

MATIJA TOMC

KRIŽEV POT

KANTATA ZA MEŠANI ZBOR,
ŽENSKI ZBOR, ALT-SOLO, BAS-SOLO,
ORKESTER IN ORGLE

1942

GLASBENA MATICA V LJUBLJANI

ED. ŠTEV. 226

PEVSKEMU ZBORU
GLASBENE MATICE V LJUBLJANI

MATIJA TOMC

KRIŽEV POT

KANTATA ZA MEŠANI ZBOR,
ŽENSKI ZBOR, ALT-SOLO, BAS-SOLO,
ORKESTER IN ORGLE

BESEDILO OB SLIKAH FORTUNATA BERGANTA (1766)
SPESNILA VIDA TAUFERJEVA

1942

GLASBENA MATICA V LJUBLJANI

ED. ŠT. 226

PEVSKEMU ZBORU
GLASBENE MATICE V LJUBLJANI

MATIJA TOMC

KRIŽEV POT

KANTATA ZA MEŠANI ZBOR,
ŽENSKI ZBOR ALT-SOLO, BAS-SOLO,
ORKESTER IN ORGLE

REPERTORIJSKI ODELNIK
REPUBLIKE SLOVENIJE



Muz D 3306/1952

ID= 46252800

Skladba „Križev pot“ je nastala ob razpisu natečaja ljubljanske Glasbene Matice za vokalno instrumentalno skladbo v l. 1942. Besedilo za njo je spesnila Vida Tauferjeva ob slikah križevega pota, ki visi v baziliki v Stični; ta križev pot, ki je gotovo najlepši slovenski križev pot, je naslikal l. 1766 slovenski baročni slikar Fortunat Bergant iz Mekinj (1721-1769), academicus capitolinus v Rimu. Njegov raziskovalec in najboljši slovenski poznavalec Marijan Marolt ugotavlja, da je Bergant edinstven slovenski slikar, ki je bil vseskozi na sodobni evropski višini, pa vendar tako sam svoj po oblikovanju in slikanju, kakor pri nas noben njegov sodobnik in komaj kateri od naslednikov. Za kulturnega in glasbenega zgodovinarja je zanimivo, kot ugotavlja M. Marolt, da je slovensko zavedni organist Filip Jakob Repež že l. 1770 v vznešenih besedah opeval Bergantove slike na Križni gori in uvrstil s svojim pevskim zborom ta poetični opis med pesmi, ki so se leta in leta razlegale po akustični romarski molilnici (Umetnost 1941-1942, št. 10-12).

Glede besedila pripominja pesnica Tauferjeva, da so jo že kot otroka močno zanimala romanja slovenskega ljudstva na božja pota. Hotela je napisati slovenski križev pot; kljub večkratnemu poskušanju ji ni uspelo, dokler ni ob lepoti Bergantovega križevega pota njena zamisel dobila dokončne oblike. Snov in izraz za svoje pesnitve je črpala največ iz starih molitvenih knjižic; pri delu je močno občutila zvoke naših starih nabožnih pesmi, ki jih poje ljudstvo ob božjem grobu, in dih koralnega petja stiških menihov na veliki teden.

V skladu s pesnitvijo sta bila tudi skladbi oblika in izraz v glavnem že dana: štirinajst druga od druge ločenih postaj brez medsebojne zveze, z uvodom in sklepom, ki si vsebinsko odgovarjata. Deset točk je poverjenih mešanemu zboru, dve točki ženskemu; po dve imata alto-ziroma bas-solo. Mediger, ki bi vezale posamezne točke, ni, vendar pa so tonovi načini tako izbrani, da si posamezni deli lahko tudi brez odmora sledijo. Orkester, oziroma v tej izdaji orgelska spremljava, vokalni del podpira, včasih rahlo ilustrira, nima pa prvenstvene vloge. Za slog, ki se rahlo nagiba k arhaizmu, pa močno k polifoniji, je bil merodajen deloma čas nastanka slik, deloma vidiki, ki so vodili pesnico pri njenem delu; pa tudi snov sama ni brez vpliva na glasbo; vendar ni glasbeni izraz kopija skladb katerekoli starejše glasbene dobe. Seveda ni glasba toliko vezana na sliko, da bi v smislu programske glasbe slikala vsakokratni dogodek, ob katerem se ravno mudi; ponekod je sicer besedni izraz, ki se naslanja na sliko, služil za podlago glasbeni misli, slika sama pa skoraj ne. V delu je neka gotova dramatičnost: kolikor bolj se vse dogajanje, človeško gledano, zgoščuje v katastrofo, toliko bolj se zdi, da sije vzporedno naraščajočim tragičnim momentom vse močnejši žarek upanja na končno vstajenje.

Skladba, zložena prvotno za spremljanje z orkestrom in orglami, je izšla v tej zbirki v obliki orgelskega izvlečka. Kot je za njeno izvajanje najprimernejši kraj cerkev, tako so orgle, če ni na razpolago orkestra, najprimernejši in skoraj edino možen instrument za solistično spremljanje. V tej obliki je skladbi dana veliko večja možnost za izvajanje; izvajati se more v celoti, pa tudi nje posamezni deli, zborovski kot solistični, bodo nudili primerneга gradiva za koncert, ob gotovih dobah cerkvenega leta pa tudi za bogoslužje.

P R E G L E D :

Uvod	Mešani zbor	Stran	2 — 7
I. postaja	Mešani zbor	„	8 — 13
II.	„ Mešani zbor	„	13 — 19
III.	„ Mešani zbor	„	20 — 26
IV.	„ Ženski zbor	„	26 — 32
V.	„ Bas solo	„	33 — 38
VI.	„ Alt solo	„	39 — 43
VII.	„ Mešani zbor	„	44 — 50
VIII.	„ Mešani zbor in bas solo	„	51 — 57
IX.	„ Mešani in moški zbor	„	58 — 64
X.	„ Bas solo in ženski zbor	„	64 — 71
XI.	„ Alt solo	„	71 — 77
XII.	„ Mešani zbor	„	78 — 85
XIII.	„ Ženski zbor	„	86 — 91
XIV.	„ Mešani zbor	„	92 — 100
Sklep	Mešani zbor	„	100 — 108

UVOD

LUGUBRE

M. TOMC

I. II.

ORGLE *p* *pp*

Ped. Man.

I.

p *mf*

Ped. Ped.

I. II.

p *pp* Ped.

ZBOR

LUGUBRE

p *pp*

Na ti - ho go - ro, na ti - ho go - ro,

p *pp*

II.

pp Ped.

p più mosso

na ti_ho go ro oz_ka ce_sta vo di.
ce sta vo di.

p na ti_ho go ro oz_ka ce_sta vo di. *mf* Ob njej

I.

p più mosso

Man. *mf*

mf Ob njej

zaznamova_ne so po_sta je, ob njej, ob njej

mf

Red.

mf Ob njej zaznamova_ne

zaznamovane so po_sta je, ob njej, ob njej, ob njej

, ob njej za zna_mo_vä ne so po sta

mf

Red.

— 3 —

so po_sta je, njej

so po_sta je, so zaznamovane so po_sta je, ob

je, ob njej za zna_mo_va_ne so po_sta je,

zaznamovane so po_sta je, ob njej, ob

njej za zna_mo_va_ne so, ob njej za za_

ob njej za zna_mo_va ne

njej, ob njej za zna_mo_va ne so po_sta

znamovane so po sta je, ob njej mo po sta

so Ob njej za znamovane so po

rit. je. Poco largo **A**.

sta je. Na vsa_ki se ble.sti, na vsa_ki

sta je. **A** *pp*

Poco largo *pp*

Man.

p molto *ff* Più mosso

se blesti, na vsa_ki se blesti mo go čen.. križ,

p molto *ff* *mf* na

p molto *mf* *ff* Più mosso

mf *Man.*

mf na vsa

vsa ki se blesti mo go čen križ, na

mf

mf na vsa
 ki se blesti mo-go-čen križ, — na vsa ki se
 vsa — ki se ble-sti mo-go-čen križ, na vsa — ki se

Ped. Pian.

ki se blesti mo-go-čen križ
 ble — sti mo-go-čen križ, se ble-sti, se ble-sti, se ble-sti
 vsa *mf* na *p* ki se blesti mo

ble — sti mo-go-čen križ, na vsa *p* ki
 I. *mf*

Ped.

mf se ble-sti, se ble-sti, se ble-sti, se ble-sti
 križ, — križ, — se ble-sti, se ble-sti, se ble-sti mo
 go-čen križ, se ble-sti,

mf se ble — sti mo-go-čen,
 I.

ff ritard. molto **B** Adagio *p* *mf*

go_čen križ. Po_potnik, ki po ce_stj tod hi_tiš, na_me_njen v bli_žnje

ff *p* *mf*

ff ritard. molto **B** Adagio *p* *Man.*

p

a_li dalj_nje kra_je, po_stoj ob njih, po_stoj ob njih, de_ja_nja svo_ja

p

p *Ped.*

p

so_di, po_stoj ob njih, po_stoj ob njih, de_ja_nja svoja so_di!

p

Man. *Ped.*

I. **VIVACE, ENERGICO**

Glej, Kri-stu — sa tu ljudstvo zasmehu —

Man.

Red.

je, glej,
je, glej,

Kri-stu — sa
Kri-stu — sa

tu ljudstvo zasmehu
ljud-stvo za — sme — hu — je, za — sme

Man.

Glej, Kri-stu — sa tu ljudstvo zasmehu —

hu — je, za — sme

je, glej,
hu — je,

Kri-stu — sa
Kri-stu — sa

ljudstvo
ljudstvo

za — sme — hu
za — sme — hu — je,

za — sme — hu — je,

Red.

Man.

je, *mf* za-sme-hu — je, Kri-stu — sa, Kri-stu — sa za-sme —
je, za-sme-hu — je, Kri-stu sa, Kri-stu sa za-sme — Glej,
f Glej, Kri-stu — sa tu ljudstvo zasmehu —
Red. Man. Red.
hu — je, ljud — stvo — zasmehu — je,
hu Kri-stu sa tu ljudstvo zasmehu je za-sme-hu-je, za-sme-hu-je ga — je,
je —, zasmehu — je, za-sme —
Man.
zasmehu — je, zasmehu — je, zasmehu-je, za — sme —
za — sme hu hu je, - za sme hu je X
hu je, za-sme-hu je, do
Red.

hu_je ga do sod be, do sod-be ga že_no njegove,
 je ga, do do sod be ga že.no nje go ve že
 do do sod be ga že.no že lje
 sod-be ga že_no njegove že lje, nje.go_ve

mf

že lje. poco meno mosso
 lje, že lje. Pi lat ob-so-di v stra-hu
 že lje. f

f

poco meno mosso

ga na smrt, Pi lat ob-so-di v strahu ga na smrt. Go spod str-mi
 ga na smrt. Go spod str-mi

mf

p meno mosso

mf

p meno mosso

Man. Ped.

p

Go_spod str — mi — — na ljudstvo ves po trt, Go_spod str — mi — — na

p

Man.

Ped.

VIVACE

ljud — stvo ves — — po trt.

f **VIVACE**

Man.

mf

First system of musical notation, piano and bass staves. The piano part features a complex chordal texture with many sharps in the key signature. The bass part has a more melodic line with some grace notes.

Second system of musical notation, piano and bass staves. The piano part continues with dense chords. The bass part has a melodic line with a forte (*f*) dynamic marking. A *Red.* (Reduction) marking is present below the bass staff.

Third system of musical notation, piano and bass staves. The piano part has a melodic line with some grace notes. The bass part has a more active line. A *Man.* (Mancuso) marking is present below the bass staff.

Fourth system of musical notation, piano and bass staves. The piano part has a melodic line with a *poco ritard.* (poco ritardando) marking. The bass part has a more active line. A *Red.* (Reduction) marking is present below the bass staff.

POCO ADAGIO

Fifth system of musical notation, piano and bass staves with lyrics. The piano part has a melodic line with a *p* (piano) dynamic marking. The bass part has a more active line. The lyrics are: Kri-vi čno naj Pi-la-to-vo po-ve-lje z bo-lestjo na-ša.

Sixth system of musical notation, piano and bass staves with lyrics. The piano part has a melodic line with a *p* (piano) dynamic marking. The bass part has a more active line. The lyrics are: Kri-vi čno naj Pi-la-to-vo po-ve-lje z bo-lestjo na-ša.

du_še na_pol_nju je.

p

pp

p

POCO SOSTENUTO

II.

mf

Man. Red.

Vr_ni_li so -- mu skromno o_bla_

p

p

p

či lo.

či lo.

mf

lo. On sprejme križ, ki že pri_pravljen ča_ka;

mf

p

na sve-te ra-me de-ne tr-di les. Tr-plje-nje mu je

p

— — — — —

— — — — —

p *mf*

z vsem člo-veštvom vez, tr-plje-nje mu je z vsem člo-ve-štvom

p *mf*

mf

— — — — —

— — — — —

PIÙ MOSSO

mf Naj nam sr-ce nad njim gorko za-pla-ka, za-vez.

mf Naj nam sr-

A

mf PIÙ MOSSO

— — — — —

— — — — —

pla — ka, za — pla —

ce — nad njim gorko za — pla — ka, za — pla —

mf Naj nam sr — ce nad njim gor. ko za —

Man. ka, *mf* Red.

f Naj nam sr — ce za — pla — ka, naj nam sr —

f Naj nam sr — ce nad njim gor ko za — pla — ka, za —

f Naj nam sr — ce za — pla — ka, za —

mf ce za — pla — ka, naj nam sr — ce, naj nam sr — ce za —

mf Naj nam sr —

Man. *Red.*

mf pla ka,
pla saj ga je ka bre me gre_hov ob_te
ce nad njim gor_ko za pla ka, *mf* saj ga je ob_te

Man.

f saj ga je bre me gre_hov obte ži
ob_te ži lo, saj ga je ob_te ži lo, saj ga je ob_te ži lo,
žilo, *f* saj ga je ob_te ži

f

Red.

lo, *mf* saj ga je bre me, saj ga je bre me gre_hov
lo, *mf* saj ga je bre me, saj ga je bre me gre_hov

Man.

Red.

ob — te — ži lo, saj ga je bre — me, saj ga je bre — me, saj ga je
ob — te — ži lo, saj ga je bre — me, saj ga je

mf

p *mf*

Man.

poco ritard. a tempo

saj ga je bre me gre hov ob — te — ži lo. **B**
bre — me gre hov ob — te — ži lo.

poco ritard. a tempo **B**

mf

Ped.

Man. *Ped.*

II. *I.*

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time. The score begins with a treble clef, a key signature of one sharp, and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The score includes a first ending marked "I." and a dynamic marking "mf". The handwriting is in ink on aged paper.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The piano part features a prominent melody in the right hand, often with triplets, and a supporting bass line in the left hand. The score includes a dynamic marking of *f* (forte) and a tempo marking of "And." (Andante). The lyrics are written below the voice staff.

POCO SOSTENUTO

The musical score is written for two voices, Soprano and Bass, in the key of D major (indicated by two sharps). The tempo is marked 'POCO SOSTENUTO'. The Soprano part begins with a half note 'Vr-ni-li' followed by a half note 'so', then a half note 'mu', and a half note 'skromno'. It then has a half note rest, followed by a half note 'o - bla', a half note 'či', and a half note 'lo.'. The Bass part begins with a half note 'Vr-ni-li', followed by a half note 'so', then a half note 'mu', and a half note 'skromno'. It then has a half note rest, followed by a half note 'o - bla', a half note 'či', and a half note 'lo.'. The lyrics 'On sprejme' are written below the Bass part. The score includes dynamic markings 'p' (piano) and 'mf' (mezzo-forte). The piece ends with a double bar line.

Vr - ni - li so — mu skromno o — bla — či — lo. lo. On sprejme

križ, ... ki že pripravljen ča ka; na svete ra me

Handwritten musical score for "L'Espresso" by Debussy. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked "Piu mosso" and the dynamics range from "mf" to "pp". The score includes a "Man." (Mancatura) section and a "Ped." (Pedal) section.

de_ne tr_di les. Tr plje_nje mu je z vsem člo_ve_štvom vez. Naj

p *p*

(soprani espressivo)

nam sr ce --- nad njim gor_ko za pla ka, saj ga je

nam za pla ka, saj ga je

p *p* *p*

poco ritard.

bre me gre_hov ob_te ži lo.

ob te ži lo.

pp *pp* *poco ritard.*

III.

ENERGICO, NON TROPPO ALLEGRO

Pod

mf

X

Pod.

te — žo sklonjen Je-zus

o

ma-gu — je,

Pod

mf

te — žo sklonjen Je-zus

o

ma-gu — je,

pod te-žo,

pod

te-žo

o

ma

gu

Pod

mf

je, pod-te-žo, pod te-žo o ma

te-žo sklonjen Je-zus o ma-gu-je,

Man.

gu-je, sklo-njen Je-zus o ma-gu-je. Krog

sklo-njen Je-zus o ma-gu-je.

o ma-gu-je.

Red.

nje ga mno-ži-ca hri-pa vo vpi

Mno-ži-ca hri-pa vo vpi

Mno-ži-ca hri-pa vo vpi-je, Krog

mf Red.

[A] je, *mf* hri — pa — vo vpi — je, hri — pa — vo vpi — je,

je, *mf* krog nje — ga hri — pa vo vpi — je,

nje — ga množi — ca hri — pa vo vpi

vpi — je, hri — pa — vo vpi

vpi — je, hri — pa — vo, hri — pa — vo, hri — pa — vo, hri — pa — vo, vpi krog

je, hri — pa — vo

je, krog nje — ga vpi

nje — ga množi — ca hri — pa nje — ga vpi

vo vpi — je, hri —

mf krog

je, hri-pa-vo, hri-pa-vo, hri-pa-vo, hri-pa-vo,

pa-vo vpi — je, hri-pa-vo

je, nje — ga mno-ži-ca hri-pa-vo

vpi je. p [B] pp

vpi je. Zdaj truden pa — de, zdaj tru.den

vpi je. pp

vpi je. p

mf poco ritard. a tempo *p* *pp*

pa — de, zru šil ga je greh, zdaj truden pa — de, zdaj truden

mf *p* *pp*

mf poco ritard. a tempo *p* *pp*

[illegible]

ob-ža — ža-lu — je, da du — ša svo-jo krivdo ob-ža — lu — je.

p *pp* *ppd*

p *pp*

Red. *Man.* *Red.*

MODERATO

IV. ŽENSKI ZBOR

mf *mf*

Man. *Red.*

mf Pred njim sto — ji Ma — ri — ja, srta, ble —

p

Man.

Pred njim sto — ji Ma-ri-ja, str. ta, ble —
 da, pred njim stoji Ma-ri — ja, str — ta, ble — da, str — ta, ble —

da, str — ta, ble da,

da, sto-ji Ma-ri-ja, str — ta, ble — da, pred njim stoji Ma-ri-ja, str — ta, ble —

mf Pred njim sto — ji Ma — ri-ja, str. ta, ble —

da, ble — da, *mf* sr — ce ji tr — ga ža. lost na go —
 da, *mf* sr — ce ji tr — ga

da, *mf* sr — ce ji

Pred.

led, o_kle_pa jo gor-je kot hla_den, hla_den led. Po vsem o_

led, o_kle_pa jo gor-je kot hla_den, hla_den led.

Man.

bli_čju, po vsem o_bli_čju, po vsem o_

Ed.

bli_čju je tr-plje_nja sled, po vsem o_bli_čju

molto

molto

—, po vsem o bli — čju —, po vsem o bli — čju je — — tr —

plje — nja sled, po vsem o bli — čju je — — tr — plje — nja

p *ritard.*

sled. Bridkost na — pol — ni naj sr — ce do ro —

mf *allegretto* **B**

mf *allegretto*

ba, bridkost na — pol — ni naj sr — ce do ro —

mf Bridkost na — pol — ni naj sr — ce do ro —

ba, bridkost na — pol — ni naj sr — ce do ro —

ba, bridkost na — pol — ni naj do ro —

mf bridkost na — pol — ni naj sr — ce do ro —

ba, *p*

ba, ko du — ša to, ko du — ša to — , ko du — ša to brez —

p

p

mej — no ža — lost gle — da, ko du_ša

ko

to, ko du_ša to — , ko du_ša to brez —

du_ša to — , ko du_ša to , ko du — ša

poco ritard.

mej_no ža_lost gle — da!

ž a — lost gle — da!

poco ritard.

POCO SOSTENUTO

BAS SOLO

V.

Te — daj pa Si — mon, te — daj pa Si — mon, Si — mon iz Ci — re —

ne, vza — me, vza — me, vza — me Go — spo. du Križ in lo — ti se bre —

me — na, in lo — ti se — bre — me — na, lo — ti se bre — me —

Ped.

Handwritten musical score for the hymn "Gospodine, vza me, vza me" (Lord, take me, take me). The score is written on ten staves, alternating between vocal melody and piano accompaniment. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The lyrics are in Slovenian. The score includes dynamic markings (f, mf, p), articulation (accents), and performance instructions (Man., Ped.). A section marker 'A' is present at the top.

Lyrics:

na. Te — daj pa Si — mon, te —
daj pa Si — mon, Si — mon iz Ci — re — ne vza — me, vza — me,
vza — me Go — spo — du križ in lo — ti, in
lo — ti, in lo — ti se bre — me

B *mf* PIÙ MOSSO

na, in lo-ti se, in lo-ti se ———, in lo-ti

se — — bre — me — na,

p *mf* *f*

pri — si — ljen, pri — si — ljen, pri — si — ljen ha di

p *mf* *f*

Man.

Red.

mf
z njim — te — žav — no — pot, pri — si — ljen, pri — si — ljen, pri —

meno mosso
si — ljen ho — di z njim te — žav — no pot. U — smi — lil se.. je

Man. *mf* *Red.*

Maestoso
Si — mo — na Go — spod, u — smi — lil se je Si — mo — na — Go —

f
spod.

Poco sostenuto

Da

[C] *ritard.* *mf*

žr-tev ne - - - o - sta - ne brez po - me - na , naj

Poco sostenuto

Man. *ritard.*

a tempo

jo lju-be-zni, naj jo lju-be-zni pla - men v so zaja - me, da žrtev, da

mf *a tempo*

mf *Man.*

žr-tev, da žr-tev ne o - sta - ne brez po - me - na, naj jo lju-be - zni pla - men

mf *Red.*

f $\sharp$

vso za_ ja _____ me, naj

mf *f* *mf*

Man. Ped.

D

jo lju_be_zni, naj jo lju_be_zni pla_ men vso za ja _____ me, naj

mf *mf*

Man. Ped.

jo lju_be_zni pla_men vso za_ ja _____ me!

mf

mf ritard.

Ped. Man. Ped.

ANDANTE

VI.

ALT SOLO

Man.

mf

Go — spo — du, Go — spo — du se Ve

Red.

Man.

mf

ro — ni — ka pri — bli — za, svoj

mf

pot — ni prt, svoj pot — ni prt po — ni — žno, po — ni — žno

mf

Red.

mu po _ nu _ _ _ _ _ di .

A

mf
Go _ spo _ _ du, Go _ spo _ _ du, Go _

spodu se Ve _ ro _ _ ni _ ka pri _ bli _ _ _ _ _ ža, svoj pot _ ni prt, svoj

mf *p*

Man.
pot _ ni prt, svoj pot _ _ _ _ _ ni prt po _ niž _ no

mf

Red.

mu po nu di,

mf *p* Man.

mf [B] In Je zus dà, in Je zus dà za vedno ji v spomin o

mf *p* Ped.

bli čje svo je, o bli čje svo je sli ko bo

mf le čin, in Je zus dà za ved no

mf *p* Man.

p *mf*

ji v spo_min o — bli — čje svo — je s sli — ko bo — le — čin, o —

[C]

bli — čje svo — je s sli — ko bo — le — čin.

mf

Za lik Go — spo — dov naj se vsak — do tru —

mf

Man. Jed.

p

— di, ko mu sle — di, ko mu sle — di, ko mu sle — di na

mf

tež — ki po — ti kri — — — — — ža, ko

mf

Man

mu sle — di, ko mu sle — di, ko mu sle — di na tež — ki

Red.

ritard. f

po — ti kri — — — — — ža!

ritard. mf a tempo

Man.

ritard.

Red.

POCO LARGO, ALLA PRAELUDIO

VII.

First system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one flat (B-flat), and the time signature is 3/2. The tempo is marked 'POCO LARGO, ALLA PRAELUDIO'. The vocal line begins with a rest, followed by the lyrics 'Po - trt od gre - ha'. The piano accompaniment starts with a forte dynamic 'f' and features a series of chords and moving lines in both hands.

Second system of the musical score. The vocal line continues with the lyrics 'Kri - stus dru - gič pa - de, do - ti - ka tr - dih tal se'. The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the forte dynamic.

Third system of the musical score, consisting of empty vocal and piano staves, indicating a break or a section where the music is not written on this page.

Fourth system of the musical score. The vocal line continues with the lyrics 'sve - to li - ce in jem - lje na - šim du - šam gnu - sni'. The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the forte dynamic.

Fifth system of the musical score, consisting of empty vocal and piano staves, indicating a break or a section where the music is not written on this page.

Più

[illegible]

$\approx$ A moss0

trt — — od gre — — ha Kri — — stus dru — — gič pa — —

mo550

Handwritten musical score for 'The Rose Tree'. The score is written on two staves: a treble staff (top) and a bass staff (bottom). The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble staff, featuring eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff contains whole rests in all measures. The score is divided into five measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one sharp. The second measure has a key signature change to one flat (Bb). The third measure has a key signature change to one sharp (F#). The fourth measure has a key signature change to one flat (Bb). The fifth measure has a key signature change to one sharp (F#). The score ends with a double bar line.

mf

de, po-trt -- od gre -- ha Kri -- stus dru -- gič

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in 2/4 time. The key signature is one flat (B-flat). The melody is in the Treble staff, and the bass line is in the Bass staff. The music is written in a simple, clear style. The lyrics are written below the Treble staff. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure. The tempo marking "mf" (mezzo-forte) is present. The score is a single system, with the final measure ending with a double bar line and a repeat sign.

pa — de, — do — ti — ka — tal — , do —

pa — de — , do — ti — ka — tal — , do —

mf do — ti — ka — tr — dih

ti — ka — tal — se — sve — to — li — ce, *mf*

ti — ka — tal — se — sve — to — li — ce — , do —

tal — se — sve — to — li — ce, *mf* do —

ti — ka — tal — se — li — ce *mf* in jem — lje

ti — ka — sve — to — li — ce se tr. dih tal in jem — lje na — šim

ti — ka — sve — to — li — ce se tr. dih tal in jem — lje na — šim

du šam prah

du šam gnu in sni, jem lje du šam prah. če

du šam gnu sni, gnu sni prah.

The first system of the musical score consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has lyrics: "du šam prah", "du šam gnu in sni, jem lje du šam prah. če". The piano accompaniment has lyrics: "du šam gnu sni, gnu sni prah." The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *f* and *p*.

mu nas mu či vstr_tih srcih strah? če mu nas

The second system of the musical score consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has lyrics: "mu nas mu či vstr_tih srcih strah? če mu nas". The piano accompaniment has lyrics: "mu nas mu či vstr_tih srcih strah? če mu nas". The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mf*.

mu či vstr_tih srcih strah? če mu nas mu či

f nas strah

Red.

The third system of the musical score consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has lyrics: "mu či vstr_tih srcih strah? če mu nas mu či". The piano accompaniment has lyrics: "mu či vstr_tih srcih strah? če mu nas mu či". The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *f* and *Red.*

poco pesante

vstr_tih sr_cih strah? če mu --- nas mu --- či vstr_tih

?

poco pesante

B poco espressivo

sr_cih strah? Po glej --- mo vanj, -- vnje go --- vo

p

luč --- re --- sni --- ce, iz nje --- za ---

mf

mf poco espressivo

mf

Red.

ri jo vsem -- po tr tim na

poco a poco ritard.

de , ža ri jo vsem -- po tr tim na de ! če

Red.

POCO LARGO, ALLA PRAELUDIO

mu -- nas mu -- či vstr -- tih , vstr -- tih sr -- tih strah? po --

POCO LARGO, ALLA PRAELUDIO

mu -- nas mu -- či vstr -- tih , vstr -- tih sr -- tih strah? po --

glej — mo vanj, v nje — go — vo luč — re — sni — ce, iz

nje za — ri — jo vsem. po — tr — tim na — de, iz

nje .. za — ri — jo vsem.. po — tr — tim na — de!

ff *ritard.*

POCO LARGHETTO

VIII.

POCO LARGHETTO

Je - ru - za - lem - skim

mf

p

že - nam Je - zus pra - vi: BAS SOLO, più mosso

mf Za - kaj ta - ko se nad me - noj sol - zi - te?

Nad se - be, de - co iz - to - či - te jok; nad se - be, de - co iz - to - či - te jok!

mf

mf

mf Vda-lja-ve

lja-ve mra-čne gre živ-lje-nja tok , živ-lje-nja tok , v da —

mra-čne gre živ — lje-nja tok , živ — lje-nja tok , v da-lja-ve

lja — ve — — mra — — čne — — gre živ — lje-nja tok —

mf Vda — lja-ve mra-čne

ped. gre živ — lje — nja tok , živ-lje-nja tok, v da-lja-ve *Man.* mra-čne gre živ —

živ-lje-nja tok , v da-lja-ve mra-čne gre živ —

gre živ-lje-nja tok , živ-lje-nja tok, v da-lja-ve mra-čne gre živ —

lje-nja tok,
lje-nja tok, živ lje-nja tok, v da lja-ve mra-čne gre živ-lje-nja
lje-nja tok, živ lje-nja tok,
Ped.

tok, živ-lje-nja tok, tok, tok, v da lja-ve mra-čne gre tok, živ-lje-nja
tok, v da lja-ve mra-čne gre tok, živ-lje-nja
Man. Ped. Man.
v da lja-ve gre, v da lja-ve gre
živ-lje-nja tok, v da lja-ve gre, v da lja-ve
tok, mf

Man. Ped. Man.
v da lja-ve gre, v da lja-ve gre
živ-lje-nja tok, v da lja-ve gre, v da lja-ve
tok, mf

v dalja-ve mra — čne gre živ — lje — — — — — nja

gre, v da_lja-ve mračne gre živ — lje — — — — — nja

tok. [A] tok. *mf* Tr — pe — če du — še Kri-stusa pro — si — — — — — te, pro-si — — — — —

p te, du — — — — — še — — — — — pro — — — — — si — — — — — te, da

mf Tr-pe-če du-še Kri-stu — sa pro-si — — — — — te, pro-si — — — — — te,

mf Ved.

zbo-le-či-no svo-jo vas o-zdra vi, o-zdra vi, da zbo-le-

da -- -- vas o -- -- zdra -- -- vi,

mf

či -- -- no vas on o-zdra vi, vas on o-zdra

mf da zbo-le -- -- či -- -- no vas on o-zdra

mf da zbo-le

Man. *Ped.*

či-no-svo-jo vi-vaš o-zdra vi, o-zdra vi, da zbo-le-či-no

vi,

f

ritard.

B

vas o zdra vi.

ritard. mf a tempo Man.

mf Red.

LARGHETTO V da.lja-ve

ritard. LARGHETTO

mra — čne gre živ-lje-nja tok. — Tr — pe — če du — še
 Man.

ritard. *mf* a tempo
 Je — zu — sa pro — si — te, da z bo — le — či — no svo — jo vas o —

ritard. *mf* a tempo
 Ped.

zdra — vi, da z bo — le — či — no svo — jo vas o — zdra — vi.
 (#fis?)
 p

IX.

GRAVE

GRAVE

p

Na vrh Kal va ri je , na vrh Kal

p

Più animato

va ri je , na vrh Kal va ri je so že do spe li,

pod Križem tu se Kristus tretjič

Più animato

Man.

mf pod Križem

zgru — di, se tretjič zgru — di, se tretjič zgru — di, pod Križem

tu se Kristus tretjič zgru — di, se tretjič zgru — di, se tretjič

tu se Kri — stus zgru — di, se tre — tjič zgru — di, se tretjič

mf pod Križem tu se Kristus tretjič zgru — di, se tretjič zgru —

zgru — di, pod Križem tu se zgru — di, se zgru —

zgru — di, pod Križem tu se zgru — di, se Kri — stus

Ped.

di, se tretjič zgru — di, pod Križem tu se Kristustretjič zgru — di,

di, se zgru di, pod Križem tu se zgru di, pod Križem *mf* ses pres-

zgru — di, se Kri—stus zgru — di —, pod

se Kristustretjič zgru —

Križem tu se Kristus, se Kristustretjič zgru di, pod Križem tu se Kri—stus zgru di, se tretjič

sivo Kri — žem tu se Kri — stus *f* tre — tjič zgru —

di *mf* [A] poco a poco ritard.

zgru di, do dna sr — ca je, do dna sr — ca je, do dna sr — ca je od brid —

di, *mf*

mf poco a poco ritard.

Man.

ko sti strt, vsa zemlja mu je, vsa zemlja mu je, vsa zemlja mu je zdaj mr

p

ADAGIO
MOŠKI ZBOR

tva ški prt. Do dna sr ca je od bridkosti strt, do dna sr ca je od bridko.sti

pp *mf*

ADAGIO

p

f *p* *ritard. molto*

strt, vsa zemlja mu je zdaj mrtvaški prt, vsa zemlja mu je zdaj mr tva ški

mf *p* *ritard. molto*

Red.

PIÙ ANIMATO B

prt.

MEŠANI ZBOR

mf

PIÙ ANIMATO

pp

mf

Man.

mf

Do smrti

mu

či

mo

ga

vzmo

ti

hu

di

ga

vzmo

ti

di, ga vzmo

ti

hu

di

do

smrti

mu

či

mo

ga

vzmo

ti

hu

di

ga

vzmo

mf

mf

o

da

bi

vsaj

njegovo

bol

u

me

hu

di, ga

vzmo

ti

hu

di

ga

vzmo

ti

hu

di

o

da

bi

vzmo

ti

hu

di

ga

vzmo

ti

hu

di

o

da

bi

bol

u

me

vzmo

ti

hu

di

ga

Red.

Man.

me — li, da bi u — me — li, da bi u — me — li,

li, da bi u — me — li, u — me — li, o da bi

li, da bi u — me — li, da bi u — me — li,

Ped. o da bi vsaj nje — go — vo bol u — me — li, u — me — li, u — me — *poco a poco ritard.*

vsaj nje — go — vo bol u — me — li, da bi u — me — li, da bi u — me — li, da bi u — me —

da bi njego — vo bol u — me — li, u — me — *poco a poco ritard.*

li, *mf* me li, da bi nje — go — vo, da bi nje — go — vo, o da bi vsaj nje — go — vo

li, *mf*

Man. *Ped.*

ritard. *f* GRAVE

bol u me li!

ritard. *f* GRAVE

p

Man.

pp

red.

LARGHETTO, ALLA MARCIA FUNEBRE

BAS SOLO

X. *p*

red.

Musical score for a vocal and piano piece. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line with lyrics in Slovenian and a piano accompaniment. The lyrics are: "Končan je pot, končan je pot in Je-zu-su krv- ni-ki-- zdaj snema-jo posvetna obla-či la, končan". The score includes dynamic markings (*mf*, *p*, *Ped.*, *A*), articulation (accents), and a tempo change to "Più animato".

je pot, kon-čan, kon-čan je pot, kon-

mf

Man.

čan je pot, kon-čan je pot, kon-čan je

p

Man.

pot, kon-čan, kon-čan, kon-čan je pot in Je-zu-su krv-

mf

f

ni-ki zdaj sne-ma-jo po-

mf

Man.

svetna ob-la — či — la, po — ni —

Musical score for the song "Ja jo mu z žolčem mešan sok" (I mix it with him with gall). The score is in 2/4 time, key of B-flat major (two flats), and features a vocal melody and piano accompaniment. The lyrics are in Slovenian.

The lyrics are: *ja — jo mu z žol_čem me_šan sok, po —*

The score includes dynamic markings such as *mf* (mezzo-forte) and *mf* (mezzo-forte). The piano part features a rhythmic accompaniment with chords and single notes. The vocal part is a simple melody with some grace notes.

nu-ja-jo, po — nu-ja-jo mu me-šan sok, po — nu-ja-jo mu z žol-čem

Ved. Man. Ved.

me ————— šan sok.

mf

First system of the musical score. It consists of a treble and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with some rests and chords. The key signature has two flats (B-flat and E-flat).

Man.

Second system of the musical score. It continues the melodic and bass lines from the first system. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with eighth notes and some rests.

Man.

Third system of the musical score. It features a treble staff with a melodic line and a bass staff with a bass line. Dynamics markings *f* (forte) and *mf* (mezzo-forte) are present. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with eighth notes.

Fourth system of the musical score. It features a treble staff with a melodic line and a bass staff with a bass line. Dynamics markings *mf* (mezzo-forte) and *f* (forte) are present. A square box containing the letter 'C' is located above the treble staff. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with eighth notes.

Vse

so

Fifth system of the musical score. It features a treble staff with a melodic line and a bass staff with a bass line. Dynamics markings *f* (forte) and *ritard. molto* (ritardando molto) are present. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with eighth notes.

mu vze

li

iz

tr

pe

čih

rok,

vse

so

mu

vze

li

LARGHETTO

iz tr — pe — čih rok.

TEMPO I.

ped.

mf

Man.

D ADAGIO

ŽENSKI ZBOR

Da bi se u — bo — ga —

ADAGIO

ped.

du — ša raz — gr — ni — la — in se pri — bli — ža —

la nje-go-vi sli ki,

This system contains the first two measures of the piece. The vocal line begins with a half note 'la' and a dotted half note 'nje-go-vi'. The piano accompaniment consists of chords in the right hand and a single bass note in the left hand. The key signature has two flats (B-flat major).

da bi se u bo — ga

This system contains measures 3 and 4. The vocal line has a rest in measure 3 and begins measure 4 with a half note 'da' and a dotted half note 'bi se u bo — ga'. The piano accompaniment continues with chords and a moving bass line. The key signature remains B-flat major.

du — ša raz-gr — ni — la —

in se pri — bli — ža — la nje —

pri — bli — ža —

se pri — bli — ža —

This system contains measures 5 and 6. The vocal line has a rest in measure 5 and begins measure 6 with a half note 'du — ša' and a dotted half note 'raz-gr — ni — la —'. The piano accompaniment features a more active bass line. The key signature changes to C major (no flats) at the end of the system, indicated by the 2/4 time signature.

go _ vi sli *ritard.* ki! *atempo*

la se sli ki!
la nje go _ vi sli ki!

a tempo

ritard. *p*

MESTO

ALT SOLO

XI.

mf

Red.

mf

iz _ me _ ri _ jo, iz _ me _ ri _ jo, iz _ me _ ri _ jo dol. ži _ no in ši _

p *mf*

ri — no, iz — me — ri — jo, iz — me — ri — jo, iz — me — ri — jo dol — ži — no in ši —

p *mf*

Man.

p *poco accel.*

ri — no, dol — ži — no, iz — me — ri — jo dol —

p *poco accel.*

ritard. *p* *Più mosso*

ži — no in ši — ri — no,

ritard. *p* *Più mosso*

Qed.

mf **A MESTO**

no — ge so in ro — ke na križ raz

ritard. *mf* *p*

Man.

pe — te, na križ raz — pe — te,

mf

Red.

MESTO

p

iz —

ritard.

Man.

Red.

me — ri — jo, iz — me — ri — jo, iz — me — ri — jo, iz —

mf

Man.

Red.

meri-jo dolžino in ši — ri — no, dol — ži — no in ši — ri —

p

Man.

Red.

Man.

p
no, dol_ži_no in ši ri

Ped.

f *ritard.* *mf* ANIMATO
no, dol_ži_no in ši ri no, no-ge so in ro

mf *ritard.*

B *mf*
ke na križ raz-pe-te, no-ge so in ro-ke na križ raz-pe-te, raz-

mf *Man.* *Ped.*

ritard. *f* *mf* *f* *mf*
pe-te, na dušo mu zveni grozo-ten jek, na dušo mu zveni grozo-ten

ritard. *mf* *f* *mf*

TRANQUILLO

p *mf*

jek. O bo_le _ či _ na, bo_di sr_cem lek _ , o bo_di, o bo_di, o

LARGO

f

bo _ di, bo _ di, bo _ di na _ šim sr_cem lek!

f

LARGO

O bo_le

mf

či _ na, bo_di sr_cem lek, o bo _ le _ či _ na, bo _ di na _ šim sr_cem

Più mosso, tranquillo

lek! Po — ljubljajmo nje — go — ve ra — ne sve — te, ob —

ču — ti — mo Go — spo — do — vo bli — ži — no, po — ljubljajmo nje —

go — ve ra — ne sve — te, ob — ču — ti — mo — — — Go — spo — do —

vo — — — bli — ži — no; po — ljub — ljaj — mo, po — ljub — ljaj — mo, po —

ritard. molto; tempo I. **D** (MESTO)

mf ljubljajmo njegove rane sve — te, *p* ob — ču — ti — mo, ob — ču — ti — mo, ob —

Man.

mf ču — ti — mo Gospodovo bli — ži — no, *p* bli — ži — no, *mf* Go —

poco accel.

ritard. spo — do — vo bli — ži — no! **ADAGIO**

pp

ANDANTE

XII.

mf

red.

ZBOR

mf

Za nas na Kri — žu do — bri Bog u — mi — ra,

f

do pr — si se — — — mu gla — va je na — gni — la,

p

zastal je dih — in boj je zdaj kon — čan, zastal je dih —

p

nas, za nas u-mi-ra, za nas, za nas, na kri-žu Bogu-mi
za nas, za nas u-mi-ra, za nas, za nas na kri-žu u-
f Za nas na kri-žu dobri Bogu-mi-ra, za nas, za nas, za

ра,
mi ra,
nas u mi ra,
Ман.

do pr-si se mu glava je na gni-la, se glava, se

gla.va mu je na_gni_la,

se glava, se glava mu je na_gni_la, se glava, se glava mu

je na_gni_la, zastal je dih, je boj končan, zastal je dih, je boj končan, zastal je dih in boj, in

boj, in boj je zdaj končan, zastal je dih, zastal je dih, in boj je

Tempo I. (Andante)

z daj kon_čan, in boj je z daj kon_čan. Za - stal je di h - in

Tempo I. (Andante)

boj je z daj kon_čan Ste - mo se je - - za - gr - nil svetli,

svetli dan, za stal je di h - in boj je z daj kon_čan; ste - mo se

Man.

Più mosso D *mf*

je za-gr-nil be-li dan. Naj

mf

Più mosso

p *p* Man.

Red.

smrt no gro-zo du-ša bi ču-ti la,

Red.

mf mo li la

mf

mf

k njemu, ki je na_ša ve ra,

mf naj

smrt — no gro_zo du_ša bi ču_ti — la,

mf mo — li — la

mf

Man. Ped.

k nje — mu, ki je na — ša ve — ra,

f *ritard.* *ff* MAESTOSO
 mo — li — la knje — mu, ki je na — ša

MAESTOSO
ritard. *ff*

molto ritardando
 ve — ra — !

molto ritardando

XIII.

ŽENSKI ZBOR

AMABILE NON TROPPO LENTO

Red.

Man.

p

Ob stra-ni kri_ža ti-ho ča-ka Ma-ti,

pp

p II.

Red.

p poco animato

pp meno mosso

p

Ma

ti-ho ča-ka,

ti-ho ča-ka,

ti-ho ča-ka

Ma

poco animato

pp meno mosso

p

ti, *p* Tempo I.

ti, vna-ro-čje zdaj ji Si-na po-lo-ži-jo, zdaj ji

p Tempo I.

Red.

mf ritard.

Si-na, Si-na po-lo-ži-jo, zdaj ji Si-na, Si-na po-lo

mf

p ritard.

Man.

A *p* Meno mosso

zi-jo. Po-gle-da ga, ne ču-ti več be-sed, le

p Meno mosso

ču — ti, da je on o — dre — šil

espressivo *p*

svet, da — — — je on — — — od re — šil svet.

mf *ritard.* **B** ADAGIO

mf *ritard.* *p*

I.

II.

mf

I.

I. Più mosso

First system of musical notation. Treble and bass staves with a key signature of three sharps (F#, C#, G#). The music is in 4/4 time. Dynamics include *mf* and *Ped.* (pedal). The system ends with a double bar line.

Second system of musical notation. Treble and bass staves. The system ends with a double bar line.

Third system of musical notation. Treble and bass staves. The system ends with a double bar line.

Fourth system of musical notation. Treble and bass staves. Dynamics include *f*. The system ends with a double bar line.

Fifth system of musical notation. Treble and bass staves. It includes a vocal line with lyrics. Dynamics include *ritard.* and *p*. A tempo change is indicated by a box containing 'C' and the text 'Tempo I'. The system ends with a double bar line.

Sixth system of musical notation. Treble and bass staves. Dynamics include *ritard.* and *p*. A tempo change is indicated by the text 'Tempo I.'. The system ends with a double bar line.

nje — ne mo — ra — mo i — ska — ti, mo — ra — mo — — — ,

Man.

mo — ra — mo — — — , mo — ra — mo i — ska — ti;

mf

I. espressivo

p

II.

II.

p

I.

II.

ritard.

a tempo

p do Ma-te-re naj sr-ca nam ža-ri-jo, to-lažbe nje-ne

p

p

ritard.

mf to-lažbe njene

p mo-ra-mo i-ska-ti, mo-ra-mo i-ska-ti!

mf

p

ritard.

a tempo

espressivo

p

ritard.

p

pp

ped.

MEŠANI ZBOR

XIV.

ANDANTE, ALLA PRAELUDIO

mf
Red.

mf
Vze — mo Ma — ri — ji iz na — ro — čja Si — na. Te —

mf

le po_koj_no
Te_lo po_koj_no v_hla_dni grob spu — sti jo. Zdaj

mf
v grob spu — sti — jo.
mf Red.

poco allargando

si — je na — šim du — šam kot ol — tar, zdaj si — je na — šim du — šam

f

poco allargando

f

ritard.

[A] Più mosso

kot — ol — tar. Vze — mo, vzemo, vze — mo Ma — ri — ji iz na —

mf

rit.

mf Più mosso

Vze — mo, vzemo, vze — mo Ma — ri — ji iz na —

ro — ja Si — na, vze — mo, vze — mo, vze — mo

tr

ro ————— čja Si ————— na, vze — mo, vze — mo Ma — ri — ji Si —

iz na — ro ————— čja Si ————— na, vze — mo, vze — mo Ma — ri — ji Si — vze —

Man. na, Ma — ri — ji Si — na, vze — mo Ma — ri — ji Ped. iz na — ro —

mo, na, vzemo, vze — mo Ma — ri — ji iz na — ro iz na — ro

čja Si — na, vze — mo Ma — ri — ji Si — na, Man.

čja Si — na, vze — mo Ma — ri — ji Si — na, Ma — ri — ji iz na —

Vze — mo, vze — mo, vze — mo Ma — ri — ji iz na —

Ped.

Ma-ri-ji iz na-ro-čja Si-na,

ro-čja, čja Si-na. Te-lo, tè-lo, te-

ro-čja Si-na.

f *mf* *Man.*

lo po-koj-no v hla-dni grob spu-sti jo. Te-

mf *mf*

Red.

lo, tè-lo, tè-lo po-koj-no v hla-dni grob

spu-sti jo.

Man. Ped.

Zdaj si-je, zdaj si-je na-šim du-šam kot

ol-tar, zdaj si-je, zdaj si-je na-šim

na — šim — — — du — šam kot ol — tar.

du — šam kot ol — tar,

f Zdaj si — je, zdaj si — je, zdaj si — je našim du — šam kot

f Zdaj si — je — — na — šim —

ol — tar.

du — šam kot ol — tar.

poco a poco ritard.

MAESTOSO *ff*

Zdaj si — je — na — šim —

MAESTOSO *ff*

du — šam kot ol — tar.

du — šam kot ol — tar.

C ANDANTE, ALLA PRAELUDIO

mf Po — stal je sve — tu to — la — žil — ni dar . (a tempo)

mf ANDANTE, ALLA PRAELUDIO

poco ritard. Vsa

poco ritard. a tempo

ljud — ska sr — ca

Vsa ljudska sr — ca naj ga, naj ga po — ča — sti — jo, ob —

naj po — ča — sti — jo,

poco ritard.

poco ritard.

a tempo

ču — ti — jo, da jim je Luč e — di — na, da jim je Luč e —

ritard. molto

ritard. molto

mf

di na!

f

SKLEP LUGUBRE

p *pp* *p*

Ped. Man. Ped.

mf

p *I.* *pp* *II.*

Ped.

LUGUBRE

p *pp* *p*

0 ro-mar, zo-pet sto-paš, sto-paš čez po-lja-ne, ves si pre

LUGUBRE

II.

pp *p*

ved.

Più mosso

vzet od sil ne bo-le či-ne.

mf 0 ro

Più mosso

mf 0

Man.

mf 0 ro mar, zo-pet stopaš

mar, zo-pet stopaš čez po-lja ne, o ro mar, o ro mar

ved.

ne, pre — vzet, pre — vzet, pre — vzet — ,

si ves od silne bo — le — či —

vzet — , pre — vzet pre — vzet

od bo — le — či — ne ves

ne, od pre — vzet si, ves

od bo — le — či — ne ves

si ves od silne bo — le — či — ne ves

ritard. pre — vzet. Poco largo

pre — vzet. Po njej zdaj no — siš, po njej zdaj no — siš

pre — vzet. **F** **pp**

ritard. Poco largo **pp** **Man.**

p po njej zdaj no siš v se bi ti hi mir. *ritard.* *pp* *Più mosso*

p *pp* *mf* po njej

p *ritard.* *pp* *Più mosso*

Man.

mf po njej

zdaj nosiš v se bi ti hi mir, po

mf

Ped. *Man.* po njej

zdaj nosiš v se bi ti hi mir, po njej

njej zdaj no siš v se bi ti hi mir, po njej

mf *Ped.*

z daj no siš vse bi ti hi mir,

z daj no siš vse bi ti hi mir, v se bi z daj, njej

z daj no siš vse bi ti hi mir, p v se

v se bi z daj, no siš mir,

v se bi no siš,

bi no siš mir,

v se bi z daj -- no siš mir, poco ritard.

v se bi z daj -- no siš mir, v se bi no siš ti hi -- mir,

v se bi z daj -- no siš mir, II. poco ritard.

Man. Ped. Man.

ADAGIO

p *pp*

saj si o — ku — sil neu_sahji_vir in pil lju — be — zen,

p *pp*

ADAGIO

p *pp*

Ped. Man.

p *mf*

ki nič več ne mi — ne. O, daj je vsem, o, daj je vsem, to —

p *mf*

ki ne mi — ne.

p *mf*

Ped.

ritard. **B** Animato, energico, alla Finale

mf

la — ži ljud. ske ra — ne! O ro_mar, zopet sto — paš

mf

Animato energico, alla Finale

sto.paš čez po — lja — ne, ves si pre — vzet od ti — he bo — le —

mf

či — ne. Po njej — , po njej zdaj no.siš v se.bi

Man.

p ti — hi mir, saj si o — ku — si neusah — lji — vi vir in

II. *p* in pil lju *mf*

pil lju — be — zen, ki nič več ne mi — ne. O, daj — je
 be — zen,

poco a poco ritard. Largo *ff*
 vsem, to — la — ži ljud.ske ra — ne, o, daj je vsem, to —

Largo *ff*

ritard. molto
 la — ži ljudske ra — ne!
 ritard. molto

e
g
g
e
c
g
e



NARODNA IN UNIVERZITETNA
KNJIŽNICA



00000059862