

NIKUO



Lietuvos
kompozitoriu
kūriniai
mokykliniams
instrumentams

Leidinyje pateikiamos 5 Lietuvos kompozitorių kūriniai – jų partitūros ir atskirose partijose. Kūrinių ypatumus aptariai jų autorai, o pedagogines ižvalgas pateikia muzikos mokytoja ekspertė Ingrida Bertulienė. Leidinys skirtas vyresnių klasių mokiniams.

Sudarytoja Vaida Beinarienė

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ĮVADAS

Aktyvus muzikavimas – vienas maloniausių mokinį užsiėmimų muzikos pamokose. Jaunesniojo amžiaus mokiniams vienodai smagu ir dainuoti, ir groti, nes jiems patrauklus pats procesas, o vyresnieji jau siekia rezultato, kuris atitiktų jų lūkesčius. Šių dienų jaunimas klauso daug ir įvairios muzikos. Gana anksti mokiniai suformuoja savo muzikinį skonį, kokybės kriterijus, kurie dažnai kliudo jiems aktyviai įsitraukti į muzikinę veiklą, nes „aš juk nesugebėsiu“, „tai – ne man“, „koks iš manęs muzikantas“...

Taip, dainuoti įmantrias šiuolaikiškas dainas ar daugiabalsę harmoniją pavyksta ne kiekvienai klasei (kad rezultatas tenkintų mokinius), tačiau esu įsitikinus, jog instrumentinis muzikavimas pasiteisina visada be išimties. Bet prasideda mokytojo galvos skausmai: kur gauti repertuarą, kuris atitiktų ne profesinių aukštumų siekiančio jaunimo gebėjimus; kur rasti partitūrų, kad muzikuoti galėtų visi klasės mokiniai; ar muzikos idėjos ir turinys nesikirs su ją atliekančiųjų vertybiniemis nuostatomis. Bégant metams mūsų, mokytojų, sukauptas repertuaras senka, ieškojimai interneto platybėse atima daugybę laiko, aranžuotėms pritrūksta kūrybinių idėjų, o neretai ir žinių...

Išanalizavusi naują elektroninį kūrinių mokykliniams instrumentams rinkinį „Muzikuoj“ labai apsidžiaugiau, kad muzikinis repertuaras vyresniųjų klasių mokiniams papildytas net penkiomis puikiomis kompozicijomis. Labai svarbu, kad jos – šiuolaikinių lietuvių profesionalių kompozitorių kūriniai. Manau, buvo nemenkas iššūkis savo kūrybiniams sumanymams parinkti tokias priemones, kurios leistų patirti sėkmę ne profesionalų keliu žengiantiems, tačiau muzikai neabejingiems vyresniųjų klasių mokiniam. Pateiktos partitūros ir atskiros partijos tiek mokytojų, tiek mokinius motyvuojant rimtai ir įdomiai veiklai bei patirčiai, kurių galima palyginti su tikro orkestro repeticijomis. Šie instrumentiniai kūriniai ne tik suburs mokinius bendrai aktyviai kūrybinei veiklai, bet ir motyvuos toliau gilinti muzikos rašto ir teorijos žinias, tobulinti instrumentinio bei vokalinio muzikavimo įgūdžius, skatins interpretuoti, kurti, aranžuoti. Ir visais laimėjimais dalintis bei džiaugtis su kitais.

Pateiksiu kelias pedagogines įžvalgas apie kiekvieną kūrinį.

Nijolė Sinkevičiūtė. LINKSMAS OSTINATO

Atlikėjų skaičius gali svyruoti nuo 11 iki 30 ir daugiau. Lazdų ir skudučių partijoms atlikti reikia mažiausiai 6–7 mokinį (patarimas skirtysti lazdas: viena partija – DO, RE, antra – DO, LA, trečia – FA, SOL; skudučius: viena partija – SOL, antra – LA, FA, trečia – SOL, DO, ketvirta – SOL, LA). Atskiros partijos nesudėtingos, todėl mokiniam atskleidžiamos galimybės išbandyti įvairius instrumentus. Išmokus 4 taktus jau beveik įveikiamas ir visas kūrinys. Mokymo proceso metu

patartina įvaldyti ne vieną partiją, pasidalinti savo pojūčiais grojant skirtingais instrumentais. Kompozitorė leidžia mokiniams laisvai interpretuoti, siūlyti įvairius dinaminus bei tembrinius variantus. N. Sinkevičiūtės kūriniai labai pagavūs judesiui, išraiškai – linkiu kūrybinio polėkio atskleidžiant įvairiausius LINKSMO OSTINATO vingius.

Loreta Narvilaitė. SUPKIT, MESKIT

Kūrinys mokinius turėtų sužavėti placiai atskleistomis perkusinių instrumentų ansamblinio grojimo galimybėmis – nuo subtilaus ir jautraus *pp* iki galingo ir gaivališko *ff*. Iš pirmo žvilgsnio kūrinys atrodo sudėtingas, pilnas įmantrių ritmų, akcentų, tačiau panagrinėjus atskiras partijas galima teigt, kad tai tikrai įveikiama. Žinoma, su mokiniais teks atliskti paruošiamujų ritminių pratybų penkių ketvirtinių metrui įtvirtinti. Siūlau prašyti jų sukurti ritminių darinių penkių ketvirtinių metre ir juos atliskti. Tuomet, net neabejoju, jie vieni kitiems pasiūlys ir sugebės atliskti daug sudėtingesnių ritminių formulių nei reikia kūriniai.

Visų partijų atlikėjams teks būti dėmesingiems, tačiau reikia pastebeti, kad kūrinio komponavimas paremtas nuolatiniu kartojimu, kurį sudėjus į logines sekas tikrai nebus sudėtinga atliskti. Pavyzdžiui, muzikinė sopraninio ksilofono medžiaga – 3 taktais, altinio metalofono – 5, sopraninio metalofono bei altinio ksilofono – 6, bosinio ksilofono – 7, trikampio – 9, tik mušamojo membranofono (angl. *bongos*) bei perkusinės dėžutės (angl. *wood block*) partijos paremtos improvizaciniu pagrindu ir labiau kintančios, joms reikia daugiau patirties ir gebėjimų turinčių atlikėjų. Didžiausias iššūkis įveikus muzikinę medžiagą – įprasminti patį kūrinį, kad išryškėtų melodinės linijos, pobalsiai, jaustusi dinaminiai niuansai, subtili ir deranti ritminė motorika, brandi kulminacija. Tam prireiks nemažai laiko, visų ansamblio narių susitelkimo bei vieningo muzikavimo. Rezultatas turėtų malonai nustebinti tiek pačius atlikėjus, tiek jų klausytojus.

Ieva Budriūnaitė. BODY OF QUEEN

Šis kūrinys – tai intriga, iššūkis šiuolaikiniam jaunam žmogui. Motyvacija patiemis atliskti grupės „Queen“ muziką be vokalo ir instrumentų – garantuota, tačiau rezultato reikės gerokai palaukti, tikriausiai bus ir sunkių momentų. Kokių gebėjimų reikia šiai kompozicijai? Ištvermės ir kantrybės. Jai atliskti reikia 4 grupių, nors kompozitorė pažymi, jog grupei gali atstovauti ir vienas žmogus, tačiau patarčiau, kad jas sudarytų du ar daugiau narių (nes kūrinio mokymosi proceso metu tikrai teks palaikyti, skatinti ir juolab mokytis vienam iš kito).

Šio kūrinio mokymasis paremtas grupiniu darbu. Iš pradžių visiems kartu komandoje pravartu išsiaiškinti užrašymo taisykles: kiekvienai grupei skirta penklinė, kurioje penkios linijos reiškia vis kitą atlikimo būdą (trepsėjimą kojomis, plekšnojimą delnais į šlaunis, mušimą delnais į krūtinę, plojimą rankomis ir spragsėjimą pirštais). Prie kiekvienos natos dar nurodyta, kaip tai atliskti: kaire, dešine ar abiem rankomis, kojomis, delnais ar pirštais. Na, o tada – repeticijos grupėse.

Originalių grupės „Queen“ kompozicijų klausymasis padės mokiniams atpažinti ritmus, išsiausti į bendrą nuotaiką. Ruošiant šį kūrinį siūlyčiau formuoti grupes su stipriais lyderiais – kiekvienai šiuo atveju reikalingas vadovas, turintis daugiau patirties. Mokytojas pradiniu mokymosi etapu yra tik konsultantas, padedantis išsiaiškinti ritminės formules ir skatinantis bei pozityviai nuteikiantis mokinius. Patariu kūrinį mokytis atskirais epizodais, po truputį jungiant, kad neatsibostų

dirbtį tik su viena partija ir pasimatytų rezultato užuomazgos. Tačiau neverta skubinti kūrinio tempo, jis turėtų „ateiti“ savaime. Įvaldžius kūrinio partitūros skaitymą ir techniką, bus tikrai paprasčiau.

Šiuo atveju labai svarbi pradžia. Mokytojas bus labai reikalingas jungiant kūrinio partijas į visumą, išryškinant ritminės detales, siekiant vientisos dinaminės linijos, akcentų, tačiau baigiamuoju etapu, tikėtina, mokiniai, pajutę šios kompozicijos jėgą, muzikuos jau be mokytojo pagalbos. Kompozicijos atlikimas neabejotinai pagerins mokinių kūno valdymą, koordinaciją, ritmo pojūtį, sceninę laisvę, sutelks atsakomybei ir bendrystei. Nekantrauju išgirsti šį kūrinį scenoje.

Giedrius Svilainis. IM–PULSAS

Labai turtingos muzikinės ir tembrinės medžiagos kūrinys, kurį atlikti gali skirtingų muzikinių gebėjimų ir patirties mokiniai. Įdomi vokalo, tradicinių bei elektrinių instrumentų sajunga, didelė kūrybinė laisvė, patrauklūs ritmai ir intensyvi harmonija tikrai sužavės mokinius. Tikiu, kad šis kūrinys sužadins jų norą patiems burtis į muzikines grupes ir kurti ar aranžuoti savo mègstamą muziką.

Kūrinyje pateikta net trylika skirtingų partijų, tačiau, manau, neturint nurodytų instrumentų atlikėjų, juos galima keisti kitais, dubliuoti papildomais instrumentais, kai kurias vietas, jei nepavyksta sugroti, kiek paprastinti. Pradékime nuo lengviausių partijų – skudučiais, skambančiomis lazdomis, trikampiu pavyks groti ir mažiau instrumentinės patirties turintiems mokiniams. Atliekant išilginių fleitų, metalofono, sintezatoriaus, pianino partijas reikalingas instrumento valdymas, kelerių metų patirtis. Muzikavimo patirtis būtina grojant mušamujų būgnų komplektu, mušamuoju membranofonu, akordeonu ir elektrine bosine gitara. Kūrinys suskambės tik tuomet, jei šias partijas atliekantys mokiniai laisvai valdys instrumentus ir gebės jais perteikti ne natas, o muziką. Vokalo partiją gali atlikti du solistai arba dvi vokalinės patirties turinčios mokinių grupės. Klausytojus turėtų sužavėti kompozitoriaus idėjos įgyvendinimas.

Jurgita Mieželytė. A WALK IN THE RAIN

Tai kiek kitoks nei esame įpratę kūrinys skambančiomis lazdoms. Visų pirma jis nelydimas jokios fonogramos, muzika kuriama vien tik skambančių lazdu tembru. Įprasta, kad šiai instrumentais grojami labai ritmiški, smagūs ir daug pasikartojimų turintys kūriniai, kurių atlikimas netrukus išmokstamas mintinai. Ši kompozicija atveria kiek kitokią skambančių lazdu kaip instrumento pusę. Čia kuriamas muzikinis daugiaabriaunis paveikslas, kiekvieną kartą galintis suskambeti vis kitaip. Nors atskiros partijos nėra labai sudėtingos, tačiau nuolat kintančiai muzikinei medžiagai reikia skaitymo iš natų įgūdžių, pauzių išskaičiavimo, dëmesingumo tam, kas skamba aplinkui.

Kūriniui vadovauti bus reikalingas dirigentas, nebent mokiniai turi didelę instrumentinio muzikavimo patirtį. Jis reikalingas ne tik tam, kad parodytų, kada įstoti balsams, bet ir padėtų tvarkytis su ritmine pulsacija, būtų atsakingas už meninę kompozicijos interpretaciją. Kūrinį patartina mokytis didesnei grupei žmonių, tačiau koncertinis atlikimas, tikėtina, būtų meniskiausias, jei grotų šešiese.

Ingrida Bertulienė

*Klaipėdos Vyduno gimnazijos muzikos mokytoja ekspertė
Lietuvos muzikos mokytojų asociacijos tarybos narė*

Kūrinių anotacijos

LINKSMAS OSTINATO

Manau, kad nuotaika ir principas yra užkoduoti pavadinime. Jei trūksta kokio nors instrumento, jį galima keisti analogišku. Galima kūrinį pailginti, kartojant 10–12 skaitlines ir kūrybiškai kombinuojant instrumentų ansamblius. Linkiu atlikėjams linksmo ir judraus kūrybiškumo.

Nijolė Sinkevičiūtė

SUPKIT, MESKIT

Šiame minimalizmo stiliumi parašytame kūrinyje periodiškai skamba lietuvių liaudies dainos „Supkit meskit“ motyvas. Tai – sūpuoklinė Velykų daina, kurią dainuodavo jaunimas Aukštaitijos regione. Šis motyvas vis pasigirsta soprano ksilofono ir altinio metalofono partijose. Jis sukuria supimosi, bangavimo įspūdį.

Perkusijos ansambllyje groja 8 mokiniai šiais instrumentais: trikampiu, 2 skirtinėmis aukščių metalofonais ir 3 skirtinėmis aukščių ksilofonais (iš Orfo instrumentų rinkinio), 3 perkusinėmis dėžutėmis (angl. *wood block*) arba 3 dydžių medinėmis kaladėlėmis ir 2 mušamaisiais membranofonais (angl. *bongos*).

Kūrinys skirtas atlikti vyresniųjų klasių mokiniams. Atlikimo sudėtingumą lemia 8 individualizuotos partijos ir 5/4 metras. Gali būti reikalingas dirigentas, ypač jei ansamblinio grojimo patirtis yra nedidelė.

Loreta Narvilaitė

BODY OF QUEEN

Kūrinio idėja – vyresniųjų klasių moksleiviams sukurti muzikinį nuotykį, kuriam atlikti nereikėtų jokių papildomų instrumentų ir kuriame būtų gausu užuominų į lengvai atpažįstamą muzikinę medžiagą. Keturios atlikėjų grupės kūnu išgauna įvairius garsus: spragsi pirštais, ploja rankomis, muša delnais į krūtinę, plekšnoja priekinę šlaunų dalį, trepsi kojomis į grindis. Kūrinyje panaudotos ritminės citatos iš grupės QUEEN dainų *Under Pressure*, *Another One Bites the Dust*, *We Will Rock You*, *Bohemian Rhapsody*.

Ieva Budriūnaitė

IM–PULSAS

Kūrinio idėją padiktavo greitas gyvenimo tempas ir kai kurie kasdien impulsyviai, tarsi mechaniskai atliekami veiksmai. Kūrinyje panaudojau lietuvių liaudies sutartinę „Lioj siūdo, ko gervinas“, kuri organiskai kaip atgarsis iš praeities į modernią kūrinio ritmiką bei melodiką. Roko grupei būdingi instrumentai (mušamieji ir gitaros, kuriuos papildo kiti instrumentai: skambančios lazdos, metalofonai) kūriniui suteikia spalvingumo ir manieringumo. Jo pavadinimą galima išskirti iš du sakinius **Im(k) pulsą**. Perkeltine prasme – imk viską, ką gyvenimas tau duoda, ir tiesiog gyvenk.

Giedrius Svilainis

WALKING IN THE RAIN

Kūrinį skambančių lazdų ansambliui sudaro kelios dalys, pažymėtos raidėmis. Jি galima pritaikyti savo reikmėms: praleisti kai kurias dalis ar pakartoti kelis kartus, groti ne visą, transponuoti ar keisti oktavas, nuimti ar dubliuoti natas. Kūrinį galima pritaikyti groti kitais instrumentais (tokiais pačiais, pvz., ksilofonais, ar sukuriant skirtingu instrumentų ansamblį). *Walking in the rain* nuotaika turėtų būti artima lengvam, šiltam, trumpam vasaros lietui.

Jurgita Mieželytė

Nijolė Sinkevičiūtė

LINKSMAS OSTINATO

mokykliniams instrumentams

2019

Score

LINKSMAS OSTINATO

N. Sinkevičiūtė

Skambančios lazdos

Skudučiai

Skamb.lazd.

Skud.

Metlph.

Gtr.

1
=75-80

2

3

4

12

12

12

12

5

17

Skamb.lazd.

17

Skud.

17

Metlph.

17

Gtr.

Bass

17

Pno.

6

This section contains two staves of musical notation. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef and a common time signature. Measure 17 consists of eighth-note patterns for most instruments. Measure 6 begins with a change in instrumentation: only the Skud., Metlph., Gtr., and Bass are present, while the Pno. and D. S. (Drums) are absent. The Gtr. and Bass provide harmonic support, with the Gtr. playing eighth-note chords and the Bass providing a steady eighth-note bass line.

7

22

Skamb.lazd.

22

Skud.

22

Metlph.

22

Gtr.

Bass

22

Pno.

22

D. S.

This section contains two staves of musical notation. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef and a common time signature. Measure 22 consists of eighth-note patterns for most instruments. Measure 7 begins with a change in instrumentation: only the Skud., Metlph., Gtr., and Bass are present, while the Pno. and D. S. are absent. The Gtr. and Bass provide harmonic support, with the Gtr. playing eighth-note chords and the Bass providing a steady eighth-note bass line.

8

Skamb.lazd.

Skud.

Metlph.

Gtr.

Bass

Pno.

D. S.

9

10

Skamb.lazd.

Skud.

Metlph.

Gtr.

Bass

Pno.

D. S.

38

Skamb.lazd.

38

Skud.

38

Metlph.

38

Gtr.

Bass

38

Pno.

38

D. S.

11

42

Skamb.lazd.

42

Skud.

42

Metlph.

42

Gtr.

Bass

42

Pno.

42

D. S.

12

46

Skamb.lazd.

Skud.

Metlph.

Gtr.

Bass

Pno.

D. S.

50

Skamb.lazd.

Skud.

Metlph.

Gtr.

Bass

Pno.

D. S.

Coda

LINKSMAS OSTINATO

Skambančios lazdos

N. Sinkevičiūtė

1
= 75-80

The sheet music consists of ten staves of musical notation for a single instrument. The tempo is marked as 75-80 BPM. Measure 1 starts with a single eighth note followed by a series of eighth-note pairs. Measures 2 through 13 show various combinations of eighth-note patterns, including pairs, triplets, and groups of four. Measure 13 is labeled 'Coda'. Measure numbers are placed above the staves, and measure labels are placed in boxes above specific measures.

2

3

4

5

6

7

8

9

10

11

12

13

Coda

16

22

27

32

41

50

Skudučiai

LINKSMAS OSTINATO

N. Sinkevičiūtė

1 2

8 3

13 4

17 5

21 6

25 7

29 8 9

34 10 4 11

42 12

47 13

51

LINKSMAS OSTINATO

Metalofonas

N. Sinkevičiūtė

J = 75-80

4 **4** **3**

12 **4**

17 **5** **6**

22 **7**

27 **8**

33 **9** **10** **4**

41 **11** **12**

46 **13**

51

LINKSMAS OSTINATO

Guitar

N. Sinkevičiūtė

B = 75-80

15

21

27

33

38

47

4

F G F G

5

6

7

8

9

10

11

12

13

14

C

Bass Guitar

LINKSMAS OSTINATO

N. Sinkevičiūtė

$\text{♩} = 75-80$ 4 4 4 4 5

18 6 7 8 9 10 11 12 13

24

30

36 4 10 11

43

47

51

LINKSMAS OSTINATO

Piano

N. Sinkevičiūtė

Drum Set

LINKSMAS OSTINATO

N. Sinkevičiūtė

$\text{♩} = 75-80$

21 7

29 8 9

34 10

39 11

44 12 13

52

Loreta Narvilaitė

SUPKIT, MESKIT

mokinių perkusijos ansambliai

SUPKIT, MESKIT

mokinių perkusijos ansambliai

Loreta Narvilaitė

$\downarrow = 104$

Triangle $\frac{5}{4}$

Soprano Metallophone $\frac{5}{4}$

Alto Metallophone $\frac{5}{4}$

Soprano Xylophone $\frac{5}{4}$ *pp*

Alto Xylophone $\frac{5}{4}$

Bass Xylophone $\frac{5}{4}$

3 Wood Blocks $\frac{5}{4}$ *pp*

2 Bongos $\frac{5}{4}$ *pp*

5

Tri. $\frac{5}{4}$ *pp* *p*

Sop. Met.

Alto Met.

Sop. Xyl. $\frac{5}{4}$ *pp* *p*

Alto Xyl. $\frac{5}{4}$ *pp* *p*

Bass Xyl. $\frac{5}{4}$ *p*

W.B. $\frac{5}{4}$ *pp* *p*

Bongos $\frac{5}{4}$ *p*

Musical score for orchestra and choir, page 10. The score includes parts for Tri., Sop. Met., Alto Met., Sop. Xyl., Alto Xyl., Bass Xyl., W.B., and Bongos. The Bongos part features a prominent eighth-note pattern. Measure 10 begins with a forte dynamic (ff) followed by a half note. Measures 11-12 show sustained notes. Measures 13-14 feature eighth-note patterns. Measures 15-16 show sustained notes. Measures 17-18 feature eighth-note patterns. Measures 19-20 show sustained notes. Measures 21-22 feature eighth-note patterns. Measures 23-24 show sustained notes. Measures 25-26 feature eighth-note patterns. Measures 27-28 show sustained notes. Measures 29-30 feature eighth-note patterns. Measures 31-32 show sustained notes. Measures 33-34 feature eighth-note patterns. Measures 35-36 show sustained notes. Measures 37-38 feature eighth-note patterns. Measures 39-40 show sustained notes. Measures 41-42 feature eighth-note patterns. Measures 43-44 show sustained notes. Measures 45-46 feature eighth-note patterns. Measures 47-48 show sustained notes. Measures 49-50 feature eighth-note patterns. Measures 51-52 show sustained notes. Measures 53-54 feature eighth-note patterns. Measures 55-56 show sustained notes. Measures 57-58 feature eighth-note patterns. Measures 59-60 show sustained notes. Measures 61-62 feature eighth-note patterns. Measures 63-64 show sustained notes. Measures 65-66 feature eighth-note patterns. Measures 67-68 show sustained notes. Measures 69-70 feature eighth-note patterns. Measures 71-72 show sustained notes. Measures 73-74 feature eighth-note patterns. Measures 75-76 show sustained notes. Measures 77-78 feature eighth-note patterns. Measures 79-80 show sustained notes. Measures 81-82 feature eighth-note patterns. Measures 83-84 show sustained notes. Measures 85-86 feature eighth-note patterns. Measures 87-88 show sustained notes. Measures 89-90 feature eighth-note patterns. Measures 91-92 show sustained notes. Measures 93-94 feature eighth-note patterns. Measures 95-96 show sustained notes. Measures 97-98 feature eighth-note patterns. Measures 99-100 show sustained notes.



Musical score for orchestra and choir, page 14. The score includes parts for Tri., Sop. Met., Alto Met., Sop. Xyl., Alto Xyl., Bass Xyl., W.B., and Bongos. The Bongos part features a prominent eighth-note pattern. Measure 14 begins with a rest followed by eighth-note patterns for the woodwind and brass sections. The vocal parts enter with eighth-note patterns starting at measure 15. Dynamics include *mf* (measures 15-16) and *p* (measure 17).

18

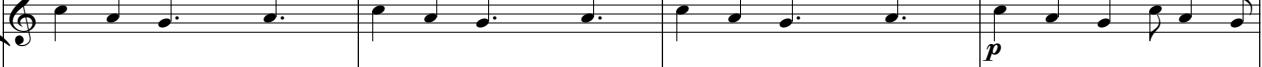
Tri. |  =

Sop. Met. |  *p*

Alto Met. |  *p*

Sop. Xyl. |  =

Alto Xyl. |  =

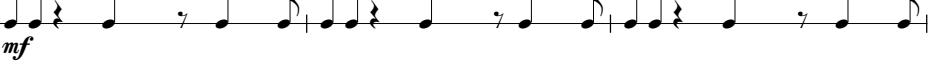
Bass Xyl. |  *p*

W.B. |  *p*

Bongos |  =

=

22

Tri. | - |  *mf*

Sop. Met. |  *mf*

Alto Met. |  *mf*

Sop. Xyl. | - |  *mf*

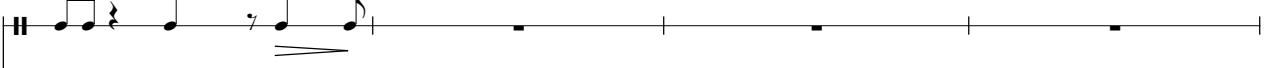
Alto Xyl. | - |  *mf*

Bass Xyl. | - |  *mf*

W.B. | - |  *mf*

Bongos | - |  *mf*

26

Tri. 

Sop. Met. 

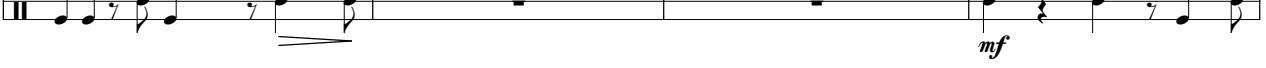
Alto Met. 

Sop. Xyl. 

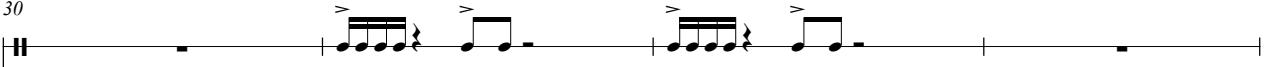
Alto Xyl. 

Bass Xyl. 

W.B. 

Bongos 

30

Tri. 

Sop. Met. 

Alto Met. 

Sop. Xyl. 

Alto Xyl. 

Bass Xyl. 

W.B. 

Bongos 

34

Tri. *mf*

Sop. Met. *mf*

Alto Met. *mf* *mp*

Sop. Xyl. *mf*

Alto Xyl. *mf* *mp*

Bass Xyl. *mf* *mp*

W.B. *mf*

Bongos *mf* *mp*

38

Tri. *p*

Sop. Met.

Alto Met.

Sop. Xyl. *p* *p*

Alto Xyl. *p*

Bass Xyl. *p*

W.B. *p*

Bongos *p*

43

Tri. Sop. Met. Alto Met. Sop. Xyl. Alto Xyl. Bass Xyl. W.B. Bongos

mp

47

Tri. Sop. Met. Alto Met. Sop. Xyl. Alto Xyl. Bass Xyl. W.B. Bongos

mf

51

Tri. | Sop. Met. | Alto Met. | Sop. Xyl. | Alto Xyl. | Bass Xyl. | W.B. | Bongos

Measure 51: Tri. eighth-note pairs, Sop. Met. eighth-note pairs, Alto Met. eighth-note pairs, Sop. Xyl. eighth-note pairs, Alto Xyl. eighth-note pairs, Bass Xyl. eighth-note pairs, W.B. eighth-note pairs, Bongos eighth-note pairs.

Measure 52: Tri. eighth-note pairs, Sop. Met. eighth-note pairs, Alto Met. eighth-note pairs, Sop. Xyl. eighth-note pairs, Alto Xyl. eighth-note pairs, Bass Xyl. eighth-note pairs, W.B. eighth-note pairs, Bongos eighth-note pairs.

Measure 53: Tri. eighth-note pairs, Sop. Met. eighth-note pairs, Alto Met. eighth-note pairs, Sop. Xyl. eighth-note pairs, Alto Xyl. eighth-note pairs, Bass Xyl. eighth-note pairs, W.B. eighth-note pairs, Bongos eighth-note pairs.

Measure 54: Tri. eighth-note pairs, Sop. Met. eighth-note pairs, Alto Met. eighth-note pairs, Sop. Xyl. eighth-note pairs, Alto Xyl. eighth-note pairs, Bass Xyl. eighth-note pairs, W.B. eighth-note pairs, Bongos eighth-note pairs.

f

55

Tri. | Sop. Met. | Alto Met. | Sop. Xyl. | Alto Xyl. | Bass Xyl. | W.B. | Bongos

Measure 55: Tri. eighth-note pairs, Sop. Met. eighth-note pairs, Alto Met. eighth-note pairs, Sop. Xyl. eighth-note pairs, Alto Xyl. eighth-note pairs, Bass Xyl. eighth-note pairs, W.B. eighth-note pairs, Bongos eighth-note pairs.

Measure 56: Tri. eighth-note pairs, Sop. Met. eighth-note pairs, Alto Met. eighth-note pairs, Sop. Xyl. eighth-note pairs, Alto Xyl. eighth-note pairs, Bass Xyl. eighth-note pairs, W.B. eighth-note pairs, Bongos eighth-note pairs.

Measure 57: Tri. eighth-note pairs, Sop. Met. eighth-note pairs, Alto Met. eighth-note pairs, Sop. Xyl. eighth-note pairs, Alto Xyl. eighth-note pairs, Bass Xyl. eighth-note pairs, W.B. eighth-note pairs, Bongos eighth-note pairs.

Measure 58: Tri. eighth-note pairs, Sop. Met. eighth-note pairs, Alto Met. eighth-note pairs, Sop. Xyl. eighth-note pairs, Alto Xyl. eighth-note pairs, Bass Xyl. eighth-note pairs, W.B. eighth-note pairs, Bongos eighth-note pairs.

f

mp

f

f

mp

f

f

mf

f

59

Tri. **f**

Sop. Met. *mp* **f**

Alto Met. *mp* **f**

Sop. Xyl.

Alto Xyl.

Bass Xyl. *mp* **f**

W.B. *mp* **f**

Bongos *mp* **f**



67

This musical score page contains eight staves, each representing a different instrument or section. The instruments listed on the left are: Tri., Sop. Met., Alto Met., Sop. Xyl., Alto Xyl., Bass Xyl., W.B., and Bongos. The score is divided into four measures by vertical bar lines. Measure 67 starts with a rest for most instruments, followed by eighth-note patterns for the Sop. Met., Alto Met., and Bass Xyl. Measure 68 begins with a forte dynamic (**f**) for the Sop. Met. and Alto Met., while the Bass Xyl. and W.B. play eighth-note patterns. Measure 69 continues with eighth-note patterns for all instruments, with dynamics changing to **mp** for the Sop. Met. and Alto Met. Measure 70 concludes with eighth-note patterns for all instruments, with dynamics returning to **mf** for the Sop. Met. and Alto Met.



71

Tri. *mf*

Sop. Met. *mf*

Alto Met. *mf*

Sop. Xyl. *mf*

Alto Xyl. *mf*

Bass Xyl. *mf*

W.B. *mf*

Bongos *mp* *mf*

75

Tri.

Sop. Met.

Alto Met.

Sop. Xyl.

Alto Xyl.

Bass Xyl.

W.B.

Bongos

79

Tri.

Sop. Met.

Alto Met.

Sop. Xyl.

Alto Xyl.

Bass Xyl.

W.B.

Bongos

Triangle

SUPKIT, MESKIT
mokinių perkusijos ansambliui

Loreta Narvilaitė

$\text{♩} = 104$

6 $\frac{5}{4}$ pp p

11 mp

16 mf

20 \geq **2** mf

25 \geq **4** f

32 mf

36 **4** p

44 mp

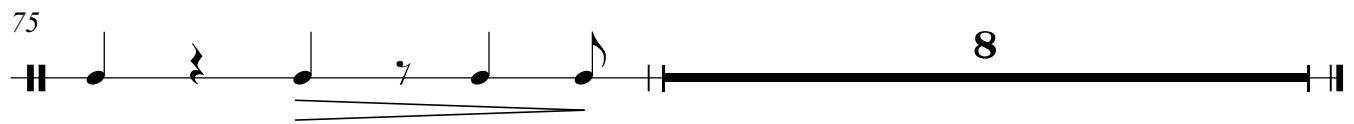
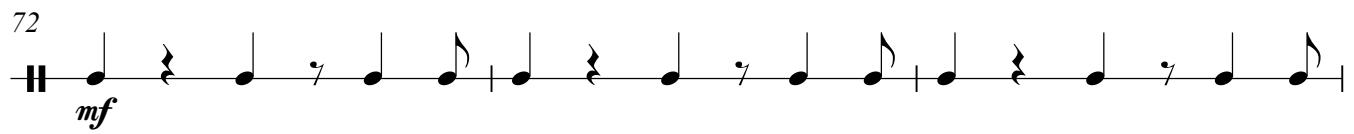
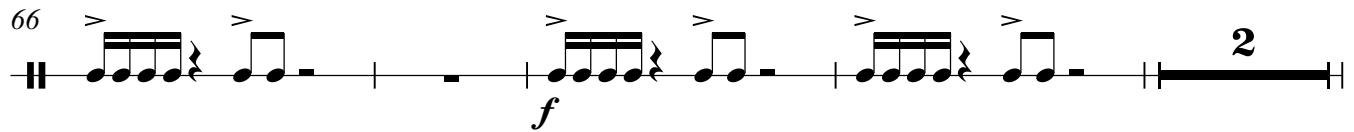
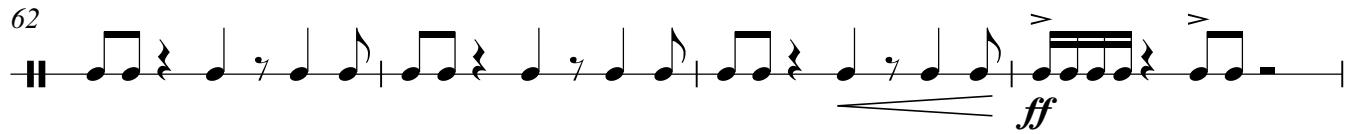
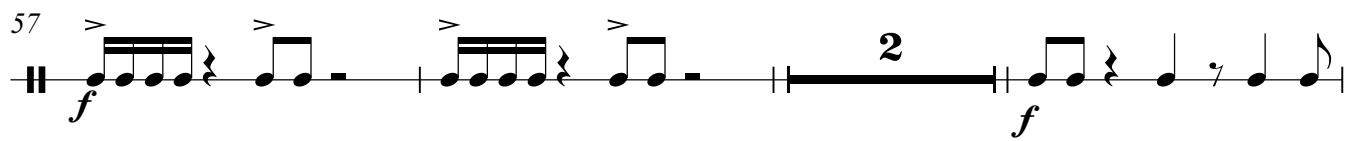
49 mf

53 $\geq f$

The sheet music consists of eleven staves of musical notation for the triangle. The tempo is indicated as $\text{♩} = 104$. The first staff starts with a time signature of $\frac{5}{4}$ and dynamic pp , followed by a measure of p . The second staff begins at measure 11 with dynamic mp . The third staff starts at measure 16 with dynamic mf . The fourth staff begins at measure 20 with a dynamic \geq followed by **2**, then mf . The fifth staff starts at measure 25 with a dynamic \geq followed by **4**, then f . The sixth staff begins at measure 32 with dynamic mf . The seventh staff starts at measure 36 with a dynamic **4**, then p . The eighth staff begins at measure 44 with dynamic mp . The ninth staff starts at measure 49 with dynamic mf . The tenth staff begins at measure 53 with a dynamic $\geq f$.

2

Triangle



Soprano Metallophone

SUPKIT, MESKIT
mokinių perkusijos ansambliai

Loreta Narvilaite

$\text{♩} = 104$

16

19

23

27

30

34

51

55

59

63

mf

p

mp

f

14

mf

f

ff

V.S.

The sheet music for 'SUPKIT, MESKIT' is composed for Soprano Metallophone. It features 12 staves of music in 5/4 time, treble clef, and a key signature of 5 sharps. The tempo is marked as $\text{♩} = 104$. The piece begins with a dynamic *mf* at measure 16. Measures 17-18 show eighth-note patterns with sixteenth-note grace notes. Measure 19 starts with a dynamic *p*. Measures 20-21 continue the eighth-note pattern. Measure 22 starts with a dynamic *mf*. Measures 23-24 show eighth-note patterns with sixteenth-note grace notes. Measure 25 starts with a dynamic *mp*. Measures 26-27 show eighth-note patterns with sixteenth-note grace notes. Measure 28 starts with a dynamic *f*. Measures 29-30 show eighth-note patterns with sixteenth-note grace notes. Measure 31 starts with a dynamic *mf*. Measures 32-33 show eighth-note patterns with sixteenth-note grace notes. Measure 34 starts with a dynamic *ff*. Measures 35-36 show eighth-note patterns with sixteenth-note grace notes. Measure 37 starts with a dynamic *ff*. Measures 38-39 show eighth-note patterns with sixteenth-note grace notes. Measure 40 starts with a dynamic *ff*. Measures 41-42 show eighth-note patterns with sixteenth-note grace notes. Measure 43 starts with a dynamic *ff*. Measures 44-45 show eighth-note patterns with sixteenth-note grace notes. Measure 46 starts with a dynamic *ff*. Measures 47-48 show eighth-note patterns with sixteenth-note grace notes. Measure 49 starts with a dynamic *ff*. Measures 50-51 show eighth-note patterns with sixteenth-note grace notes. Measure 52 starts with a dynamic *ff*. Measures 53-54 show eighth-note patterns with sixteenth-note grace notes. Measure 55 starts with a dynamic *ff*. Measures 56-57 show eighth-note patterns with sixteenth-note grace notes. Measure 58 starts with a dynamic *ff*. Measures 59-60 show eighth-note patterns with sixteenth-note grace notes. Measure 61 starts with a dynamic *ff*. Measures 62-63 show eighth-note patterns with sixteenth-note grace notes. Measure 64 starts with a dynamic *ff*.

Soprano Metallophone

Musical score for Soprano Metallophone, measures 67-78. The score consists of four staves of music. Measure 67 starts with eighth-note pairs at *mf*, followed by sixteenth-note patterns at *f*. Measure 71 begins with eighth-note pairs at *mf*. Measure 75 features eighth-note pairs followed by sixteenth-note patterns at *mp*. Measure 78 concludes with a dynamic of *p* and a measure repeat sign.

67

71

75

78 3

Alto Metallophone

SUPKIT, MESKIT

mokinių perkusijos ansambliui

Loreta Narvilaitė

$\text{♩} = 104$

10

14

2

19

23

26

30

34

36

8

Alto Metallophone

46

51

55

59

63

67

71

75

79

The music consists of ten staves of Alto Metallophone notation. The first staff (measures 46-48) starts at *mp*, has a dynamic change to *mf* at measure 48, and a fermata over measures 48-49. The second staff (measures 49-51) starts at *f*. The third staff (measures 52-54) starts at *mp*, has a dynamic change to *f* at measure 53, and a fermata over measures 54-55. The fourth staff (measures 56-58) starts at *f*. The fifth staff (measures 59-61) starts at *mp*, has a dynamic change to *ff* at measure 60, and a fermata over measures 61-62. The sixth staff (measures 63-65) starts at *ff*. The seventh staff (measures 66-68) starts at *f*, has a dynamic change to *mp* at measure 67, and a fermata over measures 68-69. The eighth staff (measures 70-72) starts at *mp*. The ninth staff (measures 73-75) starts at *mp*. The tenth staff (measures 76-78) starts at *p*, has a dynamic change to *pp* at measure 77, and a fermata over measures 78-79.

Soprano Xylophone

SUPKIT, MESKIT
mokinių perkusijos ansambliui

Loreta Narvilaitė

$\text{♩} = 104$

1

Soprano Xylophone

42

p

mp

2

8

47

mf

2

52

f

2

8

56

f

ff

2

62

ff

2

8

66

f

2

8

70

mf

2

8

74

8

Alto Xylophone

SUPKIT, MESKIT

mokinių perkusijos ansambliui

Loreta Narvilaite

The musical score for Alto Xylophone features six staves of music. Staff 1 starts with a tempo of $\text{♩} = 104$, a key signature of G major , and a time signature of $\frac{5}{4}$. It includes dynamic markings pp and p . Staff 2 begins at measure 8 with a dynamic p . Staff 3 begins at measure 12 with a dynamic mp . Staff 4 begins at measure 16 with a dynamic mf . Staff 5 begins at measure 20 with a dynamic mf and a measure repeat sign. Staff 6 begins at measure 25 with a dynamic p .

Alto Xylophone

31

f

mp

mf

35

>

mp

<

p

39

43

47

51

55

>

f

2

61

65

Alto Xylophone

3

70 **2**

75

79

82

Bass Xylophone

SUPKIT, MESKIT

mokinių perkusijos ansambliui

Loreta Narvilaitė

$\text{♩} = 104$

8

p

12

mp

17

mf

p

22

mf

f

27

mp

31

f

35

mp

f

Bass Xylophone

42

p

47

mf

52

f

56

mp

f

f

mp

60

f

65

=ff

mf

f

f

69

mp

mf

73

mp

77

4

This sheet music for Bass Xylophone spans nine staves. The first five staves are in common time, while the last four are in 2/4 time. Measure 42 begins with a quarter note followed by eighth-note pairs. Measures 43-46 continue this pattern. Measure 47 begins with a quarter note followed by eighth-note pairs, with a dynamic change to *mf*. Measures 48-51 continue this pattern. Measure 52 begins with a quarter note followed by eighth-note pairs, with a dynamic change to *f*. Measures 53-56 continue this pattern. Measure 56 begins with a quarter note followed by eighth-note pairs, with dynamics *mp*, *f*, *<*, *>*, *f*, and *mp*. Measures 57-60 continue this pattern. Measure 60 begins with a quarter note followed by eighth-note pairs, with a dynamic change to *f*. Measures 61-64 continue this pattern. Measure 64 begins with a quarter note followed by eighth-note pairs, with dynamics *=ff*, *<*, *>*, *mf*, *<*, *>*, *f*, and *<*. Measures 65-68 continue this pattern. Measure 68 begins with a quarter note followed by eighth-note pairs, with dynamics *mp* and *mf*. Measures 69-72 continue this pattern. Measure 72 begins with a quarter note followed by eighth-note pairs, with a dynamic change to *mp*. Measures 73-76 continue this pattern. Measure 76 begins with a quarter note followed by eighth-note pairs, with a dynamic change to *mp*. Measures 77-80 end with a dynamic *<* and a measure of rest.

SUPKIT, MESKIT

mokinių perkusijos ansambliai

3 Wood Blocks

Loreta Narvilaitė

$\text{♩} = 104$

2

5 4 | **pp** **pp**

7 | **p**

12 | **mp**

16 | **mf**

19 | **p**

22 | **mf**

25 | **mp**

28 | **f**

32 | **mf**

36 | **p**

3 Wood Blocks

42



46



50



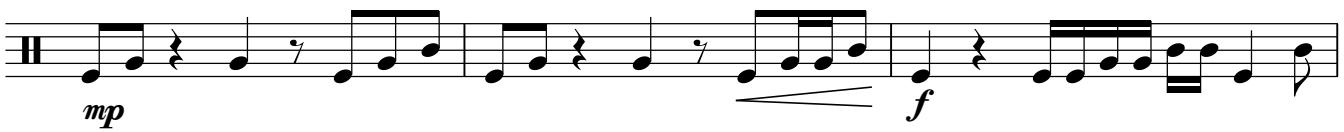
53



56



59



62



65



68



71



74



SUPKIT, MESKIT

mokinių perkusijos ansambliui

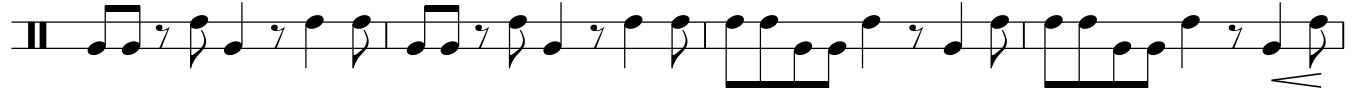
2 Bongos

Loreta Narvilaitė

$\text{♩} = 104$

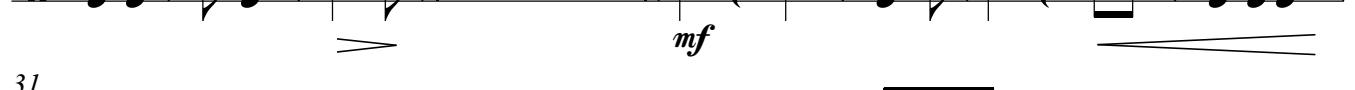
2 $\frac{5}{4}$ 
pp

5 
=

9 
p 
=

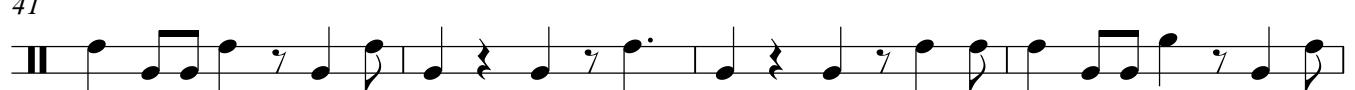
13 
mp 
=

17 
mf 
=

21 **2** 
mf 
=

26 
2 
mf 
=

31 
mp 
=

34 
f 
mf 
=

37 
p
=

41

V.S.

2 Bongos

45

2 Bongos

This musical score for two bongos spans twelve measures (45-56, 60, 63-77). Measure 45 starts with eighth-note pairs followed by sixteenth-note pairs, dynamic *mp*. Measures 46-49 show eighth-note pairs followed by sixteenth-note pairs, dynamic *mf*. Measure 53 features eighth-note pairs followed by sixteenth-note pairs, dynamic *f*. Measures 56-59 show eighth-note pairs followed by sixteenth-note pairs, dynamic *mf*, with measure 59 ending on a fermata. Measure 60 begins with eighth-note pairs followed by sixteenth-note pairs, dynamic *mp*, leading to *f*. Measures 63-66 show eighth-note pairs followed by sixteenth-note pairs, dynamic *ff*. Measures 69-72 show eighth-note pairs followed by sixteenth-note pairs, dynamic *mp*. Measure 73 concludes with eighth-note pairs followed by sixteenth-note pairs, dynamic *mp*. Measure 77 ends with a single eighth note followed by a fermata.

Ieva Budriūnaitė

Body of QUEEN

for body percussion / kūno perkusijai

2019

I, II, III, IV – atlikėjų grupės (grupėje groja mažiausiai vienas atlikėjas).

FN	—————
CL	—————
CH	—————
P	—————
ST	—————

FN – snapping fingers / spragsēti pirštais

CL – clapping hands together / ploti rankomis

CH – hitting the chest / mušti delnais į krūtinę

P – patting thighs with hands / plekšnoti delnais šlaunų priekinę dalį

ST – striking feet against the floor / trepsēti kojomis į grindis

l – left hand/leg / kairė ranka/koja

r – right hand/leg / dešinė ranka/koja

b – both hands/legs / abi rankos/kojos

Improvizacija (65–68 t.) – kiekvienas atlikėjas susikuria savo 4 taktu trukmės ritmą, jį užsirašo partijoje. Visi atlikėjai vienu metu atlieka savo sukurtus skirtingus ritmus.

Kūrinyje naudojamos ritminės citatos iš grupės QUEEN dainų *Under Pressure*, *Another One Bites the Dust*, *We Will Rock You*, *Bohemian Rhapsody*.

Body of QUEEN

for body percussion / kūno perkusijai

Ieva Budriūnaitė

$\text{♩} = 120$

I

II

III

IV

p (*Under Pressure*)

5

9

13

I II III IV

f

1 r r 1 r 1 1 r b r 1 r b

f

1 1 r r 1 r 1 1 r b r 1 r b

f

1 1 b r r b 1 1 b b r 1 r

f

1 r 1 r 1 r 1 r b r 1 r

f

1 r 1 r 1 r 1 r b r 1 r

17

I II III IV

1 b b r b b 1 b b b r 1 r

1 1 r r 1 r 1 1 r b r 1 r

1 1 r r 1 r 1 1 r b r 1 r

1 1 r b 1 b r b 1 b r b 1 1 r b

1 1 r b 1 b r b 1 b r b 1 1 r b

21

I II III IV

b r 1 r 1 r b 1 r 1 r 1 r r 1 1 r r 1 1 r r 1 b r b

ff

b r 1 r 1 r b 1 r 1 r 1 r r 1 1 r r 1 1 r r 1 b r b

ff

1 1 r b 1 r 1 r b 1 r 1 r 1 r r 1 1 r r 1 1 r r 1 b r b

ff

1 1 r b 1 r 1 r b 1 r 1 r 1 r r 1 1 r r 1 1 r r 1 b r b

ff

25 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

I **p** (Under Pressure) II III IV

1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

p

29 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

I 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

II 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

III 1 l r r l r l l r r l r b

IV b b b b b r 1 r b

33 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

I **mf** cresc. 1 l r r b l l r 1 b r l r l b r 1 r 1 b

II **mf** cresc. 1 l r r l r l l r b r l r

III **mf** cresc. 1 b r b l b r b l b r b l l r r

IV **mf** cresc.

4

37

I 1 b r l r l b 1 b r l r l b 1 b r l r l b 1 b r l r l b
II 1 b r l r l b 1 b r l r l b 1 b r l r l b 1 b r l r l b
III 1 r r l 1 r l r 1 r r l 1 r l r
IV 1 r r l 1 r l r 1 r r l 1 r l r

41

I 1 b r l r l b 1 b r l r l b 1 b r l r l b 1 b r l r l b
II 1 b r l r l b 1 b r l r l b 1 b r l r l b 1 b r l r l b
III 1 r b r l r b 1 r b r l r b
IV 1 r b r l r b 1 r b r l r b

45

I 1 b r l r l b 1 b r l r l b 1 b r l r l b 1 b r l r l b r l
II 1 b r l r l b 1 b r l r l b 1 b r l r l b 1 b r l r l r l
III 1 b r l r l b 1 b r l r l b 1 b r l r l b 1 b r l r l b 1 b r l
IV 1 b r l r l b 1 b r l r l b 1 b r l r l b 1 b r l r l b 1 b r l

49 r r l r r l

53 r r l r r l

I II III IV

III

IV

57 r l r l r l r r l r l r l r l r l r l r l

I II III IV

r b b r b b l b b r b b l b b
mf r l r l r l r l r l r l r l r l r l

r b b l b b r b b l b b r b b

mf

61 r 1 r 1 r 1 r 1 r 1 r 1 r 1 r 1 r r 1 r

I: **f**, **mf**, **mp**, **p**
II: **f**, **mf**, **mp**, **p**
III: **f**, **mf**, **mp**, **p**
IV: **f**, **mf**, **mp**, **p**

65 Improvizacija

I: **p**, **ff**
II: **p**, **ff**
III: **p**, **ff**
IV: **p**, **ff**

70 $\text{♩} = 70$

I: **2/4**
II: **2/4**, **mf** (*We Will Rock You*)
III: **2/4**
IV: **2/4**, **mf** (*We Will Rock You*)

Rhythms: 1 r 1 r 1 r 1, r 1, 1 r 1 r 1 r 1, r 1 r 1 r 1 r

Notes: 1 r b, 1 r b, 1 r b, 1 r, 1 r b, 1 r b

76

I

II

f

III

IV

f

82

I

II

mp

III

IV

mp

88

I

II

III

mf

(Bohemian Rhapsody)

IV

mp

94

I r b r b r b r r r r r r r r
II - - - r r r r r r r r
III r l r l r r b b b r b b b r r r r
IV - - - r r r r r r r r

p **p** **p**

100

I b r l r l l r r l r l b b b r l r
II - l l r r l r l b b l l r r
III b r l r l l r r l l r r b r l r
IV - l l r r l l r r l l r r

cresc. *cresc.* *cresc.*

105

I l r l b b l l r r l r l b b l l r r l l r r
II l r l b b l l r r l r l b b l l r r l l r r
III l l r r l l r r l r l b b l l r r -
IV l l r r l l r r l r l b b l l r r -

mf **p cresc.**

110

I
II
III
IV

p *cresc.*

f

115

I
II
III
IV

120

I
II
III
IV

p

p

p

p

10

125 $\text{♩} = 120$

I

II

III

IV

mf

mf

mf

mf

129

1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

I

cresc.

1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

II

cresc.

1 r r 1 l 1 r 1 r 1 l 1 r r 1 l 1 r 1 r 1 l

III

cresc.

1 r r 1 l 1 r 1 r 1 l 1 r r 1 l 1 r 1 r 1 l

IV

cresc.

133

1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

I

1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

II

1 1 r b r 1 r b 1 1 r b r 1 r b

III

1 1 r b r 1 r b 1 1 r b r 1 r b

IV

137 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 r
I *f* cresc.
II 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 r 1
III *f* cresc.
IV 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b
f cresc.

141 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 r 1 r 1 r 1 r 1
I r 1 1 r r 1 1 r r 1 1 r b r b 1 b r b 1 b
II - - - -
III 1 1 b r 1 r 1 b 1 b r 1 r 1 b l b r 1 r 1 b l b b b b b b
IV 1 1 r r 1 1 r r 1 1 r r 1 r 1 r 1 r 1 r

145 r 1 r 1 r 1 r 1 r 1 r 1 1 b r b 1 b r b 1 b
I *ff* cresc.
II r b 1 b r b 1 b r b 1 b r b 1 b r b
III *ff* cresc.
IV *ff* cresc.

4'40'

I grupė

Body of QUEEN

for body percussion / kūno perkusijai

Ieva Budriūnaitė

$\text{♩} = 120$

3

mf ***mp***

8 r l > r > 1 1 r r 1 r 1 1 r b > r l >

mf

13 1 1 r r 1 r 1 1 r b > r l > r b 1 b b

f

18 r b b 1 b b b > r 1 r b > r 1 r 1 > r 1 r b

ff

23 l > r 1 r 1 > r r 1 > 1 r > r l > b > r b 1 b r 1 r 1 b

p *(Under Pressure)*

28 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

32 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

mf *cresc.*

36 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

40 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

44 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

48 1 b r 1 r 1 b r 1 r r 1 r r 1

53 r r 1 r r 1 r 1 l

58 r 1 r 1 r r 1 r 1 r 1 r 1 r 1 r 1 r 1

61 r 1 r 1 r 1 r 1 r 1 r 1 r 1 r 1 r 1 r

65 Improvizacija

70 ♩ = 70

15

85 1 r b 1 r b 1 r b 1 r b 1 r b 1 r b

91 1 r b 1 r b 1 r b 1 r b 1 r b 1 r b

97 1 1 r b r 1 r 1 r 1 b r 1 r r 1 1 r r 1 r 1 r

103 1 1 r b r 1 r 1 r 1 b b 1 1 r r 1 r 1 b b

108 1 > 1 r r 1 > 1 r r 1 > 1 r r **2**

p *cresc.*

113 1 > 1 r r 1 > 1 r r 1 > 1 r 1 > 1 r r 1 r

f

120 1 r r 1 r 1 r 1 r rit. 1 - - - r 1 - - - r 1 - - - 1 -

p

125 ♩ = 120 1 b r 1 r 1 b **2** 1 b r 1 r 1 b

mf

129 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

cresc.

133 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

137 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 r

f *cresc.*

141 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 r 1 r 1 r 1 r 1

145 r 1 r 1 r 1 r 1 r 1 b r b 1 b r b 1 b

ff *cresc.*

II grupė

Body of QUEEN

for body percussion / kūno perkusijai

Ieva Budriūnaitė

$\text{♩} = 120$

2

$\text{H}\frac{4}{4}$

p *mf* *mp*

7 1 1 r b r l > r 1 1 r r 1 r b 1 r b 1 r

mf

12 b r l > r 1 1 r r 1 r 1 1 r b r l > r b

f

17 1 1 r r 1 r 1 1 r b r l > r b 1 r

ff

22 1 > r 1 r b l > r 1 r 1 > r r 1 > b r b 1 >

26 1 b r 1 r 1 b **2** 1 b r 1 r 1 b 1 b r 1 r 1 b

p

31 1 b r 1 r 1 b b r 1 r 1 1 r r b 1 1 r 1 b

mf cresc.

35 r 1 r 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

39 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

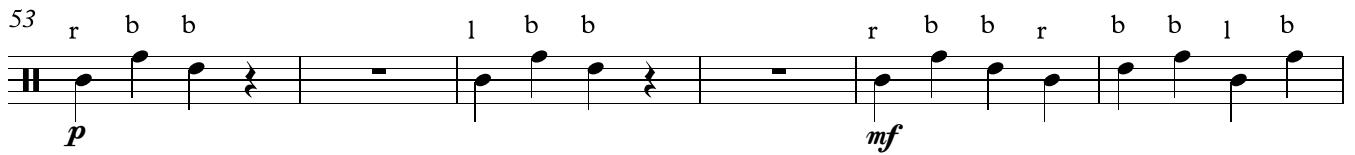
43 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

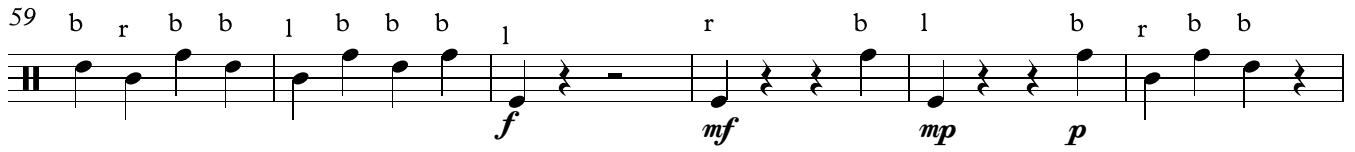
f

47 1 b r 1 r 1 b 1 b r 1 r 1 r 1 r **3**

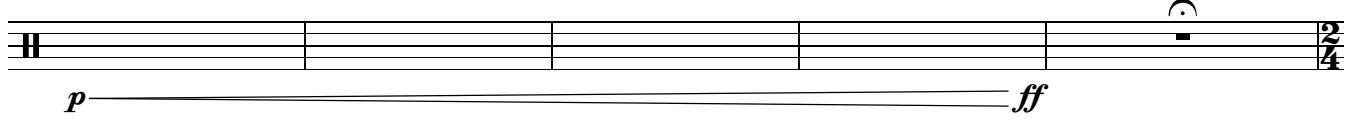
The musical score consists of 12 staves of notation for body percussion. The tempo is indicated as $\text{♩} = 120$. The score begins with a dynamic *p*, followed by *mf* and *mp* dynamics. The notation includes various rhythmic patterns and rests, with specific letters (r, b, l) and numbers (1, 2, 3) placed above the notes to guide the performer. The score features changes in time signature, such as $\text{H}\frac{4}{4}$ and $\frac{2}{4}$, and includes performance instructions like 'cresc.' (crescendo). The score concludes with a final dynamic *f* and a section labeled **3**.

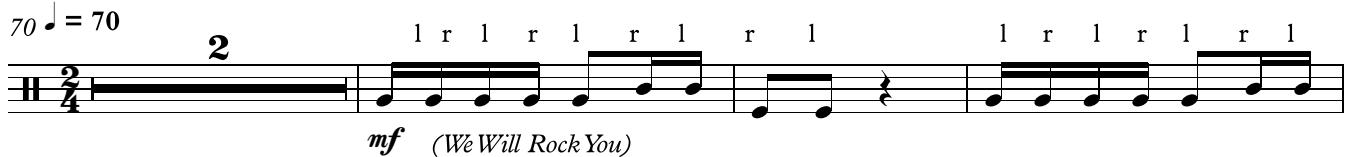
II

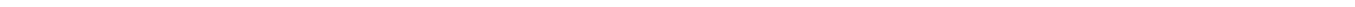
53 r b b l b b r b b r b b 1 b


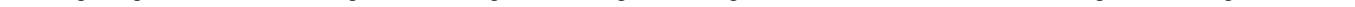
59 b r b b 1 b b b 1 r b 1 b r b b


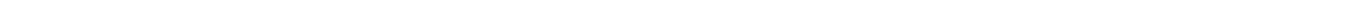
65 Improvizacija

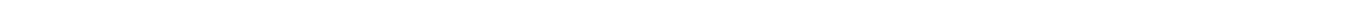


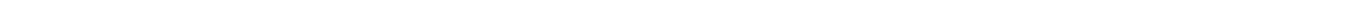
70 ♩ = 70 1 r 1 r 1 r 1 r 1 r 1 r 1 r 1 r 1 r 1
2 

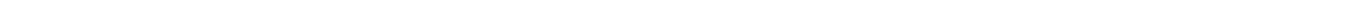
75 r 1 r 1 r 1 r 1 r 1 r 1 r 1 r 1 r 1 r r 1 r 1 b r 1 r 1 b


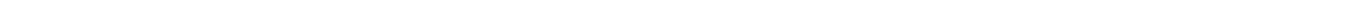
80 1 r b 1 r 1 1 r r 1 1 r r 1 r 1 b b 1 1 r r


85 1 1 r r 1 1 r r 1 r 1 b b 1 1 r r 5


94 1 1 r r 1 1 1 r r 1 1 1 r r 1
3 

102 1 r r 1 r 1 b b 1 > 1 r r 1 r 1 b b 1 > 1 r r


107 1 r 1 b b 1 > 1 r r 1 > 1 r r 1 > 1 r r


112 1 > 1 r r 1 > 1 r 1 > 1 r r 1 > 1 r r 1 > 1 r r


118

118 1 r r 1 r 1 r 1 r 1 r 1 rit. 1 1 r

124 1 - r - - 1 $\text{♩} = 120$ 1 b r 1 r 1 b 2

p *mf*

129 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

cresc.

133 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b

137 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 r 1

f *cresc.*

141 r 1 1 r r 1 1 r r 1 1 r b r b 1 b r b 1 b

145 r b 1 b r b 1 b r b 1 b r b 1 b r b 1 b r b

ff *cresc.*

III grupė

Body of QUEEN

for body percussion / kūno perkusijai

Ieva Budriūnaitė

$\text{♩} = 120$

1 r l r l 1 r b > r l > r b 1 r b 1 r b 1 r

6 r l r l 1 r b > r l > r b 1 r b 1 r b 1 r

11 b 1 r l > l > r b > 1 1 r b > 1 1 r b > 1 r 1 r b

16 b > r l > r > 3 1 1 r b > 1 1 r b > 1 r 1 r b

23 1 > r l r l > r r 1 > 1 r > r l > b > b 1 > 1 b r 1 r 1 b

28 1 l r r l r l r 1 l r 1 l r r l r b

33 1 l r r l r l r b r l r 1 l r r l r

38 1 r l r l r r l l r l r 1 l r b r l r b

43 1 l r b r l r b - 1 b r l r l b 1 b r l r

III

47 1 b 1 b r 1 r 1 b 1 b r 1 r 1 r 1 r 1 r 1 r r 1

mf (*Another One Bites the Dust*)

51 r 1 r 1 r 1 r 1 r r 1 r 1 r 1 r 1 r 1 r r 1

f

55 r 1 r 1 r 1 r 1 r r 1 r 1 r 1 r 1 r 1 r r 1

mf

59 r 1 r 1 r 1 r 1 r 1 r 1 r 1 r 1

mp *p*

65 Improvizacija

p *ff*

70 ♩ = 70

18

p

88 b b 1 r 1 r 1 r 1 r 1 r r r b b b r b b b

mf (*Bohemian Rhapsody*)

93 b 1 r 1 r 1 r 1 r 1 r r r b b b r b b b

mp

98 1 1 r b r 1 r 1 1 r r r 1 r 1 1 r

p *cresc.*

104 b r 1 r 1 1 r 1 1 r 1 r 1 b b 1 1 r r

mf

109 1 > 1 r r 1 > 1 r r 1 > 1 r r 1 > 1 r r 1 > 1 r r

p *cresc.* *f*

115 1 > l r r 1 > l r r 1 > l r r > l r 1 r 1

121 r 1 r 1 r 1 rit. 1 - - - - 1 - - - - 1 - - - - 1 - - - - 1 - - - - 1 - - - - 1 = 120 2
p

127 1 b r 1 r 1 b 1 r r 1 1 r 1 r 1 r 1 r r 1
mf *cresc.*

132 1 r 1 r 1 l r b r 1 r b 1 1 r b r 1 r b
f

137 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b 1 r
f *cresc.*

141 1 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b r 1 r 1 b 1 b b b b b b
ff *cresc.*

145 b b b 1 b r b 1 b r b 1 b r b 1 b r b 1 b r b
ff *cresc.*

IV grupė

Body of QUEEN

for body percussion / kūno perkusijai

Ieva Budriūnaitė

$\text{♩} = 120$

P (*Under Pressure*)

2

mp **mf** **2**

f

ff

p

mf cresc.

f

IV

Musical score for page 50, measures 5-10. The score consists of two staves. The top staff has a key signature of one sharp, a common time signature, and a tempo of quarter note = 120. It features a bass clef and includes dynamic markings *p* and *mf*. The bottom staff uses a soprano clef and includes dynamic markings *r*, *b*, and *l*.

65 Improvizacija

A musical score excerpt on a staff. It starts with a dynamic marking 'p' (pianissimo) and ends with a dynamic marking 'ff' (fortissimo). The staff has five horizontal lines and four spaces. There are vertical bar lines dividing the staff into measures. The time signature '4' is at the beginning, and a circled '2' is at the end.

70 1 r b 1 r b 1 r b 1 r b 1 r b 1 r b

B **A**

mf (We Will Rock You)

82 1 r b 1 r b 1 r b 1 r b 1 r b 1 r b

1 r b 1 r b 1 r b 1 r b 1 r b 1 r b

mp

88 1 r

8

1 l r r 1

1 l r r 1

p

100

l l r r l l r r l l r r l l r r

cresc.

105 1 1 r r 1 1 r r l r l b b l > l r r

mf

116 1 r l r l r l r l r l r l r l r l r

Musical score for piano. The tempo is marked as $= 120$. The dynamics are *p* and *mf*. The performance instructions include *rit.*, *b*, and *b*. The score consists of two staves. The first staff shows a rhythmic pattern of eighth-note pairs (two notes per beat) followed by a measure of rests. The second staff shows a similar pattern followed by a measure of rests. The *p* dynamic is indicated below the first staff, and the *mf* dynamic is indicated below the second staff. The *rit.* instruction is above the first staff, and the *b* and *b* instructions are above the second staff.

128

b 1 r r l 1 r l r l r r l l r l r

cresc.

Musical score for measures 133-140. The pattern consists of a eighth note followed by a sixteenth note, repeated eight times. The notes are labeled 'r' or 'b' above them. Measure 140 begins with a dynamic ***f*** and a crescendo marking.

Hand-drawn musical notation for a right hand solo part, starting at measure 138. The notation uses a treble clef, a common time signature, and a key signature of one sharp. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The notation includes the following sequence of notes:

r	l	r	b	l	l	r	b	r	l	r	b	l	l	r	r	l	l	r	r
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

The notation is written on five staves of five lines each. The first staff begins with a double bar line and a repeat sign.

Musical score for piano right hand at measure 146. The key signature is B-flat major (two flats). The melody consists of eighth-note patterns. The first six measures show a repeating pattern of eighth notes followed by a sixteenth-note rest. The first measure starts with a single eighth note. Measures 2-3 start with a sixteenth note followed by three eighth notes. Measures 4-5 start with two eighth notes followed by a sixteenth note. Measures 6-7 start with three eighth notes followed by a sixteenth note. Measures 8-9 start with four eighth notes followed by a sixteenth note. Measures 10-11 start with five eighth notes followed by a sixteenth note. Measures 12-13 start with six eighth notes followed by a sixteenth note. Measures 14-15 start with seven eighth notes followed by a sixteenth note. Measures 16-17 start with eight eighth notes followed by a sixteenth note. Measures 18-19 start with nine eighth notes followed by a sixteenth note. Measures 20-21 start with ten eighth notes followed by a sixteenth note. Measures 22-23 start with eleven eighth notes followed by a sixteenth note. Measures 24-25 start with twelve eighth notes followed by a sixteenth note. Measures 26-27 start with thirteen eighth notes followed by a sixteenth note. Measures 28-29 start with fourteen eighth notes followed by a sixteenth note. Measures 30-31 start with fifteen eighth notes followed by a sixteenth note. Measures 32-33 start with sixteen eighth notes followed by a sixteenth note. Measures 34-35 start with seventeen eighth notes followed by a sixteenth note. Measures 36-37 start with eighteen eighth notes followed by a sixteenth note. Measures 38-39 start with nineteen eighth notes followed by a sixteenth note. Measures 40-41 start with twenty eighth notes followed by a sixteenth note.

Giedrius Svilainis

IM-PULSAS

mokykliniams instrumentams

2019

L.liaudies

IM-PULSAS

$\text{♩} = 90$

Muzika Giedriaus Svilainio

The musical score consists of ten staves, each representing a different instrument or sound source. The instruments listed on the left are: Išilginės fleitos, Skudučiai C,E, Skudučiai D,F,FIS, Drum Set, Bongai, Skambančios lazdos D,A, Triangle, Metalafonai, Electric Guitar, and Piano. The score is in common time (indicated by a '4'). The tempo is marked as $\text{♩} = 90$. The piano staff is split into two systems: treble clef for the upper system and bass clef for the lower system. The electric guitar and 5-string electric bass staves are in bass clef. The synth strings staff is also in bass clef. The vocal parts (Balsas 1 and Balsas 2) are written in a rhythmic style with eighth-note patterns and lyrics below the notes. The lyrics for Balsas 1 are: "Lioj_ siū - do,ko ger-vy-nas lioj_ siū - do,ko kur-ko-vo. Lioj_ siū - do,ko ger-vy-nas". The lyrics for Balsas 2 are: "Lioj_ siū - do,ko ger-vy-nas lioj_ siū - do,ko kur-ko-vo.". The Accordion staff is mostly blank. The Synth Strings staff has a tempo marking of $\text{♩} = 90$.

Išilginės fleitos

Skudučiai C,E

Skudučiai D,F,FIS

Drum Set

Bongai

Skambančios lazdos D,A

Triangle

Metalafonai

Electric Guitar

Piano

Balsas 1

Balsas 2

Accordion

5-string Electric Bass

Synth Strings

$\text{♩} = 90$

2

A *Animato con fuoco* $\text{♩} = 80$

Dr. (percussion) has a pattern of 'x' and '>' symbols above the staff. E. Gtr. has a sustained note with a wavy line. Voice 1 sings "lioj_siū - do,ko kur-ko - vo." Voice 2 sings "Lioj_siū - do,ko ger-vy-nas." E. Bass has a rhythmic pattern with dynamic *mf*. Syn. Str. has a sustained note with a wavy line.

≡

7

Skud (treble clef) and Skud (bass clef) both have sustained notes. Dr. has a pattern of 'x' and '>' symbols. Skamb lazdos (treble clef) has a rhythmic pattern with dynamic *f*. E. Bass has a rhythmic pattern with '>' symbols. Syn. Str. has a sustained note with a wavy line.

10

Skud

Skud

Dr.

Skamb lazdos

E. Bass

Syn. Str.



12

Fl.

Skud

Skud

Dr.

Skamb lazdos

E. Gtr.

Accord.

E. Bass

Syn. Str.

14

Fl.

Skud

Skud

Dr.

Bongai

Skamb lazdos

Metalafon

E. Gtr.

Pno.

Accord.

E. Bass

Syn. Str.

16

Fl.

Skud

Skud

Dr.

Bongai

Skamb lazdos

E. Gtr. *mf*

Pno.

Accord.

E. Bass

Syn. Str.

This musical score page contains ten staves. From top to bottom: Flute (Fl.), two instances of Skud (one on treble clef staff, one on bass clef staff), Drum (Dr.) on a staff with vertical strokes, Bongai (percussion) on a staff with vertical strokes and horizontal dashes, Skamb lazdos (percussion) on a staff with vertical strokes and horizontal dashes, Electric Guitar (E. Gtr.) on a staff with dynamics *mf* and a circled fermata, Piano (Pno.) on two staves (treble and bass), Accordion (Accord.) on a staff with grace notes, Double Bass (E. Bass) on a staff with vertical strokes and horizontal dashes, and Synthetic Strings (Syn. Str.) on two staves (treble and bass). Measures 16 are shown, with measure 17 indicated by a brace and a circled fermata at the bottom of the page.

19

f

Skud

Skud

Dr.

Bongai

Skamb lazdos

mf

E. Gtr.

Pno.

Accord.

E. Bass

Syn. Str.

B

Fl.

Skud

Skud

Dr.

Bongai

Skamb lazdos

Metalafon

E. Gtr.

Accord.

E. Bass

B

Syn. Str.

21 *f*

This page contains ten staves of musical notation. The instruments listed from top to bottom are: Flute (Fl.), two Percussion instruments labeled 'Skud', a Drum (Dr.), a Bongai, a Skamb lazdos, a Metalafon, an Electric Guitar (E. Gtr.), an Accord (Accord.), an Electric Bass (E. Bass), and a Syn. Str. (Syn. Str.). The score begins with a dynamic *f*. Various performance techniques are indicated, such as slurs, grace notes, and specific attack directions (indicated by arrows). Measures are separated by vertical bar lines, and a double bar line with repeat dots is present between measures 1 and 2 for several instruments. Measures 11 and 12 are enclosed in a large brace at the bottom of the page.

23

Fl.

Skud *f*

Skud *f*

Dr.

Bongai

Skamb lazdos

Metalafon

E. Gtr.

Accord.

E. Bass

Syn. Str.

This musical score page contains ten staves, each representing a different instrument or sound source. The instruments listed from top to bottom are: Flute (Fl.), two entries of Skud (Skud, Skud), Drum (Dr.), Bongai, Skamb lazdos, Metalafon, Electric Guitar (E. Gtr.), Accord, Electric Bass (E. Bass), and Synthesizer (Syn. Str.). The score is numbered 23 at the top left. Measure lines are indicated by vertical bar lines. The Flute and Skud parts begin with eighth-note patterns. The Dr. part consists of eighth-note patterns with 'x' and '>' markings. The Bongai part features sixteenth-note patterns with 'v' and '>' markings. The Skamb lazdos part includes eighth-note patterns with 'v' and '>' markings. The Metalafon part consists of eighth-note patterns with '>' markings. The E. Gtr. part shows a sustained note with a wavy line and a sixteenth-note pattern. The Accord part has eighth-note patterns with 'x' and '>' markings. The E. Bass part features eighth-note patterns with '>' markings. The Syn. Str. part shows sustained notes with a wavy line.

25 **C** 9

Dr.

Bongai

Skamb lazdos

Metalafon

E. Gtr.

Pno.

E. Bass

C

27

Dr.

Bongai

Skamb lazdos

Metalafon

E. Gtr.

Pno.

E. Bass

Syn. Str.

29 11

Dr.

Bongai

Skamb lazdos

Metalafon

E. Gtr.

Improvizacija

Pno.

Accord.

E. Bass

Syn. Str.

31

The musical score page 12 contains nine staves, each with a unique instrument name and specific rhythmic markings:

- Dr.**: Percussion part with vertical strokes (v) and crosses (x).
- Bongai**: Percussion part with vertical strokes (v) and crosses (x).
- Skamb lazdos**: Melodic line with vertical strokes (v) and rests (r).
- Metalafon**: Melodic line with vertical strokes (v) and rests (r).
- E. Gtr.**: Melodic line with vertical strokes (v), rests (r), and triplets indicated by '3' below the staff.
- Pno.**: Melodic line with vertical strokes (v) and rests (r).
- Accord.**: Melodic line with vertical strokes (v) and rests (r).
- E. Bass**: Melodic line with vertical strokes (v) and rests (r).
- Syn. Str.**: Melodic line with vertical strokes (v) and rests (r).

Vertical strokes (v) and crosses (x) are placed above the notes in the first four staves. Vertical strokes (v) and rests (r) are placed above the notes in the last five staves. Vertical strokes (v) and rests (r) are also placed below the notes in the last five staves. The 'E. Gtr.' staff includes triplet markings (3) under certain groups of notes. The 'Pno.' staff includes vertical strokes (v) and rests (r) both above and below the notes. The 'Accord.' staff includes vertical strokes (v) and rests (r) both above and below the notes. The 'E. Bass' staff includes vertical strokes (v) and rests (r) both above and below the notes. The 'Syn. Str.' staff includes vertical strokes (v) and rests (r) both above and below the notes.

D *f*

Fl.

Dr.

Bongai

Skamb
lazdos

Metalafon

E. Gtr.

Pno.

Accord.

E. Bass

Syn. Str.

This musical score page contains ten staves, each representing a different instrument or sound source. The instruments listed from top to bottom are: Flute (Fl.), Drum (Dr.), Bongai, Skamb lazdos, Metalafon, Electric Guitar (E. Gtr.), Piano (Pno.), Accord (Accord.), Electric Bass (E. Bass), and Synthesizer Strings (Syn. Str.). The score is marked with dynamic changes, including a forte dynamic (f) and a double forte dynamic (ff). Various performance instructions are included, such as slurs, grace notes, and specific symbols like '>', '<', 'x', and 'v' placed above or below the notes. The page number 13 is located in the top right corner.

35

The musical score page 14 contains nine staves, each with a unique instrument name and specific rhythmic markings (e.g., >, x, v, >>). The instruments are:

- Dr.**: Percussion part with vertical strokes and X marks.
- Bongai**: Percussion part with vertical strokes and X marks.
- Skamb lazdos**: Melodic line with vertical strokes and X marks.
- Metalafon**: Melodic line with vertical strokes and X marks.
- E. Gtr.**: Melodic line with vertical strokes and X marks.
- Pno.**: Melodic line with vertical strokes and X marks.
- Accord.**: Melodic line with vertical strokes and X marks.
- E. Bass**: Melodic line with vertical strokes and X marks.
- Syn. Str.**: Melodic line with vertical strokes and X marks.

Vertical bar lines divide the measures into two sections. The first section ends at measure 35, and the second section begins immediately after it. Measures 35-36 are shown for most instruments, except for Syn. Str. which has a sustained note from the previous measure.

37

Fl.

Dr.

Bongai

Skamb
lazdos

Metalafon

E. Gtr.

Pno.

Accord.

E. Bass

Syn. Str.

The musical score consists of ten staves, each representing a different instrument. The instruments are: Flute (Fl.), Drum (Dr.), Bongai, Skamb lazdos, Metalafon, Electric Guitar (E. Gtr.), Piano (Pno.), Accordian (Accord.), Electric Bass (E. Bass), and Synthetic Strings (Syn. Str.). The score is divided into measures by vertical bar lines. Some measures span multiple staves, indicated by horizontal bar lines. The notation includes various note heads (solid, hollow, with stems, with arrows), stems, and arrows pointing up, down, or to the right. Measure numbers 37 and 15 are visible at the top right and top left respectively. The piano staff includes dynamic markings like f (fortissimo) and o (open circles). The electric bass staff uses a bass clef. The synthetic strings staff uses a bass clef and includes a circled 'o' symbol.

E

39

Fl.

Dr.

Bongai

Skamb
lazdos

Metalafon

E. Gtr.

Pno.

Accord.

E. Bass

Syn. Str.

The musical score page 16 begins with measure 39. The first two measures feature rests for Flute and Drum. The subsequent measures show various instruments performing rhythmic patterns. Bongai and Skamb lazdos provide harmonic support with eighth-note chords. Metalafon and Electric Guitar create a dense texture with sixteenth-note patterns. The piano and accordion contribute harmonic richness with sustained notes and eighth-note chords. The electric bass provides a steady rhythmic foundation with eighth-note patterns. The synthesizer strata layer adds sustained notes throughout the section.

41

Fl.

Dr.

Bongai

Skamb lazdos

Metalafon

E. Gtr.

Pno.

Accord.

E. Bass

Syn. Str.

43

Fl.

Dr.

Bongai

Skamb
lazdos

Metalafon

E. Gtr.

Pno.

Accord.

E. Bass

Syn. Str.

This musical score page contains nine staves, each representing a different instrument or sound source. The instruments listed from top to bottom are: Flute (Fl.), Drum (Dr.), Bongai, Skamb lazdos, Metalafon, Electric Guitar (E. Gtr.), Piano (Pno.), Accordian (Accord.), and Double Bass (E. Bass). The score is numbered 18 at the top left and measures 43 at the top center. The notation includes standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with unique symbols such as '>', 'v', 'x', and 'z' placed above or below the stems of the notes, likely indicating performance techniques or specific recording instructions. The piano staff features two staves, and the double bass staff uses a bass clef. The accordian staff has a treble clef. The electric guitar staff uses a treble clef. The flute staff uses a treble clef. The drum staff uses a common time signature. The bongai staff uses a common time signature. The skamb lazdos staff uses a common time signature. The metalafon staff uses a common time signature. The electric guitar staff uses a common time signature. The piano staff uses a common time signature. The accordian staff uses a common time signature. The double bass staff uses a common time signature. The synthesizer staff uses a common time signature.

F

45

Fl.

Dr.

Bongai

Skamb lazdos

Metalafon

E. Gtr.

Pno.

Accord.

E. Bass

Syn. Str.

48

Skamb
lazdos

Tri.

Voice

Lioj_siū- do,ko ger-vy-nas lioj_siū - do,ko kur-ko - vo.

Voice

Lioj_siū - do,ko ger-vy-nas

Syn. Str.



52

Skud

Skud

Skamb
lazdos

Tri.

Metalafon

Voice

Lioj_siū - do,ko ger - vy-nas lioj_siū - do,ko kur-ko - vo.

Voice

lioj_siū - do,ko kur - ko - vo. Lioj_siū - do,ko ger-vy-nas

Syn. Str.

G

21

55

Skud

Skud

Bongai

Skamb
lazdos

Tri.

Metalafon

Voice

Voice

G

Lioj siū - do,ko ger - vy - nas lioj siū - do,ko kur - ko - vo.

lioj siū - do,ko kur - ko - vo. Lioj siū - do,ko ger - vy - nas

58

Skud

Skud

Bongai

Skamb
lazdos

Metalafon

Voice

Voice

Lioj siū - do,ko ger - vy - nas lioj siū - do,ko kur - ko - vo.

lioj siū - do,ko kur - ko - vo. Lioj siū - do,ko ger - vy - nas

60

f

Fl.

Dr.

Bongai

Skamb
lazdos

Metalafon

mf

E. Gtr.

Voice

Lioj siū - do,ko ger - vy - nas lioj siū - do,ko kur - ko - vo.

Voice

lioj siū - do,ko kur - ko - vo. Lioj siū - do,ko ger - vy - nas

Accord.

E. Bass

Syn. Str.

This musical score page contains ten staves of music. The instruments listed from top to bottom are: Flute (Fl.), Drum (Dr.), Bongai, Skamb lazdos, Metalafon, Electric Guitar (E. Gtr.), Voice, Voice, Accord., and Double Bass (E. Bass). The Synthesizer (Syn. Str.) staff is at the bottom, spanning two pages. The score includes lyrics in Lithuanian: "Lioj siū - do,ko ger - vy - nas" and "lioj siū - do,ko kur - ko - vo." The dynamic marking "f" is used for the Flute and Accord. staves, while "mf" is used for the Electric Guitar staff. Various performance instructions like "v" and "x" are placed above some notes in the drum and bongai staves. Measures are separated by vertical bar lines, and a thick vertical line marks the end of the page.

62

Fl.

Dr.

Bongai

Skamb lazdos

Metalafon

E. Gtr.

Pno.

Voice

Voice

Accord.

E. Bass

Syn. Str.

Lioj siū - do, ko ger - vy - nas lioj siū - do, ko kur - ko - vo.
lioj siū - do, ko kur - ko - vo. Lioj siū - do, ko ger - vy - nas

f

64

f

Fl.

Dr.

Bongai

Skamb
lazdos

Metalafon

mf

E. Gtr.

Pno.

Voice

Voice

Accord.

E. Bass

Syn. Str.

Lioj siū - do,ko ger - vy - nas lioj siū - do,ko kur - ko - vo.

lioj siū - do,ko kur - ko - vo. Lioj siū - do,ko ger - vy - nas

H

66

Dr.

Bongai

Skamb lazdos

Metalafon

E. Gtr.

Pno.

Accord.

E. Bass

Syn. Str.

68

Dr.

Bongai

Skamb lazdos

Metalafon

E. Gtr.

Pno.

Accord.

E. Bass

Syn. Str.

The musical score consists of eight staves. The first four staves (Dr., Bongai, Skamb lazdos, Metalafon) are in common time, while the last four (E. Gtr., Pno., Accord., E. Bass) are in 6/8 time. Measure 68 begins with a dynamic of 68. The instruments play various rhythmic patterns, including eighth-note pairs, sixteenth-note chords, and eighth-note chords. The E. Bass staff features a prominent bass line with eighth-note pairs. The Syn. Str. staff is mostly blank, with a single note at the end of the measure.

I

70

Fl.

Dr.

II

Bongai

II

Skamb lazdos

Metalafon

E. Gtr.

Improvizacija

Pno.

Accord.

E. Bass

I

Syn. Str.

72

Fl.

Dr.

Bongai

Skamb lazdos

Metalafon

E. Gtr.

Pno.

Accord.

E. Bass

Syn. Str.

J 74 29

Fl. Dr. Bongai Skamb lazdos Metalafon E. Gtr. Pno. Voice Voice Accord. E. Bass Syn. Str.

K

76

Fl.

Dr.

Bongai

Skamb
lazdos

Tri.

Metalafon

E. Gtr.

Pno.

Voice

Voice

Accord.

E. Bass

Syn. Str.

Lioj siū - do, ko ger - vy - nas lioj siū - do, ko kur - ko - vo.

lioj siū - do, ko kur - ko - vo. Lioj siū - do, ko ger - vy - nas

Fl.

Dr.

Bongai

Skamb
lazdos

Tri.

Metalafoon

E. Gtr.

Pno.

Voice

Voice

Accord.

E. Bass

Syn. Str.

lioj siū - do, ko ger - vy - nas lioj siū - do, ko kur - ko - vo.

lioj siū - do, ko kur - ko - vo. Lioj siū - do, ko ger - vy - nas

rall.

IM-PULSAS

Animato con fuoco ♩=80

L.liaudies **J=90**

Muzika Giedriaus Svilainio

A

B

C **D**

E

F **G**

H

I

J

K

rall.

Skudučiai C,E

IM-PULSAS

Animato con fuoco ♩=80

L. liaudies $\text{♩}=90$

Muzika Giedriaus Svilainio

A

12

16

21

25

56

66

B

C 8 **D** 7 **E** 6 **F** 8

G 2

H

4 **I** 4 **J** 2 **K** 3 rall. 2

Skudučiai D,F,FIS

IM-PULSAS

Animato con fuoco $\text{♩}=80$

L. liaudies $\text{♩}=90$

Muzika Giedriaus Svilainio

The musical score consists of 12 staves of music. Staff 1 (measures 1-11) starts with a tempo of $\text{♩}=90$ and changes to $\text{♩}=80$. It includes sections labeled 'A' and 'B'. Staff 2 (measures 12-15) continues the pattern. Staff 3 (measures 16-19) starts with a tempo of $\text{♩}=80$. Staff 4 (measures 20-23) starts with a tempo of $\text{♩}=90$. Staff 5 (measures 24-27) starts with a tempo of $\text{♩}=80$. Staff 6 (measures 28-31) starts with a tempo of $\text{♩}=90$. Staff 7 (measures 32-35) starts with a tempo of $\text{♩}=80$. Staff 8 (measures 36-39) starts with a tempo of $\text{♩}=90$. Staff 9 (measures 40-43) starts with a tempo of $\text{♩}=80$. Staff 10 (measures 44-47) starts with a tempo of $\text{♩}=90$. Staff 11 (measures 48-51) starts with a tempo of $\text{♩}=80$. Staff 12 (measures 52-55) starts with a tempo of $\text{♩}=90$.

Measures:

- 1-11: L. liaudies $\text{♩}=90$, **A**, f
- 12-15: **B**, f
- 16-19: $\text{♩}=80$
- 20-23: $\text{♩}=90$
- 24-27: $\text{♩}=80$
- 28-31: $\text{♩}=90$
- 32-35: $\text{♩}=80$
- 36-39: $\text{♩}=90$
- 40-43: $\text{♩}=80$
- 44-47: $\text{♩}=90$
- 48-51: $\text{♩}=80$
- 52-55: $\text{♩}=90$

Dynamics:

- A**: f
- B**: f
- C**: 8
- D**: 7
- E**: 6
- F**: 8
- G**: 2
- H**: 4
- I**: 4
- J**: 2
- K**: 3
- rall.
- 2

Drum Set

IM-PULSAS

L.liaudies

$\text{♩}=90$

Muzika Giedriaus Svilainio

11

16

21

25

29

33

A *Animato con fuoco* $\text{♩}=80$

B

C

D

v.s.

Drum Set

37

40 **E**

44 **F** 9

56 **G** 4

65 **H**

69 **I**

73 **J**

76 **K** rall. 2 2

Bongai

IM-PULSAS

Animato con fuoco ♩=80

L.liaudies

♩=90

A

Muzika Giedriaus Svilainio

4 **A** 10 *f*

17

20 **B**

22

25 **C**

28

31

33 **D**

36

V.S.

39 >

42 >

45 F G 10 *mf*

58 >

61 >

64 H >

66 >

69 I >

72 >

74 J >

76 K rall. 2 2

IM-PULSAS

Animato con fuoco ♩=80

L.liaudies

♩=90

A

Muzika Giedriaus Svilainio



B



C



D



E



v.s.

F

44

48 2

53

G

56

60

H

64

68

I

72

J

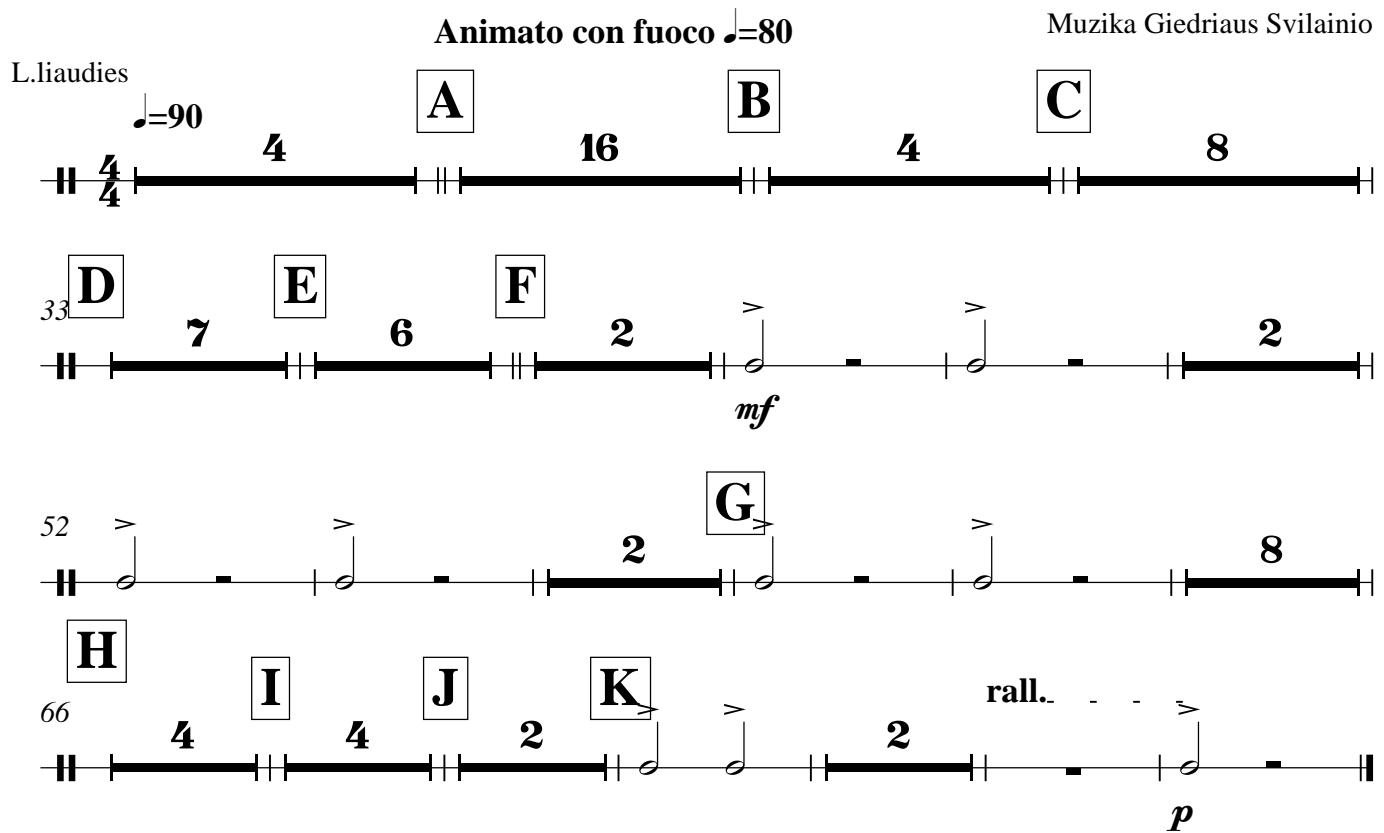
76 **K**

rall.

2 rall. 2

Triangle

IM-PULSAS



IM-PULSAS

Animato con fuoco $\text{♩} = 80$

L.liaudies

 $\text{♩} = 90$ **A****B** *mf*

Muzika Giedriaus Svilainio

4 **16**

23

25 **C**

28

31

33 **D**

36

39 **E**

42

V.S.

45

F

55

G 2

60

63

H

66

I

69

72

J

74

K

rall.

2 2

Electric Guitar

IM-PULSAS

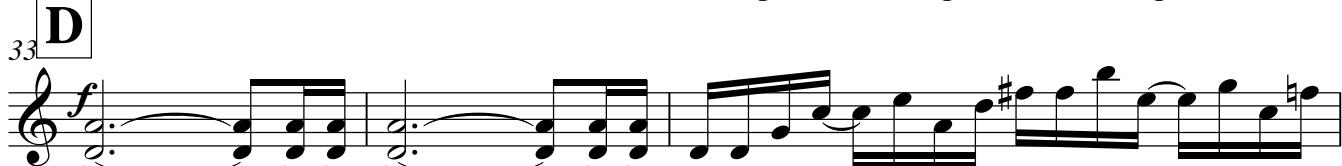
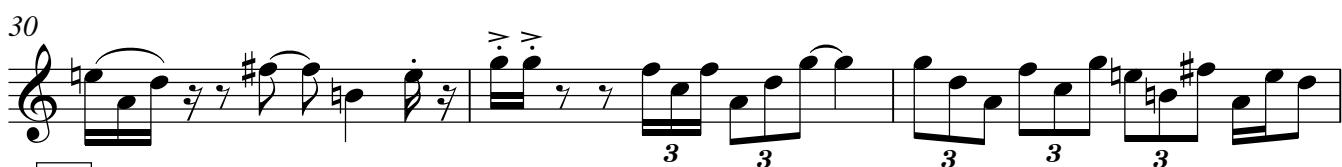
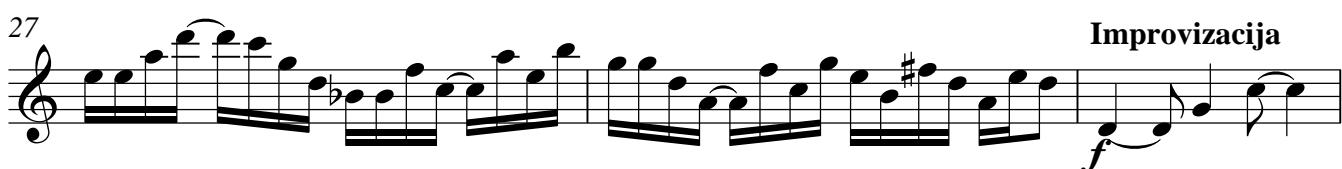
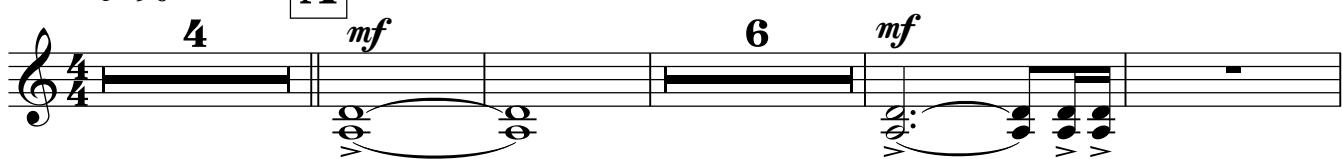
Animato con fuoco $\text{♩}=80$

L. liaudies

$\text{♩}=90$

A

Muzika Giedriaus Svilainio



39

42

46

F **G**

10 **4** *mf*

2 *mf*

H

65

68

70

I

Improvizacija

74

J

K

2 *rall.* **2**

Piano

IM-PULSAS

Animato con fuoco $\text{♩}=80$

L. liaudies $\text{♩}=90$

A

Muzika Giedriaus Svilainio

B

C

20

4

27

30

V.S.

Piano

D

33

E

39

42

F **G**

45

10 6

f

The score continues with measures 41 and 42, which are identical to measures 38 and 39 respectively, showing eighth-note chords in the bass and eighth-note patterns in the treble. A bracket covers measures 41-42. The score then moves to a new section labeled F. Measures 43 and 44 continue the eighth-note patterns in the treble. Measures 45 and 46 show a harmonic progression: a bass note followed by a treble note, then a bass note followed by a treble note, then a bass note followed by a treble note. The bass notes are labeled '10' and '6'. The treble notes are labeled '10' and '6'. The bass note in measure 46 is followed by a dynamic f.

Piano

3

H

Piano sheet music for measure 64. The treble and bass staves are shown. The key signature is one sharp. The melody consists of eighth-note chords. Measure 64 starts with a dynamic *f*. The bass staff has a sustained note under the first two measures.

I

Piano sheet music for measure 68. The treble and bass staves are shown. The key signature is one sharp. The melody consists of eighth-note chords. The bass staff has a sustained note under the first two measures.

J

Piano sheet music for measure 72. The treble and bass staves are shown. The key signature is one sharp. The melody consists of eighth-note chords. The bass staff has a sustained note under the first two measures.

K

Piano sheet music for measures 76 and 77. The treble and bass staves are shown. The key signature is one sharp. The melody consists of eighth-note chords. Measure 76 ends with a dynamic *rall.* Measures 76 and 77 are divided by vertical bar lines. The bass staff has a sustained note under the first two measures of each measure.

Balsas 1

IM-PULSAS

L.liaudies

Muzika Giedriaus Svilainio

•=90

Musical notation for the first section of the song 'Lioj siū'. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The tempo is marked 'mf'. The lyrics are: Lioj_siū do,ko ger-vy-nas lioj_siū - diko kur-ko - vo. Lioj_siū do,ko ger-vy-nas lioj_siū - diko kur-ko - vo.

nimato con fuoco •=80

A musical staff with six measures. Measure 1: A (5) 16th note. Measure 2: B (1) 4th note. Measure 3: C (1) 8th note. Measure 4: D (1) 7th note. Measure 5: E (1) 6th note.

46 **F**
2 *f* *mf* 2 *f*
Lioj_siū-do,ko ger-vy-nas lioj_siū-diko kur-ko-vo. Lioj_siū-do,ko ger-vy-nas

58

Lioj_siū-do,ko ger-vy-nas lioj_siū-dko kur-ko-vo. Lioj_siū-do,ko ger-vy-nas lioj_siū-dko kur-ko-vo.

Musical score for 'Lioj siū-do'. The score consists of four measures of music for a single voice. The key signature is A major (no sharps or flats). The tempo is 62 BPM. The lyrics are: Lioj siū-do, ko ger-vy-nas lioj siū - dko kur-ko - vo. The vocal line features eighth-note patterns and sustained notes.

Musical score for 'Lioj siū do,ko ger-vy-nas'. The score consists of a single staff with a treble clef, a key signature of one sharp, and a tempo of 66. The measure starts with a fermata over two eighth notes. The first four measures are labeled I, J, and K. Measure I has a duration of 4. Measures J and K have a duration of 4. Measure K ends with a dynamic *f*. The vocal line continues with eighth-note patterns. The lyrics 'Lioj siū do,ko ger-vy-nas' are written below the staff, followed by 'lioj siū - ddko kur-ko-vo.'

IM-PULSAS

L.liaudies

J=90

Muzika Giedriaus Svilainio

Lioj_ siū- do,ko ger-vy-nas lioj_ siū- - dko kur-ko- vo. Lioj_ siū- do,ko ger-vy-nas

Animato con fuoco =80

A musical staff with five measures labeled A through E. Measure A has a 5/4 time signature and a 16th note value. Measure B has a 4/4 time signature and a quarter note value. Measure C has an 8/8 time signature and an eighth note value. Measure D has a 7/8 time signature and a sixteenth note value. Measure E has a 6/8 time signature and a thirty-second note value.

Musical score for 'Lioi siū-do' (Meat Song). The score consists of three staves of music for a single instrument. The first staff starts with a forte dynamic (F) and a tempo marking of 46. It features a bass clef and a common time signature. The lyrics 'Lioi siū-do ko ger-vy-nas' are written below the notes. The second staff begins with a dynamic of 3, followed by a measure of 2, then a dynamic of *mf*, and finally a dynamic of *f*. The lyrics 'lioi siū-dko kur-ko-vo' are written below the notes. The third staff continues with the same pattern of dynamics and lyrics: 'Lioi siū-do ko ger-vy-nas'.

54 2 **G** *mf* *f*
lioj siū - diko kur-ko-vo. Lioj siū - do-ko ger-vy-nas

59

Lioj_siū-do,koger-vy-nas lioj_siū-dkō kur-ko-vo. Lioj_siū-do,ko ger-vy-nas lioj_siū-dkō kur-ko-vo.

A musical score for voice or instrument. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). Measure 63 consists of three groups of notes. Each group begins with a quarter note followed by a eighth note, then a sixteenth note, and finally a eighth note. The first group has lyrics 'Lioj siū - do,ko ger - vy - nas'. The second group has lyrics 'lioj siū - doko kur - ko - vo.'. The third group has lyrics 'Lioj siū - do,ko ger - vy - nas'. The notes are written on a single staff with a treble clef.

Musical score for 'Lioj siū do,ko ger-vy-nas'. The score consists of a single staff with a treble clef, a key signature of one sharp, and a tempo of 66 BPM. The measure starts with a forte dynamic. The vocal line features sustained notes followed by eighth-note patterns. The lyrics are written below the staff.

66
H 4 **I** 4 **J** 2 **K** *f*

lioj— siū - d^{ko} kur-ko-vo. Lioj— siū - do,ko ger-vy-nas

78

rall.

lioj siū - doko kur - ko - vo. Lioj siū - do, ko ger - vy - nas

Accordion

IM-PULSAS

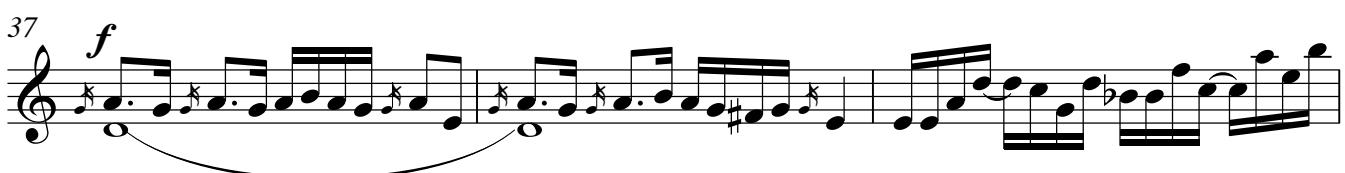
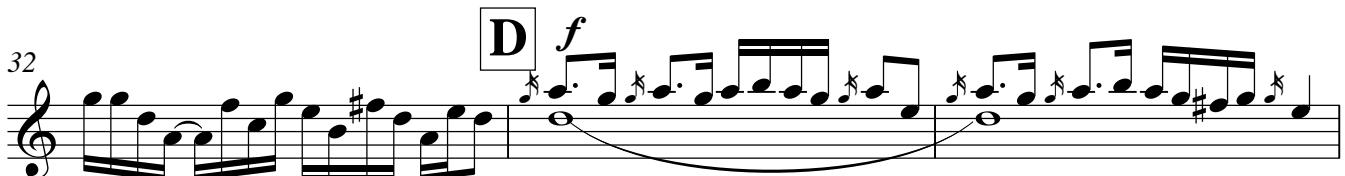
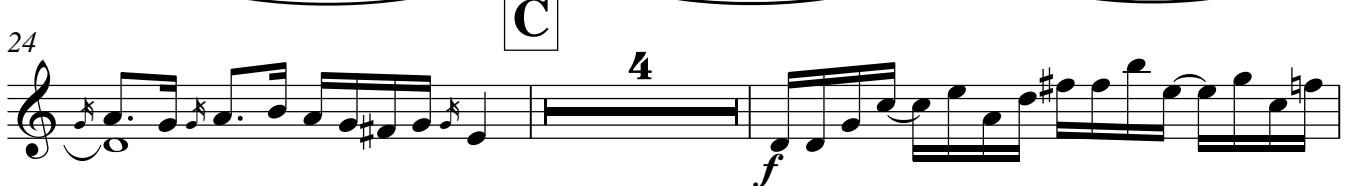
Animato con fuoco $\text{♩}=80$

L. liaudies

$\text{♩}=90$

A

Muzika Giedriaus Svilainio



V.S.

Accordion

40 **E** *f*

43

46 **F** **G** 10 4

48 2

51 **H**

54 2

57 **I**

60 2

63 2

66 2

69 2

72 2

74 **Jf** **K** 2 rall. 2

IM-PULSAS

Animato con fuoco ♩=80

L.liaudies

♩=90

A

Muzika Giedriaus Svilainio

4

8

11

14

f

17

20

B

24

C

28

32

D

V.S.

36

40 **E**

43

46 **F****G**

9

4



62

**H**

66

**I**

70

**J**

74

**K**

76

2

rall.

2



Synth Strings
Synth Strings

L. liaudies

IM-PULSAS

Muzika Giedriaus Svilainio

$\text{♩} = 90$

A

Animato con fuoco $\text{♩} = 80$

Musical score for section A. It consists of two staves. The top staff is in treble clef and common time (4/4). The bottom staff is in bass clef and common time (4/4). Both staves have a tempo of $\text{♩} = 90$. The first measure shows eighth-note chords. From the second measure onwards, each measure contains six eighth-note chords. Measure 4 includes dynamic markings *mf* and a wavy line below the notes.

12

Musical score for measure 12. It consists of two staves. The top staff is in treble clef and common time (4/4). The bottom staff is in bass clef and common time (4/4). Both staves have a tempo of $\text{♩} = 90$. Each measure contains six eighth-note chords. Measures 12 through 16 are identical, indicated by a repeat sign with dots at the end of measure 12.

21 **B**

C

Musical score for measures 21 through 25. It consists of two staves. The top staff is in treble clef and common time (4/4). The bottom staff is in bass clef and common time (4/4). Both staves have a tempo of $\text{♩} = 90$. Measures 21 and 22 show eighth-note chords with grace notes above them. Measures 23 through 25 show eighth-note chords.

30

D

Musical score for measures 30 through 34. It consists of two staves. The top staff is in treble clef and common time (4/4). The bottom staff is in bass clef and common time (4/4). Both staves have a tempo of $\text{♩} = 90$. Measures 30 and 31 show eighth-note chords with grace notes above them. Measures 32 through 34 show eighth-note chords.

39

E

Musical score for measures 39 through 43. It consists of two staves. The top staff is in treble clef and common time (4/4). The bottom staff is in bass clef and common time (4/4). Both staves have a tempo of $\text{♩} = 90$. Measures 39 and 40 show eighth-note chords. Measures 41 through 43 show eighth-note chords. Measure 43 concludes with a dynamic *v.s.* (Vivace svelto).

2

Synth Strings, Synth Strings

46 **F**

This staff shows a repeating eighth-note pattern on the A string. The first two measures consist of eighth-note pairs (A, G) followed by eighth-note pairs (E, C). Measures 3 through 10 show a similar pattern where each measure begins with a pair of eighth notes followed by a pair of sixteenth notes.

55

G

This staff continues the eighth-note pattern from the previous staff. Measures 3 through 10 feature grace notes (eighth-note pairs) preceding the main eighth-note pairs on the A string.

63

H

This staff continues the eighth-note pattern with grace notes. Measures 3 through 10 maintain the established rhythmic scheme on the A string.

70

I**J**

This staff continues the eighth-note pattern with grace notes. Measures 3 through 10 continue the established pattern on the A string.

76

K

rall.

2

2

2

2

This staff introduces a new section. Measures 1 and 2 begin with eighth-note pairs on the A string. Measures 3 through 10 feature grace notes (eighth-note pairs) preceding the main eighth-note pairs on the A string. The section concludes with a rallentando (rall.) instruction.

Jurgita Mieželytė

**A Walk in the rain
Pasivaikščiojimas lyjant**

6 skambančių lazdų
(Boomwhackers) atlikėjams

2019

A Walk In The Rain (Pasivaikščiojimas lyjant) skirtas skambančių lazdų (Boomwhackers) ansambliai, 6 atlikėjams. Kūrinys susideda iš kelių dalių, pažymėtų raidėmis. Kūrinj galima pritaikyti savo reikmėms: praleisti kai kurias dalis, groti ne visą, pakartoti dalis keletą kartų, transponuoti ar keisti oktavas, nuimti ar pridėti natū dubliavimus. Kūrinj galima pritaikyti groti kitais instrumentais (tokiais pačiais, pvz. ksilofonais, ar sukuriant skirtinį instrumentų ansamblį). Kūrinio trukmė apie 4 min.

A Walk in the rain nuotaika turėtų būti artima lengvam, šiltam, trumpam vasaros lietui.

Skambančios lazdos kūrinio eigoje paskirstomos taip:

	I	II	III	IV	V	VI
A	-	D2 H1	-	G1 H1	-	-
B	A1 C1	D2 H1	E1 D1	G1 H1	-	-
C	A1 C1 E1	D2 H1	E1 D1	G1 H1	D1 h	h g
D	A1 E1	D2 H1	E2 C2	G1 D1	C1 a	h g
E	C2 E2	D2 G1	A1 F1	G1 C1	D1	-
F	D2 A2	D2 F2	A1 F1	C2 G1	D1 E2	F1 E1
G	E2	D2	A1	C2 G1	E2	G1

Jurgita Mieželytė

A Walk In The Rain

2019

Jurgita Mieželytė

A ♩ = 80-90

Boomwhacker I

Boomwhacker II

Boomwhacker III

Boomwhacker IV

Boomwhacker V

Boomwhacker VI

♩ = 80-90

B

I

II

III

IV

I

II

III

IV

I

II

III

IV

8

mf

mf

mf

mf

15

f

f

f

C

27

I *mp* *mf*

II *mp*

III *mp*

IV *mp*

33

I *f*

II *mf* *f*

III *mf* *f*

IV *mf* *f*

V *f*

VI *f*

39

D

I

II *p*

III

IV *p*

V

45

I *mp*

II *mp*

IV *mp*

51

I II III IV V

57 E

I II III IV V VI

63

I II III IV V

68

F

I
II
III
IV
V
VI

mf

73

II
III
IV
V
VI

mf
mf

78

II
III
IV
V
VI

f
f
f
f
f

87

I II III IV V VI

Musical score for five staves (I, II, III, IV, VI) in treble clef, 2/4 time. Measure 93 starts with a dynamic *p*. Staff I has a single eighth note. Staff II has eighth notes with grace notes. Staff III has eighth-note pairs. Staff IV has eighth-note pairs. Staff VI has eighth-note pairs.

Boomwhacker I

A Walk In The Rain

2019

Jurgita Mieželytė

A $\text{♩} = 80-90$ **10**

B

mf

16

C

mp

22

f

26

31

mf *f*

38

43

D **4**

mp

51

mf

55

The musical score for "A Walk In The Rain" is composed of eight staves of music for Boomwhackers. The tempo is indicated as $\text{♩} = 80-90$. The key signature is **10**. The score includes four distinct patterns labeled A, B, C, and D. Pattern A consists of a long sustained note followed by a series of eighth notes. Pattern B features eighth-note pairs with grace notes. Pattern C is a sixteenth-note pattern. Pattern D is a sustained note followed by eighth-note pairs. Measure numbers are provided for each staff, ranging from 10 to 57. Dynamics such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano) are also indicated.

Boomwhacker I

60 **E**

64

68

72 **F** **12**

76

80

84

88

92 **G** **3** **3**

Boomwhacker II

A Walk In The Rain

2019

Jurgita Mieželytė

A $\text{♩} = 80-90$
2

This musical score for Boomwhacker II consists of five measures. Measure 1 starts with a long black note followed by a sixteenth-note pattern. Measures 2-4 show eighth-note patterns with rests. Measure 5 concludes with a sixteenth-note pattern. The tempo is marked as $\text{♩} = 80-90$. Measure 1 has a dynamic of *mf*.

6

Measure 6 continues the sixteenth-note patterns established in section A.

11 **B** 2

This section begins with a rest. Measures 12-14 feature eighth-note patterns with rests. Measure 15 concludes with a sixteenth-note pattern. The tempo is marked as *mf*. The section ends with a dynamic of *2*.

19

Measure 19 continues the sixteenth-note patterns from section A.

25 **C**

This section begins with a rest. Measures 26-28 feature eighth-note patterns with rests. Measure 29 concludes with a sixteenth-note pattern. The tempo is marked as *mp*.

31

Measure 31 continues the sixteenth-note patterns from section A. It includes dynamics of *mf* and *f*.

36

Measure 36 continues the sixteenth-note patterns from section A.

39

Measure 39 continues the sixteenth-note patterns from section A.

Boomwhacker II

43 **D**

47

51 **5**

60 **E**

66

71 **F** **4**

79

83

87

91 **G** **2**

Boomwhacker III

A Walk In The Rain

2019

Jurgita Mieželytė

A $\text{♩} = 80-90$ **10**

B **2**

mf

16

21

C **2**

mp

26

32

36

D

41 **4**

mf

51

53 **5**

The musical score consists of eight staves of music for Boomwhackers. The tempo is indicated as $\text{♩} = 80-90$. The first staff (measures 1-10) starts with a long note followed by eighth-note patterns. The second staff (measures 11-15) shows sixteenth-note patterns. The third staff (measures 16-20) continues sixteenth-note patterns. The fourth staff (measures 21-25) features eighth-note patterns with dynamics. The fifth staff (measures 26-30) shows sixteenth-note patterns. The sixth staff (measures 31-35) continues sixteenth-note patterns. The seventh staff (measures 36-40) shows eighth-note patterns. The eighth staff (measures 41-45) features eighth-note patterns. Measures 46-50 show eighth-note patterns. Measures 51-55 show eighth-note patterns. Measure 56 is a long sustained note.

60 **E**

mf

A musical score for piano, showing a single melodic line. The page number '10' is at the top left, and the measure number '65' is at the top left of the staff. The music consists of a series of eighth-note patterns: a pair of eighth notes followed by a short rest, then two pairs of eighth notes separated by a short rest, and finally another pair of eighth notes followed by a short rest. The pattern repeats three times. The score is in common time, with a treble clef and a key signature of one sharp.

71

F

2

mf

77

f

10

82

Musical score for page 86, measures 1-5. The score consists of five measures on a single staff. Measure 1: Treble clef, key signature of one sharp. Measures 1-2: Two measures of eighth-note patterns. Measure 3: A single eighth note followed by a rest. Measures 4-5: Two measures of sixteenth-note patterns. Dynamics: *f* at the beginning of measure 5, *ff* at the end of measure 5.

91 **G**

92

Boomwhacker IV

A Walk In The Rain

2019

2019

Jurgita Mieželytė

A ♩ = 80-90

2

8

B

mf

14

18

22

f

26

C

mp

30

mf

34

f

38

Boomwhacker IV

43 **D**

49

53 **2**

59 **E**

64

68

72 **F** **4**

80

85

90 **G**

Boomwhacker IV

3



Boomwhacker V

A Walk In The Rain

2019

Jurgita Mieželytė

A $\text{♩} = 80-90$

B

C 8 5

D 8 *mf*

E 3 *mf*

10 16

54 2

66

The musical score consists of five staves, each representing a different Boomwhacker note. Staff A starts with a long note followed by a rest. Staff B is entirely silent. Staff C features eighth-note patterns and sixteenth-note patterns with slurs. Staff D includes eighth-note patterns with slurs and sixteenth-note patterns. Staff E shows eighth-note patterns with slurs and sixteenth-note patterns. Measure numbers 10 and 16 are placed above the staff, while measure numbers 27, 43, 54, 60, and 66 are placed below the staff. The tempo for staff A is set at 80-90 BPM. Dynamics like *mf* are indicated for staff D and E.

Boomwhacker V

71

F

82

G

6

Boomwhacker VI

A Walk In The Rain

2019

Jurgita Mieželytė

The musical score consists of eight staves of music for Boomwhacker VI. The music is in common time (indicated by '4'). The tempo is marked as $\text{♩} = 80-90$. The score includes the following sections:

- Staff A:** Measures 1-9. Dynamics: f , mf , f , mf , f , mf , f , mf , f .
- Staff B:** Measures 10-16. Dynamics: f , mf , f , mf .
- Staff C:** Measures 27-34. Dynamics: f .
- Staff D:** Measures 39-45. Dynamics: mf .
- Staff E:** Measures 60-66. Dynamics: mf .
- Staff F:** Measures 75-82. Dynamics: f .
- Staff G:** Measures 87-91. Dynamics: mf , f , ff .
- Staff H:** Measures 91-95. Dynamics: p .

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