

Šokis

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Allegro

Partitūra liaudies instrumentų orkestrui

Score for the folk instrument orchestra, featuring the following instruments and parts:

- Lumzdelis I
- Lumzdelis II
- Birbynė I
- Birbynė II
- Birbynė III
- Tenorinė Birbynė
- Kontrabosinė Birbynė
- Sekminių ragelis
- Ožragis
- Skudučiai I-II
- Skudučiai III-IV
- Skudučiai V-VI
- Skrabalai
- Trikampis
- Būgnelis
- Džingulis
- Kanklės I
- Kanklės II
- Bosinės Kanklės
- Kontrabosinės Kanklės

The score is written in 2/4 time, key of D major (one sharp), and tempo of Allegro. The initial section is marked **f** (forte). The final section, starting with the Kanklės parts, is also marked **f** and includes glissando markings.

7 *tr~* **§ 1**

I L.

II L.

I B.

II B.

III B.

T.B.

Kb.B.

Skrab.

Maž.B.

Džing.

gliss. **§ 1**

I K..

II K..

B.K..

Kb.K.

2

13

2

I L.

II L.

I B.

II B.

III B.

T.B.

Kb.B.

Skrab.

Maž.B.

Džing.

2

I K..

II K..

B.K..

Kb.K.

3

mf

mf

f

f

f

f

Detailed description of the musical score: The score is for a 13-measure piece, with measures 13 and 14 shown. The key signature is G major (one sharp). The time signature is 4/4. The woodwind section consists of I L., II L., I B., II B., III B., T.B., and Kb.B. The string section consists of Skrab., Maž.B., and Džing. The keyboard section consists of I K., II K., B.K., and Kb.K. Measures 13-14 show a complex texture with many sixteenth and thirty-second notes. A repeat sign with a first ending bracket is at the end of measure 14. Dynamics include mf and f.

This musical score page contains measures 25 through 30 of a piece for a brass band. The key signature is one sharp (F#). The score is organized into two systems of staves. The first system includes staves for I L., II L., I B., II B., III B., T.B., and Kb.B. The second system includes staves for Skrab., Maž.B., Džing., I K., II K., B.K., and Kb.K. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex arrangement with multiple parts.

I L.

II L.

I B.

II B.

III B.

T.B.

Kb.B.

Skrab.

Maž.B.

Džing.

I K.

II K.

B.K.

Kb.K.

31 5

I L.

II L.

I B.

II B.

III B.

T.B.

Kb.B.

Skrab.

Maž.B.

Džing.

5

I K..

II K..

B.K..

Kb.K..

37

I L.

II L.

I B.

II B.

III B.

T.B.

Kb.B.

Skrab.

Maž.B.

Džing.

I K..

II K..

B.K..

Kb.K.

Detailed description: This is a musical score for measures 37 through 41 of a piece. The score is written for a 10-part ensemble. The first system includes parts for I L., II L., I B., II B., III B., T.B., and Kb.B. The second system includes parts for Skrab., Maž.B., and Džing. The third system includes parts for I K., II K., B.K., and Kb.K. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, and slurs. The Maž.B. and Džing parts are written on a grand staff with a treble clef and a bass clef. The I K., II K., B.K., and Kb.K. parts are written on a grand staff with a treble clef and a bass clef. The Skrab. part is written on a grand staff with a treble clef and a bass clef. The T.B. part is written on a grand staff with a treble clef and a bass clef. The I L., II L., I B., II B., and III B. parts are written on a grand staff with a treble clef and a bass clef. The Kb.B. part is written on a grand staff with a treble clef and a bass clef.

Da S al O C

42

6

I L.

II L.

I B.

II B.

III B.

T.B.

Kb.B.

Skrab.

Maž.B.

Džing.

6

Da S al O C

I K..

II K..

B.K..

Kb.K.

7

47

Score for measures 47-50, marked with a box containing the number 7.

Instrumentation:

- I B. (Trumpet 1)
- Kb.B. (Trombone 1)
- Sekm. (Saxophone)
- Ožr. (Oboe)
- Skud. I-II (Flute 1-2)
- Skud. III-IV (Flute 3-4)
- Skud. V-VI (Flute 5-6)
- Skrab. (Clarinet)
- Tri. (Trumpet 3)
- Maž.B. (Mellophone)
- Džing. (Drum)
- I K.. (Kornet 1)
- II K.. (Kornet 2)
- B.K.. (Baritone)
- Kb.K. (Trombone 2)

Measure 47:

- I B.: Rest
- Kb.B.: *mp* (half note, G2)
- Sekm.: Rest
- Ožr.: Rest
- Skud. I-II: Rest
- Skud. III-IV: Rest
- Skud. V-VI: Rest
- Skrab.: Rest
- Tri.: Rest
- Maž.B.: *mp* (quarter note, G2)
- Džing.: *mp* (quarter note, G2)
- I K..: *mp* (quarter note, G2)
- II K..: *mp* (quarter note, G2)
- B.K..: *mp* (quarter note, G2)
- Kb.K.: *mp* (quarter note, G2)

Measure 48:

- I B.: Rest
- Kb.B.: (half note, A2)
- Sekm.: Rest
- Ožr.: Rest
- Skud. I-II: Rest
- Skud. III-IV: Rest
- Skud. V-VI: Rest
- Skrab.: Rest
- Tri.: Rest
- Maž.B.: (half note, A2)
- Džing.: (half note, A2)
- I K..: (half note, A2)
- II K..: (half note, A2)
- B.K..: (half note, A2)
- Kb.K.: (half note, A2)

Measure 49:

- I B.: Rest
- Kb.B.: (half note, B2)
- Sekm.: Rest
- Ožr.: Rest
- Skud. I-II: Rest
- Skud. III-IV: Rest
- Skud. V-VI: Rest
- Skrab.: Rest
- Tri.: Rest
- Maž.B.: (quarter note, B2)
- Džing.: (quarter note, B2)
- I K..: (quarter note, B2)
- II K..: (quarter note, B2)
- B.K..: (quarter note, B2)
- Kb.K.: (quarter note, B2)

Measure 50:

- I B.: Rest
- Kb.B.: (half note, C3)
- Sekm.: Rest
- Ožr.: Rest
- Skud. I-II: Rest
- Skud. III-IV: Rest
- Skud. V-VI: Rest
- Skrab.: Rest
- Tri.: Rest
- Maž.B.: (half note, C3)
- Džing.: (half note, C3)
- I K..: (half note, C3)
- II K..: (half note, C3)
- B.K..: (half note, C3)
- Kb.K.: (half note, C3)

51 8

51 8

I B.

Kb.B.

Sekm.

Ožr.

Skud. I-II

Skud. III-IV

Skud. V-VI

Skrab.

Tri.

Maž.B.

Džing.

8

I K..

II K..

B.K..

Kb.K.

mp

gliss.

gliss.

55

9

I B.

Kb.B.

mp

mp Jei ožragis sugroja c^2 - negrokite šio motyvo.

Sekm.

Ožr.

mf

f espress.

Jei neturite šių instrumentų - tinka diatoninės birbynės, pagrindinė sąlyga - derėjimas!
Jei visai neturite tokių - imituokite skambesį aukštosiomis birbynėmis.

Ožragį galite pakeisti diatonine birbyne in D, bet tada c^2 teks naudoti netradicinį dengimą arba leisti šį motyvą atsargiai sugroti aukštajai birbynei.

Skrab.

Tri.

Maž.B.

Džing.

f

f

f

9

I K..

II K..

B.K..

Kb.K.

p

mp

gliss.

gliss.

gliss.

gliss.

gliss.

59 10

I B.

Kb.B.

Sekm.

Ožr.

Skrab.

Tri.

Maž.B.

Džing.

mp
Jeį sekminių ragelis sugroja *as*¹ -
negrokite šio motyvo.

f espress. Sekminių ragelį galite pakeisti diatonine birbyne in C,
bet tada *as*¹ teks naudoti netradicinį dengimą arba leisti šį motyvą atsargiai sugroti aukštajai birbynei.

mf

10

I K..

II K..

B.K..

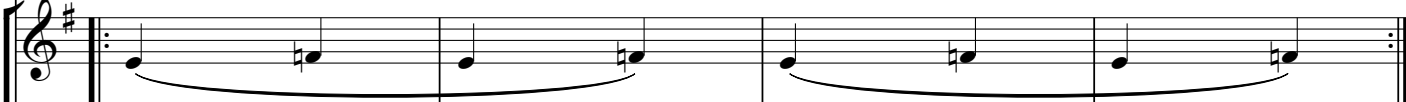
Kb.K.


gliss.

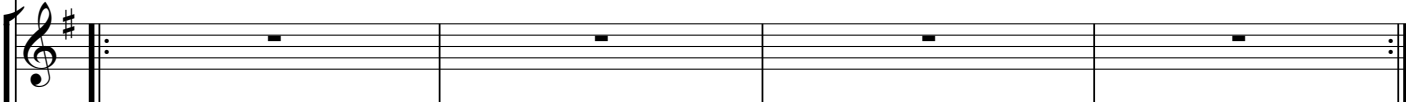
63 **11**


I B. 


Kb.B. 


Sekm. 

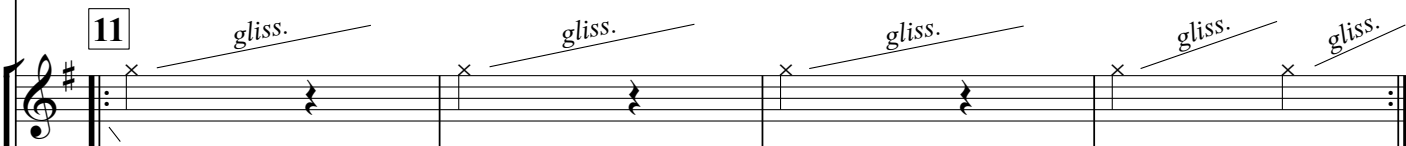
Ožr. 

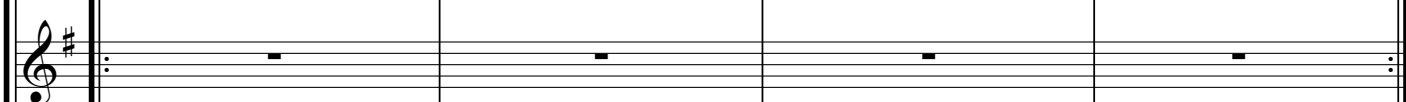
Skrab. 

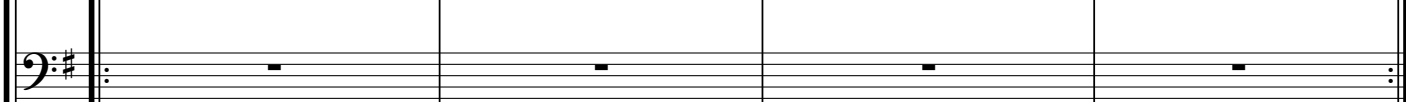
Tri. 

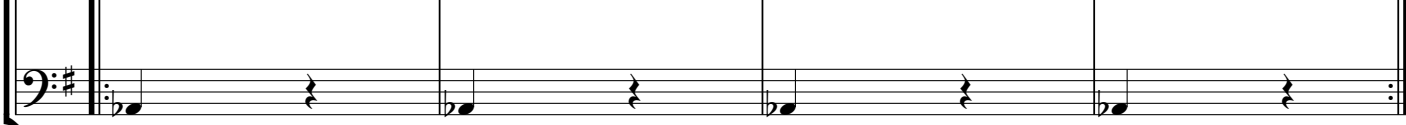
Maž.B. 

Džing. 

11 

II K.. 

B.K.. 

Kb.K. 

67 12

67 12

I B.

Kb.B.

Skud. I-II

Skud. III-IV

Skud. V-VI

Skrab.

Maž.B.

Džing.

12

I K.

II K.

B.K.

Kb.K.

p

gliss.

The musical score is divided into two systems. The first system (measures 67-70) includes staves for I B., Kb.B., Skud. I-II, Skud. III-IV, Skud. V-VI, Skrab., Maž.B., and Džing. The second system (measures 71-74) includes staves for I K., II K., B.K., and Kb.K. The key signature is one sharp (F#). The first system features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system features a more complex texture with rapid sixteenth-note passages in I K., B.K., and Kb.K., and glissando markings in II K. The dynamic marking *p* is present in the first system, and *gliss.* is present in the second system.

71

I B.

Kb.B.

Skud. I-II

Skud. III-IV

Skud. V-VI

Skrab.

Maž.B.

Džing.

I K..

II K..

B.K..

Kb.K.

The musical score for page 71 consists of ten staves. The first staff, labeled 'I B.', is a grand staff with a treble clef and a key signature of one sharp (F#), containing whole rests. The second staff, 'Kb.B.', is a bass staff with a bass clef and a key signature of one sharp, featuring a repeating eighth-note pattern. The third staff, 'Skud. I-II', is a grand staff with a treble clef and a key signature of one sharp, containing whole rests. The fourth staff, 'Skud. III-IV', is a grand staff with a treble clef and a key signature of one sharp, featuring a repeating eighth-note pattern. The fifth staff, 'Skud. V-VI', is a grand staff with a treble clef and a key signature of one sharp, featuring a repeating eighth-note pattern. The sixth staff, 'Skrab.', is a grand staff with a treble clef and a key signature of one sharp, featuring a repeating eighth-note pattern. The seventh staff, 'Maž.B.', is a grand staff with a treble clef and a key signature of one sharp, containing whole rests. The eighth staff, 'Džing.', is a grand staff with a treble clef and a key signature of one sharp, featuring a repeating eighth-note pattern. The ninth staff, 'I K..', is a grand staff with a treble clef and a key signature of one sharp, containing whole rests. The tenth staff, 'II K..', is a grand staff with a treble clef and a key signature of one sharp, containing whole rests. The eleventh staff, 'B.K..', is a grand staff with a bass clef and a key signature of one sharp, containing whole rests. The twelfth staff, 'Kb.K.', is a grand staff with a bass clef and a key signature of one sharp, containing whole rests.

79

I L.

II L.

I B.

II B.

III B.

T.B.

Kb.B.

Skud. I-II

Skud. III-IV

Skud. V-VI

Skrab.

Maž.B.

Džing.

I K.

II K.

B.K.

Kb.K.

gliss.

gliss.

CODA

83

I L.
 II L.
 I B.
 II B.
 III B.
 T.B.
 Kb.B.
 Skud. I-II
 Skud. III-IV
 Skud. V-VI
 Skrab.
 Maž.B.
 Džing.
 I K..
 II K..
 B.K..
 Kb.K.

The musical score for the CODA section, measures 83-86, is written for a large ensemble. The key signature is one sharp (F#). The score includes parts for strings (I L., II L., I B., II B., III B., T.B., Kb.B.), woodwinds (Skud. I-II, Skud. III-IV, Skud. V-VI), brass (Skrab., Maž.B., Džing.), and keyboard (I K., II K., B.K., Kb.K.). The score features various musical notations including eighth notes, quarter notes, half notes, and rests, with dynamic markings like 'f' (forte).

I L. *ff*
 II L. *ff*
 I B. *ff*
 II B. *ff*
 III B. *ff*
 T.B. *ff*
 Kb.B. *ff*
 Skud. V-VI *ff*
 Skrab. *ff*
 Maž.B. *ff*
 Džing. *ff*
 I K.. *ff*
 II K.. *ff*
 B.K.. *ff*
 Kb.K. *ff*

91 14

91 14

I L. *subito p* *ff* 8^{va}

II L. *subito p* *ff* 8^{va}

I B. *subito p* *ff*

II B. *subito p* *ff*

III B. *subito p* *ff*

T.B. *subito p* *ff*

Kb.B. *subito p* *ff*

Skud. V-VI

Skrab. *subito p* *ff*

Maž.B. *subito p* *ff*

Džing. *subito p* *ff*

14

14

I K.. *subito p* *ff*

II K.. *subito p* *ff*

B.K.. *subito p* *ff*

Kb.K. *subito p* *ff*