

Koklētāju ansamblim CANTATA
CONFESIONES

Aigars Raumanis

6" *ar nospiestu klusinātāju

6" lēnām atlaist klusinātāju

Kokle I



6" *ar nospiestu klusinātāju

6" lēnām atlaist klusinātāju

6" *ar nospiestu klusinātāju

6" lēnām atlaist klusinātāju

Kokle II



6" *ar nospiestu klusinātāju

6" lēnām atlaist klusinātāju

6" *ar nospiestu klusinātāju

6" lēnām atlaist klusinātāju

Kokle III



6" *ar nospiestu klusinātāju

6" lēnām atlaist klusinātāju

6" *ar nospiestu klusinātāju

6" lēnām atlaist klusinātāju

Kokle IV



6" *ar nospiestu klusinātāju

6" lēnām atlaist klusinātāju

Basa Kokle



6"

6"

2

Largo $\text{♩} = 54$

K. I K. II K. III K. IV B. K.

pp > ppp < mp > ppp < mf > ppp

pp > ppp < mp > ppp < mf > ppp

pp > ppp < mp > ppp < mf > ppp

pp > ppp < mp > ppp < mf > ppp

pp sempre

pp sempre

** 8" with mallet*

12

K. I K. II K. III K. IV B. K.

mp *f* *mf*

ff

ff

mf

17

K. I

K. II

K. III

K. IV

B. K.

ff

ff

ff

ff

Pesante

f

mf

4"

4"

4"

4"

4"

Agitato ♩=76

5-10-11

Musical score for page 20, featuring five staves labeled K. I., K. II., K. III., K. IV., and B. K. The score is in 5/4 time with a key signature of one sharp. The dynamics and articulations are as follows:

- K. I.: *mf*, *mp* (with a 3 overline), *f*, *mf* (with a 3 overline).
- K. II.: *pp*.
- K. III.: *mp* (with a 3 overline), *mf* (with a 3 overline).
- K. IV.: *mf* (with a 3 overline), *mf* (with a 3 overline).
- B. K.: *mp*, *mf* (with a 3 overline), *f*.

4 poco accel. Agitato $\text{♩} = 82$

25

K. I

K. II

K. III

K. IV

B. K.

simile

poco accel.

f

mf

ff

mp

mf

mf

mf

poco accel.

Agitato $\text{♩} = 96$

29

K. I

K. II

K. III

K. IV

B. K.

mp

mf

f

mf

mf

mf

mp

f

mf

mf

mf

33

K. I

mf

K. II

K. III

mp

K. IV

B. K.

5

38

K. I

accel.

K. II

K. III

K. IV

B. K.

ff

44

K. I

K. II

K. III

K. IV

B. K.

ff

ff

mf

f

mf

fff

This section of the score begins at measure 44. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 44 consists of six eighth-note pairs per staff. Measures 45-47 show various patterns of eighth and sixteenth notes. Measure 48 features eighth-note pairs followed by sixteenth-note pairs. Measure 49 concludes with eighth-note pairs. Measure 50 begins with a dynamic of *fff*. The bassoon part (B. K.) has sustained notes throughout this section.

51

K. I

K. II

K. III

K. IV

B. K.

This section begins at measure 51. The key signature changes to D major (two sharps). Measures 51-54 feature eighth-note pairs. Measures 55-57 show sixteenth-note patterns. The bassoon part (B. K.) has sustained notes throughout this section.

58

K. I

K. II

K. III

K. IV

B. K.

This section of the score consists of five staves. K. I has sixteenth-note patterns. K. II has eighth-note pairs. K. III features sixteenth-note grace notes. K. IV has eighth-note chords. B. K. has eighth-note pairs. Measure 58 starts with a forte dynamic. Measures 59-60 show more complex patterns with grace notes and slurs. Measure 61 concludes with a dynamic change and a fermata over the bassoon part.

62

K. I

K. II

K. III

K. IV

B. K.

This section continues with five staves. K. I has eighth-note pairs. K. II has eighth-note pairs. K. III has eighth-note chords. K. IV has eighth-note chords. B. K. has eighth-note pairs. Measures 62-63 show eighth-note pairs. Measures 64-65 show eighth-note chords. Dynamic markings include *fff* and performance instructions like *v* and ***.

66

K. I

K. II

K. III

K. IV

B. K.

74

K. I

K. II

K. III

K. IV

B. K.

80 9

K. I

K. II

K. III

K. IV

B. K.

86

K. I

K. II

K. III

K. IV

B. K.

ff

3

3

mf

ff

3

ff

3

ff

10

93

K. I

K. II

K. III

K. IV

B. K.

subito **pp**

*

*

*

*

*

99

K. I

K. II

K. III

K. IV

B. K.

mp

subito pp

subito pp

subito pp

mp

Musical score for orchestra and piano, page 11, measures 105-111. The score includes parts for K. I, K. II, K. III, K. IV, and B. K. The instrumentation consists of strings, woodwinds, brass, and piano. The score shows complex rhythmic patterns and dynamic markings such as *mf*, *ff*, and *fff*. Measure 105 starts with a forte dynamic. Measures 106-107 show eighth-note patterns with grace notes. Measures 108-109 feature sixteenth-note patterns with grace notes. Measure 110 begins with a piano dynamic. Measure 111 concludes with a piano dynamic.

A musical score page from Beethoven's Ninth Symphony, featuring five staves. The top four staves are for K. I, K. II, K. III, and K. IV, each with a treble clef and a key signature of one flat. The bottom staff is for B. K. (Basso Continuo), with a bass clef and no key signature. The page number 111 is at the top left. The music consists of six measures of dense, rhythmic patterns.

12

118

K. I

K. II

K. III

K. IV

B. K.

This block contains five staves of musical notation for K. I, K. II, K. III, K. IV, and B. K. The music consists of sixteenth-note patterns, grace notes, and dynamic markings such as *ff* and *v*. The first staff (K. I) has a treble clef, while the last staff (B. K.) has a bass clef. Key signatures change throughout the section, with one sharp in measure 118 and one flat in measure 125.

125

K. I

K. II

K. III

K. IV

B. K.

This block continues the musical score for K. I, K. II, K. III, K. IV, and B. K. The notation remains consistent with sixteenth-note patterns, grace notes, and dynamic markings like *ff* and *v*. The bass clef and key signature of one flat are established and remain for the remainder of the section.

131

K. I.

Noklusināt visus la, do , fa♯

fffff

K. II.

Noklusināt visus la, do , fa♯

fffff

K. III.

Noklusināt visus la, do , fa♯

fffff

K. IV.

Noklusināt visus la, do , fa♯

fffff

B. K.

Noklusināt visus la, do , fa♯

fffff

13