

NOŠU 1 SPĒLES



LUDZAS MŪZIKAS PAMATSKOLAS
PEDAGOGU UN ABSOLVENTU
KOMPOZĪCIJAS BĒRNIEM

METODISKAIS MATERIĀLS

NOŠU SPĒLES

I DALĀ

**Ludzas Mūzikas pamatskolas
pedagoģu un absolventu kompozīcijas bērniem**

METODISKAIS MATERIĀLS



2020

Sastādītāja
Redaktori

Nošu datorsalikums
Vāka dizains
Vākam izmantots
Izdevējs
Izdevumu atbalsta

Grāmata iespiesta

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Ludzas novada pašvaldība
Ludzas Mūzikas pamatskolas atbalsta biedrība
SIA “Latgales druka”



Mēs esam, mēs dzīvojam, mēs sapņojam mūzikā...

Ludzas Mūzikas pamatskola jau vairāk nekā 60 gadus (kopš 1958. gada) iet pa mūzikas ceļu, kurā ir iedibinātas skaistas tradīcijas, bijušas daudzas mūzikas mācīšanās darba stundas, piedzīvoti skaisti panākumu un gandarījuma mirklī.

Ik reizi, kad ir jubileja, atskatāmies uz padarīto un raugāmies - ko vēl varam radīt, iemācīt, izdarīt.

Radoši un izdomas bagāti ir mūsu skolas pedagogi un absolventi. Savam, reizēm tuvāko, priekam viņi rada brīnišķīgas lietas - muzikālas kompozīcijas, taču kautrējas tās izrādīt un publiskot. Nu esam iedrošinājušies savus darbus apkopot šajā krājumā, kuram dots nosaukums "Nošu spēles" I daļa, cerībā, ka būs arī nākamās...

Lai "Nošu spēles" autoriem ir nerimstoša motivācija radīt vēl ko jaunu, bet audzēkņus lai mūzika iedvesmo un dod spārnus!

Lolita Greitāne,
Ludzas Mūzikas pamatskolas direktore

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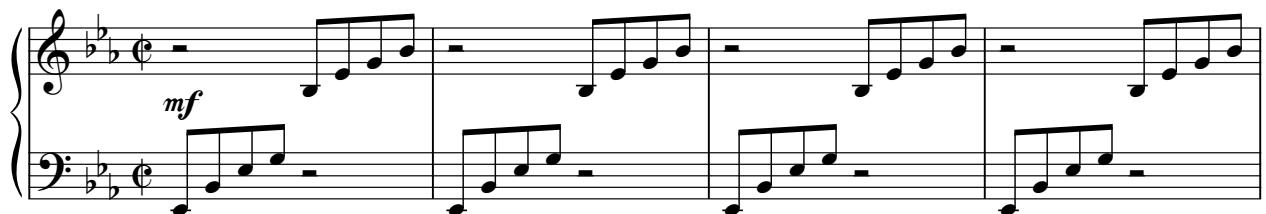
Dziesma par Ludzu

Ludzas novada himna

Jeļenas Arbuzovas vārdi
atdzejojis Andris Vējāns

LOLITA GREITĀNE (1964)

Plūstoši $\text{♩} = 120$



5

mp

1. Tu jau e - si ma-nas dzī - ves sā - kums - pil - sē - ta, kas at - mirdz
2. Kai - ju spār - ni pre - tī sau - les die - nām, pā - ri ū - de - ņiem kā

8

e - ze - ros.
ga - di skrien.

Es pie te - vis al - laž do - mās nā - ku...
Mēs šeit dzims - tam, aiz - e - jam pa vie - nam,

II

1. Kas man sve - šos ce - los vel - dzi dos?
Lu - dza pa - liek dzī - vot

2. mums ar - vien.

1.

2.

Piedz.

14 *mf*

Svei - ciens e - ze-riem un dār - ziem ra - sā, svei - ciens cil - vē-kiem, kas

stip - ri kļūst!

mf

17

Skais - tā - kā no pil - sē - tām? Jūs pra - sāt.

mf

20

Lu - dza - lu - dzā - nie - šiem ir un būs!___

mf

23

Skais - tā - kā no pil - sē - tām? Jūs pra - sāt. Lu - dza -

lu - dzā - nie - šiem ir un būs.

3. Senām kļavām blakus šmaugas liepas.

Jaunība no katra zara dveš.

Pāri lapu kroņiem nami stiepjas.

Baltus jumtus padebešos peld.

4. Labi tavās ielās agri steigties,

Tuvus, pazīstamus ļaudis sveikt.

Viņiem taču nedrīkst slikti veikties,

Jo man katram daudz kā mīļa teikt.

Piedz. Sveiciens...

5. Un, lai pusnakts tumsā nenogrimtu,

Zvaigznes līdzās laivu airiem peld.

Pilskalnā jau kuru gadu simtu

Jaunieši nāk sapņu pilis celt.

Piedz. Sveiciens...

Dziesma Ludzai

Antona Kūkoja vārdi

LOLITA GREITĀNE (1964)

ĒGLĪJA GRETĀNĀ (1960)

Aiz ziliem tālumiem

1. Aiz ziliem tālumiem,
Aiz šepat tuvumiem,
Skan allaž laika pulss,
Kā mātes dziesma sens.

Piedz.
Steidz rasā mazgāties,
Steidz sarmā jausmu gūt.
Steidz sevī pasaulē
Caur Ludzu ierakstīt.

F#m

1. Aiz zi - liem tā - lu - miem, aiz še - pat tu - vu - miem,

5 D B7 E A
skaists mos-tas sau - les lēkts, kas vi - siem sa - ka: „Steidz!”

9 F#m
Aiz zi - liem tā - lu - miem, aiz še - pat tu - vu - miem,

13 D B7 E A
skaists mos-tas sau - les lēkts, kas vi - siem sa - ka: „Steidz.”

17 Piedz. A C#7
Steidz ra - sā maz - gā - ties, steidz sar - mā

20 F#m D Dm
jaus - mu gūt. Steidz se - vi pa - sau - lē caur

23 E A E A
1. Lu - dzu ie - rak - stīt.” 2. Lu - dzu ie - rak - stīt.”

2. Aiz ziliem tālumiem
Aiz šepat tuvumiem,
Skan allaž laika pulss,
Kā mātes dziesma sens.

3. Aiz ziliem tālumiem.
Aiz šepat tuvumiem,
Kāds sevī spārnus jauš,
Ja pašā pavasars.

Piedz.
Un ne jau tālumi
Tad visus kopā sauks.
Zvans zvanīs dvēselēs
Un pašā saules lēkts.

Izbraukums

Māras Cielēnas vārdi

LOLITA GREITĀNE (1964)

d = 70

mp

A musical score for piano. The top staff is treble clef, B-flat major, common time. The bottom staff is bass clef, B-flat major, common time. Measure 1: Treble staff has a half note rest followed by a half note. Bass staff has eighth-note chords. Measure 2: Treble staff has a half note rest followed by a half note. Bass staff has eighth-note chords. Measure 3: Treble staff has a half note rest followed by a half note. Bass staff has eighth-note chords. Measure 4: Treble staff has a half note rest followed by a half note. Bass staff has eighth-note chords.

5 *mp*

A musical score for voice and piano. The top staff is treble clef, B-flat major, common time. The bottom staff is bass clef, B-flat major, common time. Measure 5: Treble staff has eighth notes. Bass staff has eighth-note chords. Lyrics: Tē - tis, mam - ma, An - na, es, Ben - zīns, ko - la, sviest-mai - zes.

A musical score for piano. The top staff is treble clef, B-flat major, common time. The bottom staff is bass clef, B-flat major, common time. Measures 9-12: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

9

A musical score for piano. The top staff is treble clef, B-flat major, common time. The bottom staff is bass clef, B-flat major, common time. Measures 9-12: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

13 *mf*

A musical score for voice and piano. The top staff is treble clef, B-flat major, common time. The bottom staff is bass clef, B-flat major, common time. Measure 13: Treble staff has eighth notes. Bass staff has eighth-note chords. Lyrics: Lau - ki, pļa - vas, u - pe, tilts, jū - ra, glie - mež - vā - ki, smilts.

A musical score for piano. The top staff is treble clef, B-flat major, common time. The bottom staff is bass clef, B-flat major, common time. Measures 13-16: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

17

21

29

cresc.

cresc.

rall.

dim.

dim.

Datorvīrusu dziesma

Pētera Brūvera vārdi

LOLITA GREITĀNE (1964)

Soprano

Piano

Alto

Bass

Metronome: 120

mf

Spē - lē - jam mēs tum - šas spē - les

mf

mp

4

gan pa ba - riem gan pa vie - nam.

7

Un bez at - lau - jas kā dē - les jū - su past - kas - tī - tēs lie - nam,

10

lie - - - nam. No - sū - cam mēs jū - su fai - lus,

mf

mp

14

Musical score page 14. Treble and bass staves. Key signature: two flats. Time signature: common time. Measure 14: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs.

iz - dzē - šam mēs jū - su zi - ņas. Nav no go - dī - giem mums bai - les,

17

Musical score page 17. Treble and bass staves. Key signature: two flats. Time signature: common time. Measure 17: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs.

mums ir mel - las sirds - ap - zi - ņas, sirds - ap - zi - ņas.

21

Musical score page 21. Treble and bass staves. Key signature: two flats. Time signature: common time. Measure 21: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs.

mf
Kle - jo - jam mēs In - ter - ne - tā, brī - žiem klūs - tot

mp

24

Musical score page 24. Treble and bass staves. Key signature: two flats. Time signature: common time. Measure 24: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs. Measure 25: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs. Measure 26: Treble staff has eighth-note pairs followed by a rest. Bass staff has eighth-note pairs.

glu - ži dul - li, ap - ē - dam it vi - sus skait - lus,

27

vie - tā at - stā - jot vien nul - li.

30

Kas pie pi - rā - tiem pērk spē - les,
tos mēs lab - pa - ti - kā so-dām

33

un pa - vi - sam ne - pa - rei - zus

36

pa-do-mus tiem tū - līt do-dam, do - - - dam. E - sam mēs ar

40

vil - tu priek - šā pil - sē - tā un ma - zā mies - tā,

43

poco rit.

ko - līdz tie - kam kom - pī iek - šā, tū - līt kom - pis sa - iet svies - tā,

46

(rit.)

tū - līt kom - pis sa - iet svies - tā, svies - tā.

Dadža nokerts dzejolītis

Jāņa Baltvilka vārdi

LOLITA GREITĀNE (1964)

M = 70

Da - ži da - dži a - si dur. Ci - ti cie - ti

ker un tu - ra bik - šu ga - lus, ma - tu bi - zes, bik - šu ga - lus, ma - tu bi - zes...

Ce - la ma - lā viens dižs da - dzis,

Lento

šo te dze - jo - lī - ti caps! Dze - jo - lī - tis ap - stā - jas.

Prelūdija

Vijolei un klavierēm

SOLVITA IVANOVA (1989)

Tranquillo

Musical score for Prelūdija, page 1. The score consists of two staves: treble and bass. The treble staff starts with a dynamic marking 'mp'. The bass staff has a bass clef and a common time signature. The music begins with eighth-note patterns in the treble staff and quarter notes in the bass staff.

Musical score for Prelūdija, page 1. The score continues with two staves. The treble staff has a dynamic marking 'mp'. The bass staff has a bass clef and a common time signature. The music features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff.

Musical score for Prelūdija, page 1. The score continues with two staves. The treble staff has a dynamic marking 'p'. The bass staff has a bass clef and a common time signature. The music features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff.

Musical score for Prelūdija, page 1. The score continues with two staves. The treble staff has a dynamic marking 'p'. The bass staff has a bass clef and a common time signature. The music features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff.

13 **Con moto**

Musical score for measures 13-15. The score consists of three staves. The top staff has a treble clef, a key signature of two sharps, and dynamic **f**. The middle staff has a treble clef, a key signature of one sharp, and dynamic **mf**. The bottom staff has a bass clef, a key signature of one sharp, and dynamic **f**. The music features eighth-note patterns and sixteenth-note chords.

16

Musical score for measures 16-18. The top staff has a treble clef and a key signature of two sharps. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music continues with eighth-note patterns and sixteenth-note chords.

19

rit. e dim.

Musical score for measures 19-21. The top staff has a treble clef and a key signature of two sharps. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music shows a transition with eighth-note patterns and sixteenth-note chords.

23 **Tranquillo**

Musical score for measures 23-25. The top staff has a treble clef and a key signature of one flat, dynamic **mp**. The bottom staff has a bass clef and a key signature of one flat, dynamic **p**. The music consists of eighth-note patterns and sixteenth-note chords.

26

Musical score page 26. The top staff shows a treble clef, a key signature of one flat, and a dotted half note followed by a quarter note. The middle staff shows a treble clef and a bass clef, with a dotted half note followed by a half note. The bottom staff shows a bass clef and a dotted half note followed by a eighth-note pattern. Measure 26 ends with a repeat sign.

29

Musical score page 29. The top staff shows a treble clef, a key signature of one flat, and a dotted half note followed by a eighth-note pattern. The middle staff shows a treble clef and a bass clef, with a dotted half note followed by a eighth-note pattern. The bottom staff shows a bass clef and a eighth-note pattern. Measure 29 ends with a repeat sign.

32

Musical score page 32. The top staff shows a treble clef, a key signature of one flat, and a dotted half note followed by a eighth-note pattern. The middle staff shows a treble clef and a bass clef, with a dotted half note followed by a eighth-note pattern. The bottom staff shows a bass clef and a eighth-note pattern. Measure 32 ends with a repeat sign.

35

rit. e dim.

Musical score page 35. The top staff shows a treble clef and a dotted half note followed by a quarter note. The middle staff shows a treble clef and a bass clef, with a eighth-note pattern. The bottom staff shows a bass clef and a eighth-note pattern. Measure 35 ends with a repeat sign.

Kam jābūt?

Diānas Ivanovas vārdi

SOLVITA IVANOVA (1989)

Con movimento $\text{♩} = 140$

1 *mf*

1. Es ne - zi - nu, kam jā - no - tiek, es ne - zi - nu, kam

2 *mf*

1. Es ne - zi - nu, kam jā - no - tiek, es ne - zi - nu, kam

3 *kā atbalss p*

1. Es ne - zi - nu, kam jā - no - tiek,

4 *mf*

jā - no - tiek, es ne - zi - nu, kam jā - no - tiek,

mf

jā - no - tiek, es ne - zi - nu, kam jā - no - tiek,

es ne - zi - nu, kam jā - no - tiek, es ne - zi - nu, kam

7 *mp*

bet mil - tu mums ir jā - pie - tiek! Lai zie-ma ne - kad ne - beig -

mp

bet mil - tu mums ir jā - pie - tiek! Lai zie-ma ne - kad ne - beig -

mp

jā - no - tiek. Lai zie-ma ne - kad ne - beig -

11

-tos un to-mēr pa - va - sa-ris ies-tā - tos. Lai va-sa - ra tad ie - ilg -
mf

-tos un to-mēr pa - va - sa-ris ies-tā - tos. Lai va-sa - ra tad ie - ilg -
mf

-tos un to-mēr pa - va - sa-ris ies-tā - tos. Lai va-sa - ra tad ie - ilg -

15

-tu un ru - dens āt - rum āt - ri pa - skrie - tu.

-tu un ru - dens āt - rum āt - ri pa - skrie - tu.

-tu un ru - dens āt - rum āt - ri pa - skrie - tu. Eh,

18

mf

2. Es ne - zi - nu, kam jā - no - tiek,
mf

p

2. Es ne - zi - nu, kam jā - no - tiek,
p

es ne - zi - nu, kam
ja!

2. Es ne - zi - nu, kam jā - no - tiek,

21

jā - no - tiek,
es ne - zi - nu, kam jā - no - tiek,
mf

jā - no - tiek,
es ne - zi - nu, kam jā - no - tiek,

es ne - zi - nu, kam jā - no - tiek,
es ne - zi - nu, kam

24

bet stikls mums nav jā - aiz - tiek! Lai gal-da kā - ja tu - rē -
bet stikls mums nav jā - aiz - tiek! Lai gal-da kā - ja tu - rē -
jā - no - tiek, Lai gal-da kā - ja tu - rē -

28

-tos un ot - ra ne - kad ne - gāz - tos. Tad tre - šā lī - dzās ap - stā -
-tos un ot - ra ne - kad ne - gāz - tos. Tad tre - šā lī - dzās ap - stā -
-tos un ot - ra ne - kad ne - gāz - tos. Tad tre - šā lī - dzās ap - stā -

32

-tos un ce-tur - tā vairs ne - liek - tos.
-tos un ce-tur - tā vairs ne - liek - tos.
-tos un ce-tur - tā vairs ne - liek - tos. Eh, ja! Jā, jā,

36

Bet var - būt jā, vēl lai - kam nē.
Bet var - būt nē, Jā!
jā!
Tad to - mēr jā? Nē?

39

3. Es ne - zi - nu, kam jā - no - tiek,
es ne - zi - nu, kam

mf

3. Es ne - zi - nu, kam jā - no - tiek,
es ne - zi - nu, kam

mf

-

3. Es ne - zi - nu, kam jā - no - tiek,

42

jā - no - tiek,
es ne - zi - nu, kam jā - no - tiek,

jā - no - tiek,
es ne - zi - nu, kam jā - no - tiek,

es ne - zi - nu, kam jā - no - tiek,
es ne - zi - nu, kam

45

bet mums ar zvaig-znēm jā - pār - tiek!
Lai zie-me -

mp

bet mums ar zvaig-znēm jā - pār - tiek!
Lai zie-me -

mp

jā - no - tiek.
Lai zie-me -

48

-li ir gal - ve - nie un aus-tru - mi vis - sva - rī - gie.
Tad dien-vi -

mf

-li ir gal - ve - nie un aus-tru - mi vis - sva - rī - gie.
Tad dien-vi -

mf

-li ir gal - ve - nie un aus-tru - mi vis - sva - rī - gie.
Tad dien-vi -

52

-di būs sil - tā - kie un rie-tu - mi vis - vē - lā - kie.
 -di būs sil - tā - kie un rie-tu - mi vis - vē - lā - kie.
 -di būs sil - tā - kie un rie-tu - mi vis - vē - lā - kie. Eh,

56

mf
 4. Es ne - zi - nu, kam jā - no - tiek, es ne - zi - nu, kam
mf
 4. Es ne - zi - nu, kam jā - no - tiek, es ne - zi - nu, kam
mf *p*
 ja! 4. Es ne - zi - nu, kam jā - no - tiek, es ne - zi - nu, kam jā - no - tiek, es ne - zi - nu, kam

59

jā - no - tiek, es ne - zi - nu, kam jā - no - tiek,
 jā - no - tiek, es ne - zi - nu, kam jā - no - tiek,
p *mf* *p*
 jā - no - tiek, es ne - zi - nu, kam jā - no - tiek, es ne - zi - nu, kam jā - no - tiek, es ne - zi - nu, kam

62

bet sau-lei mā - jā jā - pa - liek! Lai mam-ma, tē - tis uz - smai -
 bet sau-lei mā - jā jā - pa - liek! Lai mam-ma, tē - tis uz - smai -
mf
 jā - no - tiek, bet sau-lei mā - jā jā - pa - liek! Lai mam-ma, tē - tis uz - smai -

66

-da pirms ma - ni sko - lā pa - va - da. Ja la - bie
 -da pirms ma - ni sko - lā pa - va - da. Ja la - bie
 -da pirms ma - ni sko - lā pa - va - da. Ja la - bie

69

vār - di jā - sa - tiek, tam vi - sam būs tad jā - no -
 vār - di jā - sa - tiek, tam vi - sam būs tad jā - no -
 vār - di jā - sa - tiek, tam vi - sam būs tad jā - no -

72 **accel. poco a poco**

-tiek. Es zi - nu, kam ir jā - no - tiek!
 -tiek. Zi - nu, kam ir jā - no - tiek!
 -tiek. Zi - nu, zi - nu, zi - nu, kam ir jā - no - tiek!

Dziesma novadam

Diānas Ivanovas vārdi

SOLVITA IVANOVA (1989)

$\text{♩} = 110$

Balsis (3)

Flauta

Klavieres

4

mf

1. Es

4

7

vē - los būt iekš te - vis, tu dai - lā Lat - ga -
vē - los būt pie te - vis, tu za - jā Lat - ga -
tikai atkārtojumā

7

mf

10

- le, lai, dzie - dot sa - vu dzies - mu, tā
- le, lai, iz - de - jo - jot de - ju, tā

10

at - skan lauk - ma - lē, lai, dzie - dot sa - vu
ie - skrien sil - ma - lē, lai, iz - de - jo - jot

13

dzies - mu, tā at - skan lauk - ma - lē, lai, dzie - dot sa - vu
de - ju, tā ie - skrien sil - ma - lē, lai, iz - de - jo - jot

13

at - skan lauk - ma - lē, lai, dzie - dot sa - vu
ie - skrien sil - ma - lē, lai, iz - de - jo - jot

16

dzies - mu, tā at - skan lauk - ma - lē. 1.
de - ju, tā ie - skrien sil - ma - lē. 2. Es

16

at - skan lauk - ma - lē, lai, dzie - dot sa - vu
ie - skrien sil - ma - lē, lai, iz - de - jo - jot

19

2.

p cresc. poco a poco

-lē.
3. Mēs tik te - vī un pie te - vis,

19

p cresc. poco a poco

p cresc. poco a poco

22

(cresc. poco a poco)

grez - nā Lat - ga - le, iz - dzī - vot ik

(cresc. poco a poco)

22

(cresc. poco a poco)

25

(cresc. poco a poco)

mf

kat - ru brī - di sa - vā Lat - ga - lē. 4. Es

(cresc. poco a poco)

mf

25

(cresc. poco a poco)

mf

28

vē - los būt aiz te - vis, tu pla - šā Lat - ga -

28

31

- le, lai, mī - lot sa - vu tau - tu, tā

31

34

pa - liek tēv - ze - mē, lai, mī - lot sa - vu

34

37

tau - tu, tā pa - liek tēv - ze - mē. Es

37

40

vē - los būt aiz te - vis, tu pla - šā Lat - ga -

40

43

- le, lai, mī - lot sa - vu tau - tu, tā

43

43

46

pa - liek tēv - ze - mē, lai, mī - lot sa - vu

46

49

dim. poco a poco e rall.

tau - tu, tā pa - liek tēv - ze - mē, tā

49

dim. poco a poco e rall.

52

(dim. poco a poco e rall.)

pa - liek tēv - ze - mē.

52

(dim. poco a poco e rall.)

Skaitāmpants

Diānas Ivanovas vārdi

SOLVITA IVANOVA (1989)

Mobile $\text{♩} = 130$

Koris (divbalsīgs)

Flauta mf

Vijole 1 p

Vijole 2 p

Mobile $\text{♩} = 130$

Klavieres mp

4

K.

Fl.

Vij.

2

4

Klav.

7

K. *mf*
Man mam-ma kād-reiz jau-tā - ja

Fl.

Vij. 1
2 *p*

Klav. 7 *p*

10

K. un tē - tis al - laž pra-sī - ja: „Vai mēs uz pla-šās pa-sau-

Fl.

Vij. 1
2

Klav. 10

13

K. -les ne-pro-tam vairs skait-lus nest?" Es

Fl. *mp*

Vij.

Klav.

16

K. at-bil-dē-ju tiem: „Nav tā, ka skait-ji mums ir jā - la - sa!” Tad

Fl.

Vij.

Klav.

19

K. pie-rā-dī-sim sev un vi-siem, ka skai-tīt pro-tam pat līdz sim - tiem!

Fl.

Vij.

1
2

19

Klav.

23

K. Vie-na sau - le de-be-sīs, di-vas sir-dis sa - ku-sīs, trīs vī - ri lai-vā brauc,

Fl.

Vij.

1
2

23

Klav.

26

K. *gliss.*

čet-rās rie-pās au - to tra - (a)uc. Pie-ci pirk - sti cim-di - ñā,

Fl. *mf*

Vij. 1 -

Vij. 2 -

26

Klav.

29

K. se - ši bundz' - nie - ki pir - ti - ñā, sep - tiñ' pa - saul's brī - nu - mi, as - ton' jau - ki kus - to - ñi. —

Fl. -

Vij. 1 -

Vij. 2 -

29

Klav.

32

K.

Fl.

Vij.
1
2

Klav.

35

K.

Fl.

Vij.
1
2

Klav.

38

Fl.

Vij.

2

Klav.

38

Più lento
mp

41

K.

De - vi - ni Zie-mas-svēt-ku ē - die - ni, — des - mit pa - tie - si

Fl.

Più lento

41

Klav.

mp

44

K.

li - ku - mi, — vien - pa - dsmit skait - lis ir Lāč - plē - sim,

Fl.

44

Klav.

47

K. div - pa-dsmit do-māts ir mē - ne - sim, Tā-lāk skai - tīt tī - rais nieks,

Fl.

Vij.

1
2

Klav.

f

mp

mf

50

K. žēl, ka skai-tot uz-nāk miegs, gla-ve-nais ir pie-rā-dīt, ka pro-tam vi-su sa-skai-tī -

Fl.

Vij.

1
2

Klav.

mf

Koris skaita līdz desmit – klusi čukstot,
katrs savā tempā, pakāpeniski noklusinot līdzpat beigām.

53

K.
Fl.
Vij.
Klav.

- (I)t.

f

mf

mf

53

56

K.
Fl.
Vij.
Klav.

56

59

K.

Fl.

Vij. 1

Vij. 2

Klav.

62

K.

Fl.

Vij. 1

Vij. 2

Klav.

Ave Maria

SOLVITA IVANOVA (1989)

Moderato

The musical score consists of five staves. The top three staves are vocal parts labeled 'Koris 1', 'Koris 2', and 'Koris 3', each with a treble clef and a key signature of four sharps. The fourth staff is for 'Flauta' (Flute), also in treble clef and four sharps, with dynamics 'mf' and 'Moderato'. The fifth staff is for 'Klavieres/Engelies' (Piano/Voice of Angels), split into two systems. The first system shows bass notes in the bass clef staff, with dynamics 'mp' and 'Moderato'. The second system shows chords in both treble and bass clefs.

The vocal part begins at measure 5 with the lyrics 'A - ve Ma - ri - a,' repeated three times. The piano accompaniment provides harmonic support with sustained chords. The vocal part ends at measure 10 with a final 'A - ve Ma - ri - a.'

The piano accompaniment continues from measure 10, featuring sustained chords in both treble and bass clefs.

9

a - ve Ma - ri - a, a - ve, a - ve Ma-ri - a.
a - ve Ma - ri - a, a - ve, a - ve Ma-ri - a.
a - ve Ma - ri - a, a - ve, a - ve Ma-ri - a.

14

mp

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi-nus te -

mp

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi-nus te -

S M

cresc.

15

- cum.

- cum.

mp

15

mp

cresc.

19

mp

A - ve Ma - ri - a,

mf

a - ve, a - ve Ma - ri - a,

mp

A - ve Ma - ri - a,

mf

a - ve, a - ve Ma - ri - a,

mp

A - ve Ma - ri - a,

mf

a - ve, a - ve Ma - ri - a,

19

(cresc.)

mf

23

a - ve Ma - ri - a,
a - ve, a - ve Ma-ri - a.

a - ve Ma - ri - a,
a - ve, a - ve Ma-ri - a.

a - ve Ma - ri - a,
a - ve, a - ve Ma-ri - a.

28

mp

S M - *f*

Be-ne-dicta tu in mu-li - e - ri-bus, et be-ne-dictus fructus ventris tu - i Je -

mp

S M - *f*

Be-ne-dicta tu in mu-li - e - ri-bus, et be-ne-dictus fructus ventris tu - i Je -

28

mp

S M - *f*

29

-sus.

-sus.

mp *cresc.*

33

mf

A - ve Ma - ri - a,

mf

A - ve Ma - ri - a,

mf

A - ve Ma - ri - a,

33

mf

37

a - ve Ma - ri - a, a - ve, a - ve Ma-ri - a.
 a - ve Ma - ri - a, a - ve, a - ve Ma-ri - a.
 a - ve Ma - ri - a, a - ve, a - ve Ma-ri - a.

37

42

mp
 Sanc - ta Maria, Mater Dei, ora pro nobis pec - ca - to - ri -
mp
 Sanc - ta Maria, Mater Dei, ora pro nobis pec - ca - to - ri -

42

42

- bus, nunc et in hora mortis nos-trae. A - - -

- bus, nunc et in hora mortis nos-trae. A - - -

-

42

43

- men. *mf* Ave Maria,

- men. *mf* Ave Maria - a,

mf Ave Maria - a,

mf

43

cresc. *mf*

47

a - ve, a - ve Ma - ri - a, a - ve Ma - ri - a,
a - ve, a - ve Ma - ri - a, a - ve Ma - ri - a,
a - ve, a - ve Ma - ri - a, a - ve Ma - ri - a,

51

a - ve, a - ve Ma - ri - a.
a - ve, a - ve Ma - ri - a.
a - ve, a - ve Ma - ri - a.

51

Dzimtene mana

VIJA PAVLOVSKA (1978)

Izteiksmīgi, plūstoši, stāstoši

The musical score consists of five systems of music, each with two staves (treble and bass). The key signature is G major (two sharps), and the time signature is common time (indicated by '8').

System 1: Measures 1-4. Dynamics: *mp*. The bass staff has eighth-note patterns.

System 2: Measures 5-8. Dynamics: *mf*. The bass staff has eighth-note patterns.

System 3: Measures 9-12. The lyrics begin: "1. Dzim - te - ne ma-na, mā-ko-ņi bal-ti kā sniegs. Dzim - te - ne". The bass staff has eighth-note patterns.

System 4: Measures 13-16. The lyrics continue: "ma-na, la-pas pa-liek kā zelts. Dzim - te - ne ma-na,". The bass staff has eighth-note patterns.

System 5: Measures 17-20. The lyrics continue: "strau - jas u - pes tek. Dzim - te - nē ma - nā". The bass staff has eighth-note patterns. The dynamic is *f* (fortissimo) and the instruction *Plaši* (wide) is given above the staff.

System 6: Measures 21-24. The lyrics continue: "dzī - vot man ir prieks! prieks!". The bass staff has eighth-note patterns.

28 *mf*

2. Dzim - te - ne ma - na, vējš ko-kiem ga - lot - nes jauc.

32

Dzim - te - ne ma - na, ku - gi pa jū - ru brauc.

36

Dzim - te - ne ma - na, kal - nā kāp - šu es.

40 *f* **Plaši**

Dzim - te - nē ma - nā, dzī - vot man ir prieks!

1.

44

prieks! Mm Mm

Rubato
ar prieku

Dzim - te - nē ma - nā dzī - vot man ir prieks!

Dzimtene

VIJA PAVLOVSKA (1978)

Valzer $\text{♩} = 136$

A^m

mf

Dzim-te - ne tur, kur

4

D^m

G

C

A

pie - dzi - mu,

Dzim - te - ne tur,

kur

iz - au - gu,

Dzim - te - ne tur,

kur

8

D^m

G

C

E₇

pu - tni dzied,

dzie - smas vis - skais

-

tā

- kās.

II

A^m

A

D^m

G

Dzim - te - ne ma - na bēr - nī - ba,

Dzim - te - ne ma - na

14 C Dm

vie - nī - gā,
Dzim - te - ne ma - na skais-tā - kā

17 E E7 Am rit. a tempo A

ru - dens die - ni - ñā.
Dzim - te - ne man - na

20 Dm G C

bēr - nī - ba,
Dzim - te - ne ma - na vie - nī - gā,

23 Dm f E mf E7 rit. A

Dzim-te - ne ma - na skais-tā - kā
ru - dens die - ni - ñā.

Mana dzimtene – Latvija

VIJA PAVLOVSKA (1978)

Espressivo ♩ = 110 F_m G G₇

5 C_m G
1. Gri-bu skriet ar ba-sām kā-jām ma-nā Lat-vi-jā, gri-bu
2. Gri-bu la - sīt sār-tas o-gas ma-nā mež-ma-lā, gri-bu

9 G₇ C_m G
pel-dēt zi-lā jū-rā ma-nā Lat-vi-jā, gri-bu el-pot svai-gu gai-su
no-kert lie-lo zi-vi Lu-dzas e-ze-rā, gri-bu dzir-dēt put-nu dziesmas

12 G G₇
ma-nā Lat-vi-jā, gri-bu gar-šot ru-dzu mai-zī ma-nā Lat-vi-jā.
ma-nā pa-gal-mā, gri-bu sa-plūkt ru-dzu pu-ķes ma-nā plā-vi-ņā!

15 Largo C_f G
Skais-ti za-li me-ži ma-nā Lat-vi-jā,

18 C A D_m F
e-ze-ri un jū-ra, ze-me skais-tā-kā, mā-mi-ņa un tē-tis, mā-sa, brā-lī-tis.

22 G G₇ C G₇ C_m
1. 2.
Uz šīs ze-mes svē-tās dzī-vot ne-ap-niks. dzī-vot ne-ap-niks.

25 mf C_m G
3. Gri-bu prie-cā-ties par dze-ju ma-nā Lat-vi-jā, gri-bu prie-cā-ties par dzies-mām

29 C_m G G₇
ma-nā Lat-vi-jā, gri-bu prie-cā-ties par vē-ju ma-nā Lat-vi-jā, gri-bu

32 rit. C tr~~~~~
prie-cā-ties par Sau-li tad, kad rīt-aus-ma!

Klusa nakts, svēta nakts

FRANZ GRUBER (1787–1863)
Ēriks Piterānes aranžējums

Andante

Musical score for piano, page 1. The score consists of two staves. The top staff is treble clef, 6/8 time, dynamic *p sempre legato*. The bottom staff is bass clef, 6/8 time, with the instruction *con Ped.* The music begins with a rest followed by a melodic line in the treble clef staff.

Musical score for piano, page 2. The score consists of two staves. The top staff starts with a dotted quarter note followed by eighth notes. The bottom staff continues the bass line from the previous page.

Musical score for piano, page 3. The score consists of two staves. The top staff starts with a dotted quarter note followed by eighth notes. The bottom staff continues the bass line from the previous page. Measure 7 ends with a fermata over the bass staff.

Musical score for piano, page 4. The score consists of two staves. The top staff starts with a dotted quarter note followed by eighth notes. The bottom staff continues the bass line from the previous page.

Musical score for piano, page 5. The score consists of two staves. The top staff starts with a dotted quarter note followed by eighth notes. The bottom staff continues the bass line from the previous page. Measure 13 ends with a fermata over the bass staff.

16

cresc.

19

f

rit.

22

a tempo

25

p

28

mp

31

34

poco rit.

mf

Detailed description: This section of the score consists of three measures. The first measure (34) has a dotted half note followed by two pairs of eighth notes. The dynamic is marked 'mf'. The second measure (35) has a dotted half note followed by a sixteenth-note pattern starting with a sharp. The third measure (36) has a dotted half note followed by another eighth-note pair. The tempo instruction 'poco rit.' is placed above the staff.

37 *a tempo*

Detailed description: This section starts with measure 37, marked 'a tempo'. It features eighth-note pairs in both staves. Measures 38 and 39 follow, each containing sixteenth-note patterns in both staves.

39

rit.

8va

Detailed description: This section continues from the previous one. Measures 38 and 39 show sixteenth-note patterns in both staves. Measure 39 concludes with a dynamic marking '8va' (octave up).

Zvaninš skan

pārlikums klavierēm

JAMES PIERPONT (1822–1893) Ēriks Piterānes pārlikums

The image shows four staves of musical notation for piano, arranged vertically. The top staff is for the right hand (stave 1) and the bottom staff is for the left hand (stave 2). The first two staves begin with a treble clef and a key signature of one flat, indicating B-flat major. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one sharp, indicating G major. Measure numbers 1 through 17 are present on the left side of each staff. Measure 17 includes a dynamic instruction 'p' (piano) and a harmonic instruction 'G'.

21

25

29

33

2.

37

1.

Zvaninš skan

klavieru ansamblim

JAMES PIERPONT (1822–1893)
Ēriks Piterānes pārlikums

Allegretto

rit.

Piano 1

Allegretto

rit.

Piano 2

Allegretto

a tempo

5

a tempo

9

simile

simile

13

mf

mf

17

,

,

21

f

8va - - - - -

f

25

Musical score page 25. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music consists of eighth and sixteenth note patterns. Measure 25 ends with a fermata over the bass clef staff.

Musical score page 26. The top staff continues the eighth and sixteenth note patterns from the previous measure. The bottom staff begins with a dotted half note followed by eighth and sixteenth note patterns. The measure ends with a fermata over the bass clef staff.

30

Musical score page 30. The top staff starts with a fermata over a dotted half note, followed by eighth and sixteenth note patterns. The bottom staff starts with a dotted half note followed by eighth and sixteenth note patterns. The measure ends with a fermata over the bass clef staff.

Musical score page 31. The top staff continues the eighth and sixteenth note patterns. The bottom staff starts with a dotted half note followed by eighth and sixteenth note patterns. The measure ends with a fermata over the bass clef staff.

35

Musical score page 35. The top staff starts with a fermata over a dotted half note, followed by eighth and sixteenth note patterns. The bottom staff starts with a dotted half note followed by eighth and sixteenth note patterns. The measure ends with a fermata over the bass clef staff.

Musical score page 36. The top staff continues the eighth and sixteenth note patterns. The bottom staff starts with a dotted half note followed by eighth and sixteenth note patterns. The measure ends with a fermata over the bass clef staff.

Ave Maria

GIULIO CACCINI (1551–1618)
Ēriks Piterānes pārlīkums

Andante

1

5

9

13

17

21

Fine

25

Musical score page 25 shows two measures of piano music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measure 1 consists of two eighth-note chords. Measure 2 begins with a quarter note followed by a eighth-note chord. Measures 3 and 4 consist of quarter-note chords.

29

Musical score page 29 shows four measures of piano music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measures 1-3 consist of eighth-note chords. Measure 4 begins with a quarter note followed by a eighth-note chord.

33

Musical score page 33 shows four measures of piano music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measures 1-3 consist of eighth-note chords. Measure 4 begins with a quarter note followed by a eighth-note chord.

37

Musical score page 37 shows four measures of piano music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measures 1-3 consist of eighth-note chords. Measure 4 begins with a quarter note followed by a eighth-note chord.

41

Musical score page 41 shows four measures of piano music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measures 1-3 consist of eighth-note chords. Measure 4 begins with a quarter note followed by a eighth-note chord.

45

Musical score page 45 shows four measures of piano music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measures 1-3 consist of eighth-note chords. Measure 4 begins with a quarter note followed by a eighth-note chord.

D.S. al Fine

Dziesmiņa par skolas somu

Ineses Zanderes vārdi

EVITA PODOLECA (1978)

D
mp

1. Kāpj no plauk - ta grā - ma - ta, — ap - stā - jas un do - mā. —
2. Dzēš - gu - mi - ja zī - mu - liem sko - lo - tā - jas lo - mā: —

3 h e F♯ h D G
La-bāk a - bi do-mā-sim - lū-dzu, ma-nā so - mā! — Bur-za svār-kus burt-nī-ca, —
no - stā - da pa di - vi tos, — ie - ved tais-ni so - mā. — Ā - bo - lī - ti sar - ka-no —

6 A D h e A D Piedz.
kaut-rē-jas un sto - mās, pild-spal-vai pie ro - ci - nās — āt - ri pa-zūd so - mā. Vai tu
ie - ri - pi - nu so - mā. — Ja man bla-kus sē-dēs Toms, pu-si do - šu To-mam. Vai tu

9 A mf D A D
dzī - vo — Jel-ga - vā, — Pe-ki - nā vai — a - rī Ro - mā, — pir-mā

13 G D A
sko - las die - na nāk, — nāk un sē - žas — at - kal

16 D e A D
so - lā. — Pir - mā sē - žas — at - kal so - lā. —

1. 2.

Ziemas viesis

EVITA PODOLECA (1978)

Allegretto

Piedz. Cantabile

1. Tad kad zvaig-znes aug-stāk ie - mir - dzas,
2. Tad kad sals pie dur-vīm gra - bi - nās,

5 D h f♯ A
zie - mas vie-sis at - kal nu ir klāt!
zie - mas vie-sis at - kal nu ir klāt!

9 h mp G
Mū-su kat - ra sir - dī sil - tums lī - (ī)st, kad gar lo - giem ta - va ē -
Tu - vi, tā - li drau - gi ko - pā nāks, ko - pā nāks un at - kal dzie -

12 D A h
- na klī - - - (ī)st! Mū-su kat - ra sir - dī sil - tums lī - (ī)st,
- dāt sāks! Tu - vi, tā - li drau - gi ko - pā nāks,

16 G A
kad gar lo - giem ta - va ē - - na klī - - - (ī)st! __
ko - pā nāks un at - kal dzie - - dāt sāks! __

19 D mf h 7 f♯ A G A A6
Balts un skaists šis laiks en - glū spār - niem klāts, pie mums cie - mos nāc un dzie - dāt

22 C A G A D
sāc, cie - mos par vie - si nāc!

Pasaka

Lūcijas Volbergas vārdi

EVITA PODOLECA (1978)

Moderato

Musical score for 'Mīles-tī'. The score consists of two staves. The first staff starts with a treble clef, a '6' time signature, and a 'G' key signature. It contains six measures of music followed by a repeat sign. The lyrics 'mī - les - tī - bu, kad viņš bi - ja jauns.' are written below the notes. The second staff begins with a 'C' key signature and contains five measures of music. The lyrics 'Par to mir - kli šū - po - lēs, Pa - sa - ku par lai - mes ra - tu,' are written below the notes.

Musical score for 'Piedz.' featuring a single melodic line on a treble clef staff. The score includes lyrics in Latvian and English, with musical markings like 'II', 'a', 'F', 'G', and 'Piedz.' above the staff.

II a F G Piedz.
kad tās aug - sup trau-ca, ri - ču ra - ču ga - vi - lēs ____ klau-nu vār-dā sau-ca. Sī - ka
ku - rā pats viņš lieks.

Coda

31 F G C

mai - ga sil - ta bal - sti - na__ klau - nu mī - lēt sau - ca.

No skolas aizejot

Janīnas Tabūnes vārdi

EVITA PODOLECA (1978)

Moderato

1. Šo - dien sa - vā - dāk kā ci - tām die-nām
2. Vēl pa zi - lām, skur - bi - no - šām ā - rēm

sa - vas kla - ses dur - vis aiz - ve -
bal - tos ce - los bal - tas do - mas

- ram. Šo - dien kā - du mez - glu cie - ši sie - nam,
skrien, to - mēr cau - ri sil - to ce - ru zie - diem

vi - su mū - žu sir - dī vie - ta
sa - vāds mul - sums ta - vu sir - di

tam. Pir - mā sko - la - mē - ģi - nā - jums lai - pot starp to
sien. Rīt uz ci - tu pu - si ce - ļi ve - dīs, lai - kam

kā - ro - to un aiz - lieg - to, kad nēm ro - kās bal - tas mai - zes
lī - - dzi mai - nī - sies tu pats. Tā - pēc šo - dien sa - ki klu - su

klai - pu un sāc do - māt - vai tu pel - ni to. to.
pal - dies sko - lai pir - ma - jai, kur gā - jiens sākts.

Prelūdija

AIJA RAZUMOVSKA (1963)

Andante

Musical score for Prelūdija, Andante section, measures 1-4. The score consists of two staves. The top staff is treble clef, G major, 6/8 time. The bottom staff is bass clef, C major, 6/8 time. Measure 1: Treble staff has eighth-note pairs (mp). Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

Musical score for Prelūdija, Andante section, measures 5-8. The score consists of two staves. The top staff is treble clef, G major, 6/8 time. The bottom staff is bass clef, C major, 6/8 time. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note pairs (f). Bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note chords (mf).

Musical score for Prelūdija, rit. section, measures 8-11. The score consists of two staves. The top staff is treble clef, G major, 6/8 time. The bottom staff is bass clef, C major, 6/8 time. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 9: Treble staff has eighth-note pairs (p). Bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

Musical score for Prelūdija, cresc. section, measures 11-14. The score consists of two staves. The top staff is treble clef, G major, 6/8 time. The bottom staff is bass clef, C major, 6/8 time. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note chords (cresc.). Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note chords (f).

Musical score for Prelūdija, rit. section, measures 14-17. The score consists of two staves. The top staff is treble clef, G major, 6/8 time. The bottom staff is bass clef, C major, 6/8 time. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note chords (p). Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

Cikls „Vecrīgas skati”

AIJA RAZUMOVSKA (1963)

1. Skatlogi

Moderato

The musical score consists of two systems of four staves each. Measure 1 starts with a treble staff in B-flat major, 6/8 time, dynamic *mp*. Measures 2-3 continue in the same key and time signature. Measure 4 begins a transition to a new section, indicated by a dynamic *p*. Measures 5-6 show a continuation of this section. Measure 7 introduces a new section with a dynamic *mf*. Measures 8-9 continue this section. Measure 10 begins a final section with a dynamic *f*. Measure 11 concludes the section with a dynamic *p sub.*

2. Ēnas

Allegretto

The musical score consists of two systems of four staves each. Measure 1 starts with a treble staff in G major, 4/4 time, dynamic *f*. Measures 2-3 continue in the same key and time signature. Measure 4 begins a transition to a new section, indicated by a dynamic *p sub.*

rit.

3. Rīts

Andantino

Rudens

AIJA RAZUMOVSKA (1963)

Moderato

The sheet music consists of eight staves of musical notation for piano, arranged in two systems. The first system starts with a dynamic of *p* and includes measures 1 through 8. Measure 1 features eighth-note patterns in the treble and bass staves. Measures 2-4 show sixteenth-note patterns. Measure 5 begins a new section with a dynamic of *rit.*. Measures 6-8 continue this section. The second system starts with a dynamic of *a tempo* and *p* in measure 9. It includes a dynamic of *cresc.* in measure 10. Measures 11-12 show sixteenth-note patterns. Measure 13 begins a section with a dynamic of *rit.*, indicated by a comma. Measures 14-15 continue this section, with measure 15 featuring sixteenth-note patterns and a dynamic of *rit.*. The final staff shows a dynamic of *molto rit.* and ends with a key signature change to $\text{F}^{\#}\text{ major}$.

Sniegs

Bērnu kora dziesma

Tadeuša Kubjaka vārdi

AIJA RAZUMOVSKA (1963)

Moderato

The musical score consists of five systems of music. System 1 (measures 1-4) starts in C major (Cm), moves to B♭ major (B♭), then A♭ major (A♭), and finally B♭ major (B♭). System 2 (measures 5-8) starts in E♭ major (E♭), moves to E♭/A♭, then E♭, and finally E♭/A♭. System 3 (measures 9-12) starts in E♭ major (E♭), moves to d/B♭, then snieg, and finally sniegs. System 4 (measures 13-16) starts in C major (Cm), moves to B♭ major (B♭), then A♭ major (A♭), and finally B♭ major (B♭). System 5 (measures 17-20) starts in C major (Cm), moves to Cm/A♭, then D7, and finally G major (Gm). System 6 (measures 21-24) starts in A♭ major (A♭), moves to G/E♭, then F major (Fm), and finally E♭/Cm. System 7 (measures 25-28) starts in F major (Fm), moves to B♭ major (B♭), then E♭ major (E♭), and finally B♭ major (B♭). The lyrics are written below the notes in each system.

Lyrics:

1. Me - žiem pā - ri, bir - zīm pā - ri, bal - tiem au - tiem klā - jot ā - ri
 2./4. Maigs kā pie - neñ - pū - ka mai - jā, kluss kā bērns, kad mā - te ai - jā
 5. Bir - zīm pā - ri, si - liem pā - ri, bal - tiem au - tiem klā - jot ā - ti

9 snieg sniegs, snieg sniegs. -

13

17

3. Bal - ta mā - jas, eg - les stal - tas un pat ū - sas ka - kiem bal - tas,
 6. Dzi - ļā zie - mas mie - gā lā - cis nu - pat sal - di krākt jau sā - cis,

21

25

zir - gi bal - ti, zir - gu lo - ki bal - ti ce - ļa ma - lā ko - ki
 ļe - pu sū - kā un pa mie - gam lū - ko, kā - da gar - ša snie - gam

snieg sniegs, snieg sniegs. -

Nobeigums

The musical score for 'Nobeigums' consists of one system of music starting in C major (Cm), moving to B♭ major (B♭), then A♭ major (A♭), and finally B♭ major (B♭). The section ends with a ritardando (rit.).

No rīta

JĀNIS GROTS (1901–1968)
Aijas Razumovskas aranžējums

Allegretto

mf

5

mf

No rī - ta ag - ri ej, kad pa - sau - le vēl mod - ra, no rī - ta ag - ri ej, jo
No rī - ta ag - ri ej, kad pa - sau - le vēl mod - ra, no rī - ta ag - ri ej, jo

8

die - na āt - ri gaist, no rī - ta ag - ri ej, kad sau - le vēl ir spod - ra, kad

die - na āt - ri gaist, no rī - ta ag - ri ej, sau - - le spod - ra, kad

II

traus-lās ra-sas pēr - les iz - gais - da - mas kaist, no rī - ta ag - ri ej

traus-lās ra-sas pēr - les kai - - - st, no rī - ta ag - ri ej

14

kad sau-le vēl ir spod - ra, kad traus-lās ra-sas pēr - les iz - gais - da - mas kaist

sau - le spod - ra, kad traus-lās ra-sas pēr - les iz - gais - da - mas kaist

17

f

līdz ta - va dzī - ve reiz par rī - ta dzies - mu klūs par rī - ta dzies - mu, dzies - mu klūs.

f

ta - va dzī - ve reiz par rī - ta dzies - mu klūs par rī - ta dzies - mu, dzies - mu klūs.

f

Rīta stunda

Jāņa Grota vārdi

AIJA RAZUMOVSKA (1963)

Allegretto



5

mf

1. Rī - ta ra - sai pra - - su: „Kam tu iz - lej tā,
2. Pu - kei pra-su klu - - si: „Kam tu smar - žo tā,

simile

8vb

9

gais - mu dzid - ru a - - su aus - mas spo - žu - mā?
zie - dus at - vē - ru - - si vi - sā krāš - ņu - mā?''

(*8vb*)

13 *cresc.*

Pra-su put-na dzies-mai:, „Kam tu, ska-ni tā,
Lai-ka pulks-tens zva-na, lai-ka pulks-tens sit.

17 *f*

mir-dzot sau-les lies-mai, rī-ta plū-du-mā?
Rī-ta stun-da ma-na jau-nos mū-žos rit.

Tic e tic e toc

Itāliešu tautas dziesma
Aijas Razumovskas apdare

Tempo di valse

Piano

rit.

a tempo

A

Solo: 6 Mio bel mo - ret - to, quan - quan - as -
 S: *mf* Tic e tic e toc tic e tic e toc
 A:

Pno: *mf*

12 - to mi pia - ce non e - ca - ma - ro
 - to sei ca - ro del giorno a - ma - ro
 - col ta be - ne le mi - e pe - ne
 no, no, no, no, no
 tic e sov e vien
 ces - se - ra - no le

The musical score consists of four staves. The top staff is for the piano, marked 'Tempo di valse'. The second staff is for the solo voice, starting with 'Mio bel' and ending with 'quan - quan - as -'. The third staff includes parts for soprano (S) and alto (A), both singing 'Tic e tic e toc'. The bottom staff is for the piano again. The vocal parts are grouped under a bracket labeled 'A'. The score begins with a dynamic 'f' for the piano. The vocal part starts at measure 6 with 'Mio bel'. The piano part has sustained notes and chords. The vocal parts enter with eighth-note patterns. The score ends with a dynamic 'mf' for the piano. Measure numbers 12 and 13 are indicated at the beginning of the vocal section.

18

f

B

che da me tal lon ta - no.
quan do al sen a strin ge ro.
che da me tal lon ta - no.

Tra le la le ra, la

f

che da me ta lon - - no.
quan do al sen ti strin - - ro.
che da me ta lon - - no.

Tra le la le ra, la

24

molto rit.

la la la tra la le la le ra la la la la tic tic tic tic tic.

la la la tra la le la le ra la la la la tic tic tic tic tic.

molto rit.

Zīles bērna šūplādziesma

Andra Zauera vārdi

AIJA RAZUMOVSKA (1963)

Moderato

Largo

mp

Auk-lē ma-zu zī - les bēr-nu, ne no sir-ma za - ra vīt,

mp

Più mosso, recitando

mf

Jā - ņu dzies-mai pa - lik - ša - nu, o - zo - lī - ti zem-za - rīt.

Aiz-kal - tī - si, no-kal - tī - si,

mf

f

molto rit.

10

kas gan cits šo smar - žu dos?

dim.

a tempo

13 **f**

Aiz-šalks ti-kai tuk-ša ska-ņa trej-de-vi-ņos no-va - dos.

molto rit.

(rit.)

16 **Tempo I**

f

Auk-lē bir-zi, auk - lē me-žu at - va-sa - ra sak-nes rok.

dim.

f

★

19 **rit.**

Ne-sa-tum-sis sa - tum-sī - si, la - bais stip-rais, o - zol-kok.

Mēness raud

Harija Gāliņa vārdi

AIJA RAZUMOVSKA (1963)

Allegretto

pp misterioso

3

Allegro

f sub.

rit.

Allegretto

f sub.

p sub.

8vb

Moderato

Ra-ga-na no - lau - pī - ja

ze - mes krā - šño, bal - to

f

mf

II dim.

molto rit.

15 Lento

rit. sotto voce a tempo rit.

tā - pēc mē-ness šo - nakt raud,
raud, raud
raud.

18 Adagio

Lie - las a - sa - ru lā - ses
dzel - te - nās snieg - pārs-las

20 rit. Allegro rit.

krīt at - kuš - ḏa dub - los.

f sub.

23

rit.

26 **Moderato**

Aiz mel - na me - ža ie - smilk-stas ra - ga - na. Vai tā ar vē - ju

29

nāks?

molto rit.

32 **Lento**

Nāks aiz - segs mē - ness vai - - - gu.

rit.

dim.

dim.

Pavasara dziesma

AIJA RAZUMOVSKA (1963)

Moderato

sim.

4

1. Rī - ta ra - sā dzid - rā
2. Va - kars pie - nāk klu - si,

7

sau - le ie - bri - du - si vie - na pa - ti stai - gā klu - si, klu - si.
sau - le pie - ku - su - si vi - su die - nu stai - gāt klu - si, klu - si.

10

a tempo

Dzird jau la - pu trī - sas,
No - rimst vē - ji la - pās,
vējš tām pār-skrien pā - ri,
mig - la pā - ri klā - jas.

12

To Coda ♪

mos - tie - ties! Mos - tie - ties!
rim - stie - ties!

15

e o e o e o

19

e o e o e o

Lento

23

8va

26

molto rit.

29

(rit.)

Tempo I

32

D.C. al \emptyset

Coda
rit.

35

Skaista mana tēva sēta

Latviešu tautas dziesma
Tihovsku ģimenes interpretācijā

Rubato

Soprāns

Alts *mf brīvi, rečitejoši*
Skais-ta ma-na tē-va sē-ta, ā, _____ tik cē-lā-(i) vie-ti-ņā-(i),

Baritons

Vijole 1

Vijole 2

Vijole 3 (blokflauta)

Klavieres D Em7

Perkusijas

A 5 B

1. _____ *mf brīvi, rečitejoši*
Skais-ta ma-na tē-va sē-ta, ā, _____ tik cē-lā-(i) vie-ti-ņā-(i),

Klav. A7 Em7

$\text{♩} = 120$

9

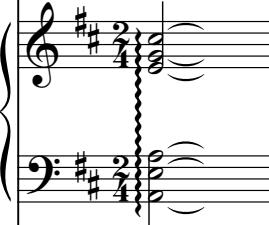
B 

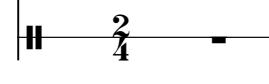
1. _____

VI. 1 

VI. 2 

VI. 3 

Klav. 

Perk. 

A7 **D** **E_m7**

f *f* *f*



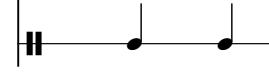
13

VI. 1 

VI. 2 

VI. 3 

Klav. 

Perk. 

A7 **D**

19

S - - -

A *mf*
Jo man sū - ri, jo man grū - ti, ē, _____
jo es grez-ni pa-dzie-dā - ju,

D E m7

Klav. *mf*

Perk. *mf*

22

Soprano (S) vocal line, dynamic *mf*, lyrics "E,"

Alto (A) vocal line, dynamic *mf*, lyrics "o. . . Jo es grez-ni pa-dzie-dā - ju, ē,"

Violin (Vls) vocal line, dynamic *mf*, lyrics "o. . . Jo es grez-ni pa-dzie-dā - ju, ē,"

Piano (Klav.) harmonic progression: A7, D, E_m7, dynamic *mf*

Perk. (Percussion) rhythmic pattern, dynamic *mf*

25

S *mf* Skau-^gam sier-di ē - di - nā - ju,
A skau-^gam sier-di ē - di - nā - ju, o. *mf* Skau-^gam sier-di ē - di - nā - ju,
Vls
Klav. A D *mf*
Perk. *mf*

31

VI. 1 VI. 2 VI. 3

Klav.

Perk.

This musical score page shows measures 31 through 35. The top three staves represent the strings (VI. 1, VI. 2, VI. 3) playing eighth-note patterns in eighth time. The piano/vocal part (Klav.) is shown in a two-line staff, with the treble line playing chords and the bass line providing harmonic support. The piano part includes labels for chords: E minor, D, E minor, D, E minor, D, E minor, and D. The bass line consists of sustained notes. The percussion (Perk.) part is indicated by a single line with eighth-note patterns. Measure 35 concludes with a double bar line and repeat dots, suggesting a return to a previous section or key.

35

VI. 1

VI. 2

VI. 3

Klav.

Perk.

E_m D E_m D E_m D A *glissando*

f *f* *f* *f*

Measure 35 consists of four measures. The first three measures show three staves of violins (VI. 1, VI. 2, VI. 3) playing eighth-note patterns with grace notes. The piano (Klav.) provides harmonic support with chords in E_m, D, E_m, D, E_m, and D, transitioning to A with a glissando. The percussion (Perk.) plays eighth-note patterns. Measure 36 begins with a repeat sign and continues the pattern.

39

VI. 1

VI. 2

VI. 3

Klav.

Perk.

D E_m7 A

f *f* *f*

Measure 39 consists of four measures. The first three measures show three staves of violins (VI. 1, VI. 2, VI. 3) playing eighth-note patterns with grace notes. The piano (Klav.) provides harmonic support with chords in D, E_m7, and A. The percussion (Perk.) plays eighth-note patterns. Measure 40 begins with a repeat sign and continues the pattern.

43

VI. 1

VI. 2

VI. 3

Klav.

Perk.

D Em⁷ A

47

S: Lai bej ga - ra va - sa - re - ña, ē, man dzīs-me-ñu na - pī - triu - ka,
tikai atkārtojumā **f**

B: Ē,

Vls:

v.: D E^{m7}

mf

rk. ||: **mf** |

This musical score page features five staves. The top staff is for the Soprano (S) in treble clef, with lyrics in Latvian. The second staff is for the Bass (B) in bass clef. The third staff is for the Violas (Vls). The fourth staff is for the Trombones (v.) and includes dynamic markings 'D' and 'E^{m7}'. The bottom staff is for the Percussion (rk.). The key signature is A major (two sharps). Measure 47 begins with a forte dynamic (f) for the Soprano. The Bass and Violas provide harmonic support. The Trombones play eighth-note chords in D major, followed by E minor 7th. The Percussion part provides rhythmic support with eighth-note patterns. The vocal line continues with the lyrics 'Lai bej ga - ra va - sa - re - ña, ē, man dzīs-me-ñu na - pī - triu - ka,' and 'tikai atkārtojumā' followed by a forte dynamic (f) and a melodic line. The Bass sings 'Ē,'. The Violas and Trombones remain silent. The Trombones continue with eighth-note chords in D major, followed by E minor 7th. The Percussion part continues with eighth-note patterns.

50

Soprano (S) vocal line with lyrics "Man dzīs-me-ņu treis pyu-re - ni, ē," dynamic **f**, and bassoon (B) sustained notes.

Alto (A) vocal line with lyrics "Man dzīs-me-ņu treis pyu-re - ni, ē," dynamic **f**.

Bass (B) vocal line with lyrics "o." and "Ē," dynamic **f**.

Piano (Klav.) harmonic progression: A, D, E^{m7}. The piano part includes eighth-note chords and bass line. Dynamic **mf** is indicated.

Drums (Perk.) rhythmic pattern consisting of eighth-note patterns on the snare and bass drum.

53

S
bruol' a - pein' duor-ze - ñā, o. *f* Div' pyu-re - ñus iz - dzī-duo - ju,

A
bruol' a - pein' duor-ze - ñā, o. *f* Div' pyu-re - ñus iz - dzī-duo - ju,

B
— o. *f* Div' pyu-re - ñus iz - dzī-duo - ju,

Klav.
A D *mf*

Perk.

56

S ē, _____ tre - šam vuo - ku pī - pa - cie - lu, o. _____

A ē, _____ tre - šam vuo - ku pī - pa - cie - lu, o. _____

B ē, _____ tre - šam vuo - ku pī - pa - cie - lu, o. _____

E m7 A

Klav.

Perk. ||

Musical score page 59. The score includes parts for Violin 1, Violin 2, Violin 3, Piano (Klav.), and Percussion (Perk.). The key signature is A major (three sharps). The piano part shows chords in D major and E minor 7th. The percussion part consists of eighth-note patterns. Dynamics include *f* (fortissimo) and *p* (pianissimo).

59

VI. 1

VI. 2

VI. 3

Klav.

Perk.

D E m7

f

f

f

f

f

62

VI. 1

VI. 2

VI. 3

Klav.

A D Em7

Perk.

65

VI. 1

VI. 2

VI. 3

Klav.

A D

Perk.



Lolita Greitāne (1964) – J.Mediņa Mūzikas vidusskolas klavieru klasses un J.Vītola Latvijas Valsts konservatorijas Mūzikas pedagoģijas nodalas absolvente. Rēzeknes Augstskolā ieguvusi bakalaura grādu ekonomikā. Ludzas Mūzikas pamatskolā strādā kopš 1986. gada, 20 gadus ir skolas direktore. Vada Ludzas novada Bērnu un jauniešu centra popgrupu „Cielaviņa”, ir Ludzas Tautas nama jauktā kora „Austrumstīga” diriģente, Raipoles Romas katoļu baznīcas ērgelniece.



Solvita Ivanova (1989) – Ludzas Mūzikas pamatskolas klavierspēles klasses, J.Ivanova Rēzeknes Mūzikas vidusskolas mūzikas vēstures un teorijas klasses absolvente. J.Vītola Latvijas Mūzikas akadēmijā ieguvusi bakalaura grādu muzikoloģijā, savukārt Ekonomikas un kultūras augstskolā – maģistra grādu kultūras vadībā. Kompozīciju mācījusies pie I.Rupaines, aranžēšanu pie A.Vecumnieka. Šobrīd strādā J.Ivanova Rēzeknes Mūzikas vidusskolā par izglītības metodiķi, teorētisko mūzikas priekšmetu skolotāju un IP „Mūzikas vēsture un teorija” vadītāju. Ir Ludzas Romas katoļu baznīcas ērgelniece.



Vija Pavlovska (1978) – Ludzas Mūzikas skolas vijoļspēles klasses absolvente. Daugavpils Pedagoģiskajā universitātē Mūzikas un mākslu fakultātē iegūst vijoļspēles un mūzikas skolotāja kvalifikāciju. Šobrīd ir mūzikas skolotāja Ludzas PII „Rūķītis”, Ludzas novada Bērnu un jauniešu centrā vada bērnu vokālos ansambļus „Rozīnītes šokolādē” un „Dziedi labprāt”.



Ērika Piterāne (1973) – Ludzas Mūzikas skolas klavierspēles klasses absolvente. Mācības turpinājusi J.Ivanova Rēzeknes Mūzikas vidusskolā un J.Vītola Latvijas Mūzikas akadēmijā. Kopš 1996. gada ir Ludzas Mūzikas pamatskolas skolotāja un Klavierspēles nodalas vadītāja.



Evita Podolēca (1978) – J.Ivanova Rēzeknes Mūzikas vidusskolas Kordiriģēšanas nodalas absolvente. Daugavpils Universitātes Mūzikas un mākslu fakultātē ieguvusi diriģēšanas un vispārizglītojošo skolu mūzikas skolotāja kvalifikāciju un izglītības zinātņu maģistra grādu pedagoģijā. Kopš 2000. gada strādā Ludzas Mūzikas pamatskolā kā bērnu kora vadītāja un kora klasses vokālais pedagogs, ir direktora vietniece izglītības jomā. Vada Ludzas novada Bērnu un jauniešu centra popgrupu „Spices” un ir Ludzas Tautas nama jauktā kora „Austrumstīga” diriģente.



Aija Razumovska (1963) – Ludzas Mūzikas skolas akordeona klasses, J.Ivanova Rēzeknes Mūzikas vidusskolas akordeona klasses un J.Vītola Latvijas Valsts konservatorijas Mūzikas pedagoģijas nodalas absolvente. Kompozīciju mācījusies pie L.Liepiņas-Kaņepes un pie V.Utkina. Kopš 1994. gada ir Ludzas Mūzikas pamatskolas skolotāja. Pēdējos gadus ir Kora klasses nodalas vadītāja.



Dace Tihovska (1970) – Ludzas Mūzikas skolas vijoļspēles klasses absolvente. Rēzeknes Tehnoloģiju akadēmijā ieguvusi maģistra grādu pedagoģijā. Šobrīd strādā Ludzas Mūzikas pamatskolā par sākumskolas skolotāju, vada skolas bērnu folkloras kopu „Žībuļeits”, Ciblas folkloras kopu „Ilža” un ir dziedošās Tihovsku ģimenes dalībniece.