

## Intro

## Nr. 1

Valdis Muktupāvels

♩ = 128

Over the past 32 months, we have been exploring the construction of identities in Europe through heritage performances and representations connecting to ideas of place, history, tradition and belonging. By studying existing heritage

practices and discourses in Europe, we have sought to identify means of sustaining and transmitting European heritages that may help foster more inclusive identities, and counteract disaffection with, and division within, the EU.

8

Our project has looked at many aspects, from cultural policy, museum displays, heritage interpretation, school curricula and official political discourse, to music and dance performances, cuisine, rituals, and popular protest.

16

With this Oratorio, we are tracing Johann Gottfried Herder's „rerouting of Enlightenment teleology and historiography“.

22

He „believed his journey took him to the universal“, yet he „relished the diversity that would take him away

28

from the fixed ideas of the past and into the heart, wherein music in all its diversity truly lived.“

# The same stream of life

Valdis Muktupāvels

♩ = 90

Soprano

The same stream of life \_\_\_\_\_ life \_\_\_\_\_ The same stream of life \_\_\_\_\_ The same stream of

Alto

The same stream of life \_\_\_\_\_ The same stream of life \_\_\_\_\_ life \_\_\_\_\_ The same stream of

Tenor

Bass

5

S

life \_\_\_\_\_ that runs through my veins \_\_\_\_\_ that runs through my veins

A

life \_\_\_\_\_ veins \_\_\_\_\_ that runs through my veins \_\_\_\_\_ that runs through my veins

T

that runs through my veins \_\_\_\_\_ that runs through my veins

B

A

9

S

night and day night and day, night and day, run through the world \_\_\_\_\_ world through the

A

night and day night and day, night and day, world run through the world world through the

T

night and day night and day, night and day, world \_\_\_\_\_ run through the world through the

B

world \_\_\_\_\_ run through the world through the

14

S world and dan - ces and dan - ces in rhyth - mic mea - sures and dan - ces and dan - ces in rhyth - mic mea - sures and

A world dances and dances in rhythmic and measures and dances and dances in rhythmic and measures and

T world dan - ces dan - ces rhyth - mic mea - sures. dan - ces dan - ces rhyth - mic mea - sures and

B world dan - ces dan - ces rhyth - mic mea - sures. dan - ces dan - ces rhyth - mic mea - sures and

19

**B**

S dan - ces in rhyth - mic mea - sures. It is the same life It is \_\_\_ the same

A dan - ces in rhyth - mic mea - sures. It is \_\_\_ the same

T dan - ces in rhyth - mic mea - sures. It is \_\_\_ the same

B dan - ces in rhyth - mic mea - sures. It is the same life It is \_\_\_ the same

26

S life \_\_\_ that shoots in joy through the dust through the dust \_\_\_ of the earth \_\_\_ in

A life that shoots in joy through the dust \_\_\_ through the dust \_\_\_ of the earth in

T life that shoots in joy through the dust through the dust \_\_\_ of the earth in

B life that shoots in joy through the dust through the dust \_\_\_ of the earth in

C

31

S  
numberless blades of grass

A  
numberless blades of grass and breaks in-to tu-mul-tu-ous waves waves of leaves and flow-ers and breaks in-to tu-mul-tu-ous waves

T  
8  
numberless blades of grass and breaks in-to tu-mul-tu-ous waves waves of leaves and flow-ers and breaks in-to tu-mul-tu-ous waves

B  
numberless blades of grass

36

S  
breaks in-to tu-mul-tu-ous waves waves of leaves and flow-ers. breaks in-to tu-mul-tu-ous waves

A  
waves of leaves and flow-ers and breaks in-to tu-mul-tu-ous waves waves of leaves and flow-ers and breaks in-to tu-mul-tu-ous waves

T  
8  
waves of leaves and flow-ers and breaks in-to tu-mul-tu-ous waves waves of leaves and flow-ers and breaks in-to tu-mul-tu-ous waves

B  
breaks in-to tu-mul-tu-ous waves waves of leaves and flow-ers. breaks in-to tu-mul-tu-ous waves

D

40

S  
waves of leav-es and flow-ers. It is \_\_\_ the same life \_\_\_ that is rocked in the o-cean - cra-dle \_\_\_ of

A  
waves of leav-es and flow-ers. It is \_\_\_ the same life \_\_\_ that is rocked in the o-cean - cra-dle \_\_\_ of

T  
8  
waves of leav-es and flow-ers. It is \_\_\_ the same life \_\_\_ that is rocked in the o-cean - cra-dle \_\_\_ of

B  
waves of leav-es and flow-ers. It is \_\_\_ the same life \_\_\_ that is rocked in the o-cean - cra-dle \_\_\_ of

E

45

S birth and of death, — in ebb and in flow. in the o-cean-cra-dle of birth and of

A birth and of death, in ebb and in flow. in the o-cean-cra-dle of birth and of

T birth and of death, in ebb and in flow. in the o-cean-cra-dle of birth and of

B birth and of death, in ebb and in flow. in the o-cean-cra-dle of birth and of

51

S death, in ebb and in flow. of birth and of death, in ebb and in flow. I feel my

A death, in ebb and in flow. of birth and of death, in ebb and in flow. I feel my

T death, in ebb and in flow. of birth and of death, in ebb and in flow.

B death, in ebb and in flow. of birth and of death, in ebb and in flow.

F

S limbs — I feel my limbs a rare and glorious by the touch of this world — of —

A limbs — I feel my limbs a rare and glorious world by the touch of this world of

T by the touch of this world — of

B

G

63

S life. by the touch of this world of life. And my pride \_\_\_\_\_ life - throb of

A life. by the touch of this world of life. pride — And my pride life - throb of

T life. by the touch of this world of life. pride \_\_\_\_\_ is from the life - throb of

B \_\_\_\_\_ pride \_\_\_\_\_ is from the life - throb of

69

S a - ges the life - throb of a - ges dan - cing in my blood the life - throb of a - ges

A a - ges life-throb of a - ges is dan - cing in my blood the life-throb of a - ges is

T a - ges life - throb a - ges dan - cing my blood life - throb a - ges

B a - ges life - throb a - ges dan - cing my blood life - throb a - ges

73

S dan - cing in my blood dan - cing in my blood this mo - ment.

A dan - cing in my blood blood dan - cing in my blood this mo - ment.

T dan - cing my blood dan - cing in my blood this mo - ment.

B dan - cing my blood dan - cing in my blood this mo - ment.

## Culture and identity

Nr. 3

Valdis Muktupāvels

♩ = 108

Herder's Journey followed a concept of history in which an understanding of diversity revealed that human societies were in certain fundamental ways the same. Cultural relativism

was crucial to his thinking, and itself a shift from the notion of European superiority. At the ethnographic and aesthetic confluence that Herder sought, music became deep and

meaningful evidence for the universality of diversity: a perfection constituted of difference. How transitory all human structures are, nay how oppressive the best institutions become

in the course of a few generations. The plant blossoms, and fades: your fathers have died, and mouldered into dust: your temple is fallen: your tabernacle, the tables of your law, are no more:

language itself, that bond of mankind, becomes antiquated: and shall a political constitution, shall a system of government or religion, that can be erected solely on these, endure for ever?

# Northern river flows

Valdis Muktupāvels

♩ = 58

Soprano

Alto

Tenor

Bass

It flows and flows and

It flows and flows and

It flows and flows and

Ō

S

A

T

B

flows... North - ern riv - er, North - ern riv - er,

flows...

flows... North - ern riv - er, North - ern riv - er,

and flows...

S

A

T

B

North - ern riv - er flows...

North - ern riv - er flows...



# Swallow's golden eggs

Votic

Valdis Muktupāvels

♩. = 66

The musical score is arranged in a vertical stack of staves. At the top, there are five vocal staves labeled 'Voice', 'Soprano', 'Alto', 'Tenor', and 'Bass', each with a treble clef and a key signature of one flat. These staves contain only rests. Below the vocal staves is a section for 'Kokles' (concertina), consisting of two staves with treble clefs and a key signature of one flat. The upper staff of the Kokles part features a melodic line with eighth notes and beams, while the lower staff provides a harmonic accompaniment with eighth notes and beams, including some doublets. At the bottom of the score is a 'Bodhrán' part, represented by a single staff with a double bar line and a key signature of one flat, containing only rests.

Swallow's golden eggs

2  
7

S  
A  
T  
B

7

KKl

7

Detailed description: This musical score is for a piece titled "Swallow's golden eggs". It features five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal staff contains a whole rest in every measure, indicating that the vocalists are silent during this section. The fifth staff is for piano accompaniment, labeled "KKl". It consists of two staves. The upper staff of the piano part features a rhythmic pattern of eighth notes, with a fermata over the final note of each measure. The lower staff of the piano part features a bass line with eighth notes and rests, including several doublets (two notes beamed together) and slurs. The piano part is marked with a "7" above the first measure and a "7" below the last measure. At the bottom of the page, there is a percussion staff with a double bar line and a "7" above it, containing whole rests in each measure.

Swallow's golden eggs

13

S  
A  
T  
B

O - lo, o - loi - la,

Kkl

13

13

19

o - lo, o - loi - la.

S

A

T

B

KL

19

19

Swallow's golden eggs

25

O-lo - loi - la o-lo - loi - la o-lo - loi - la o-lo - loi - la, o-lo - loi - la o-lo - loi - la

25

S  
A  
T  
B

25

KKl

25

# Swallow's golden eggs

o - lo - loi - la o - loi - la.

Soprano (S): Rest

Alto (A): Rest

Tenor (T): 8 O - loi - la o - loi - la. O - loi - la o - loi - la.

Bass (B): O - loi - o - loi - la. O - loi - o - loi - la.

Piano (Kkl): 31

Percussion (P): 31

Swallow's golden eggs

37

O-lo - loi - la o-lo - loi - la o-lo - loi - la o-lo - loi - la, o-lo - loi - la o-lo - loi - la

Pääs-ko - lin - tu, päi - vä - lin - tu, se i - ha - la il - ma - lin - tu len - te - li tše - soi - zõt päi - väd,

lin - tu, se i - ha - la il - ma - lin - tu len - te - li tše - soi - zõt päi - väd,

37

37

Swallow's golden eggs

o - lo - loi - la o - loi - la.

S  
43  
üüt pim - mi - ät pil - kot - tō - li.

A  
üüt pim - mi - ät pil - kot - tō - li.

T  
8  
O - loi - la o - loi - la. O - loi - la o - loi - la.

B  
O - loi - o - loi - la. O - loi - o - loi - la.

43

KKl

43

Detailed description: This is a musical score for a piece titled "Swallow's golden eggs". The score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts have lyrics in both Estonian and English. The piano part includes a keyboard reduction and a bass line. The score is marked with measure numbers 8 and 43. The vocal parts have lyrics: Soprano: "o - lo - loi - la o - loi - la."; Alto: "üüt pim - mi - ät pil - kot - tō - li."; Tenor: "O - loi - la o - loi - la. O - loi - la o - loi - la."; Bass: "O - loi - o - loi - la. O - loi - o - loi - la." The piano part features a keyboard reduction with chords and a bass line with eighth notes and doublets.



Swallow's golden eggs

49

S  
Et - tsi maa - ta \_ maa - tös - sō - ni, mu - ru - a mu - ni - tös - sō - ni, leh - to - ja le - vä - tes - se - ni,

A  
sō - ni, mu - ru - a mu - ni - tös - sō - ni, leh - to - ja le - vä - tes - se - ni,

T

B

Kl

49

49

Swallow's golden eggs

The musical score consists of several staves. At the top is a treble clef staff with six measures of whole rests. Below it are four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts begin at measure 55 with a melodic line of eighth notes, each with a slur and a '2' indicating a doublet. The lyrics for both are 'pel - to - ja pe - zi - tāk - se - ni.' The Tenor and Bass parts enter at measure 55 with a different melodic line, also featuring slurs and doublets. The Tenor lyrics are 'O - loi - la o - loi - la. O - loi - la o - loi - la.' and the Bass lyrics are 'O - loi - o - loi - la. O - loi - o - loi - la.' Below the vocal staves is a piano accompaniment section labeled 'Kkl' with two staves. The upper staff contains chords with slurs and doublets, while the lower staff contains whole rests. At the bottom of the page is a double bass line starting at measure 55, featuring a rhythmic pattern of eighth notes with slurs and doublets, followed by a series of quarter notes.

61

S  
Nät - ši mät - tä' - ä me - res - sä, si - ni - ze me - re si - zes - sä. Va - lõ vas - ki - zõ pe - säi - ze,

A  
res - sä, si - ni - ze me - re si - zes - sä. Va - lõ vas - ki - zõ pe - säi - ze,

T  
8 O - loi - la o - loi - la. O - loi - la o - loi - la. O - loi - la o - loi - la.

B  
O - loi - o - loi - la. O - loi - o - loi - la. O - loi - o - loi - la.

Kkl

61

61

Swallow's golden eggs

O-lo - loi - la o-lo - loi - la o-lo - loi - la o-lo - loi - la,

S

mu - ni kul - tai - zöd mu - nai - zöd.

A

mu - ni kul - tai - zöd mu - nai - zöd.

T

O - loi - la o - loi - la.

B

O - loi - o - loi - la.

KKl

Swallow's golden eggs

73

o-lo - loi - la o-lo - loi - la o-lo - loi - la o-loi - la. O-lo - loi - la o-lo - loi - la

73

S

A

T

B

73

KKl

73

Swallow's golden eggs

o - lo - loi - la o - lo - loi - la, o - lo - loi - la o - lo - loi - la o - lo - loi - la o - loi - la.

S

A

T

B

KKl

79

Score

# Wedding of the daughter of the Sun

Latvian

Valdis Muktupāvels

♩ = 84

Musical score for 'Wedding of the daughter of the Sun' by Valdis Muktupāvels. The score is in 3/8 time and B-flat major. It features a vocal line (Voice, Soprano, Alto, Tenor, Bass) and a brass/woodwind section (Trumpet in B♭, Horn in F, Trombone). The percussion section includes Cymbal Line and Bass Drum. The vocal parts are currently silent, while the instrumental parts have some notation in the first two measures.

Instrumentation:

- Voice
- Soprano
- Alto
- Tenor
- Bass
- Trumpet in B $\flat$
- Horn in F
- Trombone
- Cymbal Line
- Bass Drum

Wedding of the daughter of the Sun

The musical score is arranged in two systems. The first system contains five staves: a blank staff with a fermata and a '5' above it, followed by vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The second system contains five staves: B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Cymbal (Cym.), and Bass Drum (B. Dr.). The B♭ Tpt., Hn., and Tbn. parts feature melodic lines with slurs and accents. The Cym. and B. Dr. parts are marked with a '5' and a fermata, indicating a sustained sound.



Wedding of the daughter of the Sun

10

Soprano (S): *Pút, eņ - ğe - li, va - ra tau - ri, lai skan vi - sa*

Alto (A):

Tenor (T):

Bass (B):

B♭ Tpt. (B♭ Trumpet):

Hn. (Horn):

Tbn. (Trombone):

Cym. (Cymbal):

B. Dr. (Bass Drum):

Wedding of the daughter of the Sun

15

pa - sau - lit!

S  
Pūt, eņ - ģe - li, va - ra taur, lai skan vi - sa pa - sau - lit!

A  
va - ra taur, lai skan vi - sa pa - sau - lit!

T  
lit!

8

15

B♭ Tpt.

Hn.

Tbn.

15

Cym.

15

B. Dr.

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The page is numbered '4' at the top left. The title 'Wedding of the daughter of the Sun' is centered at the top. The score begins at measure 15, indicated by a '15' above the first staff. The vocal parts are Soprano (S), Alto (A), and Tenor (T). The Soprano part has the lyrics 'pa - sau - lit!'. The Alto and Tenor parts have the lyrics 'Pūt, eņ - ģe - li, va - ra taur, lai skan vi - sa pa - sau - lit!'. The Tenor part has a '8' below the first measure and 'lit!' below the first note. The instrumental parts are Bass (B), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Cymbal (Cym.), and Bass Drum (B. Dr.). All instrumental parts have rests in measures 15-19. The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C).

Wedding of the daughter of the Sun

20

S  
lai skan vi - sa pa - sau - lit!

A  
lai skan vi - sa pa - - - - -

T  
8  
pa - - - - -

B  
pa - - - - -

20

B♭ Tpt.  
20

Hn.  
20

Tbn.  
20

Cym.  
20

B. Dr.  
20

25

Rī - tu nāks \_\_\_ Die - va dē - li Sau - les mei - tas pre - ci - bās.

S

A

T

B

25

B $\flat$  Tpt.

Hn.

Tbn.

25

Cym.

25

B. Dr.

Wedding of the daughter of the Sun

30

S  
Die - va del Sau - les mei - tas

A  
Die - va del Sau - les mei - tas

T  
8

B

30

B♭ Tpt.

Hn.

Tbn.

30

Cym.

30

B. Dr.

# Wedding of the daughter of the Sun

32

S  
pre - cī - bās. Sau - les mei - tas

A  
pre - cī - bās. Sau - les mei - tas

T  
8

B

32

B♭ Tpt.

Hn.

Tbn.

32

Cym.

32

B. Dr.

34

S

pre - - - - -

A

pre - - - - -

T

8  
pre - - - - -

B

pre - - - - -

34

B<sup>b</sup> Tpt.

Hn.

Tbn.

34

Cym.

34

B. Dr.

This page of the musical score covers measures 35 and 36. The score is arranged in a system with the following parts from top to bottom: Soprano (S), Alto (A), Tenor (T), Bass (B), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Cymbal (Cym.), and Bass Drum (B. Dr.).

- Soprano (S):** Measure 35 contains a whole note with the syllable 'ci'. Measure 36 is a whole rest.
- Alto (A):** Measure 35 contains a whole note. Measure 36 is a whole rest.
- Tenor (T):** Measure 35 contains a whole note with an '8' below it. Measure 36 is a whole rest.
- Bass (B):** Measure 35 contains a whole note. Measure 36 is a whole rest.
- B♭ Trumpet (B♭ Tpt.):** Measure 35 contains a whole rest. Measure 36 is a whole rest.
- Horn (Hn.):** Measure 35 contains a whole note. Measure 36 is a whole rest.
- Trombone (Tbn.):** Measure 35 contains a whole note. Measure 36 is a whole rest.
- Cymbal (Cym.):** Measure 35 contains a cymbal stroke. Measure 36 contains a cymbal stroke.
- Bass Drum (B. Dr.):** Measure 35 contains a bass drum stroke. Measure 36 contains a bass drum stroke.

The key signature is three flats (B-flat major or D-flat minor), and the time signature is common time (C). The score is written in a grand staff format with ten staves.



36

S

bās.

A

T

B

36

B♭ Tpt.

Hn.

Tbn.

36

Cym.

36

B. Dr.

37

S

A

T

B

37

B $\flat$  Tpt.

Hn.

Tbn.

37

Cym.

37

B. Dr.

Detailed description: This page of a musical score, numbered 12, is titled 'Wedding of the daughter of the Sun'. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a brass and percussion ensemble. The vocal parts (S, A, T, B) are written in treble and bass clefs with a key signature of two flats and a common time signature. They all play a long, sustained note with a fermata. The instrumental parts include B $\flat$  Trumpet, Horn, Trombone, Cymbal, and Bass Drum. The B $\flat$  Tpt. part has a melodic line with a fermata. The Horn and Trombone parts also have sustained notes with fermatas. The Cymbal part has a single sustained note with a fermata. The Bass Drum part has a rhythmic pattern of five eighth notes. The number 37 is written above the first measure of each staff.

Wedding of the daughter of the Sun

38

S

A

T

B

B<sup>b</sup> Tpt.

Hn.

Tbn.

Cym.

B. Dr.

38

38

Wedding of the daughter of the Sun

45

Kam tie zir - - - gi,

S

A

T

B

B $\flat$  Tpt.

Hn.

Tbn.

Cym.

B. Dr.

46

kam tie ra - - - ti

S

A

T

B

B $\flat$  Tpt.

Hn.

Tbn.

46

Cym.

46

B. Dr.

Wedding of the daughter of the Sun

47  
 S pie Sau-lī-tes nam-dur-vīm? Die-va zir-gi,  
 A Kam tie zir-gi, kam tie rat pie Sau-lī-tes nam-dur-vīm? pie Sau-lī-tes nam - dur - vīm? \_\_\_\_  
 T kam tie rat pie Sau-lī-tes nam-dur-vīm? pie Sau-lī-tes nam - - -  
 B vīm? nam - - -  
 B♭ Tpt.  
 Hn.  
 Tbn.  
 Cym.  
 B. Dr.

Wedding of the daughter of the Sun

59

Lai-mas ra-ti, Sau-les meitas pre-ce-niek.

S Die-va zir-gi, Lai-mas rat, Sau-les mei-tas pre-ce-niek. Sau-les mei-tas pre - ce - niek.

A Lai-mas rat, Sau-les mei-tas pre-ce-niek. Sau-les mei-tas pre

T niek. pre

B pre

59

B $\flat$  Tpt.

Hn.

Tbn.

59

Cym.

59

B. Dr.

71

S

A

T

B

B<sup>b</sup> Tpt.

Hn.

Tbn.

Cym.

B. Dr.

71

71



78

Sau - - - les mei - - - ta

S

A

T

B

B $\flat$  Tpt.

Hn.

Tbn.

Cym.

B. Dr.

Wedding of the daughter of the Sun

79

aiz-ie - da - ma lūdz Pēr - ko - ni pa - nāk - stos.

Sau - les mei - ta aiz - ie - dam lūdz Pēr - ko - ni pa - nāk - stos. lūdz Pēr - ko - ni pa - nāk - stos. \_\_\_\_\_

aiz - ie - dam lūdz Pēr - ko - ni pa - nāk - stos. lūdz Pēr - ko - ni pa - - - -

stos. \_\_\_\_\_ pa - - - -

79

79

79

Wedding of the daughter of the Sun

91

Pēr-ko-nī-tis aiz-ie-damis sa-sper zel-ta o-zo-liņ.

S

A

T

B

91

B<sup>b</sup> Tpt.

Hn.

Tbn.

91

Cym.

91

B. Dr.

91

Pēr-ko-nī-tis aiz-ie-dams sa-sper zel-ta o-zo-liņ. sa-sper zel-ta o - zo - liņ.

aiz-ie-dams sa-sper zel-ta o-zo-liņ. sa-sper zel-ta o

liņ. o

91

91

103

Soprano (S): Treble clef, melodic line with a fermata.

Alto (A): Treble clef, melodic line with a fermata.

Tenor (T): Treble clef, melodic line with a fermata.

Bass (B): Bass clef, melodic line with a fermata.

B♭ Tpt.: Treble clef, rhythmic accompaniment.

Hn.: Treble clef, rhythmic accompaniment.

Tbn.: Bass clef, rhythmic accompaniment.

Cym.: Percussion, rhythmic accompaniment.

B. Dr.: Percussion, rhythmic accompaniment.

trill

S

A

T

B

B $\flat$  Tpt.

Hn.

Tbn.

Cym.

B. Dr.

trill

trill

119

S

A

T

B

119

B $\flat$  Tpt.

Hn.

Tbn.

119

Cym.

119

B. Dr.

Detailed description: This page of a musical score, numbered 24, is titled 'Wedding of the daughter of the Sun'. It begins at measure 119. The score is arranged in a system with ten staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal staff contains a whole rest, indicating that the vocalists are silent for this measure. The next three staves are for brass instruments: B $\flat$  Trumpet (B $\flat$  Tpt.), Horn (Hn.), and Trombone (Tbn.). Each of these three staves contains a half note with a fermata, suggesting a sustained sound. The fifth staff is for Cymbal (Cym.), which has a half note with a fermata. The bottom staff is for Bass Drum (B. Dr.), which features a rhythmic pattern of five eighth notes. The key signature for all parts is three flats (B $\flat$ , E $\flat$ , A $\flat$ ).

120

S

A

T

B

120

B<sup>b</sup> Tpt.

Hn.

Tbn.

120

Cym.

120

B. Dr.

Detailed description: This page of a musical score contains measures 120 through 123. The score is arranged in a system of staves. The vocal parts (Soprano, Alto, Tenor, Bass) are represented by four staves at the top, each with a treble clef and a key signature of two flats. These staves contain whole rests for all four parts in measures 120, 121, 122, and 123. Below the vocal staves are five instrumental staves. The B<sup>b</sup> Tpt. staff uses a treble clef and contains a quarter note with an accent in measure 120, followed by rests in measures 121, 122, and 123. The Hn. staff uses a treble clef and contains a quarter note with an accent in measure 120, followed by rests in measures 121, 122, and 123. The Tbn. staff uses a bass clef and contains a quarter note with an accent in measure 120, followed by rests in measures 121, 122, and 123. The Cym. staff uses a percussion clef and contains a quarter note with an accent in measure 120, followed by rests in measures 121, 122, and 123. The B. Dr. staff uses a percussion clef and contains a quarter note with an accent in measure 120, followed by rests in measures 121, 122, and 123. The page number '120' is written above the first measure of each of the five instrumental staves.

Score

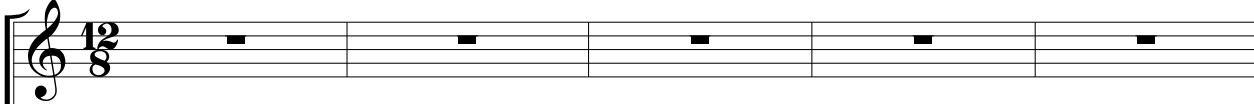
# Power of harp

Norwegian

Valdis Muktupāvels

♩.=112

Voice



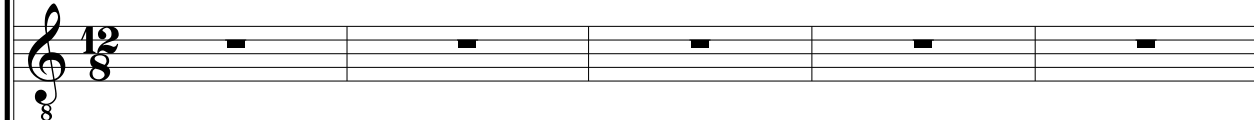
Soprano



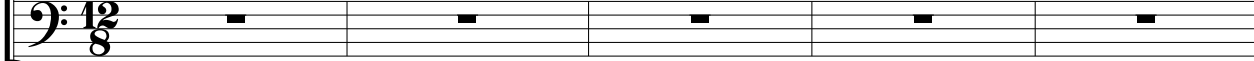
Alto



Tenor



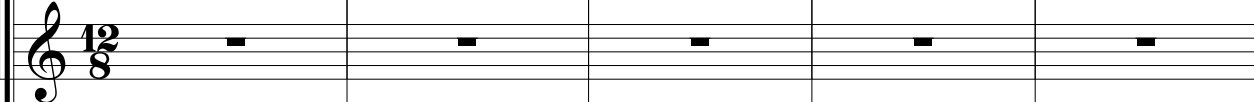
Bass



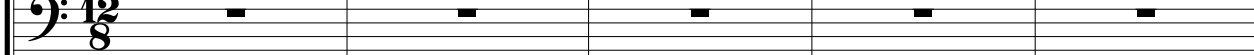
Violin I



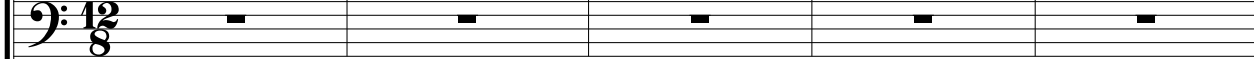
Violin II



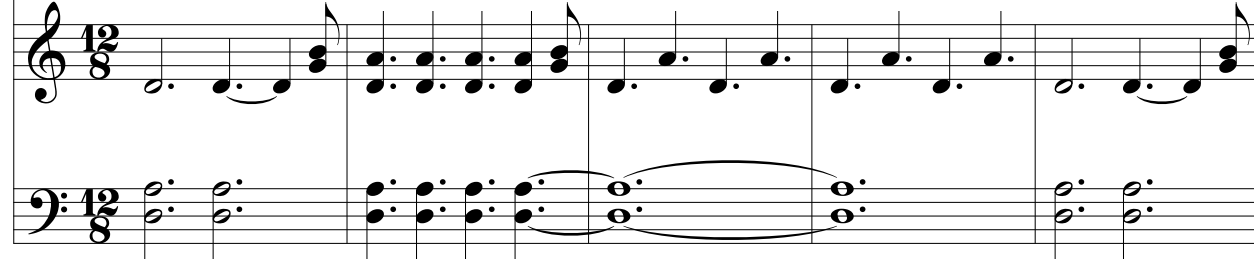
Cello



Double Bass



Kokles





Power of harp

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal Parts:** Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Tenor parts have lyrics: "Vil-le-mann gjen-ge te stor-an å, hei".
- Instrumental Parts:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.).
- Keyboard (Kkl):** A grand staff with treble and bass clefs.

The score begins with a rehearsal mark '6' at the top left of the first staff. The vocal parts have rests in the first three measures, followed by the lyrics in the fourth measure. The instrumental parts have rests in the first three measures, followed by musical notation in the fourth measure. The keyboard part has musical notation throughout the first four measures.

*ff*

— Va— der han vil - le på har - pa— slå.

S  
fag - ras - te lin - de - lau - vi al - le, for dei

A

T  
8 fag - ras - te lin - de - lau - vi al - le, for dei

B

*ff*

Vln. I

Vln. II

Vc.

D.B.

*ff*

*ff*

Kkl

Detailed description: This is a musical score for a piece titled "Power of harp". The score is arranged for a vocal quartet (Soprano, Alto, Tenor, Bass) and a string quartet (Violin I, Violin II, Viola, Double Bass), plus a keyboard. The vocal parts have lyrics in Norwegian. The instrumental parts are marked with a forte dynamic (*ff*). The score is divided into two systems. The first system contains the vocal parts and the string quartet. The second system contains the keyboard part. The vocal parts are in a soprano, alto, tenor, and bass clef. The string parts are in violin and bass clefs. The keyboard part is in a grand staff (treble and bass clefs). The lyrics are: "Va— der han vil - le på har - pa— slå. fag - ras - te lin - de - lau - vi al - le, for dei".

15

S  
ru - nir dei lys - ta han å vin - ne. hei

A

T  
ru - nir dei lys - ta han å vin - ne. hei

B  
Vil - le-mann ta - la te små-dren-gen sin

15

Vln. I

Vln. II

Vc.  
pizz.

D.B.

15

Kkl

19

S  
A  
T  
B

Du hen - tar meg har - pa i rau - de \_ skrin.  
fag - ras - te lin - de - lau - vi al - le, for dei

19

Vln. I  
Vln. II  
Vc.  
D.B.

19

Kkl

23

S  
ru - nir dei lys-ta han å vin - ne. hei

A

T  
ru - nir dei lys-ta han å vin - ne. hei

B

Vln. I  
pizz.

Vln. II  
pizz.

Vc.

D.B.

Kkl

27

S  
fag - ras - te lin - de - lau - vi al - le, for dei

A

T  
fag - ras - te lin - de - lau - vi al - le, for dei

B

Og mes - ter - leg kun - ne han har - pa — slå.

27

Vln. I

Vln. II

Vc.

D.B.

27

Kkl

31

S  
runirdeilysta hanå vin-ne.

A

T  
8  
runirdeilysta hanå vin-ne.

B

31

Vln. I

Vln. II

Vc.

D.B.

arco

31

Kkl

37

S

A

T

B

37

Vln. I

Vln. II

Vc.

D.B.

37

Kkl



40

S

A

T

B

40

Vln. I

Vln. II

Vc.

D.B.

40

Kkl

40

41

lei - ka med len - te, han

S

A

T

B

Vln. I

Vln. II

Vc.

D.B.

41

Kkl

41

42

S  
A  
T  
B

lei - ka med list  
hei  
hei  
hei

42

Vln. I  
Vln. II  
Vc.  
D.B.

42

Kkl

43

S  
fag - ras - te lin - de - lau - vi

A  
fag - ras - te lin - de - lau - vi

T  
8  
fag - ras - te lin - de - lau - vi

B  
fag - ras - te lin - de - lau - vi

Vln. I

Vln. II

Vc.

D.B.

43

43

Kkl

44

S  
al - le,  
Så

A  
al - le,

T  
8  
al - le,

B  
al - le,

Vln. I

Vln. II

Vc.

D.B.

Kkl

44

44

45

S fug - la - ne tag - na på

A fug - la - ne tag - na på

T fug - la - ne tag - na på

B fug - la - ne tag - na på

Vln. I 45

Vln. II 45

Vc. 45

D.B. 45

Kkl 45

46

S  
grø - nan - de kvist.

A  
grø - nan - de kvist. for dei

T  
8  
grø - nan - de kvist. for dei

B  
grø - nan - de kvist. for dei

Vln. I  
46

Vln. II  
46

Vc.  
46

D.B.  
46

Kkl  
46

47

S  
ru - nir dei lys - ta han å

A  
ru - nir dei lys - ta han å

T  
8  
ru - nir dei lys - ta han å

B  
ru - nir dei lys - ta han å

Vln. I

Vln. II

Vc.

D.B.

47

47

Kkl



48

S  
vin - ne.

A  
vin - ne.

T  
8  
vin - ne.

B  
vin - ne.

Vln. I

Vln. II

Vc.

D.B.

48

Kkl

48

Han

Detailed description: This is a page of a musical score for the piece 'Power of harp', page 18. The score is arranged in systems. The first system contains the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line begins with a measure of rest, followed by a dotted quarter note on the word 'vin', a half rest, and a dotted quarter note on the word 'ne.'. The Soprano line has a final note on the word 'Han' in the fourth measure. The second system contains the instrumental parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). Each instrumental line begins with a measure of rest, followed by a dotted quarter note, and then a half note. The third system contains the Keyboard (Kkl) part, which is written in grand staff notation (treble and bass clefs). It begins with a measure of rest, followed by a dotted quarter note in the treble clef and a dotted quarter note in the bass clef, and then continues with a series of dotted quarter notes in the treble clef and dotted quarter notes in the bass clef.

49

lei - ka med len - te, han

S

A

T

B

Vln. I

Vln. II

Vc.

D.B.

49

Kkl

49

50

lei-kæneðny \_\_\_\_\_

Det rugadbergøglet gjalaisky.

S

hei fagrateliðdawi al - le, rugadbergøglet gjalaiskyfodei runidefýstaharå vin-ne. Han lekæðstykdhan

A

hei fagrateliðdawi al - le, rugadbergøglet gjalaiskyfodei runidefýstaharå vin-ne. Han lekæðstykdhan

T

8 hei fagrateliðdawi al - le, rugadbergøglet gjalaiskyfodei runidefýstaharå vin-ne.

B

hei fagrateliðdawi al - le, rugadbergøglet gjalaiskyfodei runidefýstaharå vin-ne.

50

Vln. I

Vln. II

Vc.

D.B.

Kkl

50

50

The piano accompaniment consists of two staves. The upper staff is in treble clef and features a series of chords and arpeggiated figures, primarily using the right hand. The lower staff is in bass clef and provides a harmonic foundation with chords and arpeggiated patterns, primarily using the left hand. The music is characterized by a steady, rhythmic accompaniment that supports the vocal lines.

58

S  
leikamedarmhei fagastelindelauvi al-le, Han leikadMaghildav Nykkenarmfordei runidelystahanå vin-ne.

A  
leikamedarmhei fagastelindelauvi al-le, Han leikadMaghildav Nykkenarmfordei runidelystahanå vin-ne.

T  
8  
hei fagastelindelauvi al-le, leikadMaghildav Nykkenarmfordei runidelystahanå vin-ne.

B  
hei fagastelindelauvi al-le, leikadMaghildav Nykkenarmfordei runidelystahanå vin-ne. pizz.

58

Vln. I  
pizz.

Vln. II  
pizz.

Vc.  
pizz.

D.B.

58

Kkl  
58

65

S  
A  
T  
B

slo han si har - pe te

65

Vln. I  
Vln. II  
Vc.  
D.B.

65

Kkl

66



bonnsisiharmhei fagrastelindelauvi al-le, For á vinneutkræfte av trollene ærmi forðei runiddeilystahaná vin-ne.

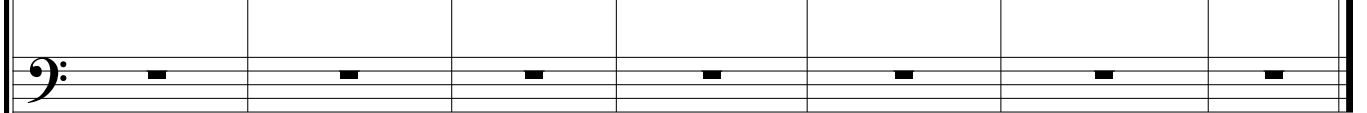
S

A

T

B

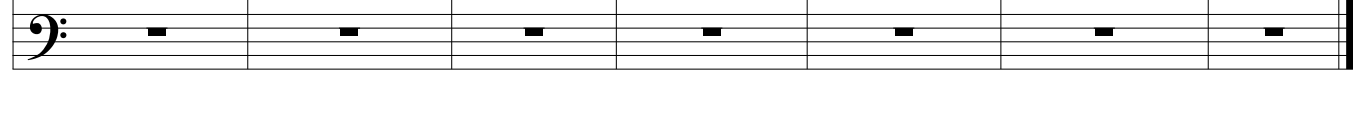
66



66



66



Kkl

## Identity and performativity

Nr. 7

Valdis Muktupāvels

♩ = 108

Our lives are stories, we tell our stories through language, and those stories that we carry in our language are not just our own stories, but they are our family's stories,

our histories, and our communal stories and our nation's stories as well. A lot if this has now fallen into the hands of stupid vernacular Poetasters, seemingly

good-natured citizens with smoke-filled beards, brooding over steaming tankards: they are like head-foresters left in charge of the sea. Some have shaved off their beards and imagine

they look like old woodcuts – but that doesn't help; they can't hear the woods or the sea, only their own beards rustling. Their good nature disappears the moment they turn confusedly

to the present, and come up against political opposition; then the petit-bourgeois in them crawls out of the woodwork. Under their string vests, their hearts beat to the rhythm of a military parade.

# Eastern river flows

Valdis Muktupāvels

♩ = 58

Soprano  
Alto  
Tenor  
Bass

It flows and flows and  
It flows and flows and  
It flows and flows and  
Ō

S  
A  
T  
B

flows... East - ern riv - er, East - ern riv - er,  
flows...  
flows... East - ern riv - er, East - ern riv - er,  
and flows...

S  
A  
T  
B

East - ern riv - er flows...  
East - ern riv - er flows...



# A tree

Ukrainian

Valdis Muktupāvels

♩ = 88

Soprano

Alto

Tenor

Bass

Clarinet in B $\flat$

Violin I

Violin II

Cello

Double Bass

Kokle

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

Musical score for the piece "A tree", page 2. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (B♭ Clarinet, Violin I, Violin II, Viola, Double Bass, Keyboard). The key signature is B-flat major (two flats) and the time signature is 4/4. The score is marked with a rehearsal mark '7' at the beginning of each system. The vocal parts are mostly silent, indicated by rests. The instrumental parts feature a melodic line in the B♭ Clarinet and Violin II, and a harmonic accompaniment in the Viola, Double Bass, and Keyboard.

13

S

A

T

B

B♭ Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

13

13

Detailed description: This page of a musical score, titled 'A tree', is page 3. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a chamber orchestra. The vocal parts (S, A, T, B) are mostly silent, indicated by horizontal lines. The instrumental parts include B♭ Clarinet, Violin I, Violin II, Viola, Double Bass, and Keyboard. The B♭ Clarinet, Violin II, and Keyboard parts have active melodic lines starting at measure 13. The Viola and Double Bass parts provide harmonic support with sustained notes. The score is in a key with two flats and a common time signature.

19

S

A

T

B

B♭ Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

Detailed description: This page of a musical score, titled 'A tree', begins at measure 19. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a chamber orchestra. The vocal parts are currently silent, indicated by horizontal lines with a fermata. The instrumental parts are active: the B♭ Clarinet, Violin I, and Violin II play a melodic line of eighth notes, while the Viola and Double Bass provide a harmonic accompaniment of half notes. The Keyboard part plays a rhythmic accompaniment of eighth notes. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4.

25

S

A

T

B

B $\flat$  Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

25

25

25

25

30

S

A

T

B

B♭ Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

30

30

30

30

30

30

30

30

30

35

S

A

T

B

B $\flat$  Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

The musical score is arranged in ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the first four staves and are mostly silent, indicated by whole rests. The instrumental parts are in the remaining six staves. At measure 39, the key signature changes from two flats to one flat, and the time signature changes from 4/4 to 3/4. The B♭ Clarinet, Violin I, Violin II, and Kettle Drum parts have active melodic lines, while the Viola and Double Bass parts provide harmonic support with chords and rhythmic patterns.



This musical score is for the piece "A tree" on page 9. It features a vocal quartet and a chamber orchestra. The vocal parts (Soprano, Alto, Tenor, and Bass) are currently silent, indicated by whole rests. The instrumental parts are active, starting at measure 44. The B♭ Clarinet part is silent. The Violin I part plays a rhythmic melody with eighth notes and rests. The Violin II part plays a similar rhythmic pattern. The Viola part provides harmonic support with eighth-note figures. The Double Bass part has a more complex rhythmic pattern with sixteenth notes. The Kettle Drum part is silent.

44

S

A

T

B

B♭ Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

49

S

A

T

B

B $\flat$  Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

54

S

A

T

B

B $\flat$  Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

Oĩ, u po - li dre - vo

59

S  
ko - ye da v̄y - so - ko - ye. A na ěo - mu

A  
oĩ ton - ko - ye da v̄y - so - ko - ye. A na ěo - mu

T  
oĩ ton - ko - ye da v̄y - so - ko - ye. A na ěo - mu

B  
oĩ ton - ko - ye da v̄y - so - ko - ye. A na ěo - mu

B $\flat$  Cl.

Vln. I  
*f*

Vln. II  
*f*

Vc.  
*f*

D.B.  
*f*

Kkl.

63

S  
l̄ys - tya ko - ye da ze - l' o - no - ye.

A  
l̄ys - tya sh̄y - ro - ko - ye da ze - l' o - no - ye.

T  
l̄ys - tya sh̄y - ro - ko - ye da ze - l' o - no - ye.

B  
l̄ys - tya sh̄y - ro - ko - ye da ze - l' o - no - ye.

B♭ Cl.

Vln. I

Vln. II

Vc.

D.B.  
*f*

Kkl.

67

S  
A  
T  
B

A na ĩo - mu lŷs - tya shŷ - ro - ko - ye da ze - l' o - no -

A na ĩo - mu lŷs - tya shŷ - ro - ko - ye da ze - l' o - no -

A na ĩo - mu lŷs - tya shŷ - ro - ko - ye da ze - l' o - no -

A na ĩo - mu lŷs - tya shŷ - ro - ko - ye da ze - l' o - no -

B♭ Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

67

67

*f*

*f*

71

S  
ye.

A  
ye. A na to-mu dre - vi chor - nŷi vo - ron sŷ - dŷ - t' da ĭ

T  
ye. chor-nŷi vo - ron sŷ - dŷ - t' da ĭ

B  
ye. chor-nŷi vo - ron sŷ - dŷ - t' da ĭ

B♭ Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

*ff*

*ff*

*ff*

*ff*

*ff*

75

S

A

T

B

75

B $\flat$  Cl.

75

Vln. I

Vln. II

Vc.

D.B.

75

Kkl.

krya - che. A po ko - za - ko - vi mo - lo - da - ya\_ div - ch̄y - non' - ka da ĭ

krya - che. A po ko - za - ko - vi mo - lo - da - ya\_ div - ch̄y - non' - ka da ĭ

krya - che. A po ko - za - ko - vi mo - lo - da - ya\_ div - ch̄y - non' - ka da ĭ



80

S  
pla - che. A po ko - za - ko - vi

A  
pla - che. A po ko - za - ko - vi

T  
pla - che. A po ko - za - ko - vi

B  
pla - che. A po ko - za - ko - vi

B♭ Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

80

83

S

A

T

B

mo - lo - da - ya — div - ch̄y - non' - ka da ĭ pla

mo - lo - da - ya — div - ch̄y - non' - ka da ĭ pla

mo - lo - da - ya — div - ch̄y - non' - ka da ĭ pla

B $\flat$  Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

87

S

A

T

B

B♭ Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

87

87

87

87

87

87

87

87

87

87

91

S

A

T

B

B $\flat$  Cl.

Vln. I

Vln. II

Vc.

D.B.

Kkl.

*mp*

*dim.*

95

S  
A  
T  
B

B $\flat$  Cl.

Vln. I  
Vln. II  
Vc.  
D.B.  
Kkl.

*pp*  
*pp*  
*pp*  
*pp*  
*pp*

Score

# Happy tones

Jewish

Valdis Muktupāvels

$\text{♩} = 150$

Clarinet in B $\flat$

Tambourine

Violin I

Violin II

Cello

Double Bass

B $\flat$  Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

Happy tones

♩ = 150

2  
10

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

15

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

Happy tones

20

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

Allegro (M.M. ♩ = c. 120)

25

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.



Happy tones

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

Allegro (M.M.  $\text{♩} = 120$ ) Happy tones

48

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

56

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

Happy tones

6  
64

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

**Allegro** (M.M. ♩ = c. 120)

72

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

Happy tones

80

B $\flat$  Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

88

B $\flat$  Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

Happy tones

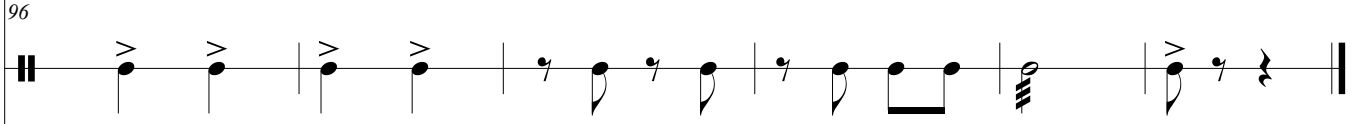
8  
96

B $\flat$  Cl.



Musical staff for B $\flat$  Clarinet. The staff is in treble clef with a key signature of two flats (B $\flat$  and E $\flat$ ). The music begins with a whole note chord of G $\flat$  and B $\flat$  in the first measure, followed by a series of eighth notes: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E $\flat$ , F, G. The piece concludes with a quarter note G $\flat$  and a quarter rest.

Tamb.



Musical staff for Tambourine. The staff uses a double bar line to represent the instrument. The rhythm consists of eighth notes with accents: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E $\flat$ , F, G. The piece ends with a quarter note G $\flat$  and a quarter rest.

Vln. I



Musical staff for Violin I. The staff is in treble clef with a key signature of two flats. The music begins with a whole note chord of G $\flat$  and B $\flat$ , followed by eighth notes: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E $\flat$ , F, G. The piece concludes with a quarter note G $\flat$  and a quarter rest.

Vln. II



Musical staff for Violin II. The staff is in treble clef with a key signature of two flats. The music begins with a whole note chord of G $\flat$  and B $\flat$ , followed by eighth notes: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E $\flat$ , F, G. The piece concludes with a quarter note G $\flat$  and a quarter rest.

Vc.



Musical staff for Violoncello. The staff is in bass clef with a key signature of two flats. The music begins with a whole note chord of G $\flat$  and B $\flat$ , followed by eighth notes: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E $\flat$ , F, G. The piece concludes with a quarter note G $\flat$  and a quarter rest.

D.B.



Musical staff for Double Bass. The staff is in bass clef with a key signature of two flats. The music begins with a whole note chord of G $\flat$  and B $\flat$ , followed by eighth notes: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E $\flat$ , F, G. The piece concludes with a quarter note G $\flat$  and a quarter rest.

Score

# We wish you all

Polish

Valdis Muktupāvels

♩ = 66

The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features the following parts:

- Vocalists:** Soprano, Alto, Tenor, and Bass. The vocal lines are mostly rests, indicating they are silent during this section.
- Trumpet in B♭:** Plays a melodic line with long notes and slurs.
- Horn in F:** Features a triplet of eighth notes in the first measure.
- Trombone:** Features a triplet of eighth notes in the first measure.
- Section 2 (measures 8-11):** Marked with an '8' at the beginning of each staff. The vocalists remain silent. The brass instruments (B♭ Tpt., Hn., and Tbn.) play a more active, rhythmic accompaniment.

We wish you all

2

15

S

A

T

B

B $\flat$  Tpt.

Hn.

Tbn.

Syć-ka se wom zy-com to i o - wo

Syć-ka se wom zy-com to i o - wo

20

S

A

T

B

B $\flat$  Tpt.

Hn.

Tbn.

syć-ka se wom zy-com to i o - wo a my wom zy - cy-my a my wom zy - cy-my

syć-ka se wom zy-com to i o - wo a my wom zy - cy-my a my wom zy - cy-my

24

S

A

T  
8  
scyń-ścio zdro-wio Co-by wom Pon Je-zus

B  
scyń-ścio zdro-wio Co-by wom Pon Je-zus

B<sup>b</sup> Tpt.

Hn.

Tbn.

31

S

A

T  
8  
bło-go-sła-wiyl co-by wom Pon Je-zus bło-go-sła-wiyl i na dłu-gie la-ta i na dłu-gie la-ta

B  
bło-go-sła-wiyl co-by wom Pon Je-zus bło-go-sła-wiyl i na dłu-gie la-ta i na dłu-gie la-ta

B<sup>b</sup> Tpt.

Hn.

Tbn.



We wish you all

36

S  
A  
T  
B

nom os - ta - wił i na dłu-gie la-ta i na dłu-gie la-ta nom os - ta - wił

B

nom os - ta - wił i na dłu-gie la-ta i na dłu-gie la-ta nom os - ta - wił

B $\flat$  Tpt.  
Hn.  
Tbn.

41

S  
A  
T  
B

Co-byś - cie nom, Łoj-ce, dłu-go zy - li co-byś - cie nom, Łoj-ce, dłu-go zy - li

A  
Co-byś - cie nom, Łoj-ce, dłu-go zy - li co-byś - cie nom, Łoj-ce, dłu-go zy - li

T  
Co-byś - cie nom, Łoj-ce, dłu-go zy - li co-byś - cie nom, Łoj-ce, dłu-go zy - li

B  
Co-byś - cie nom, Łoj-ce, dłu-go zy - li co-byś - cie nom, Łoj-ce, dłu-go zy - li

B $\flat$  Tpt.  
Hn.  
Tbn.

We wish you all

46

S  
i dla syć-kich lu-dzi i dla syć-kich lu-dzi mi-łość mie-li. i dla syć-kich lu-dzi

A  
i dla syć-kich lu-dzi i dla syć-kich lu-dzi mi-łość mie-li. i dla syć-kich lu-dzi

T  
8  
i dla syć-kich lu-dzi i dla syć-kich lu-dzi mi-łość mie-li. i dla syć-kich lu-dzi

B  
i dla syć-kich lu-dzi i dla syć-kich lu-dzi mi-łość mie-li. i dla syć-kich lu-dzi

B♭ Tpt.

Hn.

Tbn.

50

S  
i dla syć-kich lu-dzi mi-łość mie-li. Co-byś - cie nom, Łoj - ce, dłu-go zy - li

A  
i dla syć-kich lu-dzi mi-łość mie-li. Co-byś - cie nom, Łoj - ce, dłu-go zy - li

T  
8  
i dla syć-kich lu-dzi mi-łość mie-li. Co-byś - cie nom, Łoj - ce, dłu-go zy - li

B  
i dla syć-kich lu-dzi mi-łość mie-li. Co-byś - cie nom, Łoj - ce, dłu-go zy - li

B♭ Tpt.

Hn.

Tbn.

54

S  
co-byś - cie nom, Łoj - ce, dłu-go zy - li i dla syć-kich lu - dzi i dla syć-kich lu - dzi

A  
co-byś - cie nom, Łoj - ce, dłu-go zy - li i dla syć-kich lu - dzi i dla syć-kich lu - dzi

T  
8  
co-byś - cie nom, Łoj - ce, dłu-go zy - li i dla syć-kich lu - dzi i dla syć-kich lu - dzi

B  
co-byś - cie nom, Łoj - ce, dłu-go zy - li i dla syć-kich lu - dzi i dla syć-kich lu - dzi

B $\flat$  Tpt.

Hn.

Tbn.

58

S  
*rit.*  
mi-łość mie - li. i dla syć-kich lu - dzi i dla syć-kich lu - dzi mi-łość mie - li.

A  
mi-łość mie - li. i dla syć-kich lu - dzi i dla syć-kich lu - dzi mi-łość mie - li.

T  
8  
mi-łość mie - li. i dla syć-kich lu - dzi i dla syć-kich lu - dzi mi-łość mie - li.

B  
mi-łość mie - li. i dla syć-kich lu - dzi i dla syć-kich lu - dzi mi-łość mie - li.

B $\flat$  Tpt.

Hn.

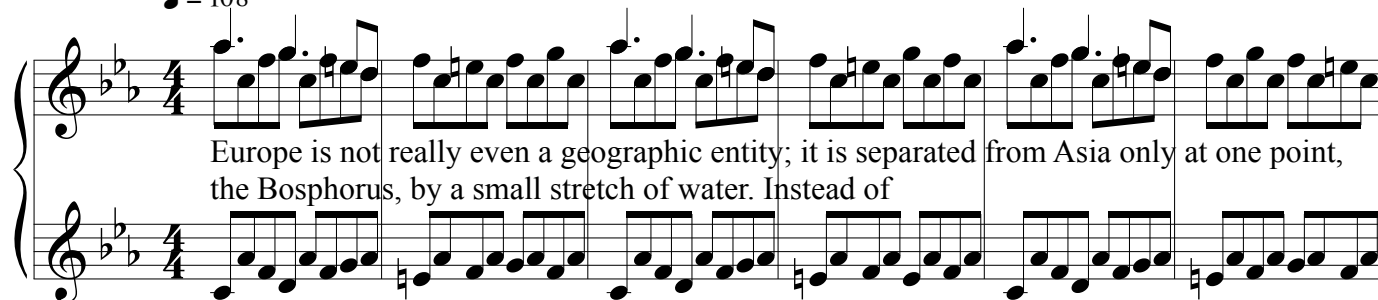
Tbn.

## 'Others' as a threat to identity

Nr. 11

Valdis Muktupāvels

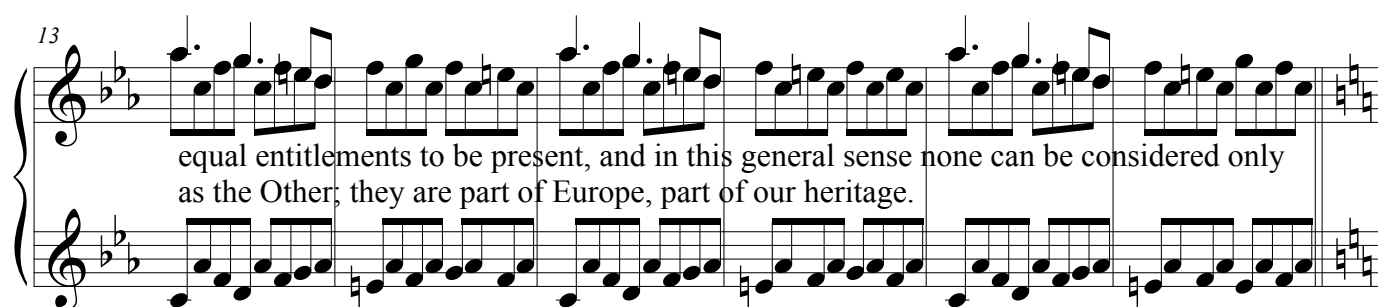
♩ = 108



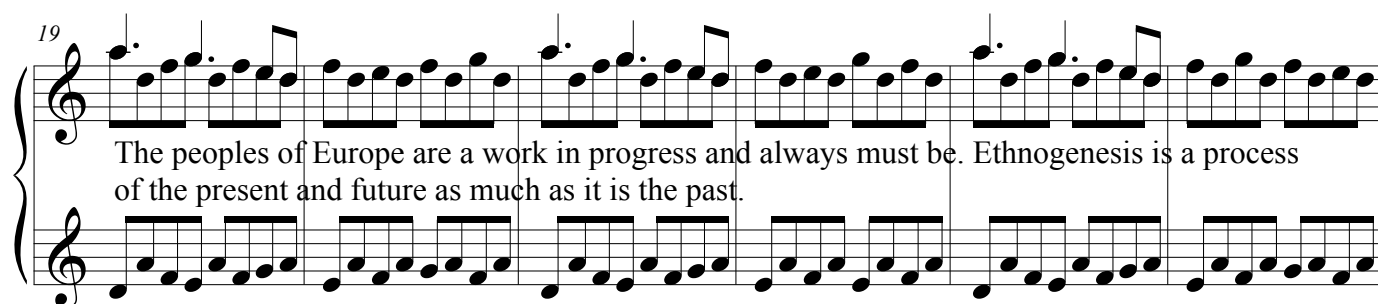
Europe is not really even a geographic entity; it is separated from Asia only at one point, the Bosphorus, by a small stretch of water. Instead of



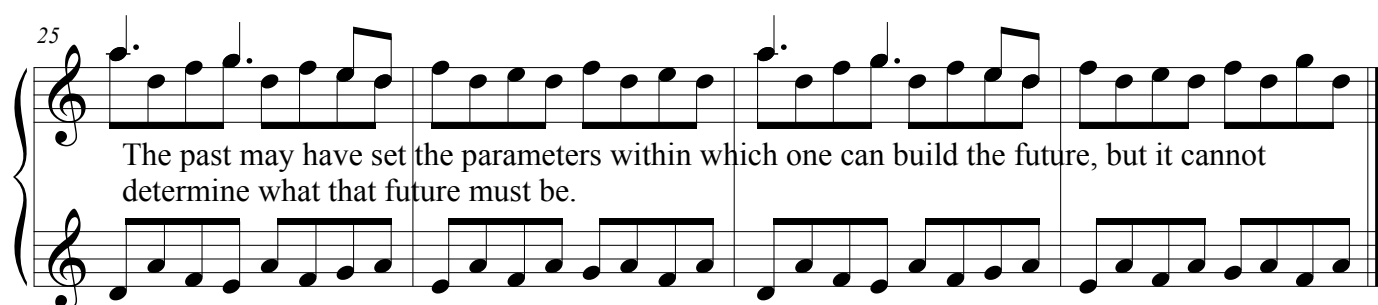
7 Christian Europe, one has to see the continent as penetrated by the three world religions that originated in the Near East. All have



13 equal entitlements to be present, and in this general sense none can be considered only as the Other; they are part of Europe, part of our heritage.



19 The peoples of Europe are a work in progress and always must be. Ethnogenesis is a process of the present and future as much as it is the past.



25 The past may have set the parameters within which one can build the future, but it cannot determine what that future must be.

## Southern river flows

Valdis Muktupāvels

♩ = 58

Soprano

Alto

Tenor

Bass

It flows and flows and

It flows and flows and

It flows and flows and

Ō

6

S

A

T

B

flows... South - ern riv - er, South - ern riv - er,

flows...

flows... South - ern riv - er, South - ern riv - er,

and flows...

11

S

A

T

B

South - ern riv - er flows...

South - ern riv - er flows...

# Sleep in peace, my child

Sardinian

Valdis Muktupāvels

$\text{♩} = 64$

The score is written for a vocal ensemble and a chamber orchestra. It consists of the following parts:

- Vocalists:** Tenor 1, Tenor 2, Baritone, Bass, and Soprano Sax. The vocal parts are mostly silent, with Tenor 1 having a short melodic phrase in the final measure.
- Instruments:** Bagpipes, Violin I, Violin II, Cello, and Double Bass. The Bagpipes play a melodic line with a drone accompaniment. The string instruments (Violin I, Violin II, Cello, and Double Bass) are silent throughout the piece.

The music is in the key of D major (two sharps) and 6/8 time. The tempo is marked as quarter note = 64. The lyrics "Dor-mi-di'n pa-ghe," are written under the Tenor 1 staff in the final measure.

Sleep in peace, my child

2  
7

The musical score is arranged in a system with the following parts from top to bottom:

- T 1** (Tenor 1): Melody with lyrics: "pi-pi-u me-u, pa-ghe' for-tu-na ten-zas de De-us, An-nin-ni-a an - nin-ni-a an-nin-ni-a nin-ni-a".
- T 2** (Tenor 2): Lyrics: "An-nin-ni-a an - nin-ni-a an-nin-ni-a nin-ni-a".
- B** (Bass): Lyrics: "An-nin-ni-a an - nin-ni-a an-nin-ni-a nin-ni-a".
- B** (Bass): Lyrics: "An-nin-ni-a an - nin-ni-a an-nin-ni-a nin-ni-a".
- S. Sx.** (Soprano Saxophone): Rests throughout.
- B.P.** (Bassoon): Accompaniment with sustained notes.
- Vln. I** (Violin I): Rests throughout.
- Vln. II** (Violin II): Rests throughout.
- Vc.** (Violoncello): Rests throughout.
- D.B.** (Double Bass): Rests throughout.

The score is in the key of D major (two sharps) and 6/8 time. It consists of 7 measures. The vocal parts enter in measure 4. The instrumental parts (B.P., Vln. I, Vln. II, Vc., D.B.) are mostly rests, with the Bassoon (B.P.) providing a harmonic accompaniment of sustained notes.

Sleep in peace, my child

13

T 1

8

o - o - o. ——— pa-ghe' for-tu-na, sa pren-da mi-a, be-n'e sa-lu-de ten-zas eb-bi-a.

T 2

8

o - o - o. ———

B

o - o - o. ———

B

o - o - o. ———

S. Sx.

13

B.P.

13

Vln. I

Vln. II

Vc.

D.B.



Sleep in peace, my child

4  
19

T 1  
8  
An-nin-ni-a an - nin-ni-a an-nin-ni-a nin-ni - a o - o-o. \_\_\_\_\_

T 2  
8  
An-nin-ni-a an - nin-ni-a an-nin-ni-a nin-ni - a o - o-o. \_\_\_\_\_

B  
An-nin-ni-a an - nin-ni-a an-nin-ni-a nin-ni - a o - o-o. \_\_\_\_\_

B  
An-nin-ni-a an - nin-ni-a an-nin-ni-a nin-ni - a o - o-o. \_\_\_\_\_

S. Sx.  
19

B.P.  
19

Vln. I  
19

Vln. II

Vc.

D.B.

25

T 1

T 2

B

B

S. Sx.

B.P.

Vln. I

Vln. II

Vc.

D.B.

Sleep in peace, my child

6  
31

T 1

Chi non con-nos-cas i-te'st af-fa-nnu, nè a mi-no-re e nè a ma-nnu, An-nin-ni - a

T 2

An-nin-ni - a

B

An-nin-ni - a

B

An-nin-ni - a

S. Sx.

An-nin-ni - a

B.P.

An-nin-ni - a

Vln. I

An-nin-ni - a

Vln. II

An-nin-ni - a

Vc.

An-nin-ni - a

D.B.

An-nin-ni - a

Sleep in peace, my child

37

T 1  
8  
an - nin-ni-a an-nin-ni-a nin-ni-a o - o-o. su chi di-si-zas ten-zas a go-su,

T 2  
8  
an - nin-ni-a an-nin-ni-a nin-ni-a o - o-o.

B  
an - nin-ni-a an-nin-ni-a nin-ni-a o - o-o.

B  
an - nin-ni-a an-nin-ni-a nin-ni-a o - o-o.

S. Sx.

B.P.

37

Vln. I

Vln. II

Vc.  
pizz.

D.B.  
pizz.

Sleep in peace, my child

8  
43

The musical score is arranged in a system with the following parts from top to bottom: T1 (Tenor 1), T2 (Tenor 2), B (Bass), B (Bass), S. Sx. (Soprano Saxophone), B.P. (Bassoon), Vln. I (Violin I), Vln. II (Violin II), Vc. (Violoncello), and D.B. (Double Bass). The score is in G major (one sharp) and 3/4 time. The lyrics are: "si-as o-nes-tu e vir-tu-o-su. An-nin-ni-a an - nin-ni-a an-nin-ni-a nin-ni-a o - o-o. An-nin-ni-a an - nin-ni-a an-nin-ni-a nin-ni-a o - o-o. An-nin-ni-a an - nin-ni-a an-nin-ni-a nin-ni-a o - o-o." The S. Sx. part is mostly silent with some chords. The B.P. part has a melodic line with sustained notes. The Vln. I part has a melodic line with sustained notes. The Vln. II part is mostly silent. The Vc. part is mostly silent. The D.B. part has a melodic line with sustained notes. The word "arco" is written above the D.B. part in the final measure.

49

T 1

T 2

B

B

S. Sx.

B.P.

49

Vln. I

Vln. II

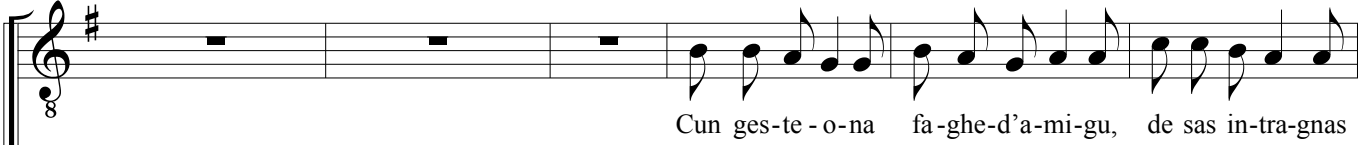
Vc. arco

D.B.

Sleep in peace, my child

10  
55

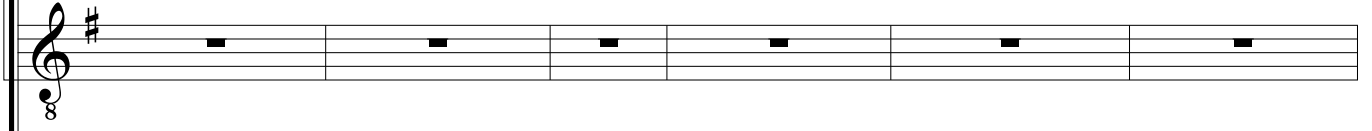
T 1



Cun ges-te - o - na fa-ghe-d'a-mi-gu, de sas in-tra-gnas

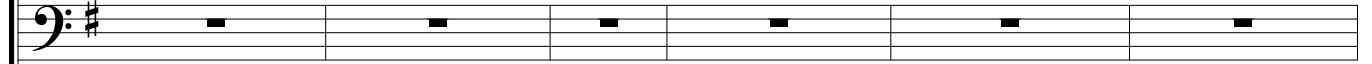
Detailed description: This staff is for the first tenor (T 1). It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first three measures contain whole rests. In the fourth measure, the vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The fifth measure continues with eighth notes D5, E5, and F#5. The sixth measure concludes with eighth notes G5, F#5, and E5. The lyrics "Cun ges-te - o - na fa-ghe-d'a-mi-gu, de sas in-tra-gnas" are aligned with the notes.

T 2



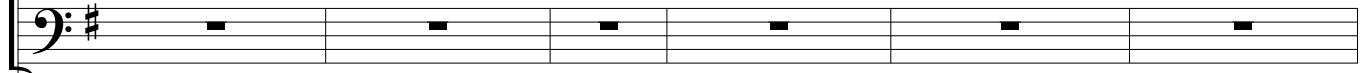
Detailed description: This staff is for the second tenor (T 2). It contains whole rests for all six measures.

B



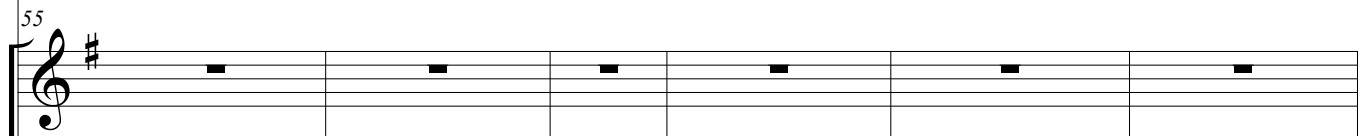
Detailed description: This staff is for the first bass (B). It contains whole rests for all six measures.

B




Detailed description: This staff is for the second bass (B). It contains whole rests for all six measures.

S. Sx.



Detailed description: This staff is for the soprano (S. Sx.). It contains whole rests for all six measures.

B.P.



Detailed description: This staff is for the basso continuo (B.P.). It contains whole rests for the first three measures. From the fourth measure, it features a series of chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, and G4-B4-D5. The notes are beamed together and have a fermata over the final chord.

Vln. I



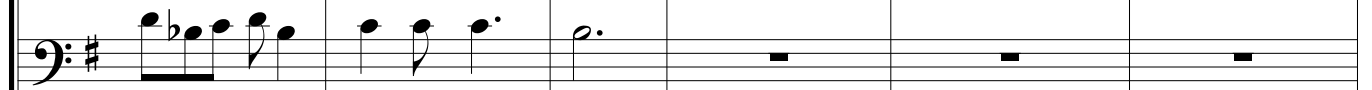
Detailed description: This staff is for the first violin (Vln. I). It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth, fifth, and sixth measures contain whole rests.

Vln. II



Detailed description: This staff is for the second violin (Vln. II). It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth, fifth, and sixth measures contain whole rests.

Vc.



Detailed description: This staff is for the viola (Vc.). It begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The first measure has a half note G3. The second measure has a half note A3. The third measure has a half note B3. The fourth, fifth, and sixth measures contain whole rests.

D.B.



Detailed description: This staff is for the double bass (D.B.). It begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The first measure has a half note G2. The second measure has a half note A2. The third measure has a half note B2. The fourth, fifth, and sixth measures contain whole rests.

Sleep in peace, my child

61

T 1  
8  
sias i - ni-mi-gu, An - nin - ni - a an - nin - ni - a an - nin - ni - a nin - ni - a o - o - o. \_\_\_\_\_

T 2  
8  
An - nin - ni - a an - nin - ni - a an - nin - ni - a nin - ni - a o - o - o. \_\_\_\_\_

B  
An - nin - ni - a an - nin - ni - a an - nin - ni - a nin - ni - a o - o - o. \_\_\_\_\_

B  
An - nin - ni - a an - nin - ni - a an - nin - ni - a nin - ni - a o - o - o. \_\_\_\_\_

S. Sx.

B.P.  
pizz.

Vln. I  
pizz.

Vln. II  
pizz.

Vc.  
pizz.

D.B.



67

T 1  
8  
e sa na-tu-ra in dor-mi lo-gu, ris-pet-ta sem-pre, non pon-zas fo - gu. An - nin-ni - a an - nin-ni - a

T 2  
8  
An - nin-ni - a an - nin-ni - a

B  
An - nin-ni - a an - nin-ni - a

B  
An - nin-ni - a an - nin-ni - a

S. Sx.

B.P.

67

Vln. I

Vln. II

Vc.

D.B.

Detailed description: This is a page of a musical score for the piece "Sleep in peace, my child". The page is numbered 12. It features a vocal ensemble consisting of two Tenors (T 1 and T 2), two Basses (B), and a Soprano (S. Sx.). The vocal parts are written in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics for the vocal parts are: "e sa na-tu-ra in dor-mi lo-gu, ris-pet-ta sem-pre, non pon-zas fo - gu. An - nin-ni - a an - nin-ni - a". The instrumental parts include a Piano (B.P.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Double Bass (D.B.). The piano part is written in bass clef with a key signature of one sharp and a common time signature, featuring a melodic line with a fermata. The string parts (Vln. I, Vln. II, Vc., D.B.) are written in their respective clefs with a key signature of one sharp and a common time signature, providing harmonic support for the vocalists. The score is divided into measures, with a rehearsal mark at measure 67. The page ends with a double bar line and repeat dots.

73

T 1  
8  
an-nin-ni-a nin-ni-a o - o-o. \_\_\_\_\_

T 2  
8  
an-nin-ni-a nin-ni-a o - o-o. \_\_\_\_\_

B  
an-nin-ni-a nin-ni-a o - o-o. \_\_\_\_\_

B  
an-nin-ni-a nin-ni-a o - o-o. \_\_\_\_\_

S. Sx.

B.P.

73

Vln. I  
arco

Vln. II  
arco

Vc.  
arco

D.B.  
arco

79

T 1

T 2

B

B

S. Sx.

B.P.

Vln. I

Vln. II

Vc.

D.B.

Bell' e'is-tru-i-du

The musical score is arranged in a system with ten staves. The vocal parts (T 1, T 2, B, B) and strings (S. Sx., B.P., Vln. I, Vln. II, Vc., D.B.) are all in the key of D major. The vocal parts have rests for the first five measures, with the lyrics 'Bell' e'is-tru-i-du' appearing in the sixth measure. The string parts have active lines throughout the six measures, with the double bass (D.B.) and cello (Vc.) parts showing a descending melodic line.

85

T 1  
chi si-as pu-ru, e'u-nu tra-bal-lu ten-zas se-gu-ru, An-nin-ni - a an - nin-ni - a an-nin-ni-a nin-ni-a

T 2  
An-nin-ni - a an - nin-ni - a an-nin-ni-a nin-ni-a

B  
An-nin-ni - a an - nin-ni - a an-nin-ni-a nin-ni-a

B  
An-nin-ni - a an - nin-ni - a an-nin-ni-a nin-ni-a

S. Sx.

B.P.

85

Vln. I  
pizz.

Vln. II  
pizz.

Vc.  
pizz.

D.B.

pizz.

91

T 1  
8  
o - o-o. \_\_\_\_\_ Dor-mi du-ce-ze, pi-pi-u me-u, paghe' for-tu - na ten-zas de De - us.

T 2  
8  
o - o-o. \_\_\_\_\_

B  
o - o-o. \_\_\_\_\_

B  
o - o-o. \_\_\_\_\_

S. Sx.  
\_\_\_\_\_

B.P.  
\_\_\_\_\_

91

Vln. I  
\_\_\_\_\_

Vln. II  
\_\_\_\_\_

Vc.  
\_\_\_\_\_

D.B.  
\_\_\_\_\_

97

T 1  
8 An - nin-ni - a an - nin-ni - a an-nin-ni-a nin-ni-a o - o-o. \_\_\_\_\_

T 2  
8 An - nin-ni - a an - nin-ni - a an-nin-ni-a nin-ni-a o - o-o. \_\_\_\_\_

B  
An - nin-ni - a an - nin-ni - a an-nin-ni-a nin-ni-a o - o-o. \_\_\_\_\_

B  
An - nin-ni - a an - nin-ni - a an-nin-ni-a nin-ni-a o - o-o. \_\_\_\_\_

S. Sx.

B.P.

97

Vln. I  
arco

Vln. II  
arco

Vc.  
arco

D.B.

103

T 1

T 2

B

B

S. Sx.

B.P.

Vln. I

Vln. II

Vc.

D.B.

109

T 1

T 2

B

B

S. Sx.

B.P.

Vln. I

Vln. II

Vc.

D.B.

pizz.



115

T 1

T 2

B

B

S. Sx.

B.P.

Vln. I

Vln. II

Vc.

D.B.

Score

# Alla Mozart

## Turkish

Valdis Muktupāvels

$\text{♩} = 108$

Clarinet in B $\flat$

Trumpet in B $\flat$

Horn in F

Trombone

Tambourine

Cymbals

Bodhrán

Bass Drum

B $\flat$  Cl.

B $\flat$  Tpt.

Hn.

Tbn.

Tamb.

Cym.

B. Dr.

Alla Mozart

19

B $\flat$  Cl.

B $\flat$  Tpt.

Hn.

Tbn.

19

Tamb.

Cym.

B. Dr.

25

B $\flat$  Cl.

B $\flat$  Tpt.

Hn.

Tbn.

25

Tamb.

Cym.

B. Dr.

30

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

This block contains the first system of the musical score, covering measures 30 to 33. It features four staves for brass instruments: B♭ Clarinet, B♭ Trumpet, Horn, and Trombone. The B♭ Clarinet and B♭ Trumpet parts play a melodic line with eighth and sixteenth notes. The Horn part has a rhythmic pattern of eighth notes. The Trombone part is mostly silent, with a few notes in the final measure.

30

Tamb.

Cym.

B. Dr.

This block contains the second system of the musical score, covering measures 30 to 33. It features three staves for percussion: Tambourine, Cymbal, and Bass Drum. The Tambourine part has a rhythmic pattern of eighth notes. The Cymbal and Bass Drum parts play a simple rhythmic pattern of quarter notes.

34

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

This block contains the third system of the musical score, covering measures 34 to 37. It features four staves for brass instruments: B♭ Clarinet, B♭ Trumpet, Horn, and Trombone. The B♭ Clarinet and B♭ Trumpet parts play a melodic line with eighth and sixteenth notes. The Horn part has a rhythmic pattern of eighth notes. The Trombone part has a rhythmic pattern of eighth notes.

34

Tamb.

Cym.

B. Dr.

This block contains the fourth system of the musical score, covering measures 34 to 37. It features three staves for percussion: Tambourine, Cymbal, and Bass Drum. The Tambourine part has a rhythmic pattern of eighth notes. The Cymbal and Bass Drum parts play a simple rhythmic pattern of quarter notes.

38

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

This block contains the musical notation for measures 38 through 41 for the brass instruments. The B♭ Clarinet and B♭ Trumpet parts play a melodic line with eighth and sixteenth notes. The Horn part features a more rhythmic pattern with eighth notes and rests. The Trombone part provides a harmonic foundation with eighth notes and rests. The key signature has two flats and the time signature is 2/4.

38

Tamb.

Cym.

B. Dr.

This block contains the musical notation for measures 38 through 41 for the percussion instruments. The Snare Drum (Tamb.) part has a rhythmic pattern of eighth notes and rests. The Cymbal (Cym.) part has a simple pattern of quarter notes and rests. The Bass Drum (B. Dr.) part has a pattern of quarter notes and rests. The key signature has two flats and the time signature is 2/4.

42

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

This block contains the musical notation for measures 42 through 45 for the brass instruments. The B♭ Clarinet and B♭ Trumpet parts play a melodic line with eighth and sixteenth notes. The Horn part features a more rhythmic pattern with eighth notes and rests. The Trombone part provides a harmonic foundation with eighth notes and rests. The key signature has two flats and the time signature is 2/4.

42

Tamb.

Cym.

B. Dr.

This block contains the musical notation for measures 42 through 45 for the percussion instruments. The Snare Drum (Tamb.) part has a rhythmic pattern of eighth notes and rests. The Cymbal (Cym.) part has a simple pattern of quarter notes and rests. The Bass Drum (B. Dr.) part has a pattern of quarter notes and rests. The key signature has two flats and the time signature is 2/4.

Alla Mozart

This musical score is for a brass and percussion ensemble, specifically measures 47 through 51. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 2/4 time signature. The instruments are arranged in a standard orchestral layout:

- Brass Section:**
  - B♭ Cl. (B-flat Clarinet):** Measures 47-51. Starts with a whole rest in measure 47, then plays a melodic line with eighth and sixteenth notes.
  - B♭ Tpt. (B-flat Trumpet):** Measures 47-51. Mirrors the B-flat Clarinet part.
  - Hn. (Horn):** Measures 47-51. Plays a rhythmic pattern of eighth notes.
  - Tbn. (Tuba):** Measures 47-51. Plays a rhythmic pattern of eighth notes.
- Drum Section:**
  - Tamb. (Tambourine):** Measures 47-51. Plays a rhythmic pattern of eighth notes.
  - Cym. (Cymbal):** Measures 47-51. Plays a rhythmic pattern of eighth notes.
  - B. Dr. (Bass Drum):** Measures 47-51. Plays a rhythmic pattern of eighth notes.

The score is divided into two systems. The first system covers measures 47-50, and the second system covers measures 51-54. The key signature and time signature are consistent throughout.

55

B $\flat$  Cl.

B $\flat$  Tpt.

Hn.

Tbn.

Detailed description: This system contains the first five staves of the musical score, labeled 55. The instruments are B $\flat$  Clarinet, B $\flat$  Trumpet, Horn, and Trombone. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and slurs. The key signature has two flats and the time signature is 3/4.

55

Tamb.

Cym.

B. Dr.

Detailed description: This system contains the last three staves of the first system, labeled 55. The instruments are Tambourine, Cymbal, and Bass Drum. The notation shows rhythmic patterns with vertical strokes and beams, indicating the timing of the instruments.

60

B $\flat$  Cl.

B $\flat$  Tpt.

Hn.

Tbn.

Detailed description: This system contains the first four staves of the second system, labeled 60. The instruments are B $\flat$  Clarinet, B $\flat$  Trumpet, Horn, and Trombone. The notation continues with complex rhythmic figures and rests.

60

Tamb.

Cym.

B. Dr.

Detailed description: This system contains the last three staves of the second system, labeled 60. The instruments are Tambourine, Cymbal, and Bass Drum. The notation shows rhythmic patterns with vertical strokes and beams.

Alla Mozart

This musical score page, titled "Alla Mozart" and numbered "7", contains two systems of music for a brass and percussion ensemble. The first system covers measures 64 to 73, and the second system covers measures 68 to 73. The instruments are arranged as follows:

- Brass Section:**
  - B♭ Cl. (B-flat Clarinet):** Treble clef, key signature of two flats. Measures 64-73 show melodic lines with some sixteenth-note passages.
  - B♭ Tpt. (B-flat Trumpet):** Treble clef, key signature of two flats. Measures 64-73 show melodic lines similar to the clarinet.
  - Hn. (Horn):** Treble clef, key signature of two flats. Measures 64-73 show a rhythmic pattern of eighth notes.
  - Tbn. (Tuba):** Bass clef, key signature of two flats. Measures 64-73 show a rhythmic pattern of eighth notes.
- Drum Section:**
  - Tamb. (Tambourine):** Percussion clef. Measures 64-73 show a rhythmic pattern of eighth notes.
  - Cym. (Cymbal):** Percussion clef. Measures 64-73 show a rhythmic pattern of eighth notes.
  - B. Dr. (Bass Drum):** Percussion clef. Measures 64-73 show a rhythmic pattern of eighth notes.

The score is written in a key signature of two flats (B-flat major or D minor) and a common time signature. The first system begins at measure 64 and ends at measure 73. The second system begins at measure 68 and ends at measure 73. The notation includes various note values, rests, and dynamic markings.



This musical score page contains seven staves for different instruments, all starting at measure 73. The instruments are B♭ Clarinet (Cl.), B♭ Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Snare Drum (Tamb.), Cymbal (Cym.), and Bass Drum (B. Dr.). The music is in a 2/4 time signature with a key signature of one flat (B♭). The B♭ Cl. and Tbn. parts feature melodic lines with eighth and sixteenth notes. The B♭ Tpt. and Hn. parts play rhythmic patterns of eighth notes. The Tamb., Cym., and B. Dr. parts provide a steady drum accompaniment with various rhythmic figures. The score concludes with a double bar line at the end of the fourth measure.

Score

# I have been redeemed

Greek Epirus

Valdis Muktupāvels

♩ = 82

The musical score is arranged in a system with ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top four staves, all in treble clef with a key signature of three flats and a 4/4 time signature. The Clarinet in B $\flat$  is in the fifth staff, also in treble clef with the same key signature and time signature. The Tambourine is in the sixth staff, indicated by a double bar line and a 4/4 time signature. The string section (Violin I, Violin II, Cello, Double Bass) is in the bottom four staves, with Violin I and II in treble clef and Cello and Double Bass in bass clef, all in the same key signature and time signature. The vocal parts and the Clarinet in B $\flat$  have rests in the first measure. The Clarinet in B $\flat$  plays a melodic line starting in the second measure. The string section provides harmonic support, with Violin I and II playing sustained notes and moving lines, and Cello and Double Bass playing sustained notes.

I have been redeemed

2  
6

S  
A  
T  
B

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

I have been redeemed

10

S

A

T

B

10

B♭ Cl.

10

Tamb.

10

Vln. I

Vln. II

Vc.

D.B.

Detailed description: This is a page of a musical score for the hymn 'I have been redeemed'. The score is arranged for a vocal quartet (Soprano, Alto, Tenor, Bass) and a chamber orchestra. The vocal parts (S, A, T, B) are mostly silent, indicated by rests. The instrumental parts include a B♭ Clarinet with a melodic line starting at measure 10, a Tambourine with a rhythmic pattern of eighth notes, Violin I with a long note and a slur, Violin II with a rhythmic accompaniment of eighth notes, Viola with a rhythmic accompaniment of eighth notes, and Double Bass with a rhythmic accompaniment of eighth notes. The music is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The page number '3' is in the top right corner, and the rehearsal mark '10' appears at the beginning of each staff.

I have been redeemed

4  
14

S  
A  
T  
B

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

18

S

A

T

B

B $\flat$  Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

Solo

Ain - te mōr' De - ro - po - li - tis - sa

li - tis - sa o—

The image shows a page of a musical score for the hymn "I have been redeemed". The score is arranged for a vocal soloist and a full orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with the Alto part featuring a solo section. The instrumental parts include B-flat Clarinet, Tambourine, Violin I, Violin II, Violoncello, and Double Bass. The music is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The score is divided into four measures. The Alto solo part begins in the third measure with the lyrics "Ain - te mōr' De - ro - po - li - tis - sa". The Tenor part continues the lyrics "li - tis - sa o—" in the fourth measure. The instrumental parts provide accompaniment throughout the piece.

I have been redeemed

6  
22

S  
O o— o o o o o— o o o o o o o o o

A  
Tutti  
mōr' kaī - me - nī, ain - te mōr' De - ro - po - li - tis - sa zī mōr' zī - le - me - nī.

T  
8  
mōr' kaī - me - nī, ain - te mōr' De - ro - po - li - tis - sa o zī mōr' zī - le - me - nī.

B  
O

22

B♭ Cl.

22

Tamb.

22

Vln. I

Vln. II

Vc.

D.B.

I have been redeemed

26

S  
A  
T  
B

Four vocal staves (Soprano, Alto, Tenor, Bass) with treble clefs and a key signature of three flats. Each staff contains a whole rest for measures 26, 27, 28, and 29.

26

B♭ Cl.

B♭ Clarinet staff with a treble clef and a key signature of three flats. It contains a melodic line for measures 26, 27, 28, and 29.

26

Tamb.

Tambourine staff with a double bar line and a key signature of three flats. It contains a rhythmic pattern of eighth notes for measures 26, 27, 28, and 29.

26

Vln. I

Violin I staff with a treble clef and a key signature of three flats. It contains a melodic line for measures 26, 27, 28, and 29.

Vln. II

Violin II staff with a treble clef and a key signature of three flats. It contains a rhythmic accompaniment of eighth notes for measures 26, 27, 28, and 29.

Vc.

Violoncello staff with a bass clef and a key signature of three flats. It contains a rhythmic accompaniment of eighth notes for measures 26, 27, 28, and 29.

D.B.

Double Bass staff with a bass clef and a key signature of three flats. It contains a rhythmic accompaniment of eighth notes for measures 26, 27, 28, and 29.



I have been redeemed

8  
30

S  
A  
T  
B

Solo  
Sy san pas stīn ek - klī - sia  
ek - klī - sia o

B♭ Cl.

Tamb.

Vln. I

Vln. II


Vc.

D.B.

I have been redeemed

34

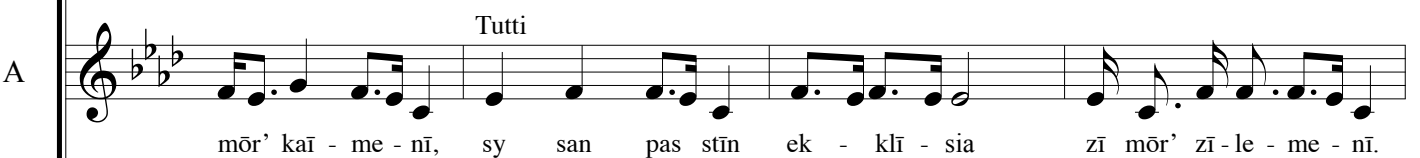
S



O o-o o-o o o-o o-o o o o o


A

Tutti



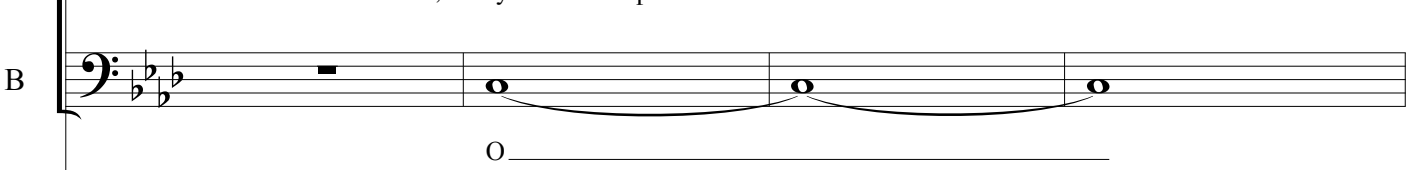
mōr' kaī - me - nī, sy san pas stīn ek - klī - sia zī mōr' zī - le - me - nī.

T



mōr' kaī - me - nī, sy san pas stīn ek - klī - sia o zī mōr' zī - le - me - nī.


B



O

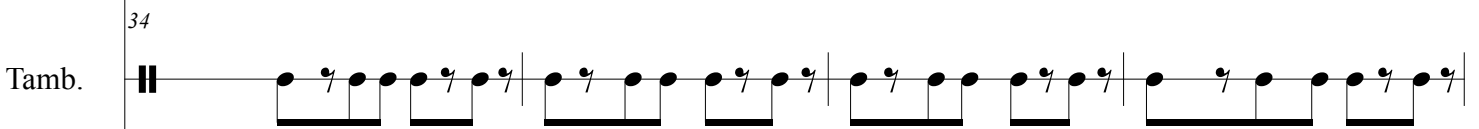
B♭ Cl.

34



Tamb.

34



Vln. I

34



Vln. II



Vc.



D.B.



I have been redeemed

10  
38

S  
A  
T  
B

38

B♭ Cl.

38

Tamb.

38

Vln. I

Vln. II

Vc.

arco

D.B.

42

S

A

T

B

Solo

Ain - te me lam - pa - des me ke - ria

me ke - ria o

42

B♭ Cl.

42

Tamb.

42

Vln. I

Vln. II

Vc.

D.B.

46

S

O o o o o o o o o o

A

*Tutti*

mōr' kaī - me - nī, ain - te me lam - pa - des me ke - ria zī mōr' zī - le - me - nī.

T

8

mōr' kaī - me - nī, ain - te me lam - pa - des me ke - ria o zī mōr' zī - le - me - nī.

B

O

B♭ Cl.

46

Tamb.

46

Vln. I

46

Vln. II

Vc.

D.B.

50

S

A

T

B

B♭ Cl.

50

Tamb.

50

Vln. I

Vln. II

Vc. arco

D.B.

54

S

A

T

B

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

Solo

Ain - te kai gia mas tous Chris - tia - nous

Chris - tia - nous o—

58

S

O o o o o o o o o o

Tutti

A

mōr' kaī - me - nī, ain - te kai gia mas tous Chris - tia - nous zī mōr' zī - le - me - nī.

T

8

mōr' kaī - me - nī, ain-te kai gia mas tous Chris - tia - nous o zī mōr' zī - le - me - nī.

B

O

58

B♭ Cl.

58

Tamb.

58

Vln. I

Vln. II

Vc.

D.B.



62

S

A

T

B

B♭ Cl.

Tamb.

Vln. I

Vln. II

Vc.

D.B.

arco

Detailed description: This page of a musical score begins at measure 62. It features a vocal quartet (Soprano, Alto, Tenor, Bass) with all parts currently silent, indicated by horizontal lines with a bar. The B♭ Clarinet part has a melodic line with eighth-note patterns. The Tambourine part is silent. The Violin I and II parts play a rhythmic eighth-note accompaniment. The Violoncello and Double Bass parts provide a harmonic foundation with dotted rhythms. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The word 'arco' is written above the Violin II staff.

66

S

A

T

B

B♭ Cl.

66

Tamb.

66

Vln. I

Vln. II

Vc.

D.B.

Detailed description: This page of a musical score, numbered 17, is titled "I have been redeemed". It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an instrumental ensemble. The vocal parts (S, A, T, B) are marked with a measure number of 66 and contain rests for the entire duration. The B♭ Clarinet part (B♭ Cl.) begins at measure 66 with a melodic line consisting of eighth and sixteenth notes, some with slurs and accents. The Tambourine part (Tamb.) is marked with a measure number of 66 and contains rests. The string section (Violin I, Violin II, Violoncello, and Double Bass) begins at measure 66. The Violin I and II parts play a rhythmic pattern of eighth notes, while the Cello and Double Bass parts play a similar pattern of eighth notes, often with slurs and accents. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature.

## Populism and multiculturalism

Nr. 15

Valdis Muktupāvels

♩ = 108

Every individual has a different experience with the past and a way of understanding history. Populist movements across Europe and around the globe appeal to those who feel lost

in diversity and forgotten in unity. Deploying historical accomplishments, and stories of heroism, they construct a present that marks 'the end of multiculturalism and diversity',

favouring nations built on homogeneity. It is a new narrative where differences, represented by so-called "other(s)", are considered a threat to the integrity of national identity. The past

is never in the past, it lives on in who we are and how we see our reality. This raises many questions as to how the past can be used to construct a nation's cultural legacy

And on each square inch of territorial space, Dreams are dreamt of the glory of each race. And quietly the wind whispers in the tree...

37

Territories are imaginary. There lies Europe. What state is it in? That of a garishly painted loony bin.

# Western river flows

Valdis Muktupāvels

♩ = 58

Soprano

Alto

Tenor

Bass

It flows and flows and

It flows and flows and

It flows and flows and

O

S

A

T

B

flows... West - ern riv - er, West - ern riv - er,

flows...

flows... West - ern riv - er, West - ern riv - er,

and flows...

S

A

T

B

West - ern riv - er flows...

flows...

West - ern riv - er flows...

flows...

# A swan on the castle tower

Breton

Valdis Muktupāvels

♩ = 96

Soprano

Alto

Tenor

Bass

Trumpet in B $\flat$

Horn in F

Trombone

Koksle

A swan on the castle tower

8

S

A

T

B

B $\flat$  Tpt.

Hn.

Tbn.

Kkl

12

S

Tutti

A

T

B

B $\flat$  Tpt.

Hn.

Tbn.

Kkl

8

12

Solo

Eun a - larc'h, eun a - larc'h tra-mor, Eun a - larc'h, eun a - larc'h tra-mor, War lein tour moal kas - tell Ar - vor! —

vad Vre-to - ned, vad Vre-to-ned, Ha malozh

Din, din, daoñ, d'an em-gann, d'an em-gann, o! Din, din, daoñ, d'an em-gann ez an! Ne-ven-ti vad d'ar Vre-to-ned, Ne-ven-ti vad d'ar Vre-to-ned, Ha maHozh

A swan on the castle tower

16 *Tutti*

S  
 ruz d'ar C'hal-laou-ed! Din, din, daoñ, d'an em-gann, d'an em-gann! Din, din, daoñ, d'an em-gannez an!

A  
 ruz d'ar C'hal-laou-ed! — Din, din, daoñ, d'an em-gann, d'an em-gann! Din, din, daoñ, d'an em-gannez an!

T  
 Solo  
 Er-ru ul

B

16

B<sup>b</sup> Tpt.

Hn.

Tbn.

16

Kkl

2

22

S  
 Din, din, daoñ, d'an em-gann, d'an em-gann, o! —

A  
 Din, din, daoñ, d'an em-gann,

T  
 8 *Tutti*  
 lestr e pleg ar mor. Er-ru ul lestr e pleg ar mor. E oue-lioù gwenn gan-tañ di-gor. Din, din, daoñ, d'an em-gann, d'an em-gann, o!

B  
 Din, din, daoñ, d'an em-gann, o!

22

B<sup>b</sup> Tpt.

Hn.

Tbn.

22

Kkl



A swan on the castle tower

26

S  
— Din, din, daoñ, ez an!

A  
Din, din, daoñ, daoñ, ez an!

T  
8 Din, din, daoñ, d'an em-gann ez an! Di-gouet an *Solo* Ao-trou Yann en-dro, Di-gouet an Ao-trou Yann en-dro, Di-gouet eo da zi-wall e vro. —

B  
Din, din, daoñ, ez an!

B<sup>b</sup> Tpt.  
26

Hn.  
26

Tbn.  
26

Kkl  
26

30

S  
Din, din, daoñ, d'anemgann, d'anemgann, o! — Din, din, daoñ, d'anemgann, d'anemgann, o! — Din, din, daoñ, ez an!

A  
Din, din, daoñ, d'anemgann, Din, din, daoñ, d'an em - gann, d'anemgann, Din, din, daoñ, daoñ, ez an!

T  
8 *Tutti* Din, din, daoñ, d'anemgann, d'anem - gann, o! Din, din, daoñ, d'anemgann, d'anem - gann, o! Din, din, daoñ, d'anemgann ez an!

B  
Din, din, daoñ, d'anemgann, o! Din, din, daoñ, d'anemgann, o! Din, din, daoñ, ez an!

B<sup>b</sup> Tpt.  
30

Hn.  
30

Tbn.  
30

Kkl  
30

33

S

A

T

B

B♭ Tpt.

Hn.

Tbn.

Kkl

39

S

A

T

B

B♭ Tpt.

Hn.

Tbn.

Kkl

Solo

E - nor, e - nor d'ar gwenn-ha-du E-nor, e - nor d'ar gwenn-ha-du Ha d'an drei-

A swan on the castle tower

45

S  
Din, din, daoñ, d'an em-gann, d'an em-gann, o! — Din, din, daoñ, ez an!

A  
Din, din, daoñ, d'an em-gann, Din, din, daoñ, daoñ, ez an!

T  
8 *Tutti* tou-rien mal-lozh ruz! — Din, din, daoñ, d'an em-gann, d'an em-gann, o! *Solo* Din, din, daoñ, d'an em-gann ez an! Eun a-larc'h,

B  
Din, din, daoñ, d'an em-gann, o! Din, din, daoñ, ez an!

B<sup>b</sup> Tpt.  
45

Hn.

Tbn.

Kkl

48

S  
Din, din, daoñ, d'an em-gann, d'an em-gann, o! —

A  
Din, din, daoñ, d'an em-gann,

T  
8 *Tutti* eun a-larc'h tra-mor, Eun a-larc'h, eun a-larc'h tra-mor, War lein tour moal kas-tell Ar-vor! Din, din, daoñ, d'an em-gann, d'an em-gann, o!

B  
Din, din, daoñ, d'an em-gann, o!

B<sup>b</sup> Tpt.  
48

Hn.

Tbn.

Kkl

A swan on the castle tower

52

S  
— Din, din, daoñ, d'anemgann, d'anemgann, o! — Din, din, daoñ, ez an!

A  
Din, din, daoñ, d'an em - gann, d'anemgann, Din, din, daoñ, daoñ, ez an!

T  
8  
Din, din, daoñ, d'anemgann, d'anem - gann, o! Din, din, daoñ, d'an emgann ez an!

B  
Din, din, daoñ, d'anemgann, o! Din, din, daoñ, ez an!

52

B<sup>b</sup> Tpt.  
Hn.  
Tbn.

52

Kkl

57

S  
A  
T  
8  
B

57

B<sup>b</sup> Tpt.  
Hn.  
Tbn.

57

Kkl

A swan on the castle tower

The musical score is arranged in two systems. The first system covers measures 63 to 69, and the second system covers measures 70 to 76. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by rests. The instrumental parts are active, with dynamics ranging from *ff* (fortissimo) to *mp* (mezzo-piano). The Kettle Drum part features a rhythmic pattern of eighth notes with a '2' above them, indicating a specific playing technique. The score concludes with a double bar line at the end of measure 76.

## Tobacco song

Dutch

Valdis Muktupāvels

$\text{♩} = 124$

Soprano  
die ————— wat weet? Heeft hy niet van den

Alto  
Iss - er ie - mant uyt Oost - Ind - ien ge - co - men, die ————— wat weet? Heeft hy niet van den

Tenor  
die ————— wat weet? hy niet van den

Bass  
die wat weet? hy ————— den

Violin I

Violin II

Cello

Double Bass

6

S  
toe - back ver - no - men? seg - get my — be - scheid: Oft hy is goet voor t'men - schen bloet en oft hy haer oock deucht

A  
toe - back ver - no - men? seg - get my — be - scheid: Oft hy is goet voor t'men - schen bloet en oft hy haer oock deucht

T  
toe - back ver - no - men? seg - get my be - scheid: hy is goet voor t'men - schen bloet en oft hy haer oock deucht

B  
toe - no - men? seg - my be - scheid: hy goet t'men - schen bloet hy deucht

6

Vln. I

Vln. II

Vc.

D.B.

## Tobacco song

12

S  
doet, segt my dat vroet! te - gen den — toe - back; sy —

A  
doet, segt my dat vroet! De vrou - kens syn - der seer ve - ley - nich te - gen den toe - back; sy —

T  
8  
doet, segt my dat vroet! te - gen den — toe - back;

B  
doet, my dat vroet! te - gen toe - back;

Vln. I  
12  
pizz.

Vln. II  
pizz.

Vc.  
pizz.

D.B.  
pizz.

18

S  
ach - ten sy - ne deucht seer wey - nich, ghe - ven hem — een lack; seg - gen daer van, als dat den man daer

A  
ach - ten sy - ne deucht seer wey - nich, ghe - ven hem — een lack; seg - gen daer van, als dat den man daer

T  
8  
ach - ten sy - ne deucht seer wey - nich, ghe - ven hem een lack; seg - gen daer van, als dat den man daer

B  
ach - sy - ne deucht wey - nich, ghe - hem een lack; seg - gen van, dat man

Vln. I  
18

Vln. II

Vc.

D.B.

## Tobacco song

3

24

S  
deur ver-droe - gen can, is daer iet van? smans na - tu -

A  
deur ver-droe - gen can, is daer iet van? Sou dien toe - back al - soo ver - droo-ghen smans na - tu -

T  
8  
deur ver-droe - gen can, is daer iet van? smans na - tu -

B  
deur gen can, daer iet van? smans na - tu -

Vln. I

Vln. II

Vc.

D.B.

30

S  
er? De In - di - sche vrouw - kens heb - bent wel ge - doo - gen dach en - de u - er: al - e - ven coen cant

A  
er? De In - di - sche vrouw - kens heb - bent wel ge - doo - gen dach en - de u - er: al - e - ven coen cant

T  
8  
er? In - di - sche vrouw - kens heb - bent wel ge - doo - gen dach en - de u - er: e - ven coen cant

B  
er? In - vrouw - kens bent ge - doo - gen dach de u - er: e - coen

Vln. I

Vln. II

Vc.

D.B.



36

S den man doen, t'sa - vonts, s'mor-gens en noen, t'vrou-wen ser - moen.

A den man doen, t'sa - vonts, s'mor-gens en noen, t'vrou-wen ser - moen. Sout gy den toe - back soo ver - ne - ren?

T den man doen, t'sa - vonts, s'mor-gens en noen, t'vrou - wen ser - moen.

B den doen, vonts, en noen, t'vrou - wen ser - moen.

Vln. I

Vln. II

Vc.

D.B.

42

S al - soo\_\_\_ ik meen; sey -

A sey -

T neen, \_\_\_\_\_ vrou, neen; sey -

B t'men - nich siet men daer deur flo - re - ren,

Vln. I

Vln. II

Vc.

D.B.

Tobacco song

D

48

S  
len met sin ter zee - vaert in coop - mans om haer ge - win; drinckt niet te min.

A  
len met sin ter zee - vaert in coop - mans om haer ge - win; drinckt niet te min. Toe - back ge - dronck - en

T  
8  
len met sin ter zee - vaert in coop - mans om haer ge - win; drinckt niet te min.

B  
len sin zee - in coop - mans ge - win; niet te min.

Vln. I

Vln. II

Vc.

D.B.

54

S

A  
is me - de - sy - ne,

T  
8  
stelt u te vree!

B  
De as - schen is goed voor

Vln. I

Vln. II

Vc.

D.B.

Tobacco song

60

S  
vryf - tse daer me! Soo is den roock voor den man oock veel

A  
Soo is den roock voor den man oock veel

T  
8  
Soo is den roock voor den man oock veel

B  
de tant py - ne, is roock den oock

Vln. I

Vln. II

Vc.

D.B.

E

66

S  
be - ter dan het loock, al ist maer smoock. naer t'swyfs be -

A  
be - ter dan het loock, al ist maer smoock. Tot al - le din - gen is goet ma - te naer t'swyfs be -

T  
8  
be - ter dan het loock, al ist maer smoock. naer t'swyfs be -

B  
be - het loock, al ist maer smoock. naer t'swyfs be -

Vln. I

Vln. II

Vc.

D.B.

Tobacco song

72

S  
vel! te veel ge-dronck-en is be-ter ge-la-ten, we-ten wy wel; maer drinck-et slechts hier op

A  
vel! te veel ge-dronck-en is be-ter ge-la-ten, we-ten wy wel; maer drinck-et slechts hier op

T  
8  
vel! veel ge-dronck-en is be-ter ge-la-ten, we-ten wy wel; maer drinck-et slechts hier op

B  
vel! veel dronck - is be - la - ten, we - ten wy wel; drinck - hier

Vln. I

Vln. II

Vc.

D.B.

F

78

S  
u plai - sier, een pyp - ken dry of vier, by wyn of bier!

A  
u plai - sier, een pyp - ken dry of vier, by wyn of bier!

T  
8  
u plai - sier, een pyp - ken dry of vier, by wyn of bier!

B  
u plai - sier, pyp - of vier, wyn of bier!

Vln. I  
arco

Vln. II  
arco

Vc.  
arco

D.B.  
arco

Tobacco song

84

S

A

T

B

84

Vln. I

Vln. II

Vc.

D.B.

90

S

A

T

B

90

Vln. I

Vln. II

Vc.

D.B.

Tobacco song

96

S  
A  
T  
B

Tot al - le din - gen is goet ma - te

Vln. I  
Vln. II  
Vc.  
D.B.

arco

102

S  
A  
T  
B

Vln. I  
Vln. II  
Vc.  
D.B.

108

S

A

T

B

108

Vln. I

Vln. II

Vc.

D.B.

114

S

A

T

B

114

Vln. I

Vln. II

Vc.

D.B.

# Love of the Highlands

Gaelic Nova Scotia

Valdis Muktupāvels

♩. = 50


The musical score is arranged in a system of ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top four staves, each with a treble clef and a key signature of one flat. The instrumental parts are in the bottom six staves: Bagpipes (treble clef), Violin I (treble clef), Violin II (treble clef), Cello (bass clef), Double Bass (bass clef), and Kantele (treble clef). The Bagpipes part is the only one with active notation, featuring a melody in the upper voice and a drone accompaniment in the lower voice. The other parts are currently blank, with only a few rests visible in the Soprano, Alto, Tenor, Bass, and Cello staves.




Love of the Highlands

2  
7

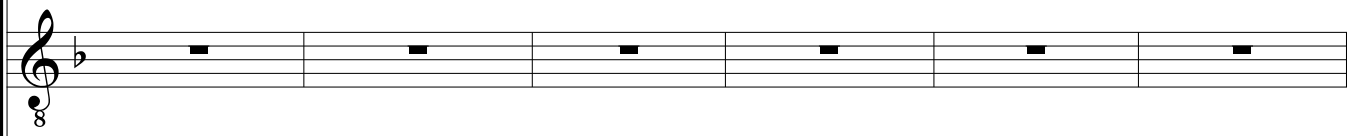
S



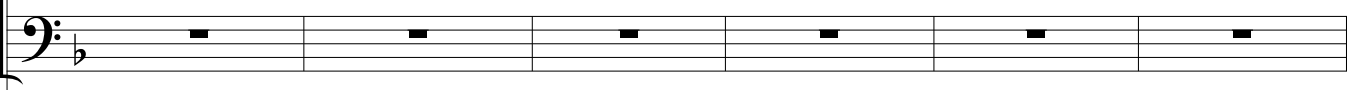
A



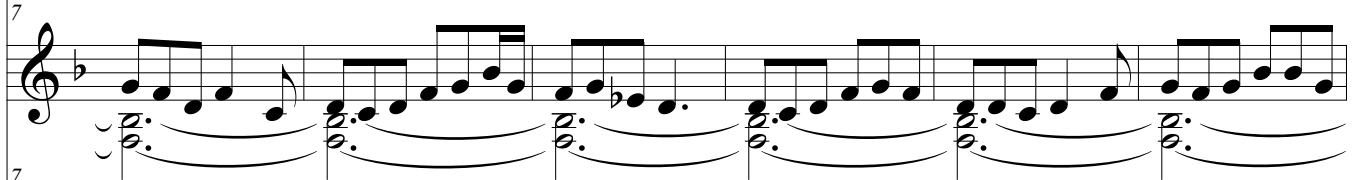
T



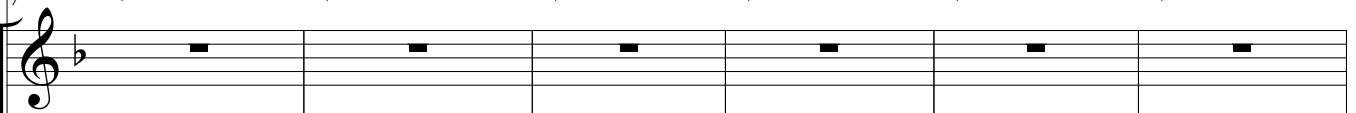
B



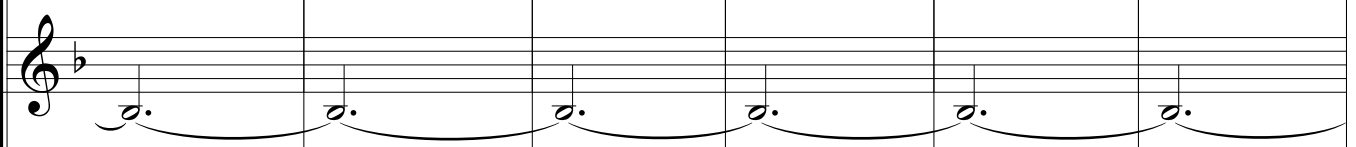
B.P.




Vln. I



Vln. II



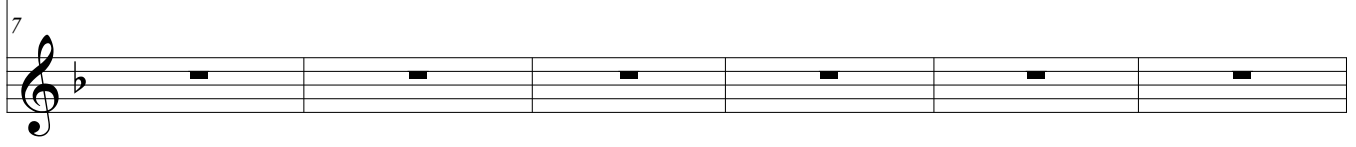
Vc.



D.B.



7



Love of the Highlands

13

S

A

T

B

B.P.

13

Vln. I

Vln. II

Vc.

D.B.

13

Love of the Highlands

4  
19

S  
A  
T  
B

19

B.P.

19

Vln. I  
Vln. II  
Vc.  
D.B.

19

24

S  
A  
T  
B

Is toigh leam a' Ghàidheal-tachd, is  
Is toigh leam a' Ghàidheal-tachd, is  
Is toigh \_\_\_\_\_ Ghàidheal -  
Is toigh

B.P.

Vln. I  
Vln. II  
Vc.  
D.B.

24

Love of the Highlands

6  
27

S 

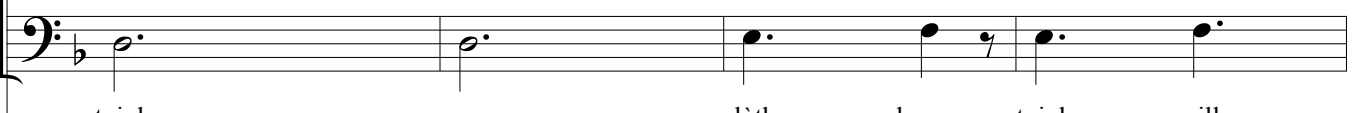
toigh leam gach gleann, Gach eas a-gus coi-re tha'n dùth-aich nam beann; Is toigh leam na gill-ean 'n an

A 

toigh leam gach gleann, Gach eas a-gus coi-re tha'n dùth-aich nam beann; Is toigh leam na gill-ean 'n an

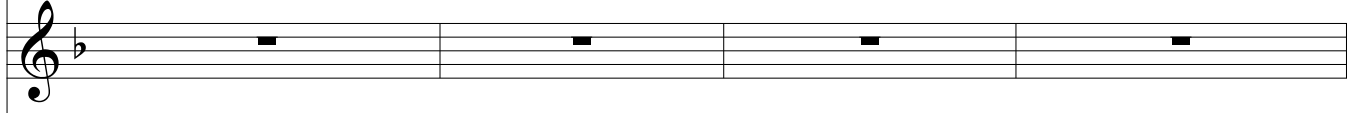
T 

toigh \_\_\_\_\_ gleann, \_\_\_\_\_ eas \_\_\_\_\_ coi - dùth - beann; toigh gill -

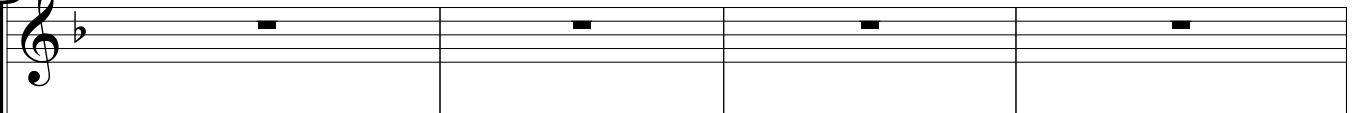
B 

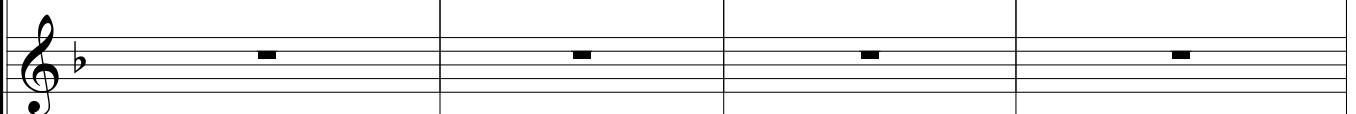
toigh eas dùth - beann; toigh gill -

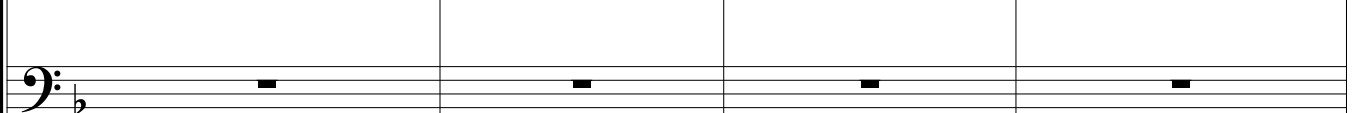
27

B.P. 

27

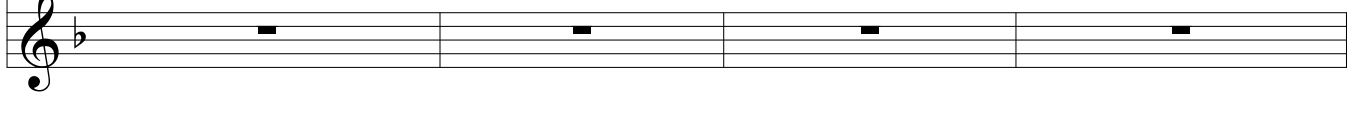
Vln. I 

Vln. II 

Vc. 

D.B. 

27



Love of the Highlands

31

S  
éid-eadh glan, ùr, 'S a' bhoin-eid Ghlinn Gar-adh mu'n cam-ag-an dlùth.

A  
éid-eadh glan, ùr, 'S a' bhoin-eid Ghlinn Gar-adh mu'n cam-ag-an dlùth.

T  
8  
éid - ùr, bhoin - Gar - adh cam-ag-an dlùth.

B  
éid - ùr, bhoin - Gar - adh cam - dlùth.

B.P.

31

Vln. I

Vln. II

Vc.

D.B.

31

# Love of the Highlands

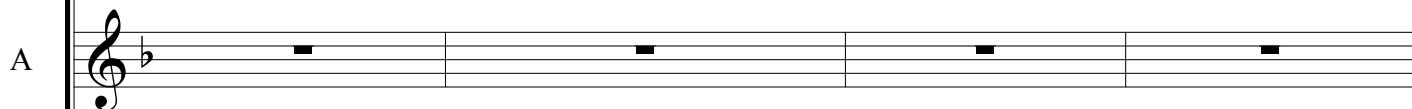
8  
35

S



Is toigh leam 'n an deis' iad, o'm mull-ach gu bonn, Am breac-an, an t-os-an, an

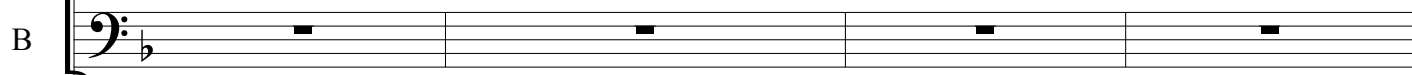
A



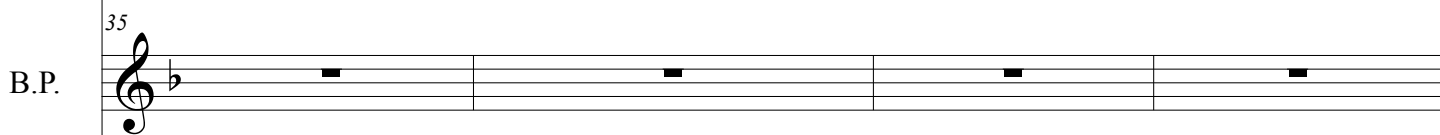
T



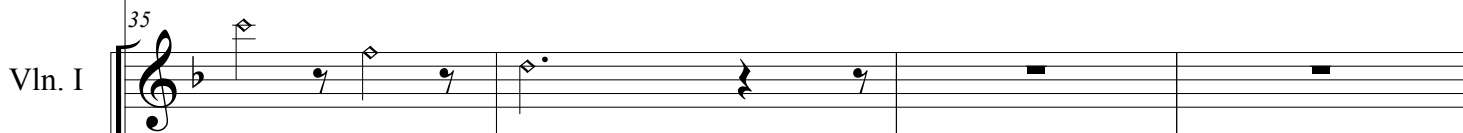
B



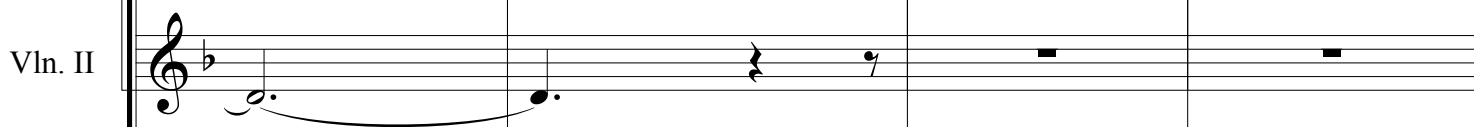
B.P.



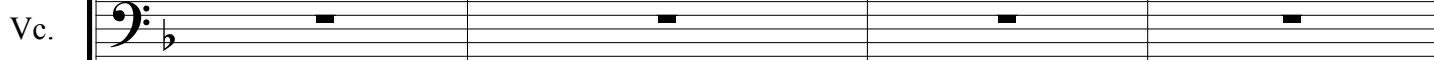
Vln. I



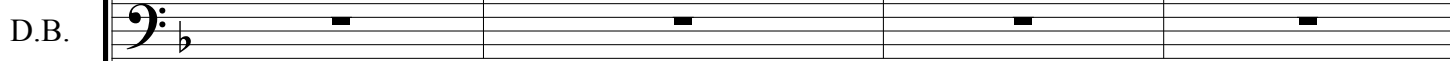
Vln. II



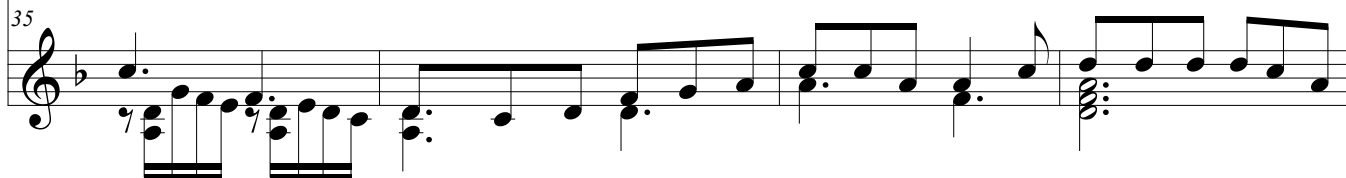
Vc.



D.B.



35



Love of the Highlands

39  
S  
spor-an, 's an lann; Gur bòidh-each iad sgead-aicht' an éid-eadh na tir', Ach suar-ach an dei-se seach

A

T

B

39  
B.P.

39  
Vln. I

Vln. II

Vc.

D.B.

39



Love of the Highlands

10  
43

S

seas-mhachd an cridh?.

A

Seinn-ear an dàn-achd gu'n do-mhan mu'n cuairt, Air sgiath-aibh na gaoi-the gu

T

B

B.P.

Vln. I

Vln. II

Vc.

D.B.

47

S

A

T

B

B.P.

Vln. I

Vln. II

Vc.

D.B.

iom-all a' chuain: Is fhad 's a bhios rìogh-achd 'n a seas-amh air fonn, Bidh cuimh-ne gu dil-eann air

51

S  
Is toigh leam a' Ghàidheal-tachd, is toigh leam gach gleann, Gach

A  
euch-dan nan sonn. Is toigh leam a' Ghàidheal-tachd, is toigh leam gach gleann, Gach

T  
Is toigh \_\_\_\_\_ Ghàidheal - toigh \_\_\_\_\_ gleann, \_\_\_\_\_

B  
Is toigh \_\_\_\_\_ toigh \_\_\_\_\_

B.P.

Vln. I

Vln. II

Vc.

D.B.

51

54

S  
 eas a - gus coi-re tha'n dùth-aich nam beann; Is toigh leam na gill-ean 'n an éid-eadh glan, ùr, 'S a'

A  
 eas a - gus coi-re tha'n dùth-aich nam beann; Is toigh leam na gill-ean 'n an éid-eadh glan, ùr, 'S a'

T  
 8  
 eas — coi - dùth - beann; toigh gill - éid - ùr,

B  
 eas dùth - beann; toigh gill - éid - ùr,

B.P.

54

Vln. I

Vln. II

Vc.

D.B.

54

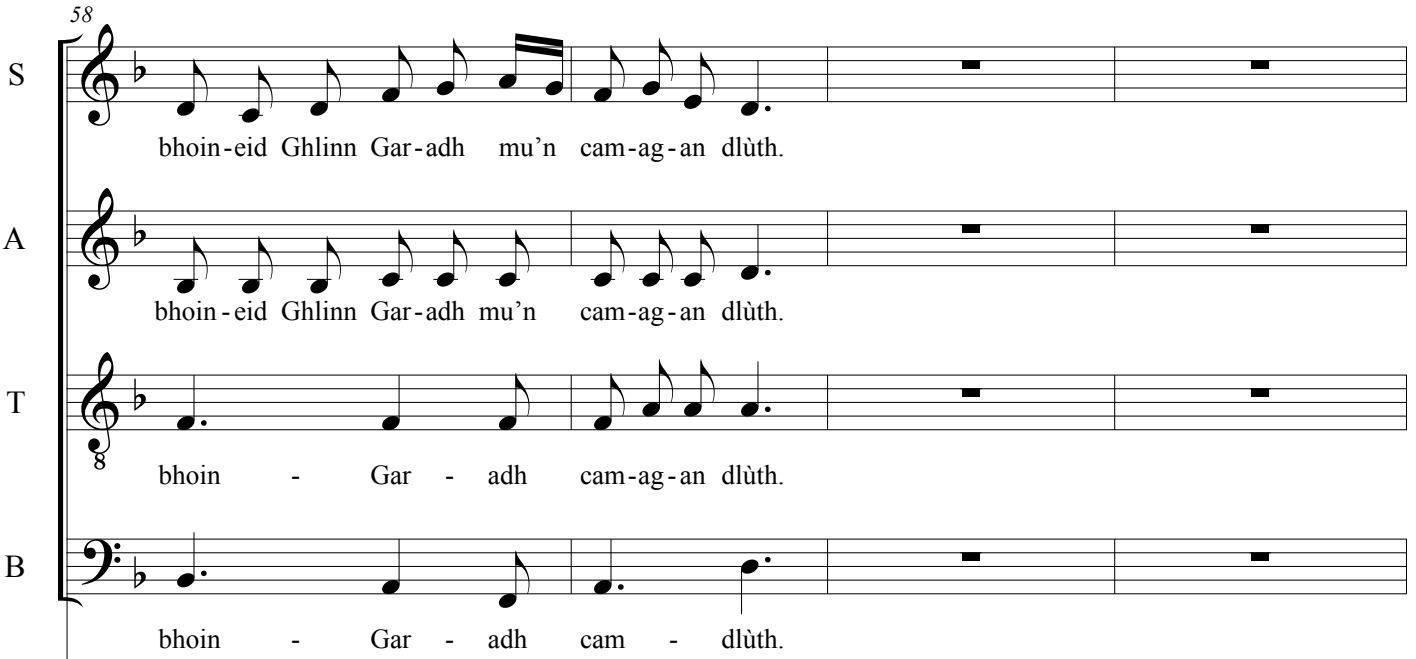
58

S  
bhoín-eid Ghlinn Gar-adh mu'n cam-ag-an dlùth.

A  
bhoín-eid Ghlinn Gar-adh mu'n cam-ag-an dlùth.

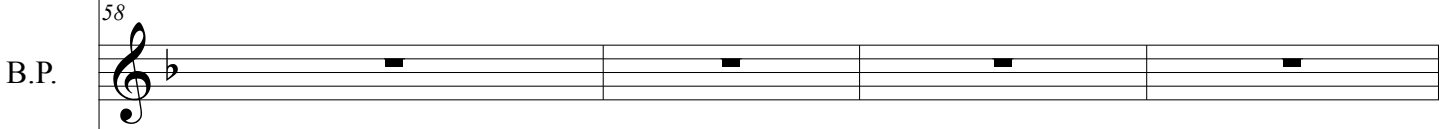
T  
8  
bhoín - Gar - adh cam-ag-an dlùth.

B  
bhoín - Gar - adh cam - dlùth.



58

B.P.



58

Vln. I  
pizz.

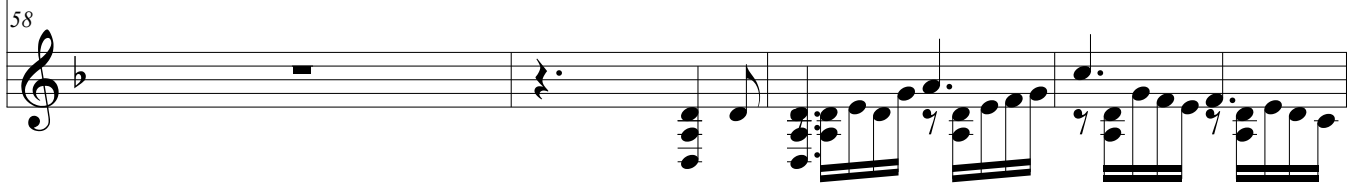
Vln. II  
pizz.

Vc.

D.B.



58



62

S

'S toigh leam a' Ghàidh-lig, a bàrd-achd 's a ceòl, Gur tric thog i suas sinn 'n uair bhiodh-maid fo leòn; 'S i

A

T

B

B.P.

arco

Vln. I

arco

Vln. II

Vc.

D.B.

62

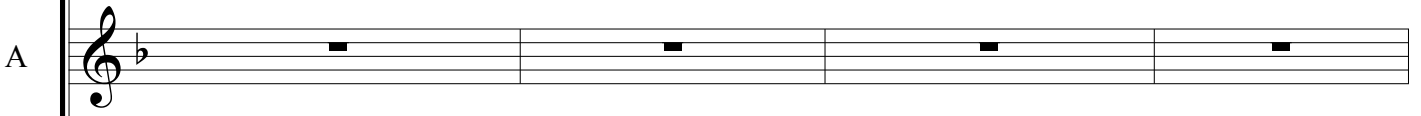
66

S

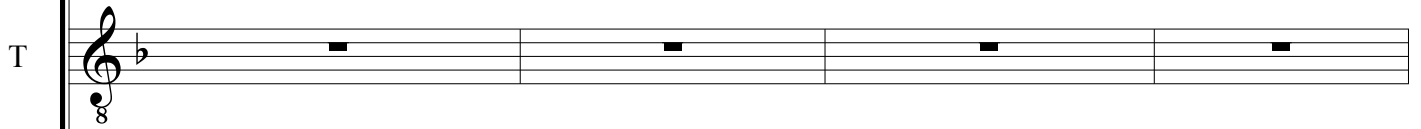


dh'ionn-saich sinn tràth ann an làith-ean ar n-òig', 'S cha thréig i gu bràth sinn go'n téid sinn fo'n fhòid.

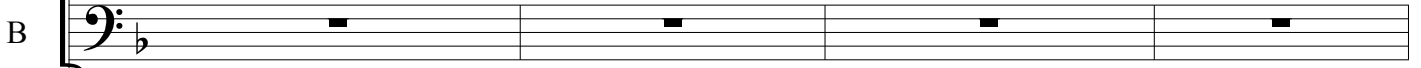
A



T

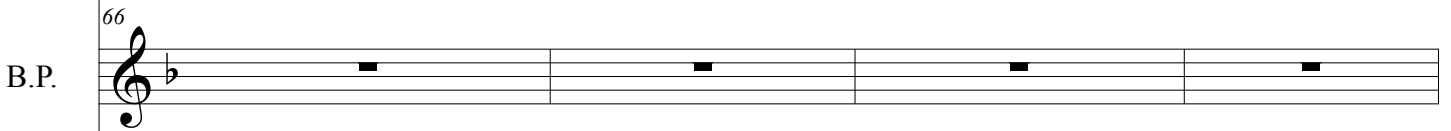


B



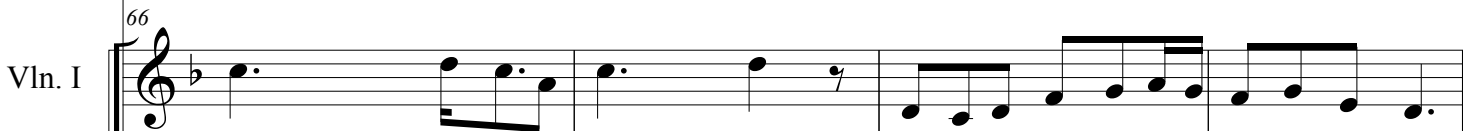
66

B.P.



66

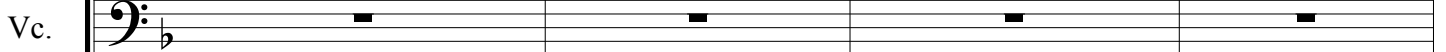
Vln. I



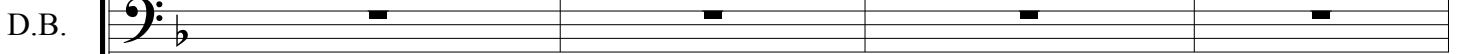
Vln. II



Vc.



D.B.



66



70

S

A

T

B

B.P.

Vln. I

Vln. II

Vc.

D.B.

70

70

70

'S toigh leam an cean-al-tradh bòidh-each a bh'ann; Nam biodh iad air fhàg-aill a nis aig a' chloinn; An



74

S

A

T

B

coibh-neas, an càird-eas, am bòidh-chead, 's an t-eud, Thug cliù dhaibh 's gach dùth-aich fo

74

B.P.

74

Vln. I

Vln. II

Vc.

D.B.

74

77

S Is toigh leam a' Ghàidheal - tachd, is toigh leam gach gleann, Gach

A dhubh-ar nan speur. Is toigh leam a' Ghàidheal - tachd, is toigh leam gach gleann, Gach

T Is toigh \_\_\_\_\_ Ghàidheal - toigh \_\_\_\_\_ gleann, \_\_\_\_\_

B Is toigh toigh

77

B.P.

77

Vln. I

Vln. II

Vc.

D.B.

77

80

S  
eas a - gus coi-re tha'n dùth-aich nam beann; Is toigh leam na gill-ean 'n an éid-eadh glan, ùr, 'S a'

A  
eas a - gus coi-re tha'n dùth-aich nam beann; Is toigh leam na gill-ean 'n an éid-eadh glan, ùr, 'S a'

T  
eas — coi - dùth - beann; toigh gill - éid - ùr,

B  
eas dùth - beann; toigh gill - éid - ùr,

80

B.P.

80

Vln. I

Vln. II

Vc.

D.B.

80

84

S  
bhoìn - eid Ghlinn Gar - adh mu'n cam - ag - an dlùth.

A  
bhoìn - eid Ghlinn Gar - adh mu'n cam - ag - an dlùth.

T  
8  
bhoìn - Gar - adh cam - ag - an dlùth.

B  
bhoìn - Gar - adh cam - dlùth.

84

B.P.

84

Vln. I

Vln. II

Vc.

D.B.

84

88

S  
I love the High-lands and I love each glen, Each wa-ter-fall and dell in the land of the bens; I

A  
I love the High-lands and I love each glen, Each wa-ter-fall and dell in the land of the bens; I

T  
I High - I glen, wa - dell land bens;

B  
I I wa - land bens;

88

B.P.

88

Vln. I

Vln. II

Vc.

D.B.

88

92

S  
love the youths in — their come-ly fresh rai-ment, With Glen Gar-ry bon-nets on their thick curl-ing hair.

A  
love the youths in their come-ly fresh rai-ment, With Glen Gar-ry bon-nets on their thick curl-ing hair.

T  
love in their come - rai-ment, Glen bon - nets thick curl-ing hair.

B  
love in their come - rai-ment, Glen bon - nets thick hair.

B.P.

92

Vln. I

Vln. II

Vc.

D.B.

92

96

S

A

T

B

B.P.

96

Vln. I

Vln. II

Vc.

D.B.

96

Detailed description of the musical score: The score is for the piece 'Love of the Highlands' on page 24. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental accompaniment. The vocal parts (S, A, T, B) and B.P. (Bassoon Part) are marked with a rehearsal sign '96' and contain whole rests throughout the section. The Vln. I part begins at measure 96 with a rhythmic pattern of eighth and sixteenth notes. The Vln. II part plays a sustained melodic line with a slur. The Vc. (Violoncello) part plays a sustained bass line with a slur. The D.B. (Double Bass) part contains whole rests. At the bottom of the page, there is a piano accompaniment part with a complex rhythmic texture of sixteenth and thirty-second notes.

100

S

A

T

B

B.P.

100

Vln. I

Vln. II

Vc.

D.B.

100

Detailed description: This page of a musical score, titled 'Love of the Highlands', is numbered 25. It features a vocal quartet and a chamber orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) and Bassoon (B.P.) are marked with a dynamic of 100 and consist of sustained notes. The Violin I part has a melodic line with accents and a fermata. The Violin II and Viola parts play sustained notes with a fermata. The Double Bass part has sustained notes. The bottom staff shows a complex piano accompaniment with a dynamic of 100, featuring a rhythmic pattern of eighth and sixteenth notes.



## Cultural heritage and local identity

Nr. 19

Valdis Muktupāvels

♩ = 128

To make European heritage relevant 'on the ground', we need to adapt the languages and cultures of our academic

disciplines to the languages and cultures of diverse communities, and work *with* these communities, developing their capabilities

'from the bottom up' – but we do need to tread carefully! It is often unclear who exactly 'the community' are, and from

which 'bottom' the upward development should take place. The 'ground' that communities share, and where authenticity

and heritage grow their roots, is the same fertile soil from which the toxic plant of populism springs. Wary of the ghosts

26

of abuse past and present, many of us are understandably reluctant to set foot there. Instead, they tend to discount

31

notions of 'authenticity' as false and dangerous. And yet – without a sense of authentic heritage, communities are alienated

36

and become receptive to populism as a means of overcoming their sense of alienation. Can we solve this conundrum?

41

Drawing on insights from different cultures, we might be able to recover the terms of ecologically well-grounded

46

being and employ them creatively, to grow resilient, sustainable communities.

Tomorrow, songs will flow free again, and new voices be borne on the carrying stream.

## And new voices be borne

Valdis Muktupāvels

♩ = 90

Soprano

*p*<sup>M</sup> To - mor - row songs To - mor - row *cresc.*

Alto

*p*<sup>M</sup> To - mor - row songs will flow To - mor - row *cresc.*

Tenor

*p*<sup>M</sup> To - mor - row songs will flow To - mor - row *cresc.*

Bass

*p*<sup>M</sup> To - mor - row songs To - mor - row *cresc.*

Trumpet in B $\flat$

*p* *cresc.*

Horn in F

*p* *cresc.*

Trombone

*p* *cresc.*

Violin I

*p* *cresc.*

Violin II

*p* *cresc.*

Cello

*p* *cresc.*

Double Bass

*p* *cresc.*

And new voices be borne

2  
6

S  
songs To - mor - row songs To - mor - row songs will flow To -

A  
songs will flow \_ To - mor - row songs will flow \_ To - mor - row songs will flow To -

T  
songs will flow \_ To - mor - row songs will flow \_ To - mor - row songs will flow To -

B  
songs To - mor - row songs To - mor - row songs will flow To -

*mp* *cresc.*

B $\flat$  Tpt.  
Hn.  
Tbn.

*mp* *cresc.*

Vln. I  
Vln. II  
Vc.  
D.B.

*mp* *cresc.*

S *mf* mor-row songs will flow free a-gain, and new voi-ces be borne on the car-ry-ing stream. To - mor-row songs will *cresc.*

A *mf* mor-row songs will flow free a-gain, and new voi-ces be borne on the car-ry-ing stream. To - mor-row songs will *cresc.*

T *mf* mor-row songs will flow free a-gain, and new voi-ces be borne on the car-ry-ing stream. To - mor-row songs will *cresc.*

B *mf* mor-row songs will flow free a-gain, and new voi-ces be borne on the car-ry-ing stream. To - mor-row songs will *cresc.*

B $\flat$  Tpt. *mf* *cresc.*

Hn. *mf* *cresc.*

Tbn. *mf* *cresc.*

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*

And new voices be borne

4  
16

S  
flow free a-gain, and new voi-ces be borne on the car-ry-ing stream. To-mor-row songs will flow free a-gain, and new

A  
flow free a-gain, and new voi-ces be borne on the car-ry-ing stream. To-mor-row songs will flow free a-gain, and new

T  
8  
flow free a-gain, and new voi-ces be borne on the car-ry-ing stream. To-mor-row songs will flow free a-gain, and new

B  
flow free a-gain, and new voi-ces be borne on the car-ry-ing stream. To-mor-row songs will flow free a-gain, and new

B $\flat$  Tpt. 16

Hn. 16

Tbn. 16

Vln. I 16

Vln. II 16

Vc. 16

D.B. 16

21

S  
voi-ces be borne on the car - ry-ing stream. To - mor-row songs will flow free a - gain, and new voi-ces be borne on the

A  
voi-ces be borne on the car - ry-ing stream. To - mor-row songs will flow free a - gain, and new voi-ces be borne on the

T  
8  
voi-ces be borne on the car - ry-ing stream. To - mor-row songs will flow free a - gain, and new voi-ces be borne on the

B  
voi-ces be borne on the car - ry-ing stream. To - mor-row songs will flow free a - gain, and new voi-ces be borne on the

21

B♭ Tpt.  
cresc.

Hn.  
cresc.

Tbn.  
cresc.

21

Vln. I  
cresc.

Vln. II  
cresc.

Vc.  
cresc.

D.B.  
cresc.

**B**

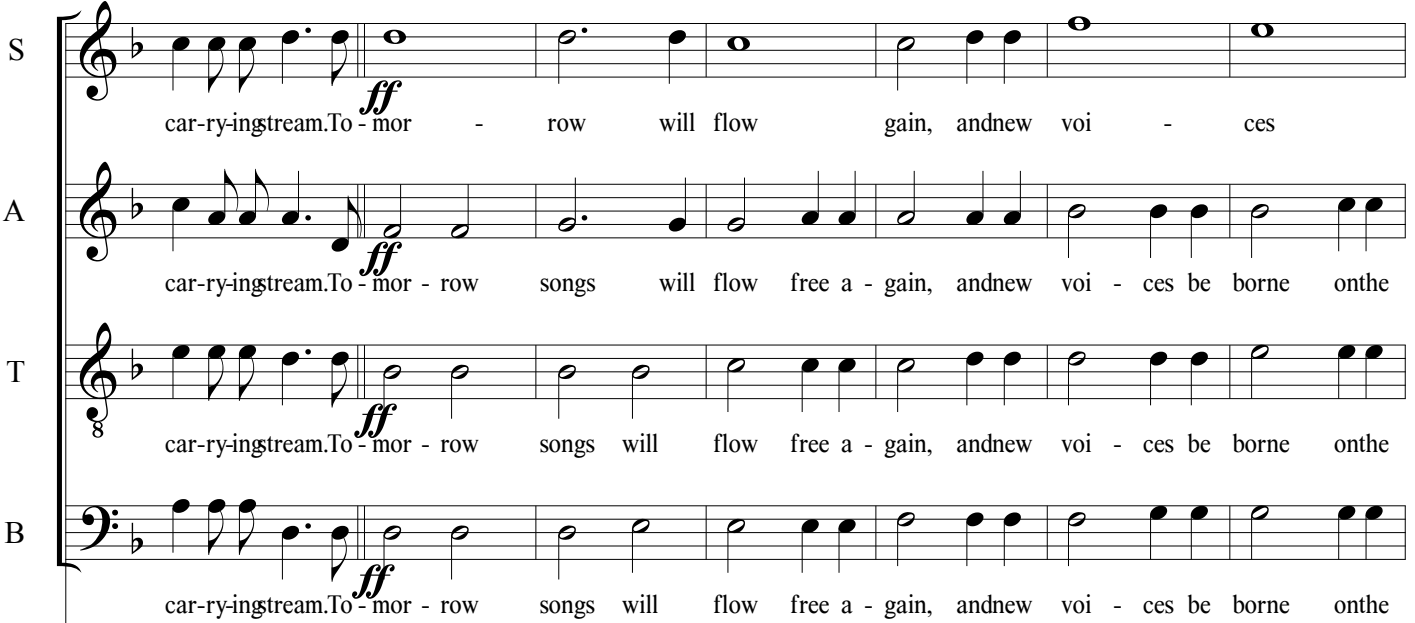
And new voices be borne

S  
car-ry-ing stream. To - mor - row will flow gain, and new voi - ces

A  
car-ry-ing stream. To - mor - row songs will flow free a - gain, and new voi - ces be borne on the

T  
car-ry-ing stream. To - mor - row songs will flow free a - gain, and new voi - ces be borne on the

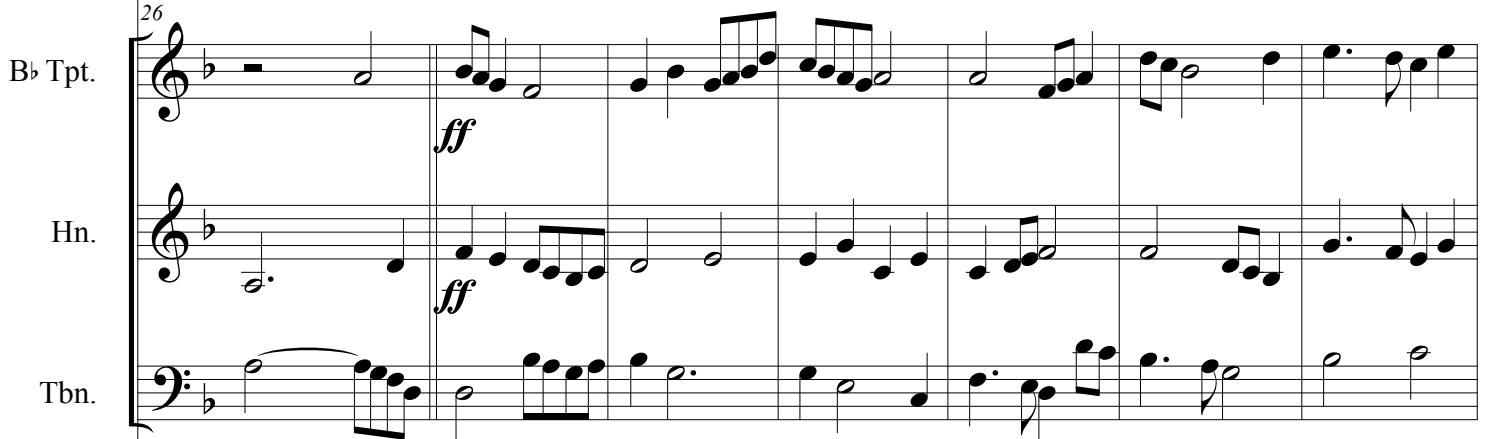
B  
car-ry-ing stream. To - mor - row songs will flow free a - gain, and new voi - ces be borne on the



B $\flat$  Tpt.  
ff

Hn.  
ff

Tbn.  
ff

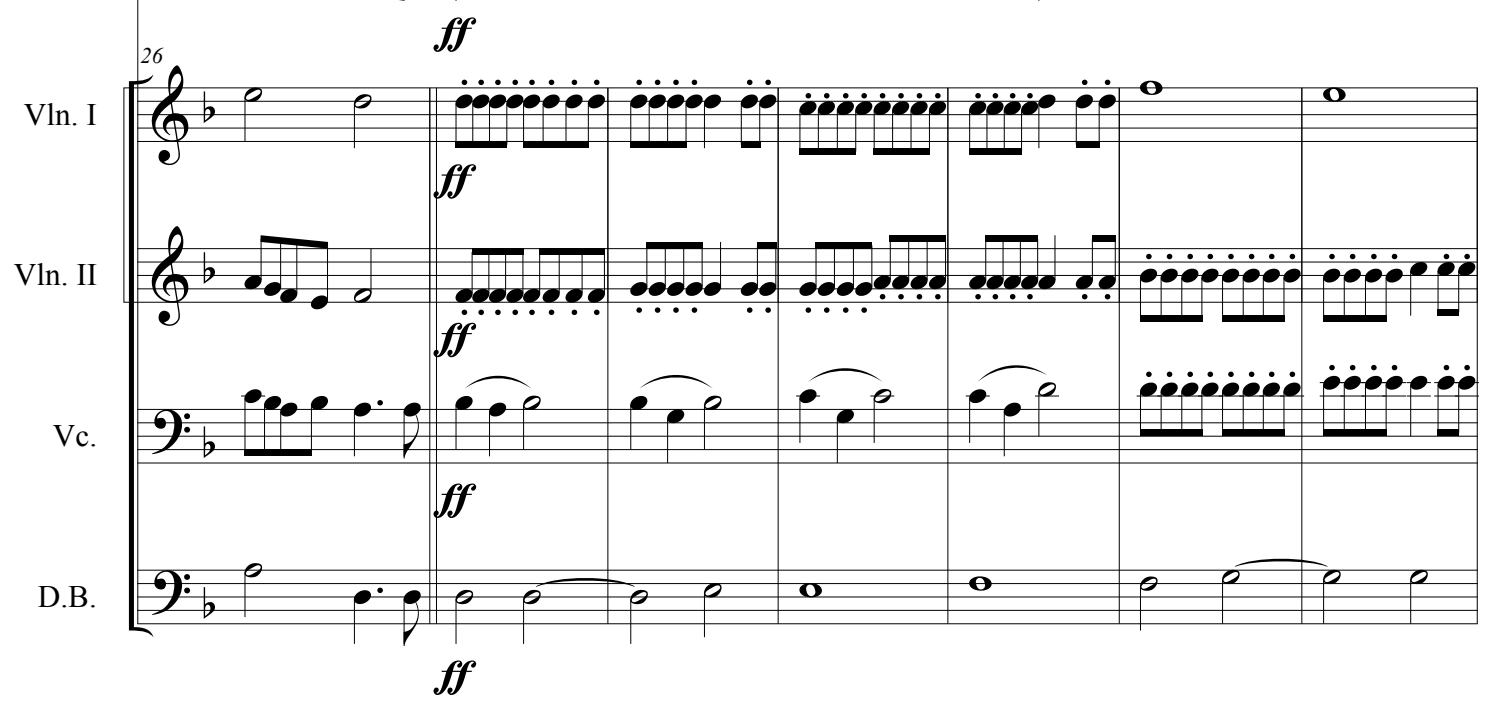


Vln. I  
ff

Vln. II  
ff

Vc.  
ff

D.B.  
ff





33

S  
car - ry - ing stream. *subito p*

A  
car - ry - ing stream. *subito p*

T  
8  
car - ry - ing stream. *subito p*

B  
car - ry - ing stream. *subito p*

B $\flat$  Tpt. *subito p*

Hn. *subito p*

Tbn. *subito p*

Vln. I *subito p*

Vln. II *subito p*

Vc. *subito p*

D.B. *subito p*