

Dueti jaunajiem vijolniekiem

Spēlē ar draugu!



Kur tu teci?

Jautri

Latviešu tautas dziesma

Violin I

$\text{♩} = 120$

9

0 4 0

The image shows a musical score for Violin I in treble clef, key of D major (two sharps), and 2/4 time. The tempo is marked as quarter note = 120. The score consists of two staves. The first staff begins with a repeat sign, followed by two measures of rests, then a series of eighth and quarter notes. A finger number '4' is written below the fourth measure. The second staff continues the melody with eighth and quarter notes, ending with a repeat sign. Finger numbers '0' and '0' are written below the first and eighth measures of the second staff, respectively. A page number '9' is located to the left of the second staff.

Kur tu teci?

Jautri

Latviešu tautas dziesma
arr. Maija Luiga

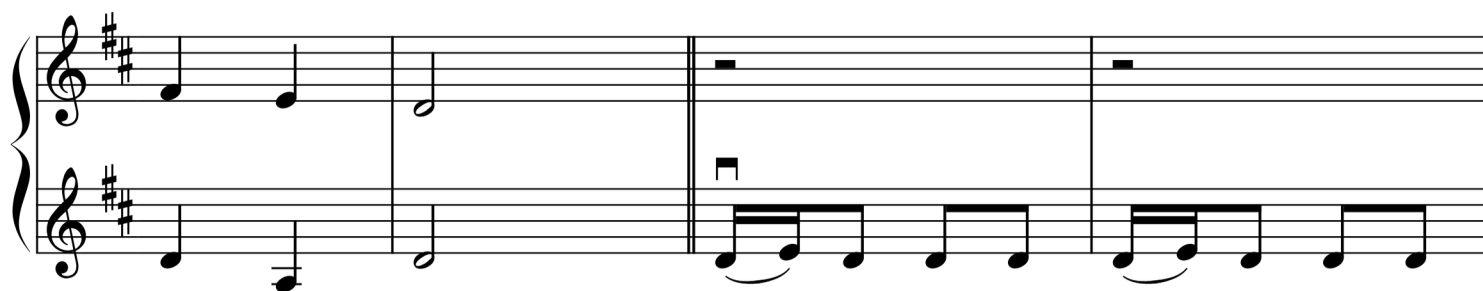
$\text{♩} = 60$



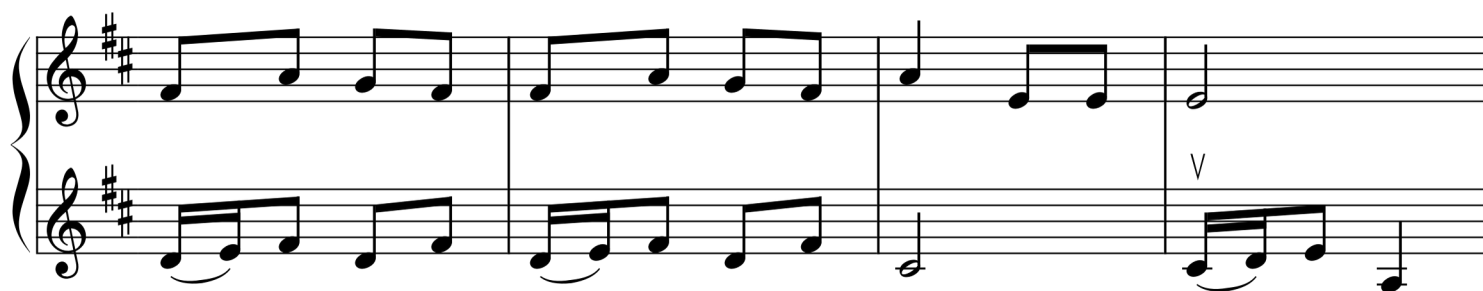
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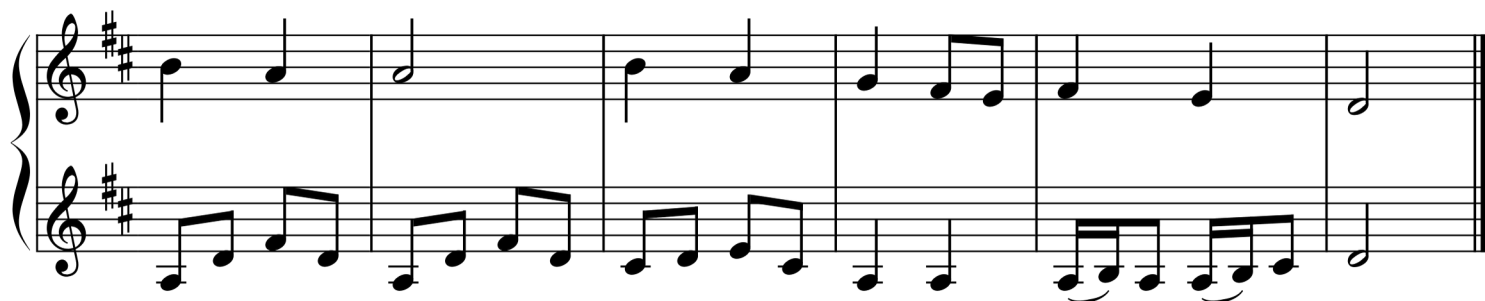


17



21





Aijā žūžū, lāča bērni

Mierīgi
Violin I

Latviešu tautas dziesma

♩ = 50

10

20

Aijā žūžū, lāča bērni

Mierīgi o
Violin II

Latviešu tautas dziesma arr.
Maija Luiga

♩ = 50

The musical score is written for Violin II in treble clef, key of D major (two sharps), and 2/4 time. It consists of five staves of music. The first staff begins with a tempo marking of ♩ = 50. Fingerings are indicated by numbers 1-4 below the notes. A 'V' marking appears above a note in the first staff. The second staff continues the melody with various fingerings and a double bar line. The third staff features a 'pizz.' (pizzicato) marking. The fourth and fifth staves conclude the piece with final fingerings and a double bar line.

4 0 0

9

1 4 2 4

17

0 pizz. 4 0

23

3 2 3 0 0 0 4

Aijā žūžū, lāča bērni

Mierīgi
Violin I
Violin II

Latviešu tautas dziesma arr.
Maija Luiga

♩ = 50

11

1 4 2 4 0

20

pizz. 4 3 2 3 0 4 0 3 2 3 0 4

Ніч яка місячна

Con dolcezza

N.Lisenko
arr. Maija Luiga

$\text{♩} = 40$

Violin I

Violin II

6

Vn.

Vn.

11

Vn.

Vn.

Murkšķis

Con malinconia

L. V. Bethovens
arr. Maija Luiga

♩ = 60

Violin I

Violin II

(pizz. ?)

6

Vn. I

Vn. II

12

Vn. I

Vn. II

16

Vn. I

Vn. II

Lācis un lelle

Moderato
Violin I
Violin II

M. Kačurbina
arr. Maija Luiga

♩ = 60

pizz.

simile

9

0 4

14

0 4

Lācis un lelle

Moderato
Violin I
Violin II

M. Kačurbina
arr. Maija Luiga

$\text{♩} = 60$

Violin

Piano

pizz.

This block contains the first system of the musical score, measures 1 through 4. It features two staves for Violin (Violin I and Violin II) and two staves for Piano. The key signature is two sharps (F# and C#), and the time signature is 2/4. A tempo marking of quarter note = 60 is indicated. In measure 1, the Violin I staff has a whole rest, while Violin II plays a half note D4. The Piano part has a whole rest. In measure 2, Violin I has a whole rest, Violin II plays a half note E4, and the Piano part has a whole rest. In measure 3, Violin I plays a quarter note F#4, a quarter note G4, a quarter note A4, and a quarter note B4. Violin II plays a half note D4. The Piano part plays a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. In measure 4, Violin I plays a quarter note C#5, a quarter note B4, a quarter note A4, and a quarter note G4. Violin II plays a half note D4. The Piano part plays a quarter note A4, a quarter note B4, a quarter note C#5, and a quarter note B4. The word 'pizz.' is written below the first staff in measure 2.

5

Vn.

Pno.

simile

This block contains the second system of the musical score, measures 5 through 8. It features two staves for Violoncello (Vn.) and two staves for Piano (Pno.). The key signature is two sharps (F# and C#), and the time signature is 2/4. In measure 5, the Vn. staff plays a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. The Pno. part has a whole rest. In measure 6, the Vn. staff plays a quarter note A4, a quarter note B4, a quarter note C#5, and a quarter note B4. The Pno. part has a whole rest. In measure 7, the Vn. staff plays a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4. The Pno. part has a whole rest. In measure 8, the Vn. staff plays a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. The Pno. part has a whole rest. The word 'simile' is written below the first staff in measure 5.

9 0 4 2

Vn.

Pno.

14 0 4

Vn.

Pno.

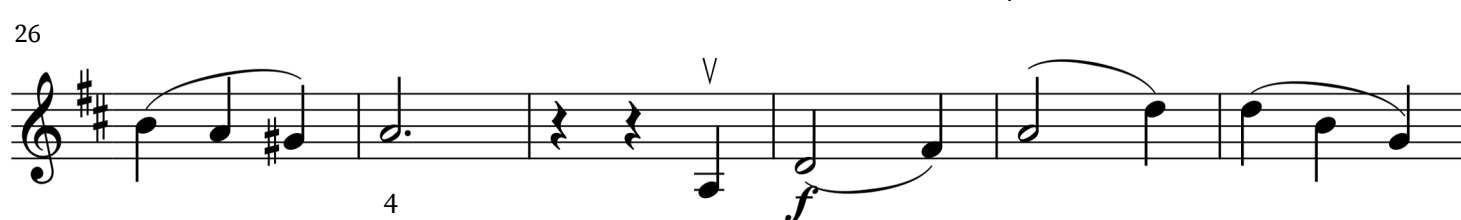
Ilgas pēc pavasara

Violin I

V.A.Mocarts

Allegretto

♩ = 120



Ilgas pēc pavasara

Violin II

V. A. Mocarts
arr. Maija L.

Allegretto

♩ = 120

9

18

27

32

0

3

3

4

1

4

3

2

Ilgas pēc pavasara

Allegretto

V.A.Mocarts
arr. Maija Luiga

♩ = 120

Violin I

Violin II

Piano

9

Vn.

Vn.

Pno.

17

17

Vn.

Vn.

Pno.

25

25

Vn.

Vn.

Pno.

31

31

Vn.

Vn.

Pno.

Don't awake recollections

P. Bulahov
(Ar. M. Luiga)

Andantino. Molto espressivo ♩ = 50

Violin I

Violin II

Vln. I

Vln. II

Vln. I

Vln. II

Vln. I

Vln. II

Vln. I

Vln. II

Don't awake recollections

P. Bulahov
(Ar. M. Luiga)

Violin I and Violin II staves, measures 16-25. The score is in 3/4 time and B-flat major. Measures 16-18 show a melodic line in Violin I with a crescendo and a repeat sign. Measures 19-21 show a melodic line in Violin I with a crescendo and a repeat sign. Measures 22-24 show a melodic line in Violin I with a crescendo and a repeat sign. Measure 25 shows a melodic line in Violin I with a crescendo and a repeat sign. The Violin II part provides harmonic support with sustained notes and moving lines.

Violin I (Vln. I) and Violin II (Vln. II) staves, measures 16-25. The score is in 3/4 time and B-flat major. Measures 16-18 show a melodic line in Violin I with a crescendo and a repeat sign. Measures 19-21 show a melodic line in Violin I with a crescendo and a repeat sign. Measures 22-24 show a melodic line in Violin I with a crescendo and a repeat sign. Measure 25 shows a melodic line in Violin I with a crescendo and a repeat sign. The Violin II part provides harmonic support with sustained notes and moving lines.

Don't awake

Andantino

P. Bulahov

Violin

Piano

Violin: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 12/8 time signature. Measures 1-2: Measure 1 has a dotted half note B-flat, a quarter note D-flat, and a half note E-flat. Measure 2 has a dotted half note F, a quarter note G, and a half note A. A slur covers the first two notes of measure 2.

Piano: Treble and Bass clefs, key signature of three flats, 12/8 time signature. Measures 1-2: Measure 1 has a quarter rest, followed by eighth notes G, A, B-flat, C, D, E, F, G. Measure 2 has a quarter rest, followed by eighth notes A, B-flat, C, D, E, F, G, A. The bass line consists of dotted half notes B-flat in measure 1 and F in measure 2.

3

Vn.

Pno.

Violin: Treble clef, key signature of three flats, 12/8 time signature. Measures 3-4: Measure 3 has a quarter rest, followed by eighth notes B-flat, C, D, E, F, G, A, B. Measure 4 has a dotted half note C, a quarter note B-flat, and a half note A. A slur covers the first two notes of measure 4.

Piano: Treble and Bass clefs, key signature of three flats, 12/8 time signature. Measures 3-4: Measure 3 has a quarter rest, followed by eighth notes G, A, B-flat, C, D, E, F, G. Measure 4 has a quarter rest, followed by eighth notes A, B-flat, C, D, E, F, G, A. The bass line consists of dotted half notes B-flat in measure 3 and F in measure 4.

5

Vn.

Pno.

Violin: Treble clef, key signature of three flats, 12/8 time signature. Measures 5-6: Measure 5 has a quarter rest, followed by eighth notes B-flat, C, D, E, F, G, A, B. Measure 6 has a dotted half note C, a quarter note B-flat, and a half note A. A slur covers the first two notes of measure 6.

Piano: Treble and Bass clefs, key signature of three flats, 12/8 time signature. Measures 5-6: Measure 5 has a quarter rest, followed by eighth notes G, A, B-flat, C, D, E, F, G. Measure 6 has a quarter rest, followed by eighth notes A, B-flat, C, D, E, F, G, A. The bass line consists of dotted half notes B-flat in measure 5 and F in measure 6.

Vn.

Pno.

Vn.

Pno.

Vn.

Pno.

Vn.

Pno.

Venēcijas nakts

Violin I
Violin II

M. Glinka
arr. Maija Luiga

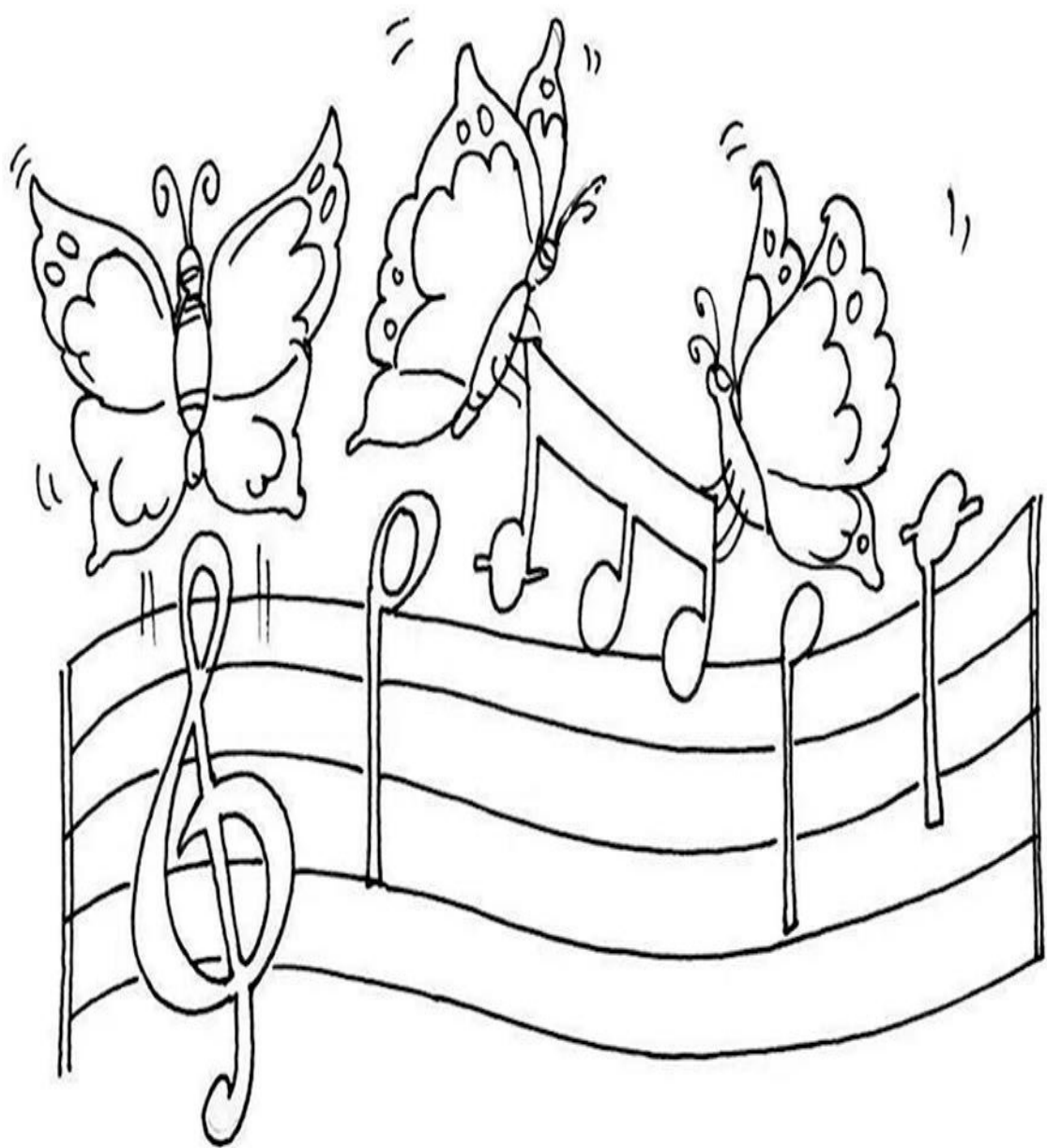
♩ = 64

7 4 0 1

12 2 4 1 1

16 3

1 2



Venēcijas nakts

Cantabile con moto

M. Glinka
arr. Maija Luiga

Violin I
Violin II

Violin

Piano

♩ = 64

Violin I and Violin II parts are in 6/8 time, key of F#. The Piano part is in 6/8 time, key of F#. The score includes a repeat sign at the beginning of the first system. The Violin parts have a 'V' marking above the first measure of the second system. The Piano part has a '4' marking above the first measure of the second system and a '0' marking above the second measure of the second system.

Vn.

Pno.

6

Violoncello (Vn.) and Piano (Pno.) parts are in 6/8 time, key of F#. The score includes a repeat sign at the beginning of the first system. The Violoncello part has a '6' marking above the first measure of the second system. The Piano part has a '4' marking above the first measure of the second system and a '0' marking above the second measure of the second system.

11

Vn.

Pno.

2 4 1 1 3

V

16

Vn.

Pno.

1 2

V

21

Vn.

Pno.



Vecā kļava

Violin I
Violin II
Quieto teneramente

A. Pahmutova
arr. Maija Luiga

$\text{♩} = 40$

5

7

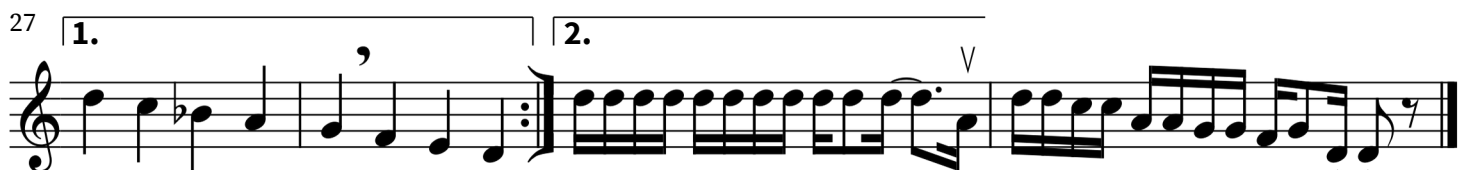
1. 2.

Tai pilsētai

Violin I

R. Pauls

$\text{♩} = 100$

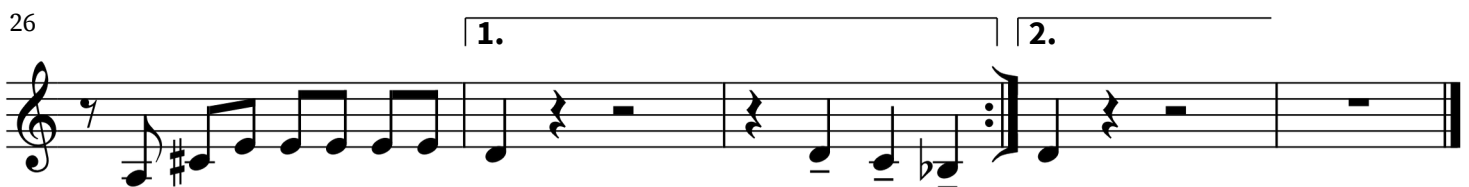
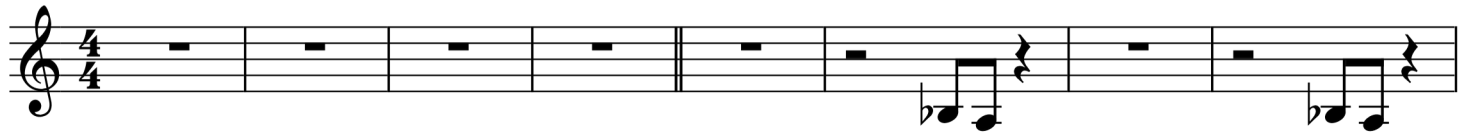


Tai pilsētai

Violin II

R. Pauls
arr. Maija Luiga

♩=100



Tai pilsētai

R. Pauls
arr. Maija Luiga

$\text{♩} = 100$

Violin I

Violin II

Piano

4

Vn.

Vn.

Pno.

8

8

8

8

7

First system of music (measures 7-9). The score is for Violins (Vn.) and Piano (Pno.). The key signature is one flat (B-flat). The time signature is 7/8. The first violin part (Vn.) has a melodic line with eighth and quarter notes. The second violin part (Vn.) has a similar melodic line, often in harmony with the first. The piano part (Pno.) features a complex texture with many beamed eighth notes in both the treble and bass staves, creating a dense, rhythmic accompaniment.

10

Second system of music (measures 10-12). The score continues for Violins (Vn.) and Piano (Pno.). The key signature remains one flat. The first violin part (Vn.) has a melodic line with eighth and quarter notes. The second violin part (Vn.) has a similar melodic line, often in harmony with the first. The piano part (Pno.) features a complex texture with many beamed eighth notes in both the treble and bass staves, creating a dense, rhythmic accompaniment.

13

Third system of music (measures 13-15). The score continues for Violins (Vn.) and Piano (Pno.). The key signature remains one flat. The first violin part (Vn.) has a melodic line with eighth and quarter notes. The second violin part (Vn.) has a similar melodic line, often in harmony with the first. The piano part (Pno.) features a complex texture with many beamed eighth notes in both the treble and bass staves, creating a dense, rhythmic accompaniment.

16

Musical score for measures 16-18. The score is for Violins (Vn.) and Piano (Pno.). The key signature is one flat (B-flat). The time signature is 7/8. The piano part features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes. The violin parts have a more melodic line with some rests.

19

Musical score for measures 19-21. The score is for Violins (Vn.) and Piano (Pno.). The key signature is one flat (B-flat). The time signature is 7/8. The piano part continues with its complex, rhythmic accompaniment. The violin parts have a more melodic line with some rests. A double bar line is present at the end of measure 21.

22

Musical score for measures 22-24. The score is for Violins (Vn.) and Piano (Pno.). The key signature is one flat (B-flat). The time signature is 7/8. The piano part continues with its complex, rhythmic accompaniment. The violin parts have a more melodic line with some rests.

25 4

Vn.

Vn.

Pno.

1.

28 2.

Vn.

Vn.

Pno.

2.

Zvaniņš skan

(Jingle bells)

Allegro

Tradic.dziesma
(ar. M.Luiga)

$\text{♩} = 120$

6

11

15



Zvaniņš skan

Jingle bells

Jautri

Dž.L.Pjerponts
arr. Maija Ļuiga

♩ = 120

First system of music (measures 1-4).

2

Second system of music (measures 5-9).

7

Third system of music (measures 13-16).

11



Musical score for measures 11-12. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measure 11 shows a melody in the first treble staff, a single note in the second treble staff, a chordal accompaniment in the first bass staff, and a rising eighth-note line in the second bass staff. Measure 12 continues these patterns with a more active melody in the first treble staff and a rising eighth-note line in the second bass staff.

12



Musical score for measures 13-14. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measure 13 shows a melody in the first treble staff, a single note in the second treble staff, a chordal accompaniment in the first bass staff, and a rising eighth-note line in the second bass staff. Measure 14 continues these patterns with a more active melody in the first treble staff and a rising eighth-note line in the second bass staff.

14



Musical score for measures 15-17. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measure 15 shows a melody in the first treble staff, a single note in the second treble staff, a chordal accompaniment in the first bass staff, and a rising eighth-note line in the second bass staff. Measure 16 continues these patterns with a more active melody in the first treble staff and a rising eighth-note line in the second bass staff. Measure 17 shows a final melody in the first treble staff, a final note in the second treble staff, a final chordal accompaniment in the first bass staff, and a final rising eighth-note line in the second bass staff.

Maza Ziemassvētku fantāzija

Mierīgi

V.A.Mocarts
F.Grubers
arr.Maija Luiga

♩ = 54

Violin I

Violin II

Violin I: Treble clef, G major key signature, 6/8 time signature. Measures 1-8: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (quarter), E4 (half).
Violin II: Treble clef, G major key signature, 6/8 time signature. Measures 1-8: G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note).

9

Vn.

Vn.

Violin I: Treble clef, G major key signature, 6/8 time signature. Measures 9-16: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (quarter), E4 (half).
Violin II: Treble clef, G major key signature, 6/8 time signature. Measures 9-16: G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note).

17

Vn.

Vn.

Violin I: Treble clef, G major key signature, 6/8 time signature. Measures 17-22: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (quarter), E4 (half).
Violin II: Treble clef, G major key signature, 6/8 time signature. Measures 17-22: G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note).

23

Vn.

Vn.

Violin I: Treble clef, G major key signature, 6/8 time signature. Measures 23-28: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (quarter), E4 (half).
Violin II: Treble clef, G major key signature, 6/8 time signature. Measures 23-28: G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note).

29

Vn.

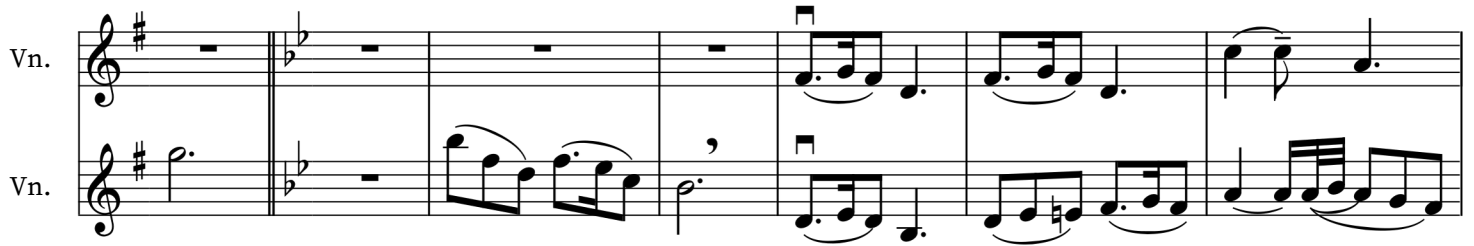
Vn.

Violin I: Treble clef, G major key signature, 6/8 time signature. Measures 29-34: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (quarter), E4 (half).
Violin II: Treble clef, G major key signature, 6/8 time signature. Measures 29-34: G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note), G2 (half note).

36

Vn.

Vn.



43

Vn.

Vn.

simile



49

Vn.

Vn.



56

Vn.

Vn.



59

Vn.

Vn.



Maza Ziemassvētku fantāzija

Mierīgi

V.A.Mocarts
F.Grubers
arr.Maija Luiga

♩ = 54

Violin I

Violin II

Piano

This system contains measures 1 through 5 of the piece. The key signature is one sharp (F#) and the time signature is 6/8. Violin I has a melodic line with eighth and sixteenth notes. Violin II is mostly silent, with a few rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

6

Vn.

Vn.

Pno.

This system contains measures 6 through 10. Violin I continues its melodic line. Violin II remains silent. The piano part continues with its accompaniment, featuring some arpeggiated chords in the right hand.

11

Vn.

Vn.

Pno.

This system contains measures 11 through 15. Violin I has a melodic line. Violin II is silent. The piano part continues with its accompaniment, featuring some arpeggiated chords in the right hand.

16

16

Vn.

Vn.

Pno.

20

21

21

Vn.

Vn.

Pno.

25

26

26

Vn.

Vn.

Pno.

30

31

31

Vn.

Vn.

Pno.

36

36

Vn.

Vn.

Pno.

42

42

Vn.

Vn.

Pno.

48

48

Vn.

Vn.

Pno.

55

55

Vn.

Vn.

Pno.

59

59

Vn.

Vn.

Pno.

Land of Hope and Glory

Largamente

E. Elgar

Violin

arr. Maija Luiga

♩ = 120

mf

4

12

4

23

34

0 4

44

4 2

cresc. *f* 1

56

2 2 2 2 3 3

67

3 3

74

1 1 1 4 4

V

2

Land of Hope and Glory

Largamente

E. Elgar
arr. Maija Luiga

$\text{♩} = 90$

Violin I

Piano

This system contains measures 1 through 10 of the piece. The Violin I part begins with a half note D4, followed by eighth notes E4-F4, G4-A4, B4-C5, and a half note D5. The Piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, mostly consisting of triads and dyads in the treble clef.

11

Vn.

Pno.

This system contains measures 11 through 21. The Violin part continues with a half note D5, followed by eighth notes C5-B4, A4-G4, and a half note F4. The Piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords in the right hand, including some triads with a sharp sign indicating a key signature change or specific voicing.

22

Vn.

Pno.

This system contains measures 22 through 31. The Violin part features a half note E4, followed by eighth notes D4-C4, B3-A3, and a half note G3. The Piano accompaniment continues with the eighth-note bass line and chords in the right hand, showing a variety of voicings and some chromatic movement in the upper register.

33

Vn.

Pno.

43

Vn.

Pno.

54

Vn.

Pno.

64

Vn.

Pno.

Measures 64-71. The Violin (Vn.) part features eighth-note triplets and sixteenth-note runs. The Piano (Pno.) part consists of a steady eighth-note accompaniment in the bass and block chords in the treble.

72

Vn.

Pno.

Measures 72-79. The Violin (Vn.) part continues with eighth-note triplets and sixteenth-note runs. The Piano (Pno.) part maintains the eighth-note accompaniment and block chords, ending with a double bar line.

Saturs

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