

# P

# OVODNI MOŽ.

Balada

zložil

# FRANCE PREŠEREN.

Za soli, zbor in orkester uglasbil

in

slavnemu pevskemu zboru

## GLASBENE MATICE

poklonil

# VIKTOR PARMA.

Príredba za klavir 2/ms (s prístavljanim besedilom.)

Cena: 4 K.

Pridržujejo se vse pravice.

V založbi Jg. pl. Kleinmayr in Fed. Bamberg.

LJUBLJANA.

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M D 988 / 2001

# Povodni mož.

Adagio. V. Parma.

Klavir. *p* *p* *mf*

The first system of the musical score is for the piano. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Adagio'. The dynamics are marked 'p' (piano) in the first two measures and 'mf' (mezzo-forte) in the last two measures. The music features a simple melody in the bass clef with some triplet markings.

Lo stesso movimento.

*cresc.* *f* *ff* *dimin.*

The second system continues the piano part. It features a change in time signature to 2/4. The dynamics are marked 'cresc.' (crescendo), 'f' (forte), 'ff' (fortissimo), and 'dimin.' (diminuendo). The music includes a triplet in the bass clef and a complex, multi-measure rest in the treble clef.

*pp*

6 8

The third system shows the piano part with a treble clef staff. The dynamics are marked 'pp' (pianissimo). The music features sixteenth-note runs in the treble clef, with some measures marked with a '6' (sextuplet) and an '8' (octuplet). The bass clef staff continues with a simple accompaniment.

6 6 6 6

The fourth system continues the piano part with sixteenth-note runs in the treble clef, marked with '6' (sextuplets). The bass clef staff continues with a simple accompaniment.

*pp*

6 6 8

The fifth system continues the piano part with sixteenth-note runs in the treble clef, marked with '6' (sextuplets) and an '8' (octuplet). The dynamics are marked 'pp' (pianissimo). The bass clef staff continues with a simple accompaniment.

First system of musical notation. Treble clef, common time. Dynamics: *ff*, *f*, *pp*. Features sixteenth-note runs and sixteenth-note chords with '6' markings.

Second system of musical notation. Treble clef, common time. Dynamics: *pp*. Features sixteenth-note runs and sixteenth-note chords with '6' markings.

Third system of musical notation. Treble clef, common time. Dynamics: *ff*. Features sixteenth-note runs and sixteenth-note chords with '6' markings. Ends with a double bar line.

Sempre lo stesso movimento.

Fourth system of musical notation. Treble clef, common time. Dynamics: *mf*. Features sixteenth-note runs and sixteenth-note chords with '8' markings.

Fifth system of musical notation. Treble clef, common time. Dynamics: *cresc.*. Features sixteenth-note runs and sixteenth-note chords with '8' markings.

Sixth system of musical notation. Treble clef, common time. Dynamics: *ff*, *p*. Features sixteenth-note runs and sixteenth-note chords with '8' markings. Ends with a double bar line.

First system of musical notation. The right hand (treble clef) features a melodic line with a triplet of eighth notes. The left hand (bass clef) has a sustained chord. Dynamics include *cresc.* and *mf*.

Second system of musical notation. The right hand continues the melodic line. The left hand has a sustained chord. Dynamics include *p* and *dim. e rall.*

Third system of musical notation. The right hand has a melodic line with triplets. The left hand has a sustained chord. The tempo marking *Lento.* is present. Dynamics include *pp*.

Fourth system of musical notation. The right hand has a melodic line with triplets. The left hand has a sustained chord. The tempo marking *Adagio tranquillo.* is present. Dynamics include *pp* and *p*.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a sustained chord. Dynamics include *cresc.* and *mf*.

Sixth system of musical notation. The right hand has a melodic line. The left hand has a sustained chord. Dynamics include *f*, *dim.*, and *p*.

## Allegro moderato.

## Allegretto.

Meno mosso.

la, naj - lep - ša iz de - klic je Urš - ka bi - la, ko naj - bolj iz

zvezd je da - ni - ca svet - la, da - ni - ca svet - la, naj - lep - ša iz de - klic je

Più mosso.

Urš - ka bi - la.

Andante mosso.

Mnog' - te - re de - vi - ce, mnog' - te - re že - ni - ce o - ko je na

skriv - nem sol - ze pre - li - va - lo, ker Urš - ki sr - ce se je lju - be - ga

Allegro.

vda - lo; al' lju - bih bi - lo je njej ved - no pre - ma - lo, al' lju - bih bi - lo je njej

*poco meno mosso*

ved-no pre - ma - lo, pre - ma - lo. Kar sli - ša - la moš - kih o - krog je slo -

*cresc.* *rallentando molto*

vet, kar sli - ša - la moš - kih o - krog je slo - vet, sku - ša - la jih v mre - že raz -

*a tempo*

pe - te je vjet, f ff f

*Allegretto ma non troppo.*

*p* Je zna - la ob - lju - bit, je zna - la od -

*p*

re - či in bi - ti pri - ljud - na in bi - ti pre - vzet - na, mla - den' - če u -

*p*

ne - mat, bit' star - šim pri - jet - na; mod - rij in zvi - jač je bi -



la vseh u - met - na; mo - za - ke je dol - go vo - di - la za nos, ga

stak - ne na - zad - nje, ki bil ji je kos.

*rallent.* *a tempo* *mf* *p* *cresc.*

*f* *f*

Allegro moderato.

*ff* *ff*

*mf* *cresc.*

*f* *ff* *rall. e dimin.* Na

## Allegretto.

sta - rem so tr - gu pod li - po ze - le - no tro - ben - te in gos - li in cim - ba - le

pe - le, ple - sa - le le - po - te 'z Ljub - lja - ne so ce - le v ne - de - ljo po -

pol - dan z mla - den' - či ve - se - le; bi - la je kra - lji - ca njih *f* Urš - ka brh -

## Meno mosso.

ka, bi - la je kra - lji - ca njih *pp* Urš - ka brh - ka, bi - la je kra - lji - ca

Urš - ka brh - ka, je *mf* Urš - ka brh - ka, *a tempo* ple - sa - ti ni dol - go nje vo - lja bi -

## Più mosso.

*f* la. *rall. e dimin.* Jih

## Andante mosso.

*p* do - kaj jo pro - si, al' vsak' - mu od - re - če, pre - šer - na se bra - ni in

ples od - la - šu - je, si ved - no iz - go - vo - re no - ve 'zmiš - lju - je; že

Meno mosso. *a tempo*

*allarg.* soln - ce za - ha - ja, se mrak pri - bli - žu - je, že

*f* *p*

*mf* soln - ce za - ha - ja, se *rall.* mrak pri - bli - žu - je, že *Allegretto.* se - dem od - bi - la je

u - ra in čez, že *cresc.* se - dem od - bi - la je u - ra in čez, ko *rall.* je - la rav -

*f* *f*

*molto* nat' se je Urš - ka na ples. *a tempo*

*f* *ff* *f*

Andante con moto.

Al' ker se o - zi - ra, ple - sal - ca si

zbi - ra, za - gle - da pri mi - zi ru - me - ni ju - na - ka; **ff**

e - nac' - ga pod soln - cem mu

ni ko - re - nja - ka. **ff**

Andantino.

Allegro.

li si ple - sa - ti z njim de - kli - ca vsa - ka, **mf**

Andantino.

ze li si ple - sa - ti z njim de - kli - ca vsa - ka; o -

*Allegro. cresc.* *allargando* *molto* *Adagio.*

mre-žit' ga Ur-ši-ka le-pa že-li, za-ljub-lje-no vnje-ga o-bra-ča o-či.

*mf* *f* *f* *f*

*Adagio.*

To vi-det' mla-de-nič se Urš-ki pri-bli-ža:

*ff* *p* *mf*

*f* *rall. ad libitum*

(Tenor Solo.) „Al'

*Andantino.*

hot' la bi z ma-no ple-sa-ti? Kjer

Do-na-va bi - - stri pri-dru-ži se Sa - - vi, od tvo-je le-po-te za-

*cresc.* *rall.*

sli-šal sem da - vi, od tvo-je le-po-te za-sli-šal sem da - vi, al'

*f* *p*

*a tempo*

hot' - la bi z ma - no ple - sa - - ti, al' hot' - - la bi z ma - no ple -

sa - - ti? že, Ur - ši - ka za - - la, pred ta - bo sem zdaj, že,

*p*

*Lento.* *Andantino.*

Ur - ši - ka za - la, pri - prav - ljen na raj. Kjer *f* Do - - na - va bi - stri pri - dru - ži se

Sa - vi, od tvo - je le - po - te za - sli - šal sem da - vi, že, Ur - ši - ka

*p*

*affrettando poco a poco* *rall.*

za - la, pred ta - bo sem zdaj, že, Ur - ši - ka za - la, pri - prav - ljen na

*f*

*a tempo*

raj! *p* Al' hot' - la bi z ma - no ple - sa - - ti? *mf* že,

*Adagio.*

*p* Ur - ši - ka za - la, pred ta - bo sem zdaj, pred ta - bo sem zdaj, pri - prav - ljen na

*ritard.*

*Andante grandioso.*

*pp* raj!

*pp* (Zbor.) To re - če in se ji glo - bo - ko pri -

*sempre lo stesso movimento*

klo - ni.

*p*

*pp*

*p* Slad -

*Allegro moderato molto.*

ko mu na - sme - je se Ur - ši - ka za - la:

*p*

*mf*

*Adagio.*

*cresc.*

*f*

*pp ad libitum*

*mf*

*m. g.*

*m. d.*

*rall.*

*p*

(Sopran Solo), „No -

## Andantino.

*p* be - ne sto - pinj' - ce še ni - sem ple - sa - la, da ča - ka - la

te - be sem, res je, ni ša - la, te - be ča - ka - la,

*dolce*

te - be sem, *p* res je, ni ša - la; za to - rej le

*poco affrett. e cresc.*

*p* a tempo hi - tro mi ro - ko po - daj, lej, soln - ce za -

*f* ha - ja, jen - ju - je, jen - ju - je že *mf* raj; lej, *f* soln - ce za -

*allarg. un poco*

*rall. ad lib.* ha - ja, *p* jen ju - je že raj; *cresc.* *f* (Zbor.) Po -

*Adagio.*



Allegretto.

*p* dal ji mla - de - nič pre -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a piano (*p*) dynamic and the lyrics "dal ji mla - de - nič pre -". The piano accompaniment includes sixteenth-note patterns in the right hand and a steady bass line in the left hand.

le - pi je ro - ko, in

The second system continues the vocal line with the lyrics "le - pi je ro - ko, in". The piano accompaniment maintains its rhythmic pattern, with sixteenth-note runs in the right hand.

*p* ur no ta dva sta po

The third system features the vocal line with lyrics "ur no ta dva sta po". The piano accompaniment continues with sixteenth-note patterns. An eighth-note (*8*) is indicated in the vocal line for the word "sta".

*cresc.* po du zle - te - la, ko

The fourth system has the vocal line with lyrics "po du zle - te - la, ko". The piano accompaniment includes a *cresc.* (crescendo) marking in the bass line. An eighth-note (*8*) is indicated in the vocal line for the word "la".

*mf* da bi lah - ke pe - rot - ni - ce i - me - la, bi -

The fifth system features the vocal line with lyrics "da bi lah - ke pe - rot - ni - ce i - me - la, bi -". The piano accompaniment continues with sixteenth-note patterns. An eighth-note (*8*) is indicated in the vocal line for the word "me".

*cresc.*

la bi brez trup - la o - krog se vr - te - la, ne

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'la bi brez trup - la o - krog se vr - te - la, ne'. The piano accompaniment consists of a treble and bass clef with a key signature of two sharps (D major). The piano part includes a 'cresc.' marking and features sixteenth-note patterns in the right hand and a steady bass line in the left hand.

*f*

vi - di se, kdaj da pod no - ga u - dar, ple -

The second system continues the musical score. The vocal line has the lyrics 'vi - di se, kdaj da pod no - ga u - dar, ple -'. The piano accompaniment is marked with a forte 'f' dynamic and includes a 'cresc.' marking. The right hand features sixteenth-note runs, and the left hand has a consistent bass line.

sa - la sta, ko bi ju no - sil vi - har, no - sil vi -

The third system of the score shows the vocal line with lyrics 'sa - la sta, ko bi ju no - sil vi - har, no - sil vi -'. The piano accompaniment includes a 'f' dynamic and features triplet markings (indicated by a '3' over the notes) in the right hand.

*ff* *har.* *p*

To

The fourth system features a vocal line with the word 'To' and a piano accompaniment marked with 'ff' and 'har.' (harmonic). The piano part includes a 'dim. poco a poco' marking and a 'p' dynamic. The right hand has a melodic line with triplets, while the left hand plays a rhythmic accompaniment.

vi - de - ti dru gi so

The fifth system concludes the page with the vocal line lyrics 'vi - de - ti dru gi so'. The piano accompaniment continues with a 'p' dynamic and features triplet markings in the right hand.

vsi o - str - me - li, so *cresc.*

vsi o - str - me - li. *dim.*

*Lento.* *Andante.*  
*p* *f* *pp* *m. d.*  
 Od ču-de-ža god-cem ro - ke so za - sta - le; ker

ni - so, ker ni - so tro - ben - te gla - so - va več da le, mla -  
*allargando* *a tempo*

den' - ča no - ge so tr - do za - cep' - ta - le: „Ne ma ram, ne  
*rall.* *a tempo* (Tenor Solo.) *f*

ma - ram za gos - li, za bas, ne ma - ram,

strun dru - gih, ko

ple - šem, za - po - je naj

glas!"

Andante mosso.

(Zbor) So brž pri - dre -

vi - li se čr - ni ob - la

*Adagio.*

ki, za sli - ši na ne - bu se straš - no gr - me - nje,

*Andante mosso.*

za - sli - ši ve - trov se so - vraž - no vr - še - nje,

gor - je, za - sli - ši po -

to - kov de - re - čih šu - me - nje, šu -

me - nje gor-je, prič-

jo - čim po kon - cu so

vsta - li las - je, so

vsta - li las - je, gor-je, gor-je,

gor-je, oh,

*Adagio pesante.*

K. & B.1.



Andante.

*pp* Ur - ši - ka za - la, zdaj te - bi gor - je, *m. d.* oh, Ur - ši - ka, Ur - ši - ka

za - la, zdaj te - bi gor - je! *p allargando* *(Ten. Solo.)* „Ne boj se ti, Urš-ka, le hi-tro mi *a tempo* *mf*

Allegretto.

sto - pi!“ (Zbor) Gor - je! „Ne boj se, ne *p* *(Ten. Solo.)*

boj se gr - me - nja, ne

boj se po - to - kov ti

*cresc.*  
 mo - - - jih šu - me - nja, ne

*mf*  
 boj se boj ve - trov mi pri -

*cresc.*  
 jaz - - - nih vr - še - nja; 8... le

*f*  
 ur - no, le ur - no o - br - ni pe-te, 8... le ur - no, le ur - no, ker poz - no je že, 8... le

*ff*  
 ur - - - no, ker poz - no je



žel! *f* *mf* (Sop. Solo.) „Ah, majh - no po -

stoj - va! (Ten. Solo.) „Le *f* ur - no, ker poz - no je žel! (Sop. Solo.) „Ah,

Andantino.

majh - no po - stoj - va, pre - lju - bi pre - lju - bi ple - sa - lec, da

poco affrettando

jaz se od - dah - nem, da no - ga po - či - je, da no - ga po - rall.

Lo stesso movimento.

či - je. Ah, majh - no po - stoj - va, pre - lju - bi ple - sa - lec! *f* *rall.*

*f* *ad libitum* *m.g.* *m.d.* *rallent.* (Ten. Solo.) „Ni

## Andantino.

bli - zu do be-le Tur - či - je, kjer Sa - va se bi-stra iz -

li - je; va - lo - vi šu - me - či te, Urš - ka, že - le, le

## Lento.

ur - no, le ur - no o - br - ni pe - te, ni

## Andantino.

bli - zu, ni bli-zu do be-le Tur - či - je, kjer vDo - na - vo

Sa - va se bi-stra iz - li - je; va - lo - vi šu -

8. *affrett e cresc* me - ěi te, Urš - ka, že - le, *poco a poco* le ur - no, le

8. *f* ur - no o - br - ni pe - te! *rall.* *a tempo* (Sopr. Solo) „Po - stoj - va, pre - lju - bi ple - *p*

*Allegro agitato.* *mf* sa - lec! (Ten. Solo) „Va - *mf* lo - vi šu - me - ěi te, Urš - ka, že - le, le ur - no, le ur - no o - *cresc.*

*Lo steso movimento.* *f* br - ni pe - te! (Sopr.) „Ah, majh - no po - stoj - va, pre - lju - bi ple - sa - - (Ten.) „Va - lo - vi šu - me - ěi te, Urš - ka, te Urš - ka, že

*Adagio.* *p* lec! *f* *Andante grandioso.* *pp*

Sempre lo stesso movimento.

(Zbor.) To re - će, hi - tre - je sta se za - su - ka - la *p*

*pp* in da-lje in da-lje od po da spu -

*Adagio.* Na bre-gu Ljub-ljan'ce se tri-krat za - vi - la, ple -

sti - la. *p* *pp*

sa - je y va - lo - ve šu - me - će pla - ni - la; na bre-gu Ljub ljan'ce se tri-krat za - vi - la, ple -

*pp*

*dim.* *rall.* *pp* *Andantino.*

sa - je, ple - sa - je y va - lo - ve šu - me - će pla - ni - la. Vr - ti - - - nec so

*dim.* *pp* *rall.* *m.d.*

vid' - li col - nar - ji de - rec, al'

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with the lyrics "vid' - li col - nar - ji de - rec, al'". The piano accompaniment consists of a right-hand part with frequent triplet patterns and a left-hand part with block chords and moving bass lines.

Ur - ši - ke vi - del no - be - den ni

The second system continues the musical score. The vocal line has the lyrics "Ur - ši - ke vi - del no - be - den ni". The piano accompaniment maintains the triplet-based texture in the right hand and provides harmonic support in the left hand.

več; vr - ti - nec so vid' - li col -

The third system shows the vocal line with lyrics "več; vr - ti - nec so vid' - li col -". A dynamic marking of *p* (piano) is placed above the vocal line. The piano accompaniment continues with its characteristic triplet patterns.

nar - ji de - rec, al' Ur - ši - ke vi del no -

The fourth system features the vocal line with lyrics "nar - ji de - rec, al' Ur - ši - ke vi del no -". A *cresc.* (crescendo) marking is present above the vocal line. The piano accompaniment also includes a *cresc.* marking below it.

be - den ni več; vr - ti - nec so

The fifth system concludes the page with the vocal line lyrics "be - den ni več; vr - ti - nec so". Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are used throughout the system. The piano accompaniment features a prominent triplet pattern in the right hand.

vid' - li - čol - nar - ji de - reč, al'

*cresc.*

*cresc.*

Ur - ši - ke vi - del no - be - den ni

*f* *mf*

*Adagio.*

*dimin.* *p* *dimin.*

več, Ur - ši - ke vi - del no -

*morendo* *rall.*

be - den ni več, no - be - den ni

*morendo* *rall.*

*pp a tempo*

več.

*pp a tempo* *m.g.* *m.g.* *ppp*

