

Grok, Jurgeli

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aranž. D. Daknys

Valso tempu

The musical score is for a waltz titled "Grok, Jurgeli" by A. Bražinskas, arranged by D. Daknys. The tempo is marked "Valso tempu". The score is written for a full band and includes the following parts:

- Birbynė I**: Treble clef, 3/4 time, starting with a forte (*f*) dynamic. The melody consists of dotted half notes and quarter notes.
- Birbynė II**: Treble clef, 3/4 time, starting with a forte (*f*) dynamic. The melody consists of dotted half notes and quarter notes.
- Klarnetas I**: Treble clef, 3/4 time, starting with a forte (*f*) dynamic. The melody consists of dotted half notes and quarter notes.
- Klarnetas II**: Treble clef, 3/4 time, starting with a forte (*f*) dynamic. The melody consists of dotted half notes and quarter notes.
- Trimitas I**: Treble clef, 3/4 time, starting with a forte (*f*) dynamic. The melody consists of quarter notes and eighth notes.
- Trimitas II**: Treble clef, 3/4 time, starting with a forte (*f*) dynamic. The melody consists of quarter notes and eighth notes.
- Akordeonas**: Treble and Bass clefs, 3/4 time. The right hand plays chords (B, F, B, F, B, F) and the left hand plays a bass line. The right hand starts with a forte (*f*) dynamic.
- Mušamieji**: Alto clef, 3/4 time, starting with a forte (*f*) dynamic. The melody consists of quarter notes and eighth notes.
- Vokalas**: Treble clef, 3/4 time, with a whole rest in each measure.
- Smuikas I**: Treble clef, 3/4 time, starting with a forte (*f*) dynamic. The melody consists of quarter notes and eighth notes.
- Smuikas II**: Treble clef, 3/4 time, starting with a forte (*f*) dynamic. The melody consists of quarter notes and eighth notes.
- Kontrabosas**: Bass clef, 3/4 time, starting with a forte (*f*) dynamic. The melody consists of quarter notes and eighth notes.

1

This musical score is for the piece "Grok, Jurgeli". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat). The first system consists of four staves for the vocal parts, each featuring a melodic line with various ornaments and trills. The piano accompaniment is shown in the second system, with a grand staff (treble and bass clef) featuring block chords and a bass line. The third system includes a percussion part (drum) with a simple rhythmic pattern. The fourth system features a vocal line with the lyrics "Cho - cho!" and a piano accompaniment. The score is marked with a "1" in a box, indicating a first ending or a specific measure.

Grok, Jurgeli

3

19

The musical score is written for four voices (Soprano, Alto, Tenor 1, Tenor 2) and piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked with a '3' in the top right corner. The score begins at measure 19. The vocal parts feature a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. The piano accompaniment consists of chords and single notes, with some measures featuring a 'x' mark above the staff. The lyrics are written below the vocal staves.

Es F B B

Oi lia lia lia, oi lia lia ly - lia lia lia. Cho -

Grok, Jurgeli

28

This musical score consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The notation is as follows:

- Staff 1:** Measures 25-32. It features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with dotted half notes and whole notes. Trills are marked above the first and fifth notes of the bass line in measures 25, 26, 29, and 30.
- Staff 2:** Measures 25-32. Similar to Staff 1, it has a melodic line with eighth and sixteenth notes and a bass line with dotted half notes and whole notes. Trills are marked above the first and fifth notes of the bass line in measures 25, 26, 29, and 30.
- Staff 3:** Measures 25-32. It follows the same pattern as the other staves, with a melodic line and a bass line featuring dotted half notes and whole notes. Trills are marked above the first and fifth notes of the bass line in measures 25, 26, 29, and 30.
- Staff 4:** Measures 25-32. It also follows the same pattern, with a melodic line and a bass line featuring dotted half notes and whole notes. Trills are marked above the first and fifth notes of the bass line in measures 25, 26, 29, and 30.

The score is divided into measures by vertical bar lines. The first measure of each staff (measure 25) begins with a key signature change from one flat to two flats (B-flat and E-flat).

28

This block contains the musical notation for measures 28 through 35. The notation is written on two staves, both in treble clef. The melody in the upper staff consists of eighth and quarter notes, often beamed together, with some measures featuring a dotted half note. The lower staff provides a harmonic accompaniment with eighth and quarter notes, including some beamed pairs and dotted half notes. The key signature has one sharp (F#), and the time signature is 4/4. The measures are numbered 28 through 35 at the beginning of each measure.

28

Musical score for measures 28-35. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth and quarter notes, with some beamed eighth notes. The bass line in the bass clef is a steady eighth-note accompaniment. Measure 28 starts with a treble clef and a key signature change to one flat. Measure 34 has a fermata over the final note. Measure 35 is a whole rest.

28

Musical score for guitar, measures 28-35. The score is in 12/8 time and features a repeating eighth-note pattern on the treble clef staff, with a key signature change to one sharp (F#) indicated by a double sharp sign on the first staff. The bass clef staff contains a simple bass line with eighth notes and rests.

28

cho! Cho - cho! Oi lia lia lia,

28

The musical score for measures 28-35 consists of three staves. The top two staves are in Treble clef, and the bottom staff is in Bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The melody in the top staves features a mix of eighth and quarter notes, while the bass staff provides a steady accompaniment with quarter notes and rests.

37 2

mf

mf

mf

mf

p

p

mf

Es F B F

mf

oi lia lia ly - lia lia lia.

mf

mf

mf

46

46

46

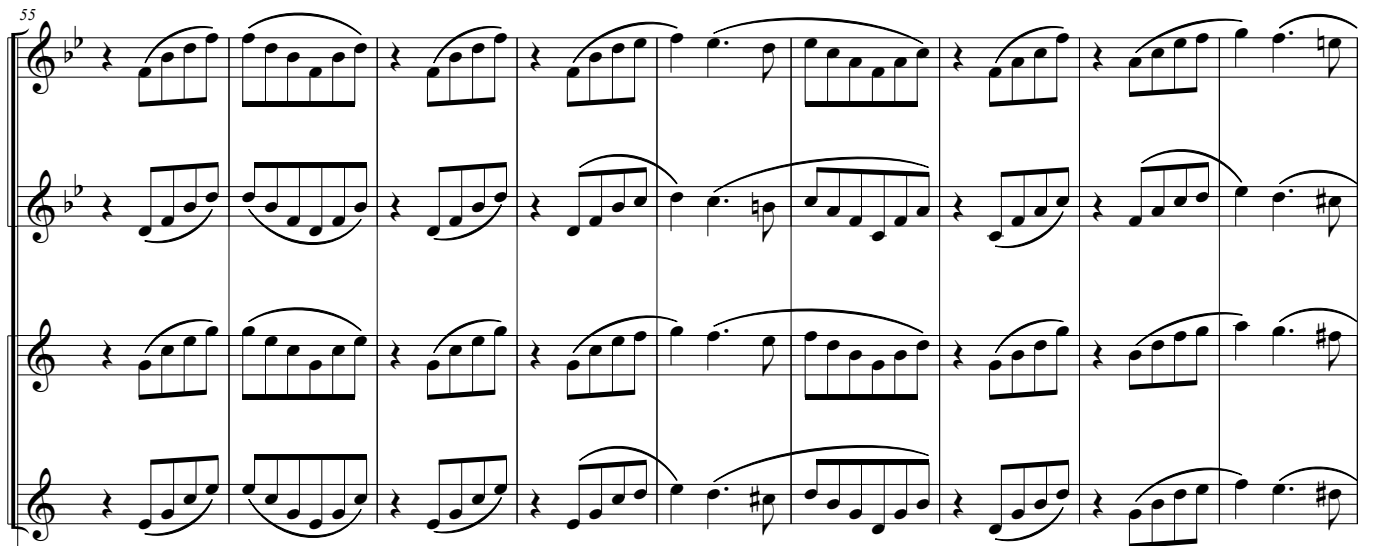
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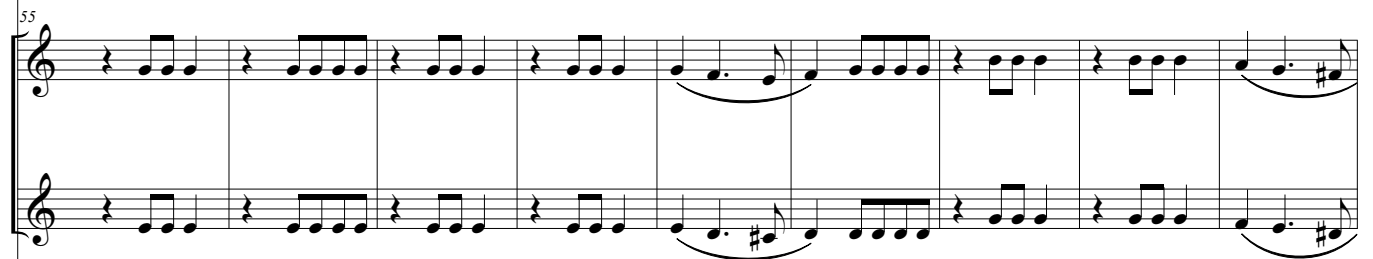
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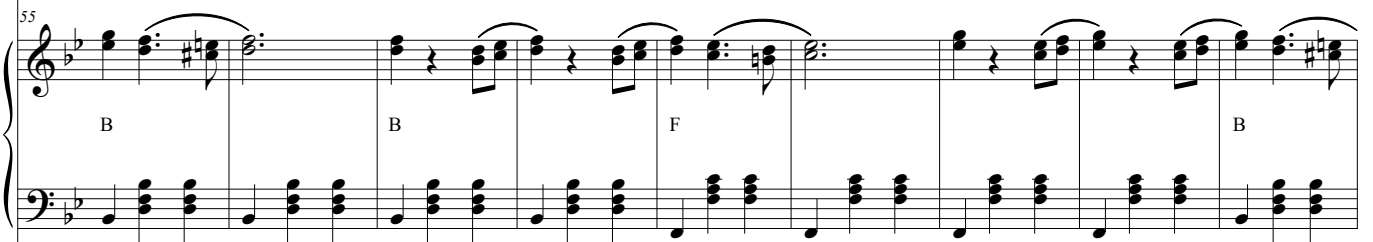
55



55



55



55



55



55



64

64 65 66 67 68 69 70 71

64

64 65 66 67 68 69 70 71

64

64 65 66 67 68 69 70 71

Es F b b F B

64

64 65 66 67 68 69 70 71

64

64 65 66 67 68 69 70 71

64

64 65 66 67 68 69 70 71

Grok, Jurgeli

9

[illegible]

83

83

Es F B B

83

Oi lia lia lia, oi lia lia ly - lia lia lia. Cho -

83

92

92

92

92

92

92

cho!

Cho - cho!

Oi lia lia lia,

101

4

101

101

Es F B B F C7 F Es B

101

oi lia lia ly - lia lia lia.

101

111

111

111

F B B F C7 F Es B F B

111

111

111

5

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

F *mf* B F B Es

mf *mf* *mf* *f* *f*

130

6

mf

130

p

130

B F B B *mf*

130

mf

130

130

mf

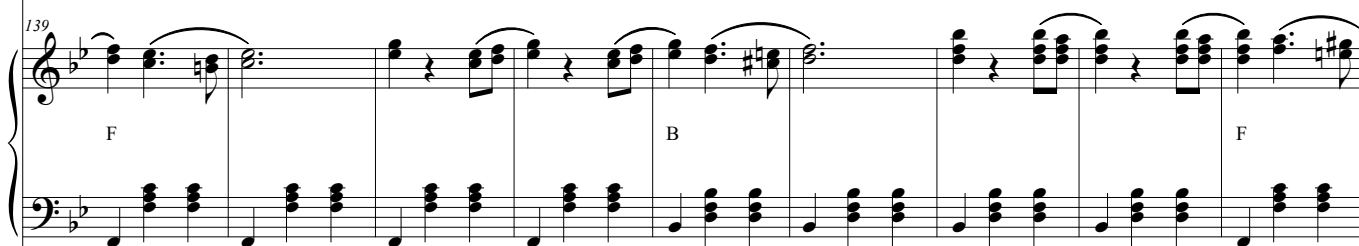
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139



139




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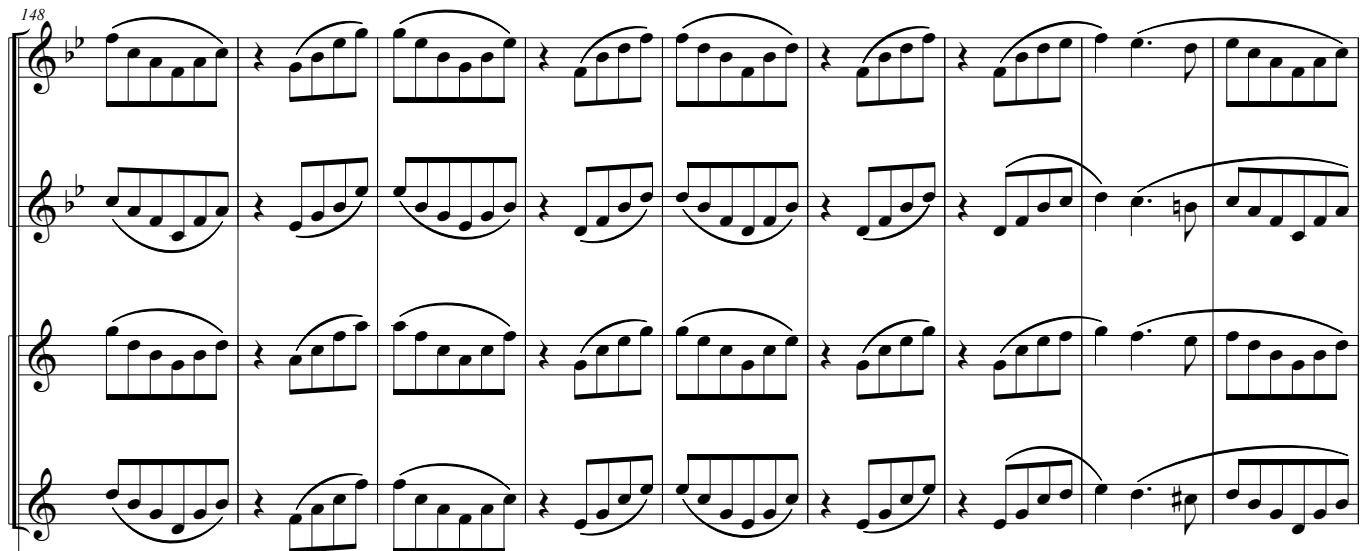
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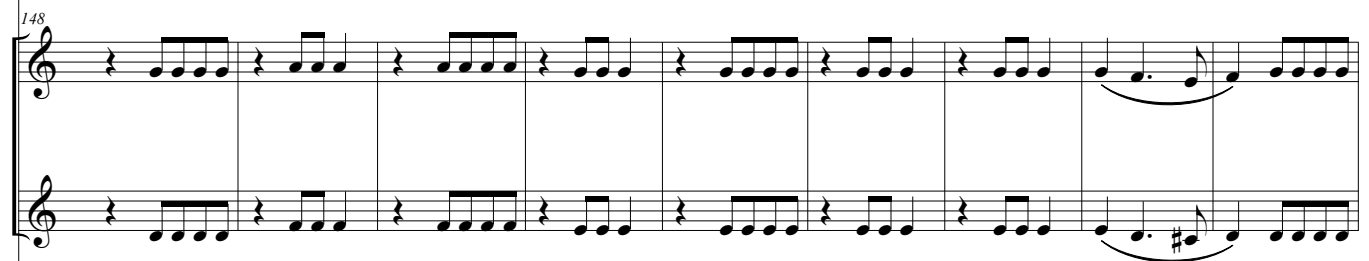
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148



148



148



148



148



148



157

157

157

157

157

157

157

B

Es

F b b

166 7

f *f* *f* *f*

f *f*

F Bf F B F B F

f

f

f

175 8

B

F

Cho - cho!

Cho - cho!

185

185

185

Es F B

185

Oi lia lia lia, oi lia lia ly - lia lia lia. Cho -

185

194

194

194

194

194

cho! Cho - cho! Oi lia lia lia,

194

203 9

Es F B F B F B

oi lia lia ly - lia lia lia.