

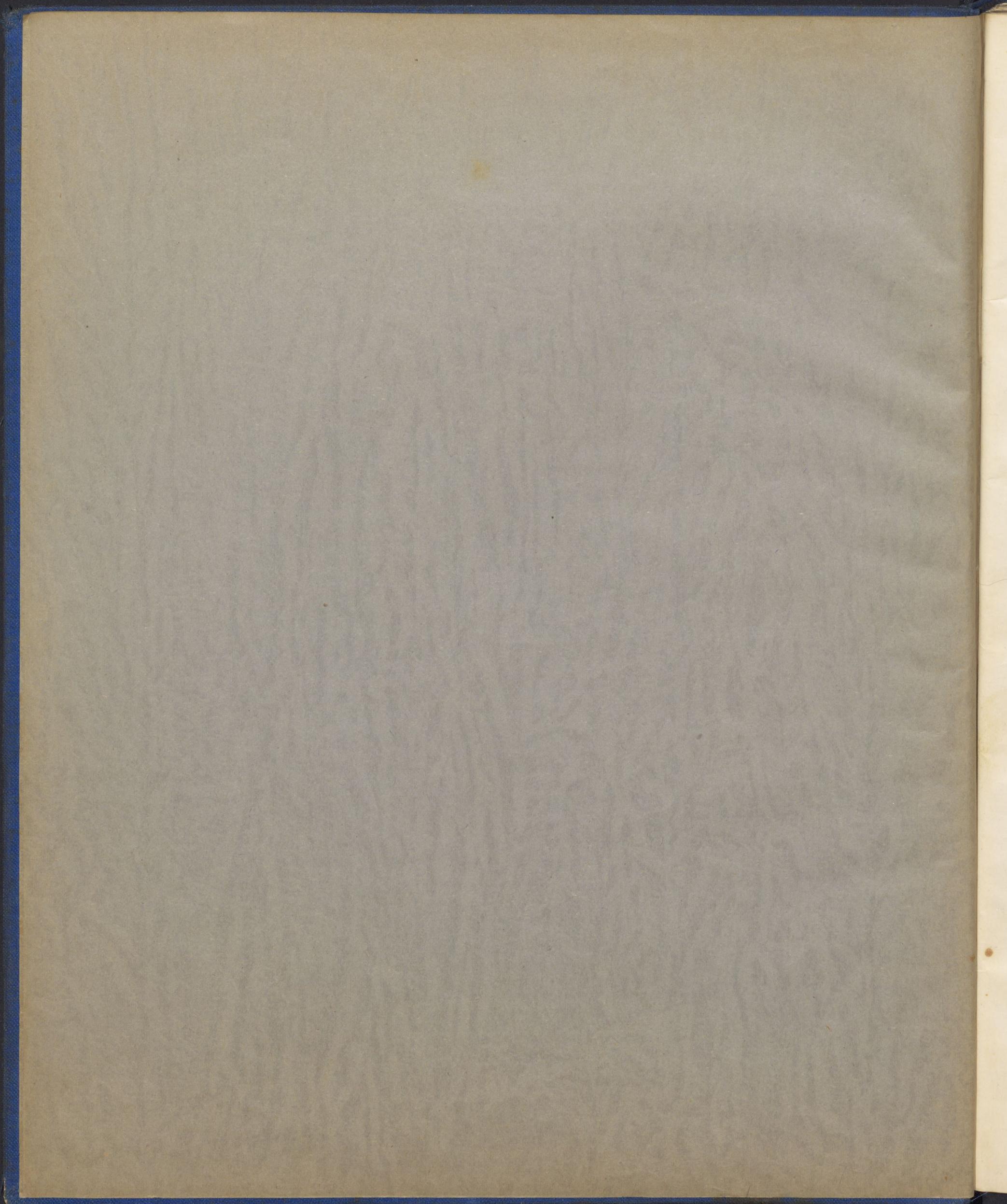
L. M. Škerjane

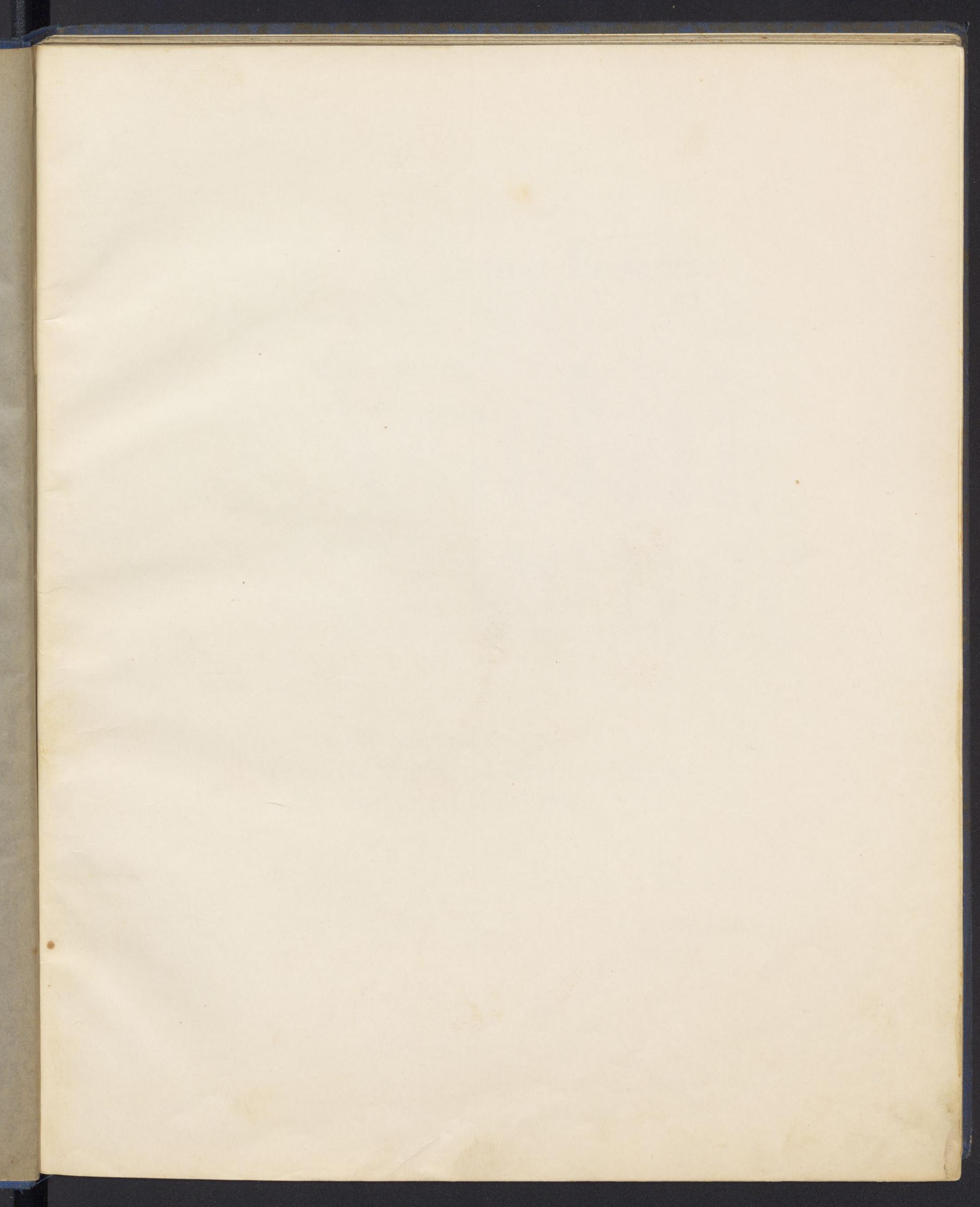
Dr. France Prešeren

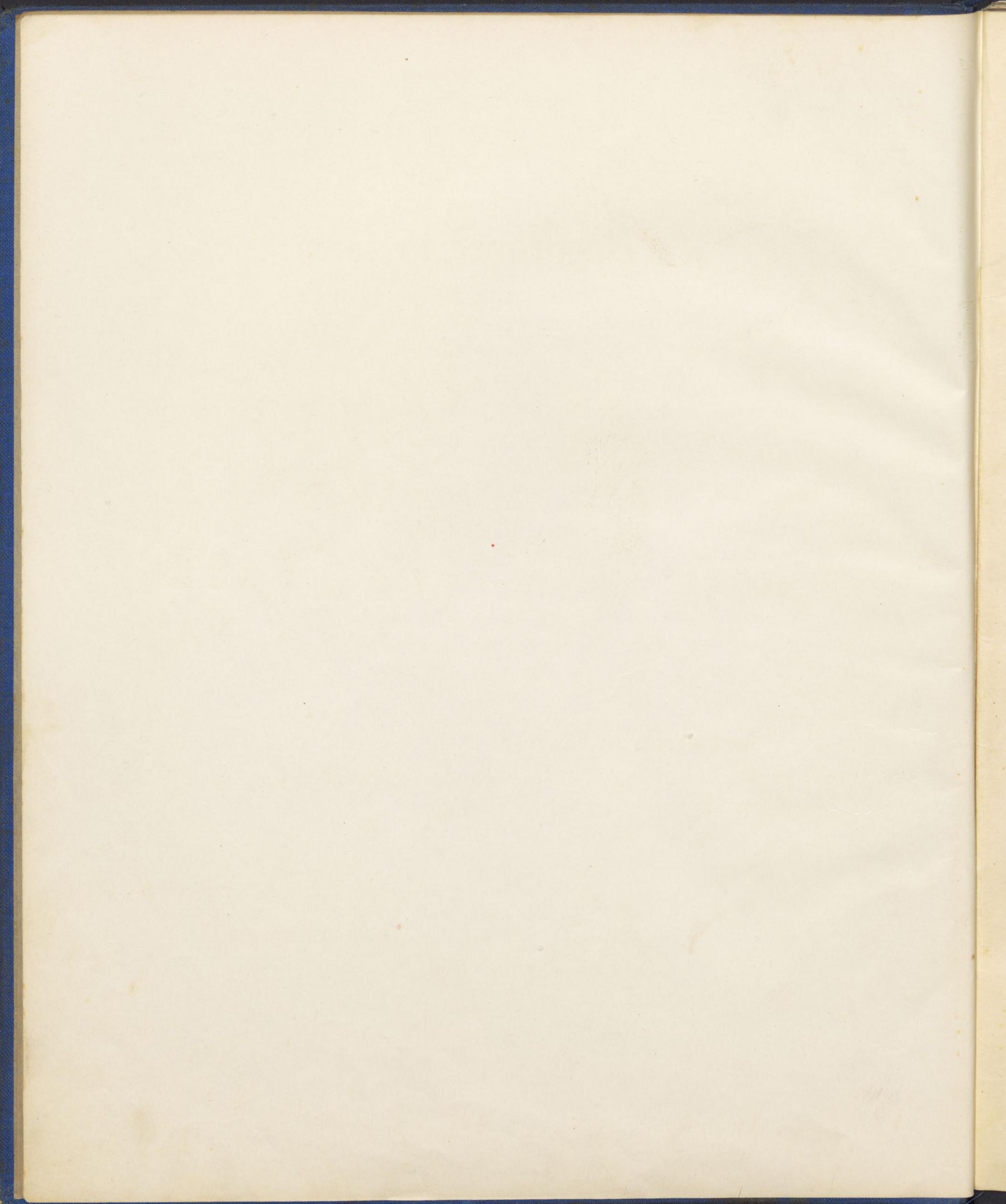
**SONETNI
VENEC**



D ⑦









Dr. France Prešeren:

Sonečni Venec.

Ža řenorski in basovski solo,
tri soliste iz zbora [řenor, bariton, bas]
moški zbor in veliki orkesler

Lucijan M. Škerjanc.

15.VII.1937-15.I.1939.



720161037

P

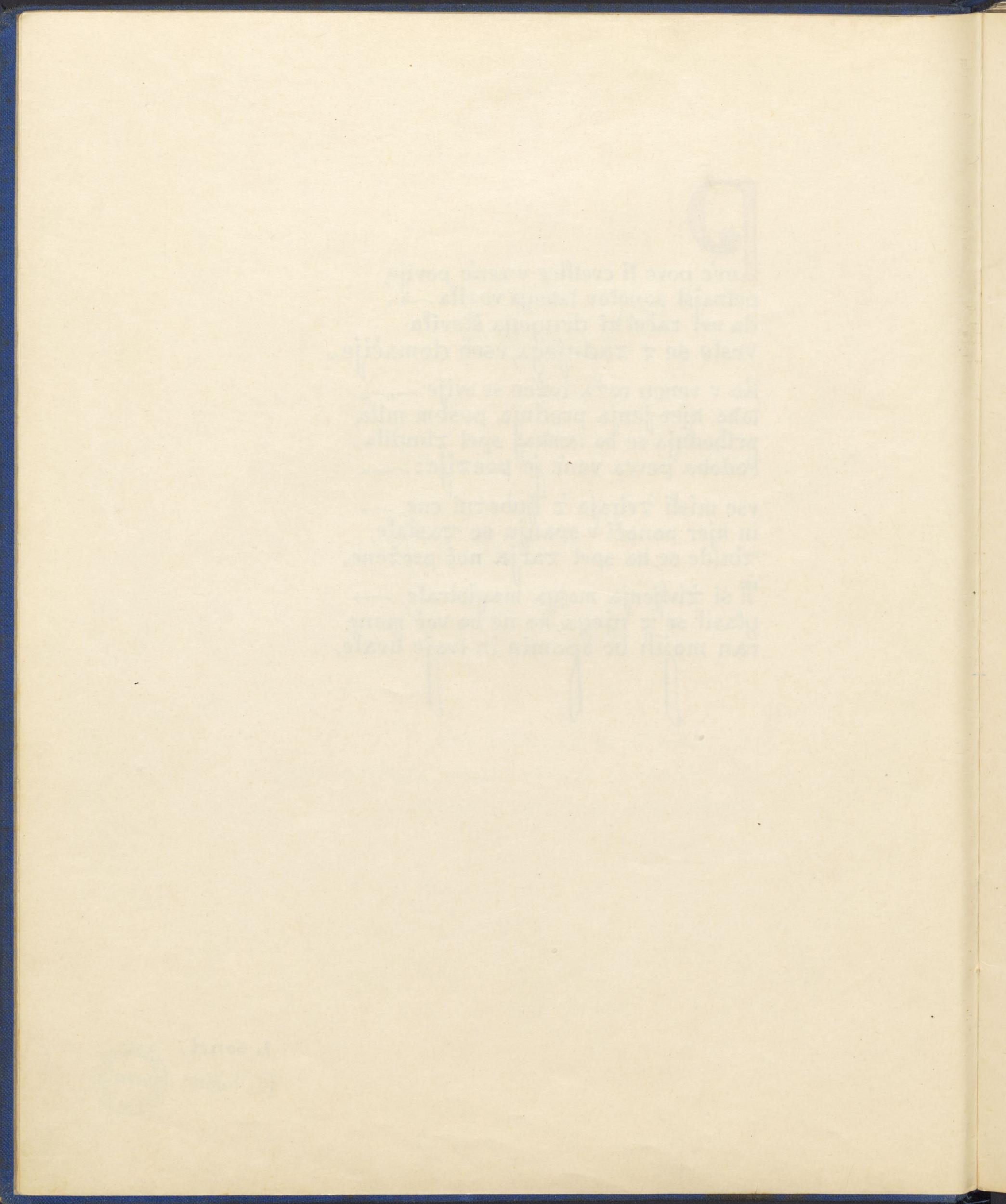
Pevc nove li cvetlice v venč povije,
petnajst sonetov takega vezila —
da vsi začetki drugega števila
vrste se z zadnjega, vseh domačije.

Ko v vencu roža rožice se ovije —
rako kjerjenja prednja pesem mila,
prihodnja se bo tamkaj spel zbudila,
Podoba pevca venč je poezije: —

vse misli žvirajo z hubetzni ene, —
in kjer ponocí v spanju so zastale,
zbude se, ko spel zarja noč prezene.

Ti si življenja mojga magistrale, —
glasil se z njega, ko ne bo vec mene,
ran mojih bo spomin in lvoje hvale.

1. sonet,

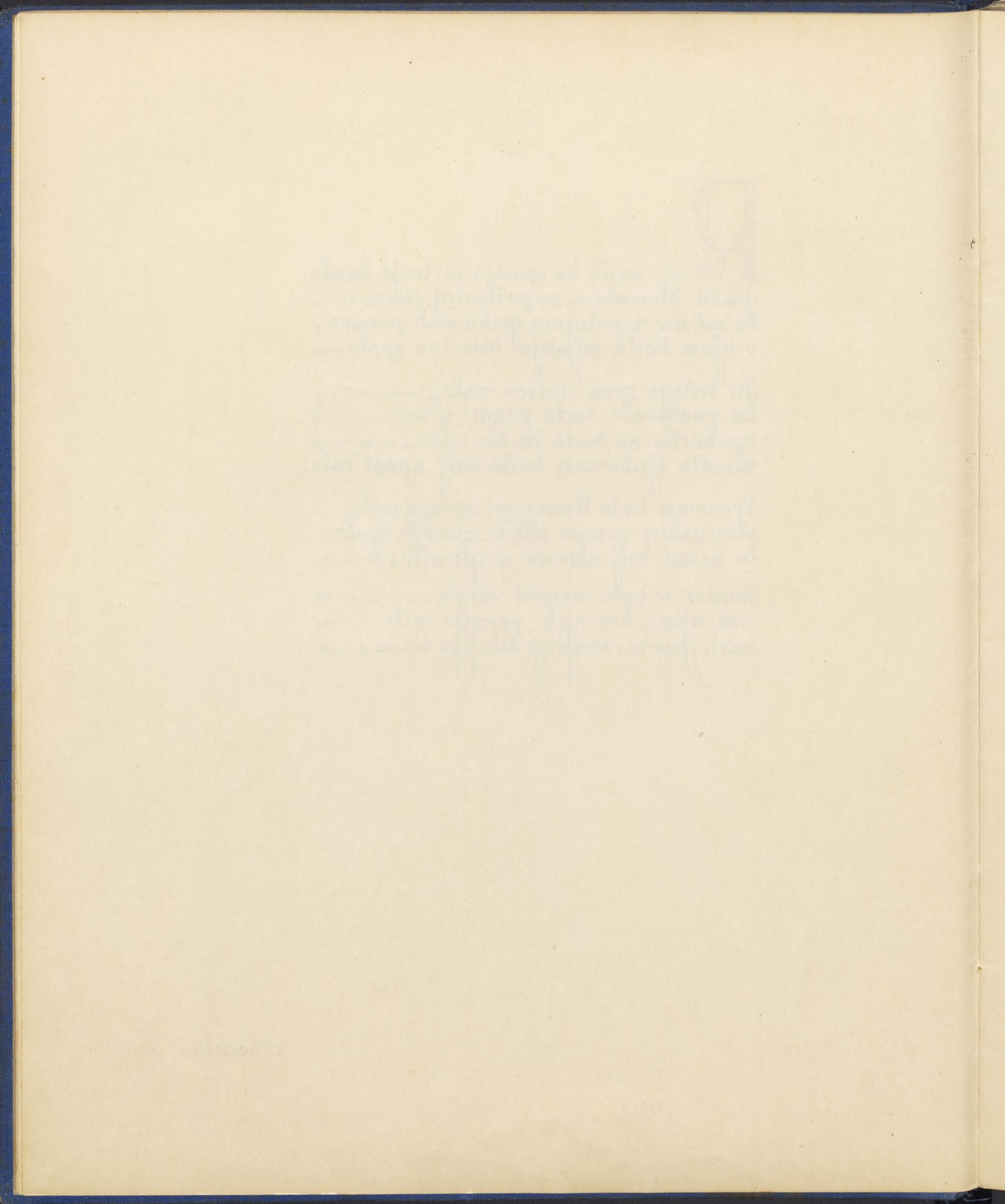


R

an mojih bo spomin in tvoje hvale
glasil Slovencem se prihodnj čase,
ko mi na zgodnjem grobu mah porase,
v njem bodo zdanje bolečine spale —

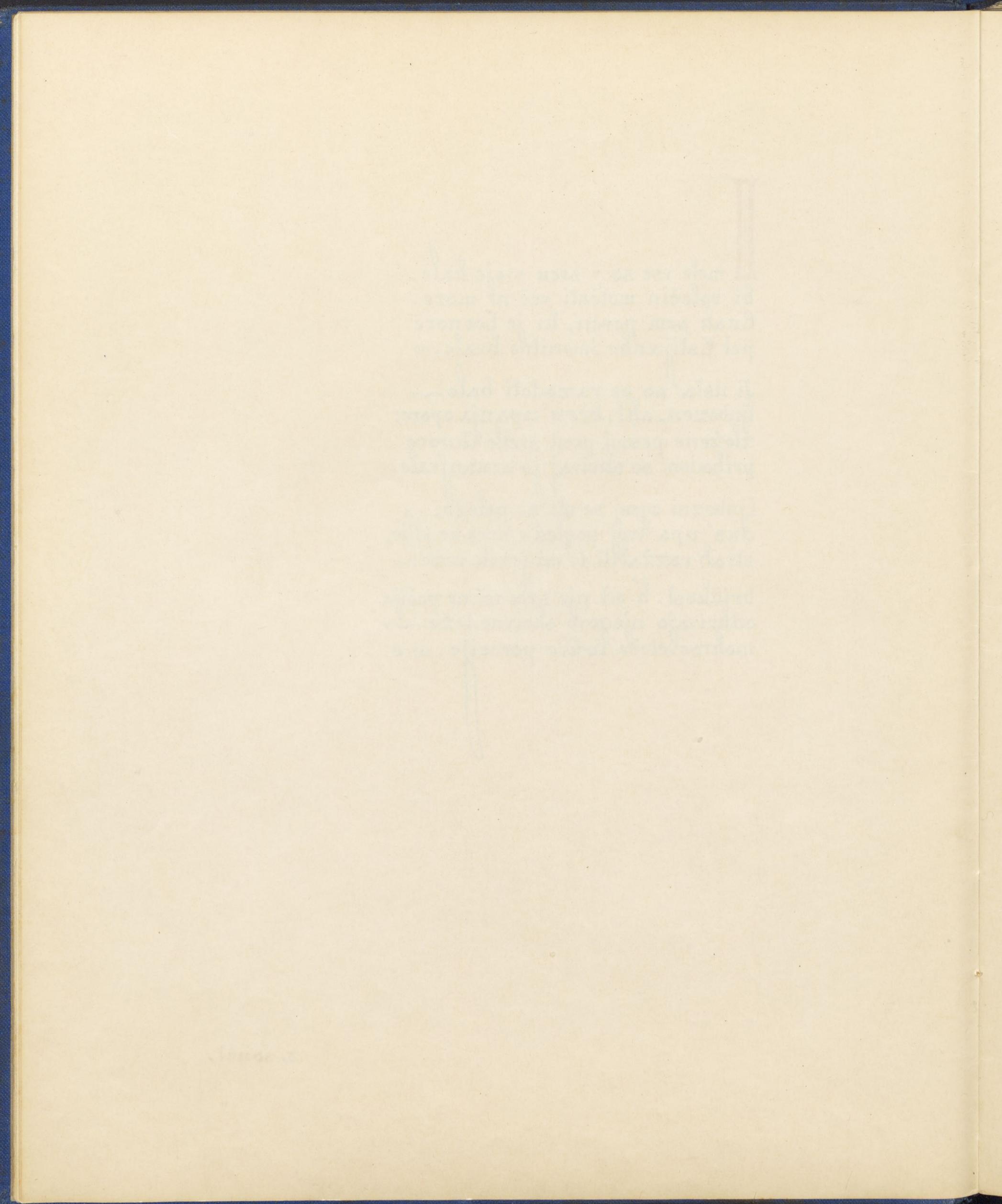
In trdega srca device zale, —
ko poslušale bodo pesmi glase, —
spokorile se bodo in šle vase, —
zveslo ljubezen bodo bolj sposl'vale.

Vremena bodo Kranjem se zjasnile, —
slovenskim pevcem mil'si zvezde sjale, —
in pesmi bolj sloveče se glasile; —
vendar te bodo morebil' ostale —
med njimi, ker njih poezije mile —
imele vse so v srcu svoje kale].



Lmele vse so v srebu svoje kale,
ki bolečin molčali več ne more.
Enak sem pevcu, ki je Leonore
pel Eslijanke imenitke hvale. ~
Ji usla so se razodeli bale ~
ljubezen, ah!, brez upanja opore;
zložene pesmi pred svetle Curore
prihodom so skrivaj jo oznanjvale.
Ljubezni ogenj se mi ne poleže, ~
das' upa svoj pogled v srce ne vlije,
strah razžalili le mi jezik veže; ~
bridkost, k' od nje srce več ne počije,
odkrivajo njegove skrivne leže ~
mokrocveleče rožce poezije. ~ ~

3, sonet,

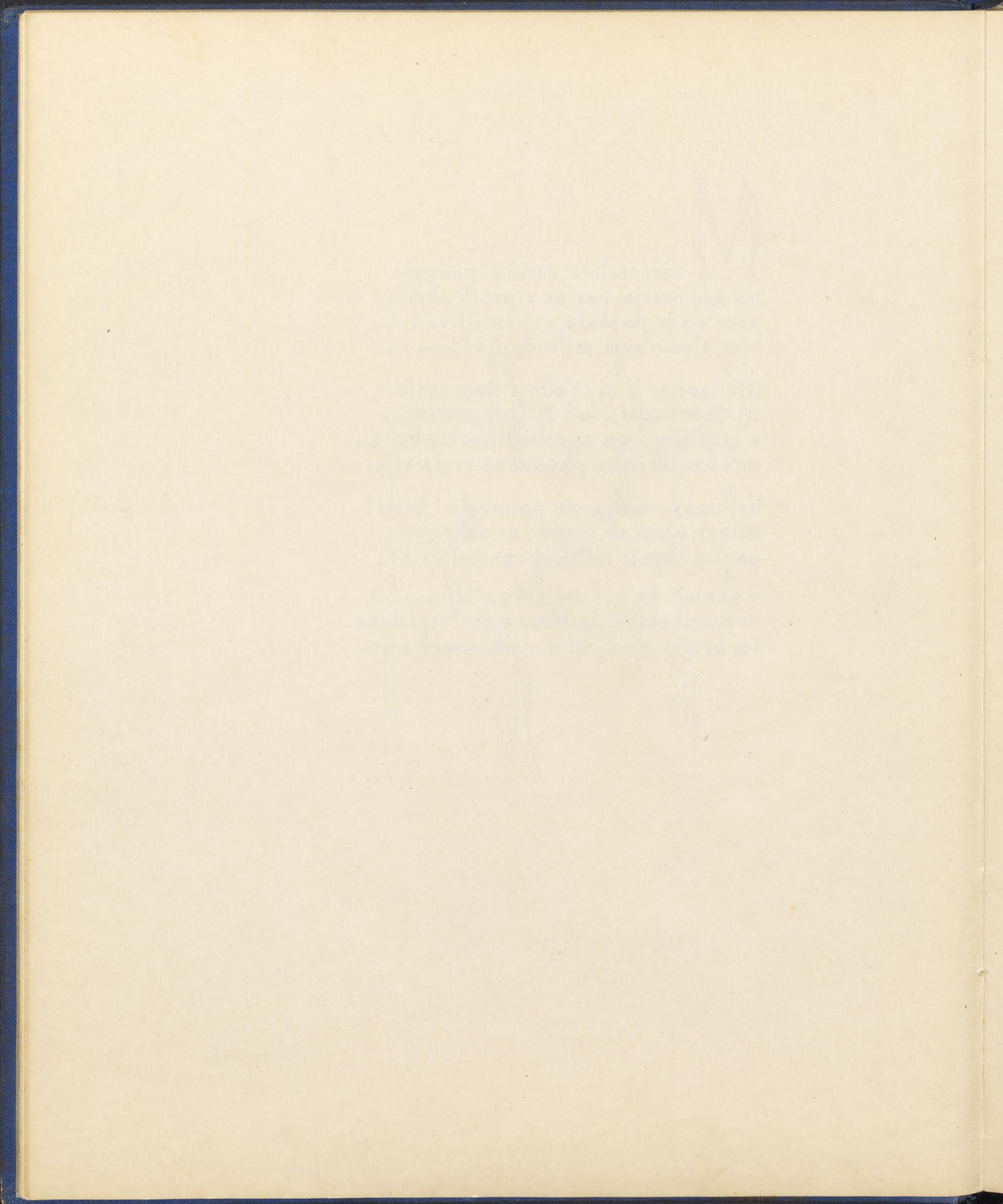


M

okročveleče rož'ce poezije
na dan nesejo, kar se v prsih skriva;
srce mi je poslalo vrl in njiva.
kjer Amor seje mile elegije!

Njih sonce li si. V oknji domačije
ne da te najli, luč li ljubezni va!,
v gledišču, na sprehodih sreča kriva,
ne v krajih, kjer plesavk se vrsla vije.

Kolkrabov želja me po meslu žene!
Nikjer očem se mojim ne odkrije —
pogled lepole kolkanj za željene!;
v samoli iz oči mi solza lise,
in pesmi skladam, klere v venč spletene
iz krajev niso, ki v njih sonce sije.



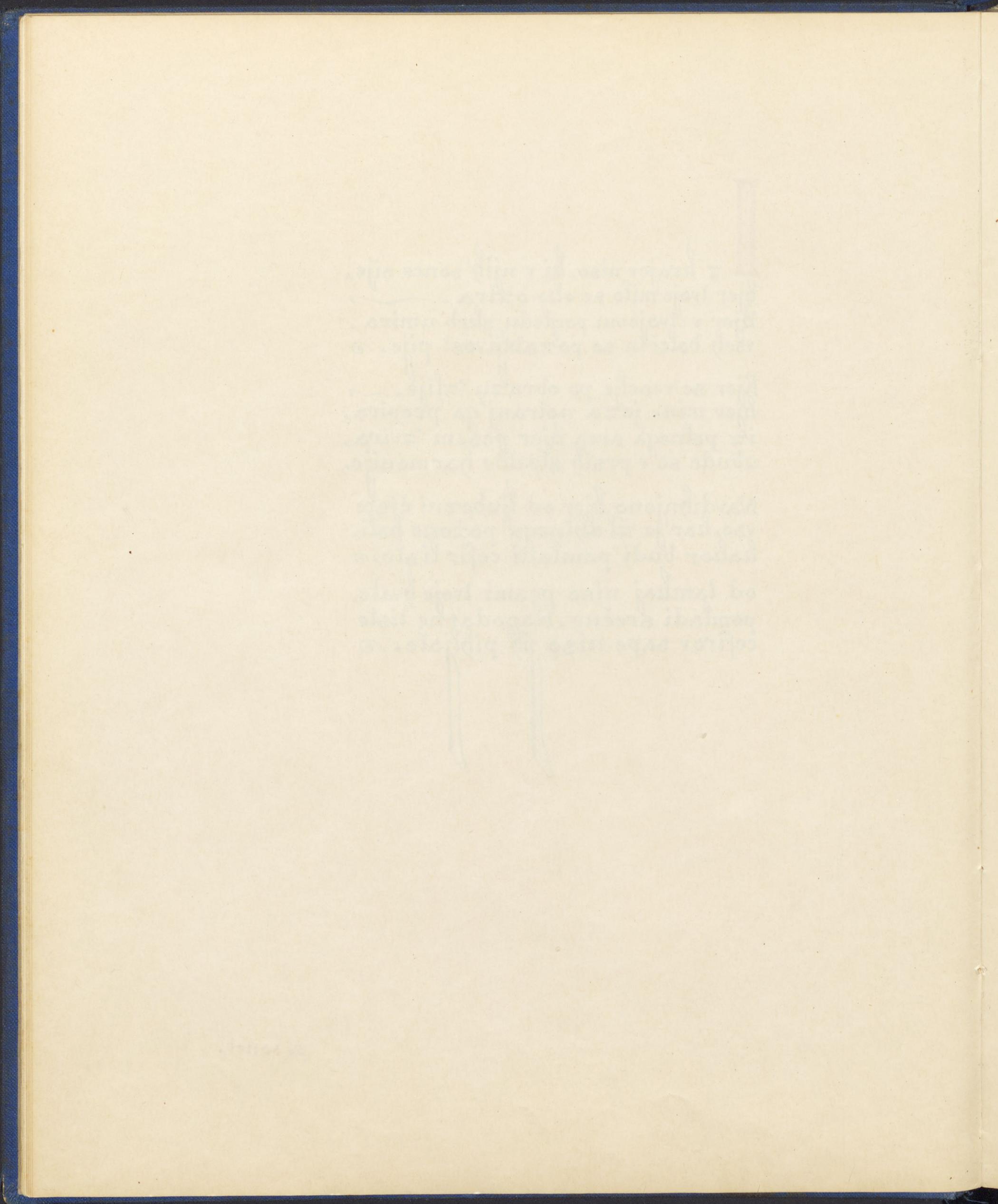
I

I z krajev niso, ki v njih sonce sije,
kjer lvoje mild se oko ozira.
Kjer v lvojemu pogledu skrb umira,
vseh bolečin se pozabljivost piše. ☩

Kjer se veselje po obrazu zlije,
kjer mine jeza nolranj'ga prepira,
iz polnega srca kjer pesem zvira,
zbude se v prsih sladke harmonije.

Navedihnjeno, kjer od ljubezni čiste
vse, kar je žlahnega požene kali,
kakor budi pomladi cesir liste,
od lamkaj niso pesmi lvoje hvale,
pomladi srečne, blagodarne liste
cesirov sape niso jih pihljale. ☩





C

Cefirov sape niso jih pihljale,
od tebe, drage deklice prevzelne,
prinesle govorice jim prijetne. ~
vesede sladke niso pripeljale. ~

Brez upa člo so rasle tvoje hvale;
znabili li in druge, da umelne ~
Kranjice, iz Parnasa ker očelne ~
dežele so, jih bole zaničvale. ~

Ramene naše zapušcene božce,
samice so pozabljene žalivale,
le kijkam vdane b'le so Kranjev množce;
cvetlice naše poezije stale ~
do zdaj so vrh snežnikov redke rožce,
obdajale so vtrjene jih skale. ~

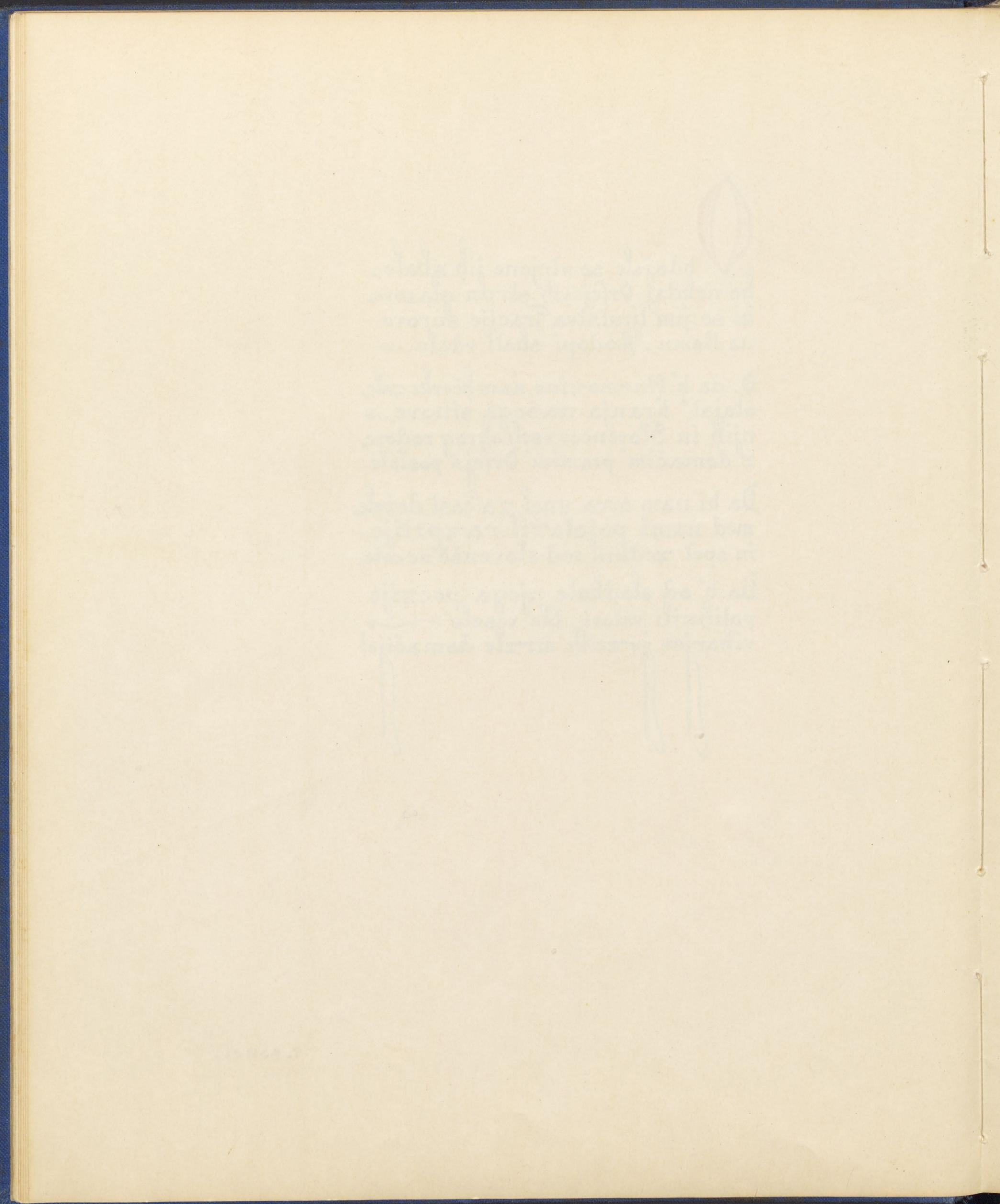


Obdajale so vlrjene jih skale,
ko nekdaš Orſejevih strun glasove,
ki so jim ljudstva tracije surdve
na temu. Rodopi skali vdale. ☺

O, da b' Mnemozine nam hčerke zale,
otajal' Kranja na ſega ſinove, ☺
njih in Slovencev vſeh okrog rodoye,
z domaćim' pesmim' Orſeja poslale.

Da bi nam srca vnel za čast dežele,
med nami pošolažil razprlije,
in spel zedinil rod slovenščine cele.

Da b' od sladkote njega poezije
polihnili valovi ble veselle
viharjev jeznih mrzle domaćije!



V

Viharjev jeznih mrzle domačije
slovenske so pokraj' ne ble, kar samo!,
tvoj duh je zginil, kar nad tvojo jamo,
pozabljeno od vnukov, veler vrije. ☩

Oblodžile očelov razprlje →
s Pipinovim so jarmom sužno ramo,
od tod samo krvavi punt poznamo,
boj Vilovega in ropanje Turčije. ☩

Minuli sreče so in slave časi. ☩
Ker vredna dela niso jih budile, →
omolknili so pesmi sladki glasi; ☩
kar niso jih zatrle časov sile, →
kar rase rož na mlademu Parnasi,
izdihljeji, solze so jih redile. ☩

Izdihljeji, solze so jih redile,
s Parnasa moj' ga rožice pričjoče:
solze ljubezni so do lebe vroče,
iz domacije so ljubezni lile. ☩

Ne dmeče da lebe pesmi mile, ☩
da lebi vneli ni srca mogoče; ☩
da domacije rod ljubili noče,
ki ga slovenske matere rodile. ☩

Izdihljeji in želje hrepeneče, ☩
ime da b' lvoje takrat še slovelo,
ko velo bo obličeje zdaj cveleče; ☩
Slovence da b' za svojo vnel deželo,
k nji da b' vrnili spel se časi sreče,
jim moč so dale rasli neveselo. ☩

J

Jim moč so dale rasli neveselo,
ko zgodnja roža rasle zapeljana
od sonca mlad'ga, v koncu ki svečana
ji dva al' tri dni smeja se veselo;

al' nagne žalostno glavico velo, ~
megla k' od burje prileli prignana
in pade od nebes slrupena slana,
pokrije sneq gore in polje eelo. ~

Zasjalo sonce mi podobe zale, ~
pogleda lvojga pil sem žarke mile,
ljubezni so cvetlice kar poqnale, ~
nad žarki sonca so se le zmolile,
na mrazu zapušcene so ostale, ~
ur jih megljenih so morile sile. ~

U

Ur jih megleñih so morile sile
vse pevca dni, ki le li pesmi poje;
obup, življenja gnuš začela boje,
erinje vse so se ga polaſtile.

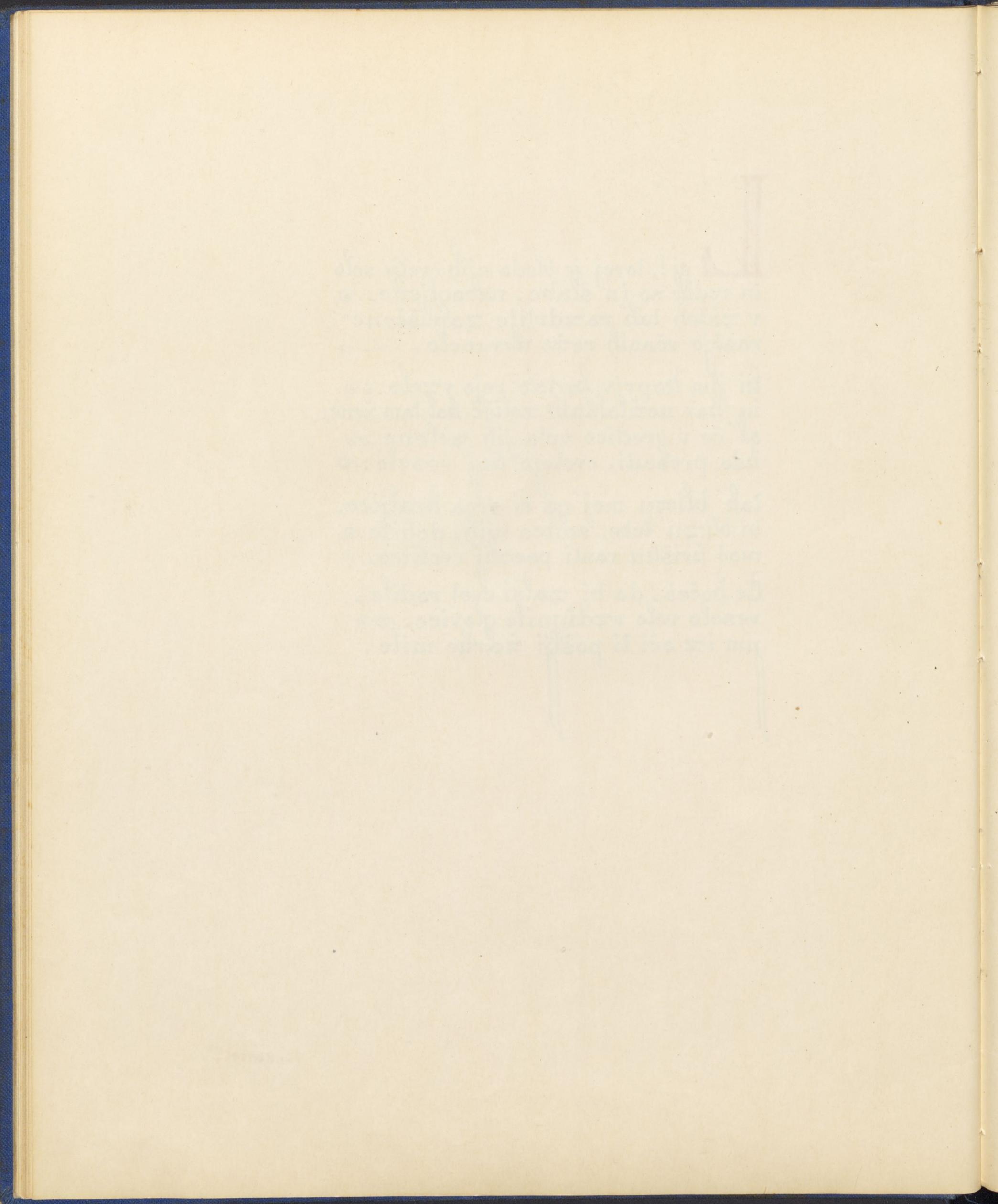
Ko v veži je Dresl Diane mile
zadobil zopel zdravje duše svoje,
tako bi b'le se od ljubežni lvoje
vmirile prsi, lica se zjasnile.

Zbežale so le sanje kralkodčasne,
le nagel blisk je upanje b'lo celo,
ki le krmnejšo hoč stori, ko vgasne.

Od tod nič več srce ni b'lo veselo,
hak' b'le bi poezije moje jasne?
Lej!, torej je bledo njih cvetje velo.

n. sonet,

Lej!, torej je bledo njih cvetje velo
in redke so in slabe, neboglene, o
v zideh lak razdrlije zapušcene
rasajo včasih rože neveselo, ~
ki jim kopriv hrdele rej v zelo o
in kar nežlahnih zelišč kašlam žene;
al'če v gredice vrta jih zelene o
kdo presadi, eveljed koj veselo: o
lak bližu moj ga bi srca kraljice,
bi bližu lebe, sonca njih, dobole o
moč kvišku rasli podesij cvetlice. o
Če hočeš, da bi zalsi cvet rodile,
veselo vele vzdignile glavice, o
jim iz oči li poski žarke mile.



Jim iz oči li poslji žarke mile,
mi gledali daj lic svetlobo zorno!
Le nji leme kraljeslvo je pokorno,
samو njo boqajo viharjev sile.

Skrbi verige bodo odstopile,
odpadlo bo železje njih okorno;
z mogočno lvojo pomocjo oporno
vse njih se rane bodo zaceelite.

Zjasnilo se mi bo spel lemno lice,
spel upanje bo v sreču zelenelo
in uslam dalo sladke govorice.

Na novo bo sreče spel oživelo,
v njem rasle jasnih poezij cvellice
in gnale bodo nov cvel bolj veselo.

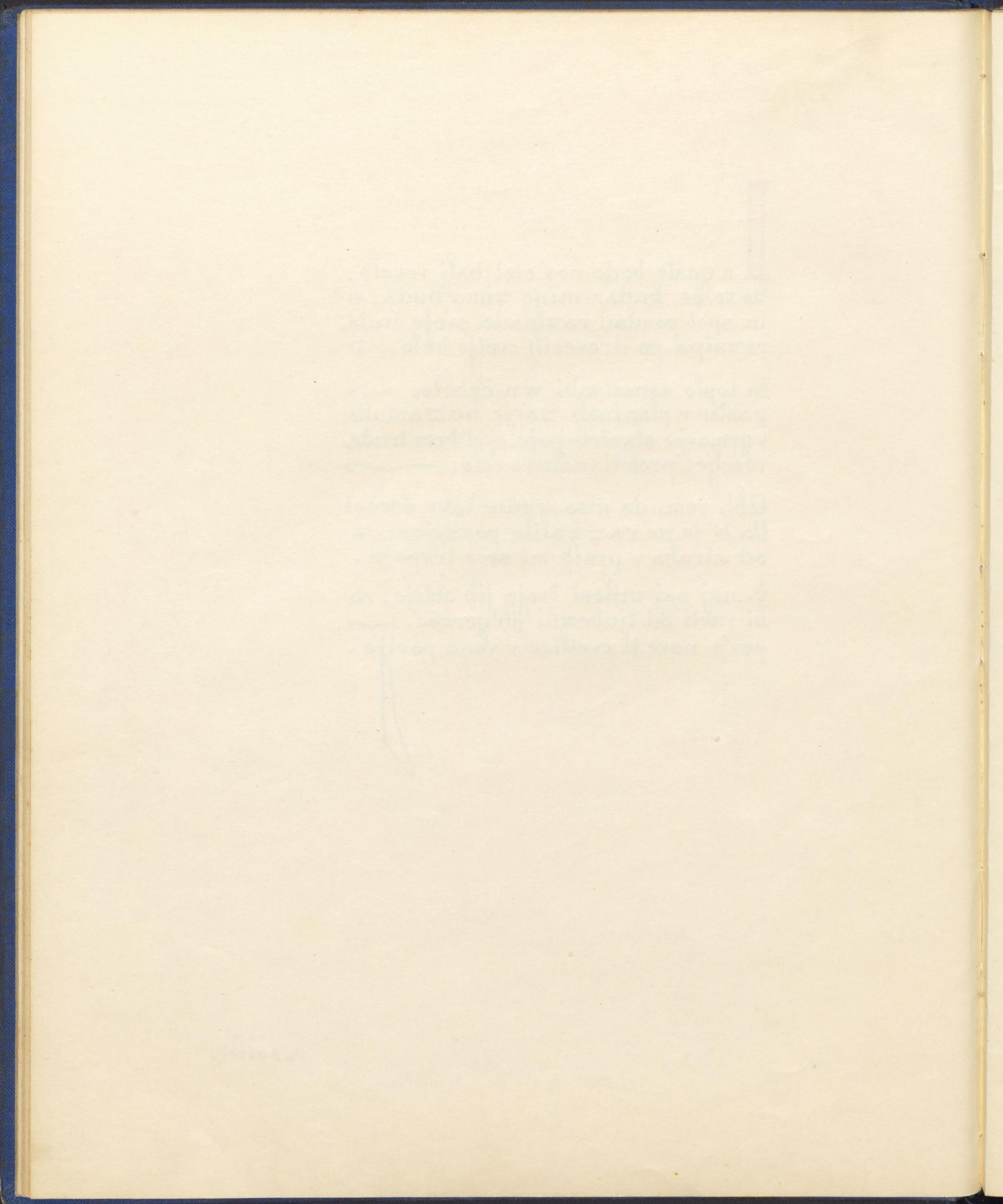
I

In gnale bodo nov evel bolj veselo,
ko rože, kadar mine zima huda, ~
in spel pomlad razklada svoje čuda,
razsipa po drevesih cvelje belo. ~

In toplo sonce vabi ven čebelo, ~
paslir v planinah zarje ne zamuda,
v grmovju slavček poje spel brez truda,
veselje preleli naturo celo. ~

Oh!, vem, da niso vredne take sreče!
Da b' le ne razčalile poezije, ~
od straha v prsih mi srce trepeče.

O, naj saj milost lvoja jih oblige, ~
ki vneli od ljubezni jih goreče, ~
pev'c nove li cvellice v venc povije.



Magistrale.

P

ev'c nove li cvellice v ven'c povije.
Ran mojih bo spomin in lvoje hvale.
Imele vse so v sreu svoje kiale.
Mokrocevleče rož'ce poezije.

Iz krajev niso, ki v njih sonce sije.
Cesirov sape niso jih pihljale.
Obdajale so vtrjene jih skale.
Viharjev jeznih mrzle domačije.

Izdihljeji, solze so jih redile.
Jim mde so dale rasli neveselo.
Ur jih megljenih so morile sile.

Lej!, lorej, je bledo njih cvelje velo.
Jim iz odi li poslji zarke mile
In gnale bodo nov cvel bolj veselo! ♡♡

I.

1. Svobodno in srečano.

1.

Klavir: Moški zbor a cappella.

Perc

*no - ve ti cre - tli - ce v venc po - vi - je,
pet.najst so.*

f *mf* *d b p p*

pet.najst so - ne - tov ta - ke - ga ve - xi - - -

pet.najst so - ne - tov ta - ke - ga ve - xi - - -

petrajst so - ne - tov ta - ke - ga ve - xi - - - - - - -

ne - tov ta - ke - ga ve - xi - - - - - - -

ne - tov ta - ke - ga ve - xi - - - - - - -

2.

101

- la,

xi - la, da vši za - ře - - tki dru - ge - ga šte. vi - la

101

- la,

mf

101

- la,

101

- la,

f široko

vši do - ma - či - je.

vr - ste se z' zad - nje - ga

2

3.

ko vencu ro - ža rož-de ře o - vi - je, ta - ko kjer

je - nja prednja pe - sem mi - la, pri - hod - nja se bo

3

je - nja prednja pe - sem mi - la, pri - hod - nja se bo

4.

4. *pp (skrivnostno)*

tamkaj spet zbu- di - la. Po - do - ba per - ca

venc je po - e - xi - je: vse mi - sli xvi - ra - jo zju - be - zni

5.

5 ppp (sanjaro)

6.

6

Ti si živ - je - nja moj - ga ma - gi - stra - le,

gla - sil se z nje - ga, ko ne do več me - ne, ran mo - jih

gla - sil se z nje - ga, ko ne do več me - ne, ran mo - jih

- f b̄p b̄p p pp b̄o b̄o b̄p b̄p b̄p b̄p b̄o b̄o f b̄o p p

- f b̄p b̄p p pp b̄o b̄o b̄p b̄p b̄p b̄p b̄o b̄o f b̄o p p

gla - sil se z nje - ga, ko ne do več me - ne, ran mo - jih

b̄o b̄o b̄p b̄p b̄p b̄p b̄o b̄o f b̄o b̄o b̄p b̄p b̄p b̄p b̄o b̄o b̄p b̄p

f b̄d b̄d d b̄o b̄o b̄p b̄d b̄b̄d b̄d b̄o b̄o b̄o b̄o f b̄o b̄o b̄d b̄d

#d #g g #d #g g #g g b̄p b̄p b̄p b̄p b̄p b̄p b̄o b̄o b̄p b̄p b̄p b̄p b̄o b̄o b̄p b̄p

7.

7

Handwritten musical score page 7. The vocal parts (Soprano, Alto, Tenor, Bass) are in common time. The vocal parts sing "bo spo-min in two - je sva - le." The bass part has a dynamic of $\text{b} \ddot{\text{o}}$. The orchestra part (Orkester) starts at measure 7 with a dynamic of ppp .

Xelo umirjeno.

Orkester

Handwritten musical score page 7. The piano accompaniment consists of two staves. The top staff shows chords in common time. The bottom staff shows eighth-note patterns in common time.

Handwritten musical score page 7. The piano accompaniment consists of two staves. The top staff shows chords in common time. The bottom staff shows eighth-note patterns in common time.



8.

8

marcato

più f

f

ff

ritardando.

9.

10.

dolce

ritardando

Ran mo - jih spo - min in two - je hva - le gla -

II.

Zbor:

10.

10.

sil Slo- ven - cem se pri - hod - nje ča - se, eo mi na

zgod - njem gro - bu mah po - ra - se, v njem bo - do

11

11

zgod - njem gro - bu mah po - ra - se, v njem bo - do

11.

zadaj - ne bo - le - či - ne spa - le.

In tr - de - ga sr -

In tr - de - ga sr - ca - de -

In tr - de - ga sr - ca - de - vi - ce

In tr - de - ga sr - ca - de - vi - ce

12.

12

-ca de - vi - ce za - le - - -
 - vi - - - ce za - le - - -
 za - - - - - le - - -
 za - - - - - le - - -

bo po - slu - ša - le bo - do
 po - slu - ša - le

pesmi gla - se, spo - ko - ri - le se bo - do in šle
 bo - - do pesmi gla - se, spo - ko - ri - le se bo - do in šle

f ∞ \circ - ρ g g \circ = \circ p
 f ∞ \circ - bp g p \circ = \circ p
 va - se, $\text{xve - sto} \text{ gu - be - zen}$ $\text{bo - do bolj spošt -}$
 f $\text{h}\circ$ \circ - ρ bp f $\rho - \rho$ $\rho - \rho$ p
 f $\text{h}\circ$ p hp \circ - ρ o bd \circ bo p
 f $\text{h}\circ$ p hp \circ - bd g g \circ bo p
 f $\text{h}\circ$ p hp \circ - p o bd $\text{g} - \text{d}$ bd p

13

siroko.

ra - le.

vre -

me - na bo - do

Kranjcem se zjas -

d - d - d

(P)

d - d - d

(P)

14.

14.

ni - - le, slo - ven - skim pev - cem mil - ši æve - zde

pev - - cem

18

14

sja - le, in pesmi bolj slo - ve - če se gla - ſi -

sja - - le, bolj slo - ve - - če

18

Handwritten musical score for voice and piano. The vocal parts are in soprano, alto, and bass clef. The piano part is at the bottom. The music consists of two systems. The first system ends with a double bar line and the number 15. The second system begins with a repeat sign. The vocal parts sing in German, with lyrics such as "le", "ven-der", "mo-re-bit' o-", "se gla-si-le", and "sta-le med". The piano part accompaniment includes eighth and sixteenth note patterns. Articulation marks like *pp* and *p* are used throughout.

Continuation of the handwritten musical score. It shows the vocal parts (Soprano, Alto, Bass) and the piano accompaniment. The vocal parts continue with lyrics from the previous system, such as "sta-le med", "nji-mi", "ker njih", "po-e-xi-je", and "mi-le i-". The piano part features a rhythmic pattern of eighth and sixteenth notes. Measure 15 is indicated by a red box around the measure number.

16.

zelo široko.

me - le vse so v sr - cu svo - je
ka - le.

16

Zbor:

zelo razburjeno.

17.

Musical score page 17, measures 1-2. The score consists of two staves. The top staff is in G major, common time, with a basso continuo staff below it. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic and includes the text "naraščajocene". The basso continuo part features sustained notes and chords.

Musical score page 17, measures 3-4. The score continues with two staves. The top staff shows eighth-note patterns in G major. The basso continuo staff provides harmonic support with sustained notes and chords.

sempre crescendo ed accelerando.

Musical score page 17, measures 5-6. The score continues with two staves. The top staff shows eighth-note patterns in G major. The basso continuo staff provides harmonic support with sustained notes and chords.

Musical score page 17, measures 7-8. The score continues with two staves. The top staff shows eighth-note patterns in G major. The basso continuo staff provides harmonic support with sustained notes and chords.

(a tempo)

Musical score page 18, measures 1-2. The score consists of two staves. The top staff is in G major, common time, with a basso continuo staff below it. Measure 1 starts with a forte dynamic. Measure 2 continues with a forte dynamic. The basso continuo part features sustained notes and chords.

18.





III.

20. Mirno. (pozorno spremljaje).

Tenor
solo:

ritenuto.

vse so v sr-cu svoje ka - le, ki bo - le -

agitato

čin mol-ča-ti dalj ne mo - re. E - nač sem

(come sopra)

20.

per - cu , ki je Le - o - no - re pel Es - ti - jan - ke i - me - nitne

molto sostenuto

dolcissimo

ritardando

21

a tempo

hva - le .

Ji u - sta so se ra - xo - de - li

a

ba - le lju - be - zen , ah ' brez upanja o - po - - re; zlo - žene

agitato

arrivando

pe - smi pred svetle Hu - ro - - re pri - ho - dom so skri - vaj jo o - znanj -

sostenendo *ritardando*

Dvakrat hitreje. (Doppio movimento d = e)

22

vra - - - le.

vznenemirjeno.

22.

23

(razburjeno.)

3
4 x 4 

(vseskozi nemirno)





Sostenendo.



24

brid-kost, *Mnogo počasneje.*
(*molto meno mosso.*)

nje sr-ce reč ne po-či - - je, *od-kri -*

mirno.

- va-jó njegove skrivne te - zje mokrocre - to - če rož'ce po-e-
xelo široko (♪)

dolce *dolcissimo*

24.

- zi - je.

IV.

26

Tenor Solo

Malo hitreje. (*poco più mosso*).

te - - če rožče po-e- xi - je na dan ne - se - jo, káar se v pršíh

skri - va; sr - ce mi je postalo vrt in nji - va, kjer

pp

A - mor se - je mi - le e - le - gi - - je.

agitato

Njih

sostenendo

26.

27 *a tempo*

Vok-nu do-ma-čí - je ne da te naj - ti,
 luč ti lju - be - zni - va' vgle - di - šču, na spre -
ritenuto.
 ho - dih sre - ča kri - va, ne v kra - jih, kjer plesavk se vr - sta

28

Kol-kra-tov želja me po mestu že-ne! Ni-kjer o-čem se mojim ne od-

kri-je po-gled le-po-te tolkanj za-zje-je-ne;

sostenendo

a tempo

8va.....

28.

[29] *občutno**a tempo*

mo - li iž o - či mi solza li - je in pesni skla - dam, ktere v venc sple.

dolce

[30]

te - ne iž kra - jev ni - so, ki v njih sonde si - je.

ritenuto

srečano in široko

sva

V.

živahno. [31]

Trije solisti iz zabora.

Bariton *Bas*

30.

Si - je, kjertvoje mi - lo se očko o - xi - ra, kjer v tro - je mu pogledu skrb u

- mi - ra, vseki bo - le - čin se pogabljivost pi - je. Kjer se ve -

- se - lje po obrazu zli - je, kjer mine je - za notranjga pre - pi - ra, iz pol -
zli - je,

- ne - ga srca kjer f pe - sem zvi - ra, zbude se v prsih sladke harmonije. -
 v prsih

32.

32

a tempo, sostenendo

dolce

Malo hitreje (poco più mosso).

Nav - dihrijeno kjer od ljubezni či - ste, vse kar je žlahtne.

Nav - dihrijeno kjer od ljubezni

Nav -

ga po-žene ka - - le - ,
či - ste, vse kar je žlahtne - ga požene ka - - - le,
dih-nje no kjer od lju-be-zni
či - ste, vse kar je žlahtne - ga požene ka - le,

[33] *Tempo I.^{mo}*

ka - kor bu - di po - mladi cesir li - ste,
od tamkaj niso pesmi

34.

two-je Šiva-le, pomladi srečne, blagodarne ti-ste, cefirov sa-pe

*ritardando**Precej široko (largo assai).*

34

ni-so jih pih-lja-le

sempre crescendo e più agitato.

H.

35 *Vznenemirjeno.*

*Tenor
Solo*

36.

Handwritten musical score for voice and piano, page 36. The score consists of six systems of music. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. The key signature changes between G major and F# major throughout the piece. The vocal parts include lyrics in French and English. The piano parts show various harmonic progressions and rhythmic patterns. The score is written on five-line staves with measure numbers and tempo markings.

te - - de dra - ge de - - kli - ce prev - xee - tne,

pri nesle go - vo - ri - ce jim pri - jet - ne,

agitato

espr.

be - se - de slad - - - - - ke

espressivo

ni - - so pri - pe - - tja - le.

37.

The image shows three staves of handwritten musical notation. The top staff uses a treble clef and includes lyrics: "ni - - so pri - pe - - tja - le.". The middle staff uses a treble clef and has dynamic markings like p , f , and ff . The bottom staff uses a bass clef. All staves feature various note heads, stems, and bar lines. The notation is dense and expressive, typical of early printed music.

38.

36

Brez u-pa clo so ra-sle tro-je hva-le;

Hitreje (piu mosso).

zna - bi - ti ti in druge, da u.

espr.

pp

espressivo

me - tre Kra - nji ce, iž Par - na - sa, ker o -

mf

f

-čet - ne de - že - le so,

jih bo - - te za - nič'.

va - le.

calmandosi

40.

Handwritten musical score for piano and three solo voices. The score consists of two systems of music. The first system starts with a bass clef, a key signature of one sharp, and a tempo marking of $\frac{8}{8}$. The second system begins with a treble clef, a key signature of two sharps, and a tempo marking of $\frac{8}{8}$. The score includes dynamic markings such as pp and $\# \theta$.

38

Handwritten musical score for piano and three solo voices. This section features a treble clef, a key signature of two sharps, and a tempo marking of $\frac{8}{8}$. The piano part includes dynamic markings like pp . The vocal parts are indicated by circled numbers 1, 2, and 3.

39

Trije solisti.

Barilon *Tenor*

Bas

Handwritten musical score for three solo voices (Bariolon, Tenor, Bas) and piano. The vocal parts are written in bass clef. The piano part is shown below the vocal staves. The vocal parts sing in unison, with lyrics provided for the Tenor and Bas parts. The lyrics are: "ali: (Kame-ne na-še za-pušćene bož'-de, sa - ali:)".

mi - ce so po - zab - lje - ne žal' - va - le,

40

vda - - ne b'le so Kranjcov množ - ce;
le tujkam vda - ne b'le so Kranjcov množce,

pp

42.

Tenor solo

cvet - li - ce na - še po - e -

cvet - li - ce na - še po - e -

cvet - li - ce na - še po - e -

xi - - je sta - le do

zdaj so vrh sne -

žni - kov red - ke

xi - - je sta - le do

zdaj so vrh snežnikov

red - ke, redke rožce,

sta - le do

do

zdaj

so

vrh

sne - -

rož - ce ,

red - ke rož - ce , ob - da - jale so vlr - je - ne jih

řni - kov redke rož - ce ,

41

ská - le .

f

44.

8va - - - - -

42

43 *Razvneto.*

diminuendo.

44

46.

Zimerno.

III.

Xbor:

1 2 3

ob - da - ja - le so

vtr - je - ne jih

ska - le,

ko nek - daj

Or - fe - je - vih

1 2 3

ska - le,

ko nek - daj

Or - fe - je - vih

strun gla - so - - ve,

³ ³

strun gla - - - ve,

³ ³

pp.

³ ³

#d. #p

f

45.

f

ki so jim ljud - stva Tra - ci - je su - ro - ve na He - mu,

f

f

f

mf



48.

Ro - do - pi se ska - le vda - le.

appassionato

48.

Tenor Solo

da b' Mnemozi-ne nam hčer - ke zea - -

le, o - ta - jat Kranja na - še - ga si -

47.

f *p*.

- no - - - ve,

p

njih in Slo.

f *p*.

- ven - cev vseh o - -

h *d* *r* *o* *g* *ro* - *do* - -

mp

f *p* *x* - -

x *x* *b* *p* *h* *p*

- - ve; z do - ma - čim'

f

50.

pe - - - smim' Or - fe-ja po - sla - - - le!

48

Da bi nam

ca

vnel za čast de - že - le, med nami po - to - la - žil raz - pr - ti - je,

in spet je - di - nil rod slovenščne ce - - - le.

in spet ze -

49

Da b'od sladko - te
Da b'od sladko - te

rye - ga poe - xi - je
rye - ga poe - xi - je

po - ti - ni -
po - ti - ni -

3

rye - ga poe - xi - je po -
ti - ni - li va - lovi, b'le re - se - le vi -

li - ra - lo - - vi, b'le - ve - se - le vi -

li - ra - lo - - vi, b'le - ve - se - le vi -

ff

50

har-jer je-xnih mr-zle do-ma - či - - - - je.

Zelo živahno (molto vivo).

sempre crescendo ed accelerando.

54.



51



III.

52 *Zemerno, ležko. (Moderato, pesante.)*

Bass solo

53

56.

54

slo - ven - ske so po - kraj'ne b'le, kar sa - - mo!

troj duši je zginil, kar nad tro - jo ja - mo,

55

po - zabljeno od vnu - šov re - - ter bri - je.

56

f

Ob-lo-ži-le o-četov razpr-ti-je, s Pi-pi-novim so jarmom služno ramo,

57.

ff

od tod sa-mo kr-vavi punt poznamo, boj Vi-tovca in ropanje Turčije.

57

f

58.

pp dolce

Mi-nu - li sre - - - ě so in - - - sla - ve ča - si,

pp dolce

ker vredne de - la niso jih bu - di - le, o-molknili so pesmi sladki glasi;

58

kar ni - so jih za - tr. le časov si - le, kar rase roz na mlademu Parnasi,

ix - dih - - lje - ji, solze - - - so jih re -

59

di - - - - le.

c

IX.

60

Tenor C

Bar. C

trije solisti -

Bas C

$\frac{3}{4}$

$\frac{2}{4}$ *p* C

$\frac{2}{4}$ *p* C

$\frac{2}{4}$ *p* C

Hitro (vivo).

dih - lje - ji, sol - xe so jih re - di - le, *s Par.*

piu C

piano C

f

61.

C

na-sa moj'ga, ro-ži-de prič'-jo - če:

C

C

C

C

61

C

C

C

-ze, z lju-be - zni so do Te - be vro - če, iz do - ma - iz

C

C

C

C



62.

62

Soprano: - ci - je so lju. be. zni li - le.
 Alto: -
 Bass: -

Tenor solo

p $\frac{5}{4}$ $\frac{4}{4}$ - $\frac{2}{2}$ $\frac{4}{4}$

Ne o-meče da Tebe pesmi mi - le,

p $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

p $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Tenor

63

ritardando

ritardando *a tempo*
 marcato

Tři žoldci

Iz - dih - lje - ji, in

že - lje hre - pe - ne - če, i - me da b' Tro - je takrat še slo -

pp

65

re - lo, *ko ve - lo* *o - blicje zdaj cve - te - ē;*

pp

*Siroko, tajinstreno.**a tempo*

ppp

pp

Tenor solo

f

Slo - ven - ce da b' za svo - jo

f

Slo - ven - ce da b' za svo - jo vnel de -

f

vnel de- ře - lo,

p

dolce

ča - si

dolce

ča - si

dolce

dolce

dolce

66

sre - če,

jim

moč so

da - le

široko

ritenuto

a tempo

f

67

al mimendo



68.

Handwritten musical score for piano, page 68. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. Measure 1 starts with a dynamic of *pp*. Measures 2 and 3 show a continuation of the melodic line. Measure 4 begins with a dynamic of *p*, followed by a measure of *p*, and then a measure of *p*. The score concludes with a large measure ending symbol and the number 128.

Mirno (tranquillo).

Continuation of the handwritten musical score. The page number 68 is enclosed in a red square at the top left. The score continues from measure 3 to measure 4. The dynamics *ppp dolcissimo* are indicated. The music features eighth-note patterns and sustained notes.

Continuation of the handwritten musical score. The score continues from measure 5 to measure 6. The music features eighth-note patterns and sustained notes.

Continuation of the handwritten musical score. The score continues from measure 7 to measure 8. The music features eighth-note patterns and sustained notes.

Continuation of the handwritten musical score. The score continues from measure 9 to measure 10. The music features eighth-note patterns and sustained notes.

[69]

p

69.

più f

mf

poco accelerando

p

mf

f

ff

70.

*allargando**molto espressivo*

ff
p
f
f
8va

X.

70

Lahno (leggiero).

Tenor solo

C

Precej hitro (virace assai).

pp

p
Jim

sempre simile

d.
moč ————— so

p. da - - - - - le

ra - sti ne - ve - - se - - - lo.

- x Ko

[71] p. zgod - - nja ro - xā

78

ra - ste za - pe - lja - na od son - - - - ca

mlad' - ga , v kon - cu, ki sve -

- ča - - na ji 72 dva al'

[72]

tri ————— dni —————

This system contains four measures of piano music. The first measure starts with a forte dynamic (bP) over a sustained bass note. The second measure begins with a piano dynamic (bP). The third measure starts with a forte dynamic (bP). The fourth measure starts with a piano dynamic (bP).

sme - ja se ve - se - - lo;

This system contains six measures of piano music. The vocal line "sme - ja se ve - se - - lo;" is written above the staff. The first measure starts with a forte dynamic (bP). The second measure starts with a piano dynamic (bP). The third measure starts with a forte dynamic (bP). The fourth measure starts with a piano dynamic (bP). The fifth measure starts with a forte dynamic (bP). The sixth measure starts with a piano dynamic (bP).

This system contains four measures of piano music. The first measure starts with a forte dynamic (bP). The second measure starts with a piano dynamic (bP). The third measure starts with a forte dynamic (bP). The fourth measure starts with a piano dynamic (bP).

74.

73



Musical score page 73, measures 73-74. The score consists of two staves. The top staff uses treble clef. The bottom staff uses bass clef. Both staves feature eighth-note patterns with grace notes and slurs. Measures 73 and 74 are identical, separated by a vertical bar line.

74

Musical score page 74, measures 74-75. The score consists of two staves. The top staff uses treble clef and includes a dynamic marking *8va-* above a dashed line. The bottom staff uses bass clef and has a dynamic marking *ppp*. Both staves feature eighth-note patterns with grace notes and slurs. Measures 74 and 75 are identical, separated by a vertical bar line.

75

76.

pa - de od ne - bes strupena

76

- kri - - - je sneg go - re in po - lje

77

ce - - lo.

78 Několiko počasneje (poco meno mosso).

za - sja - lo son - - ce

mi po - do - be za - le, po - gle - da Troj' - - ga

79

ti - - - - - le,

na mra - - - - - xu

za - pu - - šče - ne so o -

80.

- sta - - - - le — ,

[80]

Počasi (*lento*).

ur jiří me - gle - nih so mo - ri - le si - le.

molto ritenuto (*larchissimo*).

[81] Želo počasi.



XI.

Počasi. (Lento).

82

žilbor:

5

pp > >

pp Ur jih me - gle - nih so mo - ri - le si - le vse

pp > >



Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music consists of two systems of five measures each. The vocal parts are in common time, and the piano part is in common time. The vocal parts are written in soprano, alto, tenor, and bass clefs. The piano part is written in bass clef. The vocal parts have lyrics in Russian. The piano part has harmonic markings. Measure 1: Soprano: B^{\flat}D , B^{\flat}D ; Alto: D , D ; Tenor: D , D ; Bass: D , D . Measure 2: Soprano: D , D ; Alto: D , D ; Tenor: D , D ; Bass: D , D . Measure 3: Soprano: D , D ; Alto: D , D ; Tenor: D , D ; Bass: D , D . Measure 4: Soprano: D , D ; Alto: D , D ; Tenor: D , D ; Bass: D , D . Measure 5: Soprano: D , D ; Alto: D , D ; Tenor: D , D ; Bass: D , D .

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music consists of two systems of five measures each. The vocal parts are in common time, and the piano part is in common time. The vocal parts are written in soprano, alto, tenor, and bass clefs. The piano part is written in bass clef. The vocal parts have lyrics in Russian. The piano part has harmonic markings. Measure 1: Soprano: D , D ; Alto: D , D ; Tenor: D , D ; Bass: D , D . Measure 2: Soprano: D , D ; Alto: D , D ; Tenor: D , D ; Bass: D , D . Measure 3: Soprano: D , D ; Alto: D , D ; Tenor: D , D ; Bass: D , D . Measure 4: Soprano: D , D ; Alto: D , D ; Tenor: D , D ; Bass: D , D . Measure 5: Soprano: D , D ; Alto: D , D ; Tenor: D , D ; Bass: D , D .

83

se ga po - la - sti - le.

Hitro (vivo).


84.



8va - - -

[84]

85

Zmerno (moderato).

85.

Trije solisti:

3/4

Ko vreži je O- rest Di - a - - ne

Ko vreži je O- rest Di - a - - ne mi -

Ko vreži je O- rest Diane mi -

2/4

x x x

mi - le,

- - le, za - do - bil zo - pet zdravje du - še svo -

- le,

zdrav - je du - še



86.

Soprano: $\text{Bd} \quad \text{C} \quad \text{C} \quad \text{C}$
Alto: $\text{Bp} \quad \text{C} \quad \text{Bp.} \quad \text{Bp} \quad \text{Bp}$
Bass: $\text{Bp} \quad \text{C} \quad \text{Bp.} \quad \text{Bp}$

-je, ta. - ko bi ble se od ljiz- be - zni Tro - je vni-

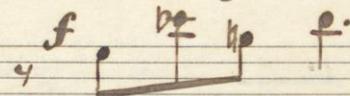
86.

Soprano: $\text{Bd} \quad \text{Bd} \quad \text{Bd}$
Alto: $\text{Bp} \quad \text{Bp} \quad \text{Bp}$
Bass: $\text{Bp} \quad \text{Bp} \quad \text{Bp}$

- ri - le pr - si, li - ca se zjasni - le,
- ri - le pr - si, li - ca se zjasni - le,
- ri - le pr - si, li - ca se zjasni - le.

molto espressivo

Soprano: $\text{Bd} \quad \text{Bd} \quad \text{Bd}$
Alto: $\text{Bp} \quad \text{Bp} \quad \text{Bp}$
Bass: $\text{Bp} \quad \text{Bp} \quad \text{Bp}$

*razburjeno**Bassolo**zbe-ža-le so**te**ritardando*

vga - - sne.

a tempo

razburjeno.

87

Tenor solo

C *f* *Od-tod ruč več* *sr - ce ni b'lo ve - se - lo -*

Hitreje (Più mosso).

—,

kak b'le bi po - e -

Li - je mo - je ja - sne ?

Lej ! to - rej je ble. do nyih cve - tje ve - - - lo -

nekoliko počasneje (poco meno mosso).

Trije solisti:

C *p* *cve - tje*
C *p* *Lej! to-rej je bledo njih* *cve - tje ve - lo, in* *red - ke so, in*
C *p*

sla - be, ne - bo - glje. ne, v xi - dehi tak razdrti - je zapu - šče - - ne ra -

- se - jo vča - sikh ro - xě ne - ve - se - lo, kí jím kopriv kr - de - lo

89

re - jo včelo in kar ne - žlahčních zeljšč kalam žene;

f

Třijsolisti:

Al' če v gre - di - ce vr - ta jih ze - le - ne
kdo pre - sa -
kdo pre - sa -

90

- di, cve - te - jo koj ve - se - lo:

p dolce

Tenor Solo

tak bli - xu moj - ga bi, sr - ca kera -

- gji - ce, bi bli xu te - be son - ca njih, do.

94.

- bi - - le moč kvišku ra - - sti po - - e -

xij cve - tli - ce. 91 pritajeno. pp

ritenuto a tempo

- di - - le, ve - se - lo ve - le vzdignile gla - vi - - ce,

jim iz o - či ti pošlji žarke mi - le.

široko (*ritardando*)

počasi (lento)

92

dolce

dolcissimo

93 Počasi in vnešeno.

XIII.

Tenor

Soli

Bas

Jim iz o-či ti po-šljji žarke mi-le, mi gle-da-ti

gle - da - ti daj lic svetlobo zor - no! Le nji te -
daj lic svetlobo zorno! Le nji te - me kraljestvo

me kraljestvo je po - ko - rno, sa - mo njo boga - jo viharjev
je po - ko - rno, sa - mo njo boga - jo viharjev

si - le; skr - bi ve - ri - - ge bo - do od - sto.

più f *vedno bolj vzenemirjeno*

- pi - le, od - pa - alo bo že - lez - - je njih o.

f

- kor - no; že mo - go - čno zvo - jo pomo - čjo o -

po - - rno vse njih se ra - - ne bo - do za - ce.

95

li - le.

poco rit.

meñko
žja.

a tempo

- sni - - lo se mi bo spet tem - no li - ce, spet

naravno naraščati

u - - pa - nje bo vsrcu ze - le - ne - lo in

f f f f Na
u - - stam da - lo sladke go - vo - ri - ce.

no - - ro bo sr-ce spet o - - xi - ve - lo, v njem

poco a poco crescendo ed incalzando

ra - - sle ja - suh poe - xij cvet - li - ce, in

f

gna - le bo - do nov cvet

cvet bolj ve -

bolj
se - - - - -

ve - se - lo.
lo.

b.d.

calmadosi

98

libramente, quasi Cadenza

99

p *slobodno*

tr



102.

XIV.

Ne počasi. (masso).

100

Trije solisti.

In gna-le bo-do nov cvet bolj ve-se-lo, ko ro-xe, kada mine zima

dolce

hu - da, in spet po -
mlad razklada svoje
ču - da, raz - si pa po dre -

dolce

101

vesih cretje be - lo - .

molto espressivo



104.

Bassolo

dolce

In to - plo son - ce va - bi ven če - be - - lo -

102

p

pa - stir v pla - ni - - nati xar - je ne za - mu - da,

105.

v gr - mo - - vju slav - - ček po - je spet brez truda

103

f

ve - se - - - - - lje pre - le - ti na -

non arpeggiato

ff

tu - - ro ce - - lo.

široko

ff

106.



104

*raxburjeno*Tenor
Solo*agitato*

105



p

Dab' te ne rax-za - li - le po - e - xi' - je, od

f

stra - - - - - ha v pr - sih mi sr - -

106

ce tre - pe - če.

vznešenjeno (appassionato).

crescendo ed accelerando sempre

107

Tenor Solo

a tempo

ff

8va.

p

ki vne - - ti od lju - be - - zni jih go - re - če,

109.

p

široko - počasi in srečno (largo maestoso)

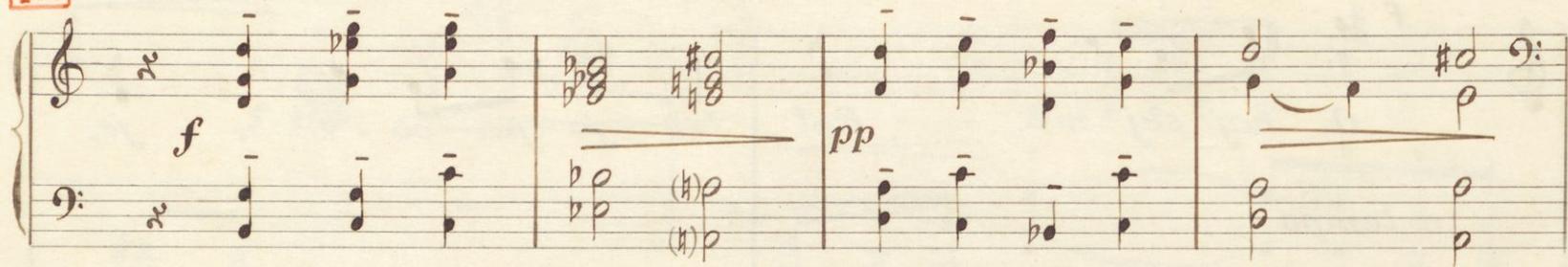
f

perc no - ve ti cve - tli - ce

v venc po - vi - je.

ff

108



XL.

Srečano (maestoso).

109

Zbor:

*xelo počasi
(largoissimo)*

Perc no-ve ti cve - tli - ce v rend po.

110

pp dolcissimo

Tenor solo

pp

mo - kro - cve - to - - - če

roč' - ce po - e - xi - - - je.

-

111

113.

Trvje solisti

pp

Iz kra-jev *ni - so,* *ki v njih sonce* *si - je,*

ritenuto

p

xe - fi - rov *sa - - pe* *ni - so jih pih -*

ritenuto

p

114.

112

This block contains two staves of handwritten musical notation. The top staff is for two voices (Soprano and Alto) and includes lyrics: "elja = le" and "elja = le". The bottom staff is for piano. Measure 114 starts with dynamic $\flat\flat p$. Measure 115 begins with a forte dynamic, indicated by a bracket over three notes. The piano part features a bass line with sustained notes and chords.

Zbor:

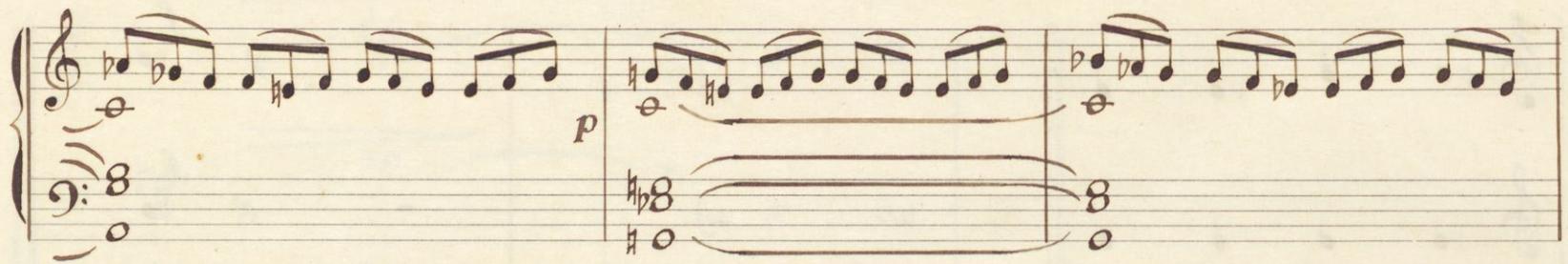
This block shows a section for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts begin with "Zbor:" followed by a rest. The vocal entries are marked with "mf" (mezzo-forte). The piano part provides harmonic support with sustained notes and rhythmic patterns.

115.

vtr - je - ne jih
ska - le,

- fiar - jev je - zenih
mr - zle do - ma - či - je.





Bas Solo

poco rit.

Bas Solo 9:6 4 b b -

a tempo

6 p 4

espressivo

117.

- - - - - x f.
Ix-dih-lje-ji, sol-ze so jih re-

simile

- di - - le, x f f f. f. f. ra - sti ne - ve.

simile

- se - lo, ur - - - - - jih meglensih so mo - ri - le

115

Musical score for system 115. The score consists of three staves. The top staff is in common time, B-flat major, with a dynamic of sr. (sforzando). The middle staff is in common time, A major, with a dynamic of p (piano). The bottom staff is in common time, B-flat major, with a dynamic of $\text{b}\bar{\rho}$ (bassoon dynamic). The vocal line starts with a note followed by a fermata, then continues with eighth notes. The piano accompaniment consists of eighth-note chords.

Glej
str. 123. Mirno.

116

Musical score for system 116. The score consists of two staves. The top staff is in common time, B-flat major, with a dynamic of pp (pianissimo). The bottom staff is in common time, B-flat major, with a dynamic of $\text{b}\bar{\rho}$ (bassoon dynamic). The vocal line consists of eighth notes. The piano accompaniment consists of eighth-note chords.

Zbor:

Musical score for the choir part in system 116. The score consists of four staves. The vocal parts are labeled "Lej! to rej je ole - do njih". The dynamics are marked with p (piano) and p (pianissimo). The vocal parts consist of eighth notes. The piano accompaniment consists of eighth-note chords.

Musical score for the piano accompaniment in system 116. The score consists of two staves. The piano accompaniment consists of eighth-note chords. The dynamics are marked with p (piano).

dolce

Tenor

Soli

Bass

Zbor

cretje ve - lo, jím

jím iz o - či ti pošlji žarké mi - le, in

in

bassoon

piano

117

3
 Gna - le bo - do nov ff o.
 2 o p o p ff b8:
 3 o d bo d ff o.
 2 10 p o p ff bo.
 3 o d o d ff bo.
 2 10 p o p ff bo.
 3
 2

Široko.

118

poco ritenuito

Largo.

fff

122.

ff

ff

ff

ff

ff

8va...

molto crescendo

fff sempre

fff

Prepis: Maks Šimončič
Ljubljana 12.XI.39.

Od 116 dalje velja naslednja varianta:

116 Mirno.



123.





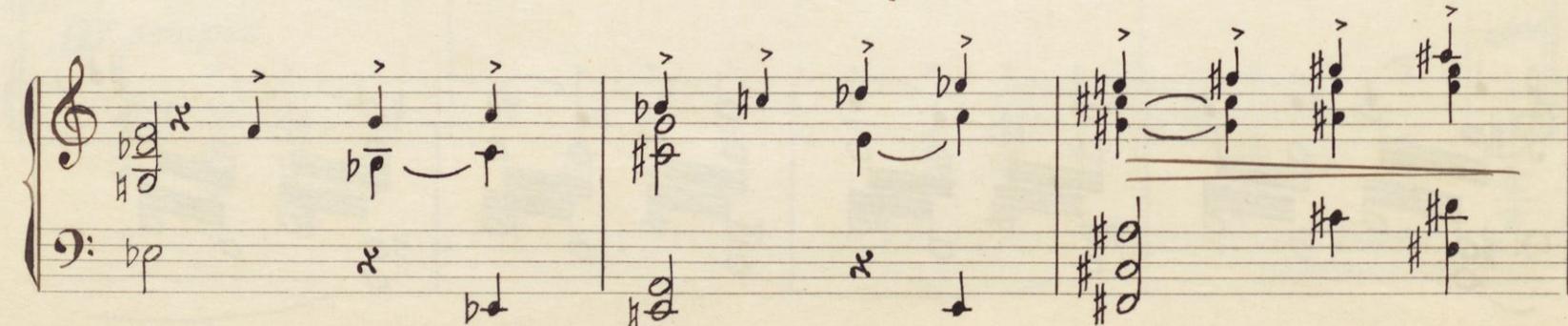
sempre crescendo ed arrivando



allargando



poco ritardando



118 Srečano.

Zbor.

Musical score for choir (Zbor) and piano, page 118. The score consists of four staves. The top three staves represent the choir parts, each with a different vocal range (Soprano, Alto, Tenor/Bass). The bottom staff represents the piano. The music is in common time, with various dynamics like **p**, **b**, **fp**, and **pp**. The lyrics are written below the notes. The piano part includes a bass line and harmonic chords.

p Lej! *to - rej* *je ble - do njih* *cve - tje* *ve - lo,*
Lej! *to - rej* *je ble - do njih* *cve - tje* *ve - lo,*
Lej! *to - rej* *je ble - do njih* *cvetje* *ve - lo,*

Tenor
Solo

119

Musical score for Tenor Solo and piano, page 119. The Tenor Solo part is on the top staff, and the piano part is on the bottom staff. The music includes dynamic markings like **rall.**, **pp**, and **p**. The piano accompaniment features sustained notes and chords.

- - *jim ix* *či* *ti*
rall. - *pp* - -
- - - - -



Continuation of the musical score for Tenor Solo and piano. The Tenor Solo part continues with the lyrics *po - šlji*, *žar - - ke*, and *mi - le,*. The piano accompaniment provides harmonic support throughout the section.

Bass Solo

120 Široko.

Tenor - x f o o b o o
 Solo in gna - le bo - do
 Bas in gna - le bo - do

- x f o 8 8 b 8 8
 in gna - le bo - do
 - x f o o d b o d
 Zbor. in gna - le bo - do
 - x f o 8 8 b o 8
 in gna - le bo - do
 - x f o o d b o d
 in gna - le bo - do

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of three systems of music, each with lyrics in Cyrillic script.

System 1:

- Soprano:** clef G, key signature 0, tempo o. (indicated by a dot). The lyrics are: nov, nov, nov.
- Alto:** clef A, key signature 0, tempo o. (indicated by a dot). The lyrics are: nov, nov, nov.
- Bass:** clef F, key signature 0, tempo o. (indicated by a dot). The lyrics are: nov, nov, nov.
- Piano:** clef G, key signature 0, tempo ff. The piano part consists of chords in common time.

System 2:

- Soprano:** clef G, key signature 0, tempo o. (indicated by a dot). The lyrics are: cret, cret, cret.
- Alto:** clef A, key signature 0, tempo o. (indicated by a dot). The lyrics are: cret, cret, cret.
- Bass:** clef F, key signature 0, tempo o. (indicated by a dot). The lyrics are: bolj ve - se - - - -
- Piano:** clef G, key signature 0, tempo ff. The piano part consists of chords in common time.

System 3:

- Soprano:** clef G, key signature 0, tempo o. (indicated by a dot). The lyrics are: nov, nov, nov.
- Alto:** clef A, key signature 0, tempo o. (indicated by a dot). The lyrics are: nov, nov, nov.
- Bass:** clef F, key signature 0, tempo o. (indicated by a dot). The lyrics are: nov, nov, nov.
- Piano:** clef G, key signature 0, tempo ff. The piano part consists of chords in common time.

Handwritten musical score for two voices and piano, page 129.

The score consists of four systems of music, each with two staves: Treble and Bass. The vocal parts are written in brown ink, and the piano accompaniment is in black ink.

System 1:

- Treble Staff:** Starts with a fermata over a note followed by "bo." A long horizontal line extends from the end of the note to the start of the next measure.
- Bass Staff:** Starts with "o." A short horizontal line extends from the end of the note to the start of the next measure.

System 2:

- Treble Staff:** Starts with a fermata over a note followed by "bo:". A long horizontal line extends from the end of the note to the start of the next measure.
- Bass Staff:** Starts with "o." A short horizontal line extends from the end of the note to the start of the next measure.

System 3:

- Treble Staff:** Starts with a fermata over a note followed by "bo". A long horizontal line extends from the end of the note to the start of the next measure.
- Bass Staff:** Starts with "o." A short horizontal line extends from the end of the note to the start of the next measure.

System 4:

- Treble Staff:** Starts with a fermata over a note followed by "bo.". A long horizontal line extends from the end of the note to the start of the next measure.
- Bass Staff:** Starts with "o." A short horizontal line extends from the end of the note to the start of the next measure.

Piano Accompaniment (Bottom Staff):

- Each system features a bass line consisting of eighth-note chords.
- The chords are composed of notes on the B, D, and G strings.
- The bass line starts with a half note on the B string, followed by eighth-note chords.
- The bass line ends with a half note on the B string.

130.

2. 2. 2. f

se - - - - - lo - - - .
lo o - - - - - lo - - - .
lo 8: - - - - - 8: - - - .
se - - - - - lo - - - .
lo o - - - - - lo - - - .
lo 8: - - - - - 8: - - - .
se - - - - - lo - - - .
lo o - - - - - lo - - - .
lo o - - - - - lo - - - .
fff fff fff
fff fff fff

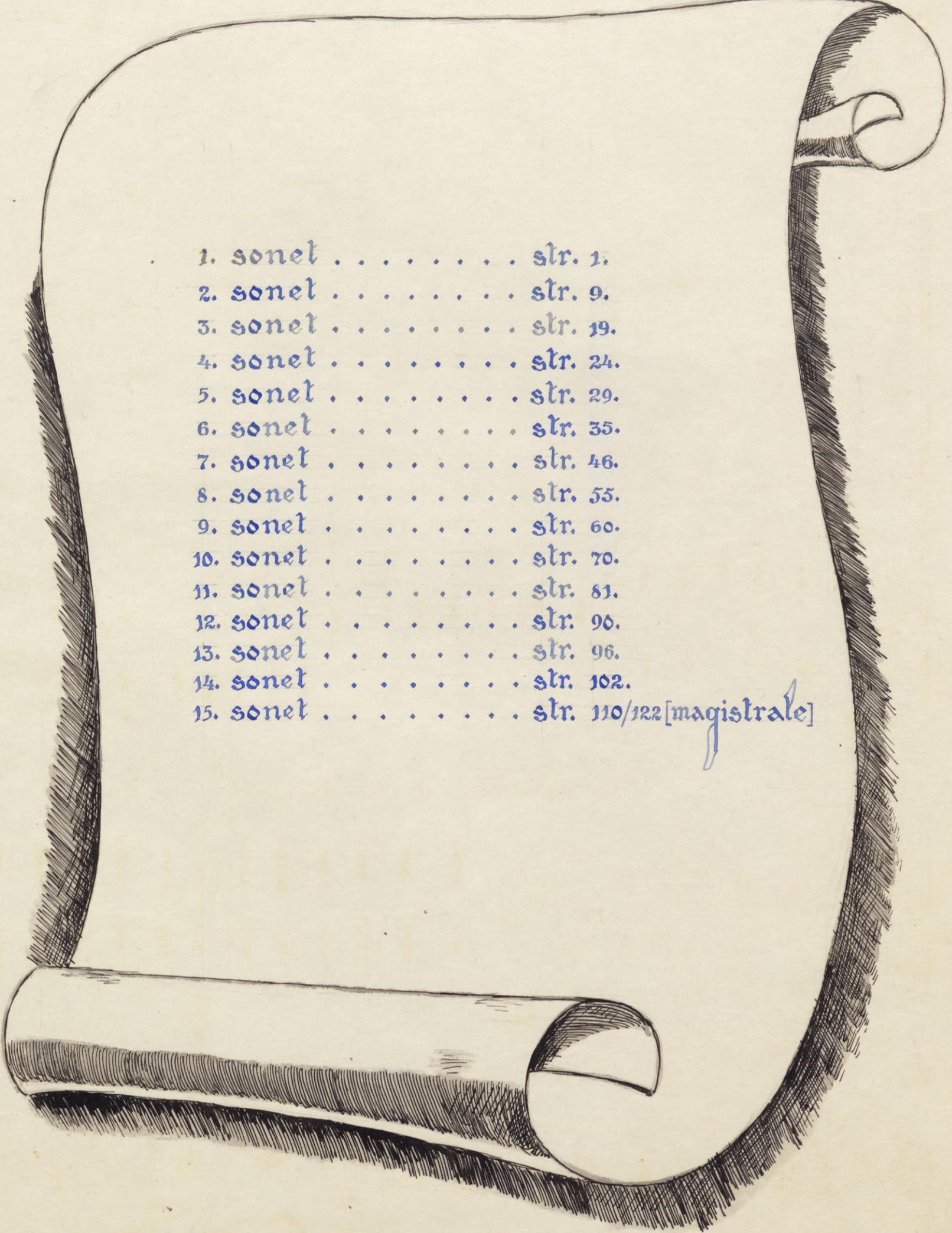
Kelo široko (larghissimo)

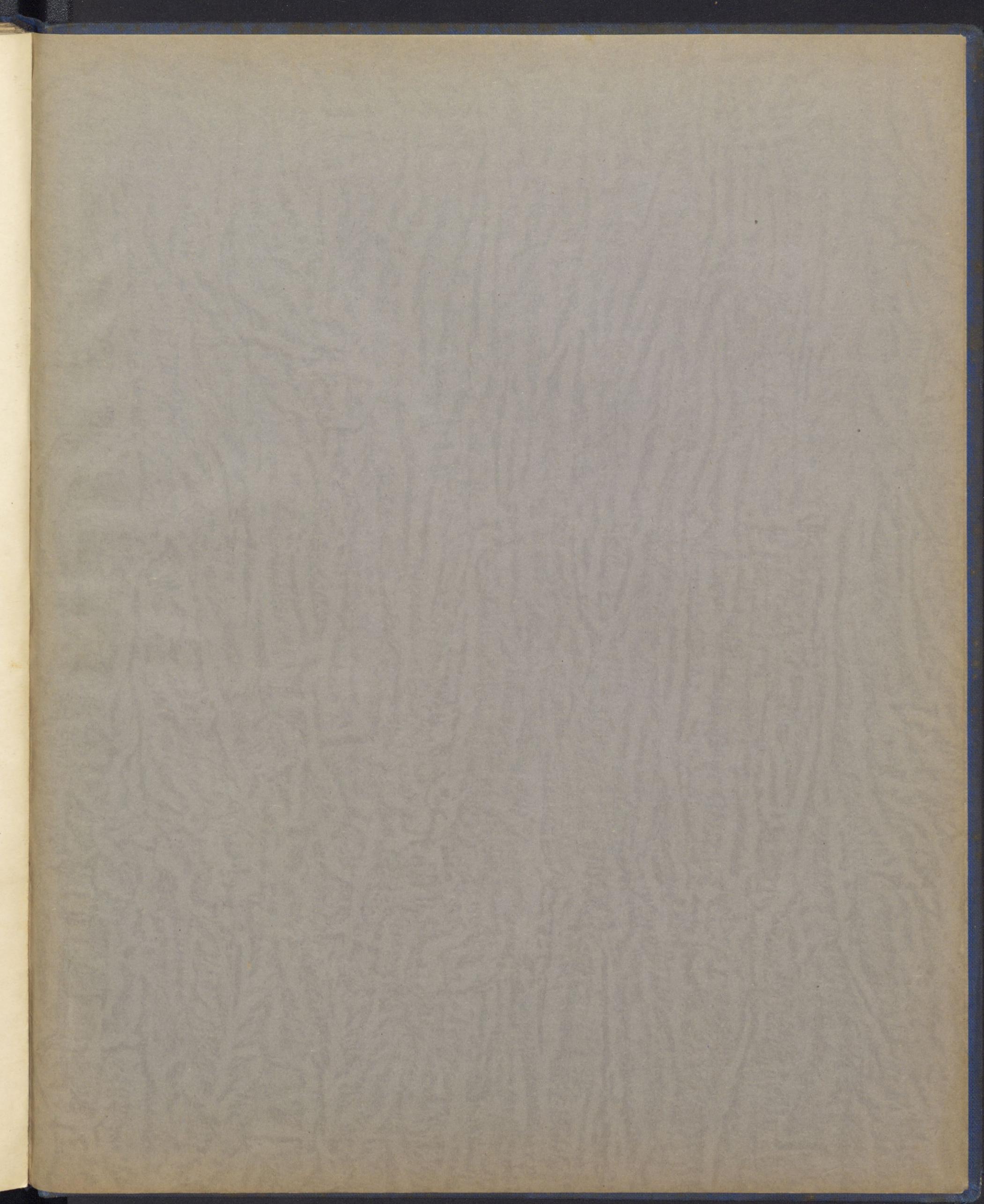
Kelo široko (larghissimo)

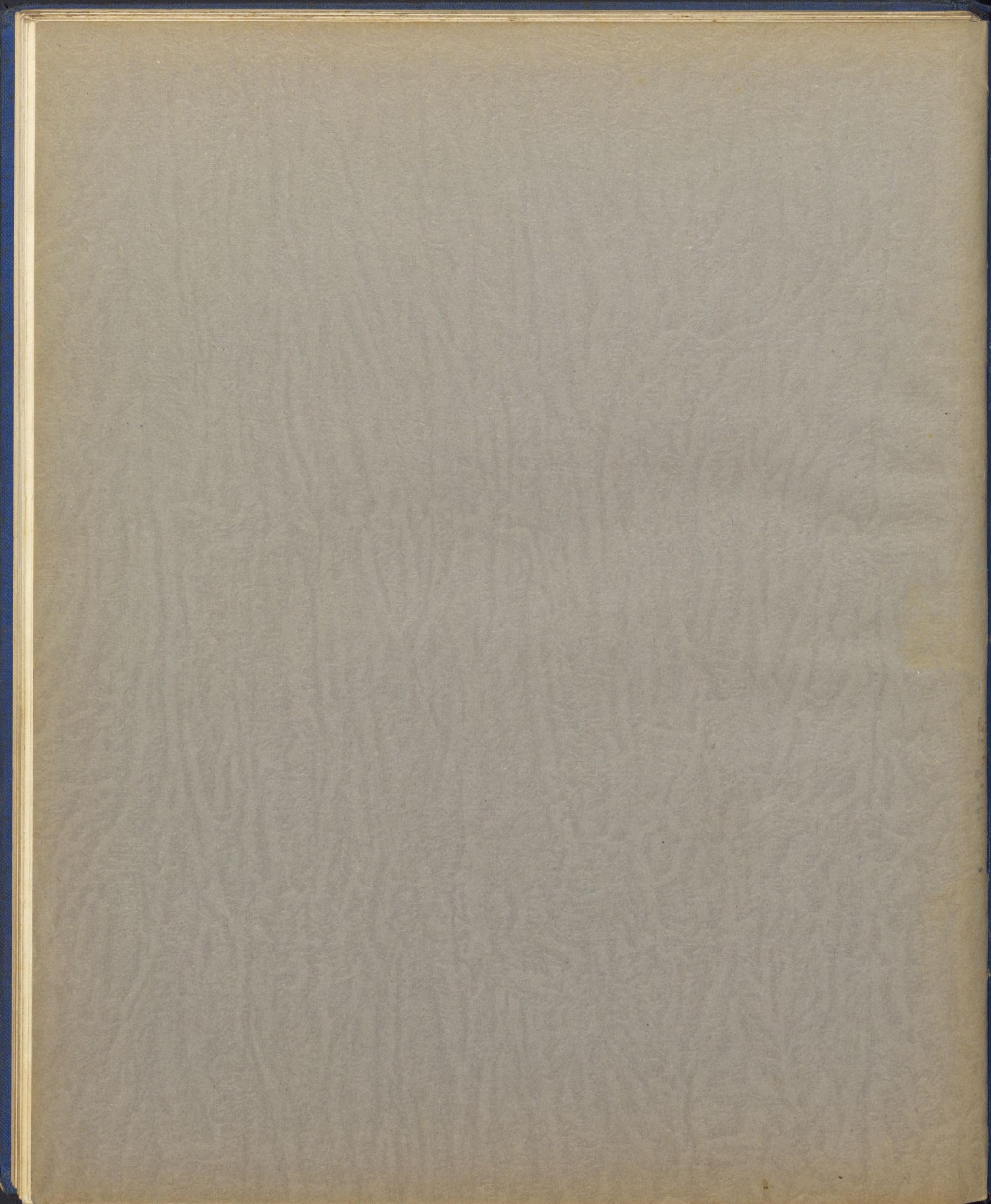
fff
fff
fff

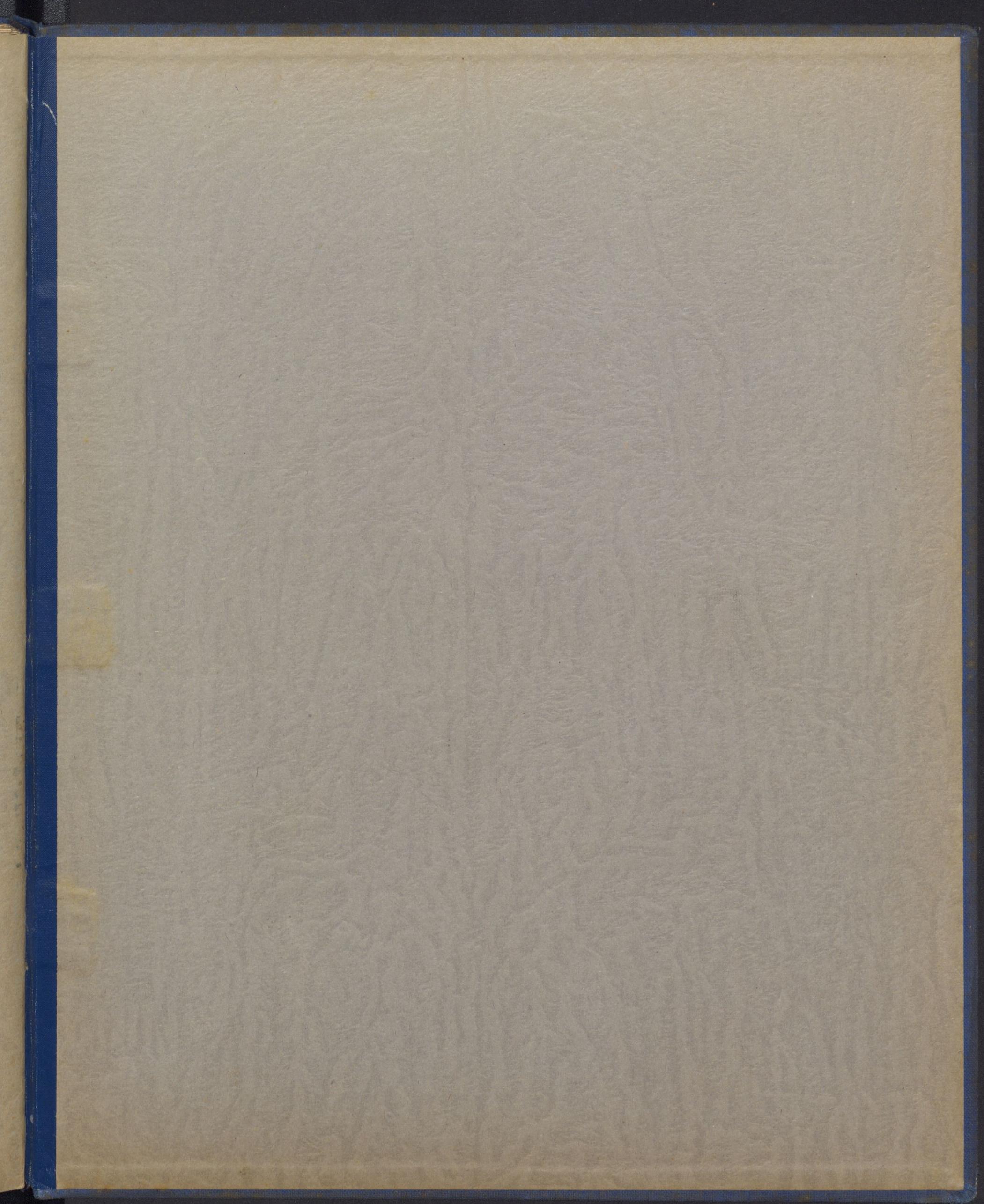
fff
fff
fff

fff
fff
fff

- 
1. sonet str. 1.
2. sonet str. 9.
3. sonet str. 19.
4. sonet str. 24.
5. sonet str. 29.
6. sonet str. 35.
7. sonet str. 46.
8. sonet str. 55.
9. sonet str. 60.
10. sonet str. 70.
11. sonet str. 81.
12. sonet str. 90.
13. sonet str. 96.
14. sonet str. 102.
15. sonet str. 110/122 [magistrale]







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M rkp
Škerjanc, L. M.
Sonetni



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COBISS S