

25

mf

mf

f

T 1 13 5 13 3 1-3 6 5 8 10 10 0 0
 A 3 15 6 13 3 1-3 6 5 8 10 11 13 13
 B 5 17 7 14 7 10 10 11 11 10 14 14

T 0 22 15 19 0 7 10 15 15 5 10 15 15 17 17
 A 15 24 17 19 17 19 10 15 15 17 15 19 19
 B 17 25 19 20 18 19 12 17 17 20 20 20

2.Sa - glau-žu gal-vi-ņu kā cie-la - vi - ņa, uz - lie-ku vi - zu-lu vai-na - dziņ. Sa-glau-žu gal vi ņu- kā cie-la - vi - ņa

37

mf

T 6 0 8 10 8-10-8 13 13 12 13 13 13 12
 A 8 13 10 11 6 15 15 13 13 15 15 13
 B 12 17 10 10 7 17 17 17 14 17 17 17

T 0 7 5 5 12 5 5 5 5 0 7 12 7 5 5 3 5 0 7 12 7 5 5
 B

uz - lie-ku vi - zu-lu vai - na - dziņ. 3.Kurš vē-jiņš pū - ta, tas skan-di - nā - ja, ku-ras tau-tas jā - ja tas bil-di-

48

mf

nāj. Kurš vē-jinš pū ta, tas skan-di - nā - ja, ku - ras tau-tas jā - ja, tās bil-di - nāj. Kurš vē-jinš pū ta,



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tas skan-di - nā - ja, ku - ras tau-tas jā - ja, tās bil - di - nāj.

This musical score is divided into several systems. The first system features a vocal line in treble clef with a key signature of one flat and a common time signature, followed by a guitar line in treble clef with a key signature of one flat. The second system shows a grand piano with both treble and bass staves, which are mostly empty. The third system contains guitar tablature for the top six strings, with fret numbers (8, 10, 11, 12) and fingerings (1, 2) indicated. Below the tablature are two rows of chord diagrams for the guitar, labeled 'A' and 'B'. The fourth system shows a grand piano with a treble staff containing a complex rhythmic pattern of chords and a bass staff with sustained chords. The fifth system continues the piano accompaniment with sustained chords in both staves. Dynamics markings *mf* and *f* are present in the piano parts.