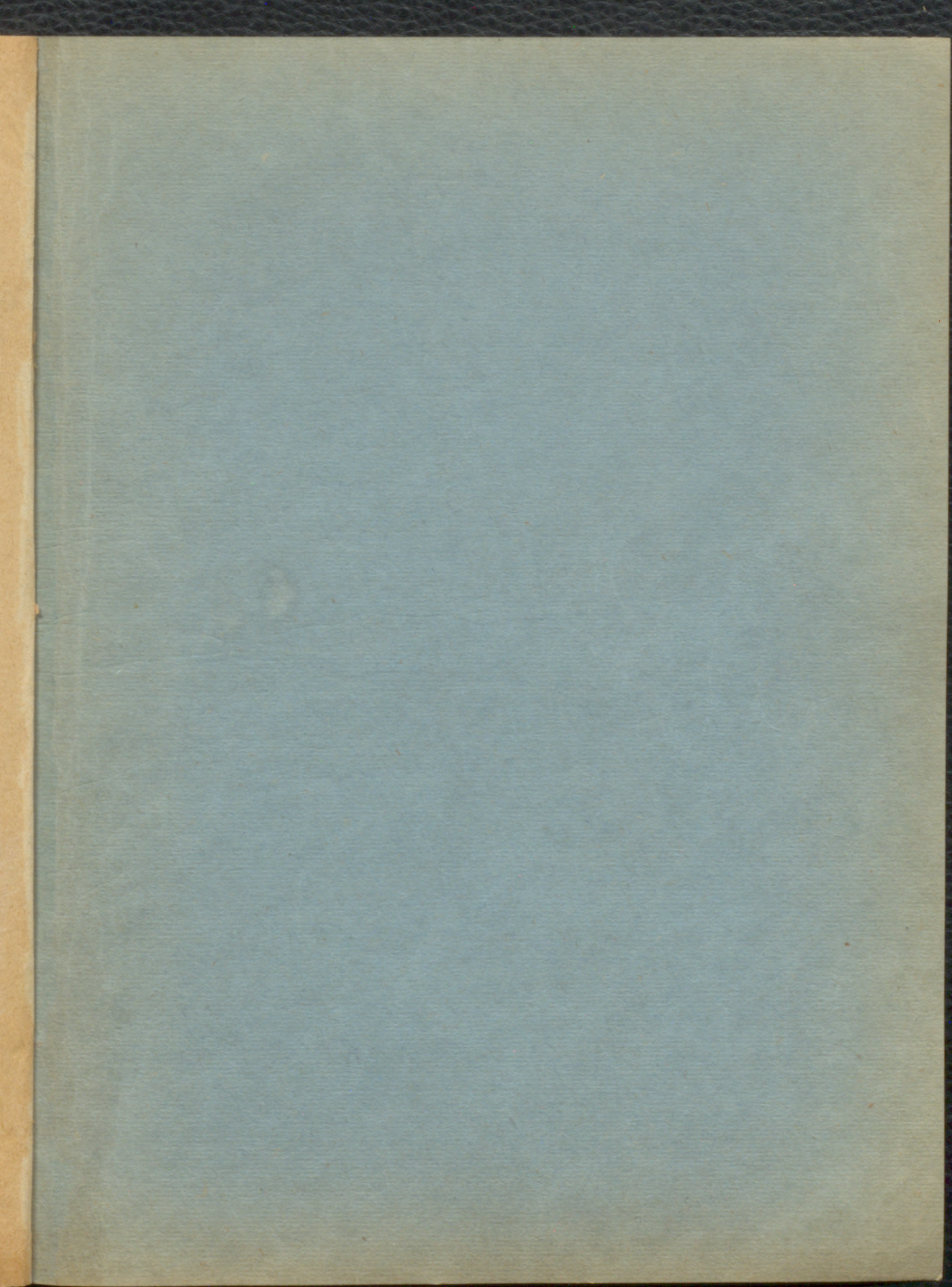
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