

*Posvećeno
Canozorskemu knezu Nikiti I.*

KRES.

Romantično-dramatična

OPERA

v treh dejanjih;

napisal in uglasbil

Fran Gerbić.

Op. 38.

KRES.



MO 344/1996

Osebe.

Zorka, hči logarjeva
Peter, mlad vdovec in trgovec, njen stric
Barba, stara samica
Stanko, sodarjev sin, vojak
Cilja, krčmarica, mlada vdova
Janez, kmetiški fant in kovač
Meta, kmetiško dekle
Matija Gostacsev, } kmetiška fanta
Miha Petracsev, }
Jurij, kmet
Kmetiški fantje in dekleta, dečki
in deklice. Godci.

Predigra

to operi

Pres.

Allegretto. (♩ = 88.)

Handwritten musical score for 'Predigra' by 'to operi'. The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 88 beats per minute. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in pencil are present throughout the score, including 'lo + cl.', 'org. lo + cl.', 'clarinet, fag.', 'sol. + lo', 'sol. lo, tabl.', 'fag. cl.', '8A. 147-140', 'sol.', 'fag.', and 'd. 146 to'. The score concludes with a double bar line and a repeat sign.

[illegible]

[illegible]

Handwritten musical score, measures 48-54. The score is written on ten staves, with measures 48 and 50 marked. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *ff*, *mol. f*, and *mol. f + forte*. The key signature is one sharp (F#).

45 Lento. (♩. = 54.)

Handwritten musical score, measures 45-49. The score is written on six staves. The notation includes notes, rests, and dynamic markings like *mol. f + forte*, *mol. f + forte + timpani*, and *mol. f + forte + timpani*. The key signature is one sharp (F#).

A handwritten musical score on aged, yellowed paper. The score is written in ink and consists of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). There are also handwritten annotations in German, including 'Argentinop.' and 'cresc. = do'. The paper shows signs of age, with some staining and wear.

6

[illegible]

Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings.

Key features and markings include:

- System 1:** Treble and bass staves. Treble staff has a final measure with a fermata and a "2" above it. Bass staff has a fermata.
- System 2:** Treble staff has a fermata. Bass staff has a fermata. Handwritten markings: *gr. qua* (above treble), *gr.* (above bass), *#* (above bass).
- System 3:** Treble staff has a fermata. Bass staff has a fermata. Handwritten markings: *gr. qua* (above treble), *loco* (above treble), *gr.* (above bass), *gr.* (below bass).
- System 4:** Treble staff has a fermata. Bass staff has a fermata. Handwritten markings: *gr.* (above treble), *gr.* (above bass).
- System 5:** Treble staff has a fermata. Bass staff has a fermata. Handwritten markings: *gr.* (above treble), *gr.* (above bass).
- System 6:** Treble staff has a fermata. Bass staff has a fermata. Handwritten markings: *gr.* (above treble), *gr.* (above bass).

The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score for the first system, measures 1-5. The music is in G major (one sharp) and 4/4 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) at measures 3 and 5.

Handwritten musical score for the second system, measures 6-10. The melodic line continues with grace notes and slurs. The lower staff has a more active accompaniment. A *mf* marking is present at measure 7.

Handwritten musical score for the third system, measures 11-15. Measures 11 and 12 feature a dense, rapid sixteenth-note passage in the upper staff. The tempo and mood are indicated by the handwritten instruction *Andante sostenuto. (♩=60.)* in the right margin. A *mf* marking appears at measure 15.

Handwritten musical score for the fourth system, measures 16-20. The upper staff includes the handwritten word *blow* above a melodic phrase. The lower staff has a *mf* marking at measure 16. At measure 19, the word *corni* is written above the staff, and *pp.* (pianissimo) is written below it.

Handwritten musical score for the fifth system, measures 21-25. The upper staff continues with melodic development, and the lower staff provides a steady accompaniment.

Handwritten musical score for the sixth system, measures 26-30. The final measures show a continuation of the melodic and harmonic themes established in the previous systems.

Allegretto. (♩ = 92.)

The musical score is composed of six systems, each with a grand staff (treble and bass clef). The first system includes the tempo marking *Allegretto.* and the tempo indication (♩ = 92.). The key signature changes to one flat (B-flat) in the first system. The time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano). The manuscript is written in dark ink on aged, slightly yellowed paper.

10 58

Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and dynamic markings.

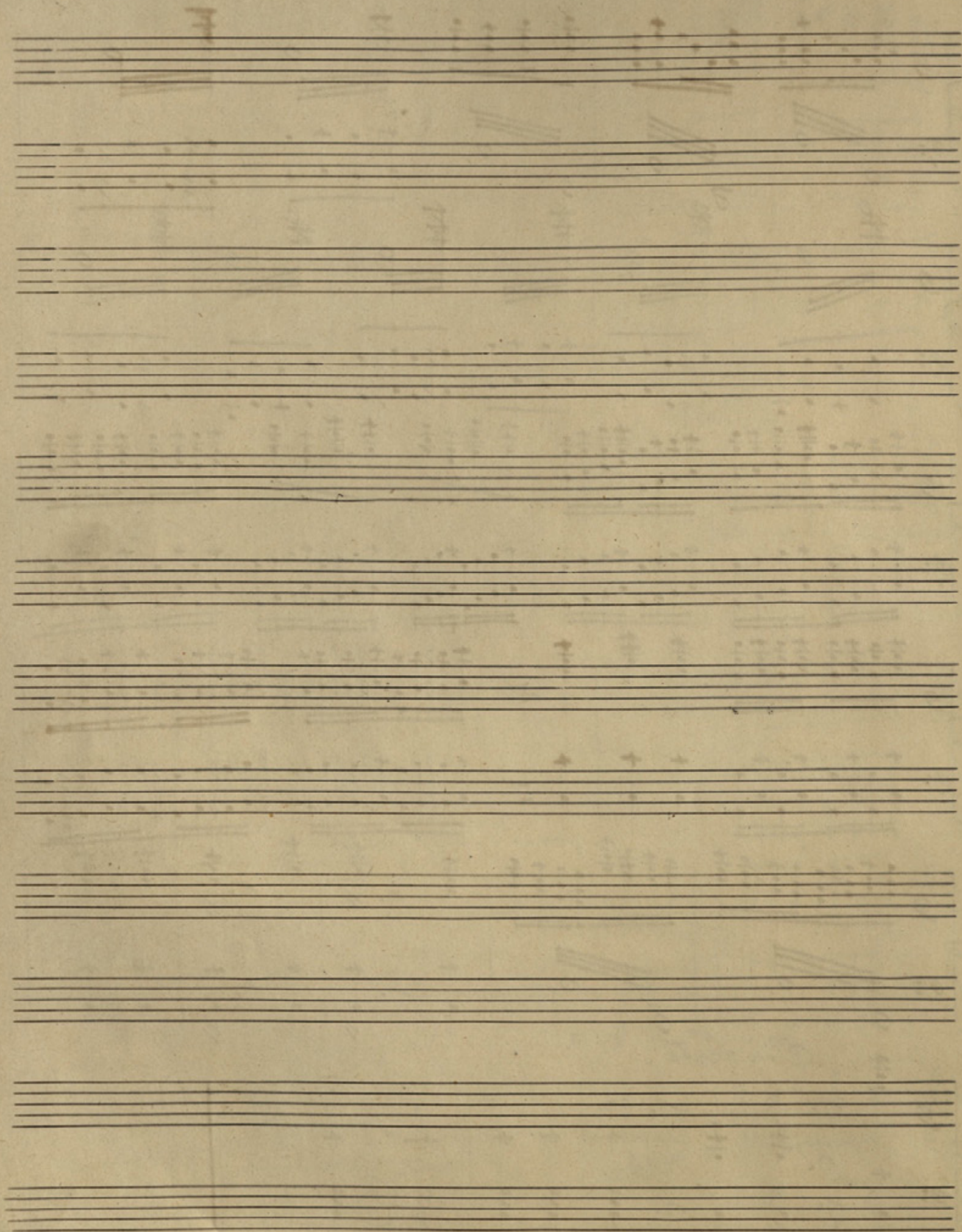
Dynamic markings include *fl.* (fortissimo), *mf* (mezzo-forte), and *un poco più mosso* (a little more motion).

The score is written in a system of staves, with notes and rests indicating the musical composition. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Handwritten musical score for piano, measures 1-12. The notation is in treble and bass clefs with a key signature of one sharp (F#). The music features complex chords, including many triads and dyads, and some melodic lines. There are some markings above the staff, possibly indicating fingerings or dynamics, and a few accidentals.

Piu lento.

Handwritten musical score for piano, measures 13-16. The notation continues with complex chords and some melodic lines. There are some markings above the staff, possibly indicating fingerings or dynamics, and a few accidentals. The piece ends with a double bar line.



Prvo dejanje.

13

Allegretto. (♩ = 66.)

The musical score is written in G major (one sharp) and 3/8 time. It consists of four systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'mf' and 'f'. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegretto.' with a note value of 66. The score is written in a cursive, handwritten style.

Cvetke nabrali, do sleh bo do stlali Pečki, de.

klice, Da kres po slave. Me pa veseló da svoje, edaj.

delo, Predno vrhovi Ad kresov zave. Popke si

cres can do.

vijmo In vence pletimo, Hiso naj okrase.

riten.

rit

a tempo.

14

Handwritten musical score for the first system. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#). The tempo markings *riten.* and *a tempo.* are written above the first and second measures respectively. The lyrics are written below the vocal line.

riten. *a tempo.*

Dom nas in hram. Traven pa glasno Prepe-
vanje

Handwritten musical score for the second system. It continues the three-staff format from the first system. The tempo markings *un poco riten.* and *a tempo.* are written above the first and second measures respectively. The lyrics continue below the vocal line.

un poco riten. *a tempo.*

Krasno Jelo to naše Oslaja naj nam!

Handwritten musical score for the third system. It begins with a new section titled "Moški zbor." (Men's choir). The first staff of this system is empty, followed by a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one sharp (F#). The lyrics are written below the vocal line.

Moški zbor.

Urta dekleta, kem šega se sveta Po domovini Ob.

haja nočaj. Tam po planinah In gorskih visi- nah

Presov ne vte- ti Migjal bo de broj. Tkoj na vstopi- te, Nam

mlajo p- vi- te, Narodne seže Naj spriča nam bo!

Vekleto

16

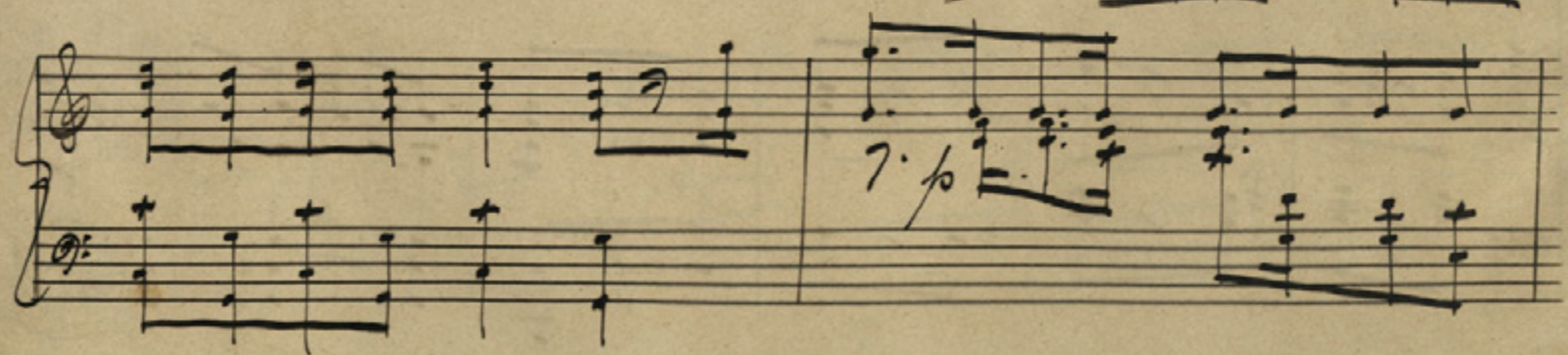
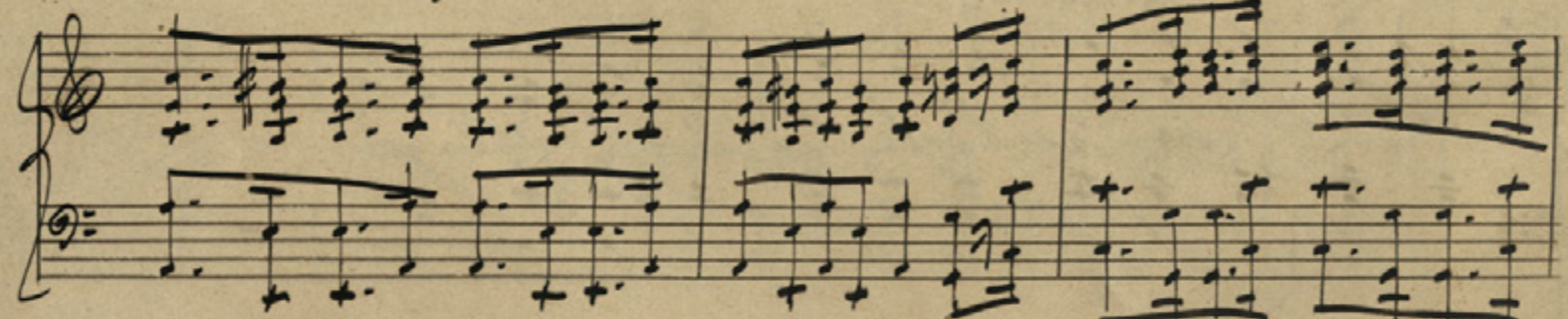
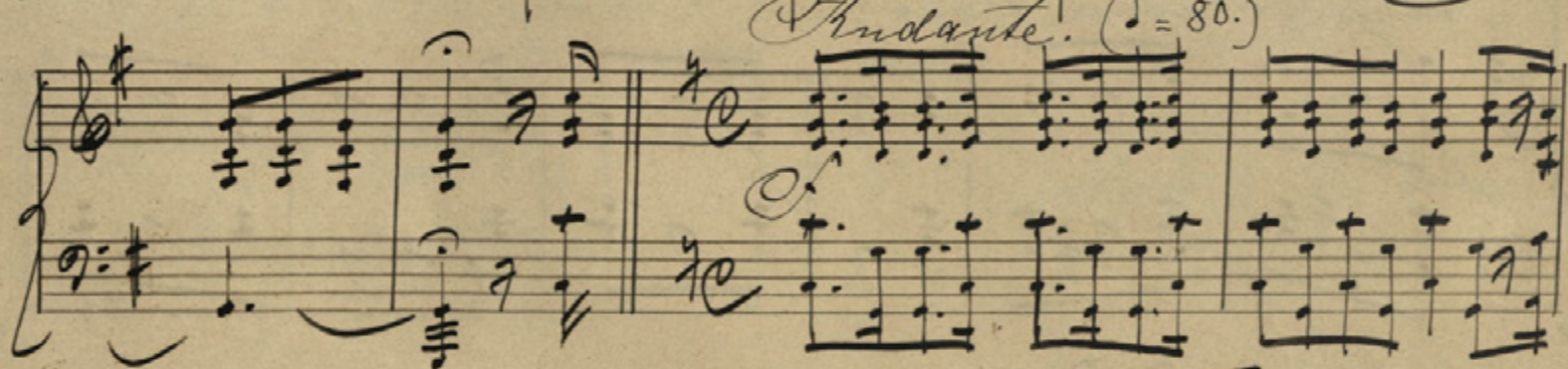
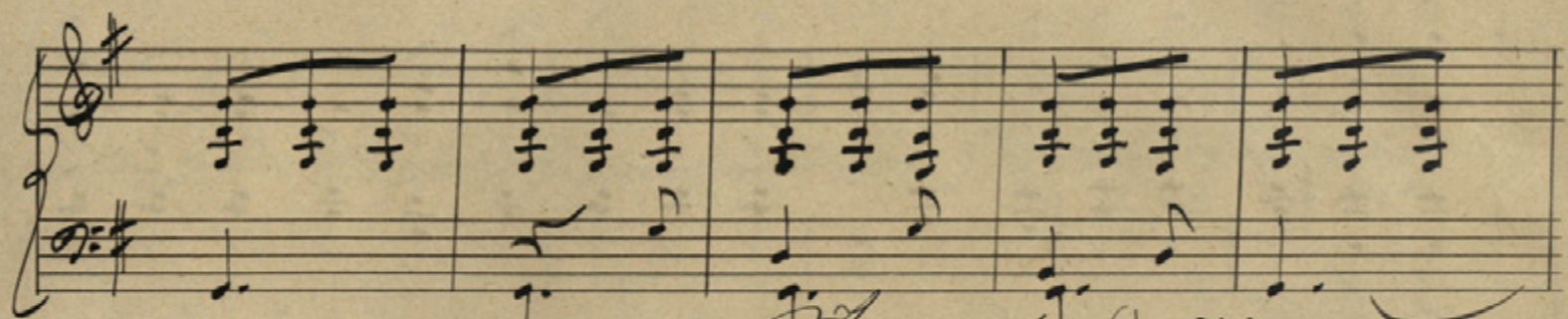
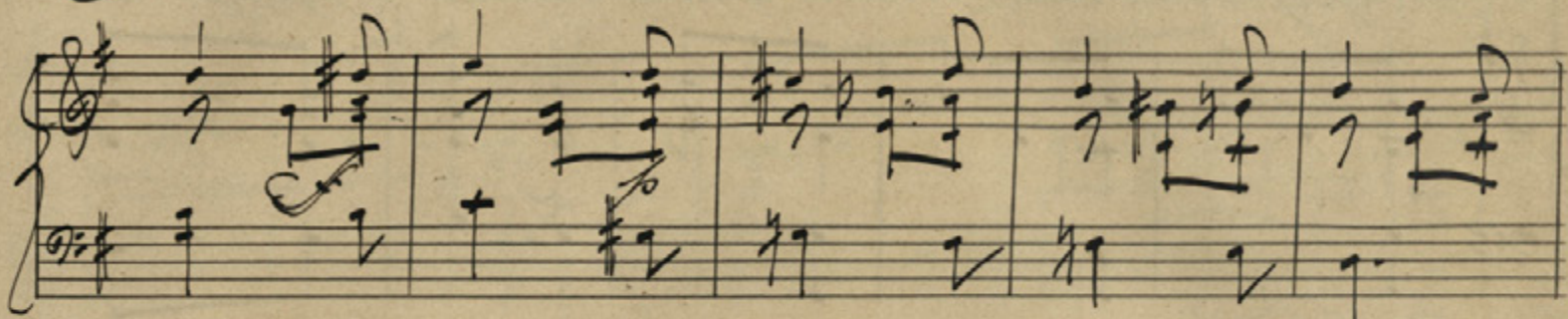
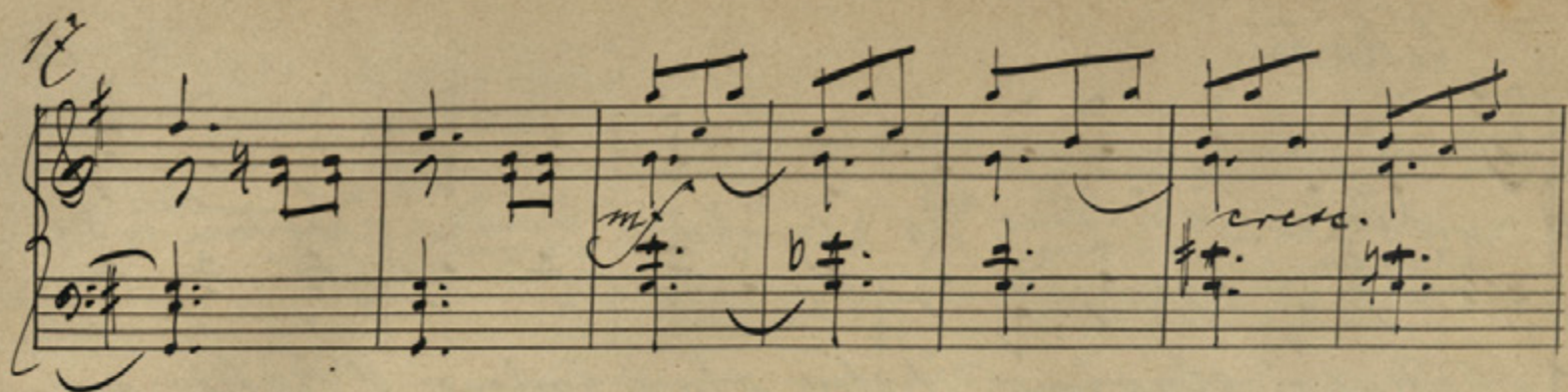
Pranije.
 Kse si re- limo, Ja edaj obno- vimo. Zogmi Ja
 Skupaj slavimo, Skrbno obra- nimo Rakor svo.

8 st
 Skupaj To svoje le- po. Skupaj slavimo Skrbno obra-
 nimo To svoje blago!

8 st
 nimo Rakor svetlinje To svoje blago!

8 st
 nimo Rakor svetlinje To svoje blago!

8 st
 nimo Rakor svetlinje To svoje blago!



Allegro. (♩. = 84.)
Messa ebor.

18

Stoj. pesem odnevoj ve = se = la,

riten. f 2 tempo

krasoo slavin spomin, Nočoj mu bo v slavo zve.

ne = la. do. mot. juš pozorskih višin.

Stoj.

presem odmevaj' vesela, Pa kresov slatino spomin, No.

roj mu po slavo zvene. ta domov - ju, v domovju, Kdo.

v do. mov. ju spo. gor. skih, spo.

movju, v domovju, v domovju spo. gor. skih, spo.

v domov - ju spo. gor. skih, spo.

Andante. (♩ = 84.)

20

gor. ritenskikh visin' a tempo.

gor'skikh, pogor'skikh vi- sin.

gor- skikh vi- sin.

riten. a tempo.

Andante in poco sostenuto. (♩ = 69.)

21 Barba.

Stare Barbe čujte glas: Naj smotudi

Tu med vas. - Naj vecino vas cibala, Civala sem, pestovala!

Stara sem n = bo = či = ra!

Stara sem nboči = ra! Naj vecino vas cibala,

Cuvale sem pestovale, Tajvečino vas cibale, Cuvale sem pestovale,

Skara sem nbo = či = ra!

Un poco più mosso.

Dam ave te zdaj blagi svet, Krasni maj mla.

dostnik let, Toda hitro svetje zine, Raj mladostni naglo

mine. Rakor svetju vene kras,

rando. *a tempo.*

rando. *a tempo.*

ben mare.

Uline nam mladostni čas! Jongaj vsivaj!

te le raj, Dokler vam še svete maj! Tudi jas kot

mf

vi, sem mlada živala nekaj za rada. Oramé minil je
je minil

marc.

raj,

Nikdar ga ne bo našel!

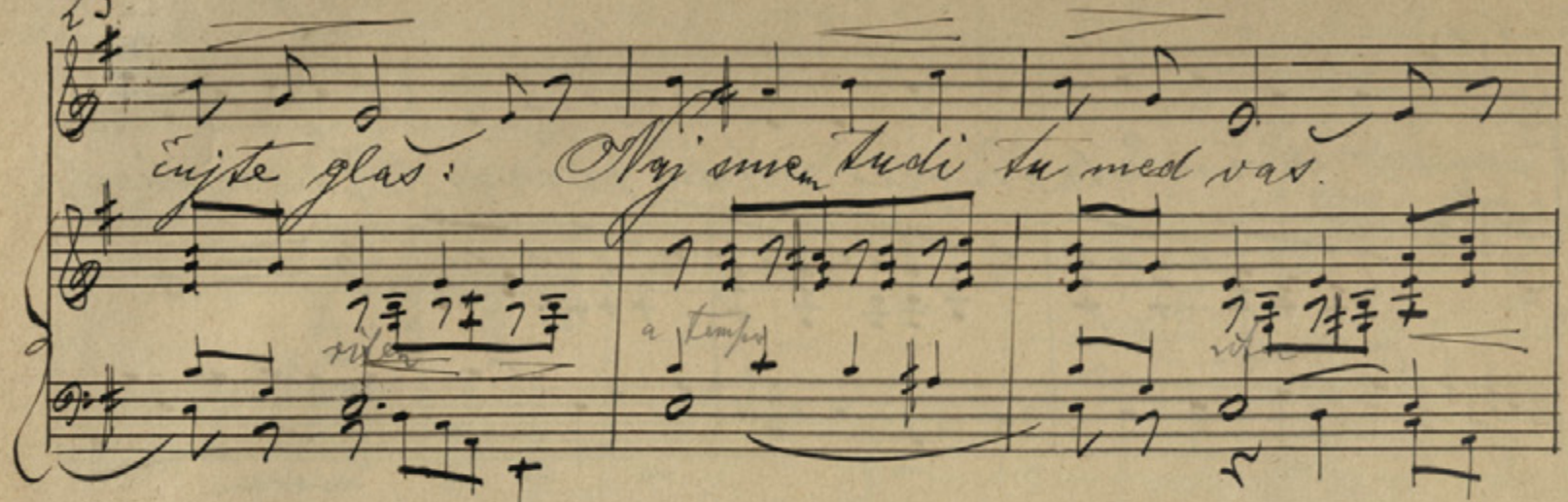
marc.

Tempo I^{mo}.

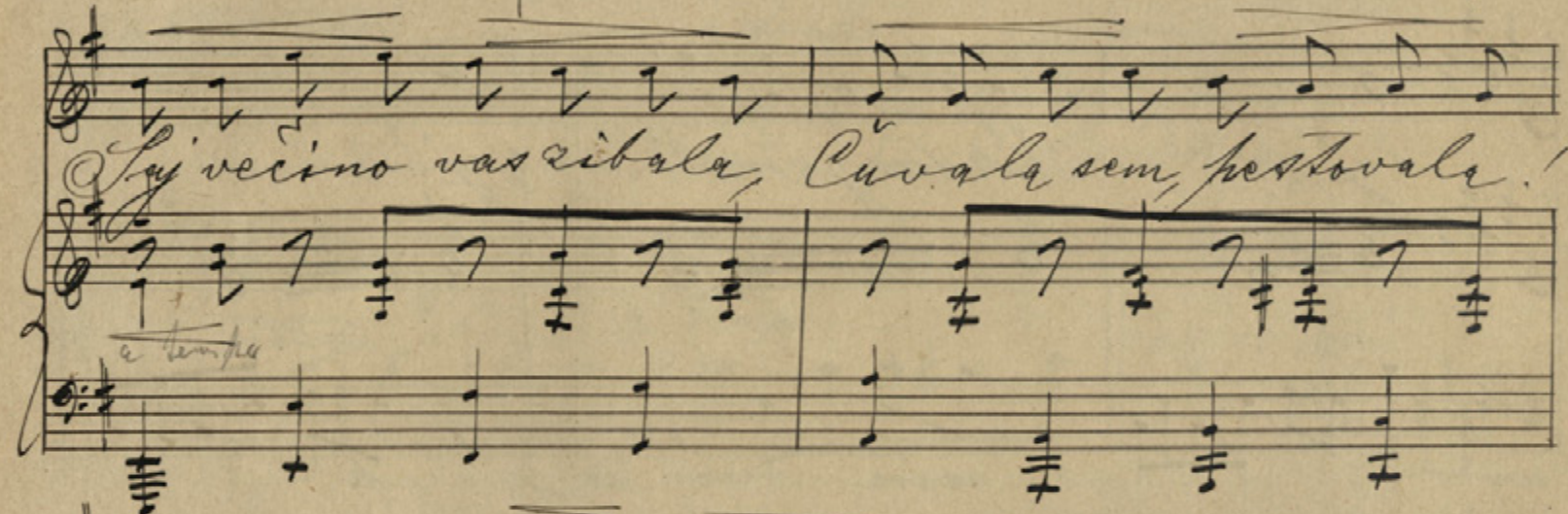
Stare Barbe

Tempo I^{mo}.

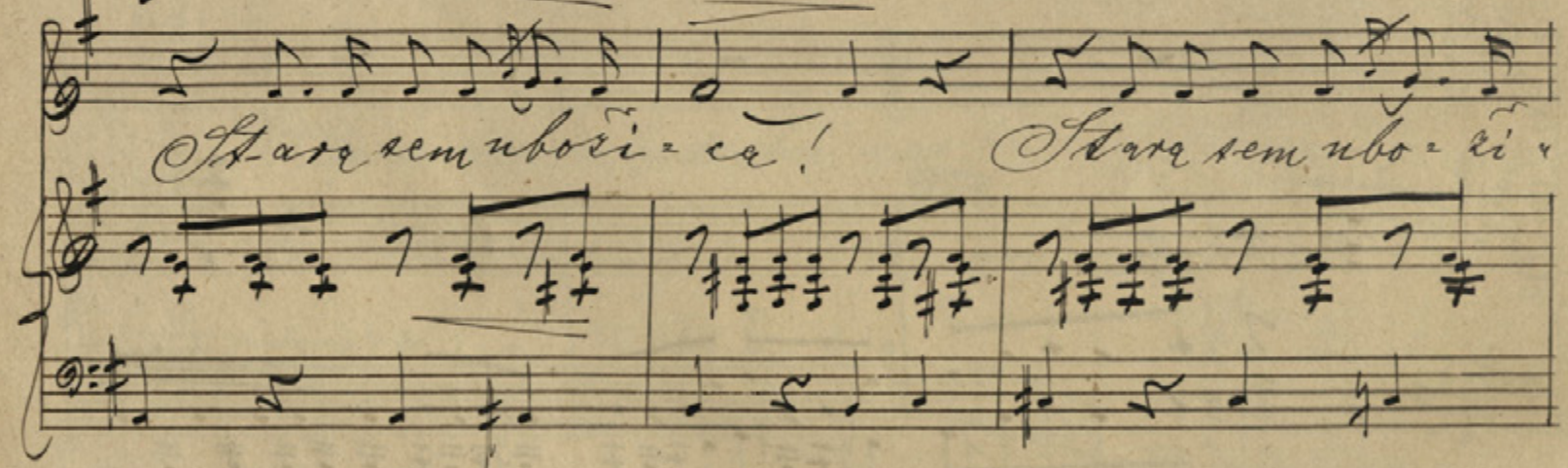
inje glas: Naj sme tudi ta med vas.



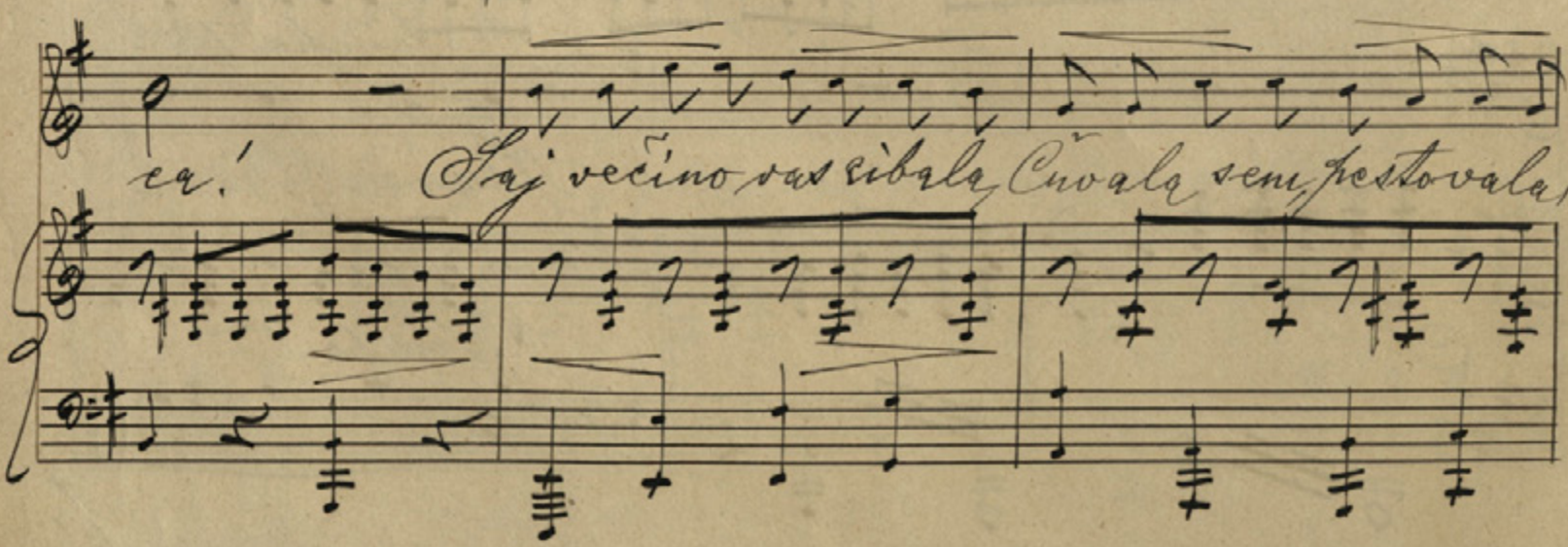
Laj vecino vas cibala, Cuvala sem pestovala!



Stara sem ubozi-ca! Stara sem ubo-zi-



ca! Laj vecino vas cibala, Cuvala sem pestovala,



Ty věčino vas cibala, Čuvala sem, pestovala!

Staré sem u zbo z ři = ca!

Andante con moto. (♩ = 84.)

cresc. gva

Tančje

Prdo sploja edij tankej pri. ha - ja

Rekleta

Pr' krogn veselim k nam na - ja? *To deiki so, to so de.*

vi - re *Na. hroli tam so eve. ti - re*

Pr edij pa podviraj se vse. ka. *Prer mlaje krašenje nas*

Handwritten musical score for a piece titled "Eisteseo tempo". The score is written on ten staves, organized into five systems of two staves each. The notation includes vocal lines (treble clef) and piano accompaniment (bass clef). The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The title "Eisteseo tempo" is written in a cursive hand across the middle of the page. The overall style is that of a handwritten manuscript.

Vrtni in deklice (Trosijo vrtice.)

Trosi: mo vrtice, Marjetice, kresnice. Vrtice

druge vrtice, Kar, dal jih je bog. Vmes pojimo vrtice

selo, Je bo: d vrtice, nelo Cret dol in ravni no. Na dalec o.

8 pr 208
krog. Naj vrtice nabere: ne. Po tleh tod nasele: ne po.

slava so Kresna No. cojsnji večer. Proximo večer

This system contains the first two staves of the musical score. The top staff is for the voice, and the bottom staff is for the piano. The lyrics are written in Slovenian: "slava so Kresna No. cojsnji večer. Proximo večer". The music is in a key with one sharp (F#) and a 3/4 time signature. There are various musical notations including eighth and sixteenth notes, rests, and dynamic markings like "f" (forte).

Nice Marjetice, Kresnice In druge svetice. Per

This system contains the next two staves of the musical score. The lyrics continue: "Nice Marjetice, Kresnice In druge svetice. Per". The musical notation follows the same style as the first system, with vocal and piano parts. There are some corrections or additions in the piano part, indicated by brackets and additional notes.

dal jih je bog.

This system contains the third and fourth staves of the musical score. The lyrics are "dal jih je bog.". The music continues with vocal and piano parts. There are some rests in the vocal part, and the piano part has more complex chordal structures.

cresc. ren. do

This system contains the final two staves of the musical score. The lyrics "cresc. ren. do" are written above the piano part. The piano part features a series of chords and a melodic line. The system ends with a double bar line and a fermata over the final chord.

Barba. Recit.

Oj deklice

male, Kot ročice vake, Pa duje daru se cveticega kres.

Hoji, dečki, vstopite, med svetje steljite

*Lento. (♩ = 54.)
a tempo.*

stari nava di se soprosti vmes!

Naj wetje nabra-no, Vlast

kresu nastlano nas čuva bole-mi Tu, draga el. Naj

česna zbor.

Naj

4 = 2pm

wetje nabra-no, Vlast kresu nastlano nas čuva bole-mi Tu, draga el.

wetje nabra-no Vlast kresu nastlano nas čuva bole-mi Tu, draga el.

praprot vele. na, Kot svetla nobe. na, Eastnosti ima Čaro.

dejnih moči.

Andante misterioso. (1-72.)

Pogati in re. ve Naj

praproti v hlevu. Pod ja. sli nastelijo V tajno to noč! Pod

jasli nastelijo V tajno to noč! Proč su. si in mo. ci, Proč

ozriju in to. i ti se prilesta. je Ča. ro. de. ju. na moč, Vji

se prilesta. je Ča. ro. de. ju. na moč.

Tr.

Ma se iskati Oj skrate odgnati Poma je ti praproti

Čarobna moč. čija stori tri make - takladi rapa - he čoro.

hiv č njo, Ob moč je skrat, taklad je prost, čtrobis č njo, Ob moč je skrat,

Čaklad za prost.

Religioso, meno mosso.

še posve-če na naj vode škropljena Odganja nam eh, Ki ro.

dil jih je zrek. Te vo - de v re mi. te, Poslopja skropi. te, Da

bla. goslov božji Ro di v naših tleh. Te vo de v re mi. te, Po. mešan zbor.

Te vo de v re mi. te, Po.

slopja skropite Te blagoslov božji Ro. di v naših tleh.

slopja skropite Te blagoslov božji Ro di v naših tleh.

(Čene škropijo e blagoslovjeno vodo skola domaćih poslopij.) 38

Handwritten musical score for piano and organ. The score consists of four systems of staves. The piano part is on the right of each system, and the organ part is on the left. The organ part features complex chordal textures with many beamed notes. The piano part has a more melodic line with some rests. There are dynamic markings like 'p' and 'mf' and a 'marce.' marking. The key signature has one flat, and the time signature is 4/4.

Andante con moto. (♩ = 84) Sechi in deklace.

Handwritten musical score for piano and organ. The score consists of two systems of staves. The piano part is on the right of each system, and the organ part is on the left. The organ part features complex chordal textures with many beamed notes. The piano part has a more melodic line with some rests. There are dynamic markings like 'p' and 'mf' and a 'marce.' marking. The key signature has one flat, and the time signature is 4/4.

ni-ce In drage cvetice kar dal jih je bog. Moj

cvetke nabrane, O bleh tod našlani posla-vo so

kras. Nočinski večer.

Allegro vivo. (♩. = 100.)

Handwritten musical score for the first system, measures 1-5. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The piano part includes chords and single notes, some marked with "res." and "ren.".

Mesian chor.

Handwritten musical score for the second system, measures 6-9. The vocal line continues with the lyrics "Barba, Barba, Barba, Ed Nkyt, moe ihi ne vimeo!". The piano accompaniment features chords and single notes, with a "p" dynamic marking in measure 8.

Barba, Barba, Barba, Ed Nkyt, moe ihi ne vimeo! 2 x 4 = 8

Handwritten musical score for the third system, measures 10-13. The vocal line continues with the lyrics "Barba, Barba, Barba, Ed Nkyt, moe ihi ne vimeo!". The piano accompaniment features chords and single notes, with a "p" dynamic marking in measure 12.

41 *dolce legato.*

ryšně noci, is - se Pravice, nové, staré, najbolj k ti po.

dolce legato.

2 x 4 = Par. Povej nam povej, povej nam povej po. cen
ana, Rak lastne skušnje imaš. Povej nam povej, povej nam povej po. povej nam povej po.
Povej nam, povej nam

cres = cen.

vej nam povej, do 4 + 2 Po.
vej nam povej, povej nam povej nam želaj! Vsi prosimo tebe se daj!
Povej nam

do

mes, a ples um se kaj ne poveš! Nočojšnje noči

dolce legato.

čare Pavlice nove, stare moj boji le ti po-

znan, Pet lastne skušnje imam. Prvi nam povej nam po.

cresc.

cen . do .
 vej nam se kaj, si prosim tebe se - kaj! *Ad*

cen . do

cresc.
 tu kaj, od tu kaj proč íti ne smíš, doklaj nam se kaj ne po.

cresc.

vev. *Ad* tu kaj, od tu kaj proč íti ne smíš, *Do.*

vev.

45 *Lento. (♩. 54.)* *Barba*
Kada
Kada

Lento. (♩. 54.)
p

van se kaj' povem, *Bar od*

mladih nog se vem. *fin animato.*
He, mladici in de.
fin animato.

(Larghetto a tempo 1mo.)
Kleta, Janke, Ranko, Beta, Me. Sr. Psi po.
p a tempo 1mo.

slušaj: te me pa. sno zdaj! Oka = re

Allegro. (♩. 84.)

je pravljica od nekdaj: Taj = no =

Allegro. (♩. 84.)

sti Lenjauše = ve noči Nad = fri =

Allegro. (♩. 84.)

rodne jabolja - jo mo = ri.

Allegro. (♩. 84.)

James Macmillan
+ 1880
gl. str. 91

Handwritten musical score for guitar, featuring multiple systems of staves with notes, chords, and lyrics. The score includes various musical notations such as treble and bass clefs, key signatures, and time signatures. The lyrics are written in Spanish and include phrases like "Un poco meno", "Rado, vedni", and "Como exeres, Rado sine cunda de Le Pres."

47

over loco over

DDVI 5

DDVI 5 (B=ans)

DDVI 5

Un poco meno

Rado, vedni

loco

Como exeres, Rado sine cunda de Le Pres.

78

provej pravjire se, Čuveno ti od mlađe če.

Uzdajte, sostenuko. (♩ = 66.)
Barba.

Čude. či godijo se, Vsakdo pa no vé ve rje.

Inati treba marsikaj Poslušajte me se daj!

Allegro. (♩ = 84.)

Ce luna posije, ko polnoči bije, ži-

p

stre se vsi vrcki, vse reke zemlje. Kot v ozalu krasno

daj devi jasno sojeni čenin Od sečir vode. Kot

p

v ozalu krasno Te dy, devi jasno Usoje ni čenin Od.

Barba

trav

se v ir vode. *notiv str.*

Barba. Andante. (♩. = 69.)

Ce luna prosi je Ko

polnoči bi je Ču ribo kdo jeto Joli iz vode. Po-

ko naj ji gleda, *ujem* luna mu blede. Ab se v podobu Ču.

hoduje čeně. Vo: ko naj ji gleda, tujem luna mu blede Ob.
gla, ha, ha, ha, ha. To smešno je res! (Ed.)

res
cen

seva podobu Prihodnje čeně.
koder li ima Lako: vo moc kres?

do

Marija. (Recit.)
Oj Barba, hvala lepe ti, Spolnila našo željo

si. Prijetno se poslušā, A kdo je naj po-

Andante moderato.
(♩ = 72.)

kušā, Če je resnica to, Kar bajke nam re- ko?

Se zvihi v pri-

hodnje dni, Kar tajno skriva: jo moči, Preslaba je člo.

Prava prava kosa. Kdor se večuje v nje, tujih zamfke vjane se.

Barba

Modro sti jas ne enam,

Pripor vedujem vam, Kar čula sem v mladosti

se
Od svoje stare babi- ce.
La

55 Un poco più mosso.

niče. most skrobi jo naj modri, ki. niče jo: Strog

sonce zemlje se vrti, Naj se nam tudi čudno edi. In

zverdo gleda zverdam Lok, mornar valovje morja, sek. Kdo

riten.

ie Laji: ti zveso. Ki veče zemlja in ne. bo? Vje

a tempo.

blago dat in jeso @ paša - mo vsak dan fah.

ko.

Ne silim je, kdor me poslušal,

Če ne veruje, da bi skušal, Oho

(a) DD VII 3 =

(a) DD VII a c e s s

52

vera vsemu je po-voj. Po- navljam pa iverk vam

voj: Taj no- sti Senti- an- se.

ve no- ci. Nad pri- rodne javlja.

jo moči.

Andante con moto.
(♩ = 80) 58

Handwritten musical score for piano, first system. It consists of two staves. The first staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff has a melodic line with some rests, and the second staff has a bass line with some rests. The tempo and meter markings are at the top right.

Handwritten musical score for piano, second system. It consists of two staves. The first staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff has a melodic line with some rests, and the second staff has a bass line with some rests. The tempo and meter markings are at the top right.

Handwritten musical score for piano, third system. It consists of two staves. The first staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff has a melodic line with some rests, and the second staff has a bass line with some rests. The tempo and meter markings are at the top right.

Handwritten musical score for piano, fourth system. It consists of two staves. The first staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff has a melodic line with some rests, and the second staff has a bass line with some rests. The tempo and meter markings are at the top right.

Handwritten musical score for piano, fifth system. It consists of two staves. The first staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff has a melodic line with some rests, and the second staff has a bass line with some rests. The tempo and meter markings are at the top right.

1. 2.

de neba! Star kralj nam radost zvine i naše naj no.

3. 4.

coj blizine. Pa se dvigne pesmi naše glas veselo do neba!

5. 6.

7. 8.

Tenori

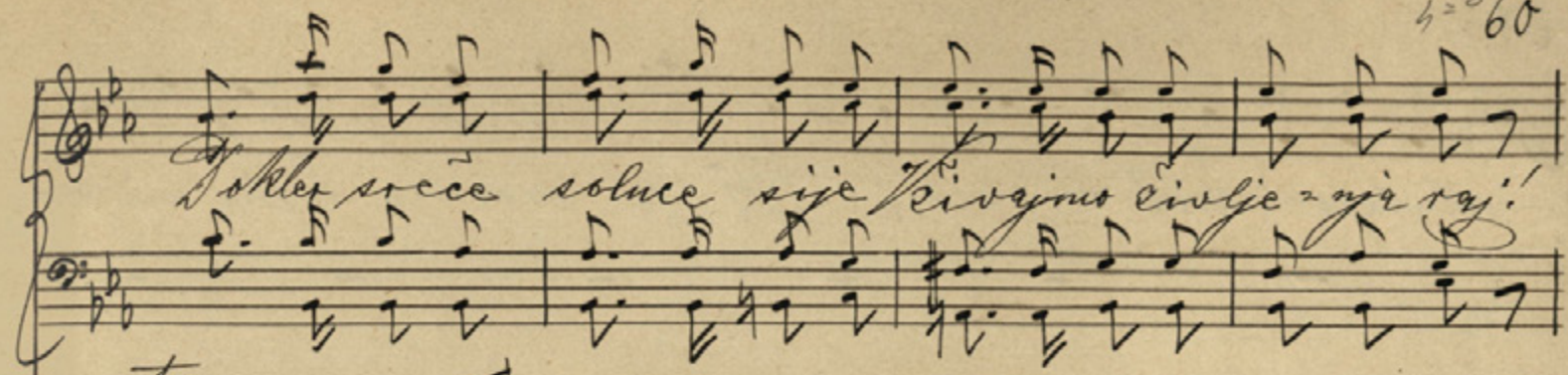
Raj mladosti zdaj nam klije, zdaj cvete nam blagi maj.

Basi.

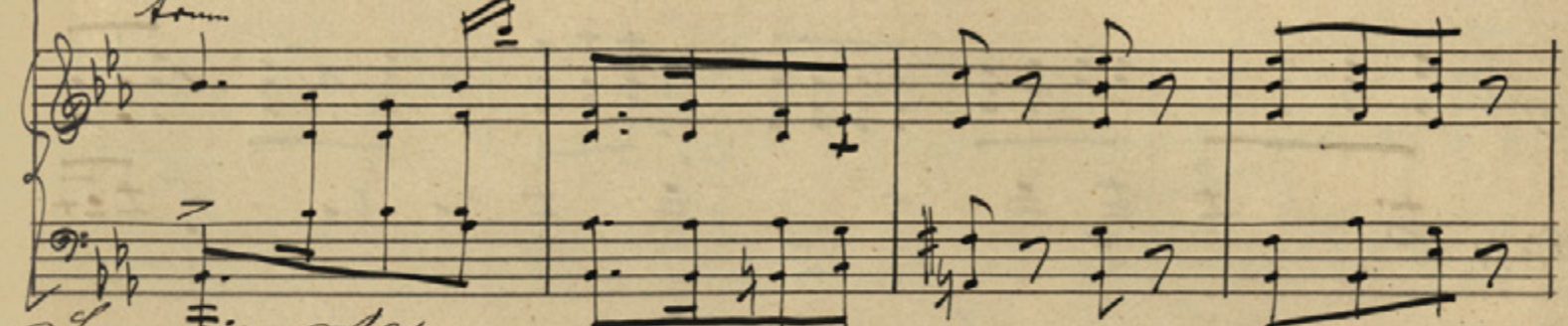
9. 10.

4 = 8/60

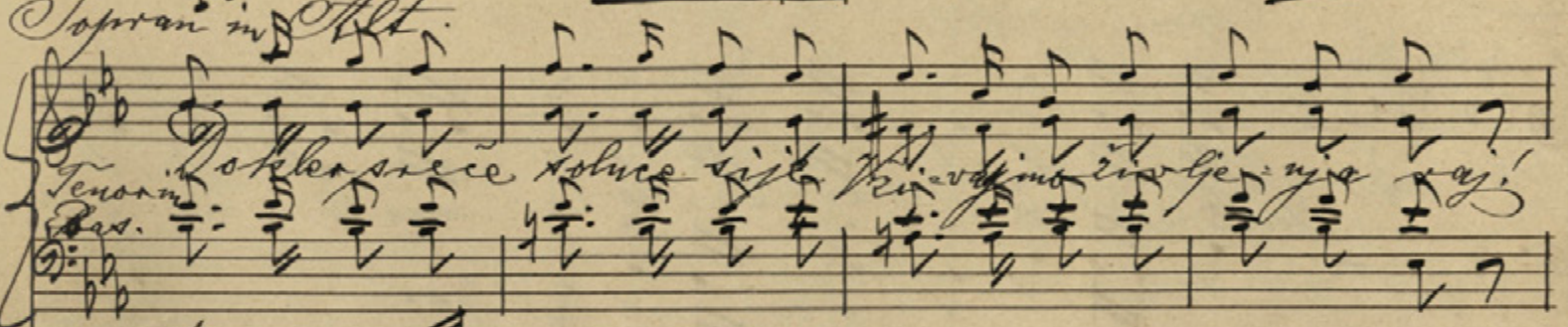
okley srece soluce sije kievjino čivlje - nja raj!



tenor



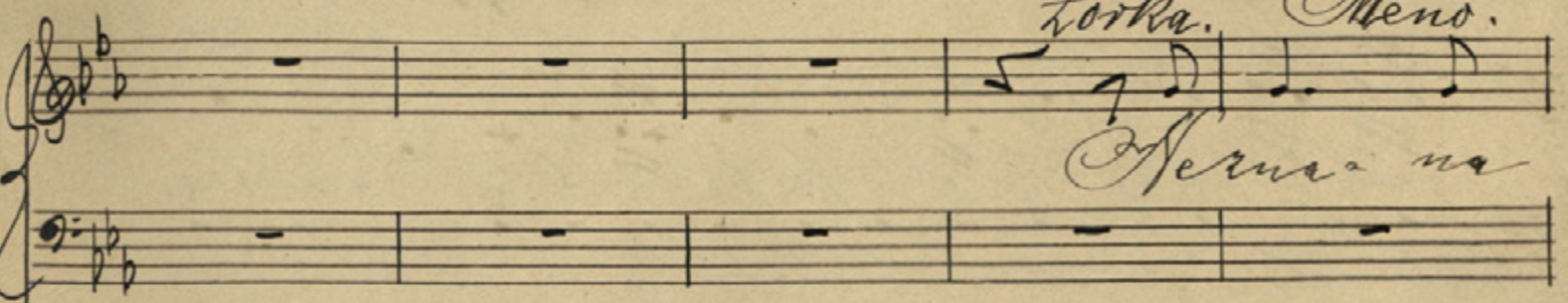
Soprano in Alt.
okley srece soluce sije kievjino čivlje - nja raj!



tenor



zorka. Meno.
serua na



slutnja rodost mi grozni, *Kot* da nesreča teška mi gro.

Sopran in Alt.

ei. *Časaka kaj pa si ta ko za mišlje, na, za.*
Tenor in Bar.
mare. za mišlje.

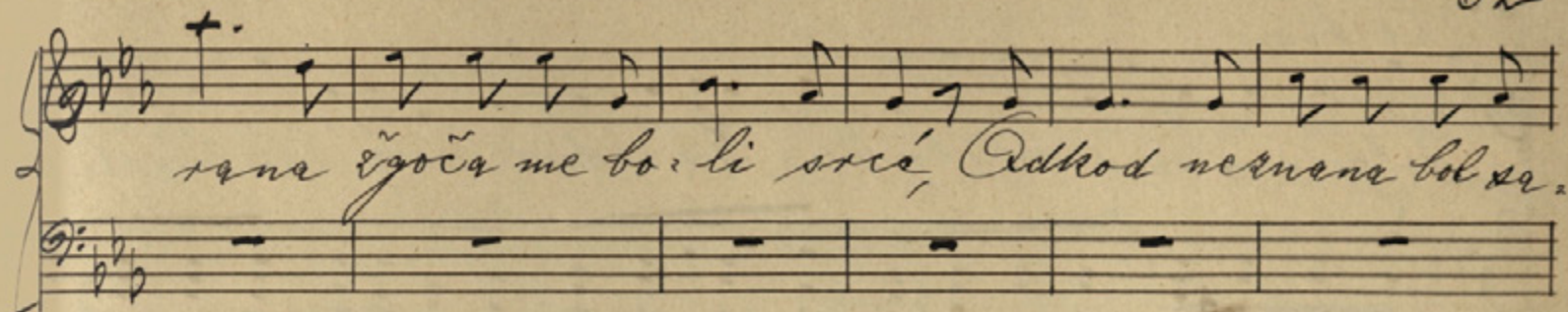
mare. y pover

mišljenje? Tem veselju pesem ti je žalostna. Kot
na.?

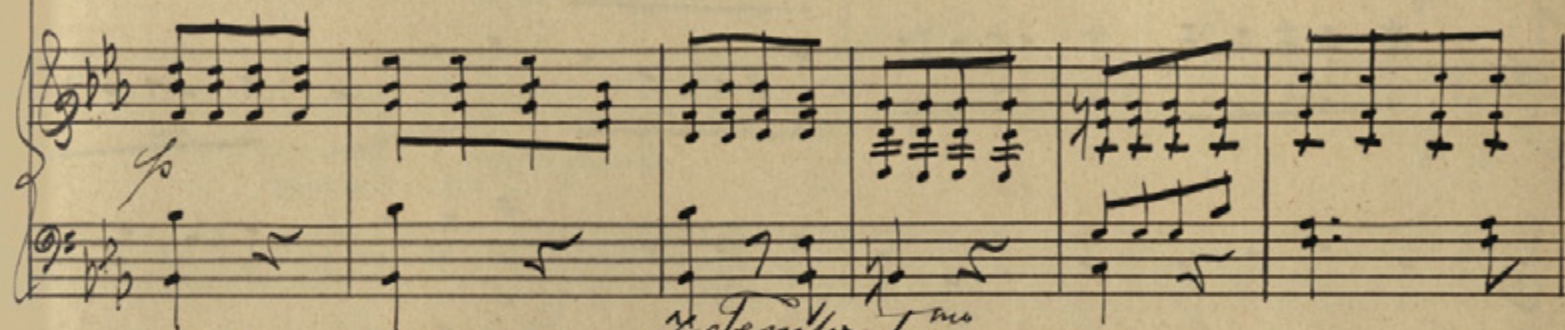
Meno mosso.

62

†.

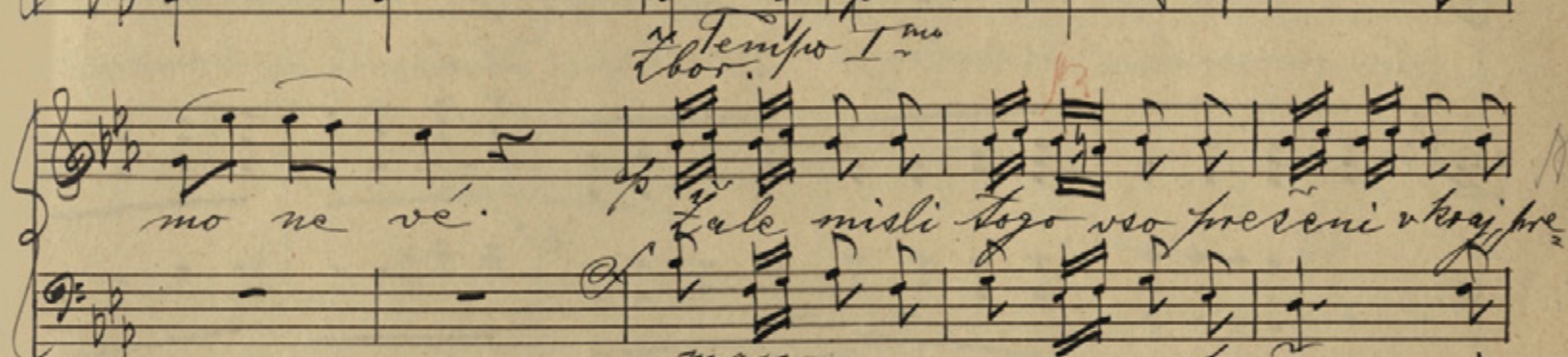


rana žgoča me bo: li srce, Odkod nesnana bol sa.



Chor. *Tempo I^{mo}*

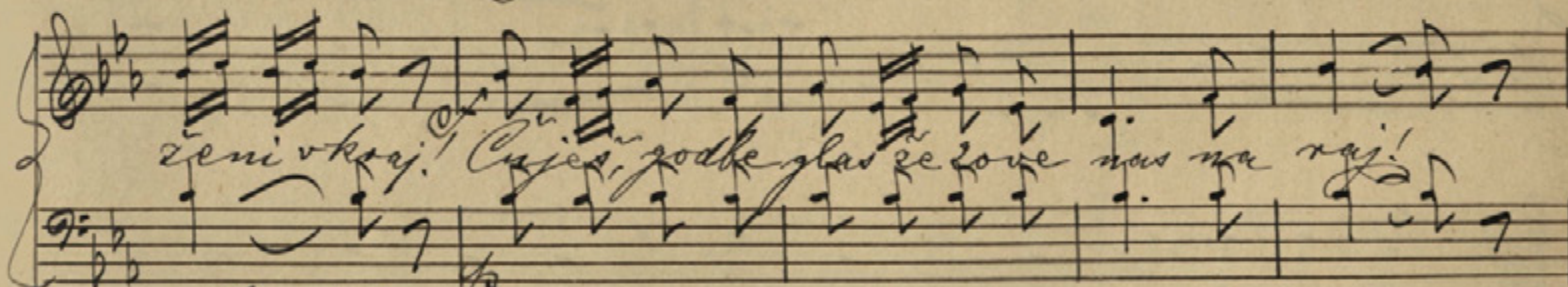
mo ne vé. žale misli togo vso prešeni v kraj pre₂



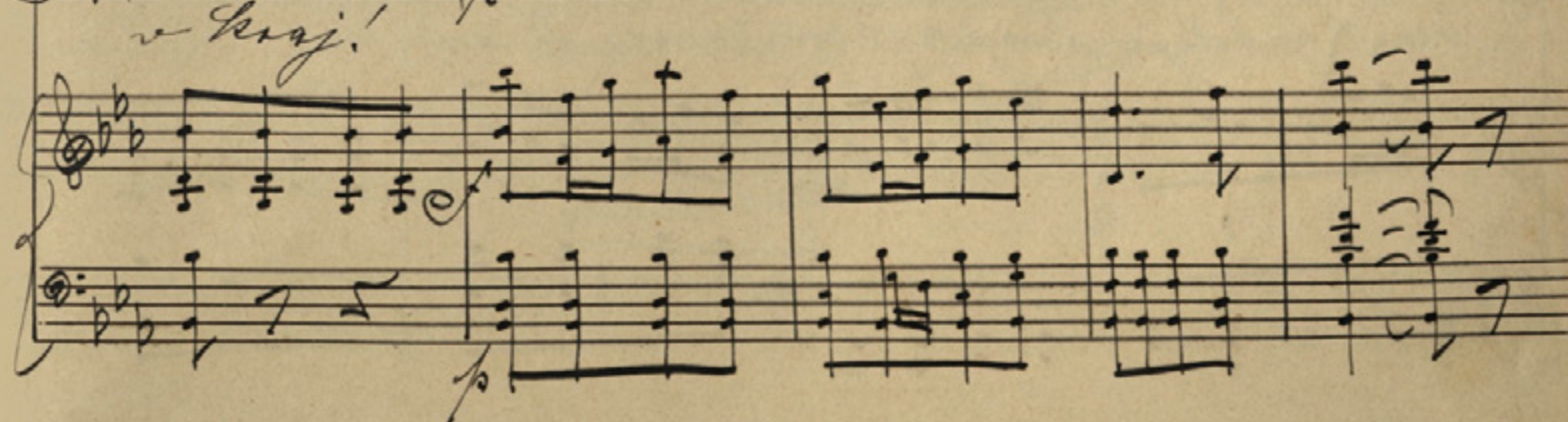
mare *Tempo I^{mo}* prece: ni



ženi v kraj! Čujes, gode glas že zove nas na raj!



v kraj!



Meno.

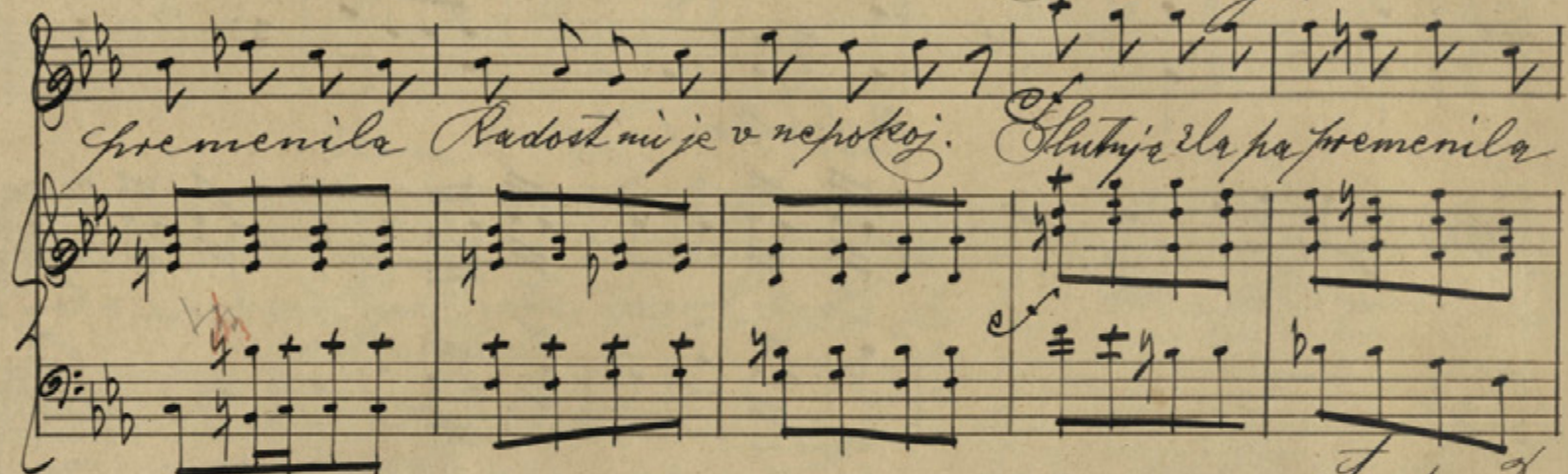
63 *Lento.*

Volgo sem se veselila Vseh teh radosti nočoj, Služnja rla pa



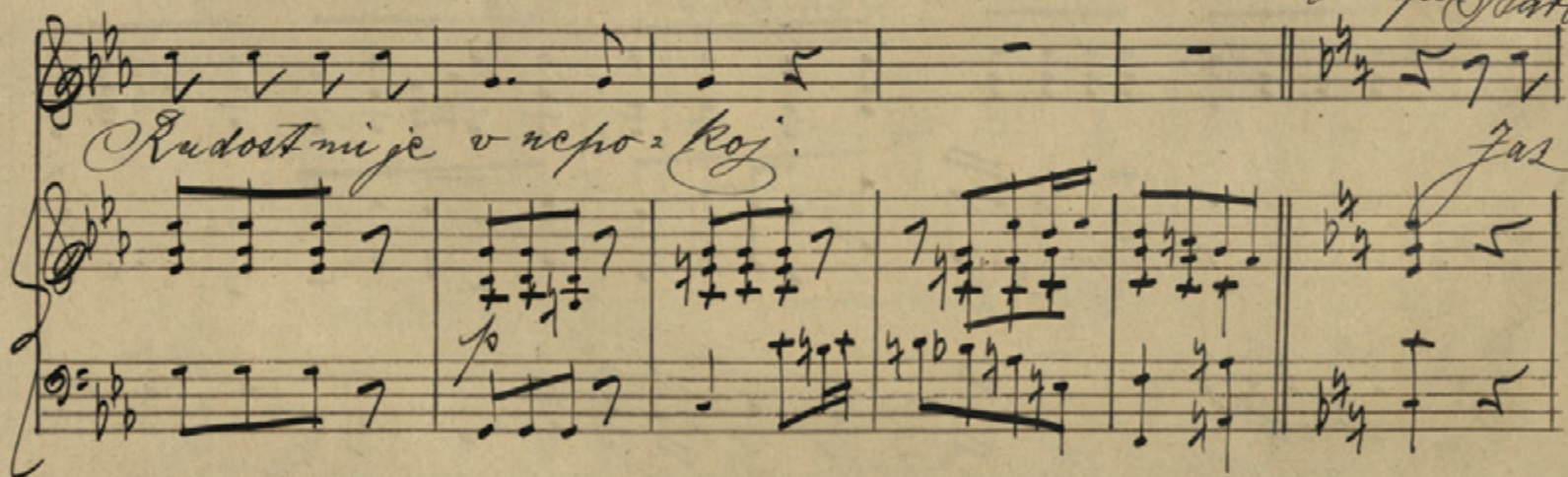
Fin' largo.

premenila Radost mi je v nepokoju. Služnja rla pa premenila

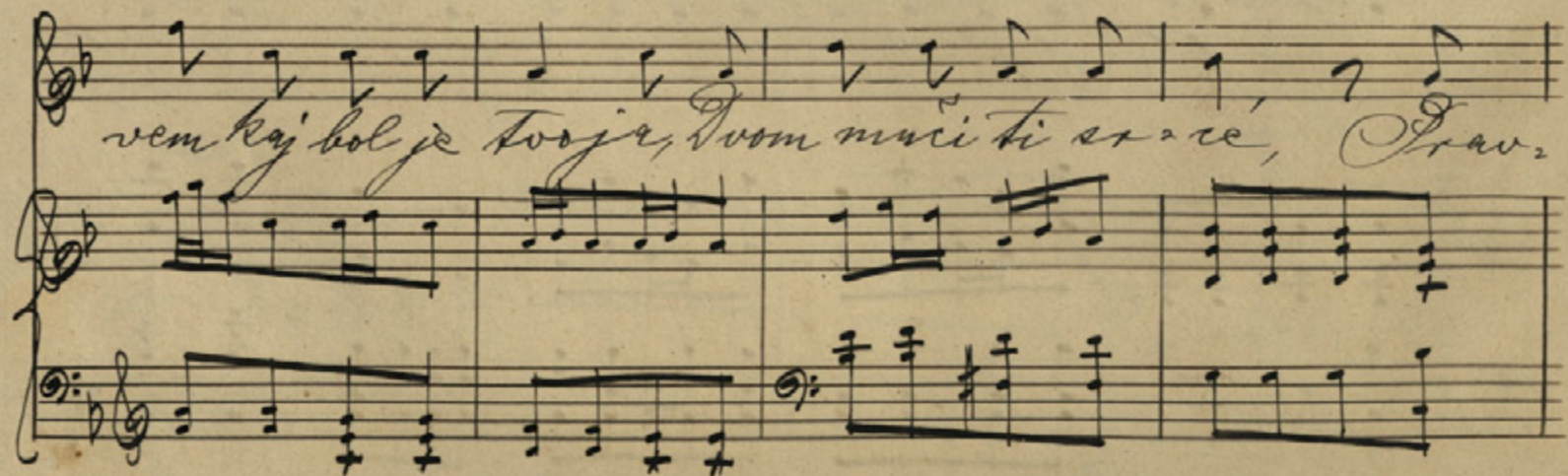


a Tempo Barba.

Radost mi je v nepokoju.



vem kaj bol je tvoja, vrom muči ti srce, Prav.



Gice lanko moja Vseh dvomov te otme. Ne skrivaj stanoč.

Giv - vo pogle - da pred menoj! Porvam se - ce dvom.

cresc.

Givo, ki dela nepo - tej. No - roj - sija, noč je

kresna noč, če, tvoja bol je v nji pomoč. Vse drugo ti je

mano, E točno spolni vse, V tem najdi lek za rano, Ki

Allegretto. (♩ = 88.)

v nji prc ti mre *Allegretto.*

Mešanbor *glad, mladici* in *lekketa* *Na se mlajja*

v nji *zpleta*. *Čujte, če nas zvoe* *godbe glas,*

(Vi odidejo na
desno stran
za poročilo.)

Daj, daj, mi, bega čas.

gl. 107, 130

ml

Allegretto. (♩. = 88.)

62

526

DD VII 2 (h = cuss)

Stanko. Krit.

526

7

Na vojsko zval me klic vo.

526

7

juški t domovja v daljnji tuji kraj.

Up

526

7

v boju meni je izginil, da bi spet v dom se vrnil

2 Tempo.

68

kdaj: *Glej*

Andante sostenuto. (♩ = 72.)

sreče! Videl spet bom svojo! Objel te ljubljeno dekle.

le, ki moj raj, vse čitje moje je, na

zemlji moje vse, na zemlji moje vse, na zemlji moje dobro

8 *mf* 20

Podraavljam te iz du = še dna! Ti raj si

SII SII7 D7 T6 T

moj tu mi odble = mila, Odkrila bla = gost

D6 SII SII7

fin animato.

mi sr = ce, O sreće radost = no

D7 T D TSVI

fin animato.

mi v prosih bi = je, Ko spet stojim na

D T D(VI) S SII7 D7(VI) SII6

fin animato.

71

2. I^{mo} tempo. 2

dra. jih tleh. Blazenstva raj mi tukaj vr.

si-je, Ki lesketa žarki v očeh, Ki

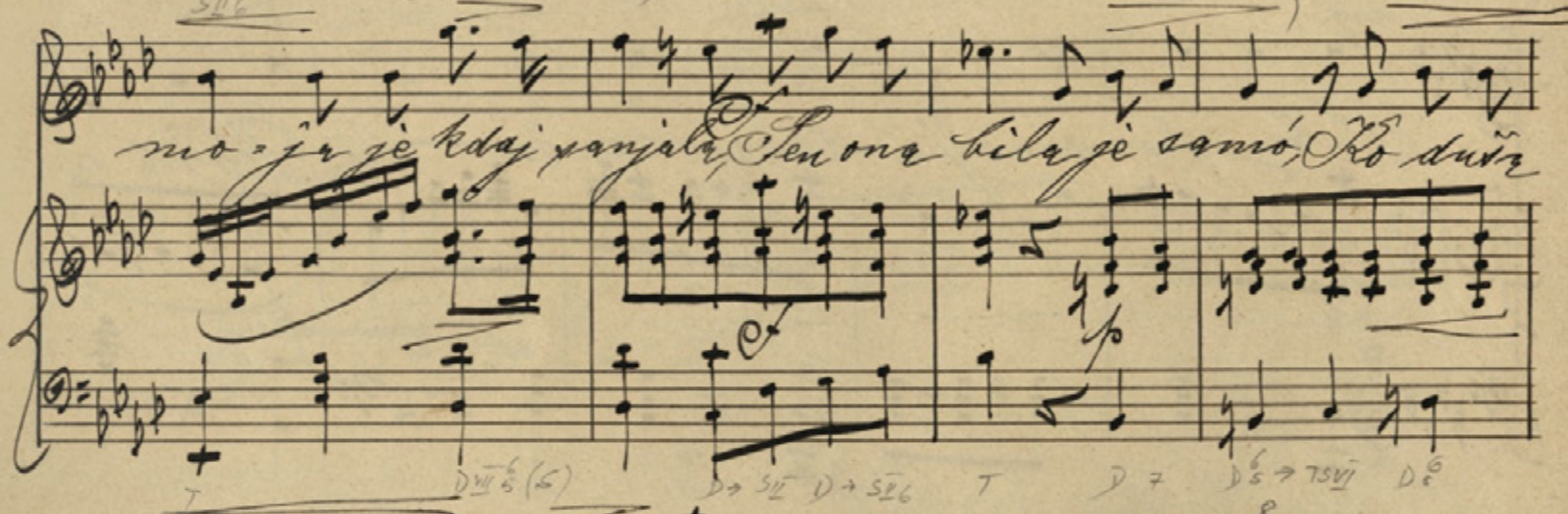
lesketa, ki lesketa žarki v očeh, žarki v o-

čeh. Podoba nje: na le me sprem.

Gala Po dnevi, v noči je zvesto. Ko duša



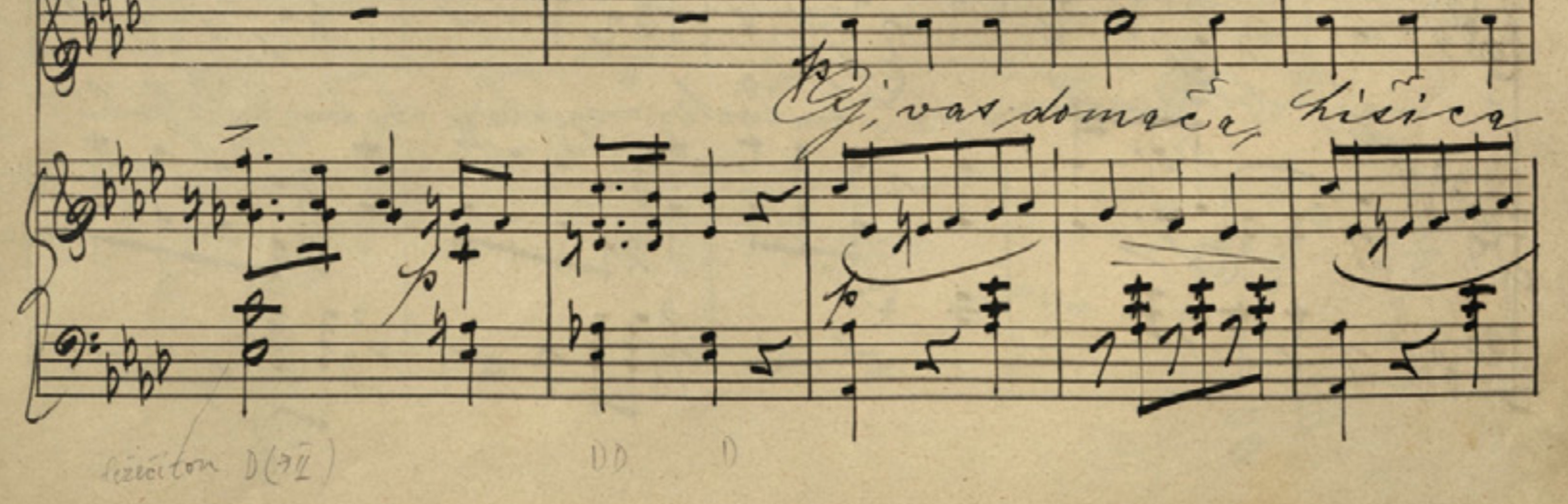
moja je kdaj sanjala, Sen ona bila je samo, Ko duša



moja je kdaj sanjala, Sen ona bila je sa - mo.



Oj, vas domača, hišica



bela, Ti tam pod lipo mi stoji,

Tebe prodravljá dušá vese-la, Mojih si

misel misel ti. Tam bje evesta sreča me le, Ti moj je

raj, blaženstvo vse. Tam torka drevesboraj objame, Polubi

Stanko vroe te. Tam, torka draga, skoraj objame, Poljubi

Stanko vroe te!

Andantino. (♩ = 88.)

25

Handwritten musical score for the first system. It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat). The music includes various chords and melodic lines. Above the staff, there are handwritten notes: "D D VII 7", "D D VII 8", "D D VII 7", and "Edaj me". Below the staff, there are more handwritten notes: "D VII 7", "D VII 7", "Es D2", and "a tempo".

un poco meno.

ur no, da poročavim drage svoje!

O, kako srek glas.

un poco meno.

a tempo

Handwritten musical notation and notes: *Es TO D T D TS VII S II D(C) D6 + D6 +6*

no trepete moje!

Perit.

Kaj li vidim? Barba & Lorko sem hili. In skrivajo krcmarica tam be.

(C) T₉

ei. 'Stoj! To neka spletkar mora biti, če jo vem, se hočem tukaj

(Stoji najraj in se skriva) E'istesso tempo.
 kovacijo.

skriti.

(Barba dojde z toka s prave strani spoznavna.)
 Barba
 Toke, s čim es morem ti sla. čiti,

Ker vele. la si s seboj mi iti.

Lorka.

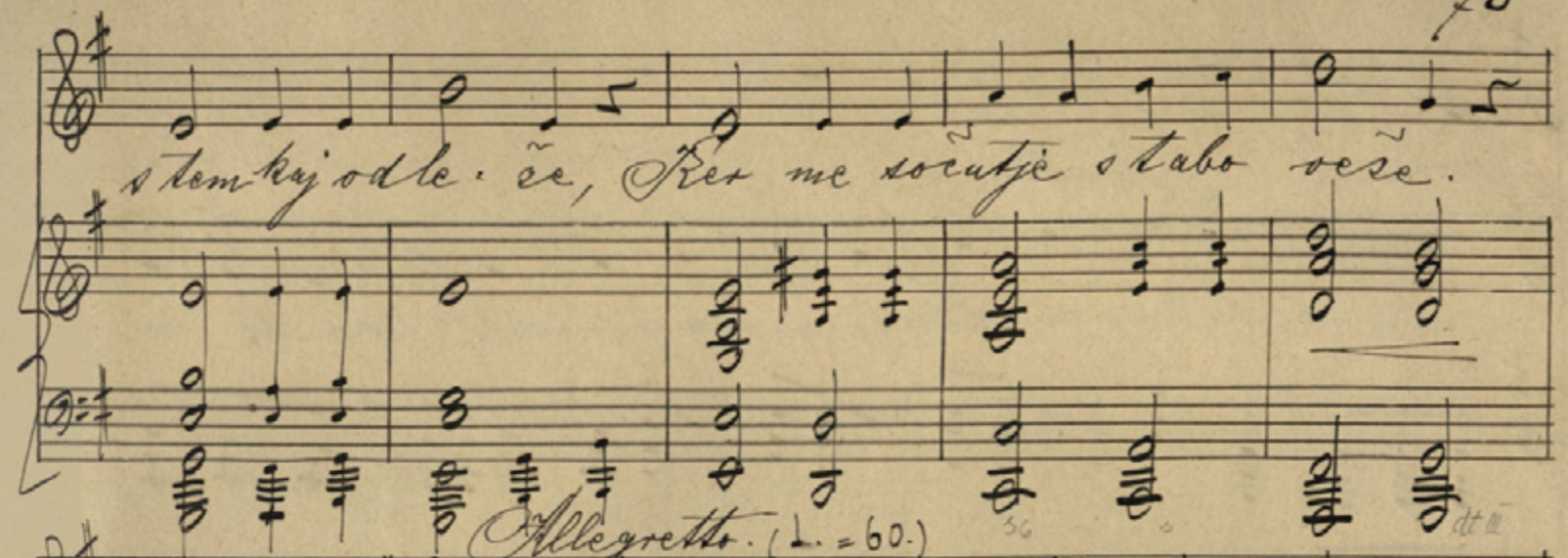
Oh, Barba uga - nila si, Kaj' moje mi srce leši.

O, lašje, mislim, bom tpe - la, Če ti bom vse ta

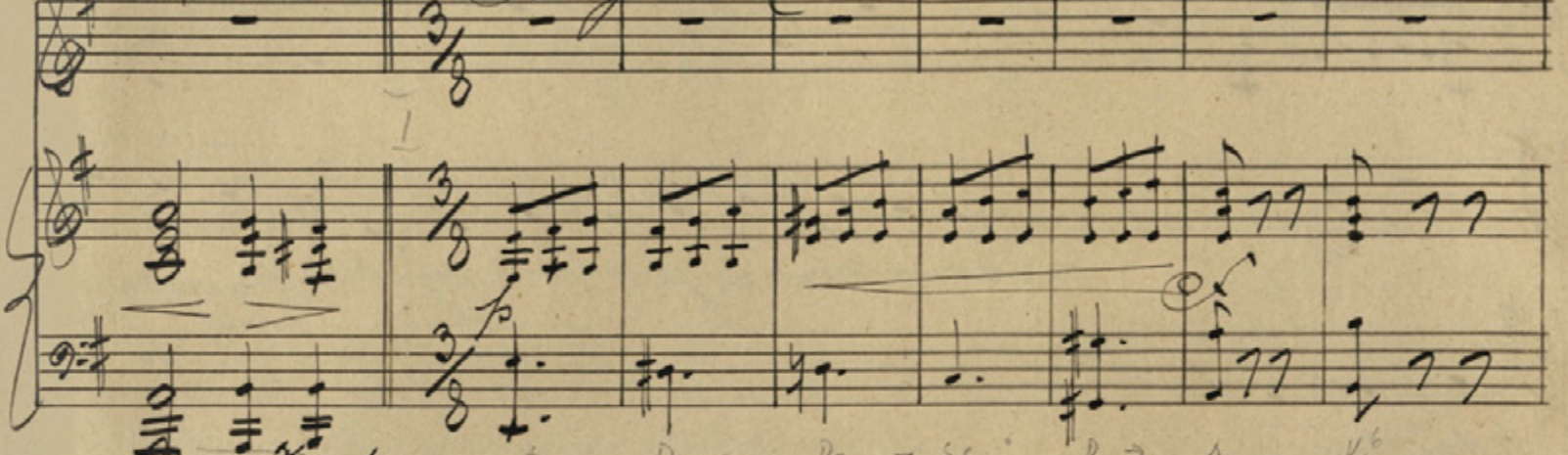
Go - vo - ri, draga Lorka, Karkrij vso togo

mi srce. Go - to - vo ti

stem kaj odle. če, Prej me sočutje stabo veše.

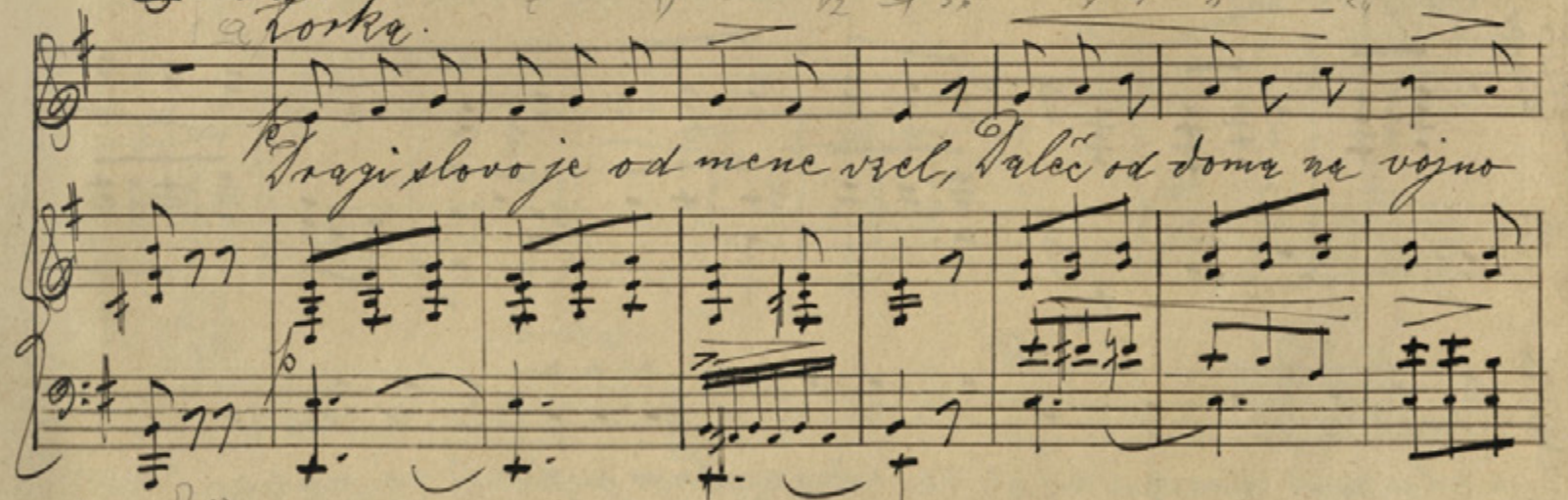


Allegretto. (♩. = 60.)



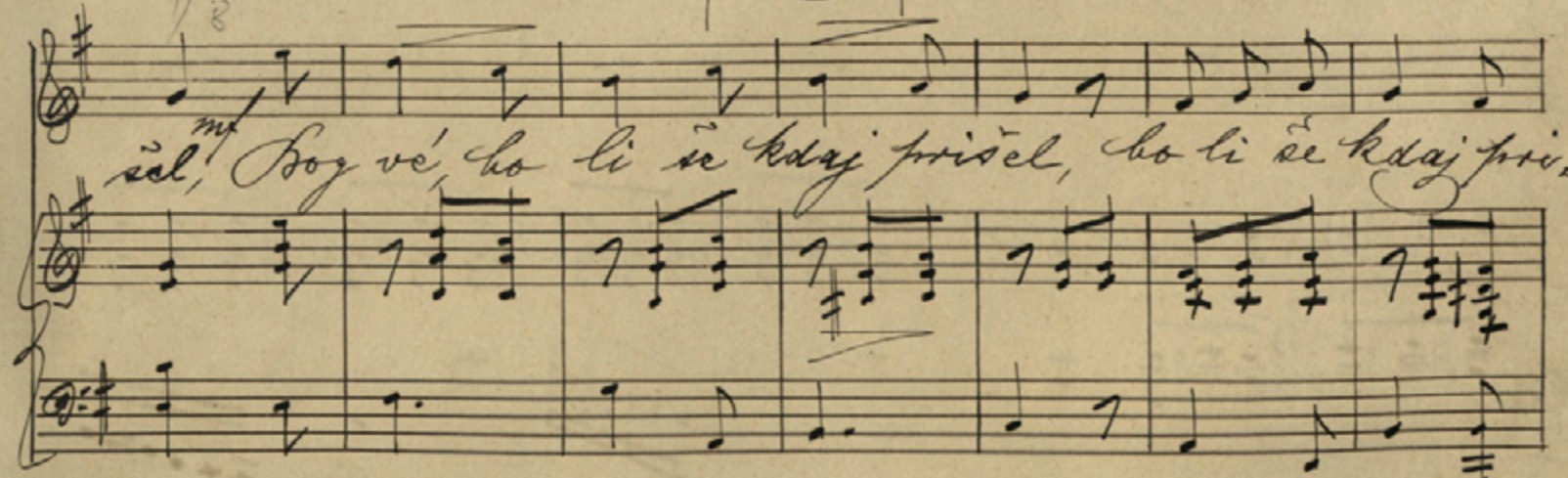
2. Korka.

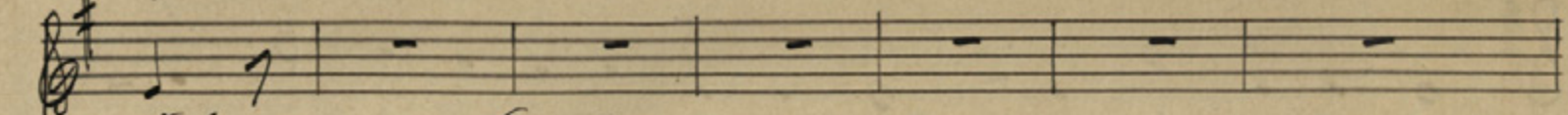
Dragi slovo je od mene vzel, Valčč od doma na vojno



mf

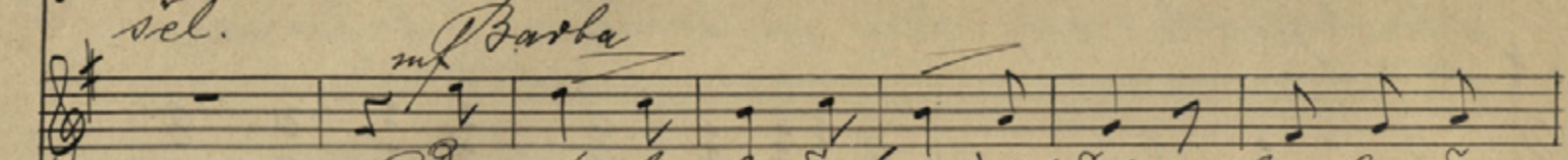
šel, Boj ve', ho li še kdaj prišel, ho li še kdaj pri.



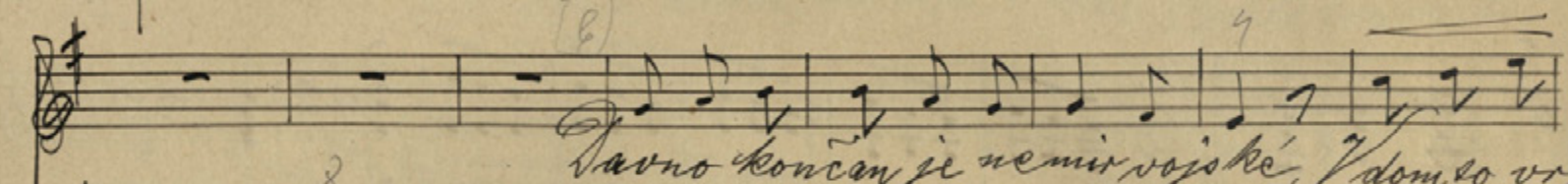
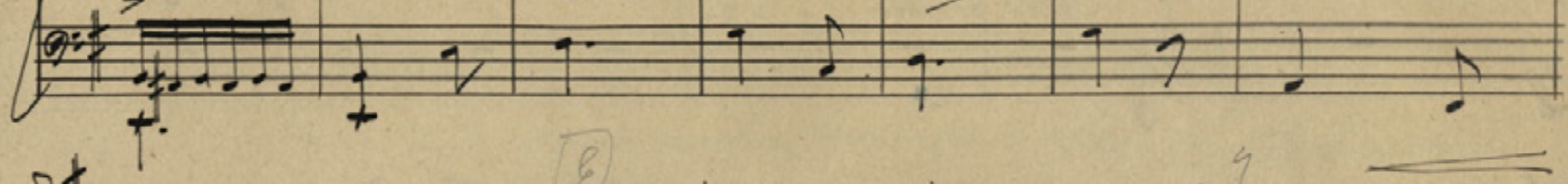
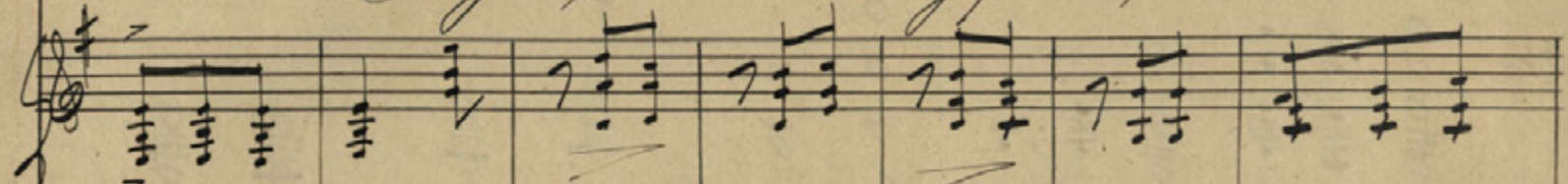


viol.

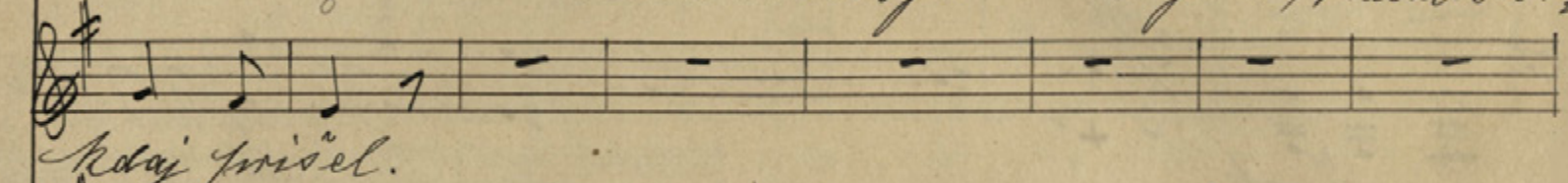
Barba



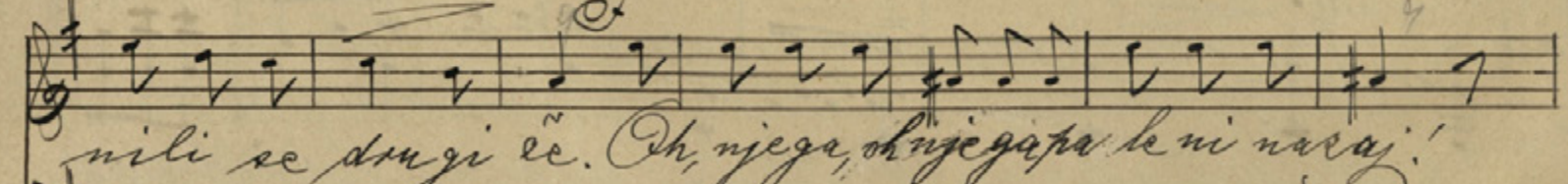
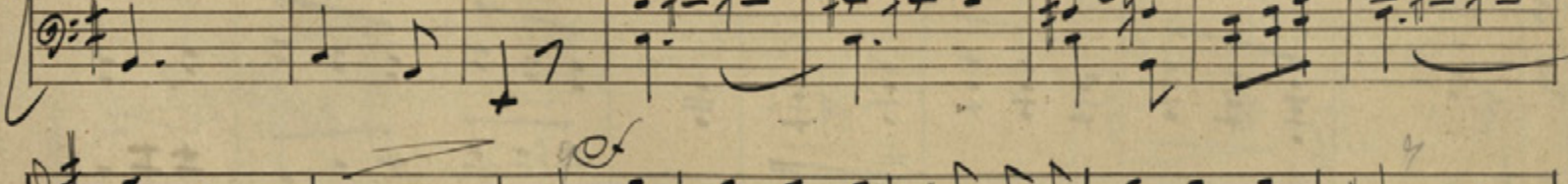
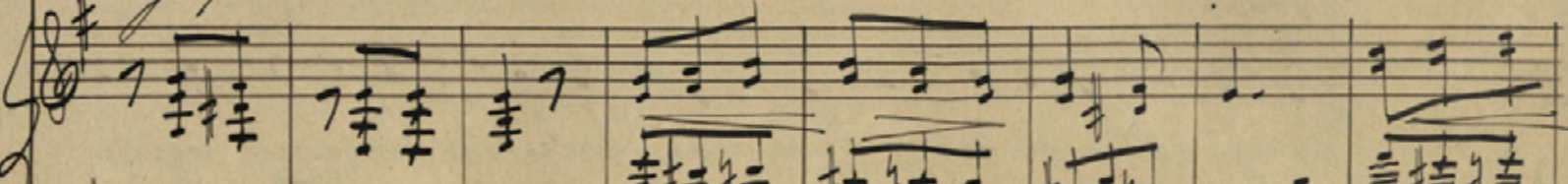
Boj vé, bo li še kdaj prišel, bo li še



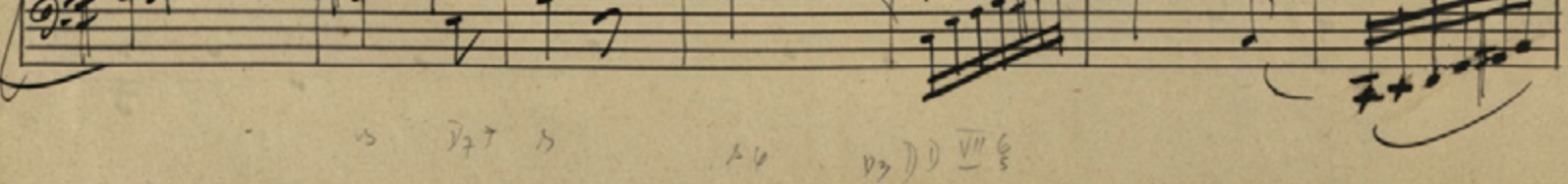
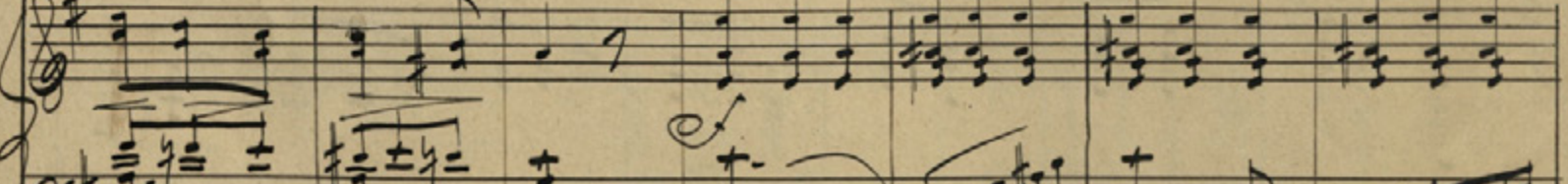
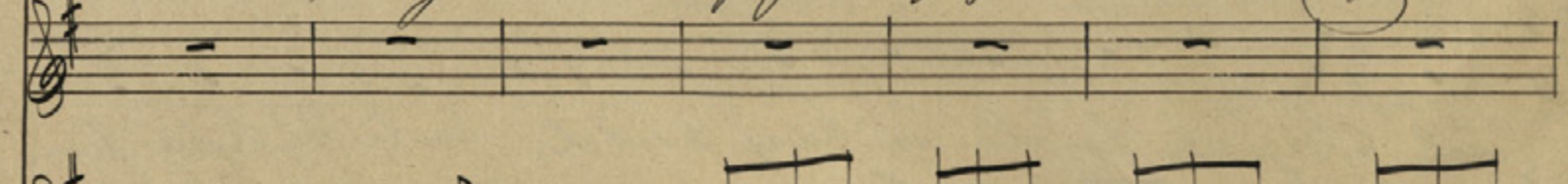
Ravno končan je nemir vojske, V dom so vr,



kdaj prišel.



nili se drugi še. Oh, njega, oh njegova le ni naraj!



4

ane li se se kdaj?

Barba.

Gotovo se tudi on

Kdaj Bo vrnil se k tebi urej!

Lorka.

Misel mi vedno pravi: dragi tvoj

L

81

elmo
el, pla puzg
bol.

4

F

dalno še v grobu spi, Če pa je še živ, on ne mara za

se, Ker drugo ljubi še, Če pa je še

živ, on ne mara za te, Ker drugo ljubi še.

11 Quasi Allegretto. (♩ = 88.)

82

Handwritten musical score for a piece titled "Quasi Allegretto. (♩ = 88.)". The score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment.

The lyrics are in Slovenian:

Škanka jar ljubim, ki blago mo - je,

Pragovad vse mi na sve - tu je.

Zanj le hi dala čevlje - nje svo - je,

alt. uvoženito notnizirine dnušionist.

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The piano part features complex chordal textures and arpeggiated figures. The vocal line is written in a cursive, handwritten style.

ral.
Zvesto mi bje le, zvesto mi bje le, zvesto mi bje le ranj sr.

ral.
D_h → S_{II} D₂ T₆ S S_{II} 2

a tempo.

cc. Barba.

Stanko Guberini je vreden too = je,
a tempo.

T T T TSV T

Ženska predraga umi = ri se! Za te on dal bi živje = nje

svo = je, Blago njegovo posnam sr = ce.
 Slauka jar ljubim, ki blago mo = je,
 Slauko ljubim je
 Drazo na dore mi na sve = tu je.
 vre = den tvo = je, Čorka, oj čorka predraga, u =

Handwritten annotations:
 Slo. T DD7 D D7
 vredni čorka!

Oh, da bi mogla vsaj en = krak svo = je
 miri se! Za te on dal bi življenje svo = je

Raskriti srčne mu, raskriti srčne mu, raskriti srčne mu se re =

Glago nje = go = vo po = evam sr =

a tempo.

Ge! *6 with trills*

ce'. *For ka pre draga, u = miri se, For ka pre draga, u =*

a tempo.

Oh, da bi mog-la

mini se, u-miri se! Bla-žo nje-go-vo po-

vsaj enkrat

znam srce, Bla-žo nje-go-vo po-znam srce, po-znam sr-

ce. Raskr-ti srce mu, raskr-ti srce mu,

Bla-žo nje-go

ral. a tempo. slap
 raskriti srncu mi se čé-jé! Štanka jés gubim, ki blago
 vo svoz enam srcé! Kórká predraga, umiri se! Kórká predraga,
ral. a tempo
 mo-z je, Dárgo nad vse mi na soc-z tu
 miri se! Blágo njegovo po enam srcé, Blágo njegovo po-
 je. *primo* Oh, da bi mog-la vsaj enkrat
 enam srcé. Kórká predraga, umiri se, Kórká predraga, u-

T D7 T D7 S
T D7 S
T D7 S

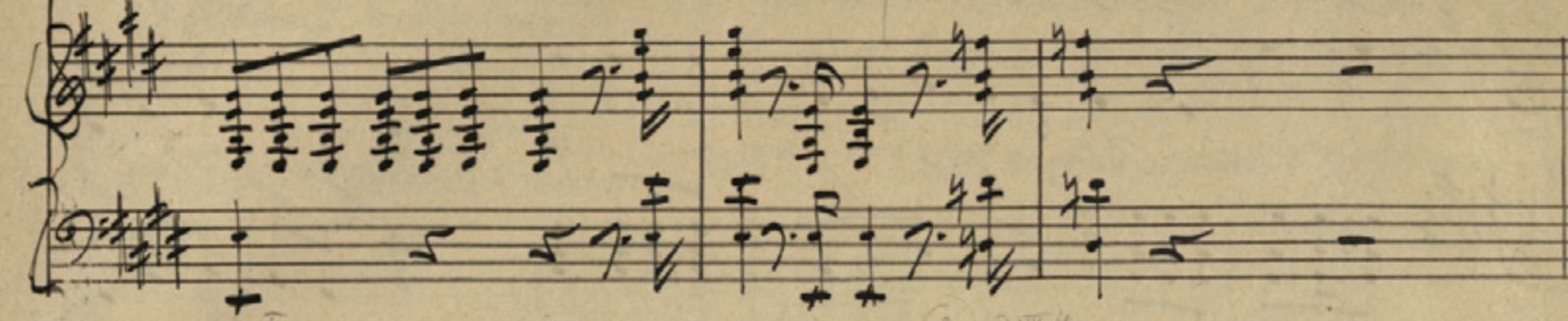
svo = je Raskriti srčne mu se se =

miri se! Blagonegovo poznam srce, Blagonegovo po-

lje! ce, poznam sr-

Žorka. (Recit.)

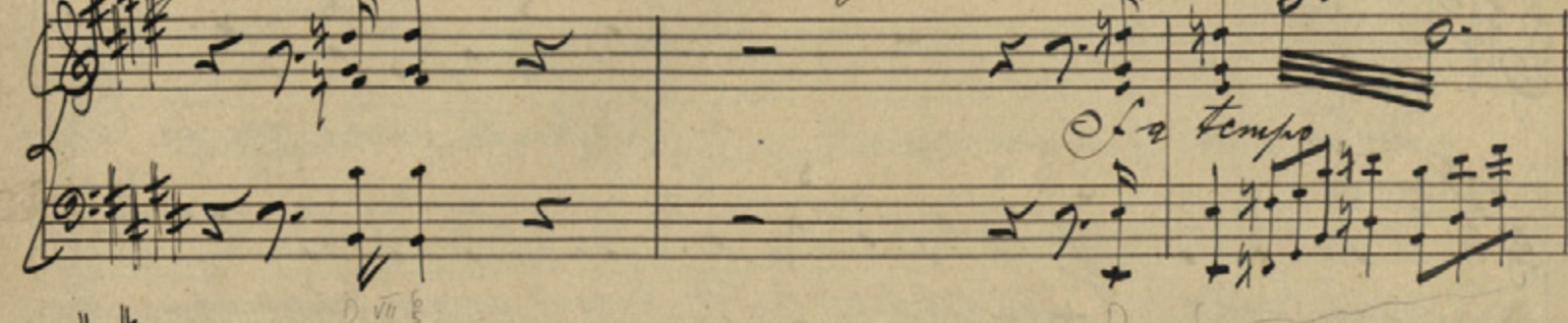
Ker krčmarica zavidna



(a) D VII 4

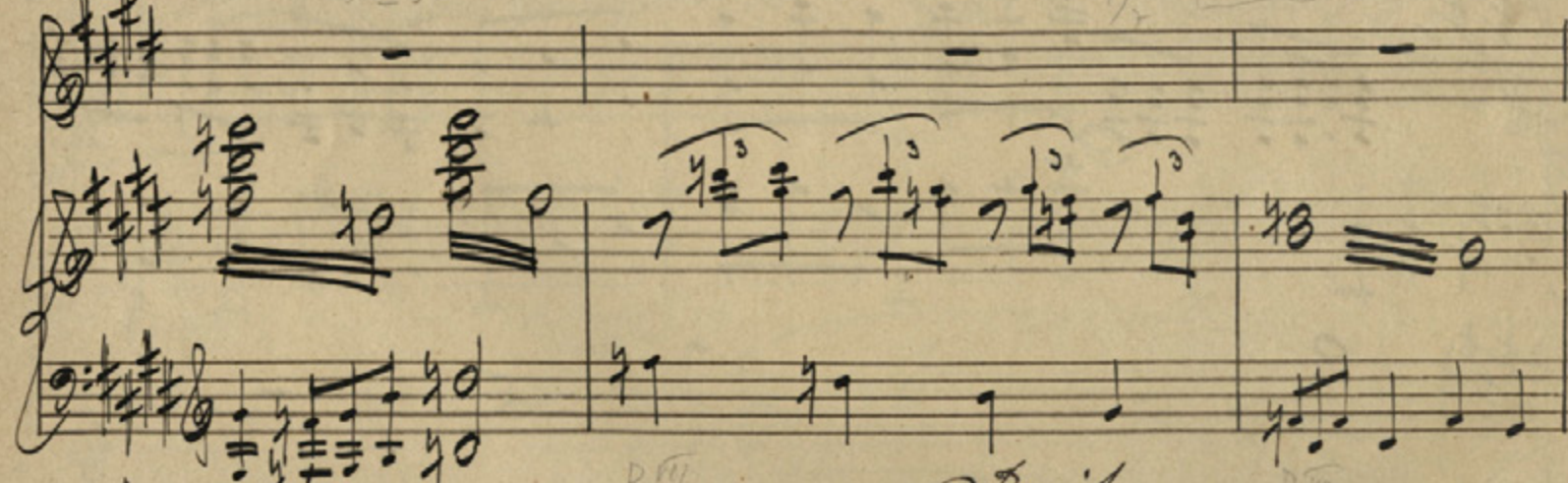
je, Morda emotila mu je srce.

gizna bijela



D VII 5

D 7

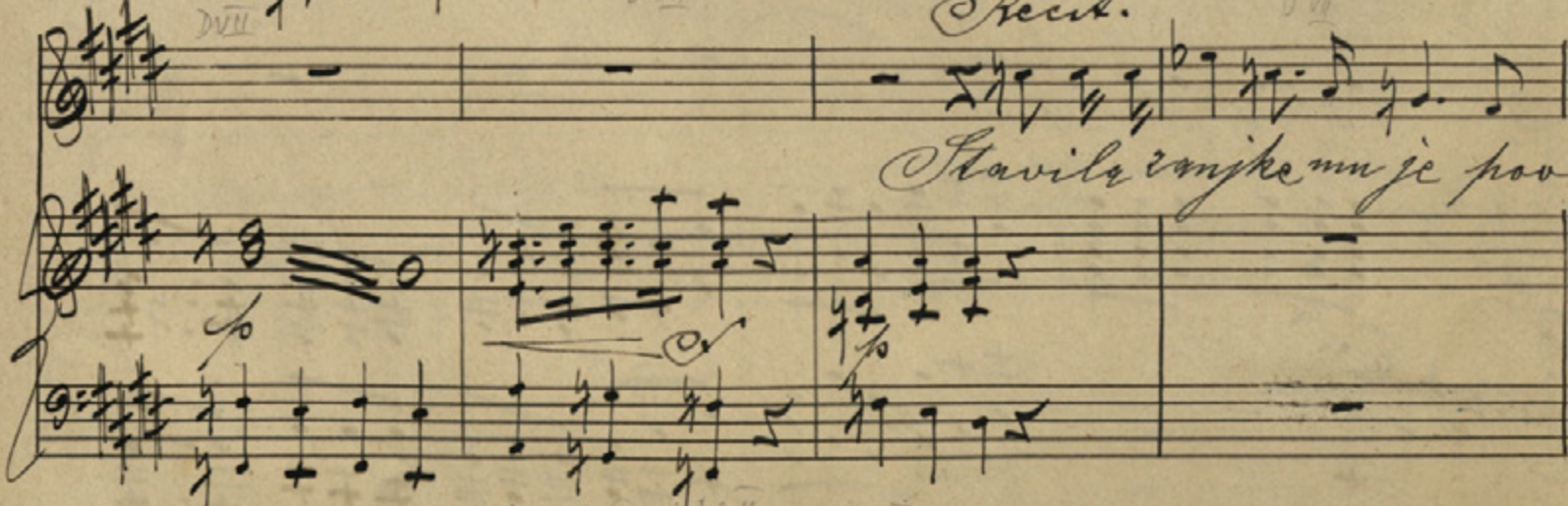


D VII

Recit.

D VII

Šavila zanjke mu je pov.



t

(a) D VII

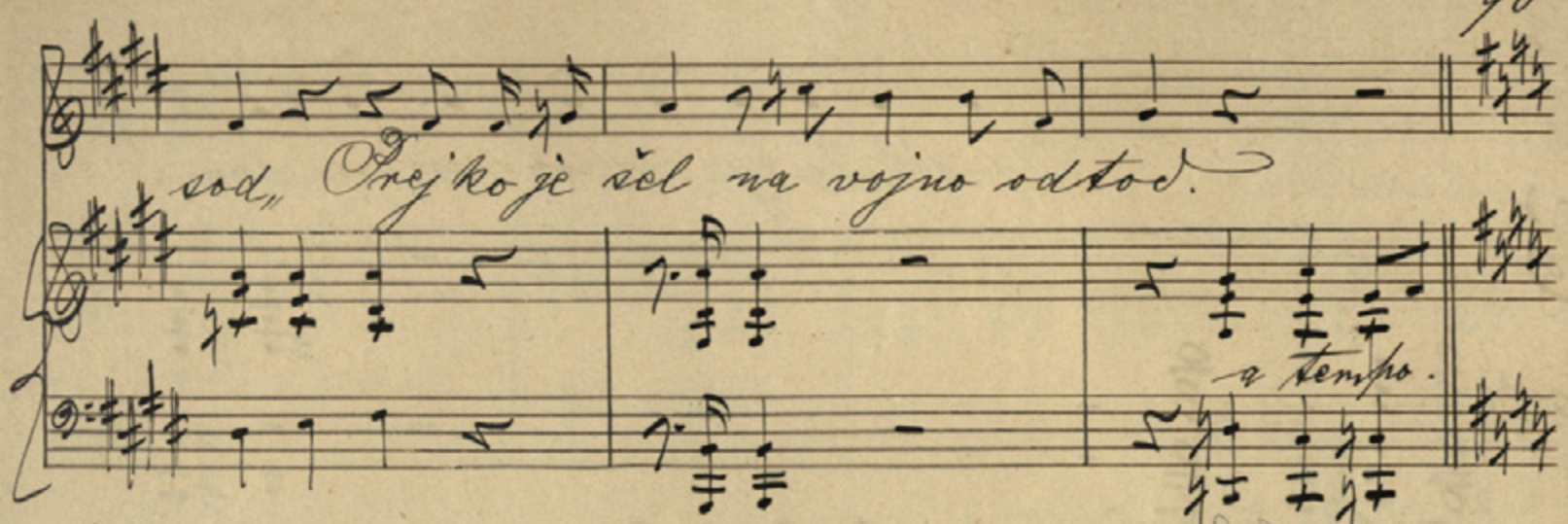
so D VII

(E) D VII 6

so D VII 6 so D VII 7 so

soč, Oj ko je šel na vojno od tod.

a tempo.



dvornu in strahu mi gi - ne dan,

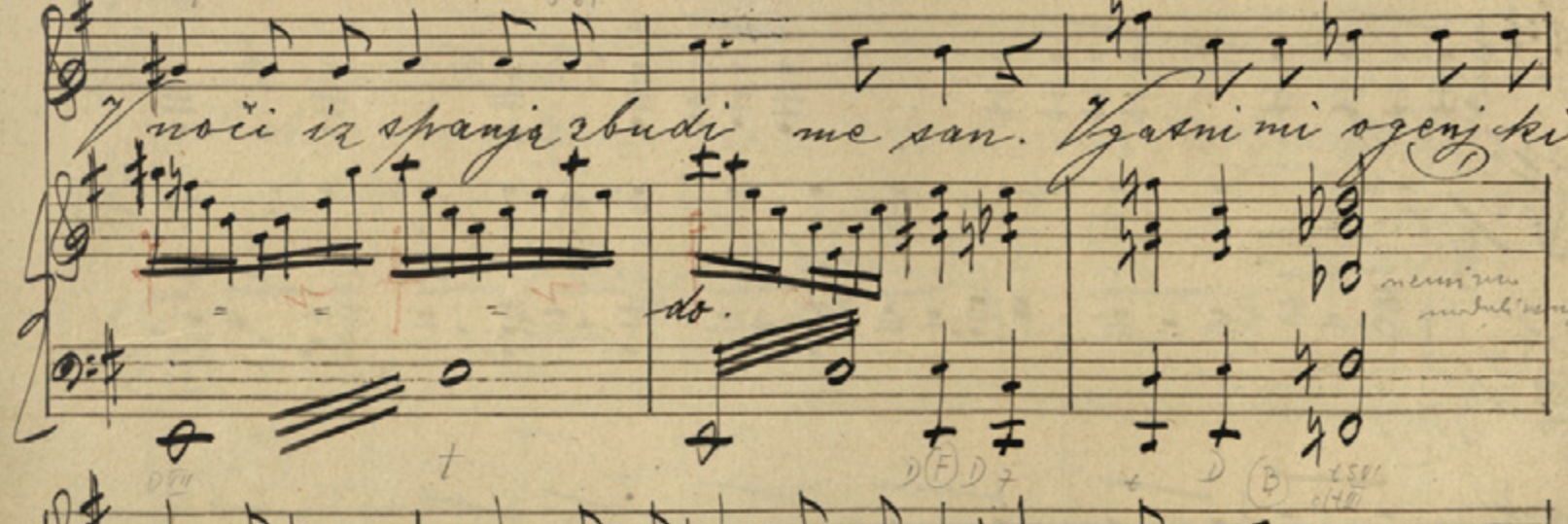
cres
zorus dvornu in strahu:



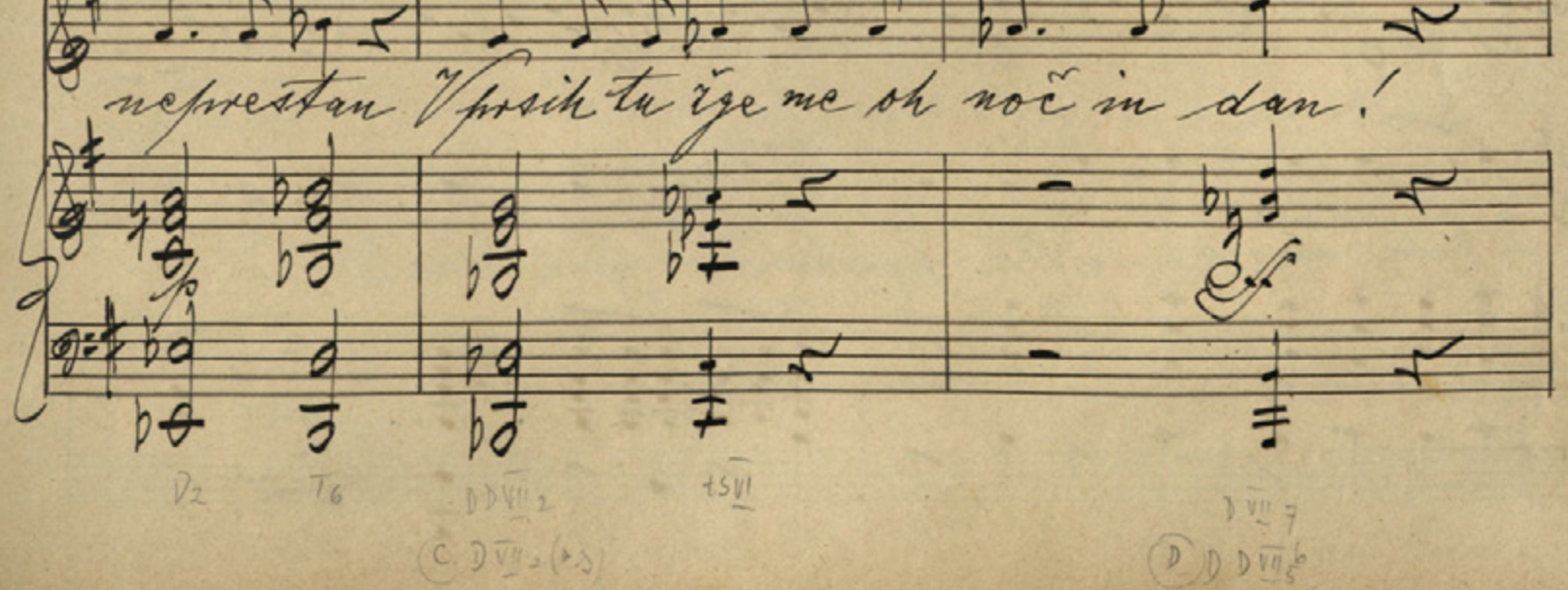
noči iz spanja zbudi me san. V gasni mi ogenj ki

do.

memoriziraj



neprestan Vrisik tu že me ok noč in dan!



Sej, povej mi, kje pa kraj stoji, Ko desere o,

ko v prihodnje eden? Praren Lvoj.

strah je in sumnje te, Ki ti neu-stalo srce

ce teče. Ce tudi moti ga drugo dekle

Planku le bije za tebe srcé. Tvoja otresi se,

ki te mori, V polnoči lahko nočijo se zgor,

Zorka.

Tovej mi povej, kje pa kraj stoji?

di. Če je to najvišji pravnejši kraj,

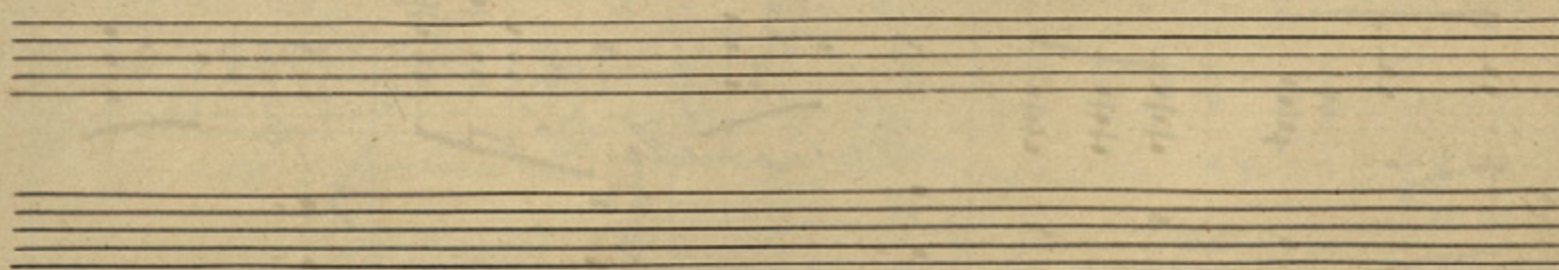
Rada po-veniti le slušaj me zopet. Pod Tajstveno Zorki. Vribom, kjer

Allegro con moto. (♩ = 84.)

reka v ravnino se vije, ⁷ kričpotni most oreh čez reko pre-

2
lja, za-tišje ma-rjino vsamenje krije, ⁷ kraj moč no-

16 prv *Zorka in Cilja.*
Pod hribom, kjer reka v rav.
Stanko.
iz ča-rodejno i-ma'. Pod hribom kjer reka v rav.



nino se vije križpotju most osek iver reko polja, Za
 nino se vije križpotju most osek iver reko polja, Za.

Tiše Marijino znamenje krije, Ta kraj moč nocoj čaro.
 Tiše Marijino znamenje krije, Ta kraj moč nocoj čaro.

Meno moto.

dejno ima, Barba.
 dejno iz ma. V polnoči pojdi na mesto se.

Meno moto.

(E) 61 5 11 6

7 6

(D) 61 5 11 6

čé = no Cě luna po = si je, ka čbije pol =

noč, vo = do vrči prepro = ti vejo re =

čé = no, dragega kresna žuča = se v rji

Zorka in Cilja.
 noč. O polnoči grem naj na mesto rečé = no Cě
 Stanko. O polnoči grem naj na mesto rečé = no Cě

92

luna pro-sije, ko bije pol-noć, vodo vrčem
vrčem
vrčem

luna pro-sije, ko bije polnoć, vodo vrče

praproti vejo ce-leno, da dragega kresna pri-

praproti vejo ce-leno, da dragega kresna pri-

Andantino. (♩ = 84.)
Lorca.

čara v nji noć. Čauka le gubim jaz vroče,

čara ji noć.

Handwritten musical score for the song "Oj je sam blaženstvo moje". The score is written on ten staves, alternating between vocal melody and piano accompaniment. The lyrics are in Slovenian. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like "a tempo" and "ritard.".

Lyrics:

Oj je sam blaženstvo moje, Kada življenje cvetoče
 Vala ra njega bi svoje. Stanke le gubim jaz vroče,
 Oj je sam blaženstvo moje, Kada življenje cvetoče
 Vala ra njega bi, dala ra njega bi, dala ra njega bi svo

Steno 8^{vo} no rec, na stran csm em D VII, Felt pvrha n doli je.

99 a tempo.

je.

Je rujem ali ne v tajno to moč,

a tempo.

Na mestu bo dem, ko bi je polnoč!

Je rujem ali ne v tajno to moč,

Na mestu bo dem, ko bi je polnoč!

Stanka le ljubim jas vroče, On je sam blaženstvo moje
Cilja.

Kri od jere mi vré; Va - ruj se me dekle
Barba

Ja se do smrti nebiš, Lah - ko to narediš,

Rada človek je rocto - če Gala se nježi bi svo -

Stan - ko, - ta bode moj To do - zveš se nočoj.

Kresna nočjošna noč Ča - rob - no ima moč

O - na moja le bo, Raj moj, moje nebo!

riten.

riten.

D2 *T6* *T5V7* *T5V7* *D7*

a tempo.

je.

Vernije a-li ne v čarobno moč, Vrakrije pojde, ko

Vernije a-li ne v tajno nje moč, Vrakrije pojdi, ko

Vernije a-li ne v čarobno moč, Vrakrije pojde, ko

a tempo.

Na mestu bo - dem,

bije polnoč. Vernije a-li ne v čarobno moč,

bije polnoč. Vernije a-li ne v tajno nje moč,

bije polnoč. Vernije a-li ne v čarobno moč

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive script below the staves.

Ne mesto bo =

raskrižje pojde, ko bi je polnoč, / raskrižje pojde, ko

raskrižje pojdi, ko bi je polnoč, / raskrižje pojdi, ko

raskrižje pojde, ko bi je polnoč, / raskrižje pojde, ko

-dem, ko bi je polnoč, ko bi je pol.

bi je polnoč, ko bi je polnoč, ko bi je pol.

bi je polnoč, ko bi je polnoč, ko bi je pol.

bi je polnoč, ko bi je polnoč, ko bi je pol.

Handwritten musical notation and lyrics are present on all ten staves. The bottom of the page features additional handwritten notes: *D VII + → TS VI*, *S*, *D → TS VI*, and *S*.

noč! —

noč! —

noč! —

noč! —

Ciljg.

Recit. *Dvůř* *Dvůř* *Dvůř* *Dvůř* *Dvůř* *Dvůř*

polnoči tam bodem tudi jas!

Tri.

Dvůř *Dvůř* *Dvůř*

ca. raly ti vodi tam obraz, *Fin. 2. njim*
 do mao vseh na vek no: rojno noč
 tme te čarodejna kresna noč! *a tempo.*
 Le prepustile bi ji Stanka kotaj? Nikdar! *a tempo.*

Musical notation includes treble and bass staves with notes, rests, and dynamic markings such as *sf* (sforzando) and *a tempo.* The lyrics are written in Slovenian.

(Bedide v krenov.)

Se moji on bode ve-komaj!

*Allarghetto. (♩. = 88.)**pl. 8H. 66-68. kot v Hanko 360*
Hanko. Andante assai moderato. (♩. = 69.)

polnoči pa bom tam tudi

ja, da vidim, kak' pričaraš ji obraz.

Gorje, če nam cravaš elega kaj! Marčevju

ne izrožneš se tedaj! *Antio st.*

Rak srečo slušaj, ki odkril mi vse! Le rate, koka,

bije mi srce! Le čakaj, čakaj krivari-va *mf*

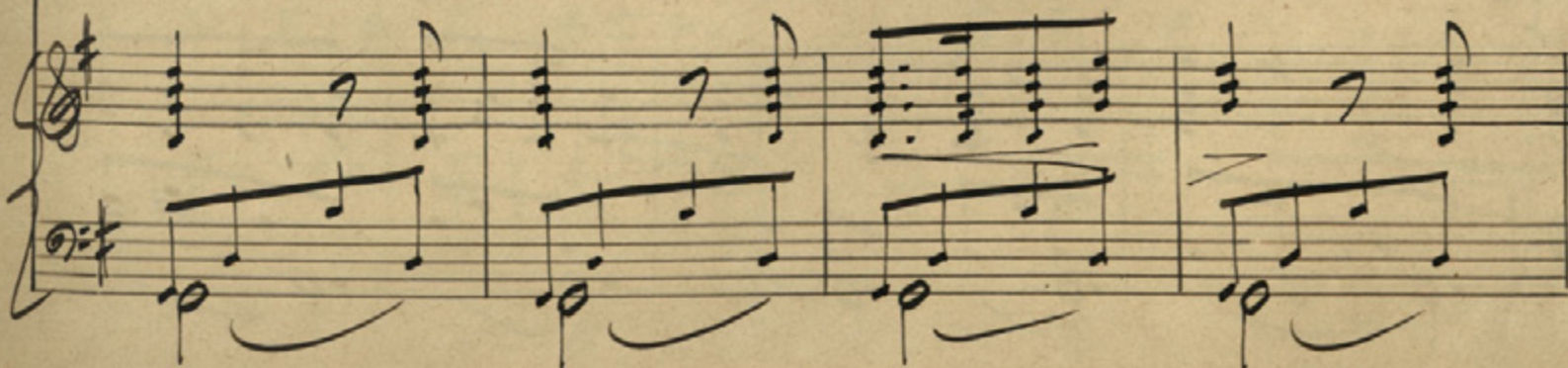
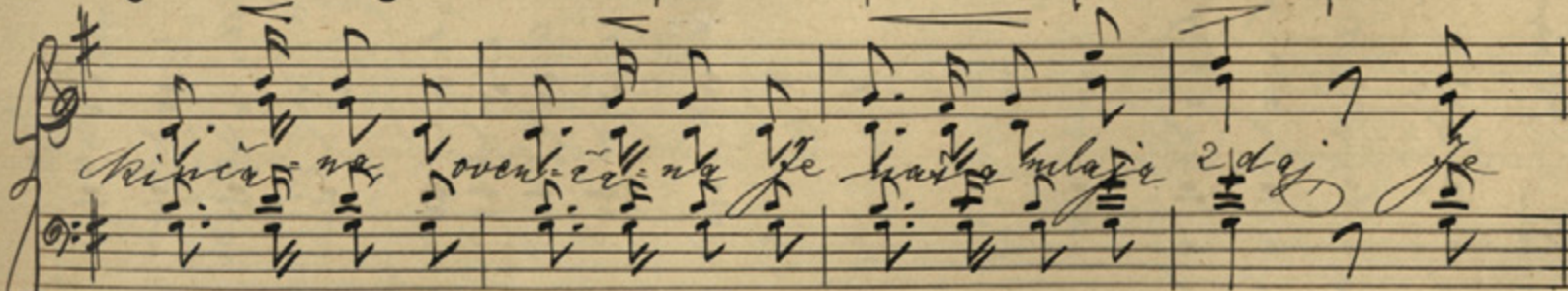
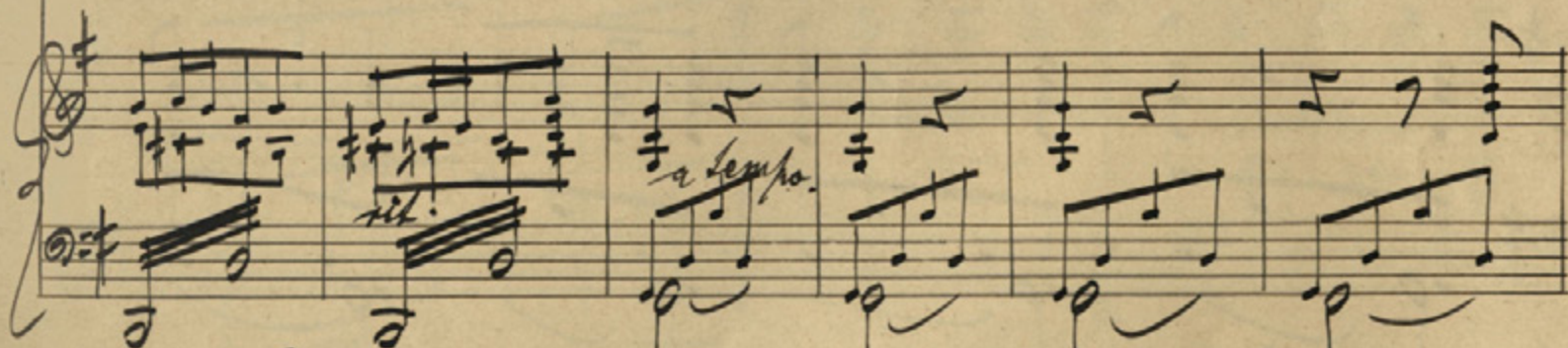
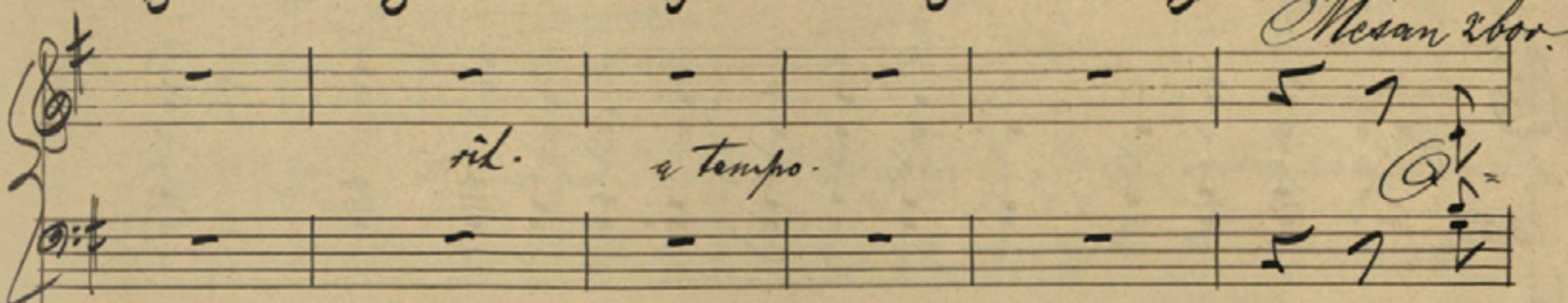
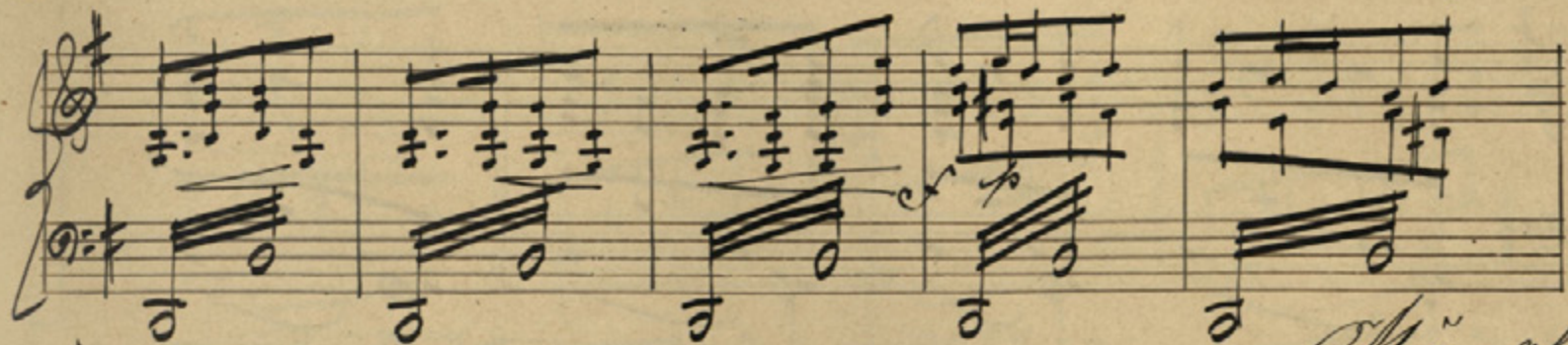
ti, O polno-či tam jas po = sve = tim

(Cedide mimo krčme ex pororice.)

ti!

Allegretto
(♩ = 88.)

Fantje prinese



nara mlađa edaj, je ta šak mlađa edaj, Po
 sta: vi-mo je tu v celju? Klavi: Proti si ka naj, Sla
 vi krah-ni-ke naj! ko to ne beri-mo se

bo po stavce = na, Ču! Spetja glas naj se ta čas Raz.

le = gr do ne = ba! Ču petje glas naj se ta čas Raz.

res =

do.
le = gr do ne = ba! Mlado = stni čas, ki blaži nas, Vsi.

do.

vaj-mo rá- dostno! Vaj-mo rá- dostno! Vaj-

vaj-mo rá- dostno! Ko mi ne maj is- gi- ne raj. Sr.

cé- bo ra- lost- no, Cé- bo ra- lostno, Sr.

re bo ca = lo = stuo. Še = to re j edaj r ar vi = ja i + ja. Med

na = mi bla = gi čas. Še = bi na stran konj = a čev. Dan Dne.

enije jutri vas, Fra enije jutri vas, Fra

113

B. (mit nachträglicher)

mirje jutri vas!

È stesso tempo.

Quoniam M. str. 66/107

*Janez take ne vrata
krčme.)*

*Cilja v kdo
Janez.*

Stoka tu in kaj išli?

no, saj hude = ga nič ni. Kovarčev fantko

sonar by piano molto

vabi te na ples. Cilje. (Porogljivo.)

Lica je čast ve.

88) *je videti miki v roki 44*

lika za me res, Oh plesati, a plesati s te.

17 fance.

boj pa le ne grem, ne grem. Takaj pa ne, takaj pa ne, če

masbani figurirani

vpraša - ti te smem? Saj veš, saj veš, saj veš, kdo odgo -

varjal bi ljudem, Ki vse uga - ne - jo, Ki vse u -

ga ne - jo. Jas pr - to vem, Da ko - vacija s krčmo skup ne gre,

1 Pri ogledu sodi hitro se su - še, 1 Pri

ognju sodi hitro se su-sej
James.
 No, bobra Cilja, nič ne de, No, bobra Cilja,
 nič ne de, nič ne de, nič ne de, *Saj*
 čenskih je na svetu se, *Saj* čenskih je na svetu se, na

svetu se, na svetu se. Ne boj se,

zodov ogenj moj ti ne vsusi, Saj prarni so, le tvoj na.

puh se v njih tiči, Saj prarni so, saj prarni so, le

tvoj napuh se v njih tiči.

Ras = poka - nim idaj sodom gospo dar

Najbolj si bil hi, misliš si so dar.

se ni pa nje govi so obroči *In marsikdo od*

njih kaj hitro proci. *4-8 (Lankastien.)* *So tem pa dobra je, po =*

*enoli su pomenjajo
obroci!*

tem pa dobra je, Po-tem pa dobre je le kova.

či-ja, ž-če: lesnini o: bro-či, ž-če.

lesnini o: bro-či, ž-če: lesnini o: bro-či sod na.

či-ja. *8 per* Čija. *8 per* Ji spetki le za svojo kova.

celokupno preloženje del
prijatelja in prijateljke

ijo *Ši* v mira, pusti moja krčma - rijo! *Ši*

skrb le se svojo kova - rijo *Ši*

v miru pusti, v miru pusti moja krčma - rijo!

b. *šlov. Gubšitma!*
Kaj mogoče zje, kaj

mar ti je, kdo bo mi gospo dar, To pa povem, to

pa povem, da ti ne boš nikdar! Kaj mar ti je, kaj

mar ti je, kdo bo mi gospo dar, To pa povem, to

pa povem, da ti ne boš nikdar! Ti skopi le za svojo kova.

Na svi - denje, na

čijo *Či v miru prusti moja kriča. rijo. Či*
svidenje, o broč le sen če po-či, Či

skrobi le za svoje kova: čijo *Či v miru prusti, v miru prusti*
me ni se, čiri meni se, čiri meni se iskala boš po-

moja kričmari: jo. Kaj mar ti je, kaj mar ti je
mo - či. Me svidenje, ne svidenje, ne svidenje, ne sviden-

cresc.

Kaj mar ti je kaj mar ti je, kdo bo, kdo bo mi gospodar? To pa povem,
 nje, na svidenje, na svidenje, če poči poči kak obršč, Kovačeva, kovačce.

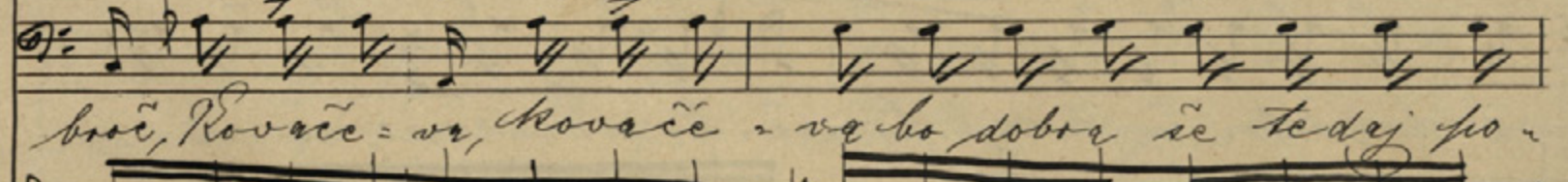
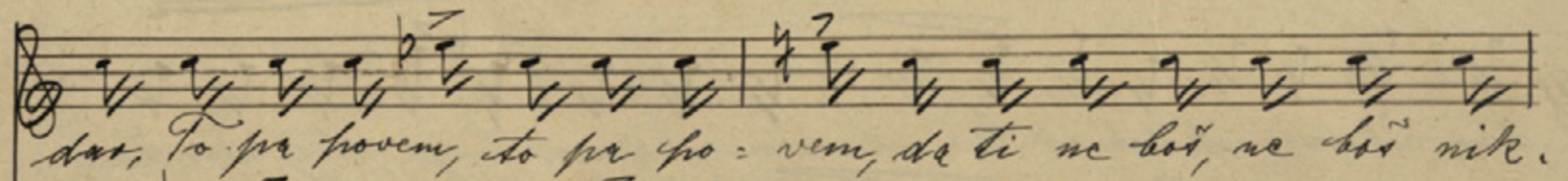
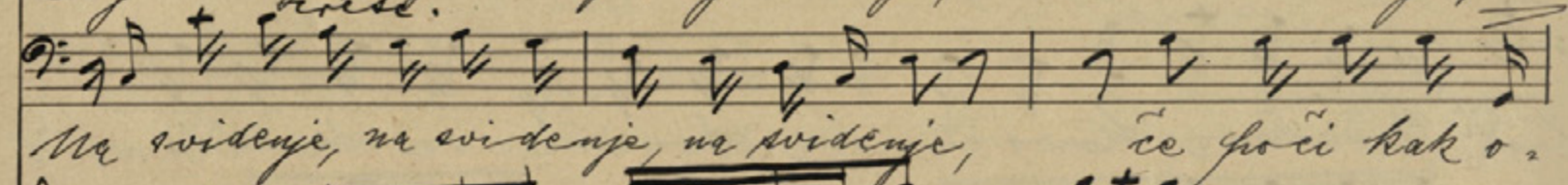
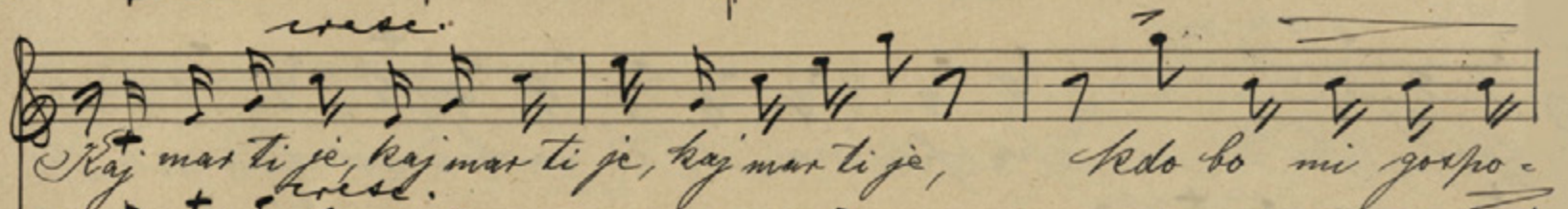
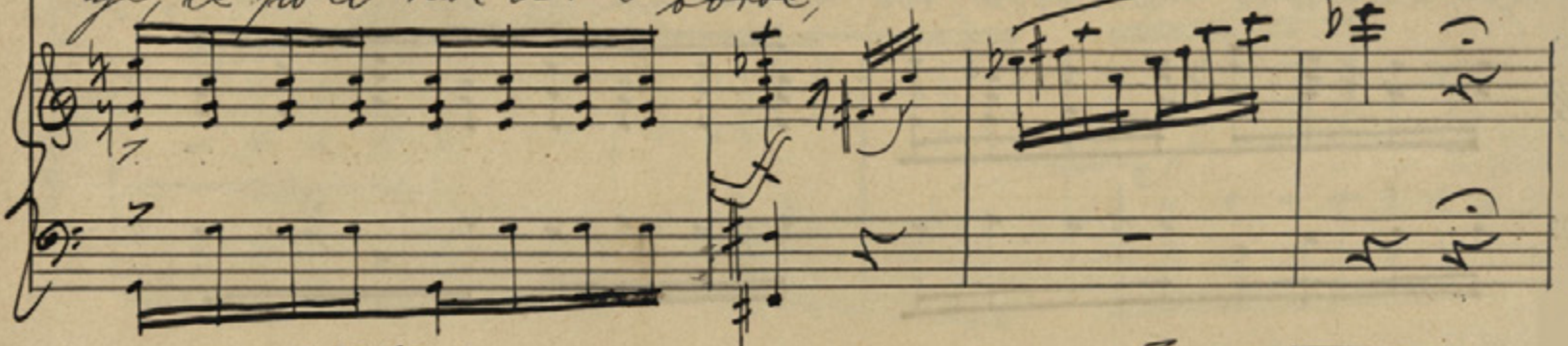
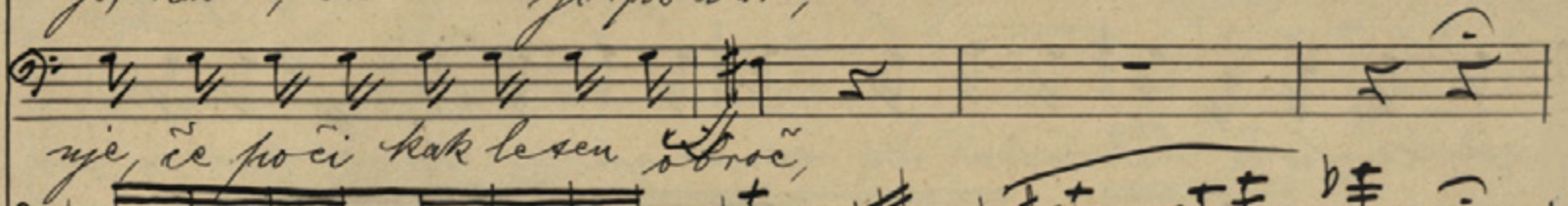
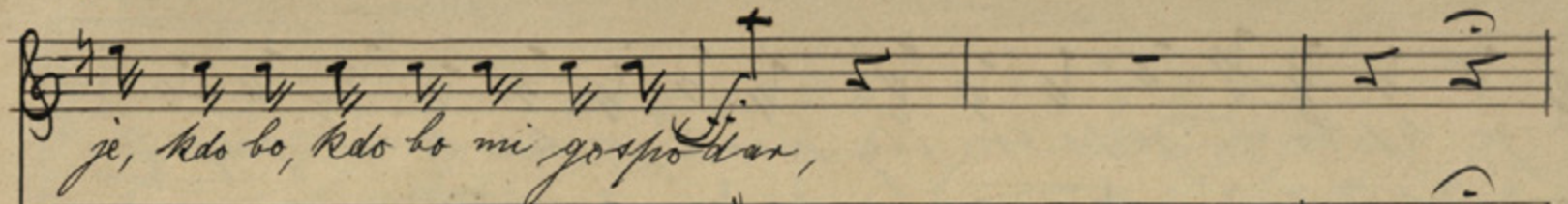
cresc.

to pa povem, to pa povem, to pa po-
 va, kovačce: va, kovačce: va, kovačce: va, kovačce.

cresc.

vem, da ti ne boš, ne boš nikdar! Kaj mar ti
 va bo dobra še kdaj po-moč. Na svidenje, na svi-de-

je, kdo bo mi gospo dar, kaj mar ti je, kdo bo mi gospo.
 nje, če poci kak obroč, ne svidenje, če poci kak o-
 dar, *To* pa pro-vem, da ti ne boš nikdar, nik-
 broč, Kovačeva, kovače-va, kovače-va, kovače-
 dar, nikdar, nikdar, ne boš nikdar! kaj mar ti je, kaj mar ti
 va bo dobra še tedaj pomoč! Ne svidenje, ne svid-



dar!

smoč!

cresc.

To pa povem to pa po.

Kovačeva, kovače.

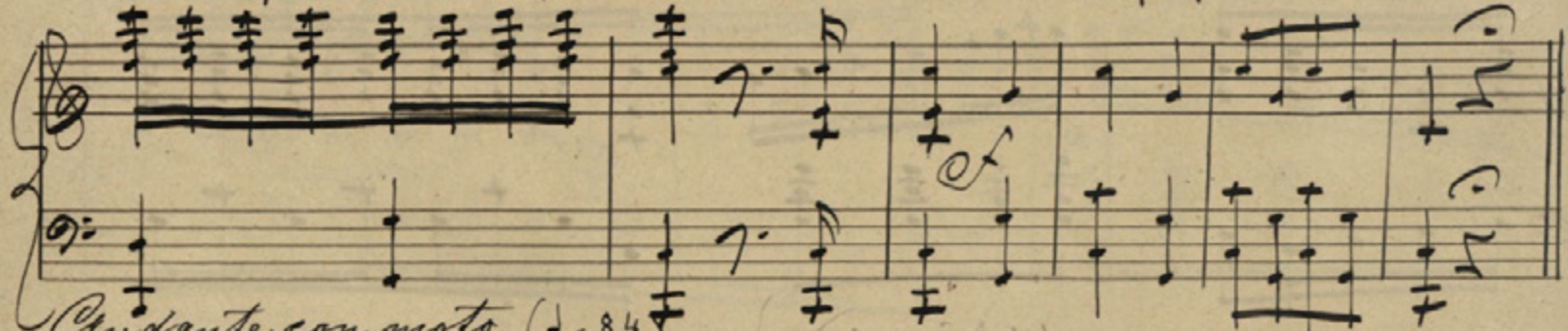
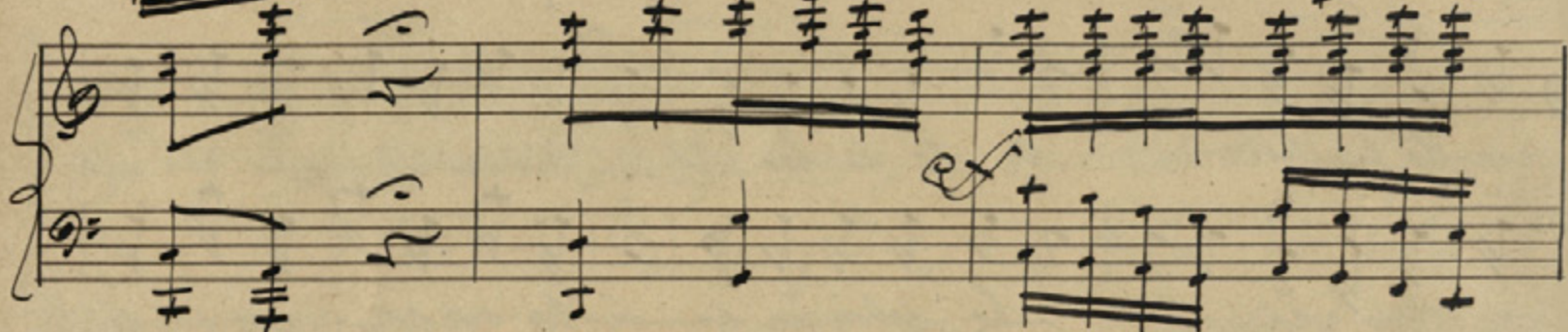
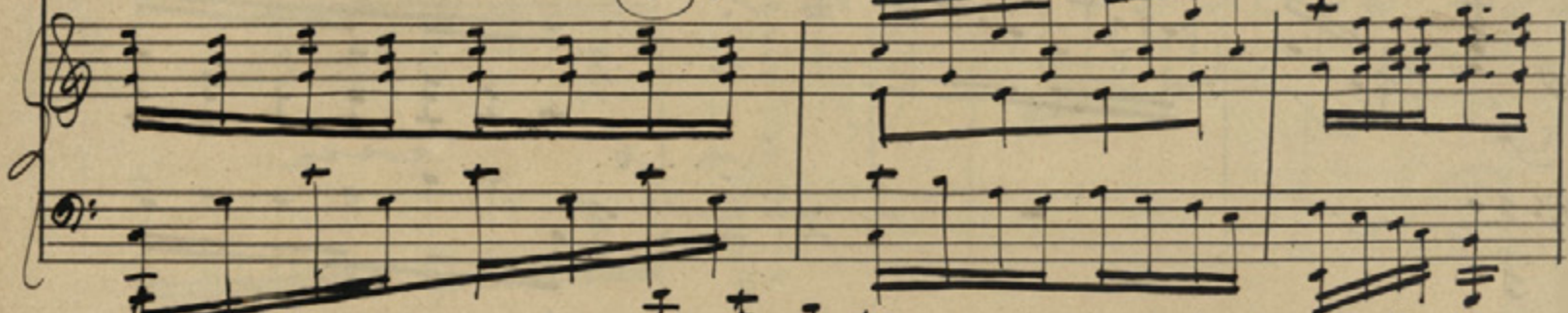
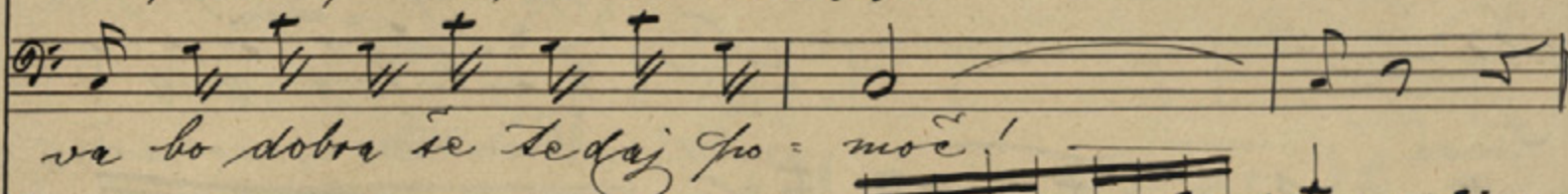
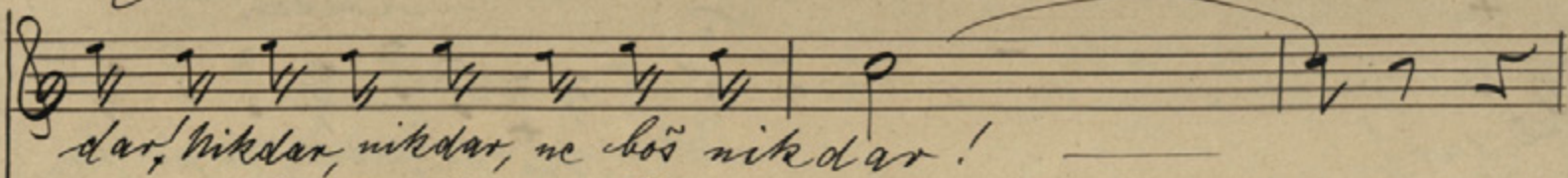
cresc.

vem, to pa povem, da ti ne boš nikdar. Nikdar, nikdar, ne boš nik-

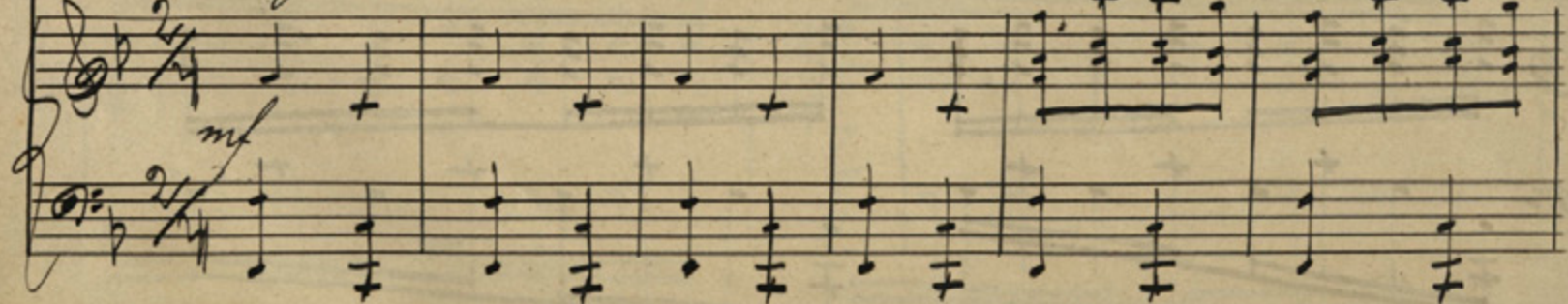
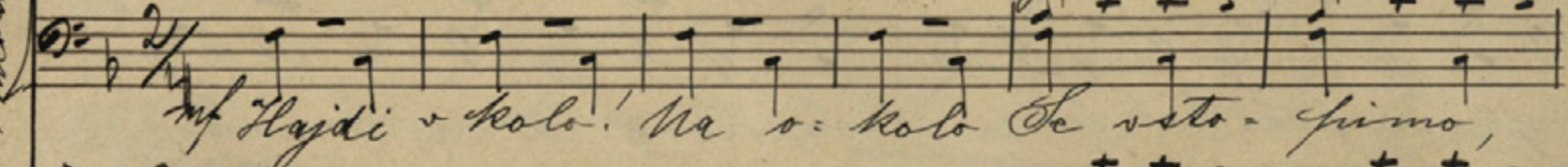
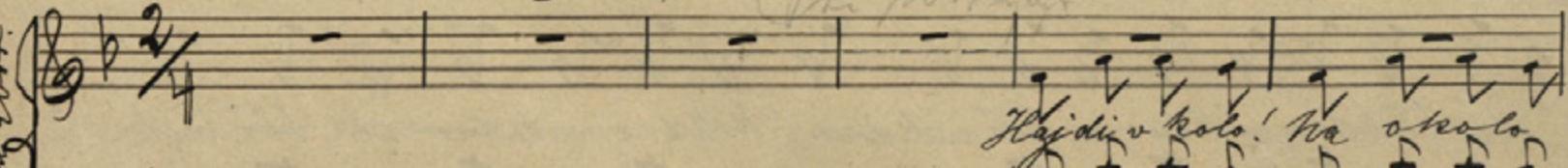
va, kovačeva. Ho dobro se pomoč! Na svidenje, na sviden-

dar! Nikdar, nikdar, ne boš nikdar! Nikdar, nikdar, ne boš nik-

nje, če prči kak lesen obroč, Kovačeva, kovače.



Andante con moto. (♩ = 84)



Se veselimo, Ples pričnimo! Zgodite, Zdobite
Ples pri - animo!
Nam gostaci! In trobarci! Pesem naša Pa kar glas
Čer ravnine In planine Radost naša naj v ta čas!

Radost naša naj v ta čas. Hajdi v kolo! Na o.

kolo Se vrtajmo. Ples pričnimo. Ples pričnimo.

Zagoridi se, Zagoridi se, Zagoridi se, Zagoridi se, Zagoridi se!

Se mladosti, Taj sladkosti Tu blagosti Taj zadržati
Ve - se - li - mo Se mladosti, Taj slad -

V pot nam stelje žlati čas, Vla - ti čas. Vdaj mi ve - lo
kosti V pot nam ste - je žlati čas. Vdaj ve -

Bo razodeli Se življenja, Ne izpustiti Bo raz - bimo!
se - lo Se raz - vne - lo Bo živ -

Ve selamo Se mladosti, Saj sladkosti In blagosti.
 Je - nje. Ve - se - limo Se mla -

Saj mladosti V pot nam stegje Zlati čas, V pot nam stegje
 do - sti Saj slad - kosti V pot nam ste - je

Zlati čas. *mf* *assai cresc.* Bide starost, To je žalost, Kakor slona
 Zlati čas. 2. Vsekar vda Tedaj vpada, Ki napaja

mf *assai cresc.*

Čet konca. Kí napre-ja nam sr-ća, Kí napre-ja
Nam srća.

Nam srća, Kí napre-ja nam sr-ća. Dobladi tróci
svetje svoje, Rádost vne-ma vam srća. E srce e di.

hujc moje, Dvom pokoja mu ne da'. Le srce adi.

hujc moje, Dvom pokoja mu ne da'.

mare:

1. Kaj pomenkoš in brskoski kaj le brez skrbí slovo.
2. Kaj edihujes in za-lujes? Ko smehlja se ti nebo?

Ko smehlja se ti nebo, Ko smehlja se ti nebo,
 Ko smehlja se ti nebo? Hajdi v kolo! Hajdi v kolo!
 Vsi gverkoisti in bridkoisti Haj le hre skrbni slova.
 Vsi gverkoisti Haj slovo!

Musical notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The score features various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* (mezzo-forte). The piano accompaniment consists of chords and single notes, often with a steady rhythm.

ky-ber k-rs-ki slo-vo! Ky-ri-eh-lei-son in e-lla-jen,

ko-ri-sme-hje se ti me-ho? Tyi-slad-kosti Tyi-za-dosti

Tyi-slad-kosti Tyi-de-li! Tyi-slad-kosti Tyi-za-dosti

cresc.

cresc.

Handwritten musical score on aged paper, featuring vocal lines with lyrics and piano accompaniment. The score is written in a single system across six staves, with a final system at the bottom. The lyrics are in Cyrillic script, likely Russian or Ukrainian, and include the words "Gas mladosti" and "Pi deli". The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals. The paper shows signs of age, including discoloration and some wear.

Gas mladosti Pi deli. Gas mladosti Pi de.

li

Gas mladosti Pi deli.

Handwritten musical score on aged paper, featuring vocal lines with lyrics and piano accompaniment. The score is written in a single system across six staves, with a final system at the bottom. The lyrics are in Cyrillic script, likely Russian or Ukrainian, and include the words "Gas mladosti" and "Pi deli". The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals. The paper shows signs of age, including discoloration and some wear.

Peter.

Časlo je souce ze v raton,

Lemjo' objema morsk.

Andante moderato. (♩ = 66.) (Vzvoniku zvoni, ldrava Marija.)

Kasleza e lin se evonoo don Vve.

černi líhi mrak.

konce vše krásu, Zemějo objemný mrak. Karle, je

z té vše kvohoo dnu večerši líh lí mrak. Kolem na

cresc.

cresc.

cresc.

khogni-mo zdyj v česni zvon doni - Čas česna

ah di bekoma! De kida svetla ti! Kolena

crest.

u khogni-mo edy v česni zvon doni - Čas česna

bodi veko: moj del - vick leka ti!

a tempo

Vsi pokleknejo.

Veljavna Marija je, milosti polna: milosti

polna Gospod ja ste. Slava i Blazena si

med zra - mi ni bla - ga sad ja tvoja te.

le - sa, tvoja te - le - sa: Jus, Jus,

Handwritten musical score for voice and piano, featuring lyrics in Czech. The score is written on six systems of staves.

System 1: Treble and Bass staves. Treble clef, key signature of one sharp (F#). Lyrics: *Je: #2 sus. m. Peta Ma: rija*

System 2: Treble and Bass staves. Treble clef, key signature of one sharp (F#). Lyrics: *Čorba: Oj: Ma: ri: ja, Ma: ti*

System 3: Treble and Bass staves. Treble clef, key signature of one sharp (F#). Lyrics: *Ma: ti Božja, i prosí se na: v, prosí se*

System 4: Treble and Bass staves. Treble clef, key signature of one sharp (F#). Lyrics: *čopurníci ať sá bího poddělí je kromě toho alibi*

System 5: Treble and Bass staves. Treble clef, key signature of one sharp (F#). Lyrics: *Božja, na: ša po: moč, prosí se na: v!*

System 6: Treble and Bass staves. Treble clef, key signature of one sharp (F#). Lyrics: *na: v, grešni: ke, grešni: ke.*

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are written in a cursive hand.

Idaj mi o na- si smrti mi u- ri!

Docta Ma- ri- je, Ma- ri- je, Ma- ri- je,

Čerka.
Pred ne- ego- de- mi ti veraj nasga
prosi ga nas, prosi ga nas, prosi ga

mi, zdaj in vsak čas!

nas gročini: spe, zdaj in o na: si

smotai tu 2 pri.

mf Gleda Ma.

vi-ja, ma: ti Bozja, prosi za nas za

Handwritten musical score for a church service, featuring vocal and piano parts. The score is written on six systems of staves, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are in Romanian.

System 1: *Preșni = ke, zdej mi o na zi*

System 2: (Piano accompaniment with chords and single notes)

System 3: *smert = ni pu = ni! men. zdej mi o*

System 4: (Piano accompaniment with chords and single notes)

System 5: *nași smertui m = ri. men, amen, j = men.*

System 6: (Piano accompaniment with chords and single notes)

Handwritten musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system of staves, with the key signature changing from one key to another in the middle section. The tempo marking "Allegretto" is present, along with a tempo indication "(♩ = 88.)". The dynamics range from *p* (piano) to *mf* (mezzo-forte). The score includes a section marked "dimin." (diminuendo) and another marked "cresc." (crescendo). The notation is in a single system of staves, with the key signature changing from one key to another in the middle section. The tempo marking "Allegretto" is present, along with a tempo indication "(♩ = 88.)". The dynamics range from *p* (piano) to *mf* (mezzo-forte). The score includes a section marked "dimin." (diminuendo) and another marked "cresc." (crescendo).

Handwritten musical score for the song "Glejte, tam v daljavi". The score is written on ten staves, with lyrics in Slovenian. The lyrics are: "Glejte, tam v daljavi, Glejte, tam v da- lja- vi, Do go-rah v vi- ša- vi. Do go-rah v vi- ša- vi." The music features a melody in the upper staves and a bass line in the lower staves. There are various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for a piece in 2/4 time, featuring vocal lines and piano accompaniment. The lyrics are in Russian.

Lyrics:
 Пламя живое, пламя живое, пламя живое! (Plamya zivoye, plamya zivoye, plamya zivoye!)
 Пламя живое, пламя живое, пламя живое! (Plamya zivoye, plamya zivoye, plamya zivoye!)

The score is written on six systems of staves. The first system includes the vocal melody and the first line of lyrics. The second system continues the vocal melody and includes the second line of lyrics. The third system continues the vocal melody and includes the third line of lyrics. The fourth system continues the vocal melody and includes the fourth line of lyrics. The fifth system continues the vocal melody and includes the fifth line of lyrics. The sixth system continues the vocal melody and includes the sixth line of lyrics.

The piano accompaniment is written in the lower staves of each system. It features a variety of chords, including triads and dyads, and includes some melodic lines. The tempo is marked *mod.* (moderato) and the dynamics include *sfz* (sforzando) and *mf* (mezzo-forte).

Presov ognji jasno noć to hoće krásno.

Presni krásne, mило glasne, čer. laduće. Tam lantoci

Se z dekliči ples vrte. Presna noć ve se z je

Imla de fete stejje. Psi sel ve se. limo, Kadarkres, sla₂

1. Luce ei vo bih
2. Preso. vo gonit tie, Ka. do.

cres

cres

plamca bih Preso. vifmih kreson Gol. ri Vdo Vne.
sti so di se re kam bo abis ra. bi se, Oje hi ti nej

cen

cen

Imo.

Spa. vsaki. *mf* Kuredodje naši v davnih dneh, *mf* So krese žgali

p Hajd na go = re, *mf* Tja na vr-

mf ho vrhek, *mf* Tja kamor seže le oko, *mf* Tja = zelo je *mf* me-

mf he! *mf* Tam je veselje edaj: *mf* Ples, petje, vino

mf bo. *mf* Tam zraven so prepevali, *mf* Da spevi so odmevali. *mf* Kroz

mf raj. *mf* Hajd na go = re, *mf* Tja na vr = he! *mf* Tam

ozni se vs. til je ples, & nim se slavi je pes. Na go.
 je veselje adaj: Ples, praje, vino, raj!

se! Na vr. he! Tam veselje vlada adaj:

Ples in praje, to je raj! Na go = se! Na vr.

he'! *mf* Nasim dedam naj v khomin Ples zari-
mf

p

z visocin *mf* Grajdje naši v davnik drah To krese čgali
mf

p Hajd na go z re, Tja na vr.
p

po vrhek *mf* Na kamor se ga be sko' zavelo je rebo. *mf* In
mf

he'! Tam je vez selje edaj: Ples, petje, vino raj: Hajd
p

zračen so prepevali, *mf* Na spet so odmevali *mf* Proč ognja se vr.
 na go. re, *mf* Tja na vr. hč! Tam je veselje

Tudi je ples, *mf* njim se slavlilo je *mf* pres. Na go. re! Na vr.
 zdaj: Ples, petje, vino raj!

hč! Tam veselje vlada, *mf* zdaj: Ples in petje, to je raj!
mf

Na go-re, Na vr-hé! Našim dedom naj opomni

Kres žari se e vis-čin. Kroz ča-ri-jo že kresovi,
Kroz čarijo že kresovi, Urno, urno na vrhé!

Urno, urno na vr-hé! Čani naši naj rodol-i
Kroz čarijo že kresovi, Urno, urno na vrhé!

Kresov se spominj slave! Kresov se spominj slave! Kresov se spominj sla-

tuč! *cresc.*
Kroz isarijo se kresovi, Urno, urno na vrške!

cresc.

Kroz isarijo se kresovi, Urno, urno na vrške! Kroz isarijo se kresovi,

Urno, urno na vrhé! Pojmi naši naj rodovi Kresov se spomin slave!

Pojmi naši naj rodovi Kresov se spomin slave! Pročarij se kresovi,

Pojmi naši naj ro do - vi Kresov se spomin slave!

Urno, urno na vrhé! Na vrhé, na vrhé, na vrhé!

Na vrhé! Na vrhé!

Handwritten musical score on page 159, featuring five systems of staves. The notation includes notes, rests, and various musical markings such as *mf*, *pp*, and *ppp*. The first system includes the lyrics "mille no, munda na" and "ux 2". The second system includes the marking *mf*. The third system includes the marking *pp*. The fourth system includes the marking *ppp*. The fifth system includes the marking *pp*. The score is written in a single system with five staves, each containing a different musical part. The notation is dense and includes many accidentals and dynamic markings.

Druge dejanje.

160

Vivace. (♩. = 96.) 2st (2x6)

Handwritten musical score for a piano accompaniment, measures 1-12. The score is in 6/8 time, key of B-flat major. It features a lively melody in the right hand and a supporting bass line in the left hand. There are some corrections and markings in the original manuscript, such as 'odlu' and 'ST'.

Moški zbor.

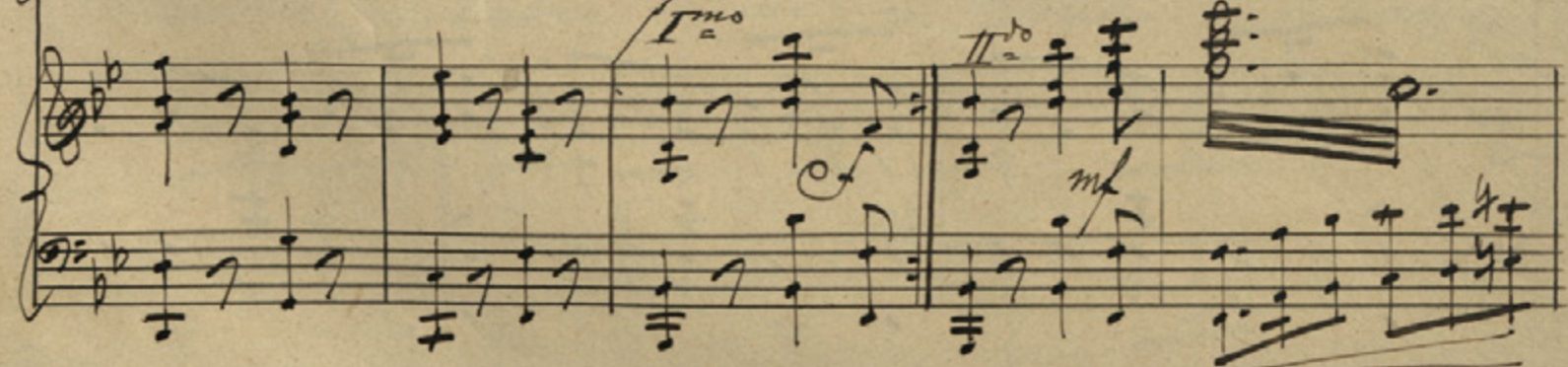
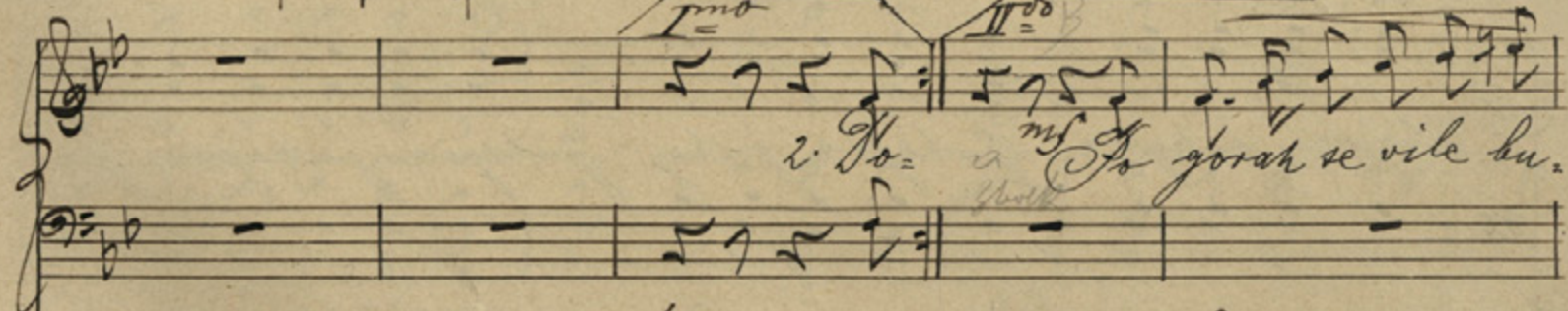
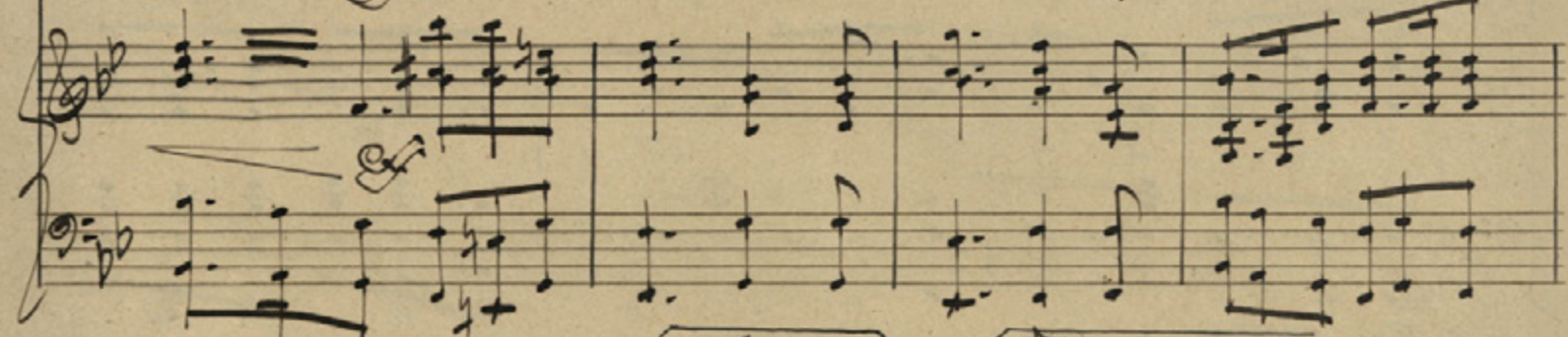
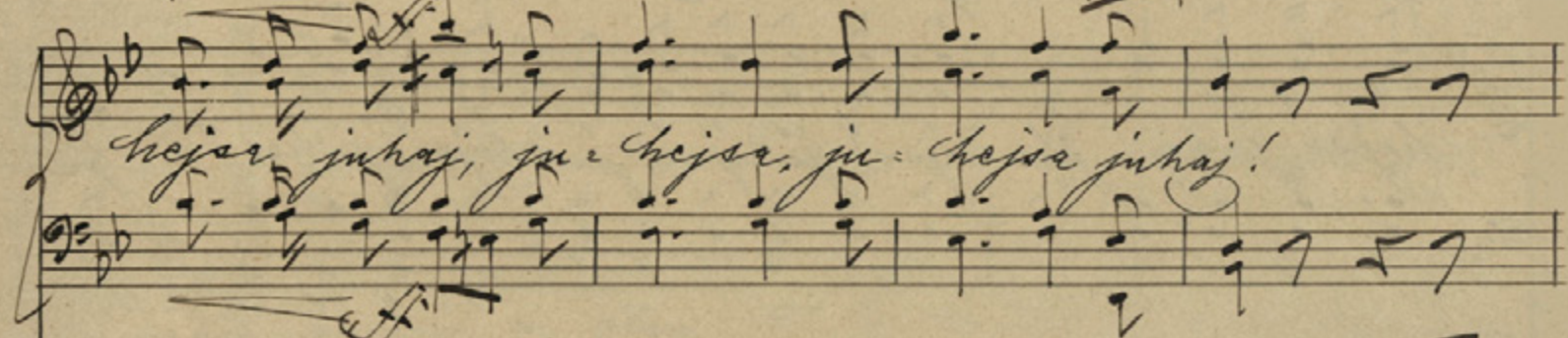
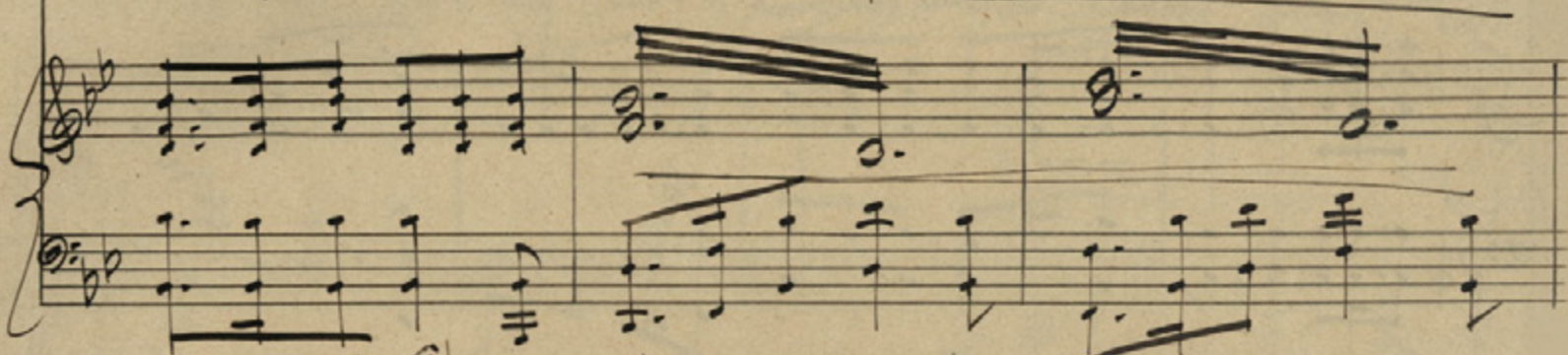
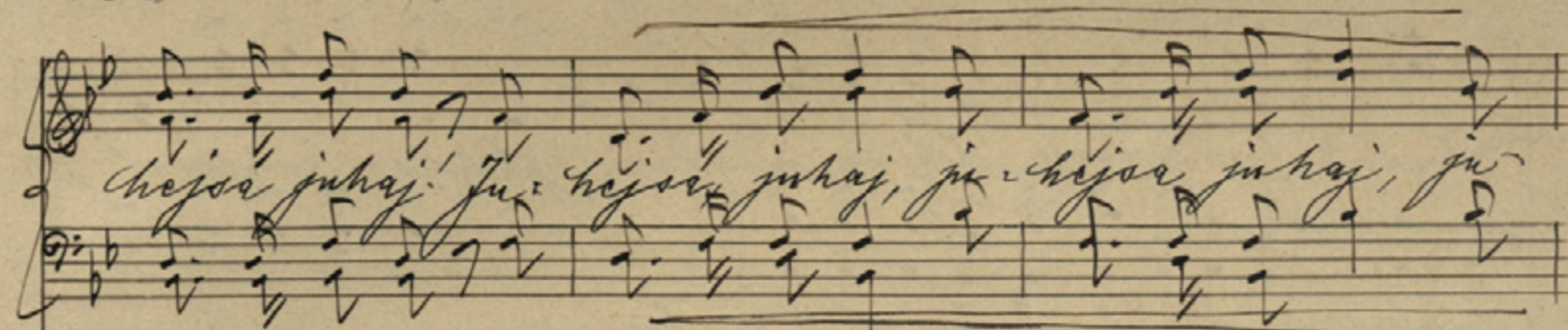
režija m. 2x 8

Handwritten musical score for a men's choir, measures 13-24. The score is in 6/8 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The lyrics are written below the notes.

1. Naš zbor odjavi se. lo pre. je = va, pre.
2. line je naš, go. ri e ee. go.

pe-va, prepe-va, Sr. ce se raduje ta dan, Sr.
 ri-ce, go-ri-ce, Brezgoje, gorovje in plan, Bre.
 ce se raduje ta dan, Glas pesmi nam kreptko od.
 goje, gorovje in plan, Če kratil bi nam kdo pra.
 meva, odme-va, odme-va Go-rov-je, go.
 vi- ce, pravice, pravi- ce Kreptko se, krept.

rojje, go. rojje, dolina in plan. *12* juhejsa, juhejsa, ju.
 Ako se, krepko se mi stavimo v bran. *B dur*
 hejsa juhaj! ju. hejsa, juhejsa, ju. hejsa juhaj! ju.
 hejsa, juhejsa, juhejsa, juhaj! juhejsa, juhejsa, ju.



Handwritten musical score for "Čarobni ples" (Enchanted Dance) by J. V. Janáček. The score is written on four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The lyrics are written in Czech: "dijo, / Loci po zšćavak be, / Rjez plesćjo čarobni ples;". The tempo is marked "mf" (mezzo-forte). The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a piece titled "Preplasil jih svetli je kres." The score is written on four staves, with the first two staves containing the vocal melody and the last two staves containing the piano accompaniment. The music is in 2/4 time and features a key signature of one flat (B-flat). The lyrics are written in Slovenian: "zijo, Preplasil jih svetli je kres. Zveni po goščavah be-". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a song in G major, 2/4 time. The score is written on four staves. The first two staves contain the vocal melody with lyrics "Preplasil jih svetlije hves, Preplasil jih svetlije". The last two staves contain the piano accompaniment. The manuscript is on aged paper with some staining and a small tear.

Kres. Kaj pač so nam mari vil plesi, Kaj mari nam sone plax
ne? No. coj radosti nas le kresi Čin deklice naše bñ.
ke. No. coj radosti nas le kre - si Čin

deklice naše boh-ke, In deklice naše boh-

ke. *mf* ju. hejso ju-haj, ju. hejso ju-haj, ju.

6p 4 ruky

mf

hejso, ju hejso, ju-haj!

Nas zbor odryve slo pre.

8 A

ju-hejso ju-haj!

peva, pre-peva, pre-pe-va, Srce se raduje to

dan, Srce se raduje ka dan, Glas

prami nam krepko odme-va, odme-va Go.

rovje, doli-na in plan, Go. rovjé, doli-na in

plan, *mf* ju-hej-sa ju-haj, ju-hej-sa ju-haj, ju-

hej-sa ju-haj! ju-hej-sa ju-hej-sa ju-hej-sa ju-haj!

Andantino. (♩ = 88.)

(Peter in kórka se prikáčeť v ovínku na šteri k kresu.)

Peter Peter

Moř be se - da

sta ostala, sta prišla, *mf* Trčno nam pozdravljena, *fo.*
Kres slaviti *mf*

cresc.
 zdravljena, pozdravljena, pozdravljena: na! *F. ter.*
dec. *F. 2*

ga nikdar ne zamudim, Od mladik nog že kres slavim.

Kje vendar so dekle-ta? Raj so čarovnic se
 zbala? Čadaj tam so ras- stela,
 ženski zbor. (Se oglašajo iz
 daljine.) (Nekoliko bližje)
 iča. Tenor in bas. Hloj ho! Hloj
 Hloj ho! Hloj ho!

Tenori.

172

ho!

Basi.

Bliu sliši se tvoj glas, Skoraj bodo tu pri

cresc.

nas. Skoraj bodo, skoraj bodo,

skoraj bodo, skoraj bodo,

Soprani.

skoraj bodo tu pri nas. Oj!

mf

p

173 *Alc.*

Soprano.

Handwritten musical score for the first system. It consists of two staves. The top staff is for the Soprano voice, starting with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a melodic line and some rests. The bottom staff is for the piano accompaniment, starting with a bass clef and a key signature of one sharp. It features a complex texture with many beamed sixteenth notes and rests, marked with a piano (*p*) dynamic. The system concludes with a double bar line.

Soprano.

Handwritten musical score for the second system. It consists of two staves. The top staff is for the Soprano voice, with lyrics written below the notes: "hy vshu so fantej tam ec, Za njini hitimo edej". The bottom staff is for the piano accompaniment, continuing the complex texture of beamed sixteenth notes. The system concludes with a double bar line.

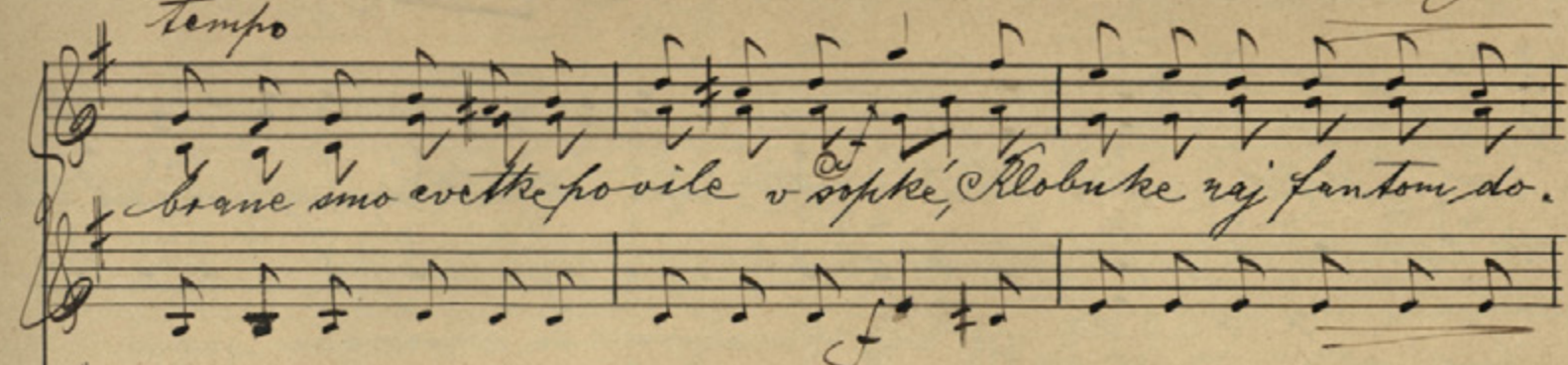
(*Hitë' na ravnino vshë.*)

Handwritten musical score for the third system. It consists of two staves. The top staff is for the Soprano voice, starting with a treble clef and a key signature of one sharp. It contains several measures of music, including a melodic line and some rests. The bottom staff is for the piano accompaniment, continuing the complex texture of beamed sixteenth notes. The system concludes with a double bar line.

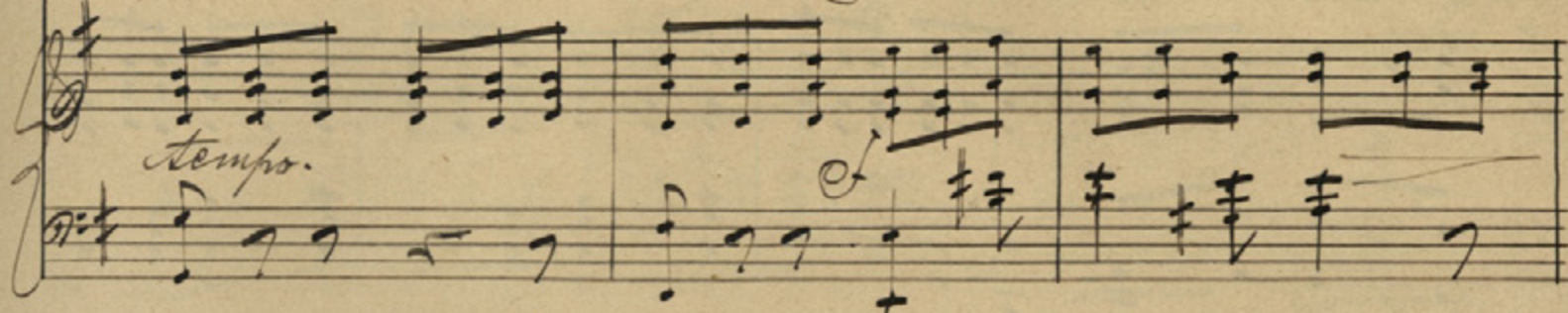
Handwritten musical score for a piece titled "Ženski izbor. Vivace. (♩. = 92.)". The score is written on ten staves, with the first six staves being instrumental and the last four containing vocal parts with lyrics in Slovenian. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked "Vivace" and the metronome marking is "(♩. = 92.)". The lyrics are: "De- klata iz Ivanjeve sela smo me, smo".

me, smo me, smo me, Ve selo se pesmice naše glase, gla-
 se, glase, glase! *mf* brane smo cvetke po.
 (Okružajo lantom klobuke) *riten.*
 vile v šopke, Klobuke naj lantom domačim krase. Na-
riten.

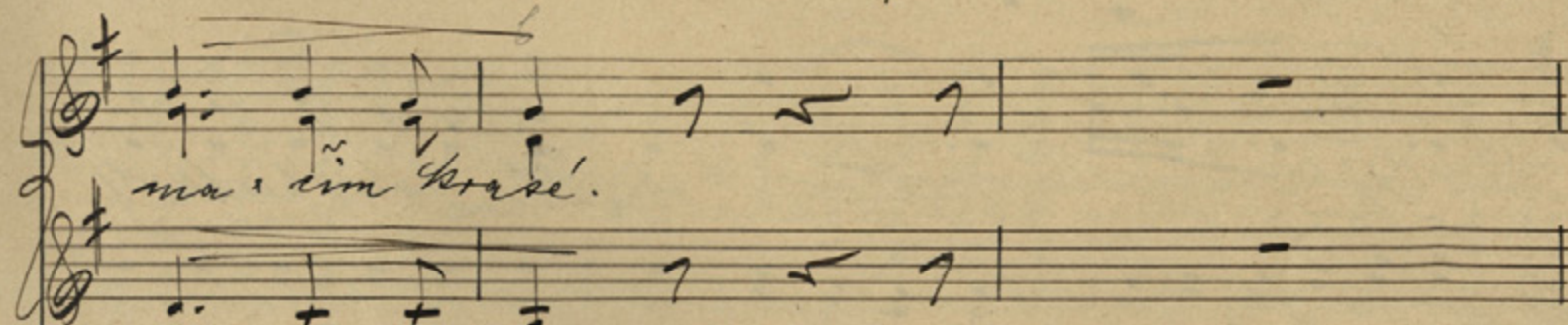
tempo



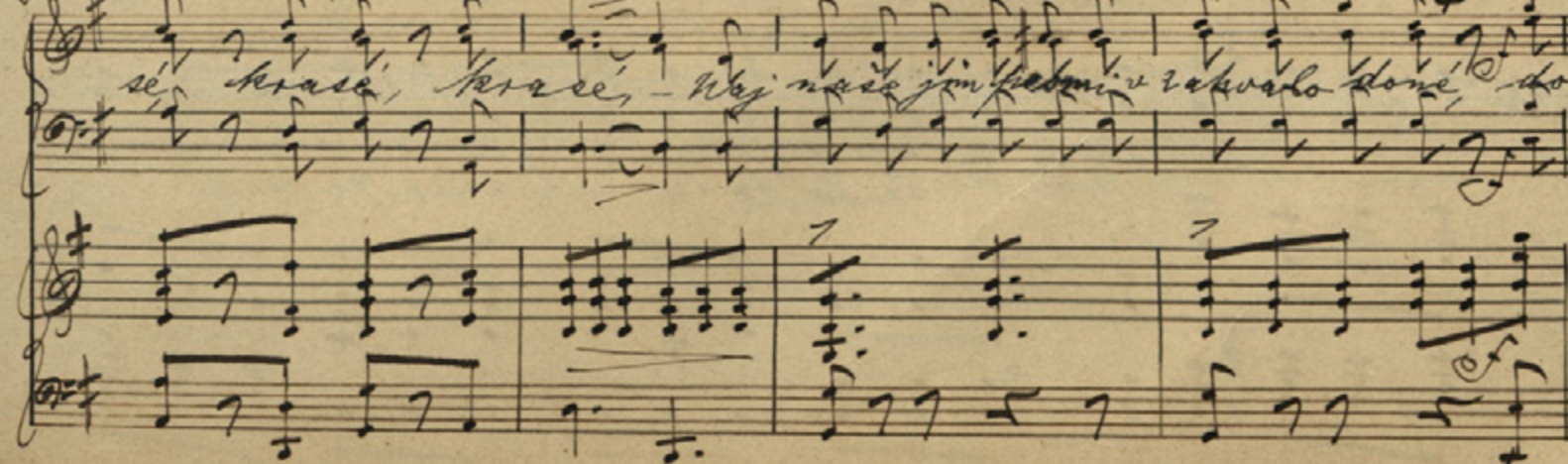
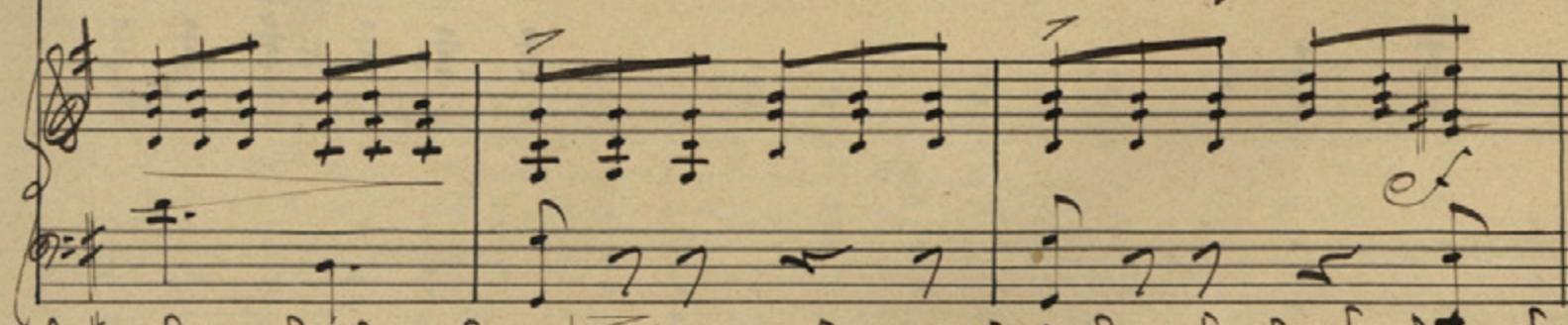
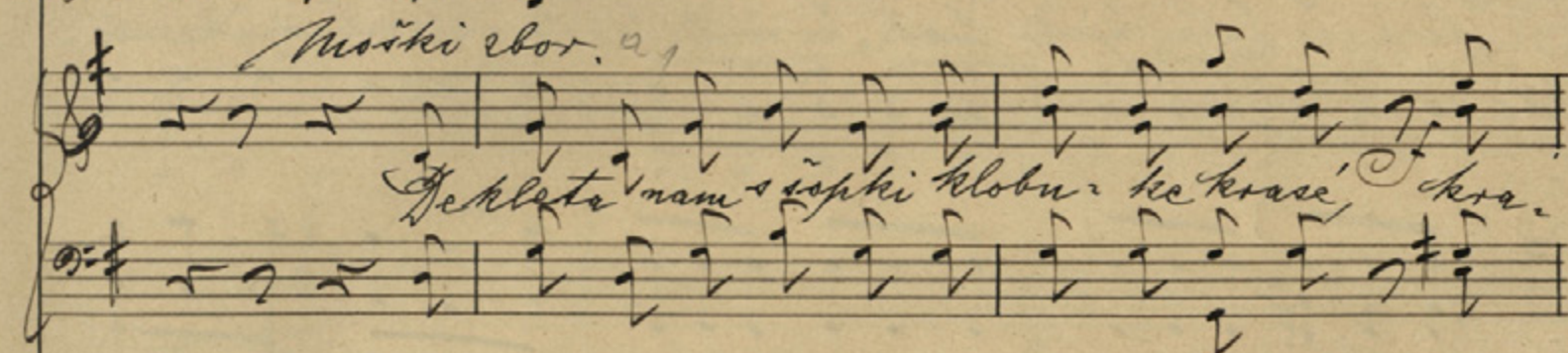
tempo.



ma, im krasi.



Muški ebor.



ženaki chor.

177

mf

Allegro

ne, doné, do: ne! Te naše mladenke domovja so cvet, njih

mf

Allegro

more.

Nabrane smo cvetke po: lice so rože, njih listae so med. Te naše mladenke do: *more.*

De

more.

vile v šopce, Klobuke naj, Lantom domaćim kerase! Ma: moja so cvet, njih li: ca so rože, njih listae so med. *more.*

more.

Prej ko gromado naločite,

Močeno vsak naj še hi = ti.

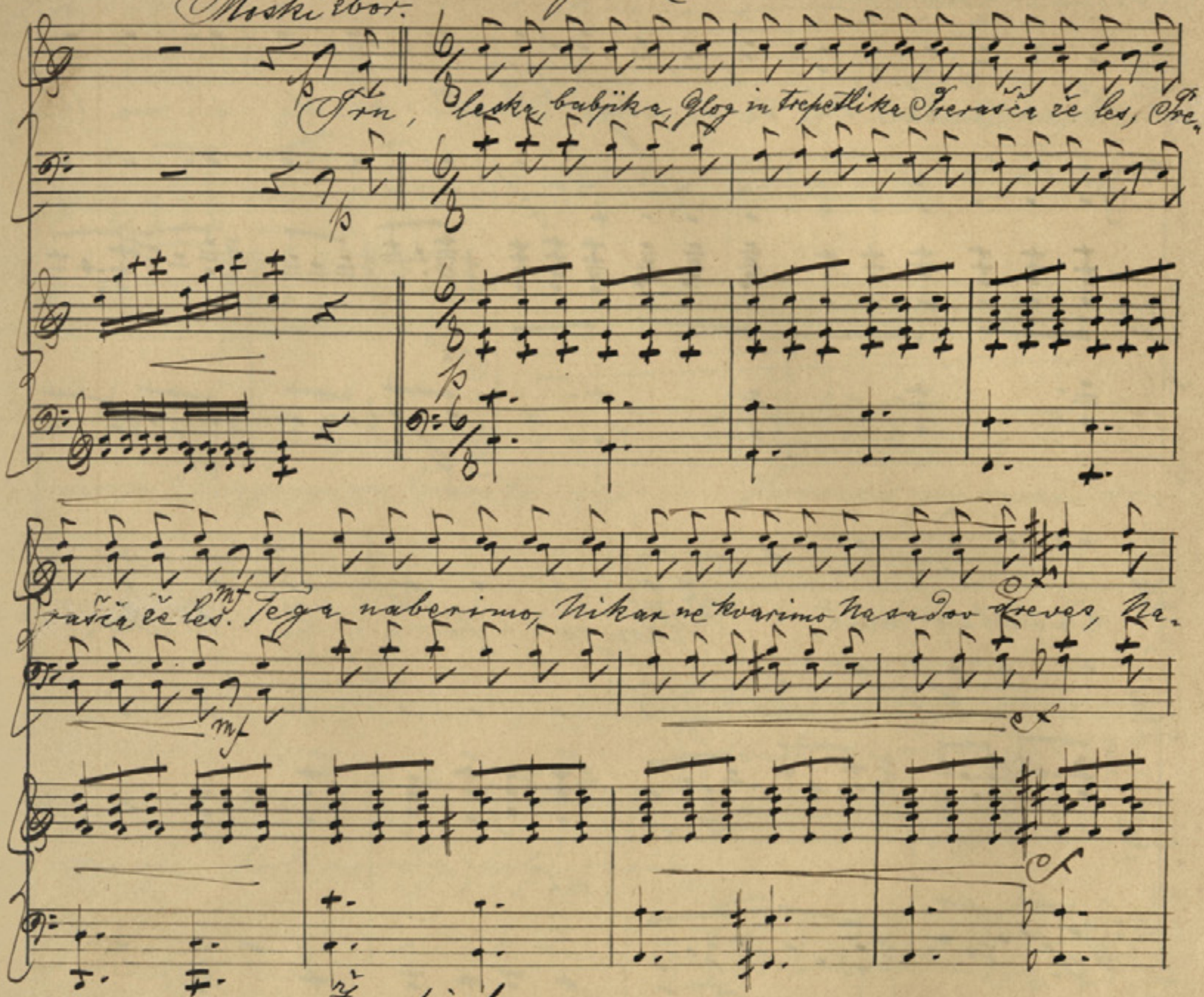
močja, vej tam naberite, Močeno naj naš kres čari! Mo.

močeno naj naš kres čari!

Moški zbor. Allegro. (♩ = 84.)

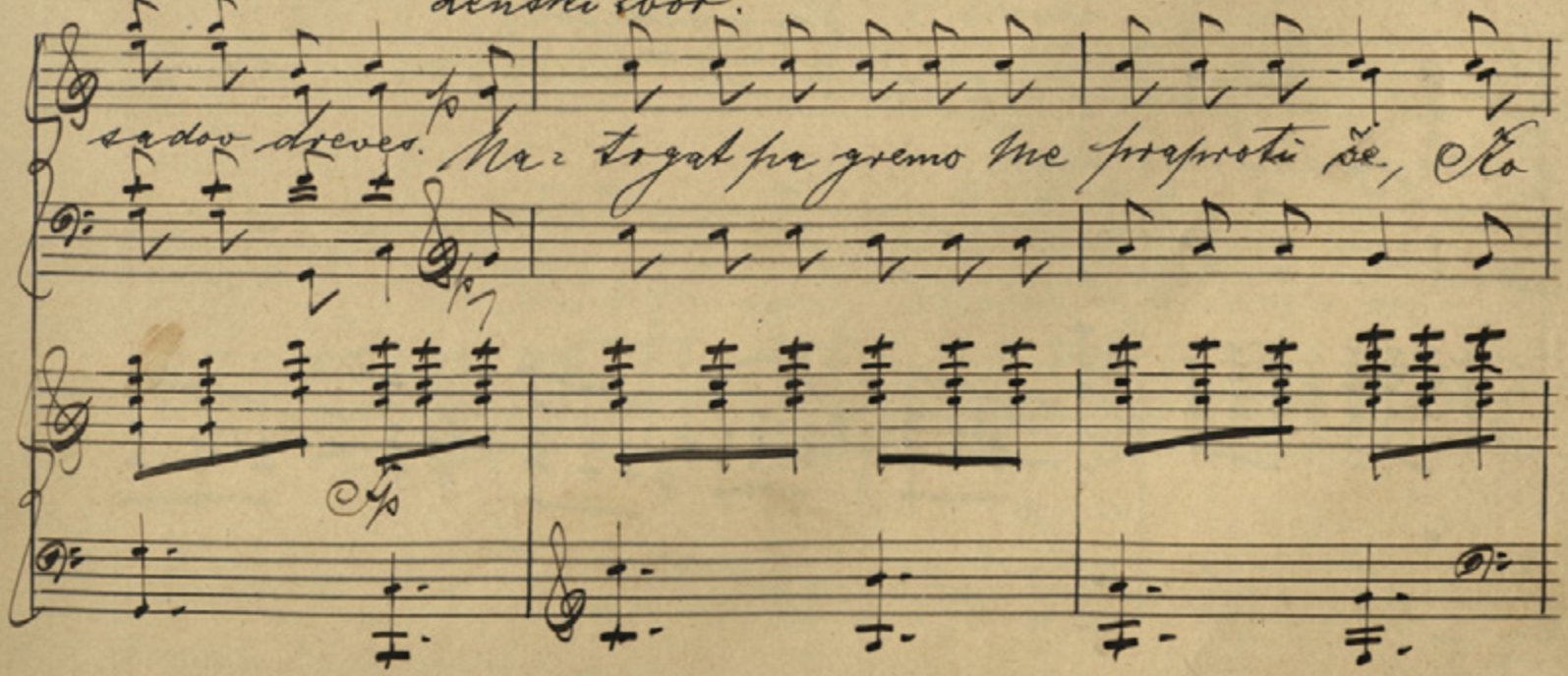
Grn, lesky, babjka, plog in trepetlika Trerasci ee les, Tre,

raščia ee les. Tega nabrimo, nikar ne kvarimo nasadov dreves, Na-



Ženski zbor.

sadov dreves. Na: tožak pa gremo me praprosti še, Ko



Handwritten musical score for the first system. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto/Tenor), and the bottom two are for piano accompaniment. The lyrics are written in a cursive script below the vocal staves.

Kresse vrpali Nij tu se srže, Kaskli - na tr i - ma Ose,

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

čarobno noč, Kdor jo u - pora - li - ti No.

(Vir odidejo.)

Handwritten musical score for the third system. It concludes the piece with final vocal and piano staves. The lyrics are written below the vocal staves.

roj - šno vna noč.

182
Peter. (Recit.)

Preleprazhlo ostodvob.

moje Rasgrinja mi krasoto vso: Viso kih gor snežno vr-

Andante con moto. (♩ = 84.)

hovje, Golino, log, polje ravno.

a tempo.

Pogor = rah, kreisi se bliscji jo,

1/2 stave
M. 180

oll.

Čas zvezd nebeskih svetli pas.

Tam se valovi rek drviijo,

golube, mostovi p' vzporedno p'okalo.

Na polju riblje vlak se klas.

Andante. (♩ = 69.)

mf Kõrrem nooj ta iär, ki sije 7 do.

mooja hõljenei obras, Siis rõdostno moje

bi-je, Õe dñe dñe mi vsklika glas.

Andante moderato. (♩ = 76.)

A 1^a Tempo.

mf Tebi, domo. vina mila, moja pesem se glasi!

ritard. mf a tempo.

Da bi vedno srečna bila, Vneto srce ti čeli!

Mojih dedov očetujeva, Kako se no - voj bližiš!

gora skrog do - ni ti slava, čer kresov spomin slavio.

zar z ni kre - si, ki gori - jo. Po gorah no -

soj hoosod, Glasno k tebi govo - ri jo,

187

do k. st.

Anat. H. 2. 6

Ka-ko te ča-sti tvoj rod. Glasno ti tebi

go-zvo-ri-jo, Ka-ko te ča-sti tvoj rod.

Pence vije

p riten. *a tempo.*

Si krog glave svetlih kresov jasni čar,

Tvojim šegom stare slave Sviga se v spo.

min oltar. Tvoje hčere in si = novi

Gl. 130 M. I. v. K. L.

A krog kresov se vrte. Ja odmeva =

jo bregovi, Na = se pesmi va = re.

Tebi čast in tebi sla = va Čres gore in plan ove,

ni, Domovina, bodi zdrava,

Oj, prekrasna, oj, prekrasna zemlja ti! Domovina, bodi zdrava,

bodi zarava, *Oj, prekrasna, oj prekrasna som 2 Ga*
ti! *Te: bi, domo.*
vina mila, moja pesem se glasi! Ga hi vedno
srečna bila, Vne-to sa-se ti čeli!

197

Ja bi vedno srečnabila, kne-to sr-če

ti ve-li.

Allegro. (♩. = 84.) Mešan abor.

Pomozi mi ve-j in i-

Handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes vocal lines and piano accompaniment.

System 1: The vocal line begins with the lyrics "veri drees" and "Sem smo nanosili, da". The piano accompaniment features chords and moving lines.

System 2: Continuation of the vocal and piano parts. The piano part includes dynamic markings *f* and *p*.

System 3: The vocal line includes the lyrics "falimo kres." and "mf gromovi in vej in t₂". The piano part continues with chords and moving lines.

System 4: Continuation of the vocal and piano parts. The piano part includes dynamic markings *f* and *p*.

System 5: The vocal line includes the lyrics "veri drees", "Sem smo nanosili, da", and "falimo kres.". The piano part includes the marking *cresc.* and continues with chords and moving lines.

Handwritten musical score on aged paper, featuring vocal and piano parts with lyrics in Slovenian. The score is written in G major and 4/4 time. It includes a vocal melody with lyrics and a piano accompaniment with chords and arpeggios. The lyrics are: "mroja in roj in li = veri dreves Lem smo nasosili, da pālino kres. Prosim, da se dožiga hči plamen vavrija, Krog".

nijega pa v krogu se vrti naš ples! Kroz lijepe pa v krogu se

vrti naš ples, Kroz lijepe pa v krogu se vrti naš ples!

Fanes.

Fas

195 Allegretto. (♩ = 92.)

Procej ozenj skresem vam, vkresem vam, vkresem vam, vkresem vam, Jasprocej

The image shows a handwritten musical score on three staves. The top staff is in G-clef, 4/4 time, and contains a melody with various note values and rests. The middle staff is in F-clef, 4/4 time, and contains a piano accompaniment with chords and single notes. The bottom staff is in G-clef, 4/4 time, and contains a bass line with single notes and rests. The lyrics are written in a cursive script across the staves.

Handwritten musical score for the song "Vesničko má středisková". The score is written on three staves. The top staff is in treble clef and contains the melody with the lyrics "o žen' vkrseš' vam, vkrseš' vam, vkrseš' vam, vkrseš'". The middle staff is in treble clef and contains a harmonic accompaniment. The bottom staff is in bass clef and contains a simple bass line. The music is written in a handwritten style on aged paper.

van, vkrėsēm van far precej oženj vkrėsēm van, vkrėsēm

van, vkrseñ van, Kresilo, gobo tu imam, Kre 4

silo, zobo tu imam tu imam, tu imam, tu i-

mam, tu imam. Gromado črnim capalim to, Da

Basso marc.

zagravela bo v nebo, Gromado črnim capalim to, Da

zagravela bo v nebo, jaz precej oženj vkrčem vam, Oke.

silo go to tu imam. Gromado čujim rapalim to, Da
 začarela bo v nebo, bo v nebo, bo v nebo, bo v ne₂
 Mešan zbor. Allegro. (♩ = 84.)
 bo, bo v nebo, bo v nebo, Gromaja in vej in, i₂

ve ri dreves / gromado smo tu na lo - ži li ka kres. *mf* Ko.

va di si ti fa - ke, Le vi ji nam kres da kes, La j z ognjem ravna ti ti

ves, La j z ognjem ravna ti ti ves!

199 Andante con moto. ($\downarrow = 84.$)

James.

James.

Jas sem kovač okrog posnan, jas

sem kovač okrog posnan, Že = leso ku = jem

dan na dan, Že = leso ku jem dan na dan. Roj

isker kladvo knje, Po zraku razpršuje. Od rana do večera poje mi

nakovalo pesmi svoje, mi na-ko-valo pesmi
 svo-je. Rum rum rum rum rum rum rum rum x. x. rum,
 rum, rum, rum, rum rum, rum, rum, rum, rum. *Mešan zbor.*
 rum, rum, rum, rum rum, rum, rum, rum. *Roj*
 rum, rum, rum, rum rum, rum, rum, rum. *mf*
 isker kladivo kuje, Po zra-ku rda pr-šnje. *Od*
 rum, rum, rum, rum rum, rum, rum, rum. *mf*

(Zance prika v ogenj, potem s klobu.
kom maha je dela sapo, da bi vmetil ogenj.)

(Plamen razsvizga.) 202

(Plamen sopet razsvizga.)

(Plamen razsvizga in vname se gromada.)

Mešan zbor.

E' istesso moto. (♩. = 84.)

Handwritten musical score for a piano and voice. The score is written in G major (one sharp) and 3/4 time. The piano part is in the left hand, and the voice part is in the right hand. The lyrics are in Slovenian.

Matija
Peter in Janez

go ino na steske že žari! Mo goč ino na steske že žari!

Handwritten musical score for a piano and voice. The score is written in G major (one sharp) and 3/4 time. The piano part is in the left hand, and the voice part is in the right hand. The lyrics are in Slovenian.

So.
So.

zver = da v daljave tja si je, Kot zver da v daljave tja si je.

4 st.

zdravlja domače vasi. *Sp.* zdravlja domače va = si. *Ina.*

zdravlja domače vasi. *Sp.* zdravlja domače vasi. *Ina.*

si svet,

de = dom ti našim, pradedom ti našim Bil ogenj si svet, *Sp.*

de = dom ti našim, pradedom ti našim Bil ogenj si svet, *Sp.*

min njih rači-ga daj narod te vnet.

Peter.

daj narod te vnet.

dedom ti nasim Bil oženj si svet,

Bil oženj si

Handwritten musical score for the first system. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics: *Vspomin njih raziga kdaj narod te svet.* The bottom staff is a piano accompaniment. The lyrics *svet, ta - žiga kdaj narod te svet.* are written below the piano staff. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the second system. The top staff continues the vocal line with lyrics: *dedom ti našim Bil ogenj si svet, Bil ogenj bil ogenj si*. The bottom staff continues the piano accompaniment with lyrics: *šim Bil ogenj si svet, Bil ogenj bil ogenj si*. The system concludes with a double bar line and a repeat sign.

207

fist.

mf svet, V spomin njih rači-ge, V spomin njih rači-ge tdi narod te svet.

mf svet, V spomin njih rači-ge V spomin njih rači-ge tdi narod te svet. Pra.

mf

Bil oženj si svet, V spo-

de dom ti ne-šim si svet, V spo-

našim si svet,

min njih rači-je, Vspomin njih rači-je t'daj na rod te svet. *Pre.*

min njih rači-je, Vspomin njih rači-je t'daj na-rod te svet.

dedom ti na-
rade =

sim Bil
dom ti na sim

dedom ti na-
sim

209

o genj si svet, *Bil o genj si svet,* *7 spo.*

Bil o genj si svet,

Bil o genj bilo genj si svet,

min njih ca: ei = gr, razige te narod vnet. Opa.

te narod vnet.

te vnet.

211

Pradedom ti našim

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly written but appears to be 4/4. The lyrics are written below the vocal staves.

Lyrics: narod te vnet. na = šim, Pradedom ti našim

Lyrics: narod te vnet. na = šim, na = šim,

Lyrics: na = šim,

Signature: Chl

Handwritten musical score for the second system. It consists of four staves, continuing the vocal and piano parts from the first system. The key signature remains two flats. The lyrics continue below the vocal staves.

Lyrics: Spominu jih vsi - ga Lohj narod te vnet, Lohj

Lyrics: Spominu jih vsi - ga

Lyrics: o genj ei vnet,

Čoraka. E' istesso moto con anima. 212

na = rod te vnet. Čarja sui noč, ti kresni čar, Čar.

na = rod te vnet.

mf

čeni tem. ni mrak! Naj v dušo bol. no

sine čar Nadej mi čarni mrak. Čar

vi-je v zrak se plamen ta up no vi dvigaj

se! Preč = ni tugo mi srca, Vso

bol in vse gorje. Peter (k Eoriki.)

Bla = ze rodok ras navdeja, Kresni večer

Mesni vbor. Oj raz = do sti, Oj bla =

se obha - ja, Vla - men s - vi - ga do ne - ba, Bol pre - re - ne
 go - sti! Vla - men s - vi - ga do ne - ba, Vne - ma ra - dost

Rocke in Pilgr. re - ni mi vsa bo - ja, so
 Le s - vi - ga - j pla - men do ne - ba, Pre -
 ma - ti - ja.

Peter in Pauca. Vla - men s - vi - ga do ne - ba,
 ti so - ca. Vla - men s - vi - ga do ne - ba,
 nam so - ca. Vne - ma ra - dost

215

što go, vse gor-jé!

gnal ne boš megle sr = cá!

Vnema radost nam sr = cá.

Pol pre-čene ti sr = cá.
Vnema radost nam sr = cá.

nam sr = cá.

(♩. = 84.)

Mes'an rbor. Glej, plámen se k nebu že vije! Glej!

2/4 *torke in cilja.*
Matije
 Na-de - dom ti na - šim Bil
Peter in Janes.

izraaža domače vasi. Na-de - dom ti na - šim Bil

o-ge-nj si svet, V-po - min njih za-či - ja L-dj
 o-ge-nj si svet, V-po - min njih za-či - ja L-dj

o-ge-nj si svet, V-po - min njih za-či - ja L-dj

narod te vnet. -

narod te vnet.

narod te vnet.

narod te vnet.

Peter. (♩ = ♩)

grajte veselo zdaj z odci na

ples, Med plesom oglasj pa petje se

219 Andante mosso (E'istoso moto.)

Soprano in Alt.

Handwritten musical score for Soprano in Alt. The score is in G major (one sharp) and 2/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is written in a simple, clear style with some rests and notes.

Nebu plame.

Handwritten musical score for Tenor in bas. The score is in G major (one sharp) and 2/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is written in a simple, clear style with some rests and notes.

ni se kres,

Tenor in bas.

Godba vati nas na ples.

Handwritten musical score for the piano accompaniment. The score is in G major (one sharp) and 2/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is written in a simple, clear style with some rests and notes.

Handwritten musical score for the piano accompaniment. The score is in G major (one sharp) and 2/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is written in a simple, clear style with some rests and notes.

Mišan zbor.

25, 102, 132

220

Glejdi v krogu naš kroga zaple = žimbo kaj,

Da skavljimo, Obno bimo deda naša lah kej!

(Vsi se postavijo v krogu skolo kresa, da plešijo Polo.)

ova - - - - -

mf *strek.*

221

gva

loco

Handwritten musical score for guitar, consisting of seven systems of two staves each. The music is in G major (one sharp) and 4/4 time. The notation includes various chords, arpeggios, and melodic lines. There are several handwritten annotations: "loco" at the top right, "gva" at the top left, and "gva" and "istore" in the lower systems. The score is written on aged, slightly yellowed paper.

Handwritten musical score on page 222, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical notations such as chords, melodic lines, and performance markings.

The score is organized into six systems, each consisting of two staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical notations such as chords, melodic lines, and performance markings.

Key markings and annotations include:

- sf* (sforzando) markings in the second and third systems.
- accrescendo* (accres.) in the third system.
- cres* (crescendo) in the fifth system.
- ren - do* in the fifth system.
- A circled *h* in the sixth system.

The notation includes various musical symbols such as notes, rests, and accidentals, indicating a complex piece of music.

Handwritten musical score on page 223, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a system of staves, with some sections marked by Roman numerals (I^{mo.}, II^{do.}) and others by the word "Credo". The notation includes various musical symbols such as clefs, key signatures, and time signatures, along with handwritten annotations like "4th measure" and "8th measure". The score is written in a system of staves, with some sections marked by Roman numerals (I^{mo.}, II^{do.}) and others by the word "Credo". The notation includes various musical symbols such as clefs, key signatures, and time signatures, along with handwritten annotations like "4th measure" and "8th measure".

4th measure

I^{mo.}

II^{do.}

Credo

8th measure

Handwritten musical score on page 223, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a system of staves, with some sections marked by Roman numerals (I^{mo.}, II^{do.}) and others by the word "Credo". The notation includes various musical symbols such as clefs, key signatures, and time signatures, along with handwritten annotations like "4th measure" and "8th measure".

Ne me stvori govora: hijs, kaj plinoda sprema: ni
 Vlada, to me se moči. Kaklo sapu: ce pihajo
 Skrivno tajno se pe: kajo. Le list: ta presvetna to

Handwritten musical score for voice and piano, featuring three systems of music. The score is written in G major (one sharp) and 4/4 time. The lyrics are in Cyrillic script.

System 1:

Voice: *no k' celo se rgriveto, p' haro k'ebno no p' bha. ja,*

Piano: Accompanying chords and arpeggios.

System 2:

Voice: *Edo stut kuladina raja, Do gorah ari-ga k'eres*

Piano: Accompanying chords and arpeggios. Includes the instruction *basso mare.*

System 3:

Voice: *In obajim vrhi se v' ples. p' goru tam na d' h' d' jamo*

Piano: Accompanying chords and arpeggios.

Ožreodna rečje = ga ne znamo. Kapa govoru reč je de:
 8. pravit

Čaroc dejke ven lete. Vraku vrin, hiš in samejce,
 8. pravit

Bivji krak je in tu le raje. Ča na metlah ven lete.
 8. pravit

[illegible]

Te noci ne zamudi jo, Po neho obe seva keser,
 Vrti ku krog dr. ve svoj ples. Naj se tamkej le dravijo,
 Looje čare tam vdravijo, Ne zavrni me nas njih ples,

Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and dynamic markings.

Handwritten lyrics: *Nam noty, nad vse je kres.*

Dynamic markings and performance instructions: *cres.*, *cres =*, *ren =*, *loco*, *da.*, *sp.*

The score is written in a key signature of one sharp (F#) and a common time signature (C). It consists of six systems of staves, each with a treble and bass clef. The notation includes various note values, rests, and dynamic markings, along with handwritten lyrics and performance instructions.

This page contains a handwritten musical score, likely for a piano or organ, consisting of six systems of music. Each system is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 7/8. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also some handwritten annotations, including the word "sk" in the first system and "p" in the fourth system. The score concludes with a double bar line and repeat dots at the end of the sixth system.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, chords, and dynamic markings. The key signature is G major (one sharp). The time signature is 4/4. The score is written in a cursive, handwritten style.

The first system shows a complex arrangement of chords and melodic lines. The second system continues with similar notation, including a *p* (piano) marking. The third system features a *p* marking and a *cresc.* (crescendo) marking. The fourth system includes a *cresc.* marking. The fifth system has a *cresc.* marking. The sixth system concludes with a *p* marking and a *cresc.* marking.

Peter.

Peter pleše in petje, Nam radost mno.

zi, Če rujno nam vince v korarcik kipi.

Po: čajka, na: toči korarce nam zdaj, najbolje: ga

vina, Kar imaš, nam daj!

*(Krimarice Cilij
nataka korarce.)*

tremolo

Ko: zarisk se vince že bliska, Ki vřiga po čilah nam

mf

1. Pri. Pred njim gine žalost in stiska, Ki često nam srca mo-

2. ri. Oj, blagost, ki ga ro-di-la, Da žalost preganja du-

3. ha In v nado, kjer peva-jo si-le, Ljudenja spot nove-je

4. de. Oj, kapljica elata pre-dra-ge, Lavati te hočemo

zdej! Prečeni mo žalosti vrage, Saj vince odpira nam

Lorka.

kapljica zlata pre draga, tavri- ti te hočem jar
 bor in vsi drugi.

Aj, kapljica zlata pre draga, tavri- ti te hočem jar
 bor in vsi drugi.

zdej! Prečeni mo žalosti vrage, Veselji odpricopet raj!

zdej! Prečeni mo žalosti vrage, Saj vince odpira nam raj!

loco

Handwritten musical score for the first system. The treble staff contains a melodic line with a trill (tr) marking. The bass staff contains a series of chords, some marked 'cres' (crescendo) and 'ren' (ritardando).

Handwritten musical score for the second system. The treble staff contains a melodic line with a trill (tr) marking. The bass staff contains a series of chords, some marked 'mf' (mezzo-forte).

Handwritten musical score for the third system. The treble staff contains a melodic line with a trill (tr) marking. The bass staff contains a series of chords, some marked 'mf' (mezzo-forte).

Handwritten musical score for the fourth system. The treble staff contains a melodic line with a trill (tr) marking. The bass staff contains a series of chords, some marked 'mf' (mezzo-forte).

237_x

Zorka in Cilji.

Handwritten musical score for "Zorka in Cilji." The score is written on ten staves, alternating between vocal lines (treble and bass clefs) and piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4.

Vocal Lines:

- Staff 1: Treble clef, vocal line.
- Staff 2: Bass clef, vocal line.
- Staff 3: Treble clef, vocal line.
- Staff 4: Bass clef, vocal line.
- Staff 5: Treble clef, vocal line.
- Staff 6: Bass clef, vocal line.
- Staff 7: Treble clef, vocal line.
- Staff 8: Bass clef, vocal line.

Piano Accompaniment:

- Staff 1: Treble clef, piano accompaniment.
- Staff 2: Bass clef, piano accompaniment.
- Staff 3: Treble clef, piano accompaniment.
- Staff 4: Bass clef, piano accompaniment.
- Staff 5: Treble clef, piano accompaniment.
- Staff 6: Bass clef, piano accompaniment.
- Staff 7: Treble clef, piano accompaniment.
- Staff 8: Bass clef, piano accompaniment.

Lyrics (Slovenian):

Na zdravje!
 zdravje domovju naš, zdravje! Bog živi predrago nam
 Zorka in Cilji
 Na zdravje!
 vlast! Na zdravje dekletom naš, zdravje! In nos naš, domovja šte
 Na zdravje

čast. Sedaj pravednimo ča - se Predragim pradedom v spo-
min! Oj! sêge, svetinje te na se, ča sinom naj čna jih

Sedaj pravednimo ča - se Predragim pradedom v spo-
min! Oj! sêge, svetinje te na se, ča sinom naj čna jih

[illegible]

Čedaj na = toci mo Časē ud okrog,

magcato

Črepko vsi na = pijmo: Ves nas žiže vit Bog!

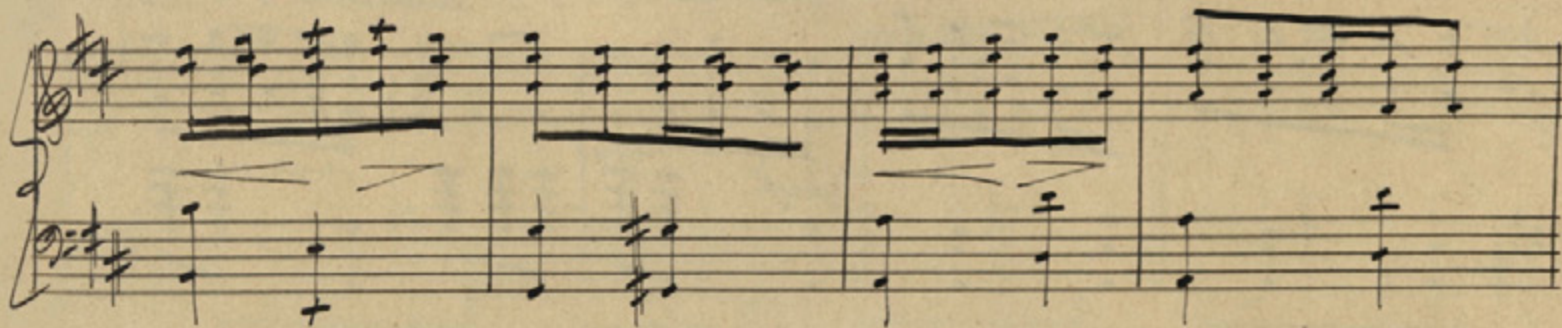
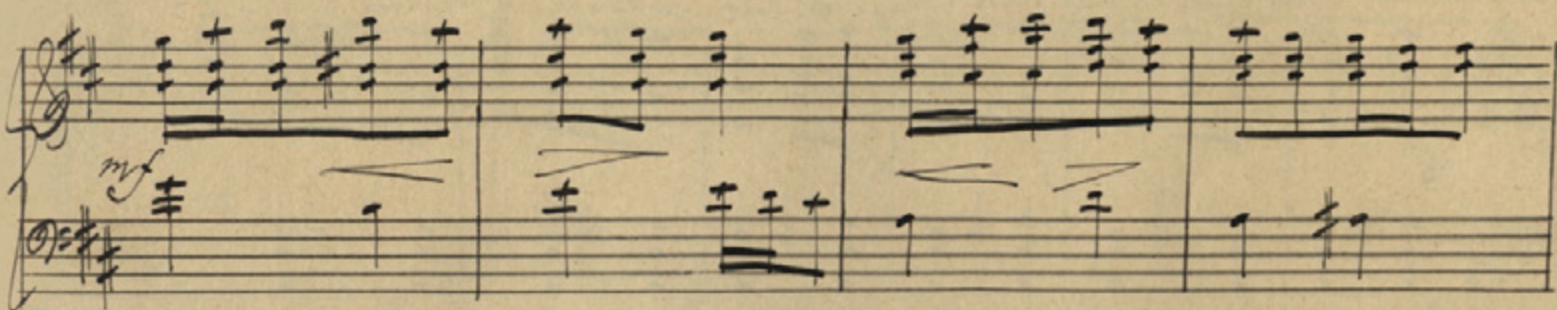
Čje se bliska koplja vinka, Vsaki izlošt padl. ži.

Mato: ei - mo Ča - škoj na krog

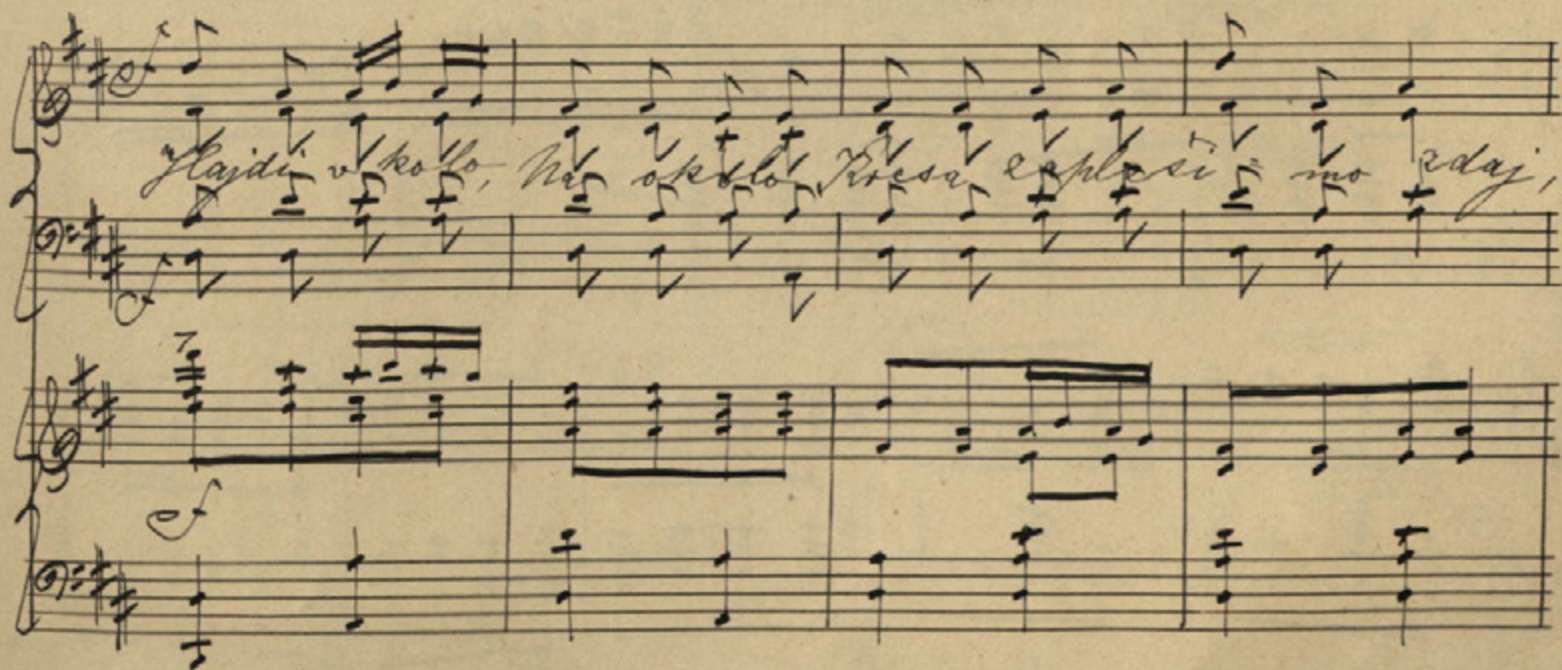
En re - zi - mo: Dom in brate ei - vi Bog!

K nebu plame, ni že pres. Tenor in bas.

Godba rabi pa na ples.



Hajdi, kolkoli, na opetlo, presa, eksplasi, mo zdaj,



243

De slavimo Obnovit' na Jedno naših Ríj!

Nekateri plešijo ropet Kolo, drugi se razveseljujejo s kresom i. l. d.

gva
mf *cen =*

gva *do* *loco*

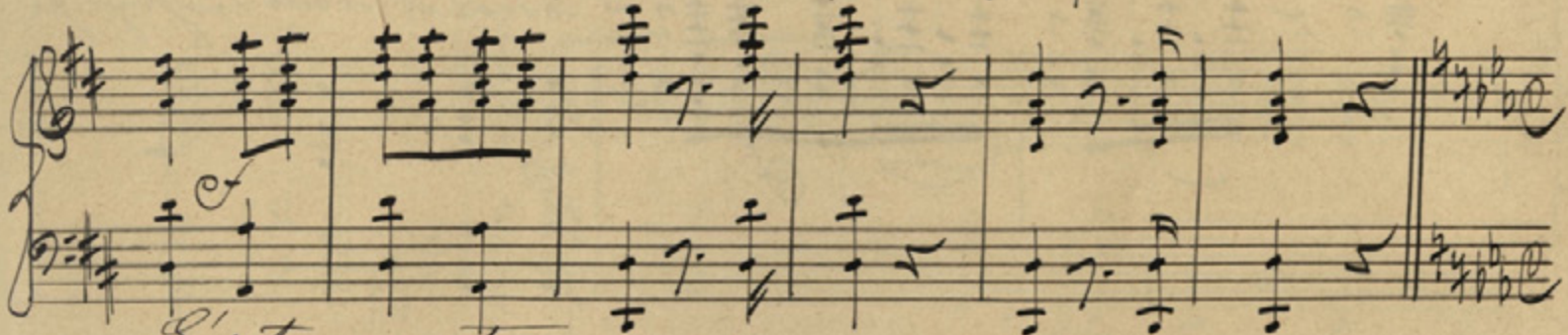
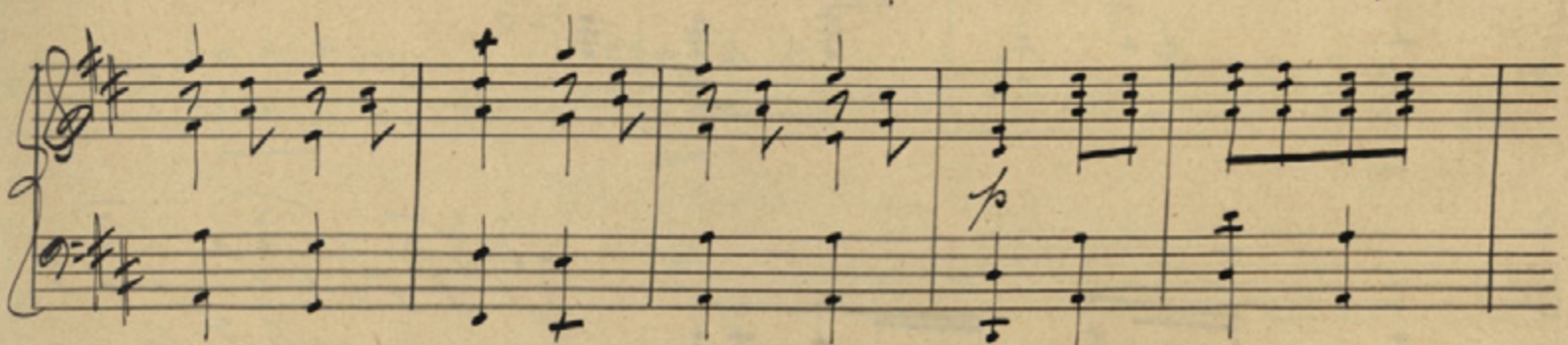
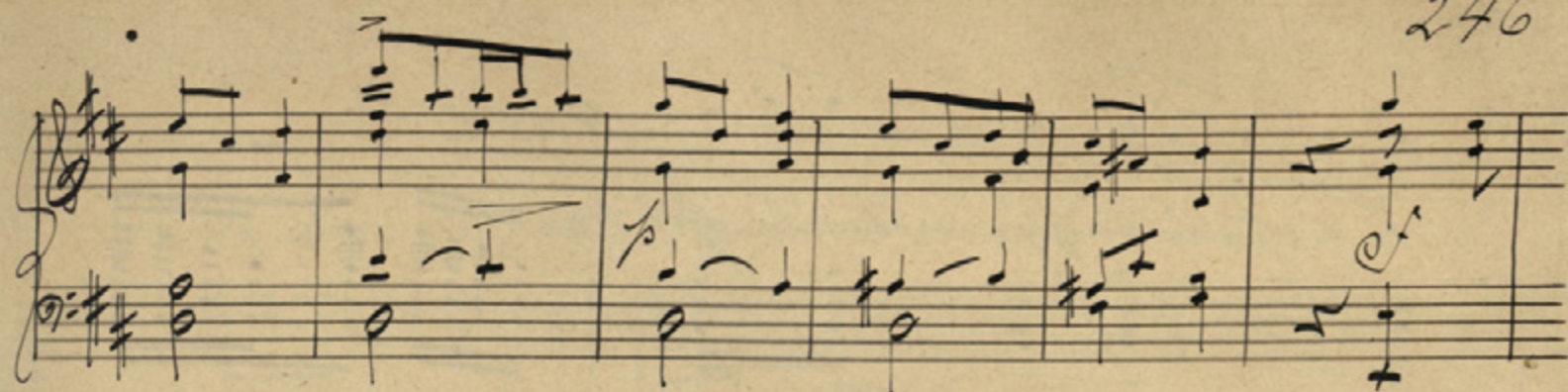
This page contains a handwritten musical score, numbered 244 in the top right corner. The score is written on ten systems of staves, each consisting of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Treble staff has chords and eighth notes; bass staff has a descending line with eighth notes.
- System 2:** Treble staff has dense chordal textures; bass staff has a steady eighth-note accompaniment.
- System 3:** Treble staff features a melodic line with eighth notes and rests; bass staff has a simple accompaniment.
- System 4:** Treble staff has a melodic line with eighth notes; bass staff has a simple accompaniment.
- System 5:** Treble staff has a melodic line with eighth notes; bass staff has a simple accompaniment.
- System 6:** Treble staff has a melodic line with eighth notes; bass staff has a simple accompaniment.
- System 7:** Treble staff has a melodic line with eighth notes; bass staff has a simple accompaniment.
- System 8:** Treble staff has a melodic line with eighth notes; bass staff has a simple accompaniment.
- System 9:** Treble staff has a melodic line with eighth notes; bass staff has a simple accompaniment.
- System 10:** Treble staff has a melodic line with eighth notes; bass staff has a simple accompaniment.

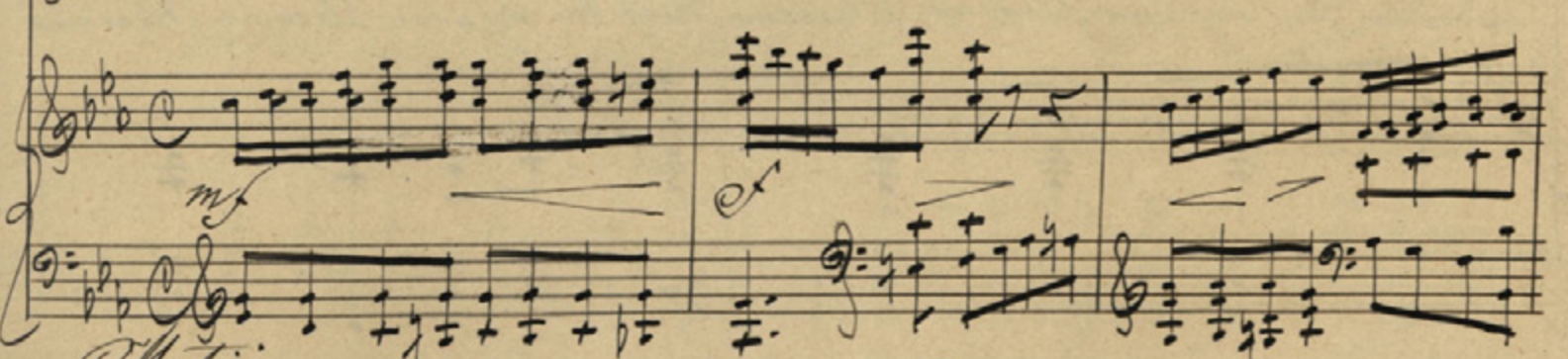
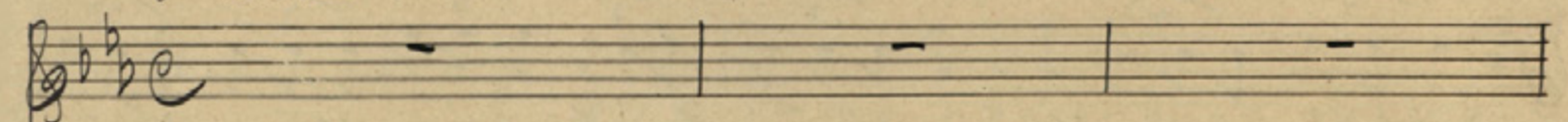
Dynamic markings such as *p* (piano) and *f* (forte) are present throughout the score. The handwriting is in dark ink on aged paper.

Handwritten musical score, page 245, featuring two systems of staves (treble and bass clef) with complex notation, including chords, melodic lines, and dynamic markings.

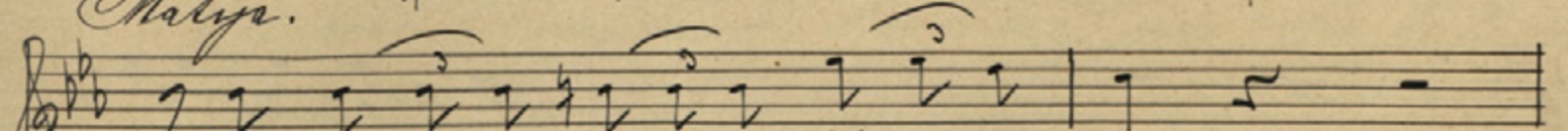
The score is written on six systems of staves. The first system includes a tempo marking "245" and a section marked "II^{do.}". The notation is dense, with many chords and melodic fragments. Dynamic markings such as *p* (piano) and *f* (forte) are present. The piece concludes with the word *cresc.* (crescendo) and *cresc.* (crescendo) written above the final staves.



È istesso moto.



Matija.



Slavono var'i-gamo krese no-roj.



242

izjavi mi glje neštevilni njih broj.

Posod se veselo življenje je

vnelo. Mi rajamo, plešemo, Skočemo krog. Mi rajamo, plešemo, Skočemo

krog. *Je radost na.*

rašča, kesa. je kipi, Naj pasem domača nas se nasladi.

Andante. (♩ = 60.)

1. Nekaj mi Srce teši, Solce rose oči, Solce ro.
2. Oj srce mi pravi: ne! Točila bom solce, Točila

1. Oj, dekle! Povej mi k', Kaj ti teši srce? Kaj ti te.
2. Oj, dekle! Povej mi k', To tvoje ni gorje. To tvoje

249

se sč. Nekaj mi Sreč teši, Solse ro.
 bom solre. Oj, sreč mi pravi: ne! Prešla

či sreč? Oj, dekle, Povej mi le, Kaj ti te.
 ni gorje! Oj, dekle, Povej nam le, Po korej

se sč. Vse mi no - či. Prešli sta go.
 bom solre, Solre gorke. Daj mi moj Sol

či sreč? Od kod solre? Oj, dekle, Po.
 ni gorje! Od kod solre? Oj, dekle, Po.

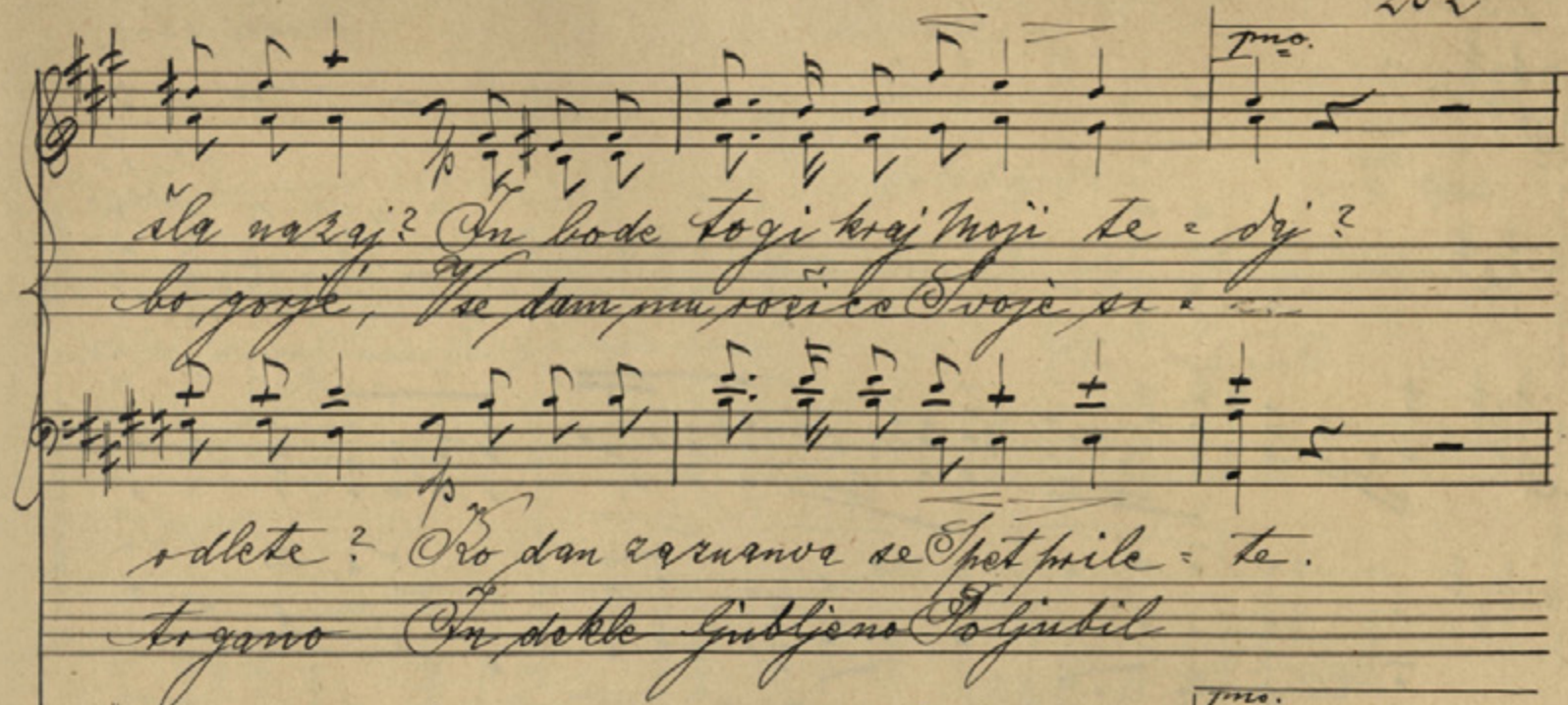
se sč. Vse mi no - či. Prešli sta go.
 bom solre, Solre gorke. Daj mi moj Sol

Golobčka dva, Golobčka gubljena, Golobčka gubljena,
 je na boj. Kam esla sem nočaj, Kam esla sem nočaj,
 vej nam le, Kaj ti te-či srce? Kaj ti te-či srce?
 miri se. Ko roža razcvete, Ko roža razcvete,

Prešla sta Golobčka dva, Golobčka gubljena, Kam sem Bog
 Raagi moj Sed je na boj. Kam esla sem nočaj? To va-ri-
 Oj, dekle, Po-vej nam le, Kaj ti te-či srce? Oa kod sol.
 Oj, dekle, Pomiri se. Ko roža razcvete, Oa vruc

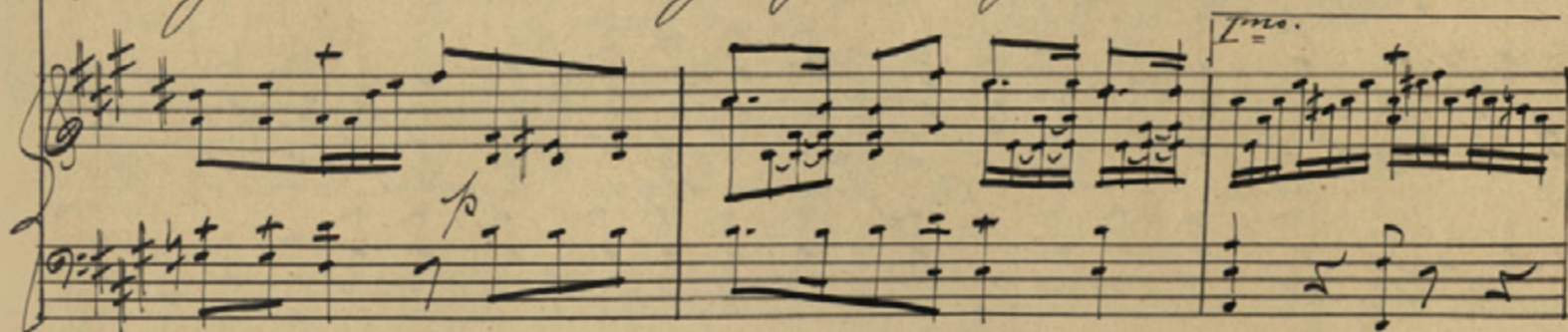
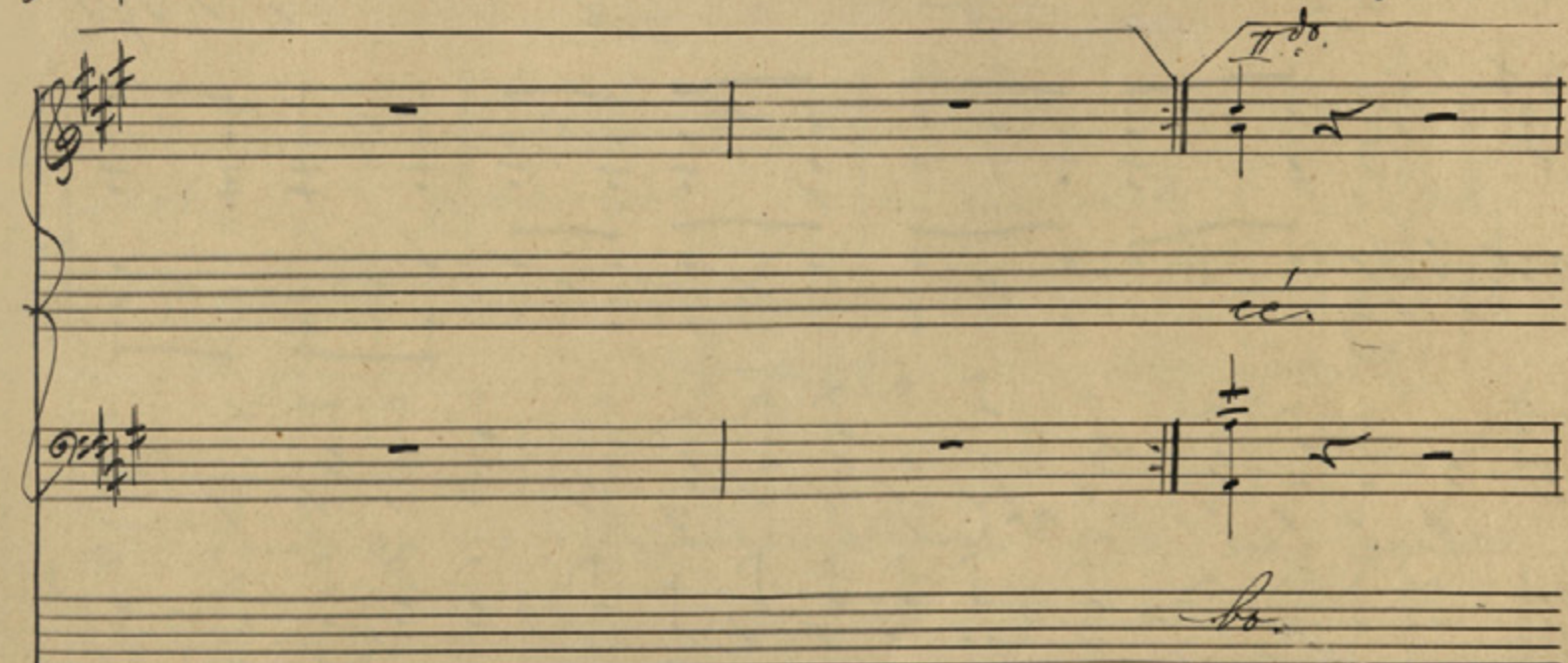
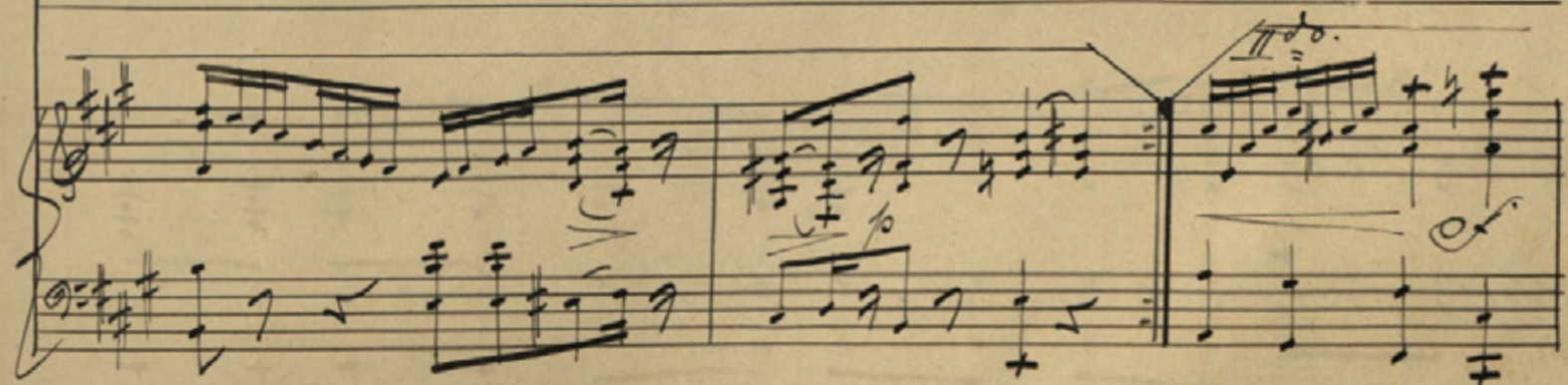
zna'. Bo ste kdaj Prišla nasaj? In bode
 saj. Vruc se, Proč bo gorje, Vse dam mu
 re? Raj pač de', Če odlete? Ko dan re,
 se! Ko: čico U- trjeno In detelo

togi kraj, In bode togi kraj? Bo ste kdaj Pri-
 roice, Vse dam mu roice. Vruc se, Proč
 znanva se, Ko dan zarnanova se, Raj pač de', Če
 ljubljeno, In detelo ljubljeno, Ko čico U-



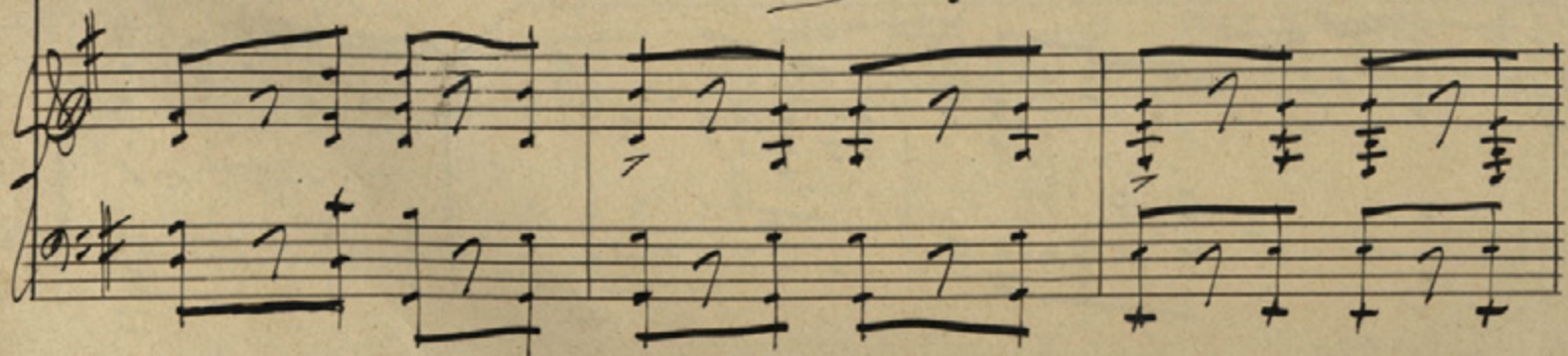
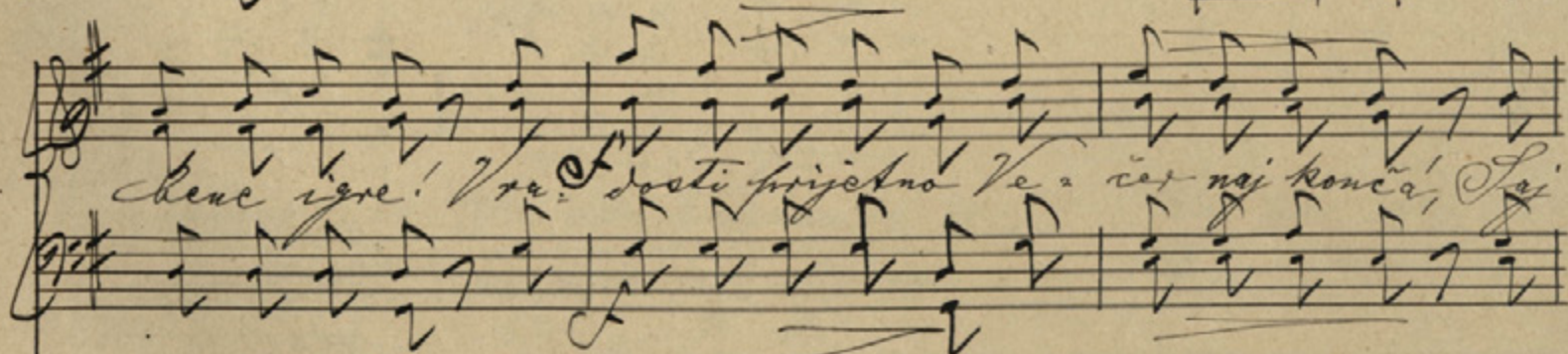
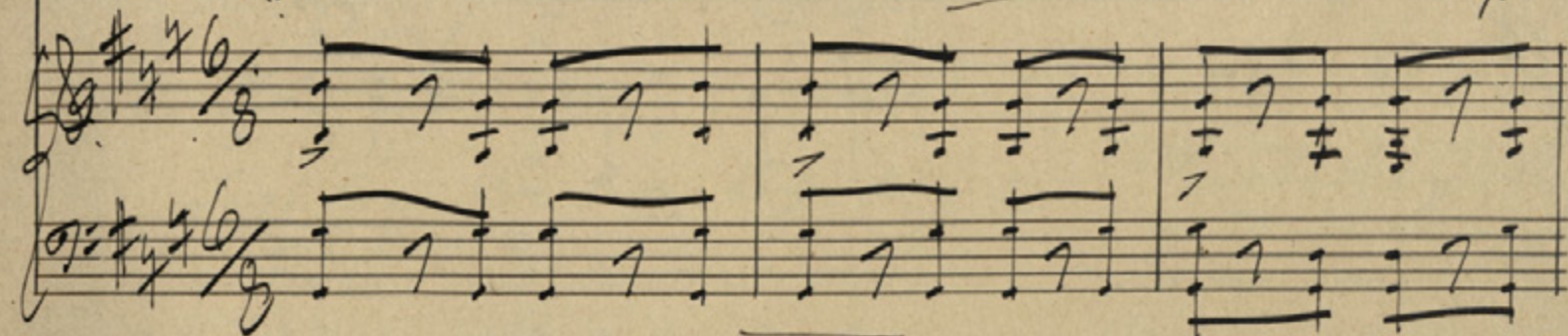
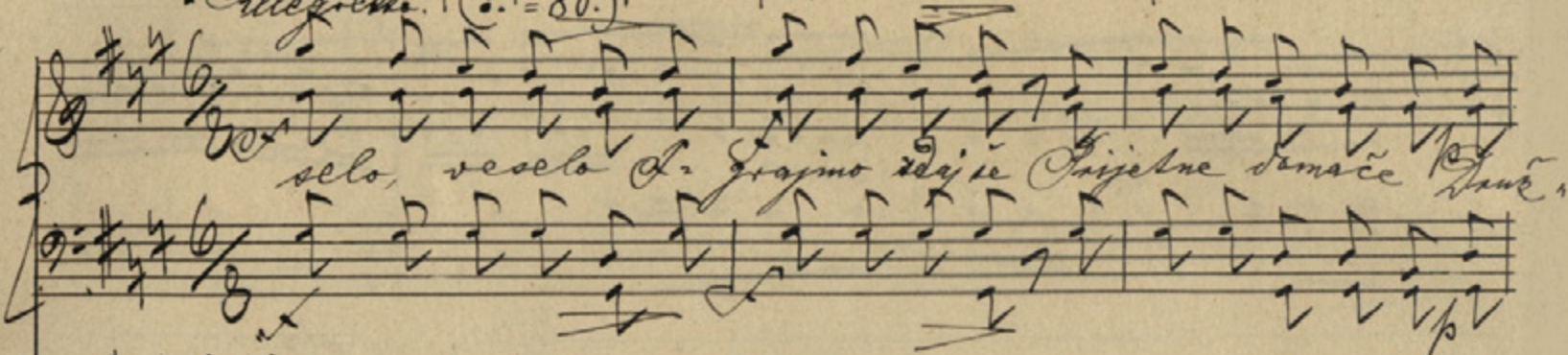
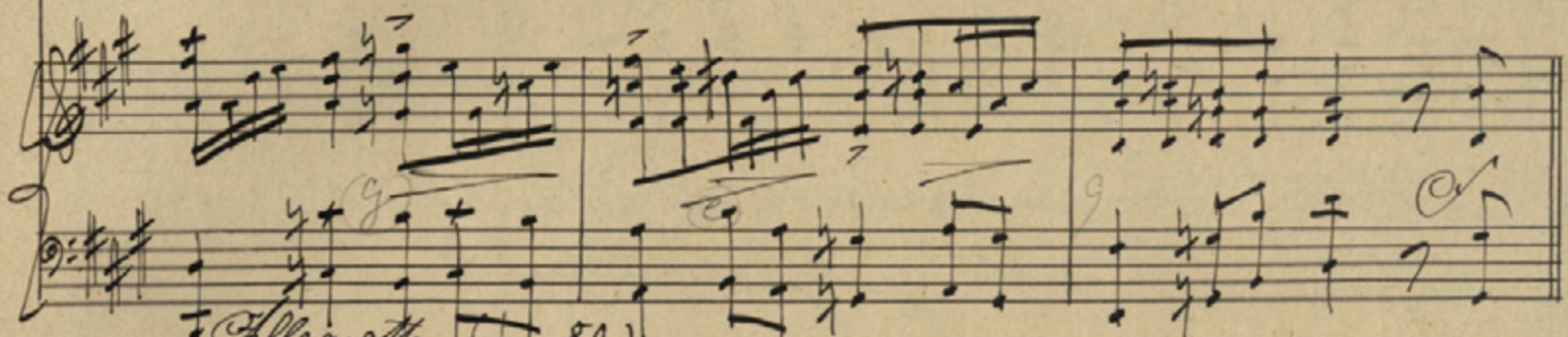
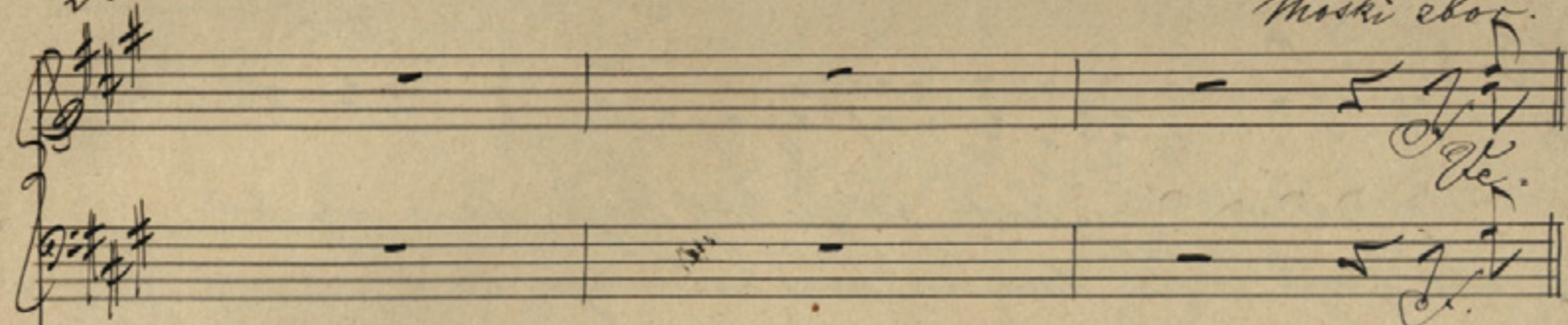
šla nazaj? In bode tvoj kraj moji te - dij?
 bo gorje, če dam mu, rojstvo tvoje sr -

sdleke? Pro dan avarstva se spet mile - te.
 trgano In dekle ljubljeno Poljubil

253

Muški choz.



Ženske.

Golobnjak!

To ena

toge dovolj nam življenje ima!

En nujak!

Handwritten musical score for the first system, featuring three staves with vocal and piano parts in G major and 3/4 time. The lyrics are in Slovenian.

Handwritten musical score for the second system, continuing the piece with three staves and Slovenian lyrics.

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts (Soprano and Alto/Tenor), and the bottom two are piano accompaniment. The key signature is one sharp (F#), indicating G major. The lyrics are written in a cursive script below the vocal lines.

njak, To ena vsak. Golob-njak To ena vsak, Golob.

In uljnjak mu jednak. In uljnjak mu jednak, In ulj-

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It also consists of four staves in G major. The lyrics continue in the same cursive script.

njak To ena vsak, Golob-njak To ena vsak, Golob-njak To ena vsak

njak mu jednak, In ulj: njak mu jednak, In ulj: njak mu jednak.

Polak: njak, To je usak.

Tu ulji: njak mjeđnak.

selo, veselo. Iz rajno edaj se. Prijetno. Komare. Druš.

čene. Izre. Vradosti. Prijetno. Pečur naj. Končur.

1. *to go doot of nam življenja isus. Vna. do sti prijeto se.*
 2. *čez raj kova; Raj to go doot of nam življenja ima;*
 3. *Peter.*
 4. *Se =*

daj pa pričnimo Ljuro, golobujak! *Fa*

prož navedimo, Vanj stopi naj vsak! Ti Zorka, deklica Krasa.

a tempo

na' si ho včet, Ti hoš golobica, Ti, Jurij - pa kmet!

Čin Miha Petračev, Golob bodeš ti, *Ma.*

Kija gostarico Pa janku sledi! To kraj obidopimo, To

bo golobujek! Ves trdno sklenimo, Vsek bo di jinnak!

Allegretto. (♩ = 92.)

Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on four staves. The top staff is the vocal line with lyrics "Gloria in excelsis Deo". The second staff is the piano accompaniment. The third and fourth staves are for the cello and double bass. The music is in G major and 3/4 time. The lyrics are "Gloria in excelsis Deo".

Handwritten musical score for the hymn "Herr Jesu Christ, du frommer Gott". The score is written on two systems of staves. The first system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The vocal line contains the lyrics: "Herr Jesu Christ, du frommer Gott, lob name uns". The basso continuo line contains the lyrics: "Herr Jesu Christ, du frommer Gott, lob name uns". The second system consists of a keyboard line (treble clef) and a basso continuo line (bass clef). The keyboard line contains the lyrics: "Herr Jesu Christ, du frommer Gott, lob name uns". The basso continuo line contains the lyrics: "Herr Jesu Christ, du frommer Gott, lob name uns".

Handwritten musical score for "Kuckuck" (Cuckoo) in G major, Op. 10, No. 1 by Franz Schubert. The score is written on three systems of staves. The first system shows the vocal melody in treble and bass clefs, with the lyrics "Kuckuck" written below. The second system continues the vocal melody. The third system shows the piano accompaniment in treble and bass clefs, featuring arpeggiated chords and a melodic line. The manuscript is on aged, yellowed paper with some staining and a small red mark on the right edge.

polju kmetič spuško gre Kdo kje je moje 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

marcato.

poco.

mf

loco.

mf

Handwritten musical score for a song in Czech. The score is written on ten staves, with vocal parts and piano accompaniment. The lyrics are in Czech and include the words "puska se Go- loh pa'v zach kja ptoe klati." and "Se- ti usraj ces vje he- trij Go- loh, ka- komat gje". The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "p".

je pregnal tu v ključu glasov men drži komu ga ne ki

bo de dal? *Prvič James, v drugi Matija.*
mf Odprite mi ta

golsbnjak, tjer mlada golo - bica je; Od vrat naj mi od -

slapi vsak, Ta klas je nji na: monjen le

v polovijah, Hardje, ti moras trdnost. Glej, izmed nas je

vsak junak, Tot klas tadea je, trdnost. Trdnost, ta

krog leti, za prst pustijo pa golobnjak, za karkoli glas nam
 (Golob beli okolo kroga, ki
 predstavlja golobnjak,
 ter skuša predsteti vanj.)
 vlat puščice, da pa leti v krak!
 (Golob skuša v prst
 predsteti v krog.)
 loco
 loco

(Golob skunja v dnu,
gri predvoti v krog.)

266

ova... loco

ova... loco

The musical score is written on ten systems of staves. The first system consists of two staves (treble and bass clef). The second system also has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *loco*. There are also handwritten annotations in Slovenian, including "(Golob skunja v dnu, gri predvoti v krog.)" and "ova... loco". The score is written in a cursive, handwritten style.

(Golob skunja v dnu, gri predvoti v krog.)
I. mo: Goloba, kateri ni

predal tudi v tretje krog, odganja proz

2. c. al. Seg. II. do.

110

ritard. *ritard.* *a tempo* lah naj golli golo bi-ro, Ope,

p ritard. *p* a tempo.

ma-gál je o-ve-z ro-to. Mla-z de-ni-š ljubi naj-še.

p

picc. *de- vi- ro mla-do in le-čj, ne! oj, ne! To*

ženska (v krogu kot golobica.)

pravi konec pesmi ni! Tako le pravi konec se glasi:

Go. lobec guli golo.

bi = co, Siv jastreb mednja se spusti. Ma.

de: nič ljubipa de = vi = co. Strape = ni jad mu jo amo =

269

Zbor.

Handwritten musical score for a choir (Zbor.) in G major, 4/4 time. The score consists of six systems of staves, each with a vocal line and a piano accompaniment line. The lyrics are in Slovenian.

System 1: The vocal line begins with the word "ri." followed by a melodic phrase. The piano accompaniment provides a harmonic foundation.

System 2: The vocal line continues with the lyrics "Boj, boji, jastek,". The piano accompaniment features a more active melody with many beamed sixteenth notes.

System 3: The vocal line has the lyrics "gad stupeni?". The piano accompaniment continues with a similar active melody.

System 4: The vocal line has the lyrics "Boj nam, kaj vse". The piano accompaniment features a more active melody with many beamed sixteenth notes.

System 5: The vocal line has the lyrics "La home ni?". The piano accompaniment continues with a similar active melody.

System 6: The vocal line has the lyrics "Matija." and "Rdo". The piano accompaniment concludes with a final chord.

Handwritten notes in the bottom right corner include "vse", "vse", and "vse".

Handwritten musical score for the song "Jastrebec je, kdo je strupeni gad, ki ljubav mlado". The score is written on three staves. The top staff contains the melody with lyrics written below it. The middle staff features a bass line with triplets. The bottom staff contains a bass line with various notes and rests. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/8. The lyrics are written in Slovenian.

jastrebec je, kdo je strupeni gad, ki ljubav mlado

čorka.

Handwritten musical score for the song "Kdaj pa znajte, žastreb to je". The score is written on three staves. The first staff contains the melody with the lyrics "li zastupil rad?" and "Kdaj pa znajte, žastreb to je". The second and third staves contain the accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like "sf" (sforzando). The piece concludes with a double bar line and the instruction "a tempo".

[illegible]

Handwritten musical score for voice and piano. The score is written on two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The tempo is marked "Allegro". The music is in German. The lyrics are: "Krieger, du bist der Held der Welt, du bist der Held der Welt, du bist der Held der Welt." The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the treble staff and a bass line in the bass staff. The melody includes a triplet of eighth notes in the first measure. The bass line includes a triplet of eighth notes in the first measure. The score is marked with 'sf' (sforzando) and 'p' (piano) dynamics. The piece concludes with a double bar line.

Cilja

to, da in je se rešni-ka! Taj vidite, da

strast jo je prevzela, Lavinjiva blodnja je trditev smela.

(Des) Zorka.

Kar to dim je reani-aa. Ti si mala, da

(Reit.)

Banko drag mi je, pa nastrojgala Tsch.

dár si njemu kanjke in povsod, Prej ko na vojno je odšel od-

Cilja.

tod. Temišljeno je, kar si govorila, Nikogar vranjke nisem ja lo.

Lorka.

vila! Tako? Vse je tedaj ismišlje = no? Po.

a tempo.

glej, povej, če tudi pismo to? Cilja. Mar

a tempo.

Zorka.

mi je tvojih pisem. (A poslano je bilo skatku in pa tu od-

a tempo. Vsi. Zorka.

dano. (A kakšen ima pismo to pomen? (V

a tempo.

13

me = lo sprav. Ljanja je namen.

me = lo sprav. Ljanja je namen.

13

Ni komur delati krivice nočem, 2/4.

to prečitati vam pismo hočem. Slušajte, pismo

se tako glasi: (O njem pa sodite potem sa-mi!) "Dragi

a tempo.
Hanko! *Ne se čudi, da se nisi vrnil še do-*

p a tempo

275

Recit.

mov. Jas pa se temu nič ne čudim, Sij te tako ne čaka

nič veselega doma. Go, tvoja ti je še sporočalka, kako ~~sabo~~ Ti

časka povrača tvojo ljubezen. Menda te je še porabila in nakelo.

nila drugemu svojo ljubezen,

a tempo.

si - cer bi ne hodila tako vesela z dragimi fan.

tiči po vse - licah vsake čas. a tempo.

Recit.

Toda, to najTe ne ča - li kar nič.

Tem je dokazala, da Te ni vredna. Saj je dovolj še drugih čenških svetov, s ka-

serimi si lahko srečen. Tem, da bo prenesel kaj takega lahko,

oj si moč in več, kaj stori. Do svojih dejanj! Ladij

vse ste čuli, torej govorite, če to dejanje clobno odob.

Zbor. *Andante. (♩ = 80.)*

rite? Ne, ne, ne, ne, ne, ne, ne, ne.

ho to ni, le-po to ti, Ta-ko gr-do + pr-avljati, ta.

ko ot-pravlja-ti. Ta-ko se d-ot-ot v-ame k-me, Kr.

ni-ti, ja pa, se-ka gr-me, he, he, he, le-po to ni, Ta.

Handwritten musical score for the first system. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is one sharp (F#). The tempo is marked *Andante*. The lyrics are written in Slovenian: "ko' a prabogé ti." The piano part features a prominent arpeggiated figure in the right hand.

È istesso moto.

Sopran. Solisti e dotičnini glasovi, razen črke in Cipe.)

Handwritten musical score for the second system. It consists of five staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor), and the bottom two are for piano accompaniment. The key signature is one sharp (F#). The tempo is marked *Andante*. The lyrics are written in Slovenian: "Če zav podpis na pismu pa sto." The piano part features a prominent arpeggiated figure in the right hand. The vocal parts enter with the lyrics "Če zav podpis na pismu pa sto." The piano part features a prominent arpeggiated figure in the right hand.

Lorka.

Handwritten musical score for the first system. It consists of five staves. The first three staves are vocal lines with lyrics in Slovenian. The fourth and fifth staves are piano accompaniment. The lyrics are: "pisma pa sto-ji?", "Podpisa pa na koncu pisma", "ji? Čezav podpis?", and "Čezav podpis?". The piano part includes chords and melodic lines.

pisma pa sto-ji?

Podpisa pa na koncu pisma

ji? Čezav podpis?

Čezav podpis?

pis, čezav podpis?

Cilja.

Handwritten musical score for the second system. It consists of three staves. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The lyrics are: "ni! Podpisa pa na koncu pisma ni!". The piano part includes chords and melodic lines.

ni! Podpisa pa na koncu pisma ni!

Kaj.

Kaj.

marc.

Handwritten musical score for the third system. It consists of three staves. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The lyrics are: "mar mi brez podpisa pisma te-za? Kaj odpovedna sem, kar on ob-". The piano part includes chords and melodic lines.

mar mi brez podpisa pisma te-za? Kaj odpovedna sem, kar on ob-

(Vsi, razum torka in Cilje.)

se - ga? To - vej nam torka, ali sumnjaš njo, Da

o - na je pisala pismo to?

Torka.

Podpisa ni. Zastavim vam pa gla - vo, Da

se ne motim, ker poenam pisa = vo. In ako ne verujete mi

zbor in solisti.

To, Po-glejte, njen pečat svedočil bo.

Cilja.

vej, kaj res si pismo to pi-sa = la?

Ad loco

kdaj pa sem vam jaz račun da-ja- la Q tem, kar sem storila ali

ne? Od kdaj, vas vprašam, od kdaj, vas vprašam, od

kdaj? mi vam hi ste?

Lbor. me, ne, ne, ne, le- po to mi, Také gredo

Handwritten musical score for the first system. The vocal line (treble clef) contains the lyrics: *pravjati ne, ne, ne, le po to hi tako sprav: lja.* The piano accompaniment (bass clef) consists of chords and single notes. The key signature has one sharp (F#) and the time signature is 4/4.

Handwritten musical score for the second system. The vocal line (treble clef) contains the lyrics: *ti. tako se dobro vramenime, oni ti ga ha*. The piano accompaniment (bass clef) consists of chords and single notes. The key signature has one sharp (F#) and the time signature is 4/4.

Handwritten musical score for the third system. The vocal line (treble clef) contains the lyrics: *to tako gre: ne, ne, ne, le po to mit tako a prav: lja.* The piano accompaniment (bass clef) consists of chords and single notes. The key signature has one sharp (F#) and the time signature is 4/4.

ti! Peter.

Vsi

(Cresc.)

čuli smo, kar si odgovorila,

Fe.

daj ni dvoma, da si to storila.

Fe.

isteno delo pa dolino ti je, Naj tvoji smovaraki ali

mf *ne, ne, ne, le po to ni, Tako gr do*

mf *ne!*

f *praveja ti! ne, ne, ne, le po to ni, Tako o prav ja.*

ti!

Lento. (♩ = 60.)
Čistka.
Cista kot pom.

p *alt*

13 f

ladna rosa, Ki napaja mladi cvet, Tarka, kakor

ala: to sonce, Ki oživlja ves nam svet, Taka je gu-

beren moja, Ki navdaja mi srcé, Ki veso' le

ranj mi bje, Ki ranj bilo bo mi le. Taj

Stanko življenje je moje In Stanko ljubezni je

vroz. Ljubezni je sa njega dam svoje, Po-

da = la hi canje v ponor. Kot ljubi golob golobico, Kot

ljubi golob golobico ga ljubim, ga ljubim, srečno in sve-

sto. *vej mi, kdo dal ti pravi-co, Po-*

vej mi, kdo dal ti pravi-co, Godi-ti, godi-ti me njemu ta-

ko? *Se Stan-ko življenje je mo-je On*

Stan-ko ljubezni je srce. Živ-je-nje es njega dam

svoje, Po da = la hi ranj se v ponor.

Cilja. *Fin moto.* ($\text{♩} = 80.$)

Kraj mar mi gubernije

Tvoje? Kraj tvo = je evestobe mi mar? Kar

sr = ce velva mi moje, Za to se poganjam vsakdar. Le

cresc.

ljubi zvesto in iskreno, Se ljubi zvesto in iskreno *Strastno jaz ljubim te,*

to. *Plam teč srce' mi ognjeno, Plam teč srce' mi ognjeno Se*

tebi vrnalo ne bo' mi isk. *Plam, teč srce' mi ognjeno, Plam,*

teč srce' mi ognjeno Se tebi vrnalo ne *Brāniti hočem*

4)

sreča si mavo, njega ljubiti, moja je last.

Največja tudi moja me glazvo, nikdar ne zmaga

Ta tvoja strast. Njema uvdana z dušo sem celo,

Cilja.

Tanj le srce plamteče gori! Moje je srce naj

to bi tr= opelo: nikdar, dokler v njem yholje mi kri!

Tonka.

Nikdar ne zma-ga ta tuga

Braniti hočem svoje si pravo, Tako nalaga

mf

straš! Braniti hočem srca si pravo, moja mi čast. Nikdar ne zma-ga

8) + 4

Njega ljubi = ti, moja je last. Naj velja tudi
ta tvoja strast! Naj velja tudi

mojo me glavo, Nikdar ne ma = ga ta tvoja strast!
mojo me glavo, Nik = dar ne ma ga ta tvoja strast!

Naj velja tudi *mojo me glavo, Nikdar ne ma ga*
Naj velja tu = di mojo me gla = vo, Nikdar ne

mf cresc. p. *cresc. p.*

ta tvoja strast! Nikdar ne emaga ta tvoja strast!
 ma-ga, Nikdar ne emaga ta tvoja strast!
 do.
 TSVI TSVI beke duo fis
 Nikdar ne emaga ta tvoja strast! Nikdar ne emaga ta tvoja
 Nikdar ne emaga ta tvoja strast! Nikdar ne emaga ta tvoja
 marc.
 strast! Nikdar ne emaga ta tvoja strast!
 strast! Nikdar ne emaga ta tvoja strast!
 6

Nikdar ne smaga ta tvoja strast!

Nikdar ne smaga ta tvoja strast!

Naj velja tudi *mojo me glavo,*

Naj velja tudi *mojo me glavo,*

Nikdar ne smaga ta tvoja strast!

Nikdar ne smaga ta tvoja strast!

Handwritten notes at the bottom: *do VII (VI)*, *DT VII (DT III)*, *bb DD*, *26*, *D2*, *T*

292 Andante moderato. (♩ = 72.)

Nevan 2. bor.

Ko = nec je ra = do = sti, Ker zavlada
 Ko = nec je ra = do = sti, Konc je ra = do = sti, Ker zavlada je prepir,
 Ko = nec je ra = do = sti, Ko = nec je ra = do = sti,
 Ko = nec je ra = do = sti, Ker zavlada

je pre = pir. Konc je blago sti, Konc je blago sti,
 Ker zavlada je prepir, Ko = nec je bla = go = sti, Ko = nec je bla = go = sti,
 je pre = pir, Ko = nec je bla = go = sti,
 je pre = pir, Ko = nec je bla = go = sti,

Se prevrel nas je ne = mir. Se prevrel nas je ne = mir.
 Se prevrel nas je ne = mir. Se prevrel nas je ne = mir.

mit. *ve, pēvāšē nāšē ne = mit.*

Ģeņi omo kārģali, Pēsa prānvali, Ģeņi omo pēpēvali,

Ģeņi so oāmēvali. Vādosti nam beģalās, Ģeņi rājē biļķa nav.

Sleđu o rasporu. Bilo ni v tem zboru. Vse vodile misle nas:

Vsi oči blagi čas! Kar ko da bi strela t' jasne gu radela

Vse je razdejal krepin, namo uničil blagi mir.

Lorka.

mf Slova, luč nebeška, Pošlji ti svoj čar! Sreča naj človeška
meta.

mf Slova, luč nebeška, Pošlji ti svoj čar! Sreča naj človeška
matija.

mf Slova, luč nebeška, Pošlji ti svoj čar! Sreča naj človeška
Peter in Janez.

mf Slova, luč nebeška, Pošlji ti svoj čar! Sreča naj človeška

mf Bodo ti oltar! Bodi nam danica, Bodi nam danica,

mf Bodo ti oltar! Bodi nam danica, Bodi nam danica,

mf Bodo ti oltar! Bodi nam danica, Bodi nam danica,

mf Bodo ti oltar! Bodi nam danica, Bodi nam danica,

un poco rit. *a tempo*

Ki preganja noč, Ki preganja noč! Vseh kraljic kraljica,

un poco rit. *a tempo*

Ki preganja noč, Ki preganja noč! Vseh kraljic kraljica,

un poco rit. *a tempo*

Ki preganja noč, Ki preganja noč! Vseh kraljic kraljica,

un poco rit. *a tempo.*

Ki preganja noč, Ki preganja noč! Vseh kraljic kraljica,

un poco *rite.*

Vseh kraljic kraljica. Imas božjo moč, Imas božjo moč!

un poco *rite.*

Vseh kraljic kraljica Imas božjo moč, Imas božjo moč!

un poco *rite.*

Vseh kraljic kraljica Imas božjo moč, Imas božjo moč!

un poco *rite.*

Vseh kraljic kraljica Imas božjo moč, Imas božjo moč!

³
York.

303

forte.

Sloza, luč

ne = beška,

meni mar,

Vaše sloze dar?

Sloza, luč

ne = beška,

Sloza, luč

ne = beška,

Sloza, luč

ne = beška,

mf

Pošli ti svoj čar! Pošli ti svoj čar!

Vaše slože dar? Moj je gospodar

Pošli ti svoj čar! Pošli ti svoj čar!

Pošli ti svoj čar! Pošli ti svoj čar!

Pošli ti svoj čar! Pošli ti svoj čar!

Pošli ti svoj čar! Pošli ti svoj čar!

Srca naj *člo = veška*

Srca vroči žar. *Moja je gospo.*

Srca naj *člo = veška*

Srca naj *člo = veška*

Srca naj *člo = veška*

Srca naj človeška *Bodo ti altar!* *Srca naj človeška*

dar mi pogo *Srca vroči žar.* *a tempo*

Srca naj človeška *Bodo ti altar!* *a tempo*

Srca naj človeška *Bodo ti altar!* *a tempo*

Srca naj človeška *Bodo ti altar!* *a tempo*

in poco *riten.* *a tempo*

305 Bodo ti oltar!

Bodo ti oltar!

Maj li jar topim, Vendi ugo dim?

Bodo ti oltar!

Bodo ti oltar!

Bodo ti oltar!

Bodo ti oltar!

ti ol-tar!

Bodo ti oltar!

Piu meno.
Bodo ti ol-tar!

Bodo ti oltar!

Pe-za ne slo-rim,

Stajsi vie tegubim.

Bodo ti ol-tar!

Bodo ti oltar!

Bodo ti ol-tar! Bodo ti ol-tar!

Bodo ti ol-tar!

Bodo ti oltar!

Piu meno.

Tempo I^{mo}.

306

Mesian zbor.

Handwritten musical score for a choir, featuring two staves per system. The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are in Slovenian and are written below the notes.

Pro-ma-ri-ja ble-de
Še-pe-če se.

Ima-ju-je po-ble-de Šte-le in le-te. Pi-le kti-va va-ge

Pi-ra-po-ra te-ga, Še-si-jo ob-re-ko-va-le, glo-bno se o-ni la-ga-le.

Tu jo ljubimo, Vsi spoštujemo. Tudi te bo di sam dejanja

človeka obrekovanja. Tudi te bo di sam dejanja človeka obrekovanja!

mf. Tu se ni ce vane naj. Ti vhlacilo po de idaj. In esnice vane naj.

mf.

Ti v plačilo bo de edaj! In zaničevanje naj! Ti v plačilo bo de edaj!

Lorka.

Kaj sem storilo, Kaj radolčila, da opravičati me smem?

Lorka radi vsi imamo ker posrečno je detele! Sam te bodi sam dezanja,

mf

šlobnega obreko vanja! šlobnega obreko vanja. Sam te bodi sam dezanja

lo

mf Sram te bodi, sram dejanja, hlobnega ob-re-ko-vanja!

mf Sram te bo-di, sram de-ja-nja,

mf hlob ne-ga ob-

mf Sram te bodi, sram dejanja, hlobnega ob-re-ko-vanja!

mf hlob = ne-ga ob-re-ko-vanja!

mf re = ko = va = nja

Ženko radi vsi imamo, Kjer pošteno je dekle.
 Ženko radi vsi imamo, Kjer pošteno je dekle.
 Ženko radi vsi imamo, Kjer pošteno je dekle.

A graditi je ne damo, Vsem nam draga je.
 A graditi je ne damo, Vsem nam draga je.
 A graditi je ne damo, Vsem nam draga je.

311 Zorka.

Va si lagala, me opravila, Ti sama dobro veš.
 Zorko radi vsi imamo, Ker pošteno je dekle, A graditi je ne damo,
 Zorko radi vsi imamo, Ker pošteno je dekle, A graditi je ne damo,
 Zorko radi vsi imamo, Ker pošteno je dekle, A graditi je ne damo,
 Zorka in Cilga: Gročnja vaša me ne straši, Mrinja vaša me ne plaši,
 Ksem nam draga je. Nam te bodi, nam dejanja, Šlobnega obrez kovanja!
 Ksem nam draga je. Nam te bodi, nam dejanja, Šlobnega obrez kovanja!
 Ksem nam draga je. Nam te bo = di, nam de = ja = nja,
 Ksem nam draga je. Nam te bo = di, nam de = ja = nja,

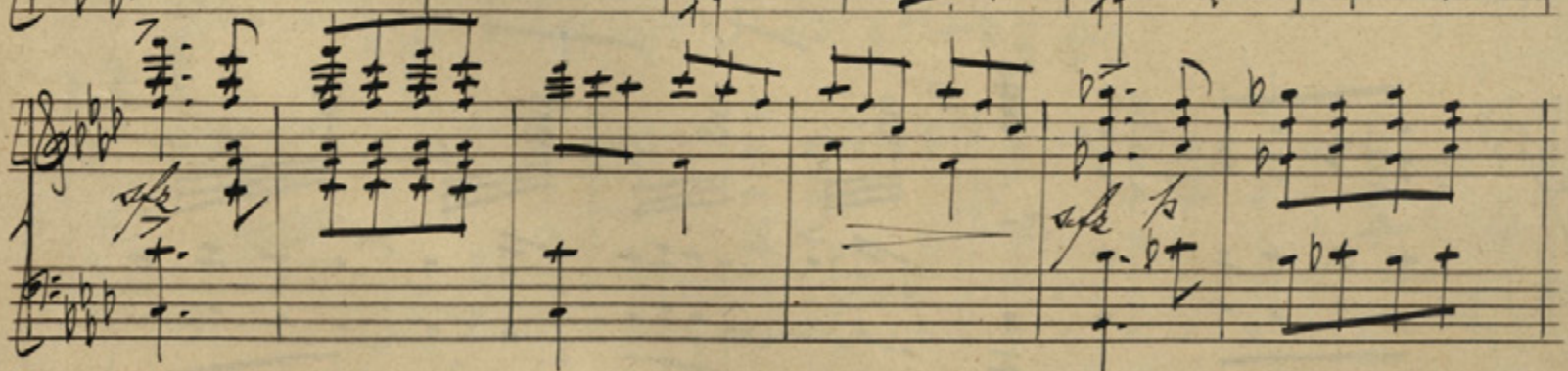
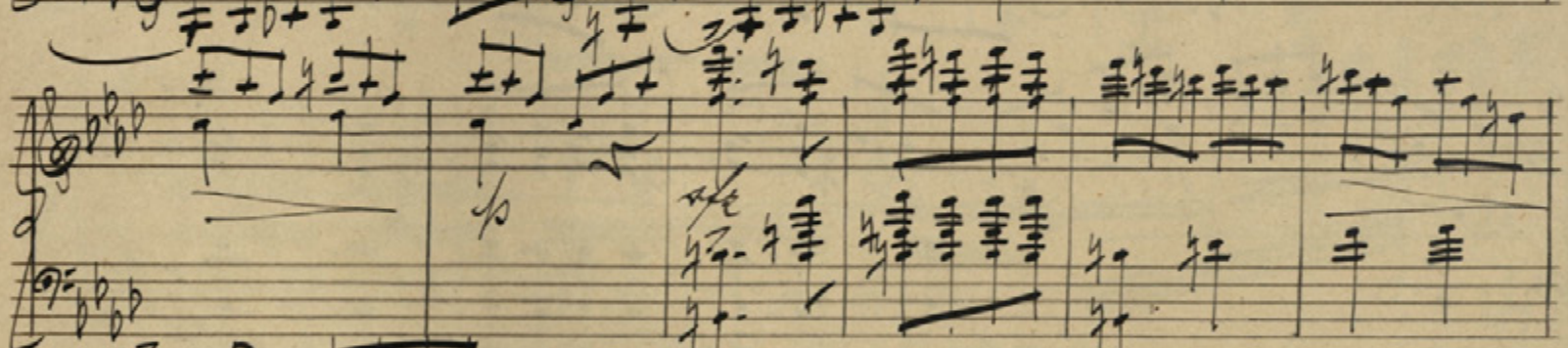
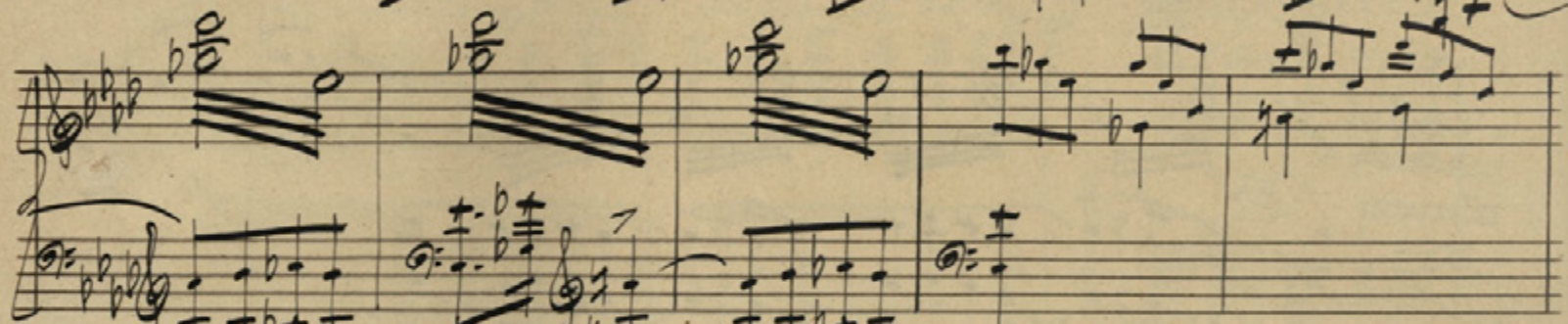
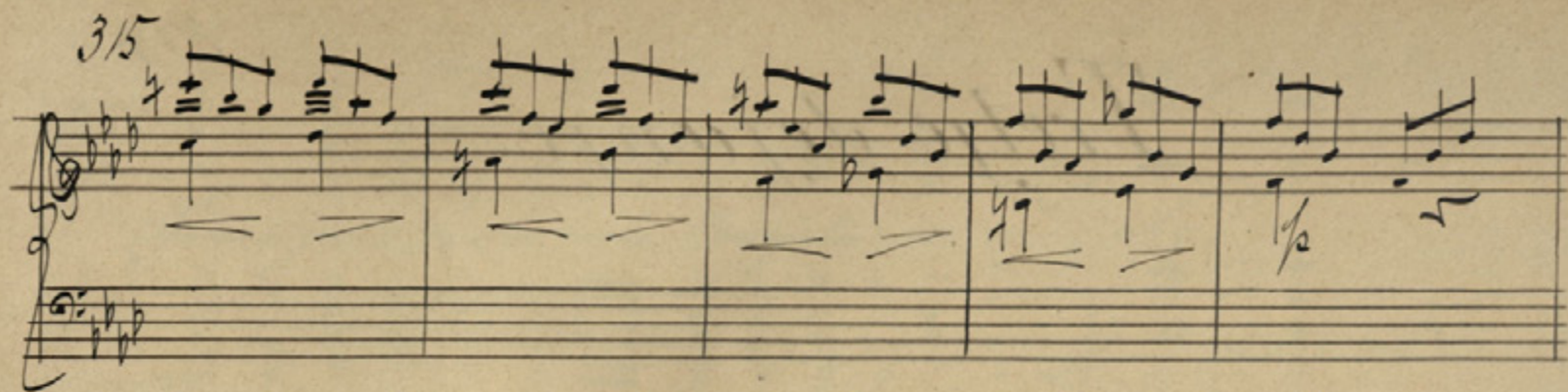
sram se de ko - ja - va - nja!

Moj edini gospo dar, to je srca vroci čar.
 In raniče - vanje naj ti vplacilo bo de zdaj!
 In raniče - vanje naj ti vplacilo bo de zdaj!
 Zlobne - ga obre - ko - va - nja!

Sram te bodi sram dejanja, Zlobnega obre - kovanja!
 Kar mi te grozi - te vse pridr - vi - te!
 Sram te bodi, sram dejanja, Zlobnega obre - kovanja!
 Sram te bodi, sram dejanja, Zlobnega obre - kovanja!
 Sram te bodi, sram dejanja, Zlobnega obre - kovanja!

*Treće dejanje.**Allegretto. (♩ = 96.)*

Handwritten musical score for "Treće dejanje." in 3/4 time, marked *Allegretto. (♩ = 96.)*. The score is written on five systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some handwritten annotations and corrections throughout the score.



Handwritten musical score on page 316. The score is written on multiple staves, featuring complex notation including triplets, slurs, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 6/8. The score includes various musical notations such as *cres = cen = do*, *Allegro*, *p*, *mf*, *f*, *pizz*, *arco*, *loco*, and *pizz*. The notation is dense and includes many accidentals and slurs. The score is written in a cursive, handwritten style.

3/7

This is a handwritten musical score for a piece in 3/7 time. The score is written on ten systems of staves, each consisting of a treble and a bass staff. The notation is highly complex, featuring many beamed notes, triplets, and other rhythmic figures. Dynamic markings such as *mf* (mezzo-forte) and *p* (piano) are used throughout. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is that of a personal manuscript or a composer's sketch.

Handwritten musical score for the first system, featuring two staves with complex chordal textures and melodic lines. The notation includes many beamed notes and accidentals. Dynamic markings *mf* and *p* are present. There are red handwritten markings "13" and "13" on the right side of the system.

Soprano in Alt. (chor kresnič.)

Handwritten musical score for the second system, continuing the vocal and instrumental parts. It includes the vocal line with lyrics "Ešte - re kres." and the instrumental accompaniment. Dynamic markings *p* and *mf* are visible.

Handwritten musical score for the third system, featuring the vocal line with lyrics "nice, Gostje kot kresdi - re. L. va - nje mu." and the instrumental accompaniment. Dynamic markings *p* and *mf* are present.

Handwritten musical score for the fourth system, concluding the page. It includes the vocal line with lyrics "si - re Se co - ve - mo me. Tleč vstaja - mo, kaja - vno." and the instrumental accompaniment. Dynamic markings *p* and *mf* are visible. There are handwritten notes in the bottom right corner: "p. 8. mel. v r. om n. l. n. p. a. n. e".

Vigam, Viga mo esaku se kraj, vraku se teroz, Leske - ie kres.

Handwritten musical score for "Lied der Siedler" by J. J. Schuler. The score is written on three staves (treble, alto, and bass clefs) with lyrics in German. The lyrics are: "ni - ce, Lied der Siedler - ce, va - re mu - re Se". The music is in 4/4 time and features various musical notations including notes, rests, and dynamic markings like "p".

Handwritten musical score for a song titled "Kako je lepo!". The score is written on three staves. The top staff is a vocal line, and the middle and bottom staves are piano accompaniment. The lyrics are written below the vocal line.

Lyrics: ro - vemo me. Hlaji, hlaji! Kako je lepo! Hlaji.

ji, kaja. *Praka je, lepa je* ribati v roka, *V večernem tem mraku, se*

riba - ti v roka, *V večernem tem mraku. Prekrasen je res*

Pa kresni naš ples. *dolce legato.* *Sladkih sanjaj*

se ribaje tda j' praznuje - mo svoj god. *Prekor ver di =*

8

ce migljajo Sveti v noč temno naš rod. Rahlo sa = pi =

ce pihljajo mirno vode vis s'mlja; Svetk zves = se

8

se smehljajo Jodavogja je nas v neba. Hla = ji, Hajjo! Ka =

7

ko je lepó! Hla = ji, Hajjo! Kako je lepó Se cibati vesaku ve,

černém tem mraku, Se ziba-ti v iraku, Ve černém tem mraku. (Re,

prasenje oco Ta krevni náš ples!

Handwritten musical score for piano, consisting of 12 staves. The notation includes treble and bass clefs, various time signatures (7/8, 3/4, 2/4), and complex rhythmic patterns with many beamed notes. The score is written in a single system with multiple systems of staves. The key signature changes from one sharp (F#) to two flats (Bb, Eb). The piece concludes with a double bar line and a final key signature of two flats.

Handwritten musical score for the first system, featuring a treble and bass staff with complex rhythmic notation and accidentals.

Handwritten musical score for the second system, including the lyrics "de = cre = cen = do." and dynamic markings "p".

Handwritten musical score for the third system, featuring the tempo marking "Lento." and the instruction "(Rusalka in kresnice zginjajo.)".

Handwritten musical score for the fourth system, including the tempo marking "Stanko." and the lyrics "Na o so = de polnem kraju edaj stojim,".

Handwritten musical score for the fifth system, including the lyrics "tajna moč privabi drago." and dynamic markings "mf".

Oj, kako je po tremutku brepe.

(Des) D SII dVII T dVII

nim, Ko obšel bom svojo srečo bla-go! To no-

(Es) +SVI D T

roj sem kresu iz ne-veril se, To ni bila rane črte

D7 (Des) +SVI

mala. Misel pa, kako srečim tosko le, Vse po-

T D2

misleke mi je spregnala.

To bo prišel. Pod brvjo tam žarka me Blaže.

na ceste, ko polnoč lije! —

A če krmarica vmes po-javi se? Rjite.

basso marc.

daj' ič moj' namen sar bi = je! - *Raj te = daj?* *Raj te =*

daj? *Raj te = daj?* *Fe.*

daj' pa bude ti gorje! *Fe. daj' pa bude ti gor.*

je! *žese moje soš čuti = la si = lo,*

cresc. *cresc.*

žere moje boš ču-ti-la i-i-lo, Ma-šičo-slo nad teboj se

bo srec, Ki ra-žirko la je vedno bi-i-lo!

p *A*

Eju-beren, to je čudna moč, Ki

sveti nam v človečje noč. 2. radostjo polni nam srce, 2. ra.

mf

dostjo polni nam srce In blaži bol in toge vse. 2. ra.

dostjo polni nam srce, 2. ra - dostjo polni nam srce In

blaži bol in toge vse.

4=8

Ej, ker en čas je in ne ba', *Ki*

cresc.
vnema, vraga nam srca, *Pred njo ne skriva se nihče, Pred*

cresc.

njo ne skriva se nihče, Prestola kralji klanja se. *Pred*

njo ne skriva se nihče, Pred njo ne skriva se nihče, Pre.

stola kralj ji klanja se.

dolce.
Mo-goč-na iskra pa-la ta, Ver-

ce je me-z ni iz ne-ba, Ki to-ki v o-o-ku

les-ke-ta, Ki svet čarnejše - ga ne zna. Ce

duh potrt v skrbéh mi spi, Pa iskra te se razblesti, Od.

pre' nad manoj se nebo, Ki mi preče = ne

vso megló. Od pre' nad manoj se nebo, Ki

espress.

mi preče = ne vso megló.

Oj, koka, svetla ročda ti, Oj

bojjo iskro to ro - di, far nosim v srcu te vesto, far

nosim v srcu te vesto, Haj ti si moje le ne - bó! far

ho!

p *cres.*

Recit.

p *cres.*

p *cres.*

p *cres.*

335 Allegro. (♩ = 84.)

Čorba.

Andante moderato. (♩ = 72.)

rita. Cē tudi um mi do smil je o tem, In

sem me gnala je neznana sila, Kar sprožiti sama si ne

(1. = 66.) (2. = 72.)

vem Ha, groza me in strah neznani ob-

mf sfz

haja, Kar sama tu stojim o polno-či!

332 (♩. = 66.)

Handwritten musical score for the first system, measures 1-4. The system consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The second staff is a treble clef with a key signature of one flat and a time signature of 6/8. The third staff is a bass clef with a key signature of one flat and a time signature of 6/8. The fourth staff is a bass clef with a key signature of one flat and a time signature of 6/8. The music is written in a handwritten style with various notes, rests, and accidentals. There are dynamic markings *f* and *p* in the third and fourth staves. The system ends with a double bar line and a repeat sign.

Handwritten musical score for the second system, measures 5-8. The system consists of four staves. The first staff is a treble clef with a key signature of one flat and a time signature of 6/8. The second staff is a treble clef with a key signature of one flat and a time signature of 6/8. The third staff is a bass clef with a key signature of one flat and a time signature of 6/8. The fourth staff is a bass clef with a key signature of one flat and a time signature of 6/8. The music is written in a handwritten style with various notes, rests, and accidentals. There are dynamic markings *f* and *p* in the third and fourth staves. The system ends with a double bar line and a repeat sign.

Gete ti, edi se mi, da vidim emaja, In

Handwritten musical score for the third system, measures 9-12. The system consists of four staves. The first staff is a treble clef with a key signature of one flat and a time signature of 6/8. The second staff is a treble clef with a key signature of one flat and a time signature of 6/8. The third staff is a bass clef with a key signature of one flat and a time signature of 6/8. The fourth staff is a bass clef with a key signature of one flat and a time signature of 6/8. The music is written in a handwritten style with various notes, rests, and accidentals. There are dynamic markings *f* and *p* in the third and fourth staves. The system ends with a double bar line and a repeat sign.

da prvo da vca mi zdaj groci.

Handwritten musical score for the fourth system, measures 13-16. The system consists of four staves. The first staff is a treble clef with a key signature of one flat and a time signature of 6/8. The second staff is a treble clef with a key signature of one flat and a time signature of 6/8. The third staff is a bass clef with a key signature of one flat and a time signature of 6/8. The fourth staff is a bass clef with a key signature of one flat and a time signature of 6/8. The music is written in a handwritten style with various notes, rests, and accidentals. There are dynamic markings *f* and *p* in the third and fourth staves. The system ends with a double bar line and a repeat sign.

(♩ = ♩)

Sostenuto. (♩ = 66.)
Recit.

338

Škoriti kaj ne vem, ki li be =

čala, Prej ko udari nra golno, či? - Ne, ne! Usode

sojč kom čakala Na mestu tem, kar če, naj se zgodi!

Sem li motila se, ker wa o =

primito
spurgam iz zavete
orig 328

koli *Vpriso di zdaj je mirno, tiho če? -* *Aj*

da, če vem, to so le srčne ho-li *En*

doom, ki mi vrnemirjal je srce. -

Andante religioso. (♩ = 72.)

340
 Lorka (poklekne pred podobo Marije Device v kapelici,
 ki je v vatišju.)

Oj, pre-či-šta de-va ti, Slušaj

vro-čo prošnjo mo-jo! Glej spre-sto-la

mi-lo-sti Tem na hčer-ko ver-zo svo-

jo. Gleda sr-ca pre-čči-ni ji, Pa na

ve-ke-te slavi!

Stesso moto.
(Kopel ostane.) Recit.
Kako sem srečna bila se te.

daj, *Ko ni sreče guberni znalo.*

a tempo.
Odpri rad mano stal je blagi raj *Kjer sonce sreče je si.*

jalo. *Če daj, a daj?*

Srečna sem, presrečna daj, ker mi sreč

Šladko bol ljubim in čuti ranjga k. Da, samo v ljubemni je čiv.

Ge - nje, čitje brez ljubimni je mu - če - nje!

3 som

Oh on,

oj, on?

Se li povrne še na raj?

Raj

videla ga bom še kdaj?

Qj.

blagi oni dnevi, ko sem erla V gube če mi in miljeno o-

ko! Kdaj okence dom izbiči od- prla, Da

drage mi u poročilo podam ro- ko!

Oj, dojdi dragi, dojdi iz tu-jine! *Tr.*

ce' po tebi celjno brepe - ni. *Tr.*

mi je dolg in ura mi ne mi - ne, *Tr.*

v nji ne bil bi v mislih meni ti. *Oj, dojdi dragi, skence od,*

prla, Na prvi ropet ti pripela bom *Ču*

v tvoje bom oko gube. če *er = la* *Ču*

Lahkot, predno si zapustil dom. *Gube mi zvesti moje srce*

v roč. Za tebe le jedi = mega go = ri *Ču*

342

dan in noč mi ne prestando joče, Oj, dojdi, da se duša mi sve,

dri! *Bree*

tebe mi cvetice vse ve, nijo, *Ve.*

sebo ptice se mi ne glasé, *Na nebu iveske blede le go,*

rijo *Šu sončini žarki hladno mi žare.* *Se*

ti oživljas mi na vrtu cvetje, *žasnejši je zvečer sončini*

žar, *Oh! lejše se varlega ptičje pretje,* *O*

ti se vrneš, arca gospo dar.

Gj, dojdí dragi, okence od- prla, *Na*

prsi šopek ti pripela bom *Ju v tvoje bom oko gubeče*

zla, *Kot takrat, predno si zapustil dom!* *En*

v tvoje bom oko gube- če zla, *Kot takrat, predno si zapustil*

dom!

Do polnoči več daleč

a tempo.

ni, Na most usoda mi ve-li, Teman oblak še mesec

a tempo.

krize. Kako tesno mi srce bi-je!

Kot da nesrečo sluti, ah, sedaj bojim se iti na usodni

Kraj:

Devicce. *Andante religioso. (♩ = 72.)*

Mati blage - ja srca, Pred me -

rgo, dami me bra - ni! Kar vne - mit - ja

mi du - ha, Milostno mi ti odstra -

ni! Naj po do - bo gubca vsem Adam vo -

de v trenut - ku tem!

(♩ = 84.) (čopet vstane) *sf*

Luce pogumno bodi mi, Naj

te krivica ne te ži!

maha nad vodo ter poje:)

Sijaj, sijaj, luna ti,

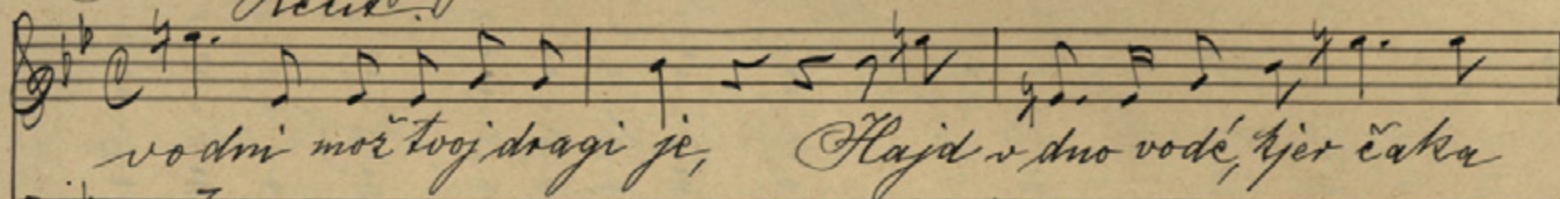
Slanka naj mi zro oči. Kje si, kje si dragi moj?

Oj, pokarči se nočoj! Kje si, kje si dragi moj?

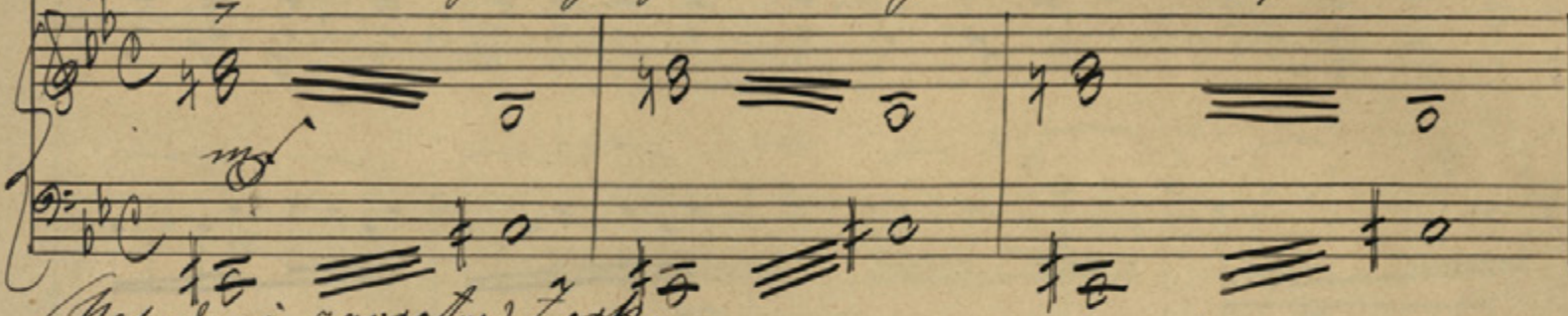
(plane iz svojega skivališča na žorke.)

354

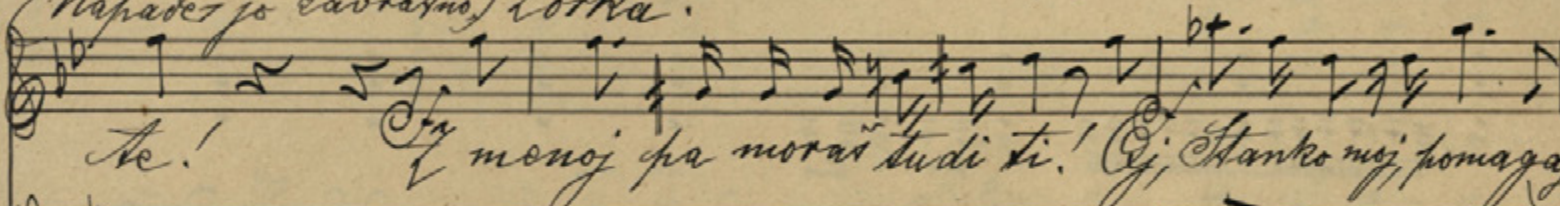
Recit.



vodni moč tvoj dragi je, Hajd v dno vode, kjer čaka



Napadel jo ravratno žorka.

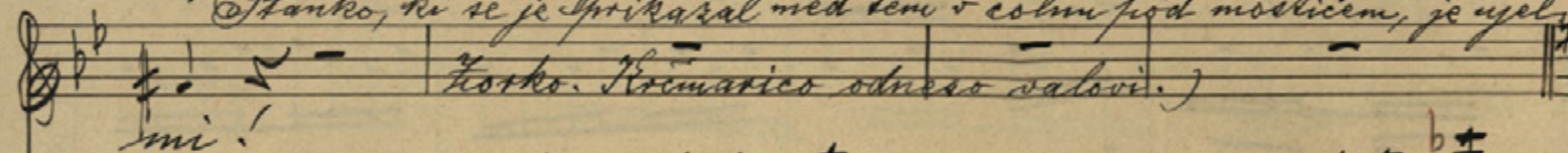


he! monoj pa moraš tudi ti! Oj, Stanko moj pomagaj



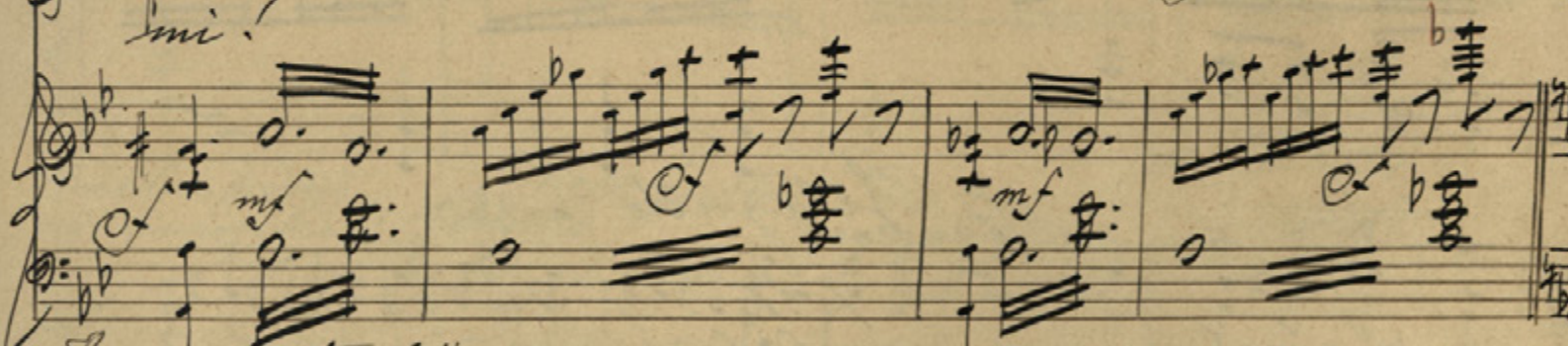
Obe se borita. Prvi ob mostiču se prelomi in obe padeta v vodo.

Stanko, ki se je prikaval med tem v čolnu pod mostičem, je ušel

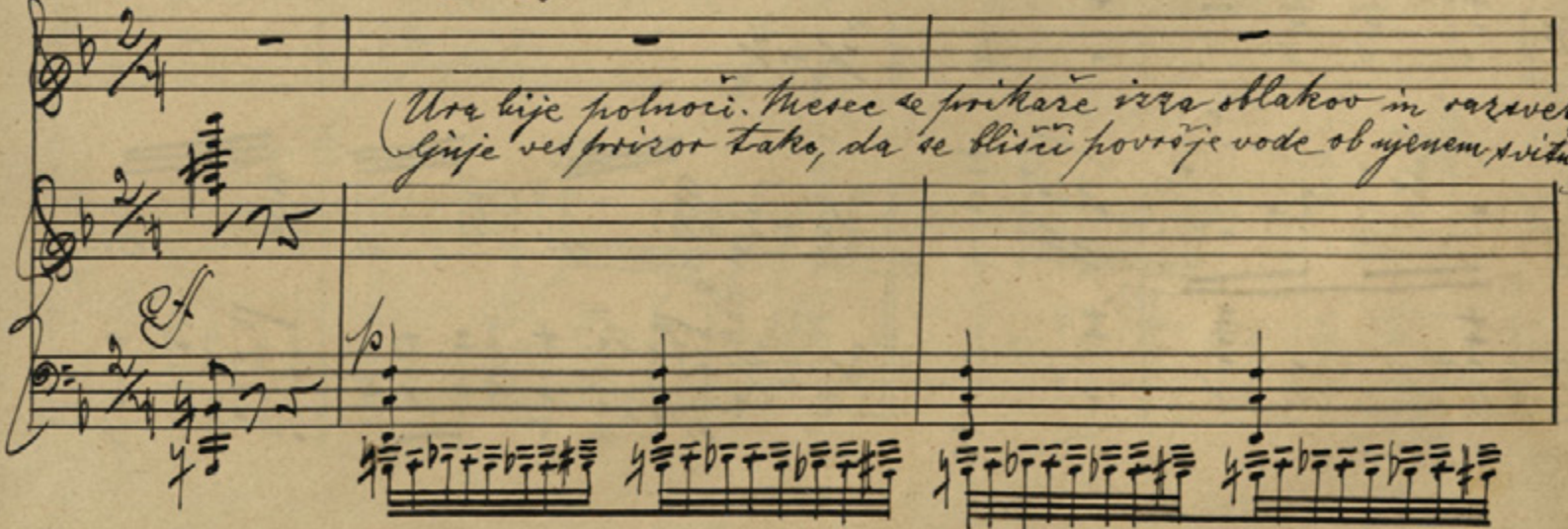


mi!

žorko. Krmarico odnese valovi.



Andante sostenuto. (♩ = 69.)



Ura lije polnoči. Mesec se prikare izra oblakov in varavet
(Lije ves prvor tako, da se bliči površje vode ob njenem svitu.)

Zbor (iz daljine se bližajoč.)

mf
 Dele- ta- tu in san- ti- vi- si- in

mf

san- ti- vi- si- in san- ti- vi- si- De- la- to- ra- ni- je smo va- si- e- si-

mf

Allegretto. (♩ = 96.)
Stanko.
 va- ni- je smo va- ni- si.
 Stojte, poslušajte! Oj, tu po- ma-

3/4 + 2/4

mf *gajte!* *Le polnočič ko vse že spi, ko vse že spi, ko*

mf *vse že spi, Od kresa gremo še le mi, Od kresa gremo*

mf *Med tem pridejo na priporočje.) Šanko. Allegretto. (♩ = 96)*

Stojte, poslušajte! Či tu poma gajte!

352 2. chor.

Čujmo! Kakšen glas! Kdo tu zve, nas?

Peter.

Štan-ko, ha! Kako? Kaj pomeni to?

Andante con moto. (♩ = 84.)

Štanko.

Prago črko smati resil sem težko, Pičmarica je iz.

mf

Zbor.

ginila v vodo. Lorka, krčmarica, Stanko? Čudnovce!

Kaj se tu zgodilo, se glomče, kaj je. Pomagajte, če mo.

goče bo, Pa se krčmarico reši mo. Ve povem vam pa po.

basso ben mare.

basso ben mare.

basso ben mare.

tem, Kar doživel tukaj sem. Po strahu je, a edaj.

v porani noči. Kdo nesreči vedel ki pomoči?

Allegretto. (= 96.) (Stanko, kateremu pomagajo še drugi vede
čorke, ki se zbudi pobalgonir iz nečloveštva,

iz čolna na obrečje v ospredje pritoričja. Nekateri pa hite iskati po vodi krmario.)

Handwritten musical score for the first system, featuring treble and bass staves with complex chordal and melodic notation.

Handwritten musical score for the second system, including a *ritard.* marking and a *dolce.* instruction.

Andante sostenuto. (♩ = 69.) Stanko.

dolce.

Zdravni se o, moja ženska

Handwritten musical score for the third system, continuing the vocal and instrumental parts.

mi z la,

Glej, pri tebi tvoj je Stanko zdaj!

Handwritten musical score for the fourth system, concluding the piece with sustained chords.

Se nevarnost je sedaj mi z ni- la, Moja ti si edaj in ve ko.

maj!

acc. *ritard.* *a tempo.*

Lento. (♩ = 60.)

tu te gledam pred seboj, Kóké pokladam náte edaj, Vo.

brar nedolěni erem ti toj, Odpró se edi mi boři raj. Gji,

Čorka, moje sreće sanj, Ti moja misel, blago vse, Ti

čitja meni jasni dan, Nad vse, nad vse ja ljubim te!

Čorka (se svede polagoma.)

je li resnica, je li san

Kar to kroz sebe vidim vse?

Po strašni noči — jasen dan! Verjeti

a tempo.

skor ne upam se. — Gj, da, ti si tu

pred menoj, Ko-ke pokladam nate zdaj. Minila bol je,

dušni boj, Od-prot stoji mi božji raj! Gj

Stanko, moje sreče san, Ti moja misel,
Stanko.
Aj ženska, moje sreče san, Ti moja

blago vse, Ti čitja meni jasni dan, Nad vse, nad
misel, blago vse, Ti čitja meni jasni dan, Nad vse, nad

vse jas ljubim te!
vse jas ljubim te!
Aj,

ritard.

365 Recit.

Stanko tragi, daj varloži, Kak te slučaj sem vodil je?

Stanko. Allegro con moto. ($\text{♩} = 84$.)

Pod hribom, kjer seka v ravnino se

vije, Vničpotju most ovekiser strugo pelja. Gor di-jo se

Samkaj novej čaro dije. Tako ti de' Barba, ki bajke te

ma. Kar Barba dela ti, slučajno Čul sem, vrniva si
volj. 68, 105

vl. + clar.

v dom se svoj. Skrivaje zve del sem ra tajno, Da v polnoč prideš

sem nočoj.

Aludante sostenuto. (♩ = 69.)

Da iznenadim te, me gnala Sem

neha je na mesto ta, Da se, ko bodeš me ra,

evala, Prikačem tehi pod brojo.

And.

Kar z govor vaš skrivaj slar

ritard.

a tempo. (♩ = 66.)

šala Pa tudi krčmari - ra je.

gra... Ko si igrad mostu me vabla, loco

Wena - doma napra - de te.

Slud boj razgal obe v vodo je, far v čolnu sem pod mostom

stal Ča rešil sem življenje tvoje, Ča

ujo je vzel desoči val.

chor.

zorka.

Meno mosso. (♩ = 76)

sko, skakajno! Reši te jo Peter (vrišči se v drugini, ki so šli
iskati krčmarico.)

Laman, mogoče

chor. p

ni več to!

Bož je sedil! Naj

Allegro assai. (♩ = 100.)

ga slave: Če se no veta bodi mu ime.

Zagrinjalo prade.

Gento.

