

A. Daubulskis

SŪKURYS

Bereik Valsas. Neskebant.

B. Gorbulekis

1974

$\left(\begin{smallmatrix} 5 & 2 \\ 4 & 4 \end{smallmatrix} \right)$

Gaudžia gaudžia škambios dūdos,

$\left(\begin{smallmatrix} 5 & 2 \\ 4 & 4 \end{smallmatrix} \right) f$

$\bar{p} - \bar{p}.$

$\left(\begin{smallmatrix} 5 & 2 \\ 4 & 4 \end{smallmatrix} \right)$

aidi aidi laukuos plaučiai. Kyla ūpas, kyla lubos, traunkia daing link-

$\left(\begin{smallmatrix} 5 & 2 \\ 4 & 4 \end{smallmatrix} \right) \bar{p} - \bar{p}.$

$\bar{p} - \bar{p}.$

$\left(\begin{smallmatrix} 5 & 2 \\ 4 & 4 \end{smallmatrix} \right)$

-imi greciai. Ir senukai, ir anūkai, ir pirslys, ir šauni sročia...

$\left(\begin{smallmatrix} 5 & 2 \\ 4 & 4 \end{smallmatrix} \right) \bar{p} - \bar{p}.$

$\bar{p} - \bar{p}.$

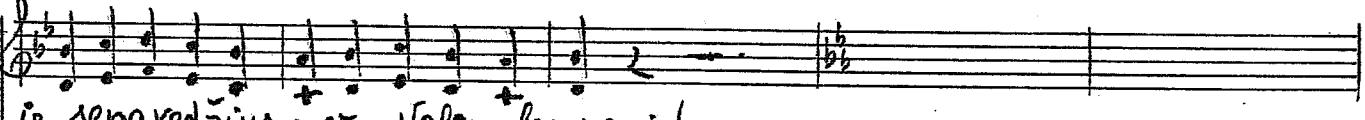
$\left(\begin{smallmatrix} 5 & 2 \\ 4 & 4 \end{smallmatrix} \right)$

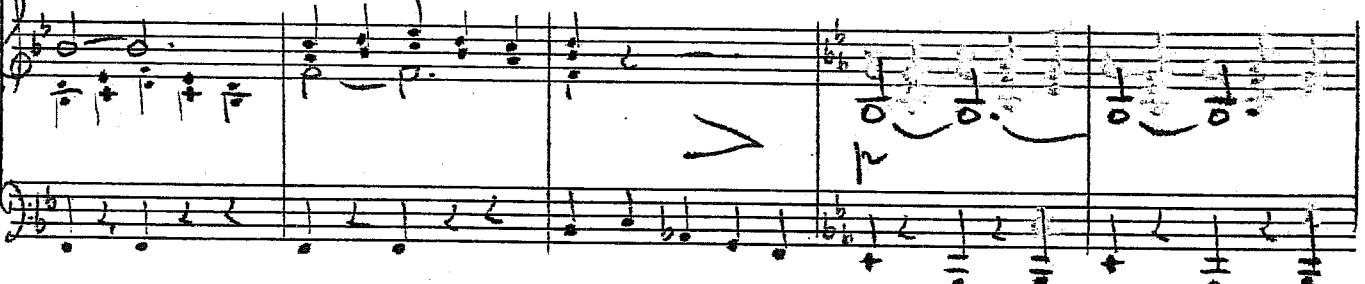
ŠOKIO MUZIKA ŽIRDŽIŲ UŽDEGA, ATSIDARO VIŠI LANGAI. IR JAUNAVĘDŽIUS,

$\left(\begin{smallmatrix} 5 & 2 \\ 4 & 4 \end{smallmatrix} \right) \bar{p} - \bar{p}.$

$\bar{p} - \bar{p}.$

$\left(\begin{smallmatrix} 5 & 2 \\ 4 & 4 \end{smallmatrix} \right) + +$


ir senaredžius nėra Valsas lengrai!

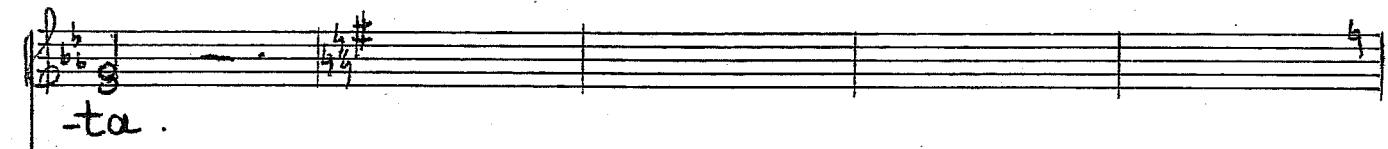

AK,


tos jaunos jaunos dienos, tie delhai Karoti, tie žvangučiai,

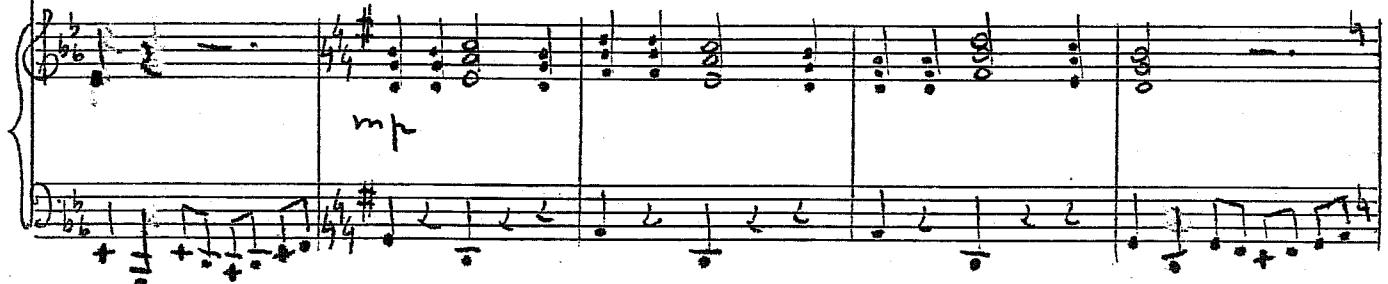

tos purienos, du reidai arti!.. Skina gelę, atsiseida


parugej greta. ir apgaubia sítą žiedą paslapčis ūren-

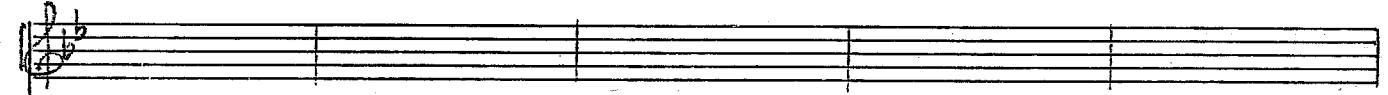
ta.



A handwritten musical score for two voices. The top staff is in common time, 2 flats, and the bottom staff is in common time, 1 sharp. The vocal parts are separated by a brace. The lyrics "ta." are written below the top staff. The music consists of quarter notes and rests.



The second page of the handwritten musical score. The top staff continues from the previous page. The bottom staff begins with a measure of eighth notes followed by a measure of quarter notes. Dynamics include *mp* (mezzo-forte) and *p* (piano).



The third page of the handwritten musical score. The top staff continues. The bottom staff shows a pattern of eighth and sixteenth notes.

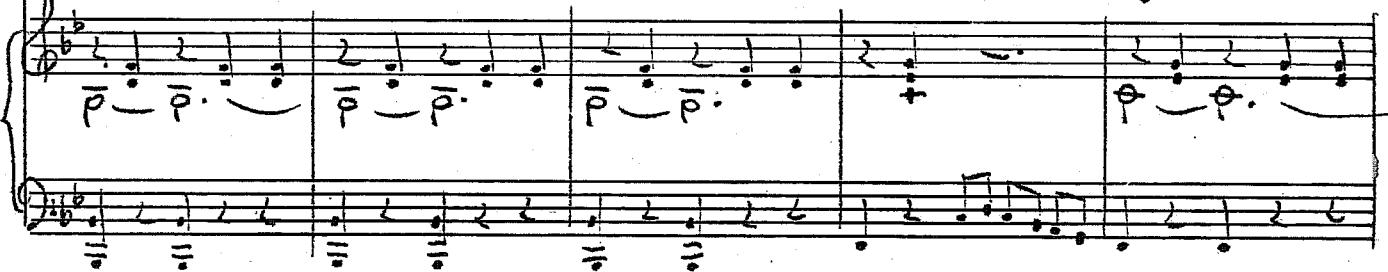


The fourth page of the handwritten musical score. The top staff continues. The bottom staff shows a pattern of eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano).

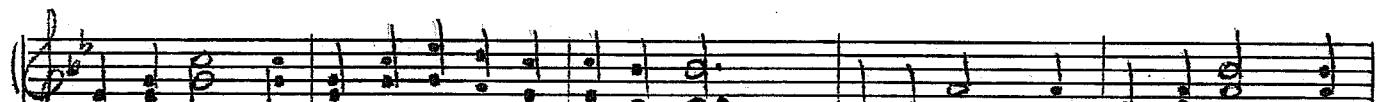


The fifth page of the handwritten musical score. The top staff continues. The bottom staff shows a pattern of eighth and sixteenth notes.

Gaudžia gaudžia sicambios dūdos aidi aidi laukuos placių. Kyla iūras.



The sixth page of the handwritten musical score. The top staff continues. The bottom staff shows a pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte).



The seventh page of the handwritten musical score. The top staff continues. The bottom staff shows a pattern of eighth and sixteenth notes.

Kyla lubos, traukia daing linksmi švēčiai. įr sebukai, iš anūkai,



The eighth page of the handwritten musical score. The top staff continues. The bottom staff shows a pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte).



The ninth page of the handwritten musical score. The top staff continues. The bottom staff shows a pattern of eighth and sixteenth notes.

A handwritten musical score for piano, featuring four staves of music with corresponding lyrics in Lithuanian. The music is in common time, with a key signature of one flat. The lyrics describe the emotional impact of music on the heart.

ur pirolys ir šauni svicia... Šokio muzika ūrdij uždega, atsidaro tr̄i -

si langai. Ir jaunaredžius, ir senaredžius nėša valsas lengrai!

Šokio muzika ūrdij uždega, atsidaro tr̄i langai. Ir jaunaredžius,

ir senaredžius, nėša valsas lengrai!