

103. Teil alles  
Propheten unter  
die Noten

6 enoglamit glasov za mladino.

XIII/3/17

1. COLNAR  
FR. KOLEDNIK

Emit Adamič.

GLAS ♩ = 120 MIRNO.

2 Kol. vit moj, ij glo. vi, glo. vi  
3 Se - ti ve. tree, im. ob. ima. de

Klavir

Ka - kov sanje po va - lo - vih

o no. vi svet tam so so. doj. Do. let so se mi. li cho. vi me. del. gle. dan. dan. je. moj.  
pri. te. mo. jih so. col. ist. ki. za. na. no. hoto. od. da. gih. mi. aty. pla. te. im. tag. ara. 1 d

pla - va, kava iol. nie. mej. ut ljistno ve. tree poi - gra. va z belim jadrans se no. coj.

Do. let so se mi. li cho. vi me. del. gle. dan. dan. je. moj.  
ki. za. na. no. hoto. od. da. gih. mi. aty. pla. te. im. tag. ara. 2

ut ljistno ve. tree poi - gra. va z belim jadrans se no. coj.

N.A. XIII/3

rit.

3 17

ČLHAR.

Kakar paup po valovih  
plava, plava voluči moj  
Ljubilo voluči poigrava  
z belim jadrnom se uvozi.

Čoluič moj oj plavi, plavi  
v moji svet tavi za uvozi.  
Daleč so še mili dnovi,  
nedogledni avni je moj.

Čili voluči, čarne ravnice  
pitič mojeh po voluči.  
Či na mano kdo od dragih  
misti, plave, paui Pny rna.

F. Kolesar



MZ 57/1955

2. TEPELNA PESEEM

(MOKRIŠKI.)

Levit. Adami.

VESELO.

BAS

KLAVIR

*mf* Ho - ga mi re -

*mf* Naj bo te - ta,

in pa - sti - m, da po - da - nam kak - ro - dar; naj bo bo - mi -  
ni - ja bu - ja, naj po - sta - me za pot - go, gal - don re - naj  
naj bo sti - cest, naj bo bo - tro o - dli kri - žau, mra - da - nos

hi, o - re - hi, naj pot - vi - ca, naj da - nar, naj bo bo - mi -  
sko - ri - ah - ah, pri - da tak ni - edar ne bo gal - don re - naj  
re - ai - ti nau - ma - soti to - pe - i - ni - dace, mra - dace

NA X<sup>m</sup>/o

hi o - ra - hi, naj pot - vi - ra, naj de - nar.  
 o - si - sh - no, pri - da tak ni. kar na bo.

no ro bi - ti nam na naš te - pe - vni dan.

TEPEŃNA PESEŃ.

Naj bo teta naj bo stricok,  
 naj bo baba, naj bo dedek,  
 naj bo dedek, naj bo baba,  
 nam na naš tepevni dan.

Naj ga mi ne upustiš, no,  
 da pota nam vabica dar:  
 naj ro léniki, orohi,  
 naj potvica, naj devar.

Kogar ja vrucairja burja,  
 naj ostane na tpejjo,  
 gladeu, ne naj shori odno,  
 prida tak nideu ne bo.

Stokviski

# 3. SLAVICA.

(IVAN ŠTEPIKO)

Emil Španić.

*PIRNO ŽALOSTNO.*

GAS

SLAVIS

Ně - raj se re - lo - na

ki - la je po - lja - ni - ca; pa nes na - uje pa - dla

*rit.* *tanto*

je stoupe na sla - ni - ca. Za - lo - tno po - uc - ra

NA 2m/3

ve - ta in - tao gla - ri - co, et sta - na po - mo -

pi - la je ri - lo - no p tra - ri - co. rit.

littejo  
sta - na, ne po - mo - pi ~~tra~~ pec - ce na - ich

mit.

mla - dič dui, nje evo - tov pre - kra - sikh

xelo pacati

po - mlad mi - idax ne zbu - di!

4 (19)

SLONICA

~~Včera je rekao  
bilo je poljanica;  
davao nam je parlat  
je strupena slonica.~~

~~Zalostno povesla  
vojska naša glasio;  
slava pomodila  
je rekao travico.~~

~~Slava, ne pomori  
srce našo mladit dui,  
nje evo tov prekrasnik,  
pomlad mi idax ne zbu di!~~

Juan Stepano

4. MOLTEU.

Luca Stancu

(FR. ZGUR.)

DE PREKITRO, POCO LENTO

GLAS

KLAVIR

Go - ro, ga - je do - li - ne

pe - ri - muras e - ai - ja - roon - roon - ni - ce

li - ne : Bla - ve - na Ma - ri - ja ...



NA X<sup>m</sup>/5



*mało kłopotliwie*

*coś tam prześmiewliwie i kłopotliwie*

*to ja - pi - ce ego -*

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "to ja - pi - ce ego -". The piano accompaniment features a complex texture with many beamed sixteenth notes and rests, typical of a 19th-century manuscript. The tempo/mood is indicated as "mało kłopotliwie".

*no - cne o li - stie me za - ym - je,*

The second system continues the musical score. The vocal line has the lyrics "no - cne o li - stie me za - ym - je,". The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes. The paper shows signs of age and wear.

*radzioko!*

*ufaj # g - vo - xi - ce p - du - so mi se -*

*radzioko!*

4

20

The third system concludes the page. The vocal line has the lyrics "ufaj # g - vo - xi - ce p - du - so mi se -" and "radzioko!". The piano accompaniment features a four-measure phrase marked with a circled "4" and ends with a circled "20". The tempo/mood is indicated as "radzioko!".

*ritua.*  
li - jo.

*metalico tolet.*

*ritua.* *pp*

*f* *a tempo* *mf*

*a tempo*

*f* *rit.* *mf* *rit.* *f* *a tempo*

Si - ho, ve - uo

*adriati.*

li - si - lag - in - ge - jo - ho - li

*rit.*

*staccato* *rit.* *preasi do slauca*

*a* mo - li - tev *gla* *no* *mo* - ja du - ra

mo - li.

MOLTEU.

~~Hora, gaj, doline  
 pot nradl ootja  
 zoon noui in line:  
 "Hareua iharija..."~~

~~Lepice zgovarue  
 o listij se zesprijo,  
 njih se zgovarice  
 o duso mi selijo.~~

~~Tih, veau tisi  
 leg in gaj otali,  
 a molitce glasno  
 moja dusa molit...~~

*Frau Zgur.*

5. ZAPIHAI, LUŽEC!

Luiz Kostanić

(SOKOLOV.)

ZANOSOM, PHEREJ HIRAP

GLAS

Ve-*na* bla-*ga* je kra-*ji* sa, *obice*

KLAVIR

pa je *da*-*ti* *krasj*, *krasni* *ve*-*na* *da*-*to* *la*-*sko* *vrata*

*nato* *po*-*znanj* *a*

od *u* *si* *si*-*njih* *dalj*... *bi* *sa*-*pi* *haj* *zgor* *haci* *pi*-*šeni*, *ju*-*šec*

NA X117,



*meno mosso* *a tempo*

es-  
rao no po-  
te, my pot pri-  
ma oi coctur

*poctur*

ve-  
ni orado ho-  
ce jo se-  
ce, ora do

*a tempo*

*rit.* *rit.* *rit.*

ho-  
ce jo se-  
ce! rit. coctur ti-  
ho pau o-

Ma - ri mi z re - le - nje mi se mi log - , Verua

22

pa bo od na - sto - sti. stala ut ste - ci - ce o -

krog , Verua pa bo od na sto - sti stala

*pređati do klauca*

ŽAPIHAJ LUŽEC!

~~Verna blaga je Anuljica,  
 voluc pa je lat dvalj,  
 a njemu Verna dvaljaska  
 vrac se is ritinj dalj.~~

~~Uj, upitaj z gorlivo pivcu,  
 jurca, ces naono polje,  
 pot pivzaci castu berui  
 vsaklo koco je sreć!~~

~~I svetjenu tko plau otvari  
 in z volucjenu tcvai log,  
 Verna pa bo od nadeisti  
 pttala srećico otvoj.~~

*Jedlov.*

# 6. PADA JE SNEŽINKE...

Emit Aravici

(BORISOU)

MIRNO

CLARINET and KLAUIR (Piano) musical notation for the first system. The vocal line includes the lyrics: "Pa - da - je - snjež - in - ke".

Continuation of the musical notation for the second system. The vocal line includes the lyrics: "na - so - no - ke - pa - da - je - na".

Continuation of the musical notation for the third system. The vocal line includes the lyrics: "malo radis. a tempo po - de si go - re." and "malo radis. a tempo".

V

NA X m / 5





Handwritten musical score for the first system, featuring vocal line and piano accompaniment. The lyrics are: *de-jo me & viny too ve za ge-ne*. A circled number 23 is written in the middle of the system.

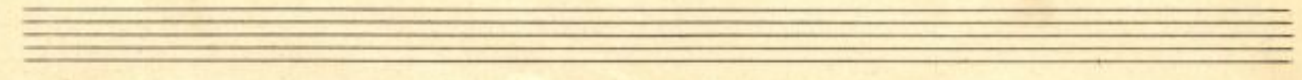
*Alfava ti zveni dobo*

Handwritten musical score for the second system, featuring vocal line and piano accompaniment. The lyrics are: *do kta auc-oi to pli*. A circled number 8 is written at the end of the system.

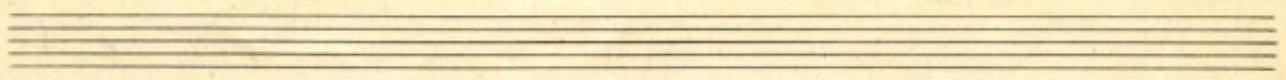
Handwritten musical score for the third system, featuring vocal line and piano accompaniment. The lyrics are: *mo radisti. Drahno. ac ne ir-ve ja*. A circled number 1 is written in the middle of the system.

Handwritten signature or initials.

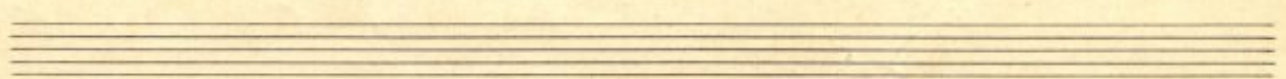
Handwritten musical score, first system. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "ta - hrad tno - is - no soluce raz - to - ve vrec - to - lo". The piano accompaniment features a complex texture with many beamed notes in the right hand and sustained chords in the left hand. A fermata is placed over the first measure of the piano accompaniment.



Handwritten musical score, second system. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "pi bo, u ve po - da - ri ze - mlji eho". The piano accompaniment continues with similar textures. A fermata is placed over the first measure of the piano accompaniment. A number "3" is written at the end of the system.



Handwritten musical score, third system. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "na no - vly apol neo - ci: ho. arugethal". The piano accompaniment continues with similar textures. A fermata is placed over the first measure of the piano accompaniment.



III

PADAJE SNEŽINKE...

Padajo snežinke  
na srca naša,  
padajo na srca  
gora in gora.

A taborat snovi  
soluce rastopi  
si ponavi rečulji  
novi, spet novi

Ja v odajo srca  
ne va gora,  
sonce avri topli  
se ne vrnejo.

Ja taborat po rečulji  
se vrnejo bo,  
one pod božjo soluce  
spet veno bo.

*Finis.*