



Musikambėjo keliai
Dainos vaikams

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Dainos vaikams

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Sudarytojas Romualdas Kondrotas
Redaktorė Nailia Galiamova

8
Nu - dai - na - - - vo miš - kai -

8
Jau pirš - liai ne - kvies - ti...

mf
8
mf Mo - ti - nè - - - - le, ne - verk,

mf

rall.

Var - te - lius jiems at - kelk, at - kelk,

a tempo

Tè - vu - žè - - - li, pri - imk,

žir - ge - lius jū pa - šerk.

p dolce

Leo. * Leo. *

This system shows the first two measures of the piano accompaniment. The right hand features a melodic line with a slur and a fermata over the first measure. The left hand provides a bass line with a slur and a fermata over the first measure. The key signature is one sharp (F#) and the time signature is 4/4.

rall. *a tempo*

This system contains the next two measures. The right hand has a complex texture with a wavy line indicating a tremolo or rapid oscillation in the second measure. The left hand continues with a steady bass line. The tempo marking changes from *rall.* to *a tempo*.

p

8 Tè - vu - že - - li, pri - imk,

This system marks the beginning of the vocal entry at measure 8. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "Tè - vu - že - - li, pri - imk,". The piano part has a simple accompaniment with a slur over the first measure.

p

This system shows the piano accompaniment for the second measure of the vocal entry. The right hand has a melodic line with a slur and a fermata. The left hand has a steady bass line with a slur over the first measure.

f

Žir - ge - lius jū pa - šerk.

This system marks the beginning of the second vocal entry at measure 11. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "Žir - ge - lius jū pa - šerk.". The piano part has a simple accompaniment with a slur over the first measure.

f

This system shows the piano accompaniment for the second measure of the second vocal entry. The right hand has a melodic line with a slur and a fermata. The left hand has a steady bass line with a slur over the first measure.

f

rall.

a tempo

p Tè - vu - že - - li, pri - imk, *f*

p *f*

f

žir - ge - lius jū pa - šerk.

The musical score is written for piano and voice. It is in G major (one sharp) and 3/4 time. The first system shows the vocal line with a whole note G4 and a half rest. The second system shows the piano accompaniment with a melody in the right hand and a bass line in the left hand. The third system shows the piano accompaniment with a long melodic line in the right hand and a bass line in the left hand. The score ends with 'Fine' and 'Da Capo'.

2.
 - Mergužėle jauna,
 Ko nuleidai akis?
 Pažiūrėk, paklausyk,
 Ką bernelis sakys,-

Apie meilę kalbės,
 Prie širdies jis priglaus,
 Ant rankelių baltų
 Aukso žiedą užmaus.

3.
 Suderėjo piršliai,
 Greit vestuvės bus.
 Mergužėlė graži,
 Bernužėlis dailus.

Jau apsėdo svečiai
 Ilguosius stalus,
 Per ąsočių kraštus
 Liejos putom alus.

Gul žvirblis šalia koknės

Genovaitės Vanagaitės
harmonizuota lietuvių liaudies daina

mf
o - jo - joj o - jo - joj

mf
Gul žvirb - lis ša - lia kok - nės ser - gu
o - jo - joj o - jo - joj

ne - ga - liu, dūk - sau - ju vai - tuo - ju!
o - jo - joj

Ne-ži-nau, ne-ži-nau, ar bus gyvs. Ne-ži-nau, ne-ži-nau, ar bus gyvs.
Ser - gu ne - ga - liu, dūk - sau - ju vai - to - ju.

Èr at - bė - ga Ma - re - lė at - neš žvirb - lio

ska - re - lè, Èr at - bè - ga Kot - re - lè,

at - neš žvirb - lio kold - re - lè. Gul žvir - blis ša - lia kok - nès
o - jo - joj

ser - gu ne - ga - liu, dūk - sau - ju vai - tuo - ju!
o - jo - joj o - jo - joj

Ne - ži - nau, ne - ži - nau, ar bus gyvs, ne - ži - nau, ne - ži - nau, ar bus gyvs,
Ser - gu ne - ga - liu, dūk - sau - ju vai - to - ju.

oj oj o - jo - joj oj oj o - jo - joj.
Ne - ži - nau, ne - ži - nau, ar bus gyvs, ne - ži - nau, ne - ži - nau, ar bus gyvs.

Liepa

Sonatos Tamašauskaitės
muzika ir eilės

Cantabile ♩ = 90

mf
con pedale

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf* and the instruction *con pedale* is present.

f

The second system continues the piano introduction with a dynamic increase to *f*. The melodic line in the right hand becomes more active, and the accompaniment in the left hand remains consistent.

mp

1. Kai ra - sa pa - lie - ka žo - lę,
2. Ir paukš - te - lių skam - bios gies - mės

The vocal entry begins with a dynamic of *mp*. The first system shows the vocal line with two verses of lyrics and the beginning of the piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

lan - ko mus švie - si die - na. Ir gė - lių spal - vo - tas
nu - ai - dės ža - liais miš - kais. O tra - pi ma - na vai -

The second system continues the vocal entry and piano accompaniment. The vocal line includes the second verse of lyrics, and the piano accompaniment continues with its characteristic accompaniment.

raš - tas džiu - gi - na kva - pu gai - va.
kys - tè skris to - lyn leng - vais spar - nais.

piu mosso

mf

Lie - pa lie - pa, lie - pu - žè - le, šil - ta ir sma - gu,

mf

1.

lie - pa lie - pa, lie - pu - žè - lè ras nau - jū drau - gų.

rit.

2.

Lie - pa lie - pa, lie - pu - žè - le, šil - ta ir sma -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). It begins with a second ending bracket over the first measure. The lyrics are "Lie - pa lie - pa, lie - pu - žè - le, šil - ta ir sma -". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the bass and chords in the treble. The tempo is marked "rit.".

rallentando

gu, lie - pa lie - pa, lie - pu - žè - lè

The second system of the musical score continues the vocal line and piano accompaniment. The tempo is marked "rallentando". The vocal line begins with a rest followed by the lyrics "gu, lie - pa lie - pa, lie - pu - žè - lè". The piano accompaniment continues with the same eighth-note accompaniment in the bass and chords in the treble.

ras nau - jū drau - gū.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line ends with the lyrics "ras nau - jū drau - gū." and a final note. The piano accompaniment concludes with a final chord in the treble and a final note in the bass.

Kalėdos

Sonatos Tamašauskaitės
muzika ir eilės

Più mosso ♩ = 52

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The upper staff begins with a dynamic marking of *f*. The first measure contains a half note chord. The second measure contains a half note chord with a slur over it. The third measure contains a half note chord with a slur over it. The fourth measure contains a half note chord with a slur over it. The lower staff contains a half note chord in the first measure, followed by a half note chord in the second measure with a slur over it. The third measure contains a half note chord with a slur over it. The fourth measure contains a half note chord with a slur over it. Below the staves, the word *And.* is written under the first measure, an asterisk *** is under the second measure, and the word *simile* is under the third measure.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The upper staff begins with a half note chord. The second measure contains a half note chord with a slur over it. The third measure contains a half note chord with a slur over it. The fourth measure contains a half note chord with a slur over it. The lower staff contains a half note chord in the first measure, followed by a half note chord in the second measure with a slur over it. The third measure contains a half note chord with a slur over it. The fourth measure contains a half note chord with a slur over it.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The upper staff begins with a half note chord. The second measure contains a half note chord with a slur over it. The third measure contains a half note chord with a slur over it. The fourth measure contains a half note chord with a slur over it. The lower staff contains a half note chord in the first measure, followed by a half note chord in the second measure with a slur over it. The third measure contains a half note chord with a slur over it. The fourth measure contains a half note chord with a slur over it.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The upper staff begins with a half note chord. The second measure contains a half note chord with a slur over it. The third measure contains a half note chord with a slur over it. The fourth measure contains a half note chord with a slur over it. The lower staff contains a half note chord in the first measure, followed by a half note chord in the second measure with a slur over it. The third measure contains a half note chord with a slur over it. The fourth measure contains a half note chord with a slur over it.

mp

Tu pa - žvelk pro lan - gą mie - las drau - ge, me-džių

mp

la-pai jau vi - si nu-kri - to. Ar tai reiškia, kad a - teis žie - mu -

- žė, že-mė puo - šis jau bal - tu snie - gu. Štai šal -

tu - kas ge - lia man į no - sį, su ro - gu - tēm čiuo - šiu nuo kal - vų.
 snie - go ne - be - liks nei la - šo at - si - bus gam - ta iš po žie - mos.

cresc.

O šir - de - lė spur - da man iš džiaugs - mo, jau a -
 Ir tik nuo - trau - koj Ka - lė - dų se - nis, at - si -

cresc.

f

tei - na Šven - tē į na - mus. Ka - lė - dos, Ka -
 svei - kin - da - mas ran - kom mos.

f

lè - dos, man šyp - sos eg - lu - tè. Ka -

simile

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics "lè - dos, man šyp - sos eg - lu - tè. Ka -". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. A *simile* marking is placed below the piano part.

lè - dos, Ka - lè - dos spin - dēs daug žvaigž -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "lè - dos, Ka - lè - dos spin - dēs daug žvaigž -". The piano accompaniment maintains the same rhythmic pattern as the first system.

du - čių. Ir džiaug - sis ma - ma, ir

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "du - čių. Ir džiaug - sis ma - ma, ir". The piano accompaniment continues with the same rhythmic pattern. A fermata is placed above the vocal line at the end of the system.

tè - tis kar - tu, nes gi - mè jau

1.
Jè - zus šir - dy - se vi - su. 2.O kai

2.
//se vi - su. Ka - lè - dos, Ka -

f

lè - dos, man šyp - sos eg - lu - tè. Ka -

lè - dos, Ka - lè - dos spin - dēs daug žvaigž -

du - čių. Ir džiaug - sis ma - ma, ir

tè - tis kar - tu, nes gi - mè jau

Jè - zus šir - dy - se vi - sų. Ka - lè - dos.

mf

mf

5

Mamos šiluma

Sonatos Tamašauskaitės
muzika ir eilės

Dolce ♩ = 80

The piano introduction is in 4/4 time, marked 'Dolce' with a tempo of ♩ = 80. It features a treble clef staff with a whole rest and a grand staff with a melodic line in the right hand and a bass line in the left hand. The right hand begins with a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

*Leg. * simile*

mf

The first two lines of the song are set in 4/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are:

1. Kas ma - ne ry - tais vis ke - lia, kas pa - glos - to man gal -
2. Man ma - ma pa - ro - dē jū - ra, li - no žie - dą, lai - vo

The last two lines of the song continue in 4/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are:

ve - lę, kas mei - liai man šyp - so - si, kaip sau - lu - tē ryt - me - tį,
bu - rę. Ir daž - nai man sa - ko ji, kad lai - min - ga(s) bū - si tu,

pus - ry - tè - lį duo - da - ma?
 jei my - lè - si vi - są tai!

f
 Ma - ma, ma - ma, ta - vo rū - pes - tè - lis

man bran - gus. Ma - ma, ma - ma,

1. tau ir man švy - tės dan - gus. 2. gus.

Vanagėlio kelionė

Kristinos Vasiliauskaitės muzika
Leonardo Gutausko eilės

Žaismingai

mf

Per ža-liuo - sius lau - ke - lius

The first system of the musical score is in 2/4 time with a key signature of two sharps (D major). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'Per', a quarter note 'ža-', a quarter note 'liuo -', a quarter note 'sius', a quarter note 'lau -', a quarter note 'ke -', and a quarter note 'lius'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

skri - do va - nags į sve - čius.

The second system continues the musical score. The vocal line has a quarter note 'skri -', a quarter note 'do', a quarter note 'va -', a quarter note 'nags', a quarter note 'į', a quarter note 'sve -', and a quarter note 'čius.'. The piano accompaniment continues with similar rhythmic patterns.

Pas ge-gu - lę, pas mo - tu - lę skri - do va - nags per gi - ru - žę.

The third system concludes the musical score. The vocal line has a quarter note 'Pas', a quarter note 'ge-gu -', a quarter note 'lę,', a quarter note 'pas', a quarter note 'mo -', a quarter note 'tu -', a quarter note 'lę', a quarter note 'skri -', a quarter note 'do', a quarter note 'va -', a quarter note 'nags', a quarter note 'per', a quarter note 'gi -', a quarter note 'ru -', and a quarter note 'žę.'. The piano accompaniment continues with similar rhythmic patterns.

f

mf

Va - na-gè-li rai - bas, ta - vo sna - pas

krei - vas. Tie - siai skri - si — pa - si - kly - si,

šo - nan pul - si — ne - pa - pul - si,

f
ne - pa - pul - si.



mf
Per ža-liuo-sius lau - ke - lius skri - do va - nags į na - mus.



Kas ten gi - rioj šau - kia? Va - na - giu - kai



lau - - - kia.

f *rit.*



Ei, lunkela lunkela

Kristinos Vasiliauskaitės
harmonizuota lietuvių liaudies daina

Žvaliai

Piano introduction in 2/4 time, key of D major, marked forte (f). The music consists of a series of chords and eighth notes in both hands.

1.Ei, lun - ke - la lun - ke - la,
2.Ei, mes pjaus - me šie - ne - lį,

ei, lun - ke - la lun - ke - la,
ei, mes pjaus - me šie - ne - lį,

ei lun - ke - la ža - lio - ji pie - ve - la,
ei, mes pjaus - me, ber - ne - li, šie - ne - lį,

ei lun - ke - la ža - lio - ji pie - ve - la!
ei, mes pjaus - me, ber - ne - li, šie - ne - li!

f

Ei, mes jos - me Ry - gu - žèn, ei, mes
Slau - nus mies - tas Ry - gu - žès, slau - nus

jos - me Ry - gu - žèn, ei mes jos - me,
mies - tas Ry - gu - žès, dar slau - nes - ni

ber - ne - li, Ry - gu - žèn, ei mes jos - me,
ber - ne - liai Lie - tu - vos, dar slau - nes - ni

1. ber - ne - li, Ry - gu - žèn!
ber - ne - liai Lie - tu - vos! Lie - tu - vos!

2. Lie - tu - vos!

f

ff

Balta varna

Jaroslavo Cechanovičiaus muzika
Dalios Teišerskytės eilės

$\text{♩} = 100$

mf

I-II

III

mf

1. Se - nė var - na da - žė
2. Var - na spar - ną nu - si -

spar - ną krei - de - le, krei - de -
da - žė to - bu - lai, to - bu -

mf

le, Ji no - rè - jo bū - ti bal - ta
lai, Ir at - ro - do vaikš - to že - mėj

paukš - te - le, paukš - te - le...
an - ge - lai, an - ge - lai...

O krei - de - lę tai šar - ke - lė
Bet pra - pliu - po ry - to lie - tus

ne - šè - jai do - va - nų! Slė - pė var - na
iš dan - gaus, iš dan - gaus, Ir nu - plo - vė

ta krei - de - lė po spar - nu, po spar - nų...
var - nos spar - na ir dau - giau, ir dau - giau.

mf

Ir dau - giau juo - do - ji var - na

nu - si - da - žius sa - vo spar - na nie - ko nie - ko ne - ap -

gaus! Tie - ko nie - ko ne - ap -

gaus!

mf

Bal - to - ji var - na ne - ap - gaus, ne - ap - gaus!

Ped.

Bal - to - ji var - na ne - ap - gaus, ne - ap - gaus.

mf

No - rè - jo, no - rè - jo but bal - ta, but bal - ta.

Ped.

Kartoti tylant

Bal - to - ji var - na ne - ap - gaus, ne - ap - gaus.

No - rè - jo, no - rè - jo but bal - ta, but bal - ta.

Vaiduoklio dainelė

Jaroslavo Cechanovičiaus muzika

Jono Liniausko eilės

Svinguojant ♩=120

mf

Ra-

miai sau vai-duok-lis-gy - ve - no, nei ži - lo, nei kur - to, nei se-

no, kol kar - tą su - ša - lo. Už - mir - šęs prie sta - lo iš -

ger - ti a - vie - čių ar - ba - tos nuo gri - po, slo - gos, nuo reu - ma

- to. Su - ša - lęs vai - duok - lis su - sir - go at -

ro - dè, kad vis - kas jam mir - ga: vi - si te - le - vi - zo - riai,

u - pès, u-pe - liai ir net - gi kom-piu - te-rio pe - lès, toks

bu - vo vai-duok - lis su - ša - lès! Pa-ram pa -

ram pa-ram pa-ram pa-ram par-ram pa-ram pa-ram pa-ram pa-ram pa-ram pa-

pam, pa-ram pa - ram pa-ram pa-ram pa-ram pa -

ram pa-ram pa-ram pa-ram pa-ram pa-pam. Gal

bū - tų ta-da ne-į - vy - kę tie bai - sūs veiks-mai ir da - ly-

kai, bet mū - sų vai-duok-lis su - sir - gęs pa-

mir - šo, kadtu - ri jis drau - gą, ku - ris ir - gi bu - vo į - pra-

tęs sve - čiuos ger - ti karš - tą ar - ba - tą. Vai

duok - lių dai - ne - lės mo - ra - lė: kas sa - vo drau - gų ne - be - ma -

- to tas ge - ria tik šal - tą ar - ba - tą, to -

dėl ir y - ra toks su - ša - lės. Pa ram pa -

ram pa-ram pa-ram pa-ram pa - ram pa-ram pa -

ram pa-ram pa-ram pa-ram pa - pam, pa-ram pa -

ram pa-ram pa-ram pa-ram pa - ram pa-ram pa -

ram pa-ram pa-ram pa-ram pa - pam.

Mažasis vaiduoklis

Jaroslavo Cechanovičiaus muzika
Jono Liniausko eilės

Mies - te - ly - je mū - sų nuo se

no toks ma - žas vai duok - lis gy - ve - no Jis

rėk - da - vo "Ma - ma" taip bai - siai, Kad so - duo - se kris - da - vo vai

- siai. Jis

The musical score is written in 4/4 time with a key signature of one flat (B-flat major). It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line is simple and melodic, with lyrics in Lithuanian. The score is divided into four systems, each with a vocal staff and a piano grand staff.

šauk - da - vo: - Ma - ma, kur ba - tai? Kur šaukš - tas mai - šy - ti ar - ba -

- tai? Kur ma - no žais - liu - kai pa - spru - ko, at -

nešk juos grei - čiau prie puo - du - ko! To

ma - žo vai - duok - lio ne - ma - tèm, tik die - ną ir nak - tį gir - dè -

jom. O šu - nys mies-te-lio ir ka - tės bi -

jo - da-vo ei - ti per gat - vė, to - dël pa-tvo-riais slam-pi - nė

jo. To - dël jei pa-ma-tė-te šu - ni, ku -

ris pas-kui ka - ti - na bė - ga, tai lip - kit i ber-žo vir-šū -

ne, nes ma - žas vai-duok-lis ne- mie - ga, jis

šauks sa-vo ma-mą taip bai - siai, kad nie - kad na-mo ne-pa-rei

si, sto - vė - si tu gat-vėj ap-stul - bęs, o

šu - nys ma-nys, kad tu stul - pas...

Šimtakojis

Galinos Savinienės muzika
Rūtos Lukšienės eilės

♩ = 102

mf

The first system of the piano introduction consists of two staves. The right hand has a whole rest followed by a half rest, then a quarter rest, and finally a quarter note chord. The left hand plays a steady eighth-note accompaniment.

The second system continues the piano introduction with similar musical notation for both hands.

mf

1. Kas ten pyk - ši, kas ten dun - da? Net vi - sa gi - ru - žė bun - da!

The first system of the vocal entry features a vocal line with a melodic phrase and a piano accompaniment of chords. The lyrics are: "1. Kas ten pyk - ši, kas ten dun - da? Net vi - sa gi - ru - žė bun - da!"

Šim - ta - ko - jis at - žy - giuo - ja, Ba - som ko - jom at - šlei -

The second system continues the vocal entry with the lyrics: "Šim - ta - ko - jis at - žy - giuo - ja, Ba - som ko - jom at - šlei -"

Priedainis

vo - - - ja. At - žy - gia - vo ne bet

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'ja.' followed by a series of eighth notes for 'At - žy - gia - vo ne bet'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A dynamic marking of *f* is placed above the piano part.

kur At - ke - lia - vo jis tur - gun,

The second system continues the vocal line with 'kur At - ke - lia - vo jis tur - gun,'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A dynamic marking of *f* is present at the beginning of the system.

Nes nu - spren - dē mūs he - ro - jus Ne - be - bū - ti ba - sa - ko - jis

The third system features a vocal line with a melodic line of eighth notes for 'Nes nu - spren - dē mūs he - ro - jus Ne - be - bū - ti ba - sa - ko - jis'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

Ne - be - bū - ti ba - sa - ko - jis

The fourth system features a vocal line with a melodic line of eighth notes for 'Ne - be - bū - ti ba - sa - ko - jis'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A dynamic marking of *mp* is placed above the piano part.

2.

Neškis, sako man batus
Tiktai prašome - gražius.
Ir kad būtų vis kitoki
Palakuoti, paspalvoti.

Priedainis:

Tuoj supuolė batsiuviai,
Toks pirkėjas nejuokai!
Šimtas kojų, šimtas batų -
Parsirast namo reiks ratų.

3.

Kitą dieną paryčiais,
Gal net su pirmais gaidžiais,
Atsikėlęs šimtakojis
Siavė savo šleivas kojas.

Priedainis:

Kol jis autis įpusėjo,
Saulė sutemuos lindėjo,
O kai baigė aut batus,
Vištos migdė jau vaikus.

4.

Liko nearti arimai,
Nelankyti ir kaimynai.
Dar, be to, ir batai spaudžia,
Kuprą vargšui baisiai maudžia.

Priedainis:

Traukė kojas jis iš batų,
Tegu akys jų nemato.
Taip ir liko basakojis
Mūsų draugas šimtakojis.

Pirmasis sniegas

Galinos Savinienės muzika
Rūtos Lukšienės eilės

$\text{♩} = 69$

Piano introduction in 2/4 time, key of B-flat major. The right hand features a melody of eighth notes, and the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic.

mf

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a soprano range, and the piano accompaniment continues with the same eighth-note pattern. The dynamic is mezzo-forte (*mf*).

1. Tik iš - šo - kę iš lo - vy - tės, Lip - dēm prie lan -

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with the melody, and the piano accompaniment remains consistent. The dynamic is mezzo-forte (*mf*).

gų no - sy - tes. Ne - ga - lė - jom pa - ti - kė - ti -

Vocal line and piano accompaniment for the third line of lyrics. The vocal line concludes the phrase, and the piano accompaniment continues. The dynamic is mezzo-forte (*mf*).

Jau žie - mu - žė è - mē sė - ti! Bėt jos rė - ty

ne grū - de - liai - Snai - gės ten, le - dū kris - le - liai.

Me - de - lius jais dai - liai puo - šė Ir kie - me - lį žie - mai ruo - šė.

Priedainis

f Sto - gą, Sto - gą ji šil - tai ap - klo - jo,

Skais - te so - dą, so - dą ap - vy - nio - jo.

Kle-vo su - slė - pė la - pus, Mū - sų pė - das ir ta - kus.

Kle-vo su - slė - pė la - pus, Mū - sų pė - das ir ta - kus.

2.
 Baltu pavertė šuniuką,
 Margašonį sviedinuką. 2k.
 Dar užmigdė tvenkinėlį
 Ir išleido rudenėlį.

Priedainis:

Stogą ji šiltai apklojo,
 Skraiste sodą apvyniojo. 2k.
 Klevo suslėpė lapus,
 Mūsų pėdas ir takus.

3.
 Kartoti 1-ą posmą su priedainiu.

Pilkosios akys

Galinos Savinienės muzika
Salomėjos Nėries eilės

$\text{♩} = 102$

1. Bet - ho - ve - no sim-

The first system of the musical score is in 4/4 time with a tempo of 102. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The piano part begins with a forte (*f*) dynamic and consists of a steady eighth-note accompaniment in the bass and chords in the treble.

mf (2) (2)

fo - ni - jos ir bur - tai Moulin Rou - geo,
mu - zi - kos mu - zi - kos gar - suos!

The second system continues the musical score. It includes a vocal line with lyrics and a piano accompaniment. The dynamics are marked *mf*. There are two first endings marked with (2) and a fermata over the final note of the first ending. The piano accompaniment continues with the same rhythmic pattern as the first system.

(2)

lin - guo - jant tan - go svai - gu - ly ė dei - man - tus su -
Su - sting - siu šo - kio vin - gy, su - sting - siu šo - kio

The third system concludes the musical score. It features a vocal line with lyrics and a piano accompaniment. The dynamics are marked *mf*. There is a second ending marked with (2). The piano accompaniment continues with the same rhythmic pattern as the previous systems.

du - žo. Pro dei - man - tus, pro de - be - sis
vin - gy! Ir pil - kos a - kys man šyp - sos,

šim - tai a - kių man šyp - sos. Ir
kaip dei - man - tai vy - lin - gi. Ir

klau - sia jos ir ste - bi - si, ko -
pil - kos a - - - kys man šyp - sos, kaip

dėl aš kaip iš gip - so. To - dėl, to - dėl kad
dei - man - - - tai vy - lin - gi.

ten to-li, to-li, To-dèl, to - dèl kad ten to-li, to-li,

To - dèl kad ten to - li liūd - noj, liūd -

noj ma - no tè - vy - nej, Taip sun - ku bu-vo

man pa - likt, pa - likt, Taip sun - ku bu-vo

man pa - likt, pa - likt, taip sun - ku bu - vo man pa - likt pil -

kas a - kis dvi my - li - mas. To - dël, to - dël, kad//

2. //my - li - mas a - kys. 2. Nu - mir - siu mirsiu

//my - li - mas a - kys.

mp

Motinai

Algimanto Raudonikio muzika
Stasio Žlibino eilės

Moderato

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A repeat sign follows. The first measure of the repeat has a whole note chord F. The second measure has a whole note chord Am. The bass line consists of quarter notes G2, F2, and E2.

The second system of musical notation continues the grand staff. The treble clef melody has a quarter note G4, followed by quarter notes A4, Bb4, and C5. A repeat sign follows. The first measure of the repeat has a whole note chord Gm7. The second measure has a whole note chord C7. The third measure has a whole note chord F. The bass line consists of quarter notes G2, F2, and E2.

The third system of musical notation includes a vocal line and a piano accompaniment. The vocal line has a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The lyrics are "1. O kaip se - niai, mo - tut, per". The piano accompaniment in the grand staff has a quarter note G2, followed by quarter notes F2 and E2. A repeat sign follows. The first measure of the repeat has a whole note chord F. The second measure has a whole note chord Bb. The bass line consists of quarter notes G2, F2, and E2.

The fourth system of musical notation includes a vocal line and a piano accompaniment. The vocal line has a quarter note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are "pie - vas ra - so - tą ryt - me - tį è -". The piano accompaniment in the grand staff has a quarter note G2, followed by quarter notes F2 and E2. A repeat sign follows. The first measure of the repeat has a whole note chord F. The second measure has a whole note chord Gm. The third measure has a whole note chord C7. The bass line consists of quarter notes G2, F2, and E2.

jau... O kaip bal - tai vėl žy - di

F Am Gm7

ie - vos - - - net pa - žiū - rėt į jas bi -

Dm Gm C7

Priedainis

jau. Šir - dies gel - mėj at - bun - da vėl lop -

F B \flat

ši - nė, kai į raukš - le - lę ta - vam vei - de žiū -

F B \flat

riu. E - si bran - gi man kaip Tè -

A Gm7 C7

vy - nè, e - si bran - gi man kaip Tè -

A m Gm7 C7

vy - nè, nes vie - - na tik ta - ve tu -

D m Gm7 C7

riu! //vie - - - - - na

F Gm7

tik ta - ve tu - riu!

C7 F

2.
 Priglausk, motut,
 Mane priglauski,
 Sušildyk šiluma akių.
 Ir nieko šiandien
 Tu neklauski -
 Tiktai pabūkime sykiu!

Priedainis

Širdies gelmėj
 Atbunda vėl lopšinė,
 Kai į raukšlelę
 Tavam veide žiūriu...
 Esi brangi man
 Kaip Tėvynė,
 Nes vieną tik
 Tave turiu!

Vakaras jūroj

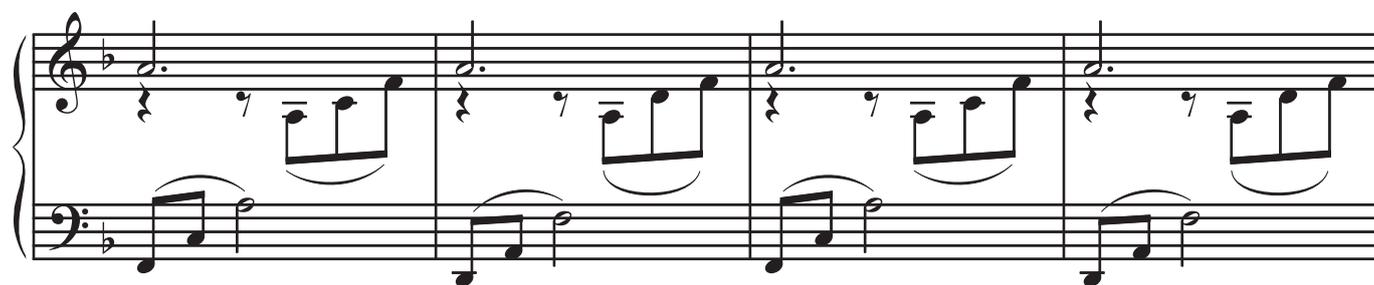
Algimanto Raudonikio muzika
Salomėjos Nėries eilės

Tranquillo



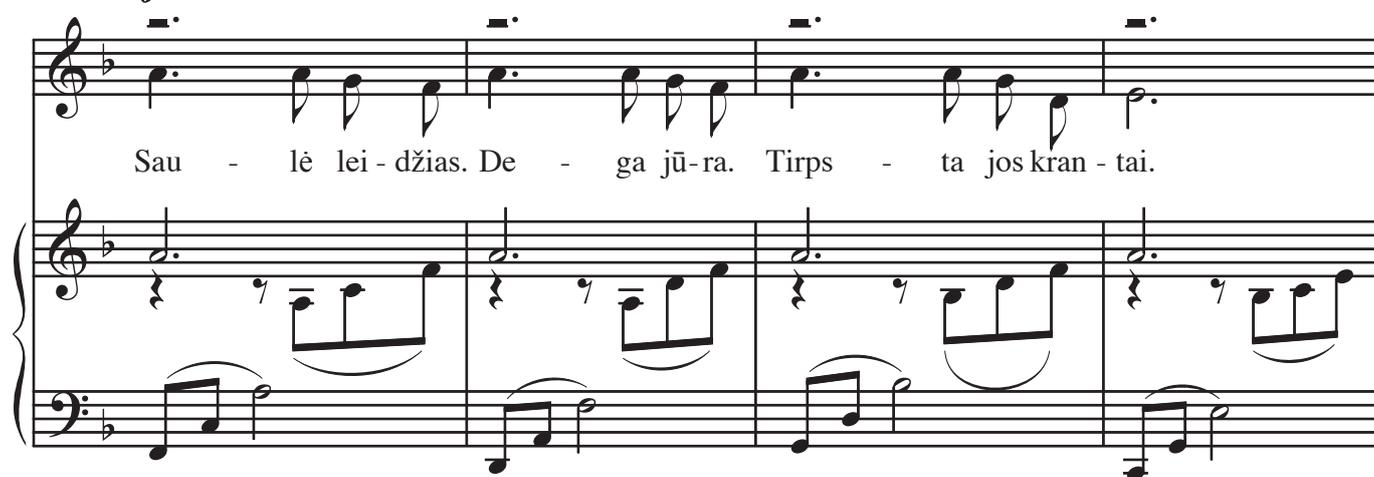
mf

The piano introduction consists of two staves. The right hand plays a series of chords in a 3/4 time signature, while the left hand plays a simple bass line with quarter notes.



The piano accompaniment for the first system, featuring a consistent rhythmic pattern in both hands.

mf



Sau - lė lei - džias. De - ga jū-ra. Tirps - ta jos kran - tai.

The vocal line is on a single staff with lyrics underneath. The piano accompaniment continues with the same rhythmic pattern.



Lyg žu - vėd-ra bal - tą bu-rę to - lu-moj ma - tai.

The vocal line continues with lyrics. The piano accompaniment concludes with a final flourish in the right hand.

f

Kur sku-bi, pa - kly - dēs lai-ve? Ne-pa-lik ma - nēs!

subito p

Mus ban-go-se nak-tī gai - viā žvaigž - dēs gla-mo - nēs.

subito p

1.

Mus ban-go-se nak-tī gai - viā žvaigž - dēs gla-mo - nēs.

2. *rit.*

nēs. žvaigž - dēs gla-mo - nēs.

rit.

Skrydis

Tomo Leiburo muzika
Gintaro Zdebskio eilės

Piano



♩ = 68

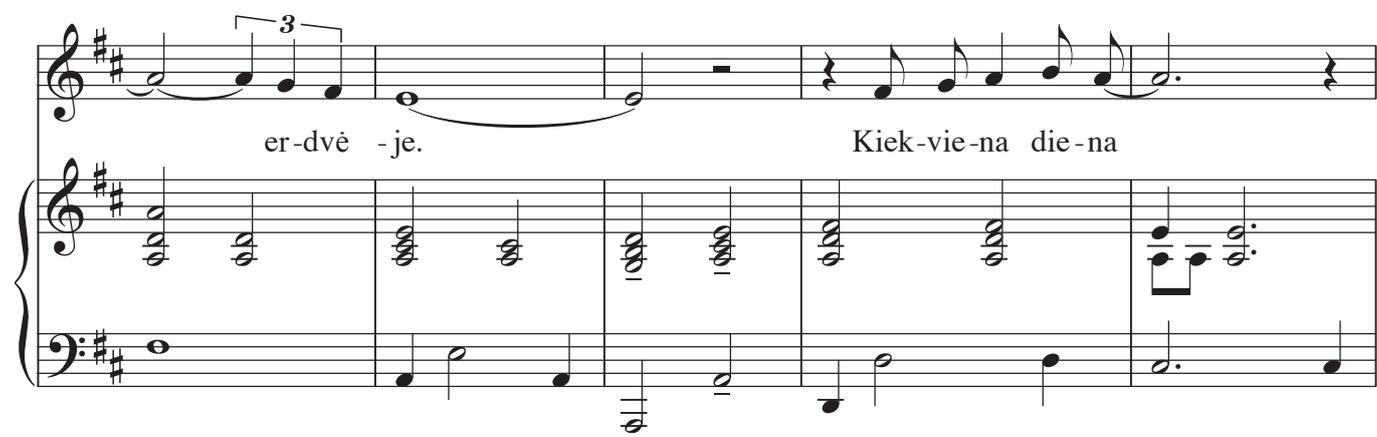
The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. The left hand starts with a whole rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The piece then repeats the first two measures.

1. Že - mė - je daug švie - sos, - iš - mok ne - pa - klyst



The vocal line begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

er - dvė - je. Kiek - vie - na die - na



The vocal line features a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. The piano accompaniment continues with the eighth-note accompaniment in the right hand and the bass line in the left hand.

lyg nau - ja dai - na, ją iš - girsk ir sau - gok ją.



The vocal line features a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. The piano accompaniment continues with the eighth-note accompaniment in the right hand and the bass line in the left hand.

Že - mė - je daug ke - lių, i - šei - ti leng - viau

nei su - grįžt. Kaip at - rast sa - ve

a - tei - ties sap - ne, kai žvaigž - dė - nu - švis.

Aš ži - nau, vil - tis gy - vens, kiek - vie -

*) antrajam posmui

no j ma - žoj šir - dy sklei - džia - si lai - mēs pas - lap -

tis. Pa - jausk, skry - dis toks svai - gus, toks svai

gus. Ir lai - kas ne - svar - bu, nes skry - dy - je žmo -

gus at - gims - ta. gims - ta.

Aš ži - nau, vil - tis gy - vens, kiek - vie -

noj ma - žoj šir - dy sklei - džia - si lai - mēs pas - lap -

tis. Pa - jausk, skry - dis toks svai -

gus, toks svai - gus. Ir lai - kas ne - svar -

bu, nes skry - dy - je žmo - gus at -

gims - ta.

rit.

2.

Mano balta knyga,
Kur žodžių nėra - tik mintis.
Tai išlaisvink ją ir paleisk, paleisk
Į plačias svajų erdves.

Laimės nebus per daug,
Jei meilė užmerkia akis.
Tik neklaus, kada ateities sapne
Maža žvaigždė nušvis.

Priedainis:

Aš žinau, viltis gyvens,
Kiekvienoj mažoj širdy
Skleidžiasi laimės paslaptis.
Pajausk, skrydis toks svaigus, toks svaigus.
Ir laikas nesvarbu,
Nes skrydyje žmogus atgimsta.

Žiogas

Tomo Leiburo muzika
Alberto Antanavičiaus eilės

Nuotaikingai ♩ = 140

The piano introduction consists of two staves. The right hand starts with a series of chords and moving lines, while the left hand provides a steady bass line with eighth notes.

1 Kur tu, žio - ge kur gi tu skren - di?

Ko slė - py - nių su ma - nim žai - di?

Ža - lią smil - gą tau, ska - nią smil - gą tau,

pa - u - py prie ta - ko su - ra - dau.

Žio - go ža - lioj ša - ly au - ga spar - nai ža - li

o tarp tų ža - lių spar - nų daug skam - bių dai - nų.

Žio - go ža - lioj ša - ly vaikš - to vai - kai ge - ri.

Ir dai-nuo - ja tie vai-kai pa - tys lyg žio - gai. //gai.

Žio-go ža-lioj ša - ly au - ga spar-nai ža - li

o tarp tų ža - lių spar-nų daug skam-bių dai - nų.

Žio-go ža - lioj ša - ly vaikš-to vai-kai ge - ri.

Ir dai-nuo - ja tie vai-kai pa - tys lyg žio - gai.

Ir dai-nuo - ja tie vai-kai pa - tys lyg žio - gai.

2.
 Ką tu, žiogė, ką smuiku grieži -
 Lyg be žodžių, o daina graži:
 Padainuoji tu su manim kartu -
 Ir dainoj aš vasarą randu.

Priedainis:

Žiogo žalioj šaly
 Auga sparnai žali,
 O tarp tų žalių sparnų
 Daug skambių dainų.

Žiogo žalioj šaly
 Vaikšto vaikai geri.
 Ir dainuoja tie vaikai
 Patys lyg žiogai.

Dainelė tėčiui

Mikalojaus Noviko muzika
Aistės Šalkauskaitės eilės

Neskubant

The first system of piano accompaniment consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a simple melodic line in the bass clef. The music is in common time (C) and begins with a treble clef.

The second system of piano accompaniment continues the piece. The right hand features more complex chordal textures, including a key signature change to one sharp (F#) in the second measure. The left hand maintains a steady melodic accompaniment.

The first system of the vocal line is written on a single staff with a treble clef. It begins with a double bar line and a repeat sign. The melody is simple and matches the tempo marking 'Neskubant'.

Tė - ti, ma - no tė - ti, aš ta - ve my - liu.
Rū - pes - čių vi - so - kių ku - pi - na die - na.

The third system of piano accompaniment features a key signature change to two sharps (F# and C#) in the second measure. The right hand plays chords with some tremolos, and the left hand continues with a simple accompaniment.

The second system of the vocal line continues the melody. It includes a key signature change to two sharps (F# and C#) in the second measure, corresponding to the piano accompaniment.

No - riu tau su - skin - ti daug gra - žių gė - lių.
O tu vis ne - rim - sti, kad ji būt ge - ra.

The fourth system of piano accompaniment concludes the piece. The right hand plays chords with some tremolos, and the left hand provides a simple accompaniment. The key signature remains two sharps (F# and C#).

Tu e - si ge - riau - sias, tu e - si švel - nus.
O ka - da su - grįž - ti po sun - kių dar - bū,

Šiam mar - gam pa - sau - ly man la - bai svar - bus.
aš ta - vęs taip lau - kiu - pa - slap - čių tu - riu.

Tu e - si ge - riau - sias, tu e - si švel - nus.
O ka - da su - grįž - ti po sun - kių dar - bū,

Šiam mar - gam pa - sau - ly man la - bai svar - bus.
aš ta - vęs taip lau - kiu - pa - slap - čių tu riu.

Pakalnutės

Mikalojaus Noviko muzika
Vytauto Barausko eilės

Allegretto

The first system of the piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/2 time signature. It begins with a quarter rest, followed by a half note chord of G-flat, B-flat, and D-flat. The melody continues with quarter notes: G-flat, A-flat, B-flat, and C. The left hand starts with a bass clef and a half note chord of G-flat, B-flat, and D-flat, followed by a half note chord of G-flat, B-flat, and D-flat. The melody continues with quarter notes: G-flat, A-flat, B-flat, and C.

The second system of the piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of three flats, and a 3/2 time signature. It begins with a quarter rest, followed by a half note chord of G-flat, B-flat, and D-flat. The melody continues with quarter notes: G-flat, A-flat, B-flat, and C. The left hand starts with a bass clef and a half note chord of G-flat, B-flat, and D-flat, followed by a half note chord of G-flat, B-flat, and D-flat. The melody continues with quarter notes: G-flat, A-flat, B-flat, and C.

The third system of the piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of three flats, and a 3/2 time signature. It begins with a quarter rest, followed by a half note chord of G-flat, B-flat, and D-flat. The melody continues with quarter notes: G-flat, A-flat, B-flat, and C. The left hand starts with a bass clef and a half note chord of G-flat, B-flat, and D-flat, followed by a half note chord of G-flat, B-flat, and D-flat. The melody continues with quarter notes: G-flat, A-flat, B-flat, and C.

1. Kai pa - kal - nu - tės gels - vą šyp - se - ną iš - lies,

The fourth system of the piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of three flats, and a 3/2 time signature. It begins with a quarter rest, followed by a half note chord of G-flat, B-flat, and D-flat. The melody continues with quarter notes: G-flat, A-flat, B-flat, and C. The left hand starts with a bass clef and a half note chord of G-flat, B-flat, and D-flat, followed by a half note chord of G-flat, B-flat, and D-flat. The melody continues with quarter notes: G-flat, A-flat, B-flat, and C.

Leisk bent mi - nu - tei Tau prie lū - pų pri - si - liest.

Pa - va - sa - ry žie - dū pil - na

skam - bėk kas va - ka - rą dve - jų šird - žių dai -

1. 2.
na. //na. 2.Kai pa - kal -

nu - tės Ry - to ža - ve - sį pa - lies,

Ī ma - no bŭ - tĭ Mei - lĕs u - pĕs ĭ - si lies,

Pa - va - sa - ry žie - dŭ pil - na

skam - bĕk kas va - ka - rŭ dve - jŭ šird - žiŭ dai -

1. na. 2. //na.

Musical notation for the first system, featuring piano accompaniment in the left hand and chords in the right hand.

Musical notation for the second system, continuing the piano accompaniment and chords.

Pa - va - sa - ry žie - dų pil - na,

Musical notation for the third system, including a vocal line with lyrics and piano accompaniment.

skam-bėk kas va - ka - rą dve - jų šird - žių dai - na.

Musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment.

Skam - bėk kas va - ka - rą dve - jų šird - žių dai -

na, skam - bėk kas va - ka - rą dve -

rit.
jų šird - žių dai - na.

rit.

Aguonos

Mikalojaus Noviko muzika
Antano Saulyno eilės

Lengvai

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It begins with a whole rest, followed by a series of whole notes: B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat and a common time signature. It starts with a whole rest, followed by a series of chords and single notes. The dynamic marking *mf* is present in both parts. The system concludes with a double bar line and the marking *mf* and "1.A -".

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a repeat sign (double bar line with dots) and a key signature change to two flats (B-flat and E-flat). The lyrics are: "guo - nos, a - guo - nos dar - že - ly su - pas rau -". The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a repeat sign and the lyrics: "do - nos, rau - do - nos kaip ta - vo lū - pos. 1.2.A -". The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line.

guo - nu ža - ri - jo - se die - na lieps - nos, klau -

sy - da - ma dve - jų šird - žių dai - nos. Trum

pai dar-že - ly žy - di rau - do - na a - guo - na Kaip

mei - lę iš - lai - ky - ti, kad bū - tų am - ži - na? Trum

2. 2 volta pabaigai

//bū - tų am - ži - na? A - //bū - tų am - ži - na, kad

bū - tų am - ži - na?

2.
 Aguoną, aguoną
 Tu švelniai glostai -
 Raudoną, raudoną
 Kaip tavo skruostai.
 Aguonų žarijose
 Diena liepsnos,
 Klausydama
 Dviejų širdžių dainos

Trumpai daržely žydi
 Raudona aguona...
 Kaip meilę išlaikyti
 Kad būtų amžina?

Natos

vaikų chorui ir fortepijonui

Ramintos Šerkšnytės muzika
Ramutės Skučaitės eilės

Allegro giocoso (♩=120)

The first system of the musical score is in 4/4 time. The treble clef part features a melody of eighth notes, starting with a key signature of one sharp (F#). The bass clef part provides a rhythmic accompaniment with chords and eighth notes. The dynamic marking is *f* (forte), and the instruction *(con Ped.)* is written below the bass line.

The second system continues the musical piece. The treble clef part has a melodic line with some slurs. The bass clef part continues with a steady accompaniment. The dynamic marking remains *f*.

The third system shows a change in dynamics to *mp* (mezzo-piano) in the treble clef part. The bass clef part continues with its accompaniment. There are some rests in the treble part.

The fourth system includes the vocal line with lyrics. The dynamic marking is *mf* (mezzo-forte). The lyrics are: "Mes - sep - ty - ni bro - liu - kai ir se - sy - tės. Ga -". The piano accompaniment is marked *staccato sempre*. The treble clef part has a melody of quarter notes, and the bass clef part has a simple accompaniment.

li į mus žiū -rė -ti ir klau -sy -tis, ga -li mus gro -ti

8^{vb}

ir dai -nuot kar - tu - mes e - sa - me sep -

8^{vb}

ty -ne-tas na -tų! *f* Vi - sus sep -ty -nis kaip ge -ra ma -ma - mus

(8)-----|

f

su šau -kė į pen -kli -nę ga -ma. Žiū -rėk ir pri - si -

8^{vb}

sta - to-me vi - si. Štai: Do, Re, Mi, Fa, Sol, Lia, Si! Vi-

sus sep - ty - nis kaip ge - ra ma - ma - mus su šau - kė i

pen - kli - nę ga - ma. Žiū - rėk ir pri - sis -

ta - to-me vi - si. Štai: Do, Re, Mi, Fa, Sol, Lia, Si!

mf

Do, Re, Mi, Fa, Sol, Lia,

mp

8^{vb}

Do, Re Mi, Fa,

Sol, Do. Do, Si, Do, Re

mf

(8)

Sol, Lia, Si, Do. *f* Do, Si,

Mi, Fa, Re, Do. Lia, Mi,

f

8^{vb}

Lia, Sol, Fa ———, Mi, Sol, Re,

Fa, Do, Re, Si, Do, Do, Re.

8^{vb}

poco cresc.

Do, Re, Mi, Fa, Sol, Lia,

poco cresc.

8^{vb}

Si

Sol

(8).....

ff Do

Do

ff

V

Tau ačiū, Tėvyne

Vytauto Mikalausko muzika
Albino Slavicko eilės

Animato ♩ = 126 *rit.* *a tempo*

I-II

III-IV

1. Ža li a - žuo - lė - liai ant

kal - no su - sto - jo, Ta

ra - miai su - pa var - pas aukš - ti va - sa - ro - jai.

ry - to gra - žu - ma, kur so - dai nu - rau - de

mo - tu - lė sek - ly - čioj stak -

už bi - čių dūz - gi - ma, už me - dū, už

le - lė - mis au - džia.

Vai - vo-rykš-čių spal - vą auš -

vė - jų gau - di - ma virš že - mės, A - A A -

mf *mf* *p*

ru - pir - mu - ti - niy, tau...

cresc. *f*

A - A - A a - - - čiū, Tè - vy - ne, tau

cresc. *f*

ff *meno mosso*

a - - - čiū, gim - ti - ne, tau a - - - čiū, Tè -

vy - - - ne, tau a - - - - - čiū, gim -

rit. *a tempo* *rit.*

ti - ne. 2. Vin -

rit. *a tempo* *rit.*

2. *rit.* *poco a poco morendo* *pp*

ti - - - ne. *pp*

rit. *pp*

2.
 Vingiuoja upeliai,
 Žaliuoja giraitės,
 Kas drįstų motulės
 Drobėlę supeikti.
 Saulelė sušildo
 Versmė atgaivina...
 Iš margojo rašto
 Drobelių lininių.

Už tėviškės duoną,
 Už lietu
 Ir baltą šakelę alyvos.
 Už juoką nuoširdų,
 Laimingos vaikystės,
 Tau ačiū, Tėvyne,
 Tau ačiū, gimtine!

Bosų bosas Kontrabosas

iš spektaklio
„Nepaprasto orkestro koncertas“

Sigito Mickio muzika
Vaidoto Žitkaus eilės

Moderato rubato molto

♩ = 80-120

mp *mf*

♩ **Allegro**

♩ = 120

mp

Bo - sų bo - sas kont - ra-bo-sas,
Bo - sų bo - są kont - ra-bo - są

ne - gai - lè - da - mas jè - gų,
at - pa - žin - ti ne - sun - ku:
dir - ba, plu - ša
kai ša - lia jo

iš - si - juo - sęs ne už vie - ną, bet už du...
at - si - sto - si - o tu kaip vie - nas, jis kaip du.

Kal - bė - siu at - vi - rai, pra - šau tik ne - su -

py - kit, ga - liu aš grot ir taip,

ga - liu aš grot ir ši - taip. Bet svar -

to Coda ◊

mf

biau - sia, ka tu - re - tu - met zi - no - ti da - bar jums nu - si -

mf

p *mf*

lenk - siu, o jus - tu - re - sit plo - ti.

p *mf* *gliss.*

D.S. al Coda

⊕ Coda

mf

- biau - sia, ka tu - re - ciau as zi - no - ti - da - bar man nu - si -

mf

lenks vai - kai, o as - tu - re - siu plo - ti.

p *mf* *gliss.*

Ten, kur mu - zi - ka ir na - tos,

mp

8va bassa

aš pa - sa - ky - siu tie - siai,

3

(8va bassa)

svar - bu ne re - zul - ta - tas,

(8va bassa)

svar - bes - nis pats pro - ce - sas.

(8va bassa)

Jonvabalis

Ginto Abariaus muzika
Stasio Žlibino eilės

Rondo ♩ = 104

mf

Aš va-ba-liu-kas Jo - nas, Aš -

The first system of the musical score for 'Jonvabalis'. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Rondo ♩ = 104'. The dynamic is 'mf'. The vocal line begins with a rest, followed by the lyrics 'Aš va-ba-liu-kas Jo - nas, Aš -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

p

tik-ras miško Mo-nas...Per nakt man rei-kia švies - ti Virš skruz-dė-ly-čių mies - to. Aš -

The second system of the musical score. The vocal line continues with the lyrics 'tik-ras miško Mo-nas...Per nakt man rei-kia švies - ti Virš skruz-dė-ly-čių mies - to. Aš -'. The piano accompaniment continues with the same rhythmic pattern. The dynamic is 'p'.

poco cresc.

va - ba - liu - kas Jo - nas, Aš - tik - ras miš - ko Mo - nas... Per

The third system of the musical score. The vocal line continues with the lyrics 'va - ba - liu - kas Jo - nas, Aš - tik - ras miš - ko Mo - nas... Per'. The piano accompaniment continues with the same rhythmic pattern. The dynamic is 'poco cresc.'.

mp

nakt man rei - kia švies - ti Virš skruz - dė - ly - čių mies - to. Man

The fourth system of the musical score. The vocal line continues with the lyrics 'nakt man rei - kia švies - ti Virš skruz - dė - ly - čių mies - to. Man'. The piano accompaniment continues with the same rhythmic pattern. The dynamic is 'mp'.

ne - va - lia už - mig - ti - Reik pa - ly - dėt, su - tik - ti, Pri -

mp simile

glaust ke - lei - vį žio - gą Po ža - lio miš - ko sto - gu. Aš -

mf

va - ba - liu - kas Jo - nas, Aš - tik - ras miš - ko Mo - nas.. Per nakt man rei - kia švie - ti Virš

mf

p poco cresc.

skruz - dè - ly - čių mies - to. Aš - va - ba - liu - kas Jo - nas, Aš - tik - ras miš - ko Mo - nas... Per

p poco cresc.

pp

nakt man rei - kia švies - ti Virš skruz-dė - ly - čių mies - to. O

meno mosso

mp

kai auš - ra nu - švin - ta, Už - ge - si - nu ži - bin - tą... Aš -

p

tik - ras miš - ko Mo - nas, Aš - va - ba - liu - kas Jo - nas. Aš -

a tempo

va - ba - liu - kas Jo - nas. Aš tik - ras miš - ko Mo - nas... Per

f

nakt man rei - kia švies - ti Virš skruz - dė - ly - čių mies - to. Aš -

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a quarter note 'n' and continues with eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

va - ba - liu - kas Jo - nas, Aš - tik - ras miš - ko Mo - nas... Per

The second system continues the vocal line and piano accompaniment. The vocal line has a slight melodic rise. The piano accompaniment includes a dynamic marking *f* at the beginning of the system.

nakt man rei - kia švies - ti Virš skruz - dė - ly - čių

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a series of chords in the right hand.

mies - to.

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment ends with a final chord and a fermata.

Miško varpeliai

Nailios Galiamovos muzika

Ramutės Skučaitės eilės

Vivace ♩ = 120

The first system of the musical score consists of a grand staff with a treble and bass clef. The music is in 2/4 time and the key signature has two sharps (F# and C#). The tempo is marked 'Vivace' with a quarter note equal to 120 beats. The first measure is marked with a forte 'f' dynamic. The piano part features a rhythmic accompaniment with chords and some melodic lines. There are three 'Ped.' (pedal) markings with asterisks below the bass staff.

Refrenas

mf

Ped. *

The second system of the musical score continues the piece. It features a vocal line with lyrics: "Din-di-lin! Din-di-lin! Ne-su-stok, eik to-lyn!". The piano accompaniment is marked with a mezzo-forte 'mf' dynamic. The piano part includes a 'Ped.' marking and a 'simile' marking. The lyrics are placed between the vocal and piano staves.

Din-di-lin! Din-di-lin! Ne-su-stok, eik to-lyn!

Ped. *

simile

The third system of the musical score continues the piece. It features a vocal line with lyrics: "Kur ta-ke-lis pa-su-ka, Ra-si miš-ko pa-sa-ka. Din-di-lin! Din-di-lin!". The piano accompaniment is marked with a 'simile' dynamic. The piano part includes a 'Ped.' marking. The lyrics are placed between the vocal and piano staves.

Kur ta-ke-lis pa-su-ka, Ra-si miš-ko pa-sa-ka. Din-di-lin! Din-di-lin!

simile

Ped. *

The fourth system of the musical score concludes the piece. It features a vocal line with lyrics: "Ne-su-stok, eik to-lyn! Kur ta-ke-lis pa-su-ka, Ra-si miš-ko pa-sa-ka.". The piano accompaniment is marked with a 'simile' dynamic. The piano part includes a 'Ped.' marking. The lyrics are placed between the vocal and piano staves.

Ne-su-stok, eik to-lyn! Kur ta-ke-lis pa-su-ka, Ra-si miš-ko pa-sa-ka.

simile

1 kupletas

mf

Kiš - kio tro - bą pa - ma -

ty - si,

Pa - ma - ty - si ir už - kly - si.

mp

Kiš - kis sve - čiā pa - so - dins Ir ko - pūs - tais pa - vai - šins.

*Refrenas
da capo*

Red.*

2 kupletas

p

Čia pū-kuo-ta la - pė Va-kar duo-na ke - pė, Čia ĭ miš-ko ty - la
(Čia la - pė Duo - na ke - pė, Čia

p

Dar dū-me-lis ky - la, Dar dū-me-lis ky - la...

*Red.**

*Refrenas
da capo*

*3 kupletas
mp*

Ra-si lau-mė ge - ra,
(Ra si lau-mė

mp

*Red.** *Red.**

Duos ĭi rū-ko ska - ra. Ta ska-ra iš-tis - ta, Lau-mės ran-kon griž - ta...
ge - ra, Duos ĭi rū-ko ska - ra...)

pp

*Ped. ** *simile*

mf (mp, p)

Din-di-lin! Din-di-lin! Ne-su-stok, eik to-lyn! Kur ta-ke-lis pa-su-ka,

mf (mp, p)

*Ped. ** *simile*

mf (mp, p)

dim.

*Ped. **

dim.

mf (mp, p)

dim.

*Ped. **

pp

Din-di-lin! Din-di-lin! Din-di-lin!

simile

pp

*Ped. **

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