

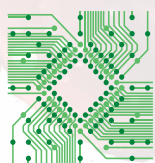


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Erasmus+ project No. 2024-1-LV01-KA210-SCH-000243828 "DIGI"

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DIGITAL MUSIC BOOK FROM CROATIA, CZECHIA AND LATVIA



**RĒZEKNES
NOVADS**



**ZUŠ Evy Randové
Ústí nad Labem**

project e-book
2025

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About the project



The project partnership was originally formed by institutions from Croatia, Latvia and Spain. However, the Spanish partners withdrew at a very early stage, so all the project activities were carried out within a newly established consortium of music schools from Croatia, Czechia and Latvia. Despite this shift, the official title of the project remained “Transformation of Informal Music Education of Croatia, Latvia and Spain in the Digital Era”.



One of the project’s key activities was the creation of new musical arrangements for six traditional folk songs from Croatia, Czechia, and Latvia, along with three refugee songs connected to these countries.

The arrangements were compiled into a digital book that reflects the music teachers’ year-long journey: its activities, outcomes, lessons learned, and the creative process behind them.





The book also features pupils' drawings and photographs from training events and concerts, capturing the collaborative spirit of the project.

Each arrangement is accompanied by a concise historical and cultural introduction to the song. The aim of the book is to show how musical arrangements can remain firmly rooted in cultural heritage while integrating modern digital tools and innovative



pedagogical approaches. The project participants hope that it will inspire European music educators to nurture creativity, cultural diversity, and digital fluency in their classrooms.

The book introduces nine arrangements produced by the music teachers engaged in the Erasmus+ project “DIGI”.

- Czech folk song “*Ach, synku, synku*”. Arranged for wind orchestra by Jitka Jelínková and Vladimír Vlček (the Czech Republic).
- Ukrainian folk song “*Несе Галя воду*”. Arranged for wind orchestra by Jitka Konařová, Kateřina Pavelková and Matouš Pavlis (the Czech Republic).
- Czech folk song “*Šly panenky silnicí*”. Based on the version by Emil Šolc, arranged for wind orchestra by Martina Vokáčová and Matěj Párpel (the Czech Republic).
- Latgalian folk song “*Guoju pa mežu*”. Based on the version by Emīls Logins, arranged for wind orchestra by Mārtiņš Dzindzuks (Latvia).
- Latgalian folk dance “*Ābrama polka*”. Based on the version by Gunārs Igaunis; arranged for wind orchestra by Emīls Logins and Mārtiņš Dzindzuks (Latvia).
- Klezmer music from the city of Odesa, Ukraine: “*Odessa Bulgar*”. Based on the version by Emīls Logins and the ensemble “Latgales klezmeri”, arranged for wind orchestra by Mārtiņš Dzindzuks (Latvia).
- Folk dance from the Split-Dalmatia region of Croatia: “*Rvatsko kolo*”. Based on the version by Antun Bozic; arranged for string orchestra by Kristaps Višs (Croatia, Latvia).
- Folk dance from the Karlovac region of Croatia: “*Oguline da ti nima*”. Based on the version by Antun Bozic; arranged for string orchestra by Kristaps Višs (Croatia, Latvia).
- Ukrainian folk song “*Ти ж мене підманула*”. Based on the version by Croatian, Czech, Ukrainian and Latgalian music teachers of the Erasmus + project “DIGI”; arranged for string orchestra by Kristaps Višs (Latvia).



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Latvia

“Ābrama polka”

Latgalian folk dance

Ābrama polka is one of the most beloved and widely recognized traditional Latvian dance pieces of Latgale. The music and dance are outstanding examples of Latgalian cultural heritage that have continued to inspire musicians, choreographers, and communities from the early 20th century to the present day. The piece is inspired by the Latvian dance Ģežablis, which itself developed as a local version of the Russian salon dance Dirižablis, popular at the beginning of the 20th century.

Ābrama polka exists both as accompaniment for dance and as an independent work in the repertoire of folk ensembles (kapellas). The name “Ābrama” refers to a folkloric character named Ābrams, preserved in the oral traditions of the melody and dance. The polka is playful, lively, and fast-paced in character, and it remains a joyful symbol that connects generations through music and movement.

Adaptation by Gunārs Igaunis; arrangement by Emīls Logins; instrumentation for wind orchestra by Mārtiņš Dzindzuks (Latvia).

Äbrama Polka

(Gežablis)

Äbrama Polka (Gežablis) musical score for a large ensemble. The score is in 2/4 time, with a tempo of 120 beats per minute. The key signature is one flat (Bb).

The ensemble includes:

- Flute 1
- Flute 2
- Clarinet in Bb 1
- Clarinet in Bb 2
- Clarinet in Bb 3
- Alto Saxophone 1
- Alto Saxophone 2
- Tenor Saxophone
- Baritone Saxophone
- Horn in Eb 1 & 2
- Horn in Eb 3 & 4
- Euphonium
- Tuba
- Drum Kit
- Percussion (Tambourine)

The score features a first ending marked with a '1' in a box. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The tempo is marked as $\text{♩} = 120$.

The musical score is written for a large ensemble. It begins with a tempo marking of 120 beats per minute and a key signature of one flat. The score is divided into two systems. The first system includes Flute 1, Flute 2, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Horn in Eb 1 & 2, Horn in Eb 3 & 4, Euphonium, and Tuba. The second system includes Drum Kit and Percussion (Tambourine). The score features a first ending marked with a '1' in a box. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The tempo is marked as $\text{♩} = 120$.

9

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

D. Kit

Perc.

mf

mf

mf

mf

18

2

Fl. 1 *mf*

Fl. 2 *mf*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

Cl. in Bb 3

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

Bar. Sax. *mf*

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph. *f*

Tba. *mf*

2

D. Kit *mf*
Triangle

Perc. *f*

[illegible]

36

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

D. Kit

Perc.

45

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

D. Kit

Perc.

f

f

f

f

mf

mf

mf

mf (Triang.)

f

54

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

D. Kit

Perc.

mf

mf

mf

mf

73

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

D. Kit

Perc.

mp

f

82

6

Fl. 1 *mf*

Fl. 2 *mf*

Cl. in Bb 1 *f*

Cl. in Bb 2 *f*

Cl. in Bb 3 *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph. *f*

Tba. *f*

6

D. Kit *mf* (Triang.)

Perc. *f*

The musical score for page 18, measures 82-89, features a variety of instruments and dynamic markings. The woodwinds (Flutes, Clarinets, Saxophones) and brass (Horns, Euphonium, Trombone) sections are prominent, often playing with forte or mezzo-forte dynamics. The percussion section, including the drum kit and triangle, provides a rhythmic foundation. The score is marked with a rehearsal sign '6' at the beginning of measure 82 and the end of measure 86. The key signature has two sharps (F# and C#), and the time signature is 4/4.

91

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

D. Kit

Perc.

7

f

f

f

f

mf

Cowbell

mp

101

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

D. Kit

Perc.

mp

f

mf

[illegible]

123

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

D. Kit

Perc.

22

Guojū pa mežu

Latgalian folk song

This popular Latgalian song is widely sung at home, in folklore groups, and at social gatherings, yet it has rarely been arranged for professional academic ensembles. This inspired the creation of a wind orchestra version to bring the nationally known melody into a new musical context.

The song tells the story of a young man walking through the

forest who discovers a golden cradle with a beautiful girl inside. He asks whom she will belong to—the hunter, the rider,

or someone else—and she replies that she will go to the one who cradles her gently.

Adaptation by
Emīls Logins (Latvia).
Instrumentation for
wind orchestra by Mārtiņš
Dzindzuks (Latvia).

The arrangement of Guojū pa mežu has premiered in Latvia, the Czech Republic, and Croatia with slight local instrumentation variations. The creators hope it will live on not only in digital form but also in wind orchestra performances across Latvia and Europe.

Gōju pa mežu

$\text{♩} = 125$

A

Flute 1

Flute 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Horn in F 1 & 2

Horn in F 3 & 4

Euphonium

Tuba

Drum Kit

B

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in F 1 & 2

Hn. in F 3 & 4

Euph.

Tba.

D. Kit

13

fill in

mf

mp

p

[C]

25

Fl. 1 *p*

Fl. 2 *p*

Cl. in B♭ 1 *p*

Cl. in B♭ 2 *p*

Cl. in B♭ 3 *p*

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in F 1 2

Hn. in F 3 4

Euph. *mp*

Tba.

D. Kit

[D]

mf

mp

mp

[E]

37 *rall.* $\text{♩} = 88$

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in F 1 2

Hn. in F 3 4

Euph.

Tba.

D. Kit

mf

f

f

f

49 **F** *accel.* [G] $\text{♩} = 125$

Fl. 1 *cresc.* *f*

Fl. 2 *cresc.* *f*

Cl. in B♭ 1 *cresc.* *f*

Cl. in B♭ 2 *cresc.* *f*

Cl. in B♭ 3 *cresc.* *f*

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in F 1 2

Hn. in F 3 4

Euph.

Tba.

D. Kit

60 **H**

Fl. 1 *dim.*

Fl. 2 *dim.*

Cl. in B♭ 1 *dim.*

Cl. in B♭ 2 *dim.*

Cl. in B♭ 3 *dim.*

A. Sax. 1 *dim.*

A. Sax. 2 *dim.*

T. Sax. *f*

Bar. Sax. *f*

Hn. in F 1 2 *f*

Hn. in F 3 4 *f*

Euph.

Tba.

D. Kit

72 **I** **J**

Fl. 1 (dim.) *mp*

Fl. 2 (dim.) *mp*

Cl. in B♭ 1 (dim.) *mp*

Cl. in B♭ 2 (dim.) *mp*

Cl. in B♭ 3 (dim.) *mp*

A. Sax. 1 (dim.) *mp*

A. Sax. 2 (dim.) *mp*

T. Sax. *f*

Bar. Sax.

Hn. in F 1 2

Hn. in F 3 4

Euph. *f*

Tba.

D. Kit

84 **K**

Fl. 1 *cresc.* *f*

Fl. 2 *cresc.* *f*

Cl. in B♭ 1 *f*

Cl. in B♭ 2 *f*

Cl. in B♭ 3 *f*

A. Sax. 1 *cresc.* *f*

A. Sax. 2 *cresc.* *f*

T. Sax. *f*

Bar. Sax. *f*

Hn. in F 1 2 *mp cresc.* *mf*

Hn. in F 3 4 *mp cresc.* *mf*

Euph. *mf cresc.* *f*

Tba. *mf cresc.* *f*

D. Kit

97 **L** accel.

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in F 1 2

Hn. in F 3 4

Euph.

Tba.

D. Kit

109 (accel.)

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

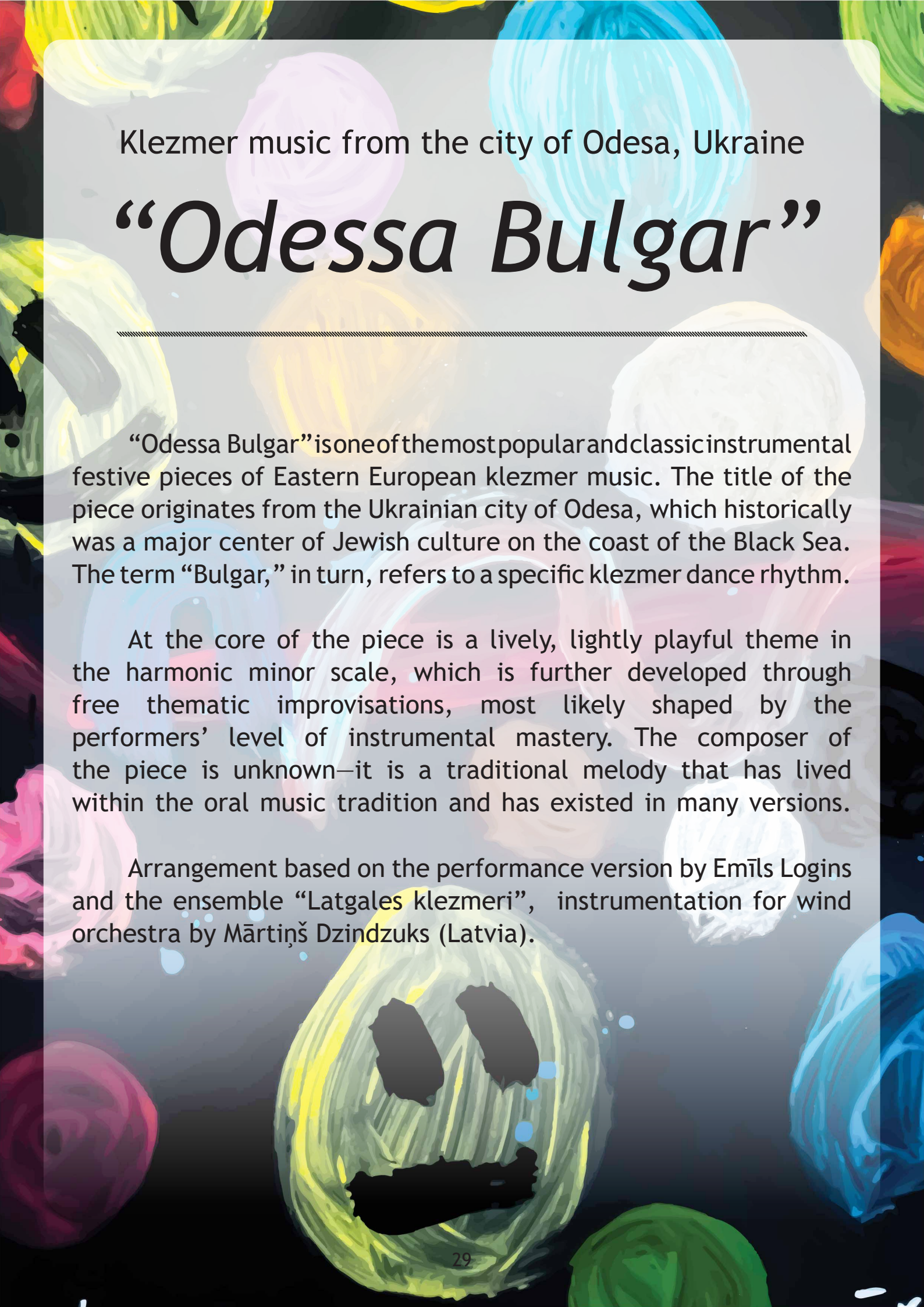
Hn. in F 1 2

Hn. in F 3 4

Euph.

Tba.

D. Kit



Klezmer music from the city of Odesa, Ukraine

“Odessa Bulgar”

“Odessa Bulgar” is one of the most popular and classic instrumental festive pieces of Eastern European klezmer music. The title of the piece originates from the Ukrainian city of Odesa, which historically was a major center of Jewish culture on the coast of the Black Sea. The term “Bulgar,” in turn, refers to a specific klezmer dance rhythm.

At the core of the piece is a lively, lightly playful theme in the harmonic minor scale, which is further developed through free thematic improvisations, most likely shaped by the performers’ level of instrumental mastery. The composer of the piece is unknown—it is a traditional melody that has lived within the oral music tradition and has existed in many versions.

Arrangement based on the performance version by Emīls Logins and the ensemble “Latgales klezmeri”, instrumentation for wind orchestra by Mārtiņš Dzindzuks (Latvia).

Odessa Bulgar

Odessa Bulgar

Flute 1 $\text{♩} = 120$ *f*

Flute 2 *f*

Clarinet in B♭ 1 *mf*

Clarinet in B♭ 2 *mf*

Clarinet in B♭ 3 *mf*

Alto Saxophone 1 (Optional: Euphonium) *f*

Alto Saxophone 2

Tenor Saxophone *f*

Baritone Saxophone *mf*

Horn in E♭ 1 & 2 *mf*

Horn in E♭ 3 & 4 *mf*

Euphonium *f*

Tuba *mf*

Bass Guitar *mf*

Drum Kit $\text{♩} = 120$ *mf*

Percussion Tambourine *f*

[illegible]

13

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in E♭ 1, 2

Hn. in E♭ 3, 4

Euph.

Tba.

B. Guit.

D. Kit

Perc.

f

f

[illegible]

23

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

B. Guit.

D. Kit

Perc.

28

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

B. Guit.

D. Kit

Perc.

B

p

sf

mf

fp

f

B

p

mf

f

[illegible]

38

Fl. 1 *f*

Fl. 2 *f*

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2 *f*

T. Sax.

Bar. Sax. *mf* *f* *mf* *f* *mf*

Hn. in Eb 1, 2 *mf* *f* *mf* *f* *mf*

Hn. in Eb 3, 4 *mf* *f* *mf* *f* *mf*

Euph.

Tba. *mf* *f* *mf* *f* *mf*

B. Guit. *mf* *f* *mf* *f* *mf*

D. Kit *mf* *f* *mf* *f* *mf*

Perc.

43

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

B. Guit.

D. Kit

Perc.

D

D

(Tamb.)

38

48

Fl. 1

Fl. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Cl. in B $\flat$ 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in E $\flat$ 1, 2

Hn. in E $\flat$ 3, 4

Euph.

Tba.

B. Guit.

D. Kit

Perc.

mf

f

[illegible]

58

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in E♭ 1, 2

Hn. in E♭ 3, 4

Euph.

Tba.

B. Guit.

D. Kit

Perc.

mf

f

The musical score is written for a 12-piece band. It consists of 12 staves, each representing a different instrument. The instruments are: Flute 1, Flute 2, Clarinet in B-flat 1, Clarinet in B-flat 2, Clarinet in B-flat 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Horn in E-flat 1 & 2, Horn in E-flat 3 & 4, Euphonium, Trombone, Bass Guitar, Drums, and Percussion. The score is in 4/4 time and features a variety of musical notations, including notes, rests, slurs, and dynamic markings. The first five measures (58-62) are shown. Measures 58 and 59 are marked with *mf* (mezzo-forte) and measures 60 and 61 are marked with *f* (forte). The percussion part includes a drum kit and a variety of percussion instruments.

63

E

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in E♭ 1, 2

Hn. in E♭ 3, 4

Euph.

Tba.

B. Guit.

E

D. Kit

Perc.

p *sf* *mf* *fp*

42

Detailed description of the musical score: The score is for measures 63, 64, and 65. Measure 63 starts with a rehearsal mark 'E' above the first staff. Flutes 1 and 2 play a melodic line with a trill in measure 64. Clarinets 1, 2, and 3 play a rhythmic pattern. Alto Saxophones 1 and 2 play a melodic line. Tenor Saxophone and Baritone Saxophone play a rhythmic pattern. Horns 1, 2, 3, and 4 play a rhythmic pattern. Euphonium and Trombone play a rhythmic pattern. Bass Guitar plays a rhythmic pattern. Drum Kit and Percussion play a rhythmic pattern. Dynamics include p, sf, mf, and fp.

68

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

B. Guit.

D. Kit

Perc.

F

cresc.

mf

f

F

F

73

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

B. Guit.

D. Kit

Perc.

[illegible]

83

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

B. Guit.

D. Kit

Perc.

88

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in Eb 1, 2

Hn. in Eb 3, 4

Euph.

Tba.

B. Guit.

D. Kit

Perc.

f

fp

ff

Drum fill

Triangle



Czechia

Czech folk song

“Ach, synku, synku”

Arranged for wind orchestra by Jitka Jelínková and
Vladimír Vlček (the Czech Republic).



This traditional song is often used at the educational workshops for children, because of its message - it shows how hard was life of their ancestors, as same as the importance of self-reliance. You can hear this song, among others, played by the chimes at the Vyšehrad in Prague. It is also said that it was the favourite song of the first president of the Czechoslovak republic Tomáš Garrigue Masaryk.

Ach, synku, synku

B trubka
 B trubka
 Flétna
 Flétna
 B klarinet
 B klarinet
 Altový saxofon
 Altový saxofon
 Tenorový saxofon
 F lesní roh
 F lesní roh
 Pozoun
 Pozoun
 Tuba
 Tuba
 Bicí souprava
 Koncertní velký buben
 Zpěv

p
p
 Militare
p
 Militare
p
p
mf
p
mf
p
p
p
mp
p
mf
p
mf
p
ppp
p
mf
 Ach syn - ku syn_ku do-ma li -

12

B trub.

B trub.

Fl.

mf

Fl.

mf

B kl.

B kl.

A. sax.

p

A. sax.

p

T. sax.

F les. r.

F les. r.

Poz.

Poz.

p

Tb.

p

Tb.

p

B. soup.

K. v. b.

p

Hl.

jsi. Ach syn-ku syn_ku do-ma-li - jsi ta - tí-ček se_ptá or-al-li - jsi ta - tí-ček se_ptá or-al-li jsi.

24

B trub. *mf*

B trub. *mf*

Fl. *mf*

Fl. *mf*

B kl. *mf*

B kl. *mf*

A. sax. *p*

A. sax. *p*

T. sax.

F les. r. *p* *p* *mf*

F les. r. *p* *mf* *p*

Poz. *mf*

Poz. *mf*

Tb. *mf*

Tb. *mf*

B. soup. *mf*

K. v. b. *p* *p*

Hl. *mf*

O - ral-jsem o_ral a_le_má - lo. O - ral-jsem o_ral a-le má_lo ko-leč-ko

53

Musical score for page 45, measures 44-45. The score is for a large ensemble, including woodwinds, brass, and percussion. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The instruments listed are: B. trub. (B-flat Trumpet), Fl. (Flute), B. kl. (B-flat Clarinet), A. sax. (Alto Saxophone), T. sax. (Tenor Saxophone), F. les. r. (First Flute), Poz. (Pozuna), Tb. (Tuba), B. soup. (Bassoon), K. v. b. (Kornett), and Hl. (Horn). The notation shows rests for most instruments in measure 44, and a single note for the B. soup. in measure 45. The score ends with a double bar line in measure 45.

B. trub.

B. trub.

Fl.

Fl.

B. kl.

B. kl.

A. sax.

A. sax.

T. sax.

F. les. r.

F. les. r.

Poz.

Poz.

Tb.

Tb.

B. soup.

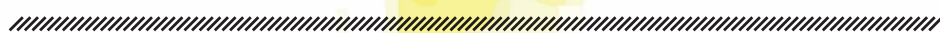
K. v. b.

Hl.

Ukrainian folk song

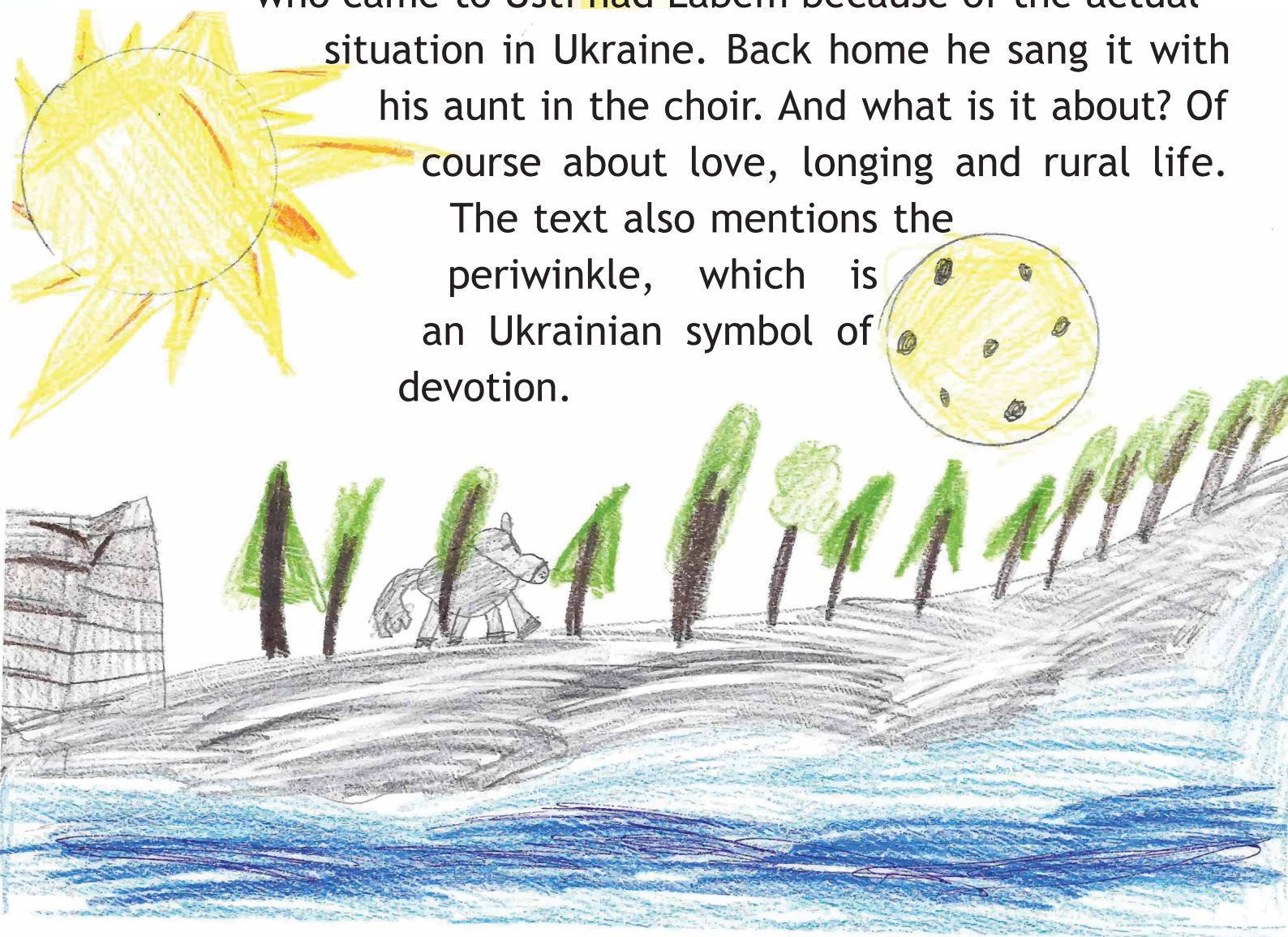
“Несе Галя воду”

Arranged for wind orchestra by Jitka Konařová, Kateřina Pavelková and Matouš Pavlis (the Czech Republic)



To integrate this Ukraine traditional song into the project DIGI was idea of the student of the French horn Yehor, who came to Ústí nad Labem because of the actual situation in Ukraine. Back home he sang it with his aunt in the choir. And what is it about? Of course about love, longing and rural life.

The text also mentions the periwinkle, which is an Ukrainian symbol of devotion.



Conversation with the author:

-Where is Halya?

-She has already left.

Nese Halya vodu

Allegro q= 90

Vocal Solo

Flute I, II

Clarinet in Bb I, II

Alto Saxophone I, II

Tenor Saxophone

Baritone Saxophone

Trumpets I, II

Horn I

Horn II

Horn III

Trombones I, II

Bass

Triangle

Tambourine

6

Voc. Solo

Fl. I, II

Cl. I, II

Alto I, II

Ten.

Bari.

Tpt.

Hn.

Hn.

Hn.

Tbn.

Tba. I, II

Tri.

Tamb.

Nes se Ha lia vo du

f

mp

mf

58

16

Voc. Solo

I Van - ko jak bar vi nok vej' sia Hal iu žmo

Fl. I, II

Cl. I, II

Alto I, II

Ten.

Bari.

Tpt.

Hn.

Hn.

Hn.

Tbn.

Tba. I, II

Tri.

Tamb.

Voc. Solo

ja Ha-luš mo-ja Ha - luš daj vo - dy na pit'

Fl. I, II

p mf

Cl. I, II

p mf

Alto I, II

p mp

Ten.

p mp

Bari.

p mp

Tpt.

p

Hn.

p mf

Hn.

p mf

Hn.

p

Tbn.

p mf

Tba. I, II

p mf

Tri.

Tamb.

24

Voc. Solo

sa Ty ta - ká cho ro ša— daj choč po di vit

Fl. I, II

Cl. I, II

Alto I, II

Ten.

Bari.

Tpt.

Hn.

Hn.

Hn.

Tbn.

Tba. I, II

Tri.

Tamb.

p

mf

f

mp

Detailed description of the musical score: The score is for measures 24 to 27. It features a vocal soloist and a full orchestra. The vocal soloist's part is in G major and 2/4 time, with lyrics in Czech. The orchestral parts include woodwinds (Flute I & II, Clarinet I & II), strings (Alto I & II, Tenor, Baritone), brass (Trumpet, Horn I, Horn II, Horn III, Trombone, Tuba I & II), triangle, and tambourine. Dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano) are indicated. The time signature changes from 2/4 to 3/4 in measure 27.

Voc. Solo

sja tr Ty ta ká cho ro ča— daj choč po di vit

Fl. I, II

Cl. I, II

Alto I, II

Ten.

Bari.

Tpt.

Hn.

Hn.

Hn.

Tbn.

Tba. I, II

Tri.

Tamb.

Voc. Solo *sja.*

Fl. I, II

Cl. I, II

Alto I, II

Ten.

Bari.

Tpt.

Hn.

Hn.

Hn.

Tbn.

Tba. I, II

Tri.

Tamb.

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

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51

52

53

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60

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62

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70

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72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

Voc. Solo

Fl. I, II

Cl. I, II

Alto I, II

Ten.

Bari.

Tpt.

Hn.

Hn.

Hn.

Tbn.

Tba. I, II

Tri.

Tamb.

mf

Czech folk song

“Šly panenky silnicí”



The maidens walked along the road, the girls went to the road... This national song was known in slightly different versions already in the 19th century! And in the 20th century it was used as the base for cheerful operetta - after all the text of the song is full of hints and ambiguity.

Based on the version by Emil Šolc arranged for wind orchestra

by Martina Vokáčová and Matěj Párpel (the Czech Republic)

Šly panenky silnicí

This page of the musical score is for a concert band. It includes staves for the following instruments: Voice, Flute I, Flute II, Clarinet in B $\flat$ I, Clarinet in B $\flat$ II, Alto Saxophone I, Alto Saxophone II, Tenor Saxophone, Trumpet in B $\flat$ I, Trumpet in B $\flat$ II, Horn in F I, Horn in F II, Horn in F III, Trombone, Tuba, Drum Set, and Percussion. The score is written in common time (C) with a key signature of two flats (B $\flat$ and E $\flat$). The tempo is indicated as quarter note = 90. The score includes dynamic markings such as *f* (forte), *p* (piano), and crescendo/decrescendo hairpins. A rehearsal mark is present at the beginning of the second system. The percussion section includes a Drum Set and Percussion, with specific notation for cymbals and other instruments.

Score for a large ensemble, page 8. The score includes parts for Voice, Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Tuba (Tba.), Double Bass (DS), and Percussion (Perc.).

The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The music is divided into measures, with dynamic markings (*p*, *f*, *mf*) and articulation marks (trills, accents) indicating performance instructions.

Key features of the score include:

- Flute (Fl.):** Features trills and sustained notes, with dynamics ranging from *p* to *f*.
- Clarinet (Cl.):** Includes trills and sustained notes, with dynamics ranging from *p* to *f*.
- Alto Saxophone (Alto Sax.):** Features trills and sustained notes, with dynamics ranging from *p* to *f*.
- Tenor Saxophone (Ten. Sax.):** Includes trills and sustained notes, with dynamics ranging from *p* to *f*.
- Trumpet (Tpt.):** Features trills and sustained notes, with dynamics ranging from *p* to *f*.
- Horn (Hn.):** Includes trills and sustained notes, with dynamics ranging from *p* to *f*.
- Trombone (Tbn.):** Features trills and sustained notes, with dynamics ranging from *p* to *f*.
- Tuba (Tba.):** Includes trills and sustained notes, with dynamics ranging from *p* to *f*.
- Double Bass (DS):** Features trills and sustained notes, with dynamics ranging from *p* to *f*.
- Percussion (Perc.):** Includes trills and sustained notes, with dynamics ranging from *p* to *f*.

The score is marked with *p* (piano) and *f* (forte) dynamics, and includes a *mf* (mezzo-forte) marking at the bottom. The page number 67 is visible at the bottom center.

Fine

15

1. 2.

Voice

Fl. *f*

Fl. *f*

Cl. *f*

Cl. *f*

Alto Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Tpt. *f*

Tpt. *f*

Hn. *f*

Hn. *f*

Hn. *f*

Tbn. *f*

Tba. *f*

DS *f* *mp* *f*

Perc. *f*

Voice
 Fl.
 Fl.
 Cl.
 Cl.
 Alto Sax.
 Alto Sax.
 Ten. Sax.
 Tpt.
 Tpt.
 Hn.
 Hn.
 Hn.
 Tbn.
 Tba.
 DS
 Perc.

The musical score for page 22 is written for a large ensemble. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes parts for Voice, Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Tuba (Tba.), Double Bass (DS), and Percussion (Perc.).

The score is divided into measures. The first measure shows the Voice part with a whole rest. The woodwinds and brass sections enter in the second measure with a mezzo-forte (*mf*) dynamic. The woodwinds (Fl., Cl., Alto Sax., Ten. Sax.) and the first Trumpet (Tpt.) play a melodic line, while the other woodwinds and brass (Tbn., Tba., DS, Perc.) play a rhythmic accompaniment. The dynamic shifts to fortissimo (*ff*) in the fifth measure. The percussion part (Perc.) plays a rhythmic pattern throughout the score, with a forte (*f*) dynamic in the fifth measure.

D.S.al Fine Trio

30

Score for Voice and Instruments, starting at measure 30. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat).

Voice: The vocal line begins with a whole rest in measure 30, followed by a repeat sign. The lyrics are: 1. Šly pa- 2. Ta ma-

Instruments:

- Flutes (Fl.):** Two flutes play a melodic line starting in measure 30, marked *f* and *p*.
- Clarinets (Cl.):** Two clarinets play a melodic line starting in measure 30, marked *f* and *p*.
- Alto Saxophones (Alto Sax.):** Two alto saxophones play a melodic line starting in measure 30, marked *f* and *p*.
- Tenor Saxophone (Ten. Sax.):** One tenor saxophone plays a melodic line starting in measure 30, marked *f* and *p*.
- Trumpets (Tpt.):** Two trumpets play a melodic line starting in measure 30, marked *f* and *p*.
- Horn (Hn.):** Three horns play a melodic line starting in measure 30, marked *f* and *p*.
- Trombone (Tbn.):** One trombone plays a melodic line starting in measure 30, marked *f* and *p*.
- Tuba (Tba.):** One tuba plays a melodic line starting in measure 30, marked *f* and *p*.
- Drum Set (DS):** The drum set plays a rhythmic pattern starting in measure 30, marked *f* and *p*.
- Percussion (Perc.):** The percussion plays a rhythmic pattern starting in measure 30, marked *f* and *p*.

Voice
 nen - ky sil - ni - cí, sil - ni - cí, sil - ni - cí,
 lič - ká, ta - je má, ta - je má, ta - je má,

Fl.
 Fl.
 Cl.
 Cl.
 Alto Sax.
 Alto Sax.
 Ten. Sax.
 Tpt.
 Tpt.
 Hn.
 Hn.
 Hn.
 Tbn.
 Tba.
 DS
 Perc.

Voice: po - tka - li je mys - liv - ci, mys - liv - ci dva.
 ta má o - či ja - ko já, ja - ko já mám.

Fl. Fl. Cl. Cl. Alto Sax. Alto Sax. Ten. Sax. Tpt. Tpt. Hn. Hn. Hn. Tbn. Tba. DS Perc.

f *f* *f* *f* *f*

Voice *f* Kam pa - nen - ky, kam jde - te, kam jde - te,
 Na kr - ku má gra - ná - ty, gra - ná - ty,

Fl. *f* *tr*
 Fl. *f*
 Cl. *f*
 Cl. *f*
 Alto Sax. *f*
 Alto Sax. *f*
 Ten. Sax. *f*
 Tpt. *f*
 Tpt. *f*
 Hn. *f*
 Hn. *f*
 Hn. *f*
 Tbn. *f*
 Tba. *f*
 DS *mf*
 Perc. *mf* Triangle *tr*

Voice kam jde - te, kte - rá mo - je bu - de -
 gra - ná - ty, me - zi ni - ma du - ká -

Fl. (tr)

Fl. (tr)

Cl.

Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Tpt. (tr)

Tpt.

Hn.

Hn.

Hn.

Tbn.

Tba.

DS

Perc. (tr)

The background features a white canvas with several large, stylized musical notes in red, yellow, and blue. These notes are interspersed with thick, brown, wavy lines that sweep across the page. The entire composition is framed by a thin, grey, stepped border.

Croatia

Ukrainian folk song

“Підманула, підвела”



Pidmanula, pidvela (“Підманула, підвела”, “You deceived me”) is a popular Ukrainian folk song belonging to the domestic-lyrical repertoire. First documented in 1897, it had almost certainly circulated in oral tradition long before its appearance in print. The song presents a humorous romantic narrative in which a young man recounts how a girl repeatedly promises to meet him—on each day of the week—only to fail to appear every time.

The melody derives from the older Cossack song “Yikhav kozak za Dunai”, illustrating the common folkloric practice of retexting well-known tunes. Today, “Pidmanula, pidvela” remains one of the most widely performed Ukrainian folk songs, appearing in both traditional village renditions and contemporary musical arrangements, which underscores its lasting presence in Ukrainian expressive culture.

Adaptation by Croatian, Czech, Ukrainian and Latgalian music teachers of the Erasmus + project “DIGI”; instrumentation for string orchestra by Kristaps Višs (Latvia).

Pidmanula pidvela

Ukrainian folk song

$\text{♩} = 100$

Voice

Violin 1 *mf*

Violin 2 *mp*

Violin 3 *mp*

Violoncello *mp*

Classical Guitar *mp*

Electric Bass *mp*

4 **rit.** **A** $\text{♩} = 60$ $\text{♩} = 70$ $\text{♩} = 80$

Vo. *mf* pizz.

Vln. 1 *mp* pizz.

Vln. 2 *mp* pizz.

Vln. 3 *mp* pizz.

Vc. *mp*

Guit. *mp* Dm A7 Dm

El. B.

8 $\text{♩} = 90$

Vo.

Vln. 1 pizz.

Vln. 2 pizz.

Vln. 3 pizz.

Vc. pizz.

Guit. A7

El. B.

9 $\text{♩} = 100$ $\text{♩} = 105$ $\text{♩} = 110$ $\text{♩} = 115$

Vo. *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vc. *mf*

Guit. *mf* F C Dm A7 Dm

El. B.

13 $\text{♩} = 120$

Vo.

Vln. 1 *arco*

Vln. 2 *f arco*

Vln. 3 *f arco*

Vc. *f arco*

Guit. *f*

El. B. *f*

17 **B**

Vo. *mf*

Vln. 1 *pizz.* *mp*

Vln. 2 *pizz.* *mp*

Vln. 3 *pizz.* *mp*

Vc. *pizz.* *mp*

Guit. *mp*

El. B. *mp*

21

Vo.

f

Vln. 1

mf

Vln. 2

mf

Vln. 3

mf

Vc.

mf

Guit.

mf

8

El. B.

F C Dm A7 Dm

25

Vo.

Repeat 5X times a tempo

Vln. 1

f arco

Vln. 2

f arco

Vln. 3

f arco

Vc.

f arco

Guit.

f F C A7 Dm A7 Dm

8

El. B.

f

29 **C** Last VERSE

Boys Girls B. G. B. G. Tutti

Vo.

Vln. 1

Vln. 2

Vln. 3

Vc.

Guit.

El. B.

33

Vo.

Vln. 1

Vln. 2

Vln. 3

Vc.

Guit.

El. B.

F C A7 Dm A7 D7

37 **D**

Vo.

Vln. 1

Vln. 2

Vln. 3

Vc.

Guit.

El. B.

G D B7 Em B7 Em

Rvatsko kolo

Folk dance from the Split-Dalmatia region of Croatia. **Rvatsko kolo** is the name of a dance traditionally performed to the sound of mandolins, accompanied by two-part, and sometimes even three-part singing by both women and men. The dance dates back to the late 19th century and is a typical example of the Mediterranean cultural, vocal-instrumental and dance tradition. It is the most well-known dance of the town of Kaštela and is still very much alive today in folklore ensembles, as well as in kindergartens and primary schools. It is also frequently danced at summer community festivals.

Adaptation
by Antun
Bozic (Croatia);
instrumentation for
string orchestra
by Kristaps
Višs (Latvia).

'Rvatsko kolo

(Lipe li su mlade Kaštelanke)

$\text{♩} = 60$

Women

Men

Vijole1

Vijole2

Gitara

Bas Čells

The musical score is arranged for five parts: Women, Men, Violins 1 and 2, Guitar, and Bass. The tempo is marked as 60 beats per minute. The Women and Men parts are vocal staves with rests. Violins 1 and 2 play a melody. The Guitar part features a complex rhythmic pattern with chords C, F, G, C, C, and Dm. The Bass part provides a simple harmonic foundation.

'Rvatsko kolo

(Lipe li su mlade Kaštelanke)

$\text{♩} = 60$

Women

Men

Vijole1

Vijole2

Gitara

Bas Čells

The musical score is arranged for five parts: Women, Men, Violins 1 and 2, Guitar, and Bass. The tempo is marked as 60 beats per minute. The Women and Men parts are vocal staves with rests. Violins 1 and 2 play a melody. The Guitar part features a rhythmic accompaniment with chords C, F, G, C, C, and Dm. The Bass part provides a simple harmonic foundation.

'Rvatsko kolo

(Lipe li su mlade Kaštelanke)

$\text{♩} = 60$

Women

Men

Vijole1

Vijole2

Gitara

Bas Čells

The musical score is arranged for five parts: Women, Men, Violins 1 and 2, Guitar, and Bass. The tempo is marked as 60 beats per minute. The Women and Men parts are vocal lines with rests. The Violins 1 and 2 parts play a melody. The Guitar part provides harmonic support with chords C, F, G, C, C, and Dm. The Bass part plays a simple bass line.

'Rvatsko kolo

(Lipe li su mlade Kaštelanke)

$\text{♩} = 60$

Women

Men

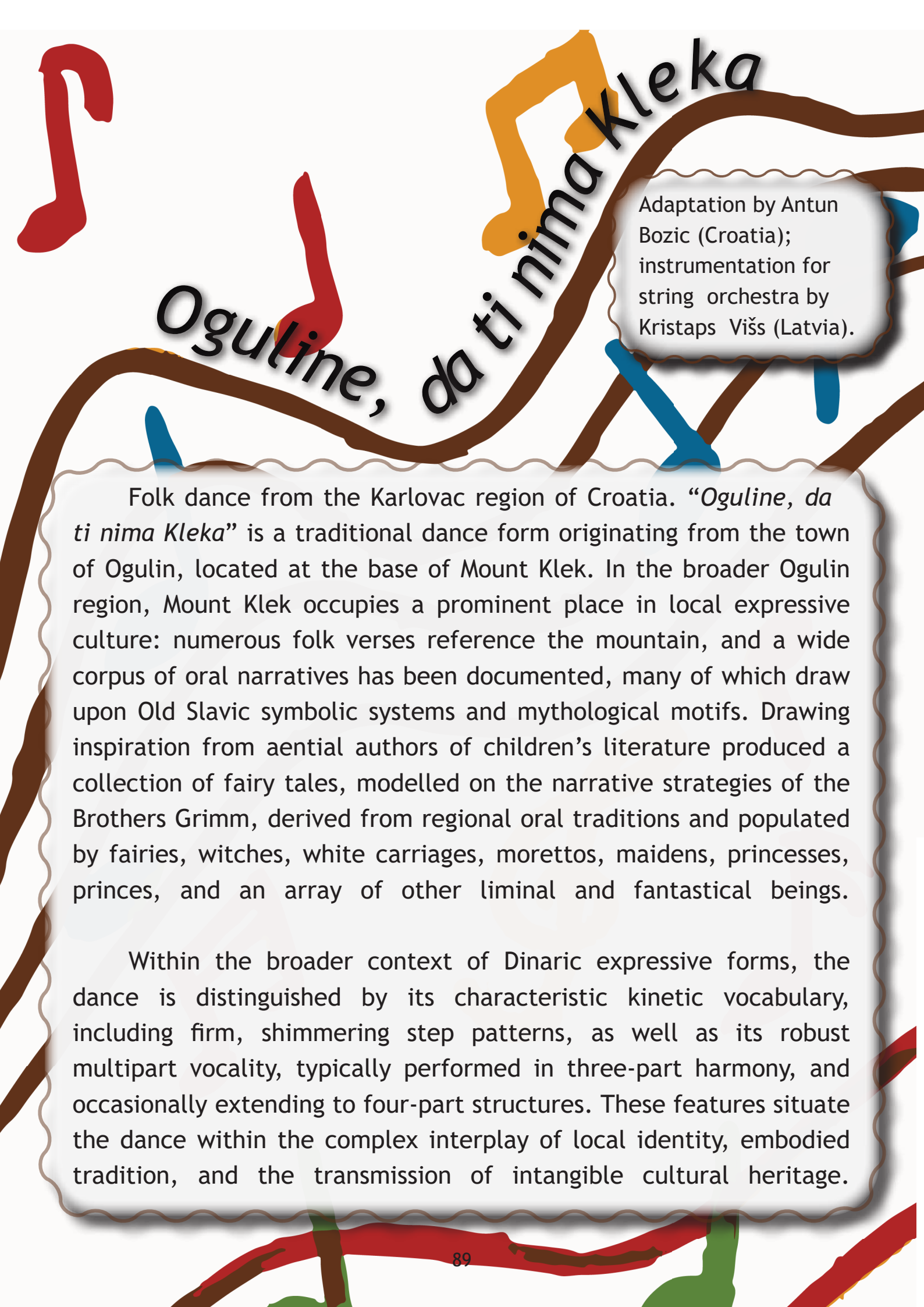
Vijole1

Vijole2

Gitara

Bas Čells

The musical score is arranged for five parts: Women, Men, Violins 1 and 2, Guitar, and Bass. The tempo is marked as 60 beats per minute. The Women and Men parts are vocal lines, while the Violins, Guitar, and Bass provide instrumental accompaniment. The guitar part includes chords C, F, G, C, C, and Dm. The bass part features a simple line with eighth and quarter notes. The Violins play a melody with eighth and quarter notes. The Women and Men parts are vocal lines with rests and notes.



Oguline, da ti nima Kleka

Adaptation by Antun Bozic (Croatia);
instrumentation for
string orchestra by
Kristaps Višs (Latvia).

Folk dance from the Karlovac region of Croatia. “*Oguline, da ti nima Kleka*” is a traditional dance form originating from the town of Ogulin, located at the base of Mount Klek. In the broader Ogulin region, Mount Klek occupies a prominent place in local expressive culture: numerous folk verses reference the mountain, and a wide corpus of oral narratives has been documented, many of which draw upon Old Slavic symbolic systems and mythological motifs. Drawing inspiration from aential authors of children’s literature produced a collection of fairy tales, modelled on the narrative strategies of the Brothers Grimm, derived from regional oral traditions and populated by fairies, witches, white carriages, morettos, maidens, princesses, princes, and an array of other liminal and fantastical beings.

Within the broader context of Dinaric expressive forms, the dance is distinguished by its characteristic kinetic vocabulary, including firm, shimmering step patterns, as well as its robust multipart vocality, typically performed in three-part harmony, and occasionally extending to four-part structures. These features situate the dance within the complex interplay of local identity, embodied tradition, and the transmission of intangible cultural heritage.

Oguline, da ti nima Kleka

$\text{♩} = 130$

1 2

Zbor

Violin

Violin2

Brač 1

Brač 2

Violoncello

Classical Guitar

Electric Bass

v D A VII G D A⁷ v D

The musical score is for the piece 'Oguline, da ti nima Kleka'. It is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked as 130 beats per minute. The score includes parts for a choir (Zbor), Violin, Violin2, Brač 1, Brač 2, Violoncello, Classical Guitar, and Electric Bass. The Classical Guitar part includes specific fingering and chord markings: v D, A, VII G, D, A⁷, and v D. The score is divided into two systems, each with a first and second ending marked '1' and '2'.

10 $\text{♩} = 66$ solo

Zbor

O - - gu - - li - - ne

Vln.

Vln.2

Br. 1

Br. 2

Vc.

Guit.

El. B.

D

D

sve ž. ♩ = 130
tutti

12

Zbor

da ti ni-ma Kle-ka ču-la— bi se pis-maiz da - le-ka. Mi-la, mi-la mo - ja ti ne-de-laj te - ga ti ne—

Vln.

Vln. 2

Br. 1

Br. 2

Vc.

Guit.

El. B.

D A G D A7 D v D A VII G

23

Zbor

lju - - bi me - ne pa dru -

Vln.

Vln.2

Br. 1

Br. 2

Vc.

Guit.

8

D

A7

El. B.

25

Zbor

1 2

-ge - ga.. ge - ga.

Vln.

Vln. 2

Br. 1

Br. 2

Vc.

Guit.

El. B.

1 2

III G

III C

III G

I D7

$\text{♩} = 66$
solo

34

Zbor

O - - - lin - -

Vln.

Vln. 2

Br. 1

Br. 2

Vc.

Guit.

III G

8

El. B.

37 *tutti* $\text{♩} = 134$

Zbor - ki kro - da na__ te - bi ta - ko li - po sto - ji. Mi - la, mi - la mo - ja ti ne de - laj te - ga,

Vln.

Vln.2

Br. 1

Br. 2

Vc.

Guit. *D C G D7 G III G v D*

El. B.

47

Zbor

ti ne lju - bi me - ne pa dru -

Vln.

Vln.2

Br. 1

Br. 2

Vc.

III C III G I D7

Guit.

El. B.

Detailed description of the musical score: The score is for measures 47-50. The Chorus (Zbor) part has lyrics: 'ti ne lju - bi me - ne pa dru -'. The instrumental parts include Violins (Vln.), Violoncello (Vc.), Guitar (Guit.), and Electric Bass (El. B.). The guitar part has chords: III, C, III, G, I, D7. The Violoncello part has a melodic line. The Violins and Electric Bass parts have melodic lines. The score is in 4/4 time and the key signature has one sharp (F#).

50

Zbor

1 2

-ge - ga. ge - ga.

Vln.

Vln.2

Br. 1

Br. 2

Vc.

Guit.

1 2

III G v D v D A VII G D A⁷

El. B.

59 $\text{♩} = 60$ solo

Zbor

Pi - vam sa - da va - ko li - pa mla - da

Vln.

Vln.2

Br. 1

Br. 2

Vc.

Guit.

El. B.

$\text{♩} = 40$
 rit.
 sve ž.

$\text{♩} = 134$
 tutti

65

Zbor

is - pod — Kle - ka, iz de - be - la 'la - da. Mi - la, mi - la mo - ja ti ne de - laj te - ga

Vln.

Vln. 2

Br. 1

Br. 2

Vc.

Guit.

El. B.

G D A7 D v D A

73

Zbor

ti ne lju - bi me - ne pa dru - ge - ga.. ge - ga..

Vln. 1

Vln. 2

Br. 1

Br. 2

Vc.

Guit.

El. B.

VII G D V A7 D D

Links



More information about the project:

<https://www.facebook.com/ErasmusDIGI/>

<https://rezeknesnovads.lv/iedzivotajiem/projekti/digi/>

<https://www.zuserandove.cz/digi/>