

GERBIČ Fran
Album hrvatskih napjeva
za solopjev

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M. N. 914/1965.

Tri cvijeta.

Spjevao F. Štandec.

Uglasbio Dr. Gerbić u Ljubu 22. 4. 884.

(Op. 19, br. 1.)

Andante con tenerezza.

dolce.

Cvijet je

Handwritten musical score for 'Tri cvijeta.' The score is written on five systems of staves. The first system shows the beginning of the piece with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo and mood are indicated as 'Andante con tenerezza.' and 'dolce.' The second system continues the melody and includes a piano (p.) dynamic marking. The third system introduces the lyrics 'prvi svoje ime ime svoje: Milica; Drugi cvijet je - duša' and includes a mezzo-forte (mf.) dynamic marking. The fourth system continues the melody and includes a piano (p.) dynamic marking. The fifth system concludes the piece with the lyrics 'svo - ja svoja duša sla - čica; Treći cvijet je - sr - ce,' and includes a piano (p.) dynamic marking. The score is written in a cursive, handwritten style.

ten.

mf.

Kom su Stan rajska ti nje - - dar - ca; Pa bro -



cola voce.

vojeta ki - la, dje - vo Rita mog je sridašca. - Pa bro -



vojeta ki la, djevo, Rita mog je sridašca. -



Nema, nema...

Op. 11, br. 2.

3

Čestovno a ne od više polaganu.

Spjevao J. Sundečić.

Uglasbio Fr. Gerbić u Cestini 30. 11. 878.

Nema

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest followed by a half note G4. The piano accompaniment is in bass clef with the same key signature and time signature. It starts with a half note G2, followed by a series of chords and moving lines. Dynamics include *mf.* and *p.*

The second system continues the vocal and piano parts. The vocal line has lyrics: *o - ka, svoja o - ka, čarškom sunca sa is - so - ka Pa sve*. The piano accompaniment continues with chords and moving lines. Dynamics include *f.*

The third system continues the vocal and piano parts. The vocal line has lyrics: *pa - da do ra - pa - da: Nema o - ka, svoja o - ka, Od ra.* Above the system is the tempo marking *f. marc.*. The piano accompaniment continues with chords and moving lines. Dynamics include *f.* and *ben marc.*

The fourth system continues the vocal and piano parts. The vocal line has lyrics: *marca - so. pa - da do isto - ka. - Od rapa - da do isto - ka.* Above the system is the tempo marking *marca - so.*. The piano accompaniment continues with chords and moving lines. Dynamics include *mf.* and *p.*. At the end of the system, there are markings for first, second, and third endings: *1. mo do 3. o.* and *I. mo II. do III. o.*

N^o 1

Nema stasa, tvoga stasa,	Nema duše, duše nile,	Nema oka, nema stasa,
Što je dika, što li krasa,	Gdje se stiču sapke vile,	Nema tvoje duše krasa;
Škraj na otkraj bjelu svijetu,	Ši na zemlji, nit u nebu:	Nema nigdje, nigdje nema:
Nema stasa, stasa tvoga;	Nema tvoje duše nile,	Oka, stasa, duše tvoje,
Vilen - stasa ubaonoga.	U anđela, ni u vile.	Što ranije preć moje.

Ljubav neratajana.

Spjevao J. Lundecić.

Op. 19, br. 3.

Con anima appassionato.

Uglasio Fr. Gerbić u Loozu 17./ 884.

Man mi krijes

Ljubav svoju, Man ti krijem ljubav svoju, Modrooka zidava!

mf. Modrooka girdava! *p.* Kad rumeniš poput zore U jutarcu

p. i na d' gore, *mf.* Modrooka girdava! *mf.* Modrooka girdava!

cres. - *cen.* - *da* *p.*

mf. Kada snem živim ledom *mf.* Pred njenom ti i pogledom

mf. Modrooka girdava! Modrooka girdava!

mf. *sempre cres - cen - do*
Čim se dvoje susretnemo i prisom se poglednemo

mf. Modrooka girdava! Modrooka girdava!

p. *mf.* *dim.* *p.* *pp.*

Andante sostenuto.

Ti
Spjevaao T. Sundecic

Uglaslao T. Gerbic, Op. 19, No. 4
u Cerknici 31. 7. 884

Ti si moj u = zor; Ti si moj svjet;

Ti si moj danak; Ti si moj svjet; Ti moja

di = ka; Ti moja cäst; Ti moja sla = va; Ti

mo = ja slast;

assai amabile.

p. Ti du-șă du-șă; Ti sa-vo mi

șaj; mf. Ti an-ge-l me-ni; p. Ti me-ni șaj;

mf. Ti mo-ja ni-să; p. Ti ma-ște le-ș; p. Ti o-ga-rij

șe-șă; p. Ti în-șe-șă le-ș;

p. Ti alatni bogić; Ti m'oka dva; *p.* Ti pjesmi

ac = cel.
mf. vrela; *mf.* Ti - sve i svo! *es.* Ti alatni bogić; *es.* Ti m'oka

lex. *largo.*
do. dva; *do.* Ti pjesmi vrela; *do.* Ti - sve - i svo!

lex. *largo.* *a tempo.*

Con moto.

Kunem ti se.

Spjevao J. Jundecić.

Uglavio Dr. Gorbic
u Cestenci 1/8 1884. Op. 19, br. 5.

mf. *p.*

Kunem ti se okom tvojim, Ku-nem ti se sr-cem svo-jim,

mf. *p.*

Kunem ti se čim-vo-jetom, Ku-nem ti se o-vim vo-jetom!

mf. *p.*

Kunem ti se vječnim rajom, Ku-nem tvojim udi-sajom

polupcem pro-vim koruno, Ko-jim sam te ja se-lu-

no!

mf. p.
Tranem ti se! (A čim više? Pa za tobom

grand mi diše, Pa te ljubim divni stvoru Ka'dan bjeli

f. espress.

rujnu zoru! Pa de' i ti gu-bi mene. Ima mon duše

f.

raspra je-ne, Gu-bi vārom-što me vāri Kad me tvoji

cres-cen-do.

draže ča = ri...

mf.

jer, tako mi du-še moje!

f. con molto espress.

Epibavi sam vije-dan tvoje; Epibim vilu: - al' i mila

Liv-sokola gubi vi-la; - Epibim vi-lu: - al' i mila

Liv-sokola gubi vi-la! -

Kumbul i djeva.

Andante gracios. Spjevao J. Sundecić

Uglasbio Fr. Gerbić
u Cerknici 2. 8 884, Op. 19, br. 6.

p.
"Kumbule vjeee! Ja bi te brala. Kom bi te

mf. *p.* *accel.*
dala Ne znam ne - nemam ne?" "Peri me

cres. *ren.* *do.* *a tempo.*
d'jevo Kad sam ti vjeee! Quo ti neće Poginut -

cres. *cent.* *do.* *a tempo.*

p. *ff.*
propavut." "Kumbule vjeee! Ja cu te

pp. *p.*

bra - ti; *mf.* Al' kom' te dati Ne znam ne -

ne znam ne? - " *a tempo.* *mf.* Beri me djevo. *riten.* *a tempo.*

mf. Svaki gubi ko' je ce, *mf.* Niko ga ne ce Prevrijeti,

ti - *p.* od - bi - ti. " *p.p.*

Andante con molto tenera. Na njerinu sliku.
Spjevao S. Sundecić.

Uglasbio Fr. Gerbić
u Cerknici 4/18 884 Op. 19. br. 3

ps. Sve što je Bog kraso - ta U svojim ru - kam
mf. i - ma, I rajskih di - vo - ta Sa rajskim dra - če
ps. sti - ma: Sve je u li - ce tvo - je U - li - o taj
mf. mili Bog, U čaru ljube svo - je, Raskošom obi - ga

svoj. - U zoru ljube svo - je,

Raskošnu obi - ja svoj. -

sollo

Prova ljubav.

br. 4.
Sjeverac I. Vukelić

Allegretto.

Uglavito Fr. Gerbić
u Sarajevu 11/12 884. Op. 20, br. 1.

cresc.

mf.

dimin.

mf.

p.

da me budu vi-le - U rib-ci po-bra.

mf.

p.

f.

like - Te čice b'romonile U tvoju hvaln vick -

mf.

f.

mf.

p.

Te čice b'romonile U tvoju hwa - lu

imm-ko hi jek, *Š dok se roda toga,*

cresc. *mf.*

mf. *Šeum-ko hi jek.*

po.

cresc. *po.*

Šar hi s'o-ka ču-o *Š smičān sladko.*

dolce legato.

cres = cen.

hajni, Tuog li - ra lie - rak vaj - ni,

p.

dimin.

lah - ki vi - sok stas, Tuog li - ra lie - rak

vaj - ni, I lah - ki vi - sok stas.

p.

dimin.

p.

oro-ce moje ti = ho Podno = silo bi ja de; ta

mp. pjesnička se znade: Pregárat viek svoj vas! —

crec.

dimin.

Assai moderato.

*Uglasbio Dr. Gecic
in Zavrnu 2/1 1885. Op. 20. br. 2.*

Kard

oko svoje strane A plamen stme mah, Prepetat srce

stane, Obn-hvaća me strah! Prepetat srce stane, Ob-

uhvaća me strah! Kad ognjica crna otkr Mladi - cu sto

cresc. *f.* *p.*

skoka, Od ognja crna o-ka Mladicu to skoka, Od

cresc. *f.* *p.*

f.

ognja crna o-ka Mladicu to skoka.

f.

p.

A pjesnik samo čeli, Da traje pjesma ta, Da

traje vjek mi čeli, Da plamte oka dva, Da

traje vick mi cieli, Da plantu ska dva: G.

b. marc.

p.

pyšnom našeg kroja Si - rena budi moja! G.

cresc.

mf.

pyšnom našeg kroja Si - rena budi mo - ja!

cresc.

Handwritten musical score for "Vihari" by J. V. Kallio, Op. 10, No. 1. The score is written on ten staves, featuring treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music includes various musical notations such as notes, rests, and dynamic markings like "dimin.", "cres.", "sfz.", and "mf.". The lyrics are written in Finnish: "naden vihar hien, Sumi i eviädi i piti tu - li,". The score is signed "J. V. Kallio" at the bottom right.

sfz *sfz*

Primulo more, sreo ga stanac kru, Penje se, pijeni i kru li,

mf. *mf.* *sfz* *sfz*

Penje se, pijeni i kru - - - li.

ritardando

dimin. *sfz*

sfz *dimin.*

mf. *P.*

Pogledaj nebo:

cres - con - do *sf.*

mf.

oblake ga mrki i gusti zavis, po njemu se mo - ta;

Pogledaj zemlju: njome ti pogled pust Tutanji cviet i stra,

ho - ta, Pogledaj zemlju: njome ti pogled pust Tutanji cviet i stra,

nota.

far ti brode

nanie l' te preia zla Sada na biesno te mo = = re;

This is a handwritten musical score on aged, yellowed paper. The score is written in a single system with multiple staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics "nota." and "far ti brode". The subsequent staves are for piano accompaniment, featuring complex rhythmic patterns and chords. The bottom staff is another vocal line with a treble clef and a key signature of one sharp. It contains the lyrics "nanie l' te preia zla Sada na biesno te mo = = re;". The handwriting is in a cursive style, and the paper shows signs of age and wear.

ben mare.

Si sucom adriela smrt evo na te xja, Bog samo spasit te

mare.

mo = re, Si sucom adriela smrt evo na te xja,

ben mare.

mare.

Bog samo spasit te mo = re.

p. f. p. f. p. f. p. f.

Meno moto.

p. *A ja ti biedan ravidim lūtu rob,*
Meno moto.

mf. *Meni je teže n ta - ci. Ejubavi jādne tamo bi jādni rob*

mf. *Uteko grošnoj si muci, Uteko grošnoj si mu -*

p. *ri. A ja ti biedan ravidim lūtu rob, Meni je teže n*

espressivo. *mp.*

lu - ci: Ljubavi jadne tamo bi jadni rob Ute - ko groznoj si

p. *poco riten.* *a tempo.*

nuci, U - teko groznoj si nun - ci.

poco riten. *a tempo.*

p. *p.*

p. *p.* *pp.*

Allegretto.

*Prva ljubav. br. 7.
Čarbo crno oko tvoje.
Spjevao S. Vukelić.*

*Uglasbio F. Perbić
u Ljavovu 4/2 885. Op. 20, br. 4.*

The musical score is written on ten staves. The first two staves are for the piano introduction. The vocal part begins on the third staff with the lyrics "Čarbo crno oko tvoje". The piano accompaniment continues with chords and moving lines. The lyrics "Gleda na me, a ja pla-nem," and "Pa u prdnu drhtat" appear on the fifth staff. The piano part features dense chordal textures. The lyrics "sta-nem: Pa da ti je šala so!" are on the seventh staff. The score concludes with a final piano accompaniment on the tenth staff. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The tempo is marked *Allegretto*.

mf.

Pa da ti je sála to?

mf.

Rumen-rosa kiser prospe

mf.

Na ustih ti smiesáke mi - li,

Du - ša mi sa k nebu

mf.

kri - li, Pa da ti je sála to!

mf. *more melanc.*

Pa da ti je s'ala to!

dolce

Nigdje dicve te - bi ravno: Sva si ljepost sva dragota,

p. dolce

Sva si nječnost, sva milota; Pa da srđca prarna bi?

Srdce moje brěci, bi - je!

To bi srdce slatilo mi, Da mu sreće raj se lomi, Gj

zloban ti si, sviete ti! mf. Da mu sreće raj se lomi, Gj

accel. - ber.

a tempo

zloban ti si, svie - te ti!

mf. *A₀*
Larko crno oko

mf. *p.*
tvo = je Gle da na me, a ja planem, Pa u pradu, drhtat

mf. *p.* *mf.* *p.*
stanem: Pa da ti je s'ala to!

mf. *cresc.* *f.*
Pa da ti je s'ala to!

mf. *mf.*

Oh! brže hodi...

Spevao J. Sundečić

Uglasbio Fr. Geršić

Moderato tranquillo u 4/3 885.

Op. 20, br. 5.

gi - nem knade ti jedan Bog. Oh! bris ho di,



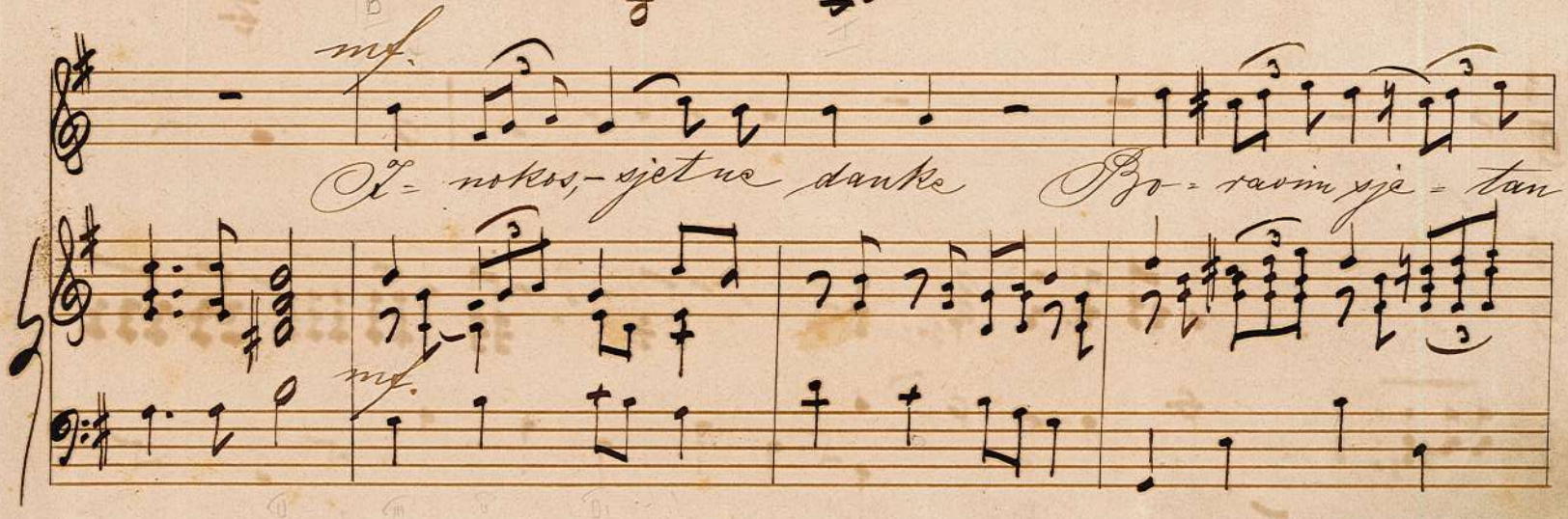
mila, Prvimi vrcu Gjek: Per tebe iasak



svaki Meni je vi o vjek!



Li - no kos, - sjet ne danke Bo - ravim sje - tan



mf.
ja: Ho-ra mi mr - ka svita, Mrko mi sun - ce

mf.
sja. A pjesma mo - ja ča - mi Napra' je mr. = toi

mf.
muk: Zavrta ka' bez vlage Mi - risna cvejta

mf.
struk. Oh! hodi, da tvoj osmijeh

Rasturi taj mi mrak, *Ja mi rablista ka - o*

Najljepši sunčan crak! *mf. Oh! brće ho di, mi - la,*

piu e piu moto.

Prvi mi srca glet, *Per tebe časak sva - ki*

sf. a tempo.

Me ni je rto vjetk!

Andantino gracioso. Njene oči.
 Spjevas E. Vukelić

Uglasbio Dr. Gerbić
 u Ljubovcu 4. 6. 885. Op. 20, br. 6.

želi oko tvoje, Ali - no Zvjerda, što s'na nebu

Kresi? je li alem, ma mi - li - no, Kim se vedra kruna

re - si? Zvjerda nije: ra - ra nije Tog u zvijezdah nit te

f. *dimin.*

mo = či; Das bih biser do' An = dije, A gleda' ti crne

cresc. *dimin.*

o = či. *mf.* Cr = ne oči,

p. *mf.* *p.*

luči jasne Čudotvorna puna ča = ra, Č. glasnike

f.

duše krásne, Moć koja nam srce ča = ra.

p.

po.

Alko to, ah nepo - koj je

mf.

U srcu mi probu - di - lo; O - jak, samo oko

po.

to je Opet bi ga umi - ri - lo.

mf.

po.

off.

Allegretto leggiero.

Sa vrh brjega

Spjeval N. Tundecic

Uglasbio Fr. Cerbic
v Ljubovcu 19. 3. 1885. Op. 21. k. 1.

45

mf.

Sa vrh brjega, sa vrh gore: Napod sebe gledam more,

A uz more bjele dvore Moje vile, moje gore,

dimin.

Moje vile, moje go - re.

f.

dimin.

mf. (A₁)*Leti pogled, - a ne pogled**mf.*

Insto srce leti tamo: Haj! kamo mi laka krila?... Mili bogo!

*dimin.**Krila kamo! Mili bogo! Krila ka - mo!...**dimin.**mf.**Va po**mf.**p.*

le - tim s ro - vog vi - sa, Ka - s s ne - ba

si - vi so kô: Pa još je dnoč da po"

Gubim O - no ži - vo čar - no sko!

cresc. *dimin.*

Pa još je dnoč da po Gubim O - no

cresc.

prohram, pred

živo čarno o - bo!

Je da s'opet vinem gore Na vrh brjega,

na vrh gore, Č'primim se vršna stjenja, Posdravljaj me

cadre

per. press.

espress.

svogin di = ku: "Bo = gom di = ko!..."

Do vi = gje = nya!..." "Bo = gom di ko! Do vi"

gje = nya!..."

rallent. e perdendosi. ppp.

Suzice.

Andante lamentuoso. Spjevao Fr. Ciraki.

Uglasbio Fr. Gerbić
u Zagrebu 23/3 885. Op. 21, 64.

The musical score is written in brown ink on aged paper. It consists of five systems of staves. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. The second system continues the instrumental introduction. The third system introduces the vocal melody with the lyrics "Jeri-te - te-ci-te Suzi-ce so-ka, Jeri-te,". The fourth system continues the vocal melody with the lyrics "te-ci-te, Bol je du-bo-ka. Vickom da,". The fifth system concludes the piece with the lyrics "te-će, Lahnuti ne-će Vrelo gaje". The piano accompaniment is written in a grand staff (treble and bass clefs) and features complex chordal textures and melodic lines. Dynamic markings such as "p.", "mf.", "cres.", and "f." are present throughout the score. The handwriting is elegant and characteristic of late 19th-century musical notation.

Jeri-te - te-ci-te Suzi-ce so-ka, Jeri-te,
te-ci-te, Bol je du-bo-ka. Vickom da
te-će, Lahnuti ne-će Vrelo gaje

dimin. *period 7*
ir - vi - ra Bo - li sve ve - ce.

dimin. *p.*

p. *Ad*
Kad bi u - sahu - lo

p.
Vrelo to vru - ce, Svako bi u - mr - lo Srca pre -

mf. *cres.* *cen.* *do.*
gnuce; Teci - te, te - cite Go di - nu mo gu,

mf. *cres.* *cen.* *do.*

dimin. *pried?*

f. Vami si o-prati Griche da mogu.

dimin. *p.*

assai dolce.

p. Zasto je

mf.

o-ko se Maša-lo ne-ba? Zasto je

p. *mf.*

žagrilo Kanda mi treba? Kanda mu

mf. espress.

tre = ba? ħa = ŝto je o = ro se Ma ŝa - lo

mf.

basso espress.

p. *mf.*

ne = ba? Ĥa ŝto je ĥa = grilo Ĥanda mu

p.

mf. *p.*

tre = ba? Ĥanda mu

p.

p.

tre = ba?

54 *Un poco sostenuto.* Opet zima.
Pjevač. J. Trnski.

Op. 21, br. 3.
Uglasbio Fr. Gerbić
u Zagrebu 3. 5. 885.

Handwritten musical score for the first system of 'Opet zima'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics 'Vei se biele krovi, vrti,' are written below the vocal line. The piano part includes dynamic markings 'p.' (piano) and 'p.' (piano).

Handwritten musical score for the second system of 'Opet zima'. It continues the vocal and piano parts. The lyrics 'Kao dragin bio skut,' are written below the vocal line. The piano part includes dynamic markings 'p.' (piano) and 'p.' (piano).

Handwritten musical score for the third system of 'Opet zima'. It continues the vocal and piano parts. The lyrics 'Pjeva-ju-ci junaki prti Svojim željam novi put.' are written below the vocal line. The piano part includes dynamic markings 'p.' (piano) and 'p.' (piano).

Handwritten musical score for the fourth system of 'Opet zima'. It continues the vocal and piano parts. The lyrics 'Samo meni nije puta,' are written below the vocal line. The piano part includes dynamic markings 'p.' (piano) and 'mf.' (mezzo-forte).

riten.
Lameo me vihor sveg, *a tempo.*
p. *riten.* *p.* *riten.*

a tempo.
Ne da napried zima guta, Zatr-po mi kuciu snieg
a tempo. *p.* *p.*

zmoranuše se nade moje

Sf.
Smilovanja nema još, Zrbe moje prarne stoje,
Sf.

dimin. p. riten. a tempo riten.

Tek u kutu želja kos!

dimin. p. riten. a tempo p. riten.

a tempo. mf.

Et i rimus još me rebe, Studen mi je tučan log,

a tempo. mf.

S.

Žlato moje, rebel'te-be,

dimin.

dimin. riten.

Žebe l'bracio, i vas još?

a tempo. p. riten.

The musical score is written on five systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the piano part with complex chords. The third system introduces a new vocal line. The fourth system features a piano part with a 'S.' (Solo) marking. The fifth system returns to a vocal line. The sixth system shows a piano part with a 'p. riten.' marking. The seventh system continues the piano part with a 'p.' marking. The eighth system features a vocal line with a 'p.' marking. The ninth system shows a piano part with a 'p.' marking. The tenth system continues the piano part with a 'p.' marking. The eleventh system features a vocal line with a 'p.' marking. The twelfth system shows a piano part with a 'p.' marking. The thirteenth system continues the piano part with a 'p.' marking. The fourteenth system features a vocal line with a 'p.' marking. The fifteenth system shows a piano part with a 'p.' marking. The sixteenth system continues the piano part with a 'p.' marking. The seventeenth system features a vocal line with a 'p.' marking. The eighteenth system shows a piano part with a 'p.' marking. The nineteenth system continues the piano part with a 'p.' marking. The twentieth system features a vocal line with a 'p.' marking. The twenty-first system shows a piano part with a 'p.' marking. The twenty-second system continues the piano part with a 'p.' marking. The twenty-third system features a vocal line with a 'p.' marking. The twenty-fourth system shows a piano part with a 'p.' marking. The twenty-fifth system continues the piano part with a 'p.' marking. The twenty-sixth system features a vocal line with a 'p.' marking. The twenty-seventh system shows a piano part with a 'p.' marking. The twenty-eighth system continues the piano part with a 'p.' marking. The twenty-ninth system features a vocal line with a 'p.' marking. The thirtieth system shows a piano part with a 'p.' marking. The thirty-first system continues the piano part with a 'p.' marking. The thirty-second system features a vocal line with a 'p.' marking. The thirty-third system shows a piano part with a 'p.' marking. The thirty-fourth system continues the piano part with a 'p.' marking. The thirty-fifth system features a vocal line with a 'p.' marking. The thirty-sixth system shows a piano part with a 'p.' marking. The thirty-seventh system continues the piano part with a 'p.' marking. The thirty-eighth system features a vocal line with a 'p.' marking. The thirty-ninth system shows a piano part with a 'p.' marking. The fortieth system continues the piano part with a 'p.' marking. The forty-first system features a vocal line with a 'p.' marking. The forty-second system shows a piano part with a 'p.' marking. The forty-third system continues the piano part with a 'p.' marking. The forty-fourth system features a vocal line with a 'p.' marking. The forty-fifth system shows a piano part with a 'p.' marking. The forty-sixth system continues the piano part with a 'p.' marking. The forty-seventh system features a vocal line with a 'p.' marking. The forty-eighth system shows a piano part with a 'p.' marking. The forty-ninth system continues the piano part with a 'p.' marking. The fiftieth system features a vocal line with a 'p.' marking. The fifty-first system shows a piano part with a 'p.' marking. The fifty-second system continues the piano part with a 'p.' marking. The fifty-third system features a vocal line with a 'p.' marking. The fifty-fourth system shows a piano part with a 'p.' marking. The fifty-fifth system continues the piano part with a 'p.' marking. The fifty-sixth system features a vocal line with a 'p.' marking. The fifty-seventh system shows a piano part with a 'p.' marking. The fifty-eighth system continues the piano part with a 'p.' marking. The fifty-ninth system features a vocal line with a 'p.' marking. The sixtieth system shows a piano part with a 'p.' marking. The sixty-first system continues the piano part with a 'p.' marking. The sixty-second system features a vocal line with a 'p.' marking. The sixty-third system shows a piano part with a 'p.' marking. The sixty-fourth system continues the piano part with a 'p.' marking. The sixty-fifth system features a vocal line with a 'p.' marking. The sixty-sixth system shows a piano part with a 'p.' marking. The sixty-seventh system continues the piano part with a 'p.' marking. The sixty-eighth system features a vocal line with a 'p.' marking. The sixty-ninth system shows a piano part with a 'p.' marking. The seventieth system continues the piano part with a 'p.' marking. The seventy-first system features a vocal line with a 'p.' marking. The seventy-second system shows a piano part with a 'p.' marking. The seventy-third system continues the piano part with a 'p.' marking. The seventy-fourth system features a vocal line with a 'p.' marking. The seventy-fifth system shows a piano part with a 'p.' marking. The seventy-sixth system continues the piano part with a 'p.' marking. The seventy-seventh system features a vocal line with a 'p.' marking. The seventy-eighth system shows a piano part with a 'p.' marking. The seventy-ninth system continues the piano part with a 'p.' marking. The eightieth system features a vocal line with a 'p.' marking. The eighty-first system shows a piano part with a 'p.' marking. The eighty-second system continues the piano part with a 'p.' marking. The eighty-third system features a vocal line with a 'p.' marking. The eighty-fourth system shows a piano part with a 'p.' marking. The eighty-fifth system continues the piano part with a 'p.' marking. The eighty-sixth system features a vocal line with a 'p.' marking. The eighty-seventh system shows a piano part with a 'p.' marking. The eighty-eighth system continues the piano part with a 'p.' marking. The eighty-ninth system features a vocal line with a 'p.' marking. The ninetieth system shows a piano part with a 'p.' marking. The ninety-first system continues the piano part with a 'p.' marking. The ninety-second system features a vocal line with a 'p.' marking. The ninety-third system shows a piano part with a 'p.' marking. The ninety-fourth system continues the piano part with a 'p.' marking. The ninety-fifth system features a vocal line with a 'p.' marking. The ninety-sixth system shows a piano part with a 'p.' marking. The ninety-seventh system continues the piano part with a 'p.' marking. The ninety-eighth system features a vocal line with a 'p.' marking. The ninety-ninth system shows a piano part with a 'p.' marking. The hundredth system continues the piano part with a 'p.' marking.

Andante elegiaco. *Oj ti lane, lane.* *Aglasbio T. Gerbić*
Spjevao August Harambasic. *u Ljavovu 2. 40 885.*
Op. 24, br. 4.

Oj ti la = ne, la = ne, Zar ne maris'
ra me? Zar ponosna ne čer'
Ni pogledat na me? Zar ponosna

Handwritten musical score on aged paper, featuring vocal lines and piano accompaniment. The lyrics are in Cyrillic script.

ne ces' Ni pogle-dat na me?

Ta ne bu-di

tor-da Ni oho-la ta-ko,

mf. jer bo to je po me fto i na-o,

The score is written in G major (one sharp) and 2/4 time. It consists of six systems, each with a vocal line and a piano accompaniment. The piano part features complex chordal textures, often with multiple notes beamed together. Dynamics include *mf.* (mezzo-forte) and *f.* (forte). The lyrics are written in a cursive hand below the vocal line.

pa - ko, jer - bo to je po me

Ho i na - o - pa - ko!

pp. dolce.

Ne - go barem na me je - san po - gled

pp. dolce.

Ne - go barem na me je - san po - gled

Handwritten musical score for the first system. It consists of three staves: a vocal line in G major (one sharp) and two piano accompaniment staves. The vocal line begins with the lyrics "svr = ni," followed by "Moj anđje - lu bje - li,". The piano part features a complex texture with many beamed sixteenth and thirty-second notes. A long slur covers the first two measures of the piano accompaniment. The system ends with a double bar line.

Handwritten musical score for the second system. It consists of three staves. The vocal line starts with the tempo/mood marking "f. marc. e scherzando." followed by the lyrics "Moj djavole" and "cr = ni!". The piano accompaniment continues with dense, rhythmic patterns. A "p." (piano) marking appears in the middle of the system. The system concludes with a double bar line.

Handwritten musical score for the third system, which contains only the piano accompaniment. It consists of two staves. The music continues with intricate rhythmic figures. A "p." marking is present. The system ends with a double bar line.

Four empty musical staves at the bottom of the page, consisting of two grand staves (treble and bass clef) each.

Primi evo, moja ljubbo.

Spjevao August Flarambavić.

Uglasbio Fr. Gerbić
u Ljavovu 4. 10. 885.
Op. 21, br. 5.

Andante grarioso.

Handwritten musical score for a song. The score is written on five systems of staves. The first system shows the beginning of the piece with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo is marked 'Andante grarioso'. The second system continues the melody and accompaniment. The third system introduces the lyrics: 'Primi evo, moja ljubbo, Primi ljubko pjesme o - ve,'. The fourth system continues the lyrics: 'Što oddišu tvojim čarom, Što ljepotom tvojim slove;'. The fifth system concludes the lyrics: 'Što u se - bi tajno krijju Ponajljepše moje'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p.' (piano) and 'mf.' (mezzo-forte). The handwriting is in a cursive style, and the paper shows signs of age.

snove, Mo-je rē = ge,

moje nade, Primi ljubko

pjesme o = ve, Primi ljubko pjesme o = ve!

Nisu o = ne sladki zvuci

The musical score is written on four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system includes the lyrics 'snove, Mo-je rē = ge,'. The second system includes 'moje nade, Primi ljubko'. The third system includes 'pjesme o = ve, Primi ljubko pjesme o = ve!'. The fourth system includes 'Nisu o = ne sladki zvuci'. The piano accompaniment features dense chordal textures and arpeggiated figures. Dynamics include 'p.' (piano) and 'f.' (forte). The notation is in a cursive, handwritten style.

mf.

I di - me li - ve Pre - ra - do - ve, *All' i - ca mo - da*

mf. marc.

mf.

ljepše biti No - vi - v - re - ci pi - jes - me no - ve;

mf.

f.

Primi samo, moja fu - bo, Primi fu - bo pi - jes - me

f.

p.

f. espress.

o - ve! Primi samo, moja fu - bo,

f. espress.

mf.

Primi ljubko pjesme o - ve!

mf.

p.

Oj!

Spjevaao Ivan Trnki.

Quasi allegretto.

Uglavio Fr. Gerbić, Op. 21, br. 6.
u Zagrebu 16. 10 1885.

mf.

Oj gorom, do - lom,

p.

Polistu, stienju oj! Sa - godjiv li si

Si krásni do-me moj! *f.* *dimin.*

mf. *Si krásni do-me moj!* *f.*

mf.

p.

mf. *Oj, riekom, po-hem, Rav-nici u sŕ toj;*

Na - predjiv ro - de, Vred no - cu srdca poj! Gj!

dimin.

Gj!

mf.

Vred - no - cu srdca poj! Gj!

mf.

mf.

Gj sinjim morem

cresc. *f.*
Morna-ra dični broj Ča-jekna-o ti:
cresc.

Gle, ro de, sviet je tvoj! Sviet je tvoj!
f. *cresc.*

mf. Oj gradom, selom Po dvorih bielih oj
mf. *cresc.*

f. Hrvatska svuda U-domi-o se goj!
f.

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *sf.* and *p.*.

Handwritten musical score for the second system, including the vocal line with lyrics and piano accompaniment. The lyrics are "Oj danom, no cju To zemlji nasjoj svoj". The piano part includes dynamic markings *mf.* and *p.*.

Handwritten musical score for the third system, including the vocal line with lyrics and piano accompaniment. The lyrics are "Oj grudi pu-nih Od-eiva-o se oj! Oj!". The piano part includes dynamic markings *p.* and *dimin.*.

Handwritten musical score for the fourth system, featuring piano accompaniment with dynamic markings *sf.* and *p.*.

mf. *f.*

grúdi pu = nih *Ed = riva = o se oj!*

mf. *sf.* *p.* *mf.* *p.*

oj! *oj!* *oj!*

This system contains the first two staves of the musical score. The top staff is a vocal line in G major, starting with a mezzo-forte (*mf.*) dynamic and a fermata. The lyrics "grúdi pu = nih" are written below the first two measures, and "Ed = riva = o se oj!" below the next two. The bottom staff is a piano accompaniment in G major, also starting with *mf.* and featuring a series of chords and moving lines. The system concludes with a piano (*p.*) dynamic marking.

pp. *riten.* *pp.*

This system contains the next two staves. The top staff is a vocal line in G major, beginning with a pianissimo (*pp.*) dynamic and a fermata. The bottom staff is a piano accompaniment in G major, also starting with *pp.*. A *riten.* (ritardando) marking is placed above the second measure of the piano part. The system ends with a double bar line and a final chord in the piano part.

Four empty musical staves are located at the bottom of the page, providing space for further notation.

Nedoček

Spremao F. Vukobratović

Uključio F. Gerbić
u Zagrebu Kop. 11, br. 1.

Andante con moto.

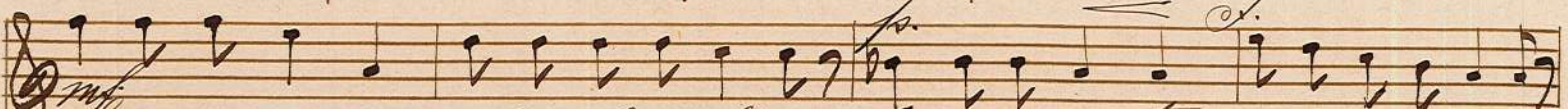
mf.

p.

1. Svako ti jutro, netom citom zora = ra,
 2. Na da ne glasak ranilice še = ve
 3. Što li se tamo u daljini bichi,
 4. Zbogom srce i daleka slu = ti
 5. Nigodjer bio, vječni bože samo



Letala dieva čalom sinjig mo = ra.
 K' bogu bi tekli urdi = slaji die = ve:
 Kajeno se more snobom ljubi diči?
 Kad' k'ce milo kad' ga bliže ču = ti;
 Ustavi vjstre, poprati ga a = mo!...



Spadašce čene, mlado lice bledi, Oke joj mutno n daljim gledi:
 Tmčinom morstvom da joj dragog prati, Milostiv da ga skoro njoj i vrati;
 More l' se srči? - ili galeb leti? Ali je dragi? - Taj to bočesveti!
 U srcu sada mirno jadi leše, Da li još ljuci sad ga čemer šere:
 Evo ga luci! - stieg se vije, snšti - spijajaj jadra - i sidro se spusti;



Dragoga nejma, nejma. Dragoga nejma, nej = ma!

1. 2. 3. 4. 5. 6. 7. 8.



1. 2. 3. 4. 5. 6. 7. 8.

Nejma?... G' eno!.. Ali ne njegvo krilo
 Kakoo se ono dievče priljubilo?
 Sojest mi se muti!.. Triceti dan se mrači...
 Tamra jedna sama na gromači;
 Dragoga nejma, nejma.

Nejma ga knjosi, ali s ljubom novom,
 S tujjinskom svojim stani se pod krovom;
 Djevojka blida još na žalu čama,
 Na more gleda i sučice lāma;
 Dragoga nejma, nejma.

Lemljen u to mrak zavi gusti.
 Tunišo guto brodelomac prusti,
 Vihor ju shvati, nebrani se jedna,
 Nestalo dieve, čut je moru sa dna:
 Dragoga nejma, nejma.

Nejma crna neučio sreće;
 Lrdce mu mrene, san na oči neče,
 Rušn mu toči, snagu ero mu ruši,
 Urdah mu dragim vječno ranja, pūi:
 Dragoga nejma, nejma!

by vi magle
Dragoj iz tudjine.

Spjevao Aug. Senoa

Andante sostenuto. (M.M. = 66) Uglasbio Fr. Gerbic. Op. 10, br. 2.
u Zagrebu 17. 5. 87.
Hampana - a Krenu.

p.

a tempo.

1. Vi
2. Vi
3. A
4. In
5. Criet
6. Ne
7. Oj

vi magle
le-ti-te
ti suro,
dje maglo,
dje draga,
ka mi se
vi magle,

ritard. p.
a tempo.

bie = le magle, Sto = ste putem ta = ko nagle?
mo = me jidgu, ja imam je = dnu tugu
rar = ko kapi Et = maglu se sad raskapi,
on = dje stani, Na = o ro sa na, cviet pani
u dra = ga prene, Na ne dar = ce ce ga da = ti,
bie = le magle, Sto ste putem sje = gi mene ta = ko nagle?

Sto le = ti = te stric = li = mice, p. Kao ptice la =
mam tugu i su = eicu Na mladjanom mo =
sa druzgom ma = glom kreni, Gaje kofjeska sto =
Na rumeno ru = zin cvicce Radjeno moja dra =
ta = ko mi rar = ka jesi Bit se suzo s cvic =
Bu = icom. pek sr = ce puvata, Ne ka klikne u =
Bo = se kasto po = ne = site, Zarku surn vi =

= stavice? Poce = kaj = te oj!
= me licu, Zarku su = an, oj!
= ji meni, Na jug mi = li moj!
= ga vese, Na jug je = ri = voj!
= ta stresi Et grad mi = la = naj!
= mi gata: Gaje si da = ne moj?
= lo vite Na jug lju = venoj!

Po ce =
Zarku
Na jug
Zarku
Et grad
Gaje si
Na jug

kraj = te o j! leti = te
su = en li moj! mam tugu
mi = si = vaj! sa drugom
pe = le = noj! sume no
mi = ne moj? tako mi
da = ve = noj! iicom nek
lju =



strie = limice, Pao ptice la = stavice? Poce
i = spicu, Na mladjanom mo = me licu, Zarku
ma = glom kreni, Gaj kolk ota sto = ji meni, Na jug
su = vin viece, Gaj ho moja dra = ga jice, Pao us
zar = ka jesi, Ti se sulo s vie = ta stresj, Et grad
st = ce hvata, Ne ka klikne u = mi gata, Gaj si
po = ne site, Zarku sren vi = lo vite, Na jug



kraj = te o j! Po = ce = kraj = te, su
su = en li moj! Zarku su = en
mi = si = vaj! Na jug mi = li
pe = le = noj! Pao us pe = si
mi = Et grad mi = te
da = Gaj si da = ne
lju = Na jug lju = ve =



1, 2, 3, 4, 5, 6, 7.

voj!
voj!
voj!
voj!
voj!
voj!?

voj!

p.
p.
riten.
p.

Popievka.

(La chanson)

Lib. Hugo novaj pretocio Fr. Marešić.

Allegro giusto e con eleganza.

Fr. Jeršić, op. 11, br. 3.

G. Looi doe=ri, co=ra rudi! A ti u san=ku

f
još si svom. Ku- mena već se suća budi, Probud' se i ti,

f
mf.

di-ko, s njom! Ej draga, ne sui, Red čuj me, čuj, Gdje pjevam

p. poco a poco ritard.

pjesni, A plačem taj! Gdje pjevam pjesni, A plačem taj! A plačem

p. poco a poco ritard.

dan = do. *pp.*

tu!

tu!

dan = do. *pp.*

by ti dno

Želja zlatu.

Spjevao Aug. Senoa.

Uglasbio Fr. Gerbić
u Zagrebu Op 10, br. 1.

Andante.

p.

mf.

by ti dno
Sav ti život

mf.

mo = je duše, Či ti srce sr = ca mog, žu = da pošla,
bi = o božić, Andje = li te sre = li doud, Ni = kada mi

mf. poco più mosso.

ka = mo došla Prati = o te do = bri bog. Vr da zemlja putem
ne = pla kala Ste = rala ti sre = ca put. Samo kakad u toj

mf. poco più mosso.

bi = la Tvojoi noni mehak mah, žla se bura ukro =
sre = ci I = mena se spicaj mog, Či ti dušo moje

sp.

ti = la Pred tobom na mi = len dah,
du = se Pra = tio te do = bri bog.

f.

Ha se lura ukro - ti - la
 Oj ti dušo moje du - se

f.

Pred tobom na mi -
 Pra - tio te do -

mf. Tempo I^{mo}.

len dah. Tvrd - nulo pod to - bom mo - re
 bri bog. Ha - mo kadkad u toj sreći

f. Tempo I^{mo}.

mf.

Snj - vila se str - ma brida, Epi - ta zima
 O - mena se sje - ćaj mog, Oj ti dušo

f.

f.

cvie - ćem cvata Mo - ja du - so na tvoj vid,

f.

*Ho - ja du - so na tvoj vid.
Pra - ti - o te do - bri bog.*

Handwritten musical score for a vocal melody and piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics in Cyrillic. The piano accompaniment features chords and arpeggiated figures. The first system includes a repeat sign and a fermata over the final measure.

Continuation of the handwritten musical score. The vocal line continues with a melodic phrase. The piano accompaniment includes a piano (*p.*) marking and continues with arpeggiated chords. The system ends with a double bar line.



