

Kje si, dragi, da te ni?

(Iz bosanskega perivoja. Cv. Golar.)

Emil Adamič.

Zmerno, otožno. *f*

Glasova.

Klavir.

hitrejše

mf

rit. *hitrejše*

mf

mf

Se-dem je mi - ni - lo dni, kar me gla - vi - ca bo-li, te - due je mi - ni - lo tri,
ni-lo dni, kar me gla - vi - ca bo-li, te - due je mi - ni - lo tri, kar me že sr-

N. A. XIII. 1.

rit. *p* *molto riten.*
kar me že sr - ce - bo - li, kar me že sr - ce - bo - li, bo - li.
rit. *p*
ce - bo - li, kar me že sr - ce - bo - li, bo - li.

Detailed description: This section consists of four staves of musical notation. The top two staves are soprano voices, and the bottom two are bass voices. The music is in common time, with a key signature of one flat. The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained chords and eighth-note patterns. Measure 1 ends with a dynamic *p* and a performance instruction *molto riten.*. Measures 2 and 3 begin with *rit.* (ritardando) and *p* dynamics. Measure 4 concludes with *molto riten.*

nemirno vprašuje
mf Kdo naj leč-nik me - ni bo, kdo ob-je-mi me sr-čno,
mf Kdo naj leč-nik me - ni bo, kdo ob-je-mi
nemirno vprašuje
mf *f* Kdo naj leč-nik me - ni bo, kdo ob-je-mi

Detailed description: This section continues the musical piece. It features two staves of vocal parts and two staves of piano accompaniment. The vocal parts sing eighth-note patterns. The piano part includes eighth-note chords and some sixteenth-note figures. The vocal entries are labeled with the instruction *nemirno vprašuje* (restlessly asking). Dynamics include *mf*, *f*, and *ff*.

ff *fff* rit.
kdo polju-bi me gor-ko? Kdo_ po-lju - bi_ me gor - ko?
ff *fff* rit.
me sr-čno, kdo polju-bi me gor-ko? Kdo_ po-lju - bi_ me gor - ko?
ff *fff* *f* rit.

Detailed description: This section concludes the musical piece. It consists of four staves of musical notation. The vocal parts sing eighth-note patterns. The piano part features eighth-note chords and sixteenth-note patterns. The vocal entries are labeled with the instruction *nemirno vprašuje*. Dynamics include *ff*, *fff*, *f*, and *rit.*

Kot v začetku.

mf Kje si, dra - gi, da — te ni?

mf Kje si, dra - gi, da — te ni?

a tempo

molto rit. *Kot v začetku.*

f

mf

mirnejše

Kje si, dra - gi, da____ te ni?—

rit.

Počasi prisrčno.

Ve - nec bel si bom iz - bra - la, ži - va vgrob se za - ko - pa - la,
Ve - nec bel si bom iz - bra - la, ži - va vgrob se za - ko - pa - la,

N. A. XIII. 1.

Musical score for two hands (orgles or piano) in common time, key signature of one flat. The vocal line consists of two parts:

Part 1 lyrics: iz ze - mlje bom go - vo - ri - la, te - be, te - be, te - be ve-ko-maj lju -
Part 2 lyrics: iz ze - mlje bom go - vo - ri - la, te - be, te - be, te - be ve-ko-maj lju -

Accompaniment consists of chords in the bass and middle voices.

Musical score for two hands (orgles or piano) in common time, key signature of one flat. The vocal line consists of two parts:

Part 1 lyrics: bi - - la. Iz ze - mlje bom go - vo - ri - la, te - be, te - be,
Part 2 lyrics: bi - - la. Iz ze - mlje bom go - vo - ri - la, te - be, te - be,

Accompaniment consists of chords in the bass and middle voices.

Musical score for two hands (orgles or piano) in common time, key signature of one flat. The vocal line consists of two parts:

Part 1 lyrics: ve-ko-maj lju - bí - - la, lju - bi - - la, lju - bi - - la.
Part 2 lyrics: ve-ko-maj lju - bí - - la, lju - bi - - la, lju - bi - - la.

Accompaniment consists of chords in the bass and middle voices.