

Zlatorog

~~5772~~

57.253

3. jan
22. jan

Balet stran 73 - 76
89 - 100
149 - 153

P 310

Zbor.

Izbori: Berke, Simončič, Kerne, Seme, Kencin, Berke, Ribič, Rajčič

Skupine:

- I. Jurin, Kocerin, Pompe, Fajdi (otroci)
- II. Luber, Luber, Vorel - Grolence, Grolence, Triane
- III. Luster, Ribič, Grolence, - Grolence, Luster, Lj
- IV. Lumber, Laperje, Jankel, Ljtnik - Lumber, Vorel, Rus, Lerman. (stariji stroji)
- V. Balar, Lerman, Pompe, -

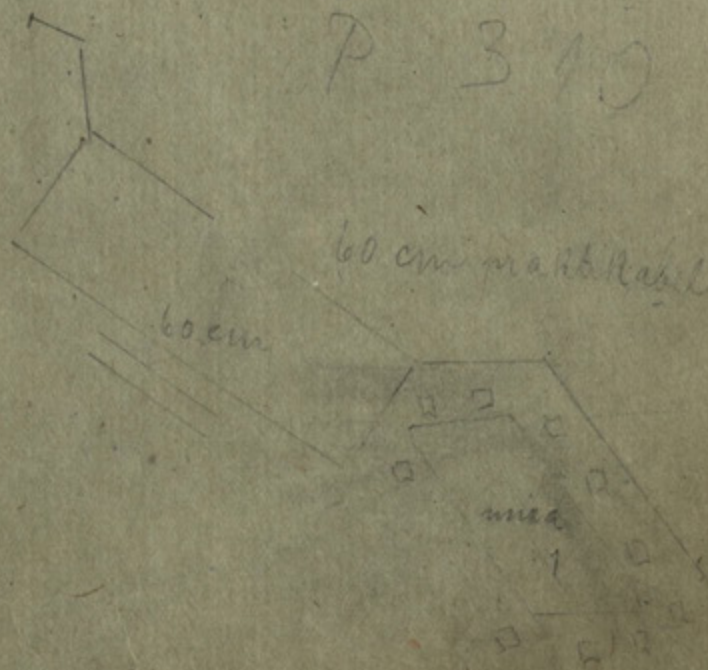
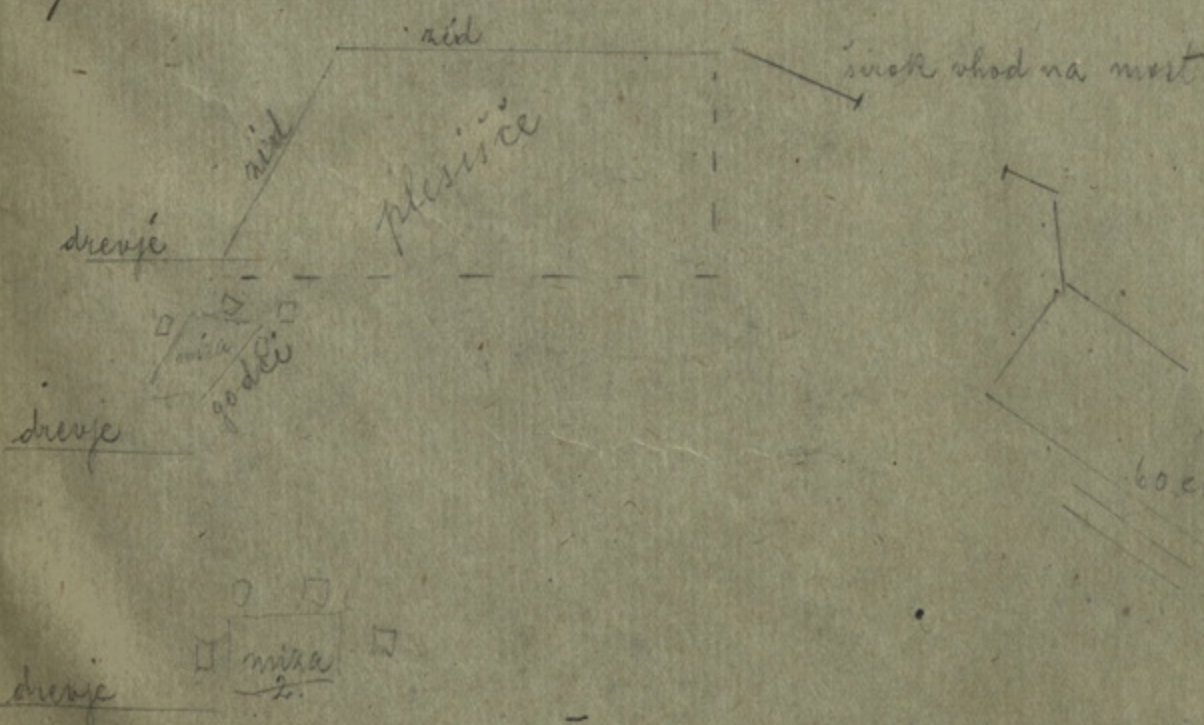
Kovacic neta vica

Lone - ucitelj - Dva mlada plensarja: G. Kovacic in Pompe



57.
253

II. Lila, fronta gorovja
Loca



Klavierauszug mit Text.



St. 253

Zlatorog.

Oper in einem Vorspiel und drei Aufzügen.

1. Nach Rudolf Baumbach's epischem Gedicht frei bearbeitet: /

von

Richard Brauer.



Musik

von

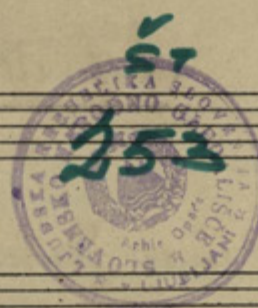
Fiktor Parma.

preperil: *Antony Ancey*
1975



MZ 1448/2000.

Personen:



Mati Vatra, ostřivka ob Martinova Sici

✓ Frau Kaka, die Wirtin an der Loia-Bruck.

Mexxo - Sopran.

Vikunčova
Popas

134 ✓ Ferica, ^{ryšena zlatolasa hči} ihre blonde Tochter.

Sopran.

Halov Rikter

✓ Imex, ^{lovca iz Tureta} der Jäger aus der Tureta.

Tenor.

Kurac

✓ Ynela, ^{plausarica} die Semerin.

alt.

Šterk

✓ ✓ Jaka, ^{stari plausar} der alte Sem.

Bass.

Pisarcio
Zelky

✓ Pondo, ^{lovci debla} ein Jägerbüsch.

Bariton.

Vicholovsky

✓ Marco, ^{putujući beneski trgovac} ein reisender Händler aus Venedig.

Bariton.

Romanovsky

^{stari beneski trgovac}
Fier Käufleute aus Venedig.

{ 1. u. 2. Tenor,
Bariton, Bass.

Simonić
Rus
Lokovic
Rikter

Der Lehrer. ^{učitelj}

^{Dva plausarja}
Zwei Sembüben.

3 osjennice: Vikunčova, Instarjova, Feklovica

^{svaki stoji, stoji s stobom mjestom, kante in deblu, gade, in bele zene.}
Schulkinden, Schützen mit dem Schützenmeister Bürschen
und Mädchen, Musikanten, die drei weißen Frauen.

I. u. II. Sopran
in alt

Hörspiel.

Auß der Komma - Alm.

Das Innere einer ^{pläus} Gemshütte mit dem üblichen Hausrat. An dem
Tische sitzen zwei Gembrüder und löffeln aus einer Milchschüssel.

Jaka, der alte Schaphirt, sitzt vorne links auf einer Bank an der Wand u. raucht
seine Pfeife. Die braunzöpfige Ipela, die Gemmerin, macht sich im Hintergrund
an den Geschirrbrettern zu schaffen. Eine helle Abendrote beleuchtet den Raum auf
längere Dächer. Rechts hinten eine Tür, links zwei kleine Fenster. Vorne rechts
eine schmale Liegestatt, die Kopfseite gegen den Zuschauerraum.

/: Beim Aufgehen des Vorhanges ertönt ein Hornsignal hinter der Gem.:/

Handwritten musical score system 1. The system consists of two staves. The upper staff contains notes with various markings including "1. Re.", "2. Re.", and "3. Re.". The lower staff contains notes with markings including "1. Re.", "2. Re.", and "3. Re.". The system concludes with a double bar line and a repeat sign.

Handwritten musical score system 2. The system consists of two staves. The upper staff contains notes with markings including "1. Re.", "2. Re.", and "3. Re.". The lower staff contains notes with markings including "1. Re.", "2. Re.", and "3. Re.". The system concludes with a double bar line and a repeat sign.

Handwritten musical score system 3. The system consists of two staves. The upper staff contains notes with markings including "1. Re.", "2. Re.", and "3. Re.". The lower staff contains notes with markings including "1. Re.", "2. Re.", and "3. Re.". The system concludes with a double bar line and a repeat sign.

Handwritten musical score system 4. The system consists of two staves. The upper staff contains notes with markings including "1. Re.", "2. Re.", and "3. Re.". The lower staff contains notes with markings including "1. Re.", "2. Re.", and "3. Re.". The system concludes with a double bar line and a repeat sign.

Handwritten musical score for "The Rose Tree". The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The tempo is marked "rall." (rallentando) and "mf tempo." (mezzo-forte tempo). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the lower staff. The score is divided into measures by vertical bar lines. The notation is handwritten and appears to be a personal or working draft.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is written in the Treble clef, and the accompaniment is in the Bass clef. The score is divided into three measures. The first measure contains the first line of the melody and the first line of the accompaniment. The second measure contains the second line of the melody and the second line of the accompaniment. The third measure contains the third line of the melody and the third line of the accompaniment. The score is written in a cursive, handwritten style. There are some annotations in the margins, including "2. 2e." and "1. 1e.".

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of two measures, each followed by a repeat sign. The first measure of the melody is a half note G4, and the second measure is a half note A4. The first measure of the accompaniment is a half note G3, and the second measure is a half note A3. The piece ends with a double bar line. The handwriting is in ink on aged paper.

[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, one for the treble clef and one for the bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and accidentals. The handwriting is in ink on aged paper. The title 'The Rose Tree' is written at the top of the page. The lyrics are written below the treble staff. The score is divided into two systems by a double bar line. The first system contains the first two lines of the song, and the second system contains the next two lines. The score ends with a double bar line and a repeat sign.

A handwritten musical score for the song "The Rose Tree". The score is written on two systems of staves. The first system consists of a grand staff (treble and bass clefs) and a separate staff for the Tuba. The second system also consists of a grand staff and a separate staff for the Tuba. The music is in 2/4 time and features a melody in the treble clef, a bass line in the bass clef, and a tuba part. The lyrics "The Rose Tree" are written below the first system. The score is handwritten in ink on aged paper.

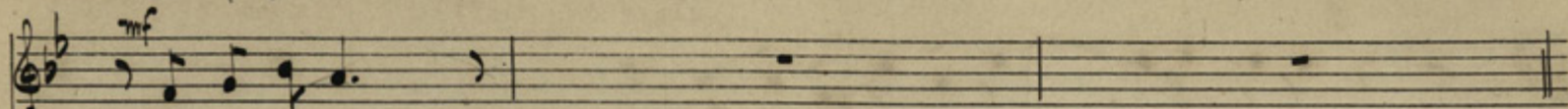
Handwritten musical score for "L'astor". The score is written on two staves. The top staff features a treble clef, a key signature of one flat (B-flat), and a 9/8 time signature. It contains several measures of music, including a measure with a large, stylized "L" and a measure with a large, stylized "A". The bottom staff features a bass clef and a key signature of one flat (B-flat). It contains several measures of music, including a measure with a large, stylized "L" and a measure with a large, stylized "A". The score is marked with "p" (piano) and "rall." (rallentando). The title "L'astor" is written in large, stylized letters at the top left.

Jana na klopi

Spela ob ognjišču

4.

Spela: Kdo pa je to?



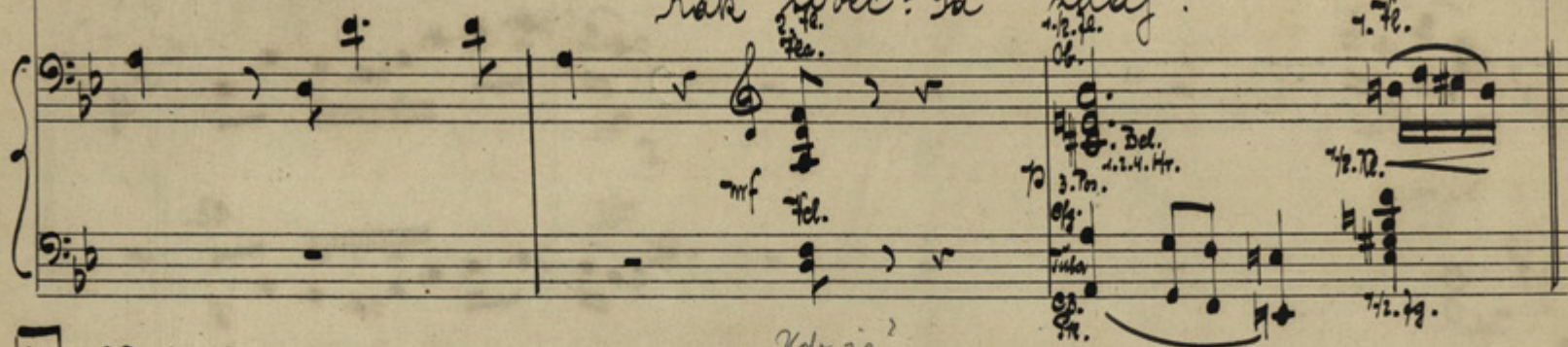
Fer mag das sein?
Kdo je pa to?

Jana:

Karl lovec mora da.

Turkarije

Ein Jäger so spät?
Karl lovec? Pa ndaj?



H Andante con moto.

Kdo je?

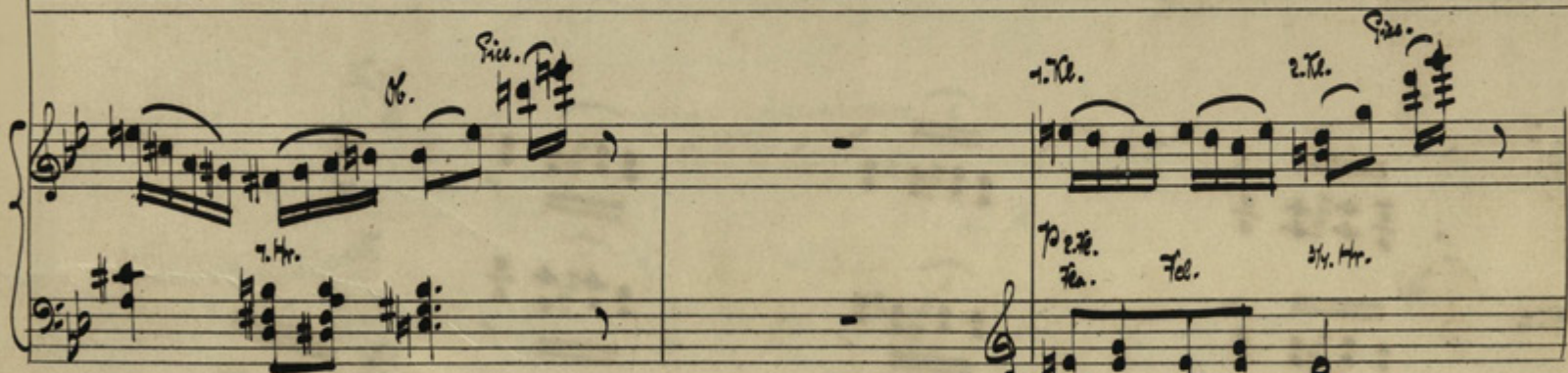
Es steht sich!

Es nähert sich der Tür!

Jana:

Es pocht an der Tür!

Fer ist's?
Kdo je?



Jana:

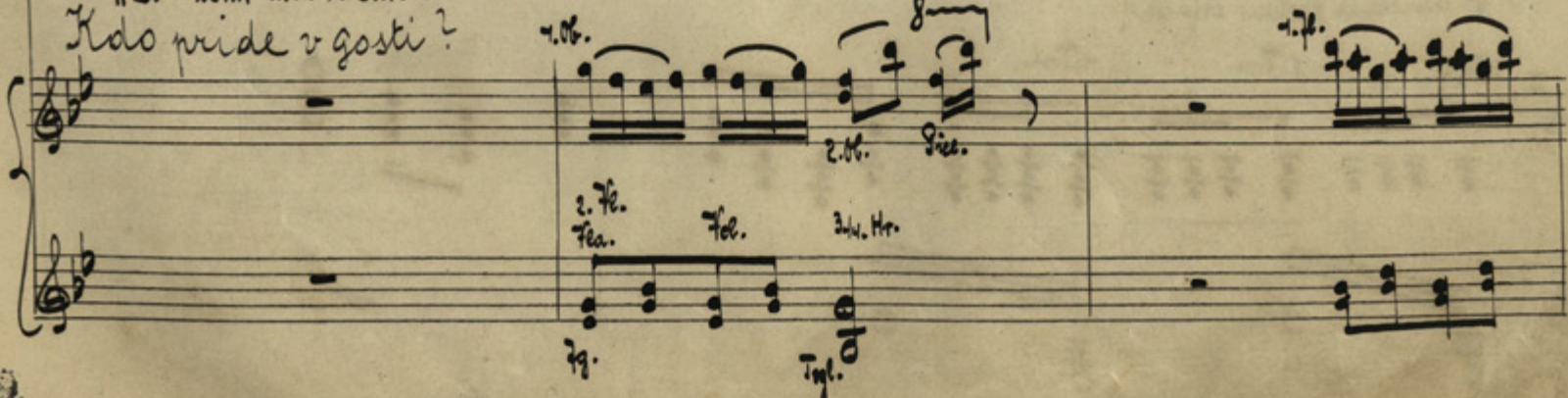
Ein Jäger ist's.

Hej, lovec sem

Kdo je tak silen?

Jana gre odpreti

Fer kommt noch heute?
Kdo pride v gosti?



f. Nel lovec mlaod

3 obilinn plenom.

Jamez:

Ein Jäger ist's — mit guter Beute.
hej lovec sem in plena dosti.

Jaka:

: Offnet die Tür! So-

Handwritten notes: *Jaaka odlozke*

Handwritten notes: *2. Fl. Fl.*, *3. Fl. Hr.*, *Fl.*, *Ob.*

5 *Tempo* Un poco meno mosso. per do — bro — do — sel nam!

Jaka:

soll er uns will - kom - men sein!
ja = hej do — bro — do — sel nam!

Handwritten notes: *Fl.*, *3. Fl.*, *Hr.*

da
Jamez: mit der
für
So =

: Jamez tritt ein, er trägt eine tote Gans auf d. Schulter. Ein toter Bergluchs hängt an seinem Gürtel. Snela läuft Jamez entgegen, streckt ihm die rechte Hand hin, welche er mit seiner rechten erfährt.:

Handwritten notes: *Jamez odlozi lovni plen*

Handwritten notes: *3. Trpt.*, *2. Trpt.*, *1. Trpt.*

spojadnu toj sprezem
 litten Hand den Hut luffent:

hva-la ti!

9.

Do-

Fam.

Einlaß und Will-komm
 zdavljam vas lepi

mei-nen Dank!
 kar vas je

Ich
 Boj

WB

Fam.

zdravljeno, pozdravljeno, pre-le po de-

grü-ße dich, ich grü-ße dich, du
 hi-vi in ohra-ni ke, ti

Mägd-lein
 na-lo de-

6 Andante mosso.

es.

odlo-zi plen

in endi zdav

Spela:

Wir grüßen dich, -
 Ostani ku,

wir grüßen dich, -
 ndaj gjet si moj,

Fam. 2:

schlank!
 ale!

odlo-zi plen in

Fam. 3:

Wir grü-ßen dich, wir
 Osta-ni ku pri

con grazia.

ti pozni gost

Sp. *du spä - ter Gast,*
o - sta - ni tu!

Fam. *za vas priznam*

Faka *bo - di zdrav* *ti pozni gost!*
gus - sen dich, *du später Gast,*
nas nocoj. *ostani tu!*

zur Einlad. u. Will-
Prav lepa hvala

1. Fl. 2. Fl. 1. Fl. 2. Fl. 1. Fl. 2. Fl. 1. Fl. 2. Fl.

Lah - ko boš tu megal

Sp. *und bie - ten, bie - ten dir La -*
Osta - ni tu pri nas, hvala vam. *zday*

Fam. *Komm vom* *meinen Dank, meinen Dank!*
Lah - ko hvala vom megal hvala vom.

Faka *und bie - ten, bie - ten dir La -*
O - sta - ni tu pri nas no -

1. Fl. 2. Fl. 1. Fl. 2. Fl. 1. Fl. 2. Fl. 1. Fl. 2. Fl.

se spo-cil .
bing goat int si Rast. moj!
se spo-cil .
bing coj int Rast. no-coj!
2. Ob.
2. Hr.
p. Sin. tusa.
p. b7

Spela hilt Janez die Gemse von der Schulter nehmen
u. legt das Tier auf den Boden. =|

Jaka gleda lovski plen

Fin-mosso.
Spela primse Janesem jedi in pijace.
7. Hr.
p. Clg.
4. Hr.
7. Hr.
mf Str.
2. Hr.

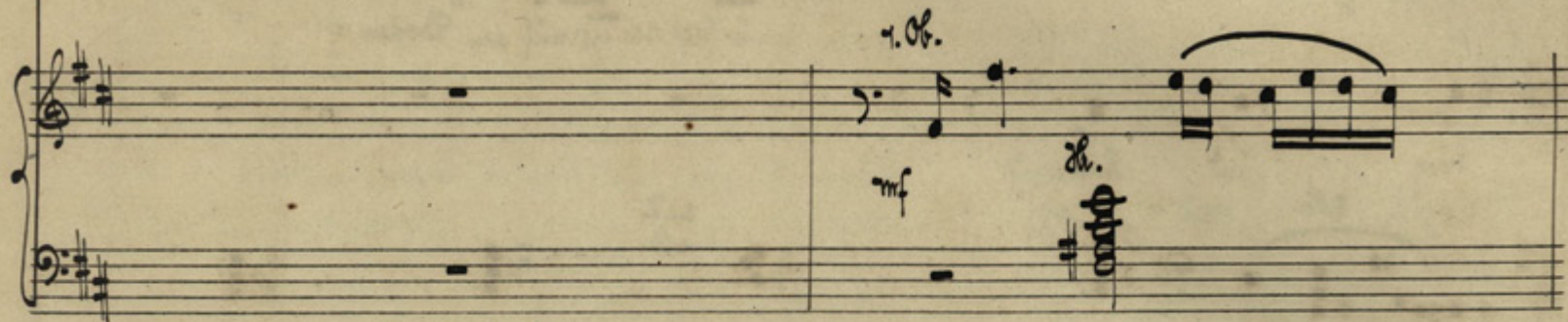
Jaka: den Bergluchs in Empfang nehmend: | Moderato.
To bil je res izvesten strel, vr-
Das war, fürwahr ich's sagen müß, ein
To bil nares je Reasen strel, na-

24
cresc.
f 9m.

ce naravnost

si ga zadel!

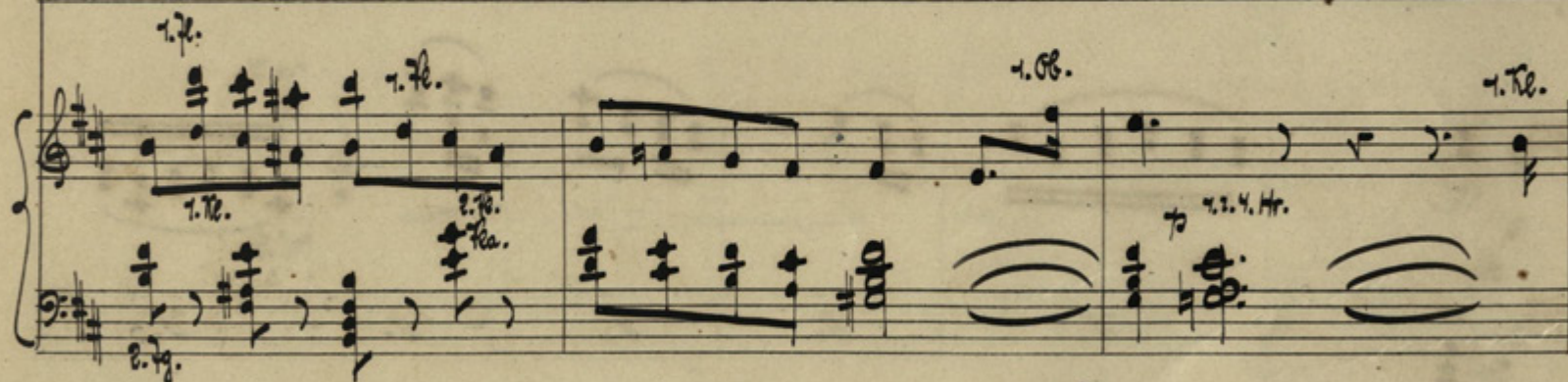
Taka:

glückli - cher,
naravnost včeloein guter Schutz!
si ga na - del!

Ej, stolec tak, pri moji ve - ri,

ta dobro ve

Ej:

Ich leg' die Hand an meine Mit - ze,
Ej lovec tak, pri moji veriwer das kann,
in horns ve

Tanez:

Nalječe le,

že pāe na -

ka - ko se men

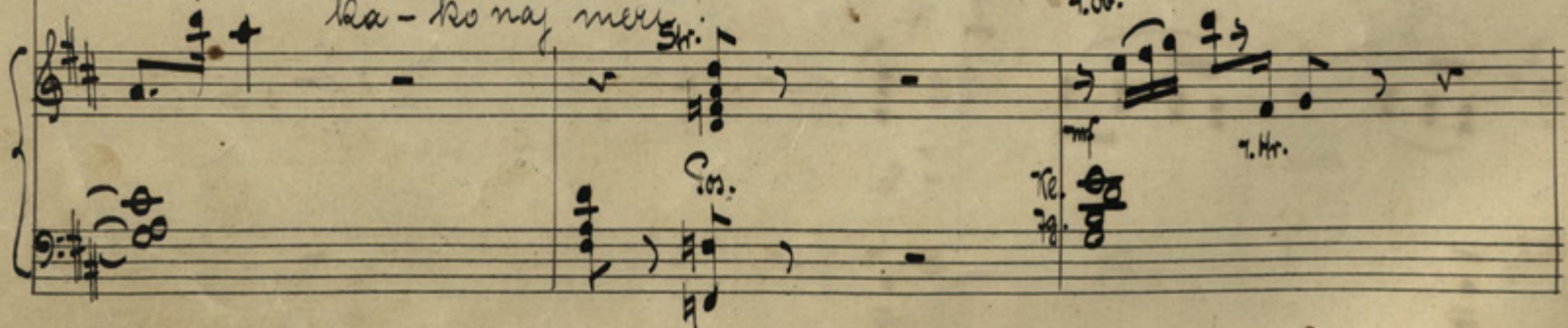
Ein Zufall war's,

kam gut ge -

Šučaj je bil,

le dobra

Taka:

ist ein traver Schütz!
ka - ko naj meni

*Spela polovi jed m
naso. pijaco na miso*

Andante mosso.

Fam. legen. seica
Ja bil pac nis nerodno te slo
soherzend
legt den Luchs auf die Gemse

Far. Der Kugel kam der Luchs ent-ge-
Kaj ne, ce risa krogla se - gen
Spela hat dem Jäger in dem

Spela: Tase, Brot u. ein Glas Wein auf den Tisch gestellt. Die Semmbuben haben ihre Waleh ausgelöffelt, wischen sich die Wäuler mit
Komu Jager, seh' dich nie der;
ha miso, lovee, sedi
in

Sp. *gehen rechts ab.* in pij, potem pa kaj po - ve
iss, brink, dann streck die mi - den Gli -
je, in pij nam kaj povej pri je -

Andantino.

James sede
Spela n njemu
Jaka

Sp.

Sp.

der.
di

Ta bog narvet

je pravi res,

no,

di

: zu Spela, indem er sich zu Tisch setzt: |

wird

James:

Dein Rat ist

gut,

du braune

Maid,

Komm,

huetstest

prav,

dekle

lepo

sese

1. Fl. b8.

4. Hr.

das
2. Fl.

prosim, se ti k meni se-di:

prosim mi zrase do nebes

Jam.

Komm, sei mir ein lieber Ge-selle

es waehst der Hut mir al-le-zeit,

psid, in nasloni se k meni,

koja ljubav, sice sladko

2. Fl.

1. Ob.

ce ob ljubli sem

so-se

di

bre

J.

wenn was

Lie-bes

ist

zur

Stel-

le:

Das

vriaga

plamen

prika-

je-

ni.

Pre-

1. Fl.

Hr.

70 *Allegretto.* *le - ma si, ti de - lica, in mila, nesna tuch, za -*

For. *du furoahr was Liebes bist, be - Kermi ich frei u. bieder, was*
le - pa si, o de - lica in mila, nesna tuchi, go -

re ooi in li - česa, di - se rall. bele

3. Hol - des gar dein Aug' erhliebt, was Liebes birgt dein Wie -
re ooi rde li - česa, di - se ti bele gru -

de tempo. *1. Jaka geht zu Jamer u. klopft ihm auf die Schülter.:*

der. di

tempo.

Res si gravi lo — vec ti
 Andante.

Tara:

Dist ein feiner Jä — guemann,
 Gravi loves se mi ndis,

dim.

11

1. fl.

plu — pen — ra — vak te ma — mi te — ped ta bo
 immer, soll der Bei — te; gehst erst Luchs und
 ni ki dosti plena, risa, Rosla

Str.

So.

nis zber, na — de — jo ti plu oči.

Gem — sen an, schlei — chst an als doch — wilt dann
 ni — streliś, se potem na — po — tis,

1. fl.

imp.

mf. 79.

Soprano: *Res si mavi lovee ti,*
Dist ein schlichter Jä-gersmann,
Pravi lovee se mi ndis,

Baritone: *ter-di med te - naini.*

Bass: *schlich - te Hei - bes - len - te.*
Kjer te vabi kerna.

Res si *Bin ein*
Dist ein *Pravi,*
Pravi *lovee*

1. Fl.
1. Tr.
1. Tr.

Soprano: *pleu* *rev'ill te* *ma - - - - -* *rev'ill*

3. Soprano: *Bin - - - - -* *se,*
pleu *rev'ill* *ma - - - - -* *rev'ill*

3. Bass: *lo - - - - -* *se,*
pleu *rev'ill* *ma - - - - -* *rev'ill*

3. Bass: *lo - - - - -* *se,*
pleu *rev'ill* *ma - - - - -* *rev'ill*

1. Fl.
1. Tr.
1. Tr.

pleu maw wail porrod te mami, cē mrad ta - bo

Soprano:
immer, immer satt der Beute; gehst erst Luchs im
ri - sa, koxla ustre - liš se po - tem na -

Alto:
pleu maw wail porrod te mami, cē mrad ta - bo
immer, immer satt der Beute; gehst erst Luchs im
ri - sa, koxla ustre - liš se po - tem na -

Bass:
pleu maw wail porrod te mami, cē mrad ta - bo
immer, immer satt der Beute; gehst erst Luchs im
ri - sa, koxla ustre - liš se po - tem na -

3.72. 3.72. 7.72. 7.72.

ob. 3.72. 7.72.

S.p. 3.72. 7.72.

A. 3.72. 7.72.

T. 3.72. 7.72.

ris zbași, naș-de-șo ti plen o-či

Gem - sen an, schleichst an als Hochwilt dann

po - tiș, kjer te vabi kjer te vabi kjer te vabi

ris zbași, naș-de-șo ti plen o-či

Gem - sen an, schlei - che an " " "

po - kim, kjer me vabi kjer me vabi kjer me vabi

ris an gata zbași, naș-de-șo ti plen o-či

Genssen, Genssen an, - schleichst an " " "

notiș, se napo - tiș, kjer te vabi kjer te vabi kjer te vabi

Handwritten musical score for "Lied der Nachtigall" by Schubert. The score is on two staves, Treble and Bass clef, in B-flat major (two flats). It features various musical notations including eighth notes, sixteenth notes, and rests. Handwritten annotations include "1. 72.", "2. 72.", "1. 79.", "2. 79.", "1. Hr.", "2. Hr.", "1. Hr.", "2. Hr.", "cresc.", and "1. Hr. 1/2. 79.". The piece is marked "Allegretto" and "Moderato".

Sp. *f* *ta-di med zena - ni.*

f *schlichte Heiber - lei - te.*
f *Kjer te nabi se - na.*

f *Ande med zena - ni.*
f *Kjer me nabi se - na.*

f *ta-di med zena - ni.*
f *Kjer te nabi se - na!*

f *Sa pvej,*
f *Jäger, sag,*
f *Ldaj pvej,*

f *mf* *Ande med zena - ni.*
f *Kjer te nabi se - na!*

f *mf* *Ande med zena - ni.*
f *Kjer te nabi se - na!*

ad lib. in, fante?
Adagio.

Fara: *wo bist du heim?*
f *Kjer te nabi se - na?*

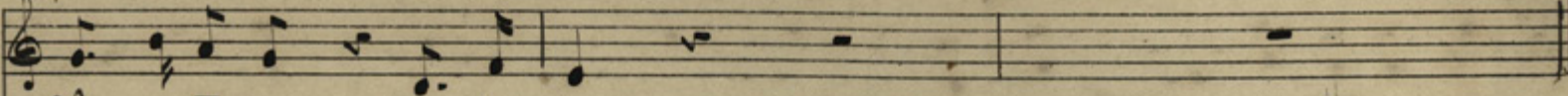
f *mf* *Ande med zena - ni.*
f *Kjer te nabi se - na!*

f *mf* *Ande med zena - ni.*
f *Kjer te nabi se - na!*

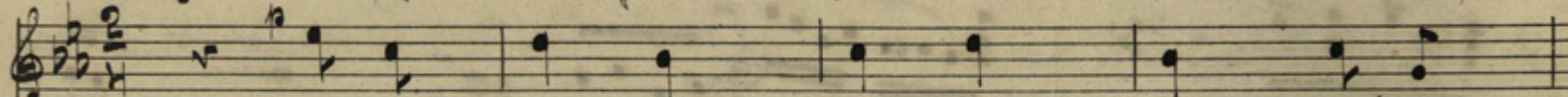
nb

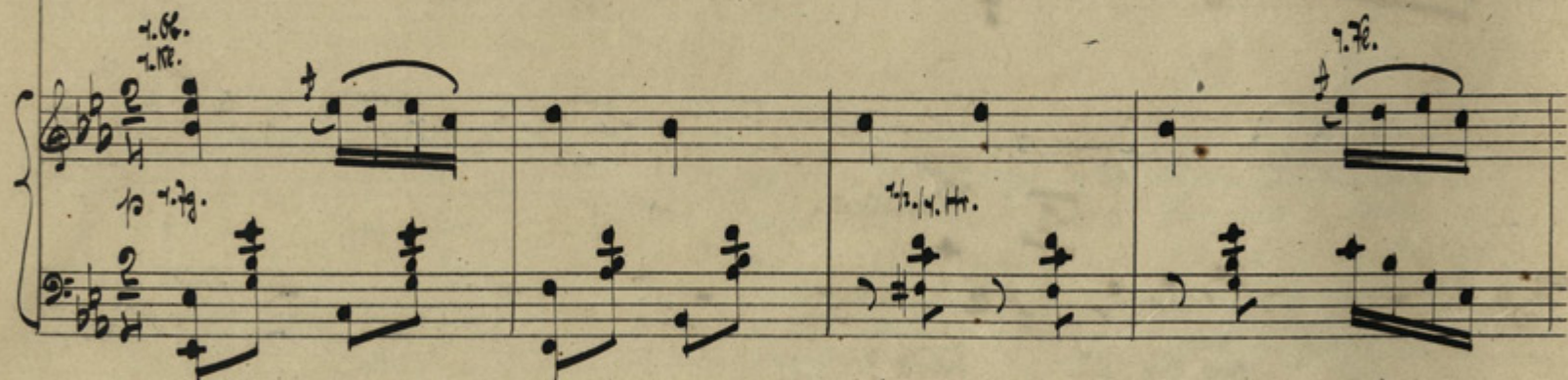
Tam od Trente

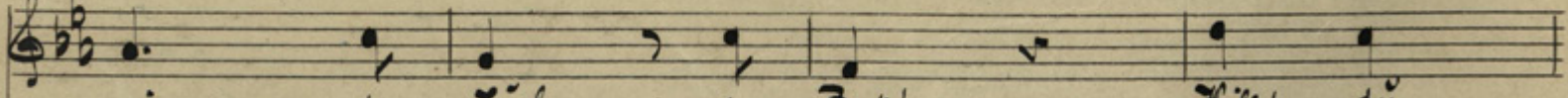
sem slouma.

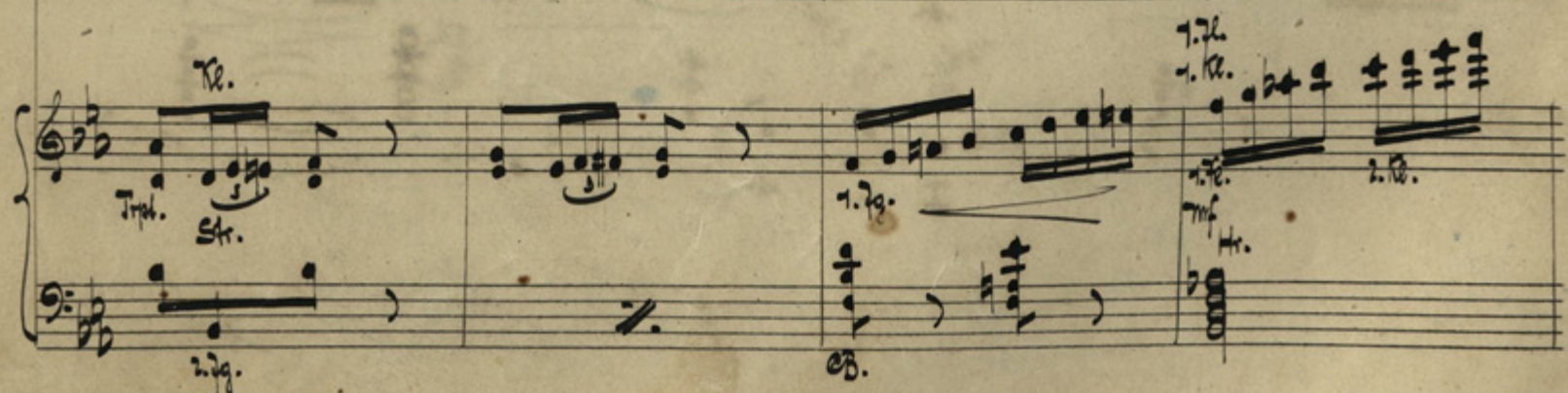
Famoz: 
 Von der Trenta bin ich her.
 Dem od Trente sem prišel;



Allegretto. 
 In kjer Triglav se vne — bo, ri — ni,
 auf dem star — ren Trig — glav — stock holt' ich
 kjer Triglav stre — ni vne — bo, niri



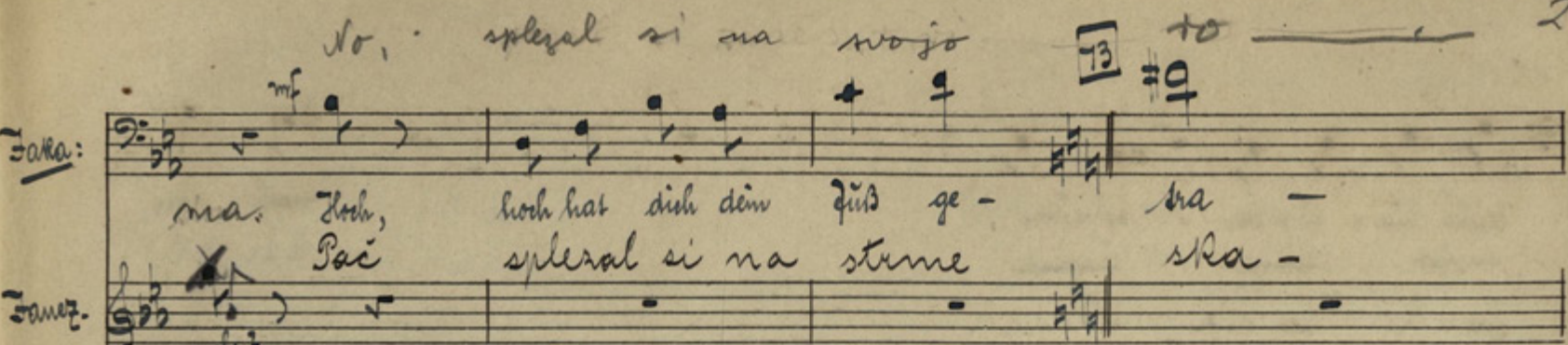

 ko — zli se gne — to, sem do —
 mir den Luchs, den Dook! Willst du
 Korli se paró sa moj



Handwritten lyrics: No, spleral si na vojo

Tara: ma hoch, hoch hat dich dein fuß ge - ma -
Pac spleral si na steme ska -

Tanz: mehr!



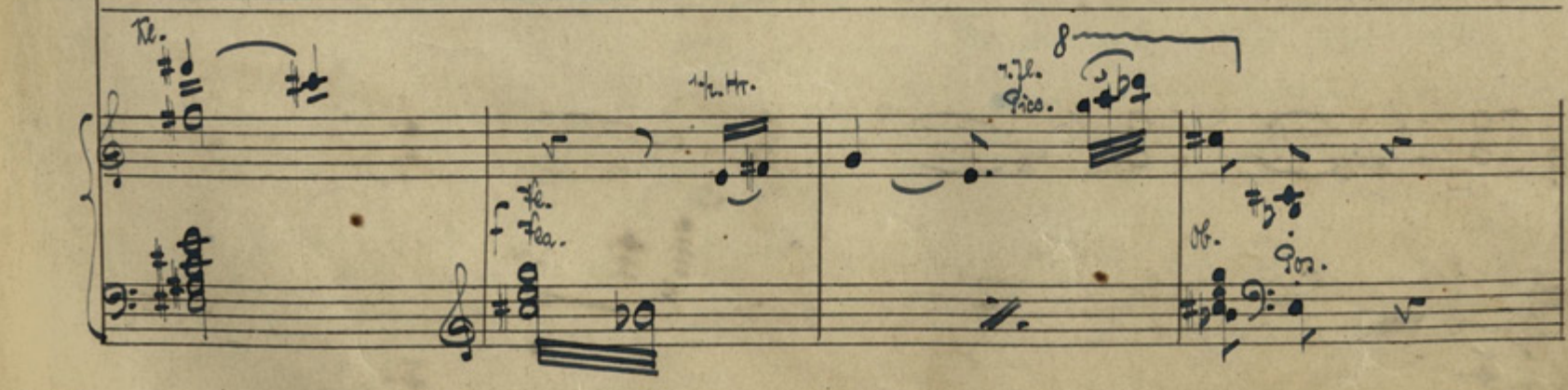
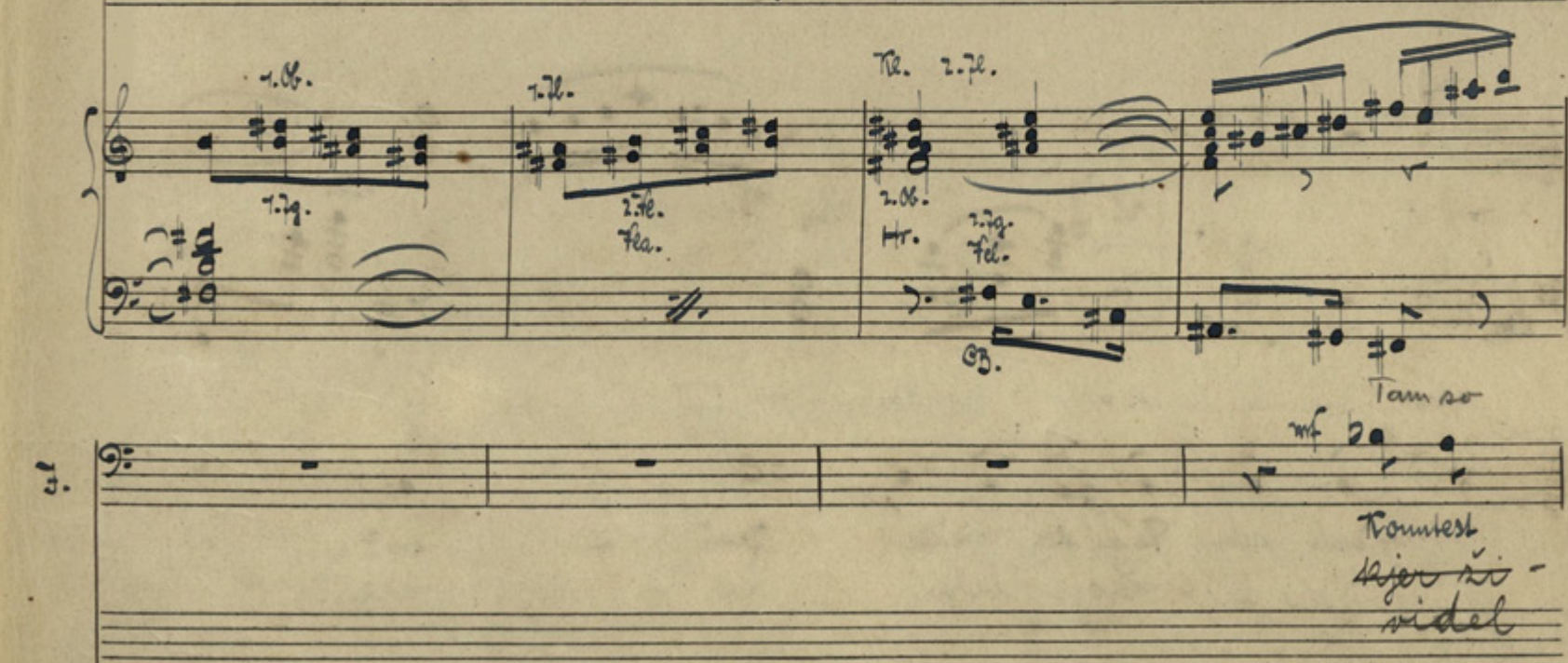
Handwritten lyrics: -ko, Ker peči stole vi-so-ko

Tara: gen, wo die Rah-len Zinken ra-gen.
le, sidel lahtes si ser steme
hjer peči so dirje stale



Handwritten lyrics: Tam so

Tara: Komtest
hjer si -
videl



trate izgulge — ne,

in zi-

Tara:

leicht hin = über - schauen
 vijo bele ~~esse~~
 lahko si čex stene

nach dem
 hier si -

4. H.
Pie.

4. H.

Ob.
Ka.Ob.
Ka.

Pie.

vi-jo bele

ze — ne.

T.

Reich der weißen Frau — ew.
 vijo bele ze — ne

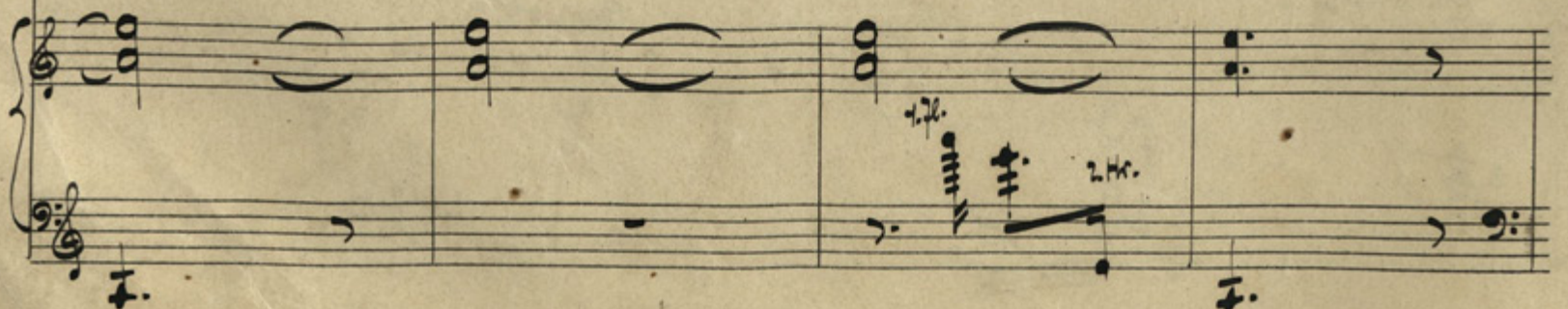


Kje zi — vi-jo be-le

ze — ne?

Tanez:

nach dem Reich der weißen Frau — ew?
 hier si - vijo bele ze — ne?



Re - ci, kdo so?

Re - ci, kaj so?

23.

Jan. *mf*

Sag, wer sind sie?
Re - ci, kdo so

Sprich, was weißt du?
Re - ci, kaj so?

1. Fl.
p 1. Fl.
2. Fl.
Fl.
mf 1. Fl.

p

Kar o njih ves, ne povej!
Scheinst ja kü - dig;
Kar in mano, sprech! ich hö - re gerne,
vse povej, rad poslušam

2. Fl.
Fl.
Fl.
2. Fl.
2. Fl.
3. Fl.

rem.

Adagio.

Jan. *rem.*

Jan. *rem.*

Jan. *rem.*

Jan. *rem.*

Jan. *rem.*

Jan. *rem.*

24.

sta - ra,

karili dobrih

Tara:

Sa - ge,
stara,

geht zurück auf
kariln tivoč

ti - noč let ne - ma - ra

3.

lani - send Jahr im Ja - ge.
dolgi let nema - ra:

gara sede

ja. [] dp

Kjer
Andantino.

v zahod

Tri - glav - ste - he

3.

Kjer nach West
v zahod des Tri - glav's Kan - de
Tri - glav - ste stene

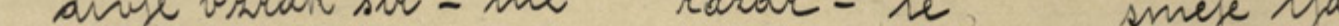
Adēca luc' ingine

str - me is small str - le

Name — ne,

v východno strani

25.

3. 
wird im Schloffen aufwärts stre - ben , zieht nach Ost ,
dirje vssak stre - me kardi - ke , smeje kja ,

Handwritten musical score on a single staff, featuring lyrics in Russian and musical notation. The lyrics are: "v vshodno stran" (в восточной стране), "nervodol se" (нервотол се), "zhit nach Ost" (жить нах вост), "in samf - tem" (в самф - тем), "meje tja" (меже тья), "se pro - ti" (се про - ти). The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff with various notes, rests, and dynamic markings like "mf". There are also some handwritten annotations above the staff, such as "v vshodno stran" and "nervodol se".

si — re

ves *odprti*

7. *Don - ge*
vzhodu

saf - sig grin
sočen in zelen

Handwritten musical score for "Les adieux" by Chopin, Op. 9, No. 2. The score is written on two staves, Treble and Bass clef. The key signature is one flat (B-flat). The tempo is marked "Andante". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". The handwriting is in ink on aged paper.

v poletnem son — cu, rose jar cresc. 3 di — še čim

Fakr: im Sommer — klei — de him sich ei — ne blümen —
 pole — ti v rož — nem in di — še — čem plašcu

15 cresc.

3. rei — che, lachend
 di — ven, pisan

15 cresc.

1. bra — sen, 6. 2. Hr. 2. Hr. 2. Hr.
 hel — le, la — chend hel — le
 di — ven pi — san san

15 cresc.

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.

rot.
Allegro viv.

24.

Tuba.

plur.
rot.

Andante.

Kolor na ta greben pri - pleza in ta.

Her den shar - fen Kamm er - klommen, hält in

Kolor na stem greben priplera, v jasnem

ser — mi raj za — ple — da, s — str —

Zai - ber die - ses E - den fest - ge -

ca - ru kega raja kot so -

23. mi pred sijnim o-mamljen, noga mi na mah ob-

Tuba:

bannt u. wie ge- blindet, bangend vor dem unge-
manlyen res obstane, Stern, oko mu

[illegible]

sta-ne nebo-lye-na, uo-ce-na,
voh-ten, in-ge-ah-ten An-gen-wei-de
plava po karakosnem gos-trem ve-tu

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, with the right staff in treble clef and the left staff in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a simple, folk-like style. The right staff contains the melody, and the left staff contains the accompaniment. The score is divided into three measures by vertical bar lines. The first measure has a treble clef and a key signature of one sharp. The second measure has a treble clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The score is written on aged, yellowed paper. There are some handwritten notes and markings on the left margin, including the word "The" and some numbers. The score is a reproduction of a handwritten manuscript.

To žè — cù — dežnò kra — lji — stò, *29. 29.*

3. *p.*

Was da liegt vor seinen Blicken, ist das
Kar med njim je karpro — stò, je kra —

f. fe. *f. fe.*

vi — so be — le žè — me.

3. *f.*

Reich der weis — sen Frau — en.
ljestvo belih žen.

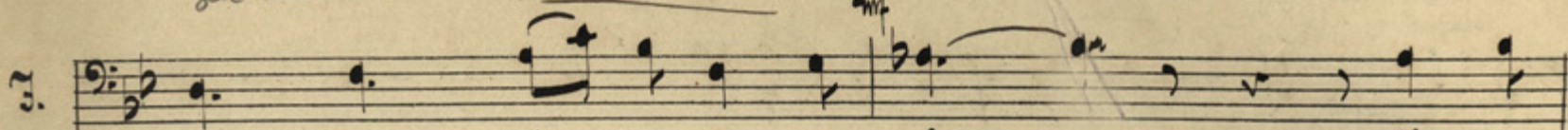
mf. *f. fe.* *mf.* *mf.*

3. *12/8*

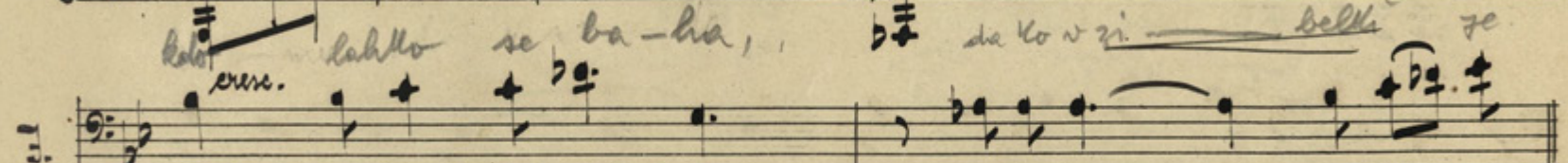
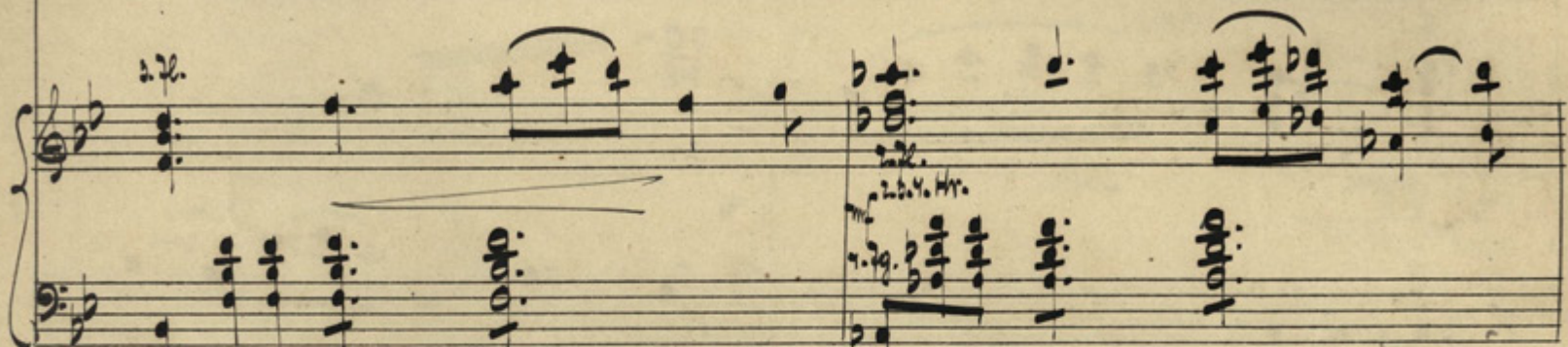
f. fe. *f. fe.* *p. fe.* *mf.* *mf.* *p.* *12/8*

zla - tihi želj vošči - lo večno.

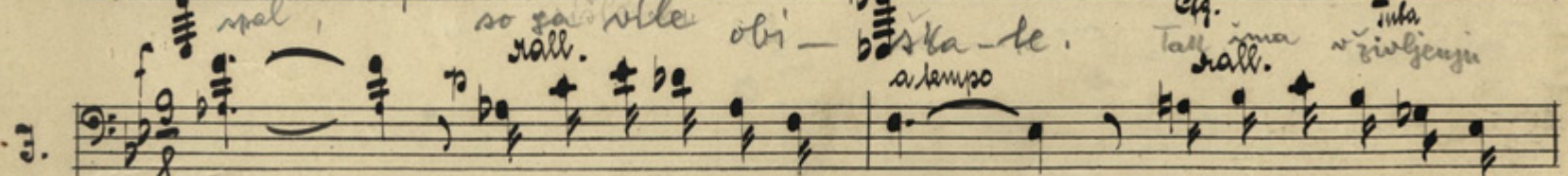
ledno 31.



gold' - ner him - nhe reichen se - gen. sel - ten
zla - tihi želj svet blago - slov. malo -



darf ein Mensch sich rüh - men, daß an sei - - ner Tie - ge
kdaj le se primeri, da ob rib - ri stale



Grand - einst die weissen Frauen stan - den. Auser - wählt u. aus - er -
bi pri zemljani bele še - ne. Brečna mu in posve -



32. *me — cō, da se prav se mu iz — te — cē.*
tempo rall. tempo.

le — sen ist sein Schicksal, ist sein He — sen.
ce — na je usoda vse živ — ljenje.

Handwritten musical score for "Himne" by J. J. Janáček. The score is written on three staves. The first staff is for the piano (p.) and features a tempo change from "tempo" to "rall." and a key signature change from B-flat major to D-flat major. The second staff is for the voice (V.) and includes the lyrics "Himna so njegova" and "vse se". The third staff is for the basso continuo (B.) and includes the lyrics "Himne sam wie ih-re" and "vse krog". The score is written in a cursive, handwritten style with various musical notations including notes, rests, and dynamic markings.

3. *Poco più mosso.* — me — me — o — br — — — me.

sau in ihr Ge — he — ge.
nje — ga je dobro — — ta.

A handwritten musical score on aged paper, featuring two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including chords and single notes, with some markings above the staff like "1. fl.", "2. fl.", and "fl.". A double bar line appears after the second measure. The bottom staff starts with a bass clef and continues the piece. It includes more complex notation, such as slurs over groups of notes and dynamic markings like "mf". The handwriting is fluid and characteristic of 19th-century manuscript notation.

mf Bre la čreda divjih gamsov

Ei - ne Herde weißer Gamsen
Bela čeda Rôz blestěch

Handwritten musical notation for the first system. The vocal line is in G major, 2/4 time. The piano accompaniment includes a tuba (Tuba) and a horn (Hr.) section.

stra - ži belih žen kraljestvo.

vo - zel bel njih čredo

lin - set ihres Reiches Grenzen;
straži njihovo kraljestvo.

und des weißen Leitbocks
Ho - zel njih vodnik na

Handwritten musical notation for the second system. The vocal line continues the melody. The piano accompaniment includes a tuba (Tuba) and a horn (Hr.) section.

vo - di,

ki zlat rog na če - lu i -

Sir - ne
če - lu

schmückt ein gol - de - nes Ge -
nosi krasen slati

Handwritten musical notation for the third system. The vocal line continues the melody. The piano accompaniment includes a tuba (Tuba) and a horn (Hr.) section.

ma. zu za - to re ine -

Faka: him. rog. "Zla-to-rog" ist drinn sein
"in rako ga ljudstvo

je: "Zla-to-rog!"

Ha - me: "Zla-to-rog!"
kli - se: "Zla-to-rog!"

Mladi

junger Mladi

dim.

Bel.

20 Andante. *loves, Paris se! Le ne day se za-pe-lyi-ti, da bi*

Jäger, sieh dich vor! laß dich nicht mehr be-geh-ren, deiner
loves Paris se, le ne day se zapelja-xi, da bi

puš-ke tanko cev v lovski strasti volaj name-nil v tinto

Büch-se schlankes Rohr frei nach Jä-gerlust zu keh-ren nach der
puške tanko cev v lovski strasti tja obrnil, Kjer je

ve-do belih koz, ki jih vo-di dlat-ro-g! Če ga

weis-sen Genssen-schar, nach dem Gold-ge-hörnten gar! Triffst du
čeda belih koz, ali klat-rovog celo! Če ga

3. H. 3. H. 3. H. 3. H.

[2] Allegro moderato.

Tuba:

ihm
ranisu. färbt sein Schweiß
da mir Rieauf dem
KemlisGründ die grünen
po-ro-si flam-

[21]

1. Kk.

2. Kk.

efg. jase

zusamm.

kapljice
meno mosso.

krovi

roza

Mor-se,
leča,blüht aus je-dem Trop-fen
koj iz kap-lje raka-riheiß auf die
roza

1. Kk.

Pos.

Tri-glavska mu zra se.

bo prave so

ro-se Tri-glav-ro
Tri-glavska rde-ia.mida er äset
Vkega jo, po-

Klar.

C. Hr.

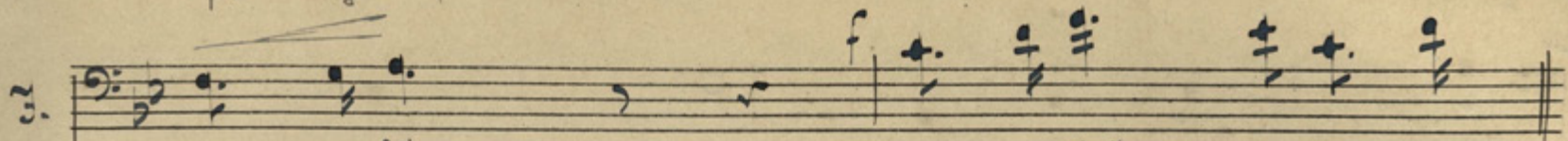
Kk.

Tuba

po - to - le - v,

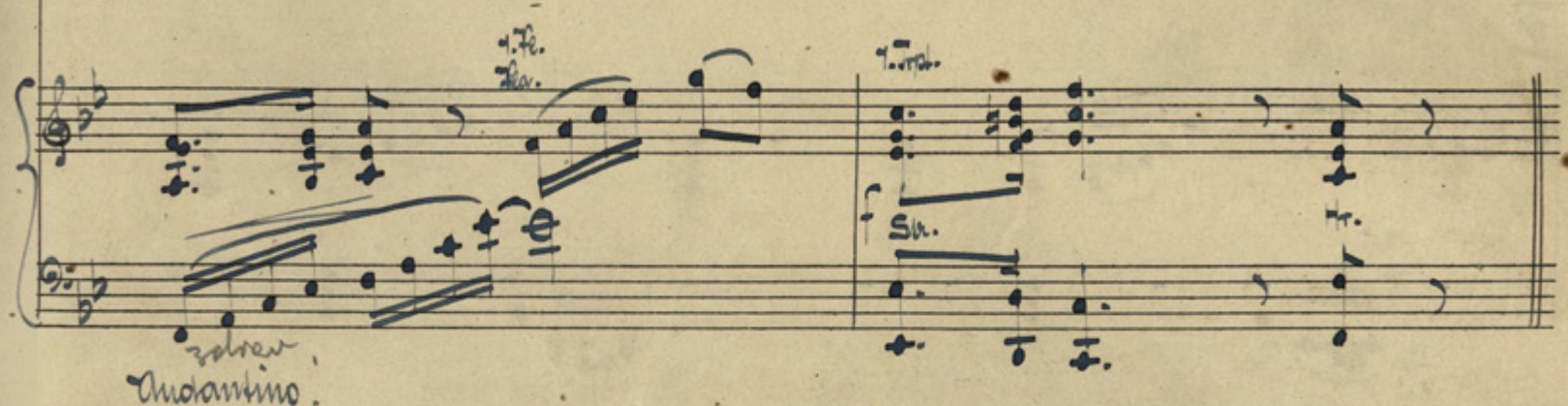
vsta ne spet

in spet ze 35.

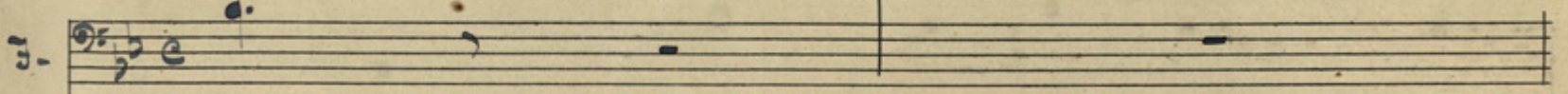


si - je zla Ljudi,
je blaskno,

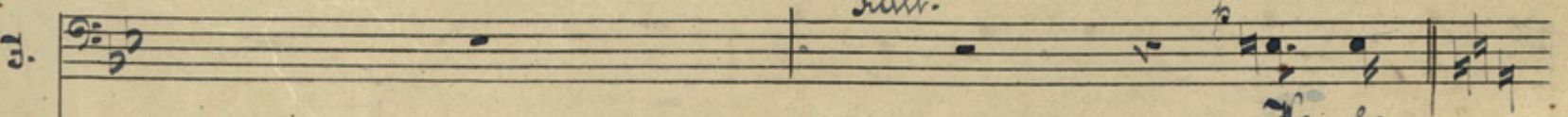
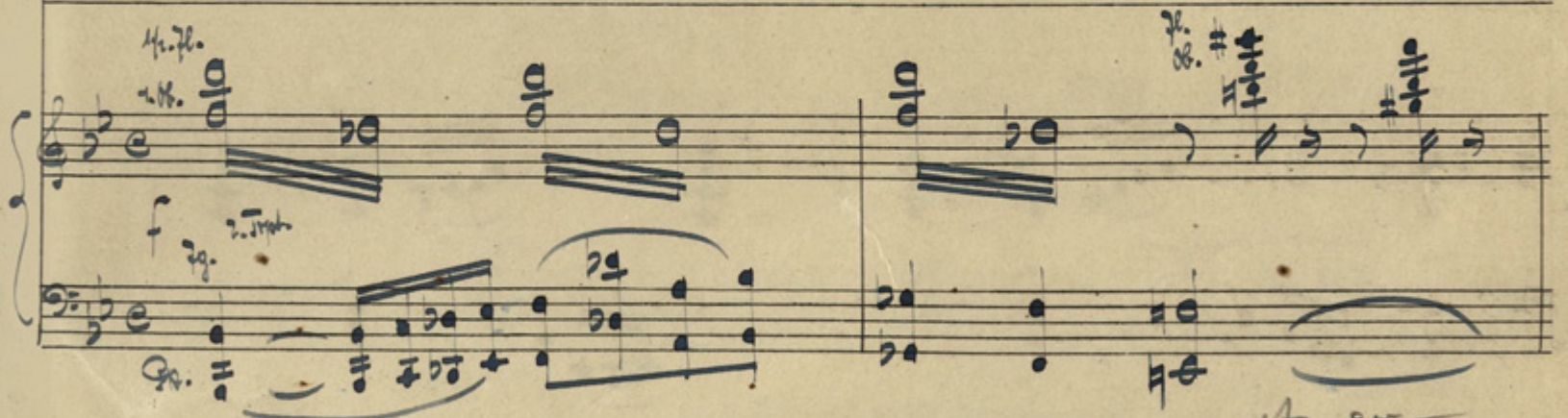
he - bi da - la - ni in - je -
spet mu rada - vo je te -



Andantino.



si -
lo.



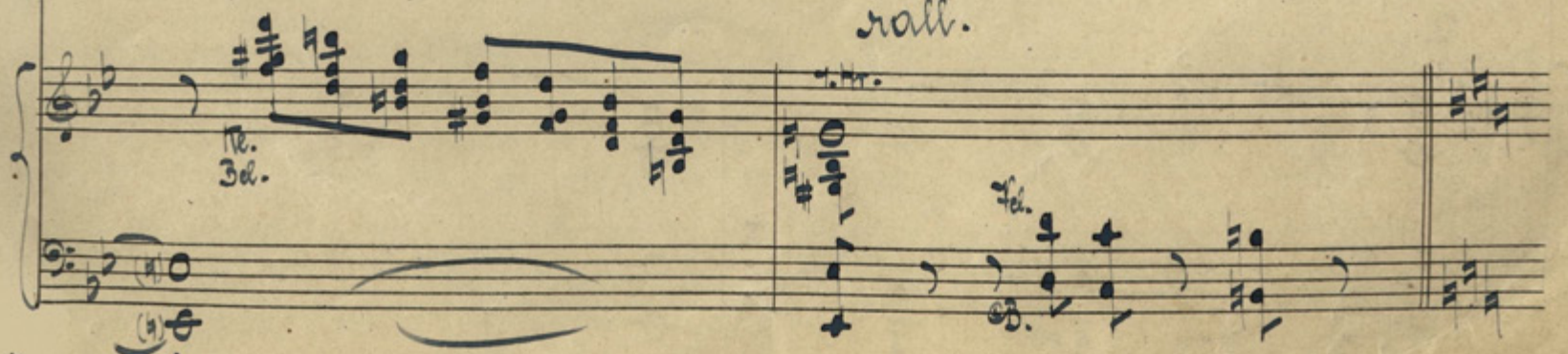
rall.

2. cor -

he - he
Hli

affrett.

rall.



cig.

36. je
Largo.

tedaj je lov ————— cu

Tara:

dann strah, dem küh - nen ja - ger,
gorje je lov - cu!

2. Fl.

2. u. Hr. Fl.

3. Fl.

ti

be - le

je

ne

denn
Maß -

die
ce -

weis - sen
vanje

prai
strašno

en

na - glo

pla - ca - to

zločin

ra - chen
na

den
plo -

fürchter
sin je

sei - ne
belih

Tat.
ken.

Fl.

pp. 2g.

clg.

Fl. Solo

Lovee treser

glo — bo 34

1.

2.

3.

W6

33. licem.

Fara.

To-ten.
liča.

nb

neloč nedo do ondi ven-dar zmagal, in do

Loch, man sagt, es werde einmal ei-ner sie-gen, und der
H nekoč, (slove pravljica) nedo zmaga, hlato-

Bel.

hlatorog pred njim o-ma-gal.

Gold-ge-hörn - se einst er-lie-gen.
voj na vedno bo po-ra-ten.

23 Larghetto.

Zna - go - va - lec vzal

bo zlati 39.

3. Mit des Gold - bock's Horn — wird sich er -
2 klattim rogem pa si od -

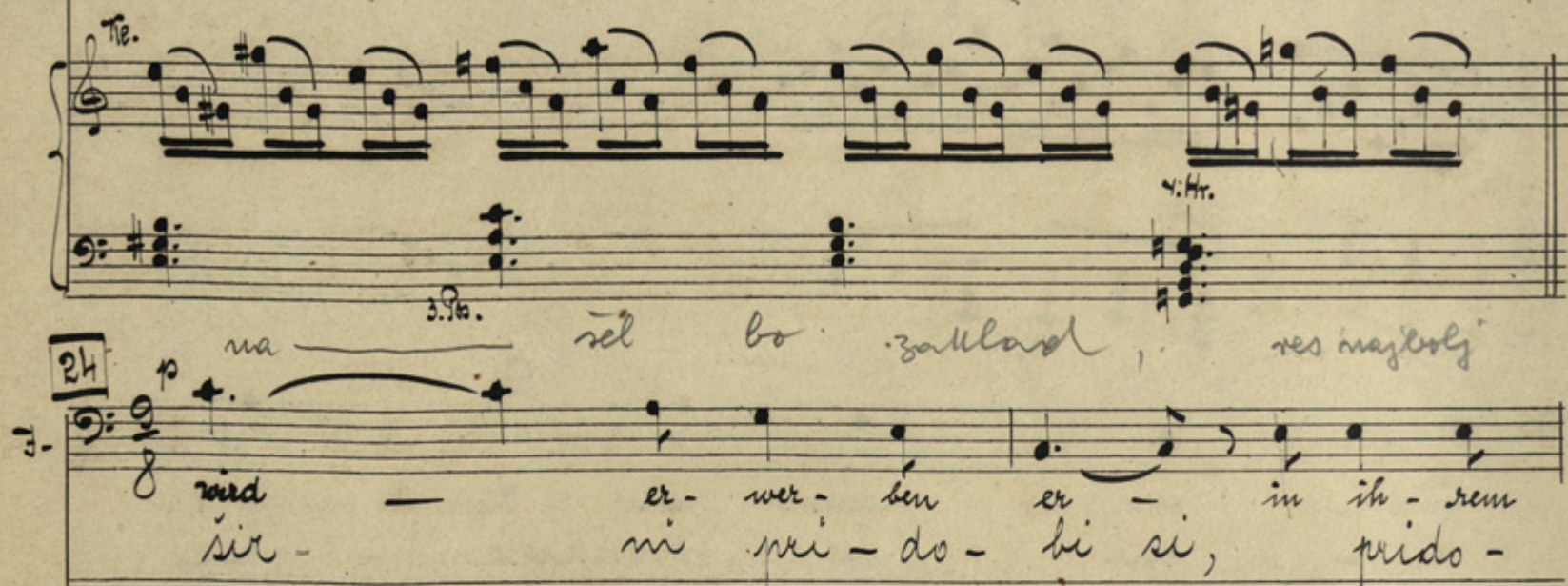
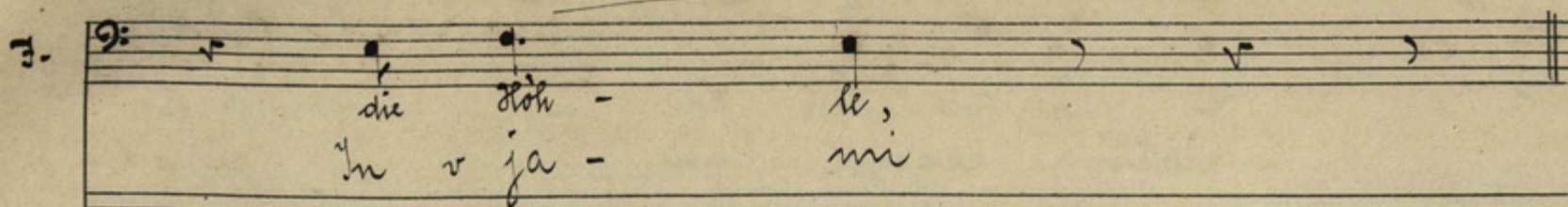
23 Hk.
2. Hk.
Trop.
Glock.
3. Hk.
in

schlies - sen dann dem Sie - ger
kle - in bo mnaga - les

Bo - ga - tin , Bo - ga - tin ,

Bo - ga - tin , Bo - ga - tin ,

1. Hk.
2. Hk.
bre - dno Bo - ga - ti - na.



f *met* *rona jih!* *Bo-ga-tin!* 41.

in *et-mellich!* *Do-ga-tin!*
ne *-* *immers.* *Bo-ga-tin*

2. fl. *2. Ob.* *2. Hr.* *dim.*

Bo-ga-tin!

Do-ga-tin!
Bo-ga-tin

3. Hr. *1. fl.*

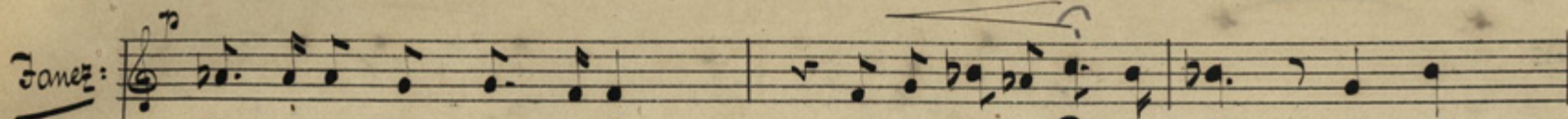
25 *Pr. To go ta a-reod ba.* *Janek ustane*
Lo stesso tempo.
Lo spricht die Sa-ge. *Temni se polagoma*
Pravljica slo-re

25 *Hr.* *mf 1/2 Trpt.* *f 3. Hr.*

42.

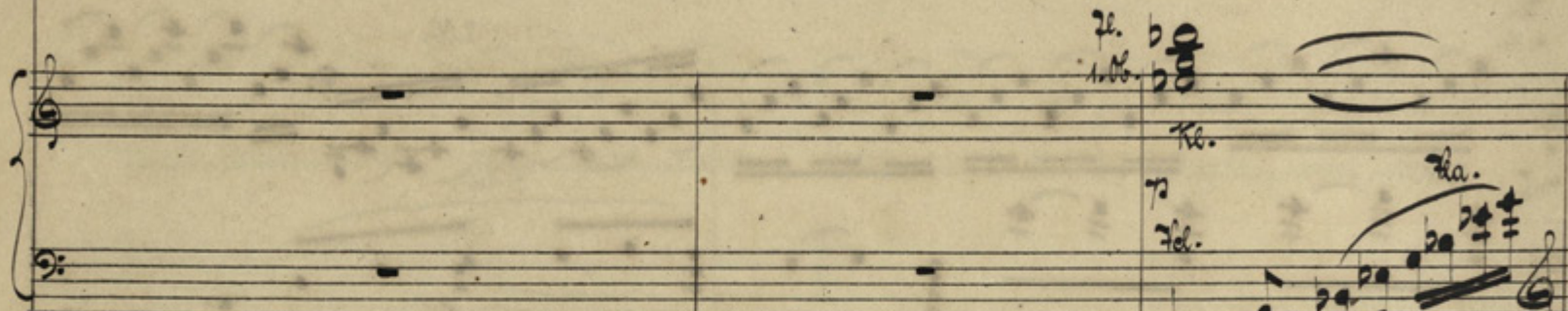
Res lepo o - pi - sal mi

ta triplavski rajski svet, ki je



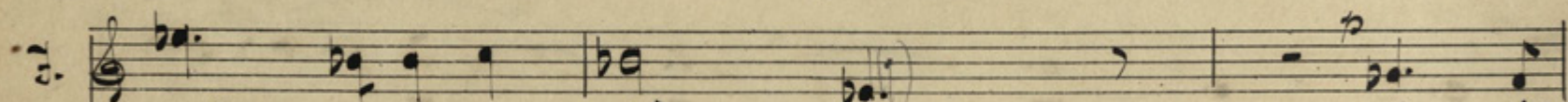
Herrlich hast du mir erzählt
Krasno si o - pi - sal mi

von der präuen Para - dies, das die
belih sen čarobni svet, ki je



v var - stre Zlato — ro — sa,

say ze



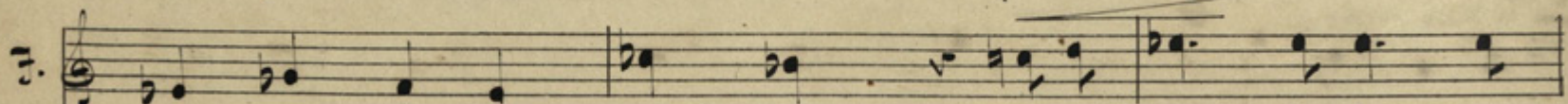
weis - sen Genssen hü - ten,
v varstri kor bleste — čih.

herr - lich
Pro - raj



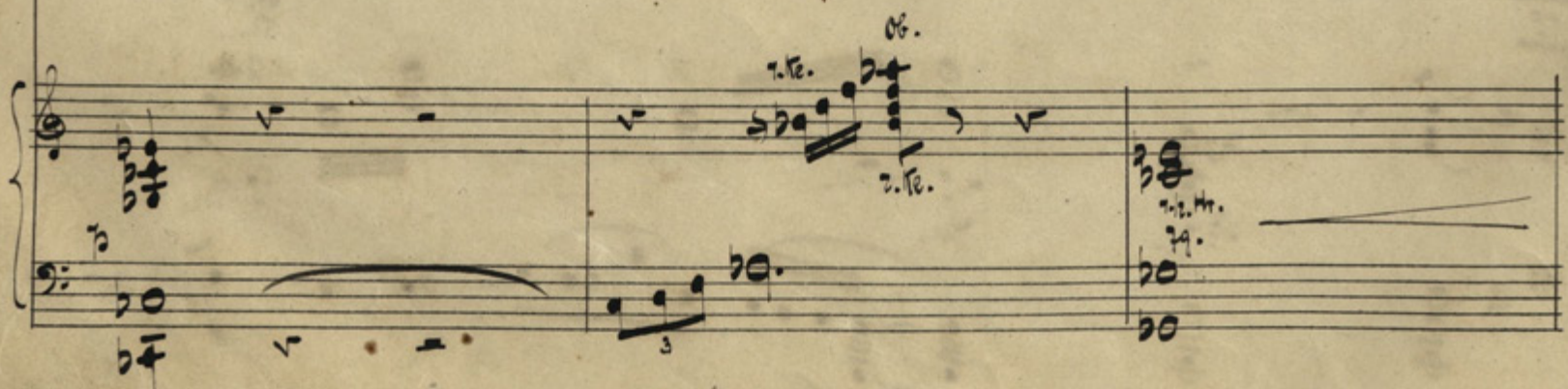
sloraj v stu - len vi - dim,

ki mu iz ro - va - vili



von dem Gold - ge - höm - ten,
vi - dim Zlato - ro - ga,

denen Blut im Moos ent -
hi mu iz Revi po -



kapelj *rožar* *Tri-glavska po-garja*

spies - sen
garja

blühtig - rot die Tri - glav - ro - sen.
roža Tri - glavska ke - vava.

1. Hr. *1. Kb.* *2. Kb.* *3. Hr.* *1. Kb.* *2. Kb.* *3. Hr.*

26 Poco più mosso.

Saj zabladi me storaj milica,
Nicht ge - lüest's nach dem Schatze,
Mika ke me po zabladi,

26 *1. Hr.* *1. Kb.* *2. Kb.* *3. Hr.* *1. Kb.* *2. Kb.* *3. Hr.*

1. Hr. *1. Kb.* *2. Kb.* *3. Hr.* *1. Kb.* *2. Kb.* *3. Hr.*

ki ga storni Boga — tin skri — va
den die Höh - le Bo - ga - tin trägt in
ki ga skalni Boga - tin skri - va

1. Hr. *1. Kb.* *2. Kb.* *3. Hr.* *1. Kb.* *2. Kb.* *3. Hr.*

44. Kristi ja — — — — — mi.

ih — — — — — se.
vne — — — — — jih.

f *Bel.* *1. Trpt.* *2. Trpt.* *1. Fl.*

Kdo ga ho le na — sel?

mf Kdo ga ho le na — sel?

Kdo ga ho le na — sel?
Kdo ga ho le na — sel?

Tutti fant. vi

Ei — — — — — an
Oni le, — — — — —

so ma ob zibki

sta — le bele Ro — ze — ni — ce

cresc.

mf

des — sen tie — ge
so ob zibki

einst die weißen Frauen stan — den.
sta — le bele nur xene.

1. Fl. *2. Fl.* *Bel.* *cresc.* *mf* *1. Trpt.*

Enden rok

me re-se-ta :

vas cē 45.

Fam.:

Sonderbar
Ves bledim

ist mir zu Sinn;
gorim vobraz ,

ob ich
ali

ke.
p. 2g.

jas sem lovca - ta?

27 All. moderato.

Fam.

wohl ein solcher
sem moose

bin? -
jas?

Morda si!

it zolaj pa

Fara:

Mag es sein!
Morda si!

Doch jinn zur
rdaj v se -

spat ,
zutri

gre - mo va - so

nat

med delince

Fara:

Püh,
no ,

mor - gen
ako

geht's dem Ta - le
ju - tri v dol grimo ,

zu ,

wenn der jünge
ko se inladi

4. Ke.
Tr.
Ingr.

7. *Tanecz:*
 na — ranoć . bozni lovec, lahko
 7. *Tara:*
 Tag er-wacht . Kih-ner ja-ge, gu-se
 dan shudi . Danni lovec, dobro

7. *Tan.*
 Lahko noć in hvala ti!
 3. *T.*
 noc! gu-se Hacht in ha-be Dank!
 Lahko noć, in hvala ti!
 Hacht!
 spi!
 Spela,
 Spela,
 Spela

44.
rall.

mf Da, še mištem, a
ja, ich komme, doch dem
Da! Pa gostu, da bo

da, še ti zaspi!

Komni auf dei-ne Bank.
cij, zdaj pojdi spat.

2. fg. *p* *rall.*

prej gostu dam naj še .o. 28 *dej* mollo meno mosso.
Gast weisen soll ich seine Rast.
mal, prej pokrašem, Rje bo spal.

Der alte Faka geht rechts ab. Spela macht sich

1. fl. 28 *Re.*

vorne rechts an der Liegematt zu schaffen. Es ist während der letzten Gespräche immer dunkler geworden.
Ein graues Dämmerlicht füllt die Hütte. :

Handwritten musical score for a song, featuring a piano accompaniment and a vocal line. The lyrics are in Slovenian and German. The tempo is marked "Allegro moderato".

Lyrics (Slovenian):

Ta kot bo ti ležišče nudil,
druker ne bo pr - vi
Hier, Gast, magst du die Glieder strecken,
In, gort, naj ti telo poč - je
der erste Sonnen -
dokler karja ju - tra -
mit te pre - bu - die
Allegro moderato.
stahl wird sich wek - ken.
nir ne ka - si - je

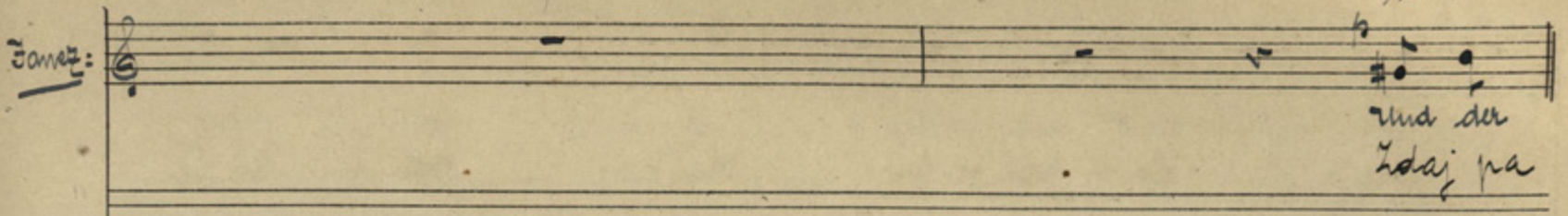
Lyrics (German):

der erste Sonnen -
dokler karja ju - tra -
mit te pre - bu - die
Allegro moderato.
stahl wird sich wek - ken.
nir ne ka - si - je

ja. di

49.
A ta
lento.

Sanet:

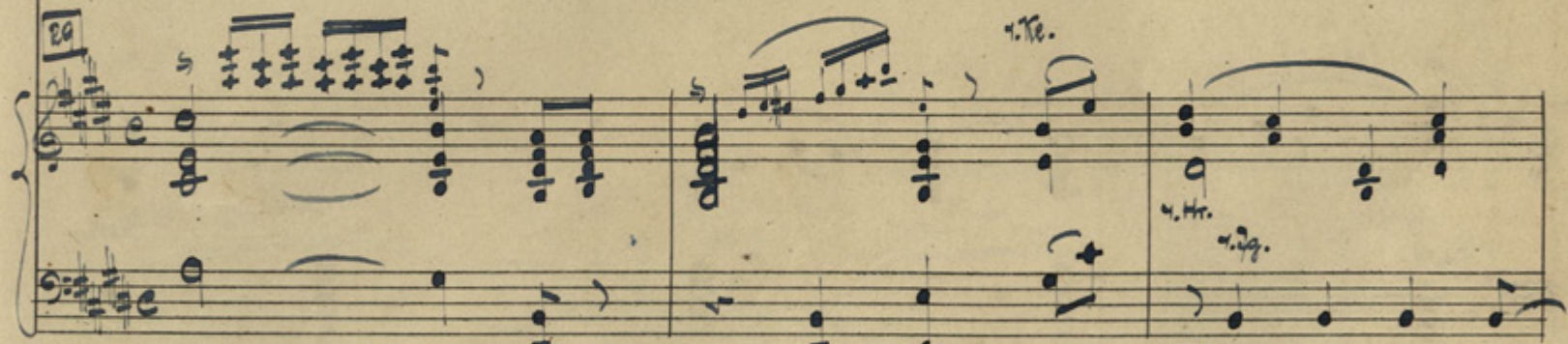


und der
Lidaj pa



29 *Andantino.* *vi* *na* po - to za, kar o - ci se trojili

leh - se soll mir tan - gen aus der brennen Spela -
kar - jo mi večer - no glej, to oko Raze



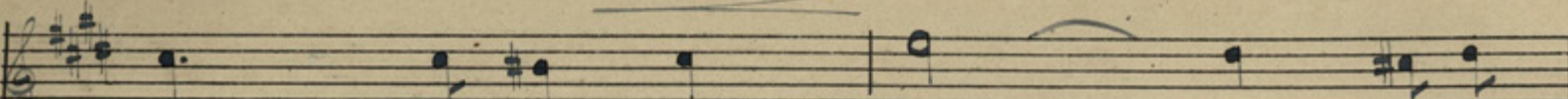
no - za, ki spole - dam me ob - je *affrett. poco a poco* ma in v -
an.

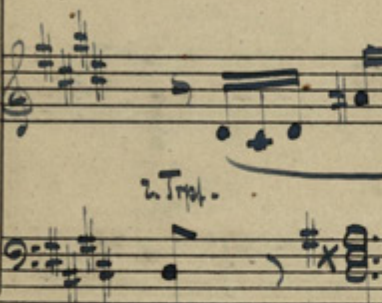
du - gen, denn für - wahr wie Son - nen - se - gen strahlen
ver - no, sladka krajnost v njem po - ci - va, radost

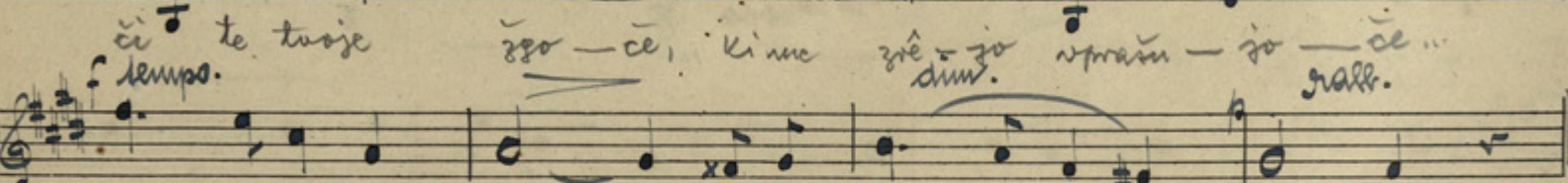
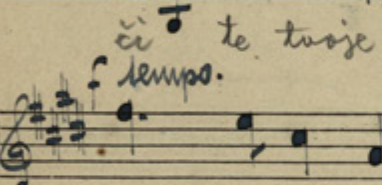
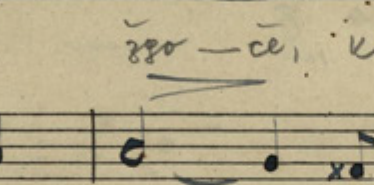
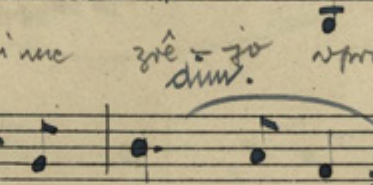
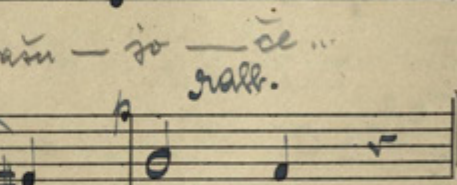
Janek prime obe roki Spetini

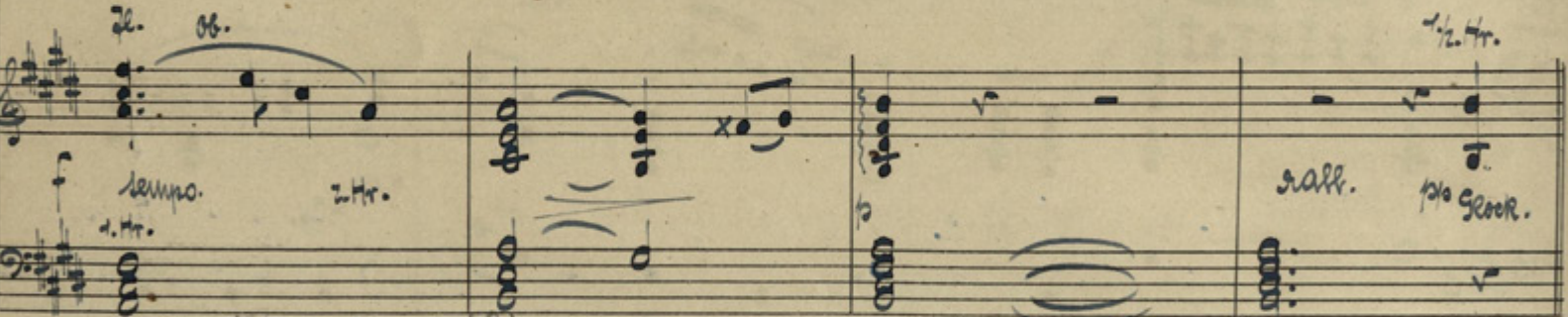
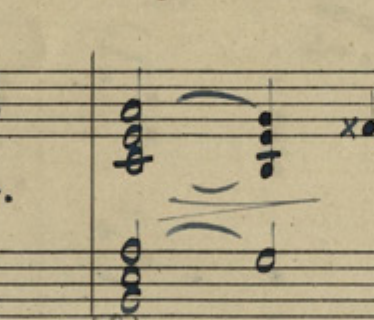
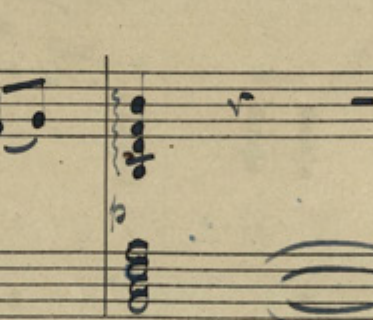
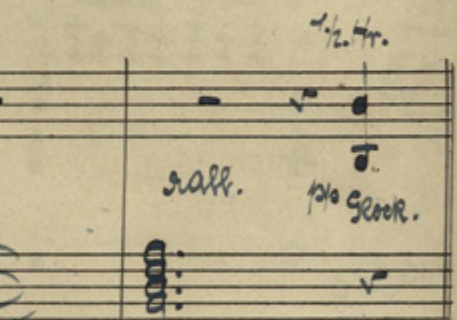
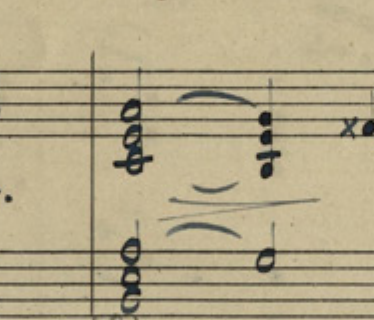
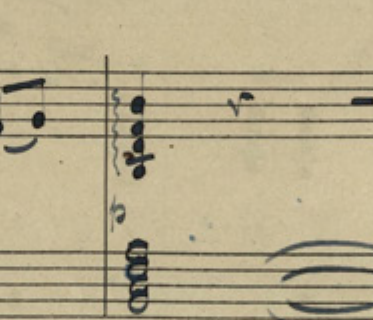
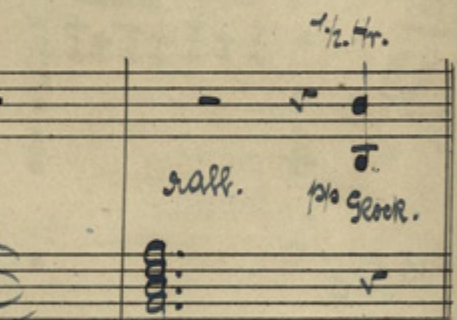
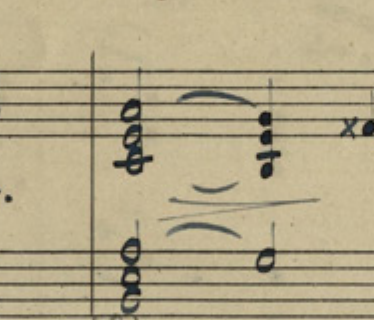
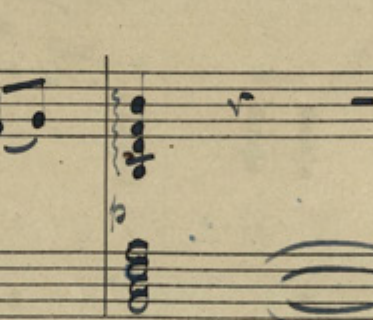
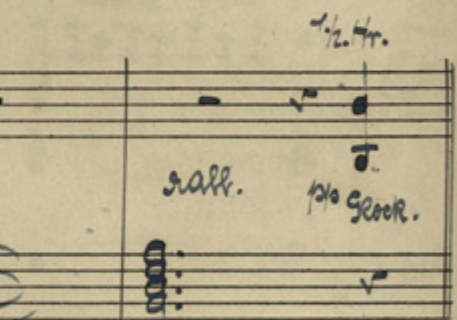
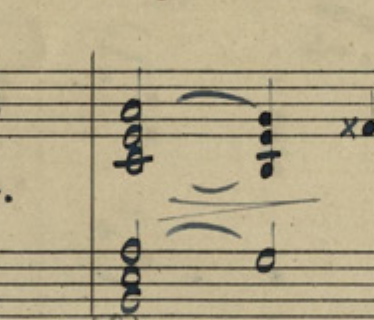
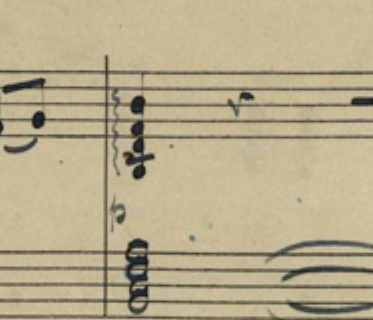
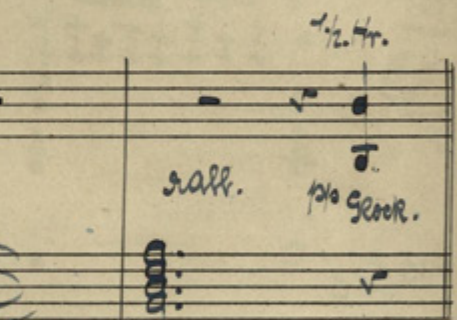
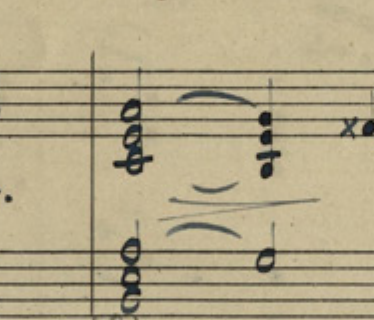
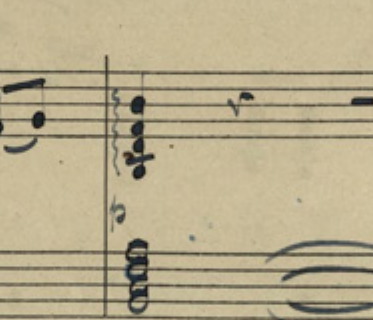
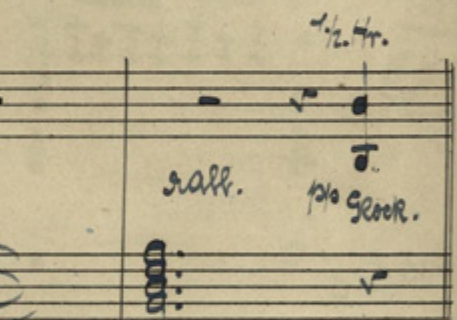
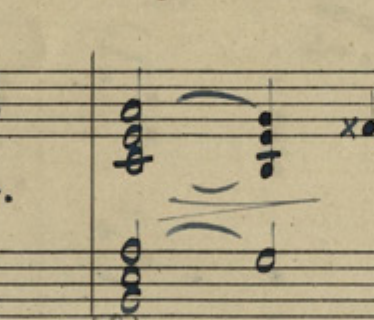
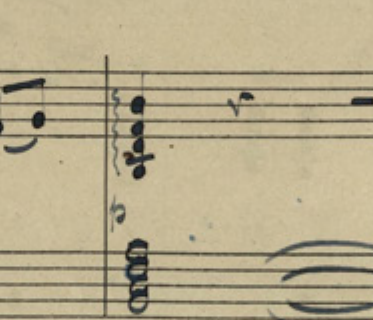
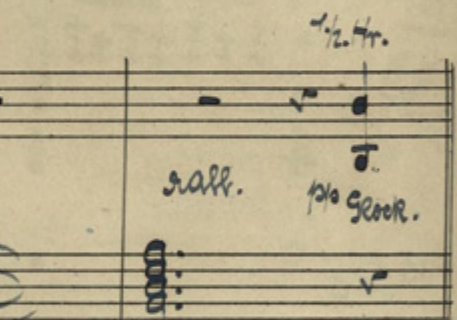
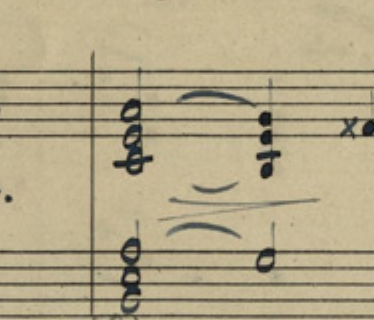
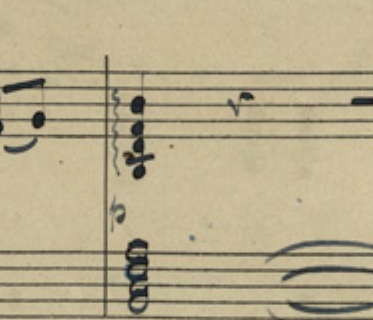
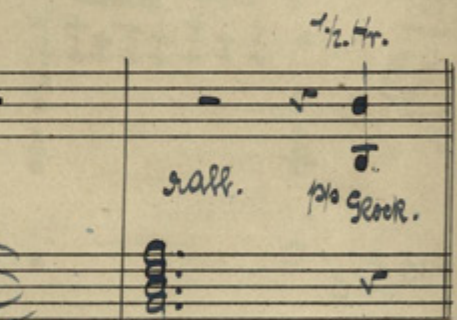
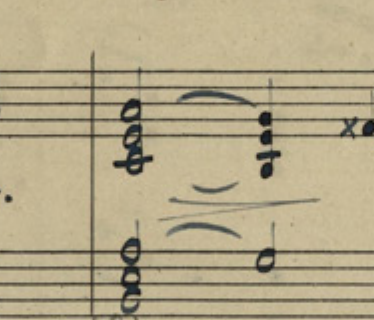
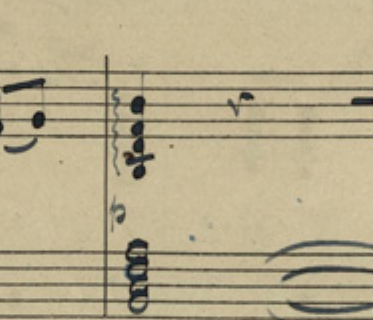
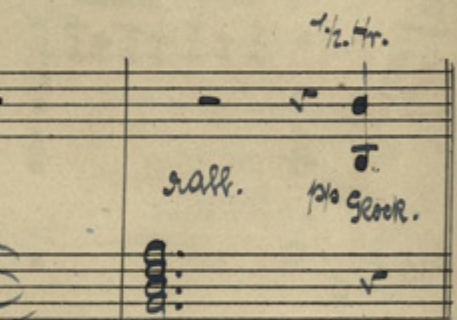
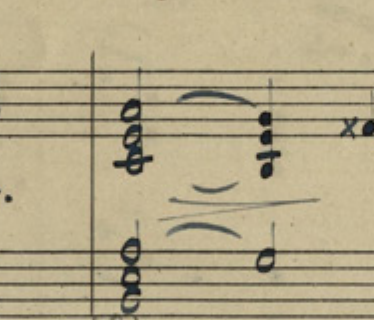
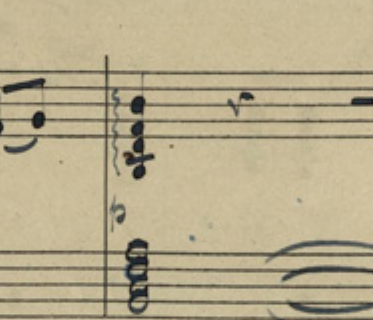
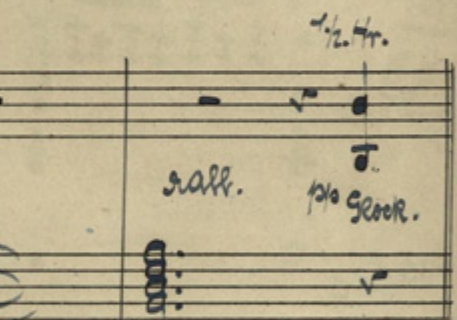
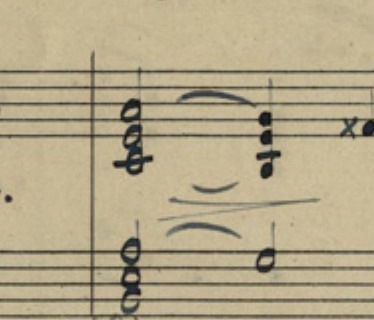
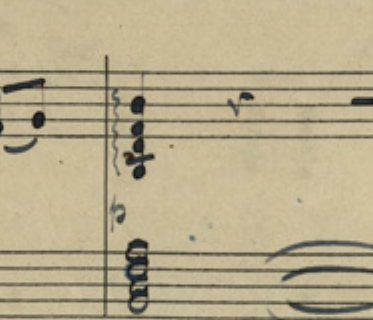
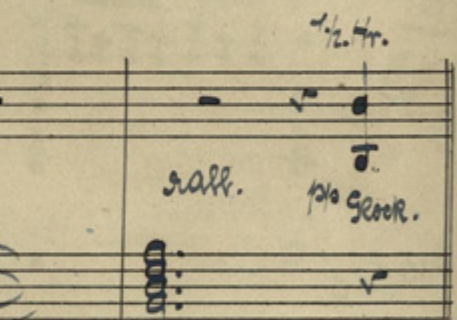
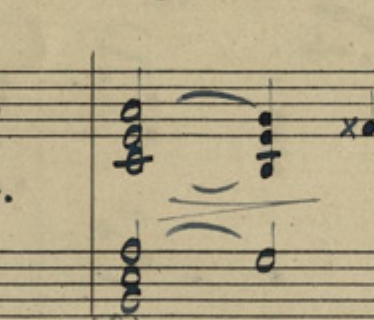
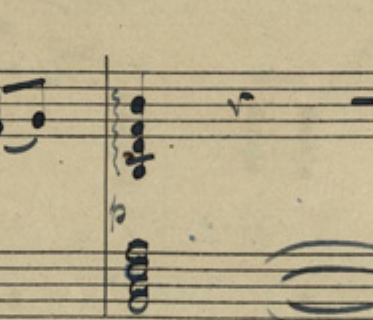
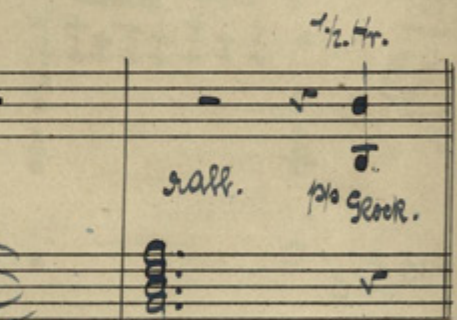
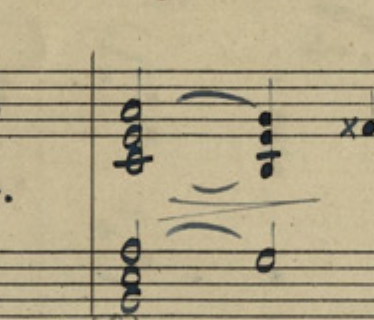
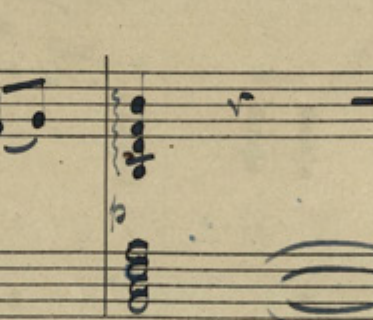
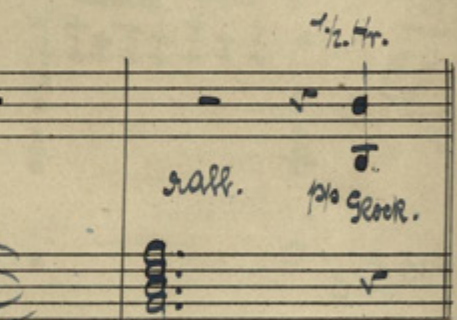
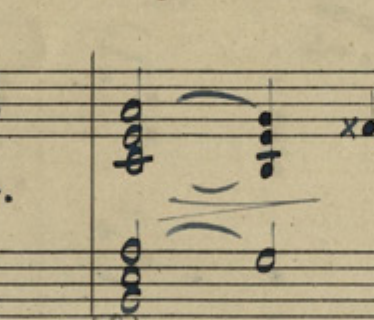
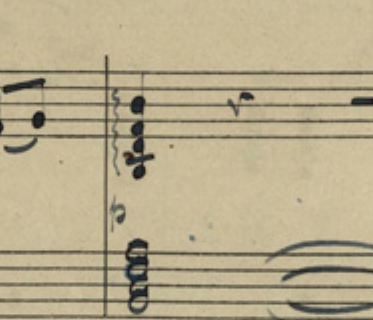
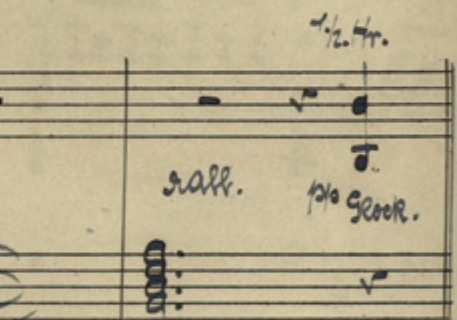
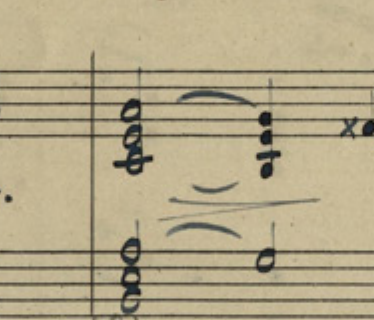
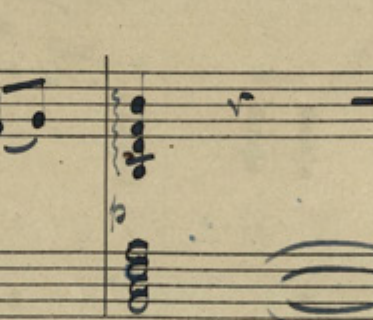
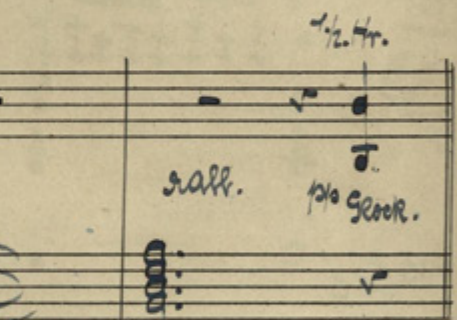
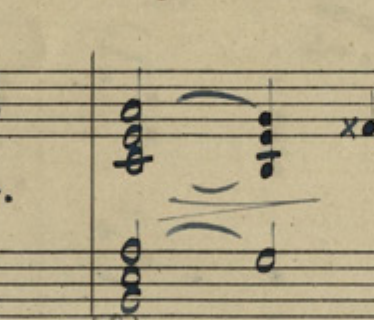
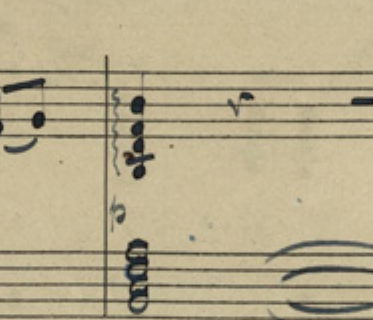
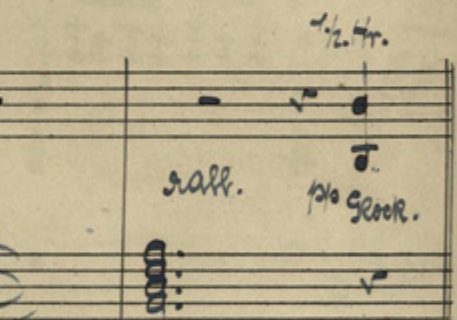
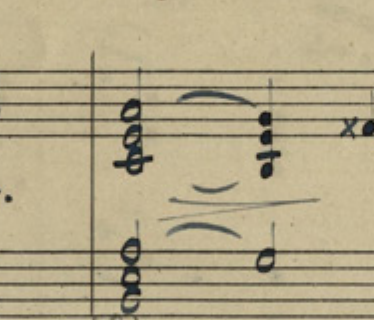
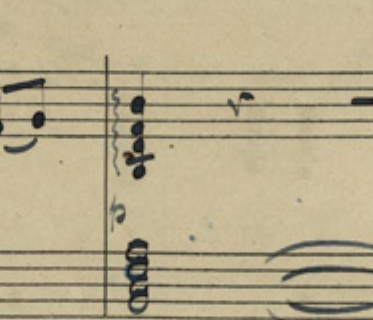
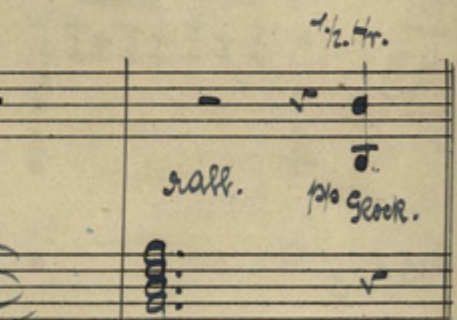
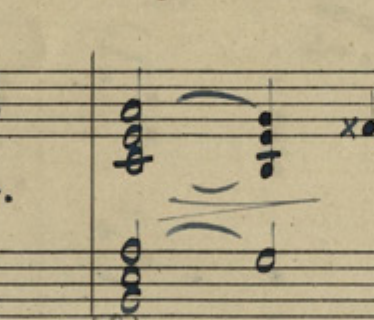
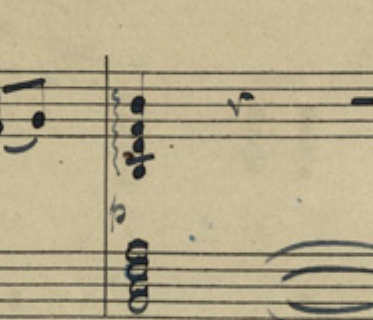
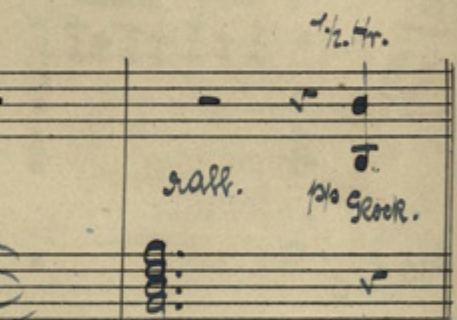
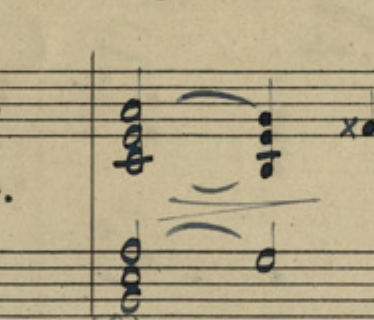
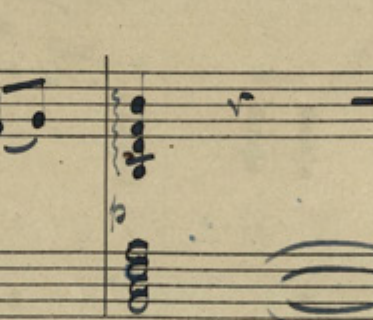
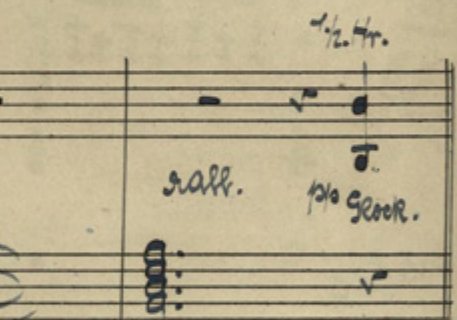
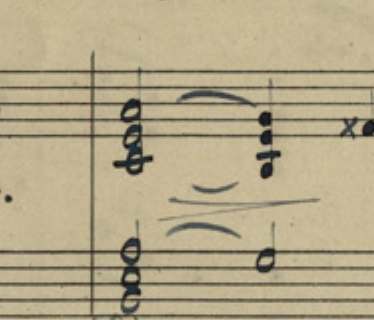
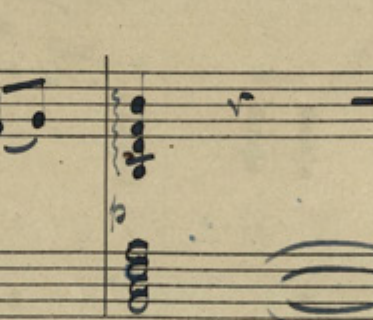
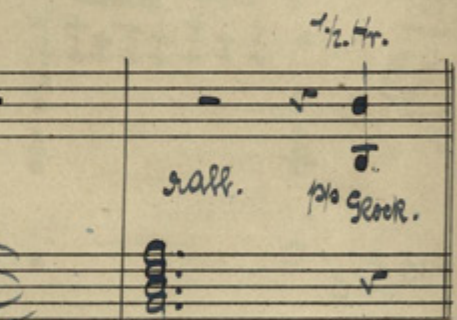
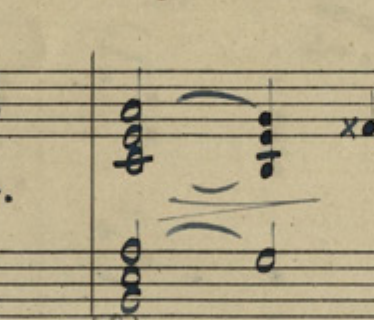
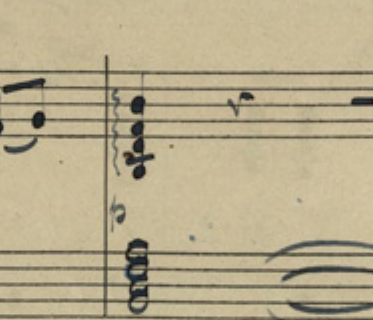
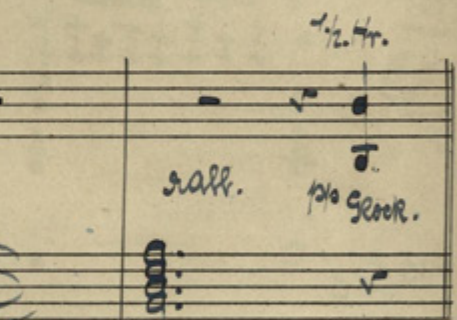
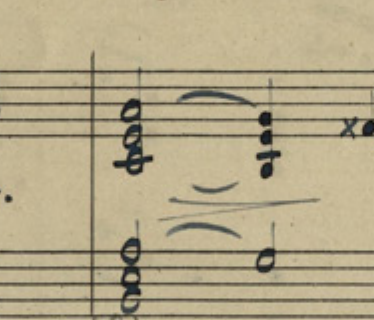
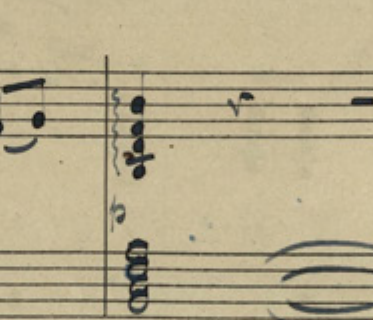
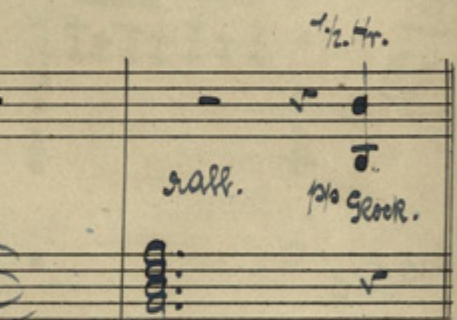
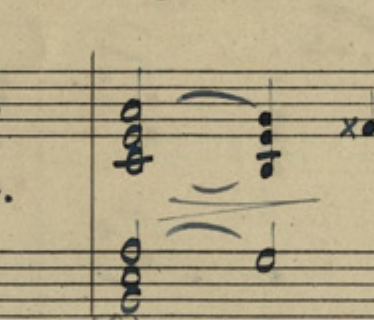
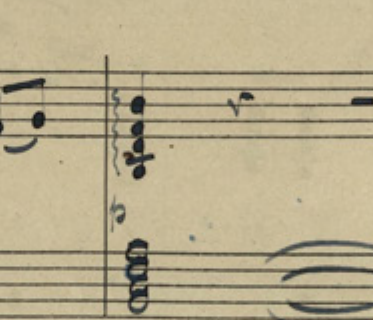
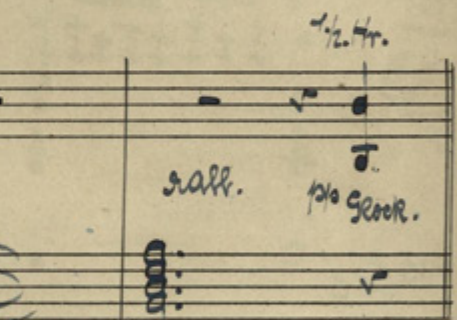
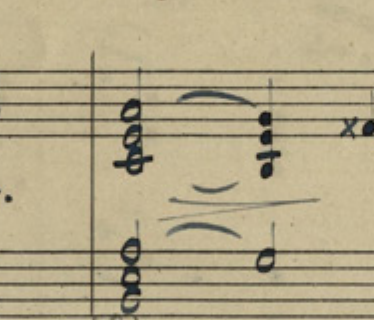
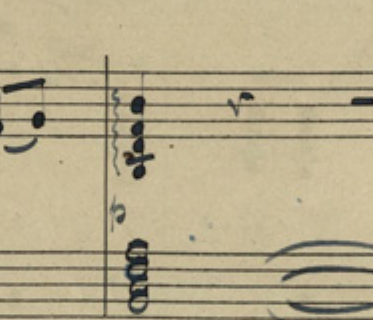
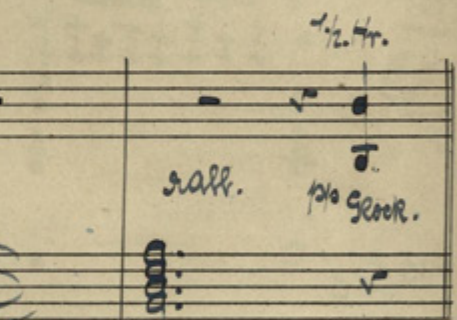
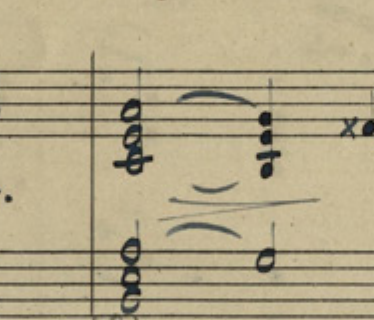
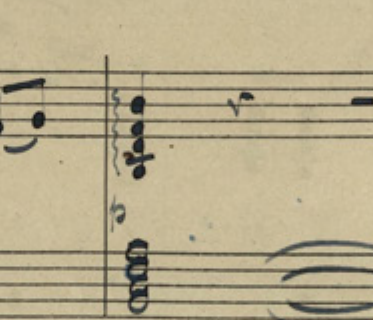
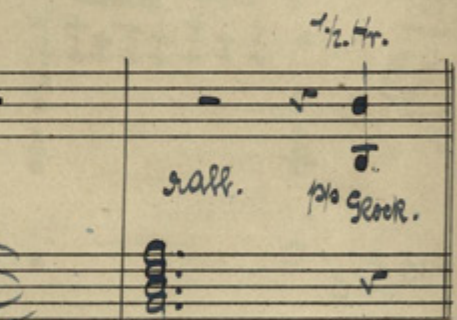
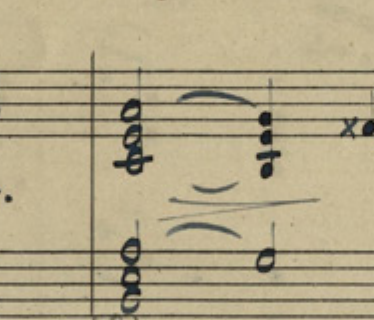
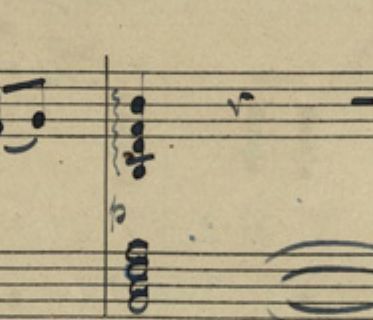
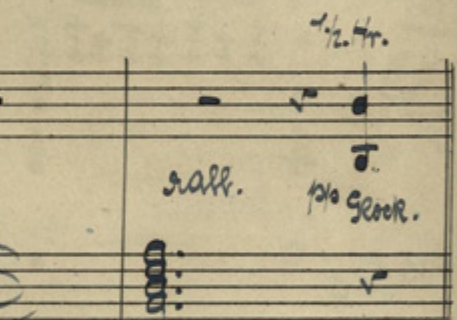
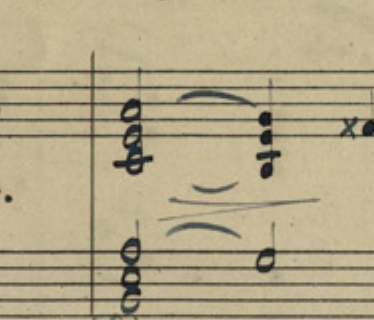
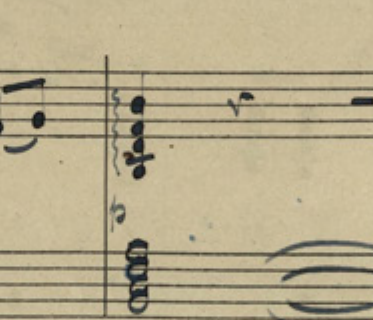
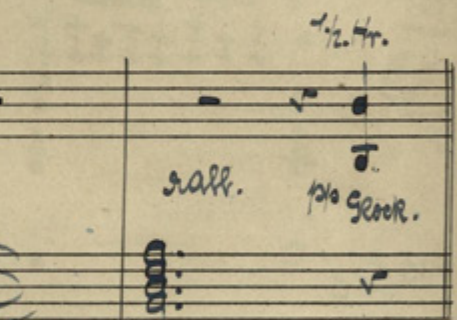
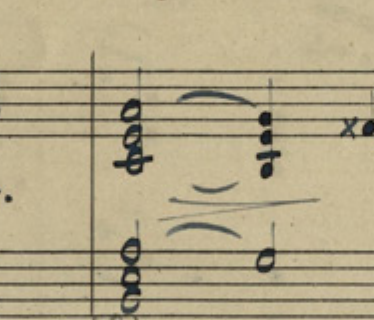
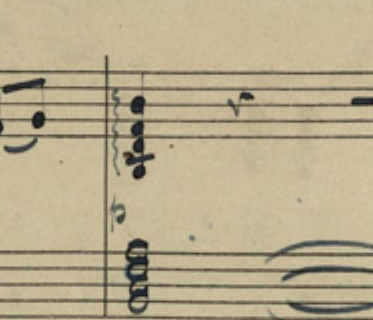
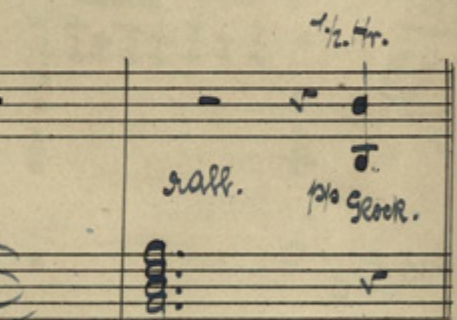
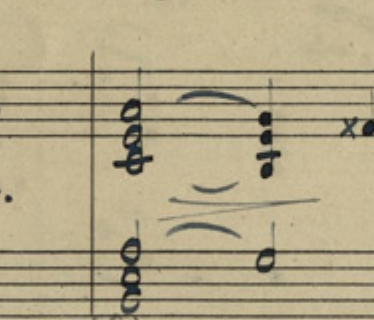
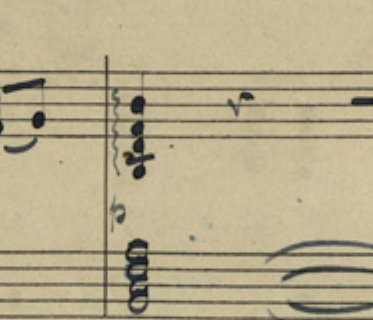
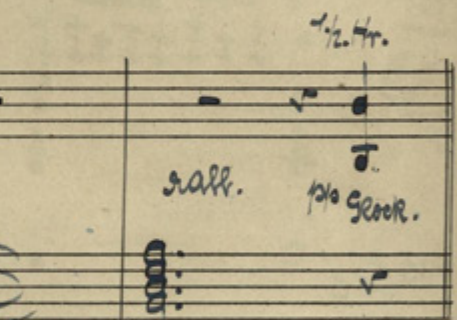
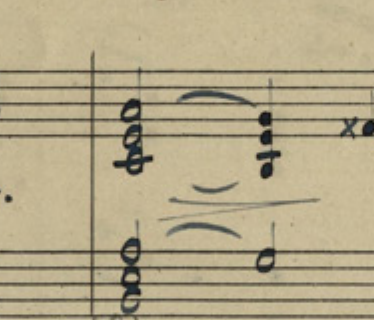
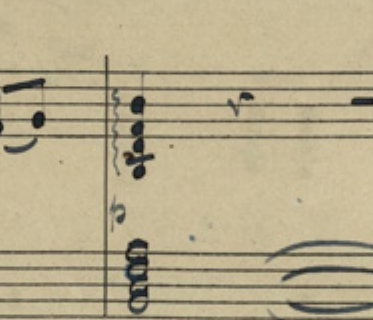
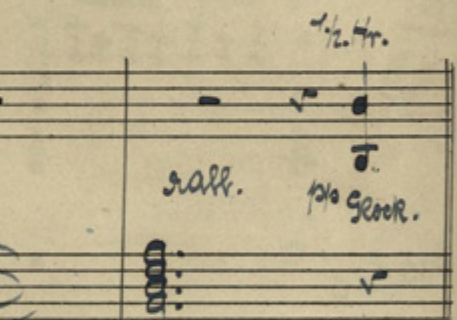
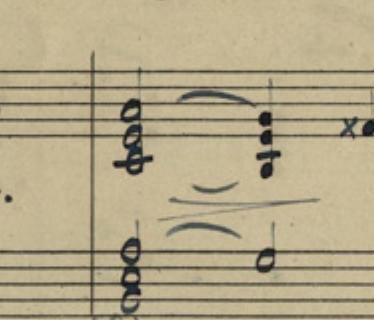
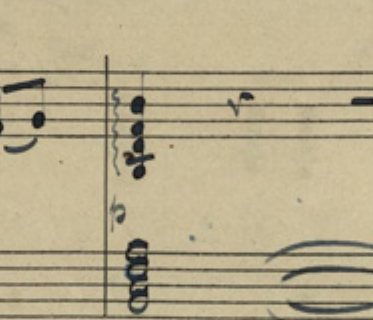
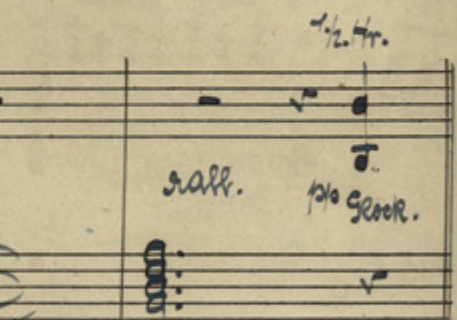
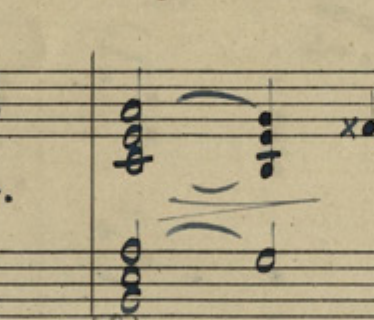
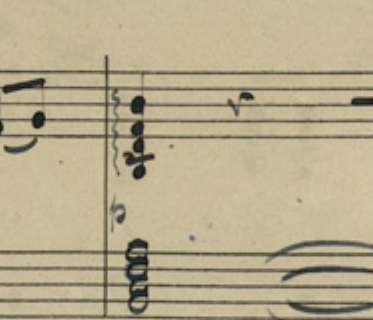
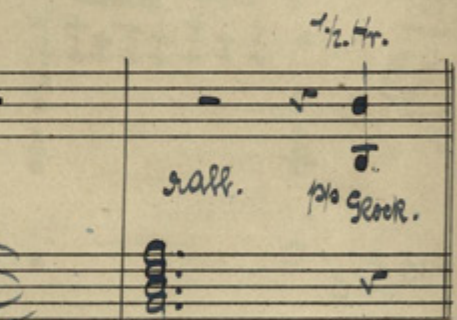
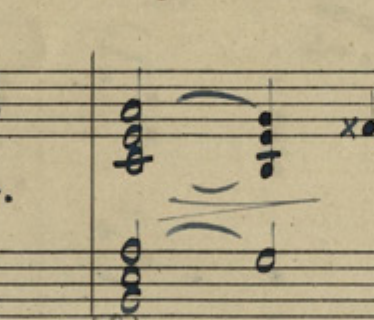
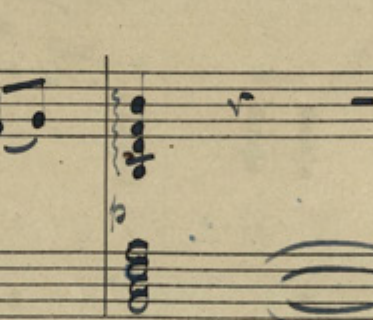
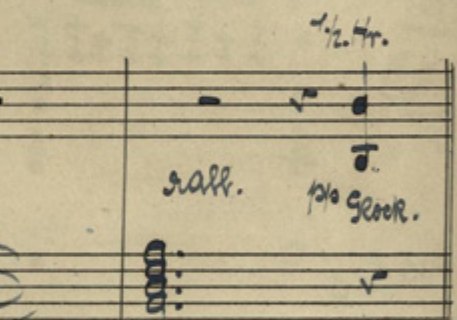
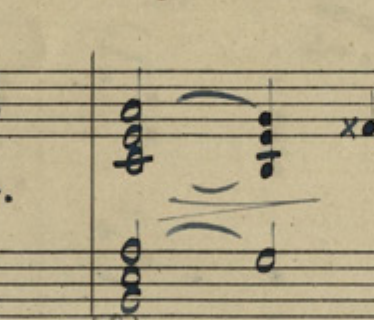
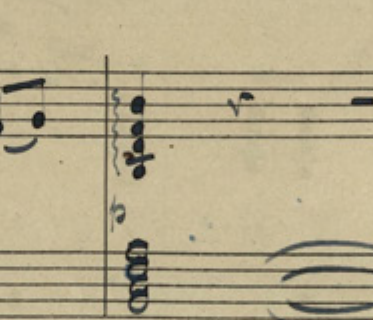
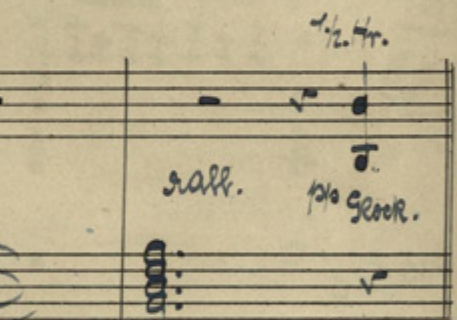
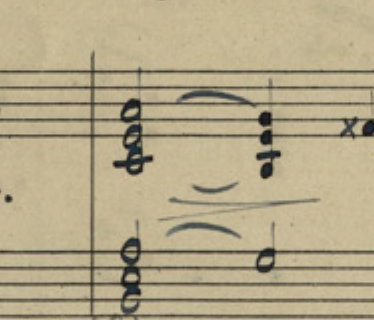
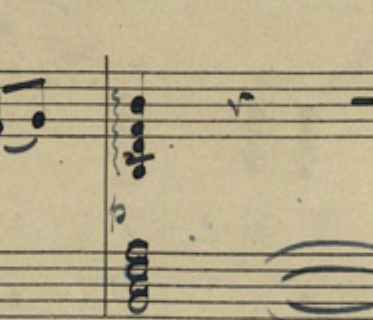
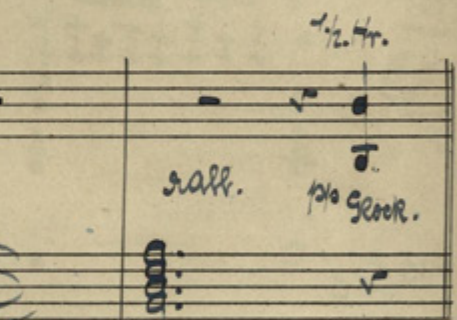
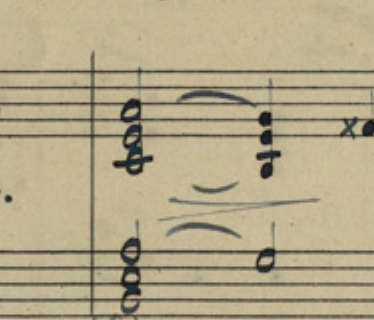
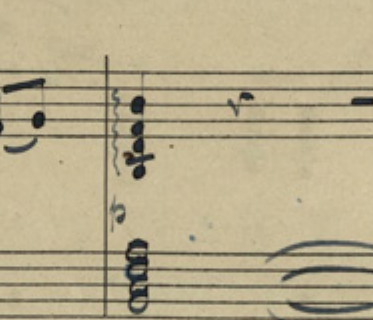
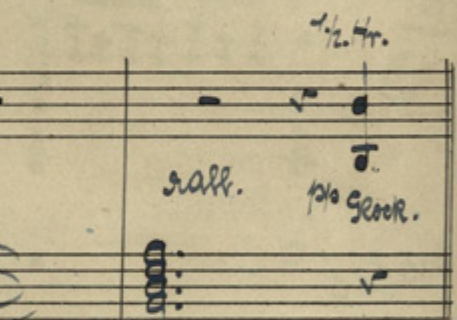
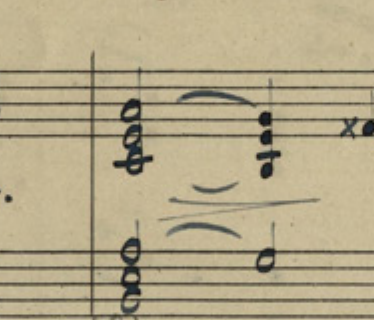
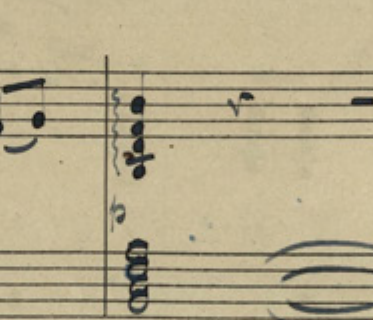
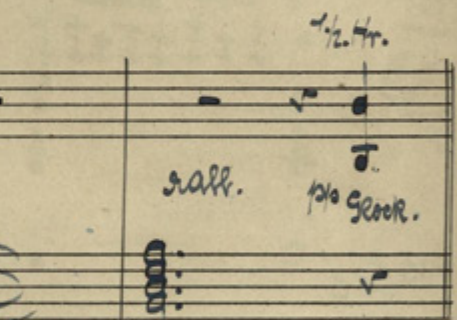
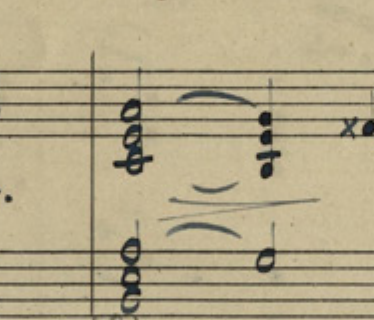
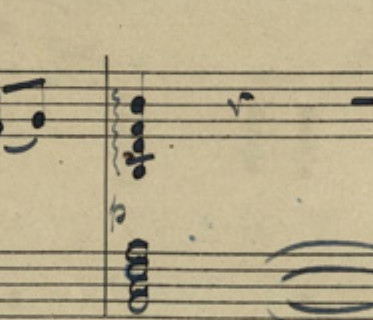
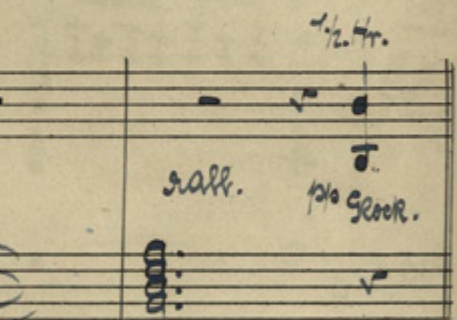
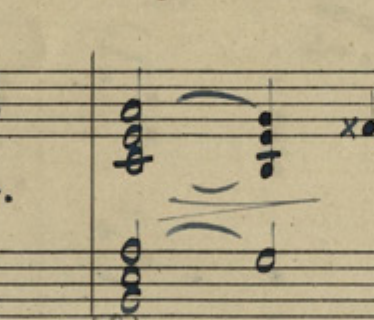
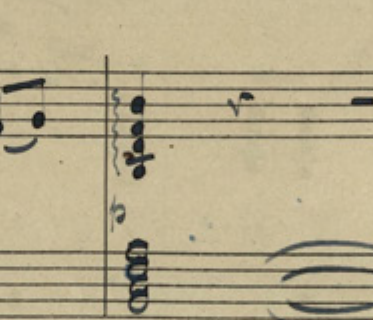
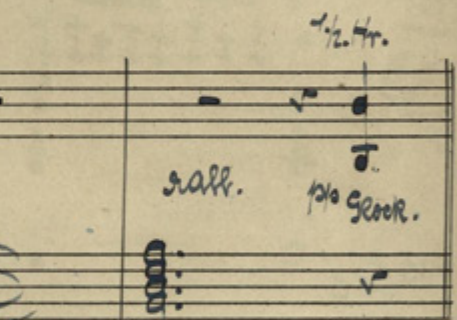
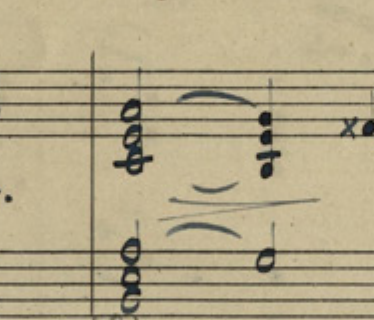
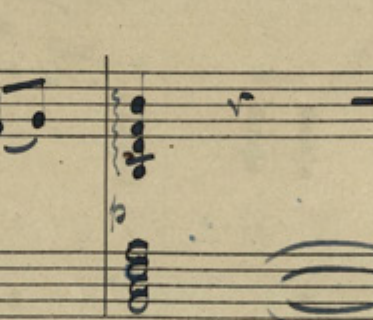
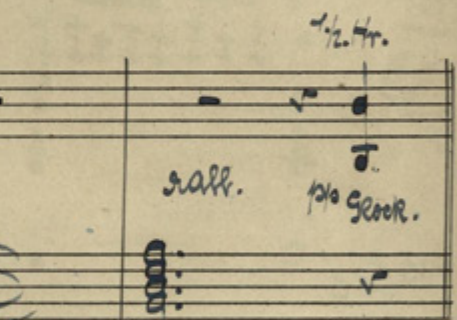
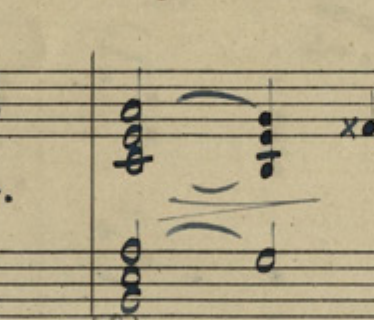
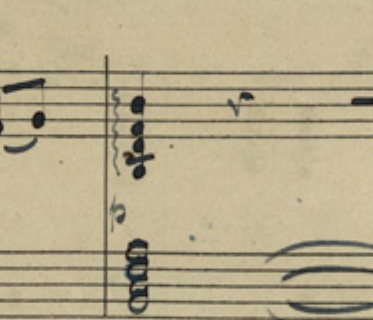
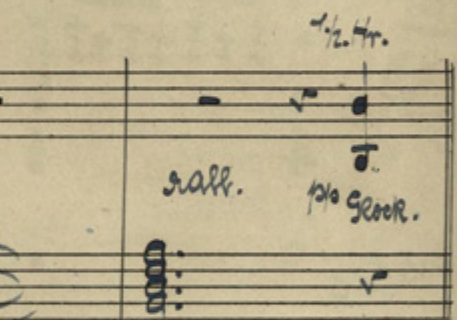
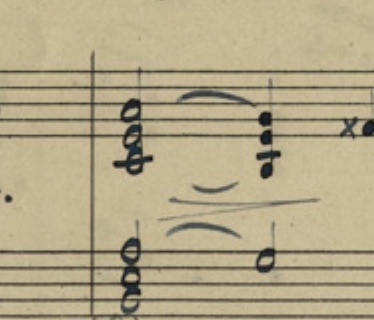
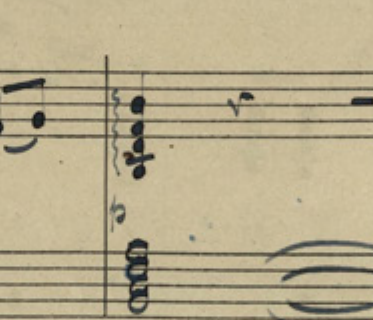
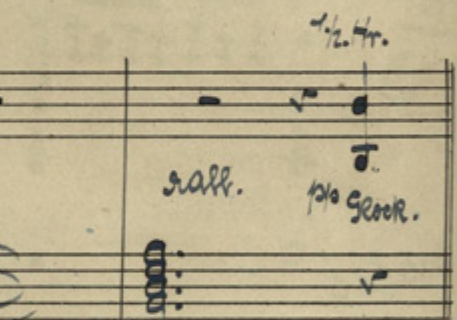
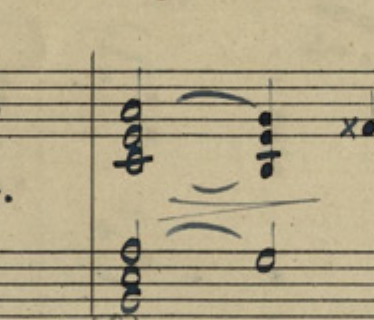
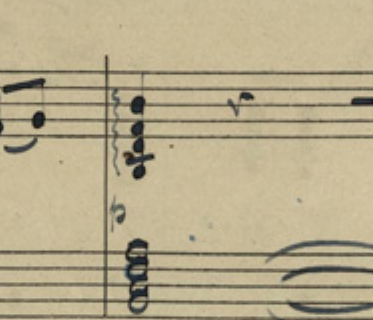
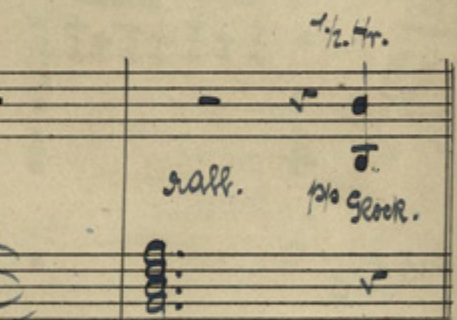
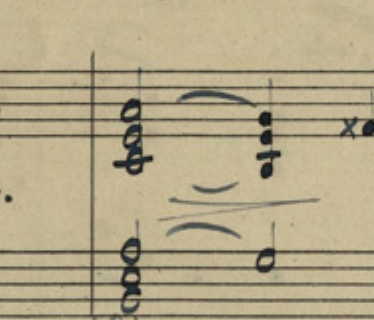
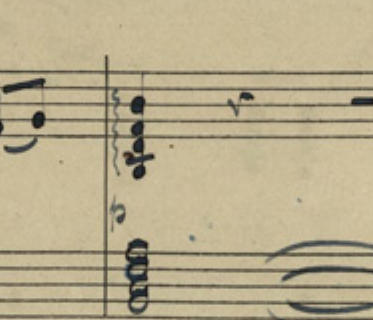
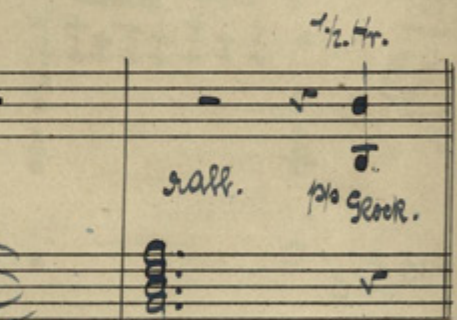
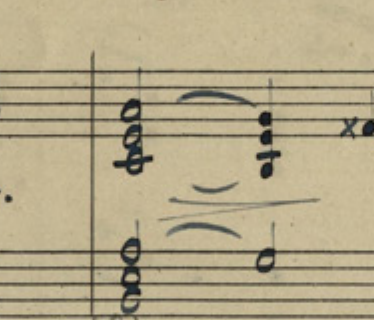
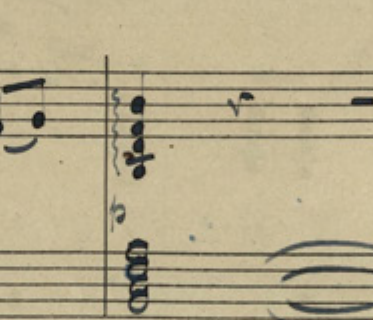
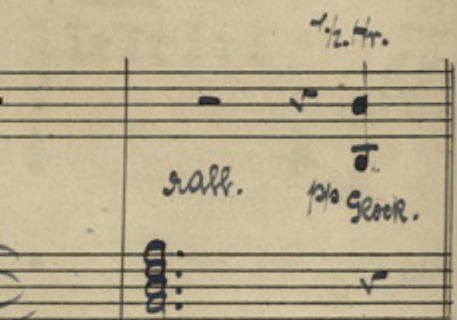
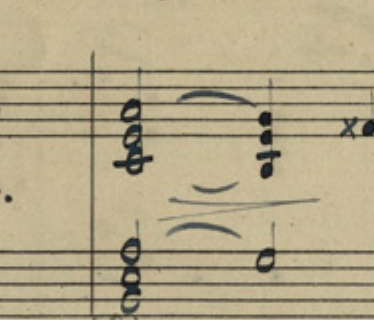
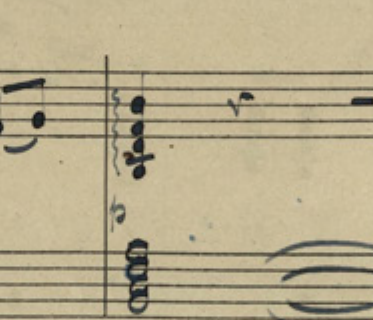
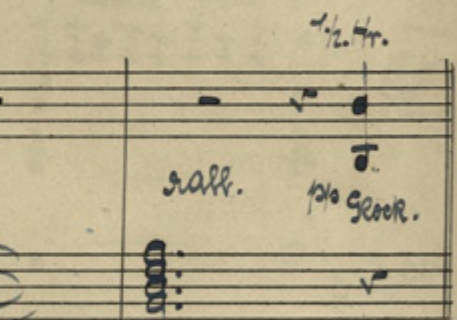
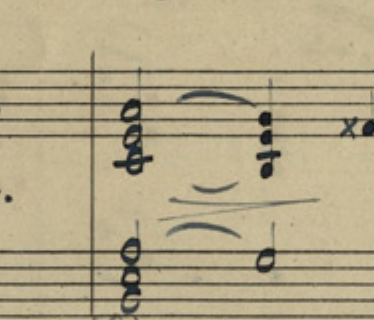
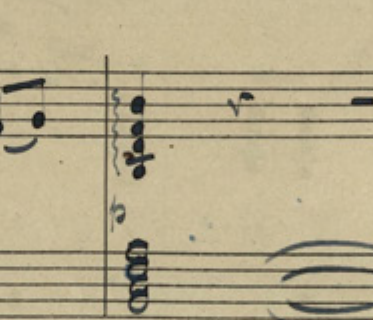
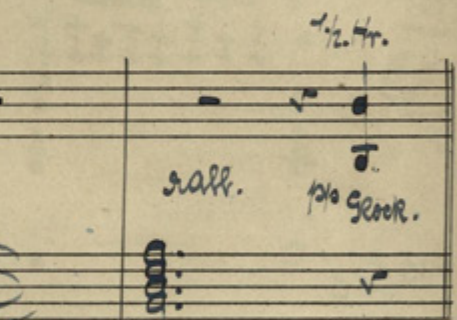
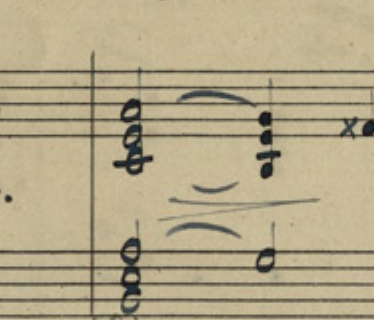
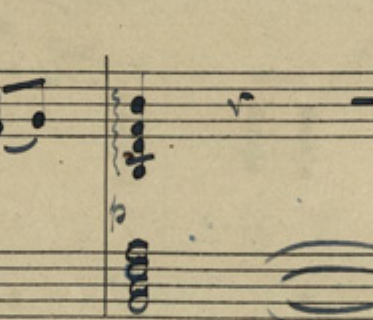
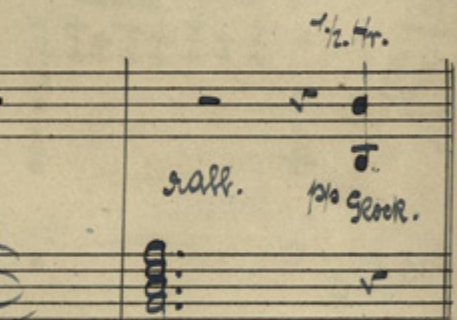
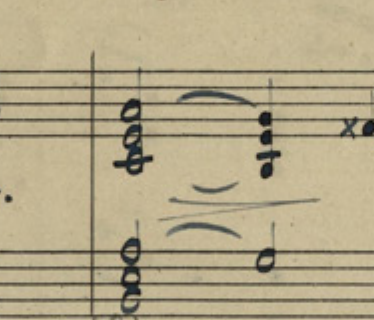
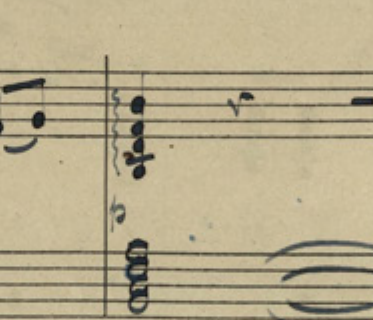
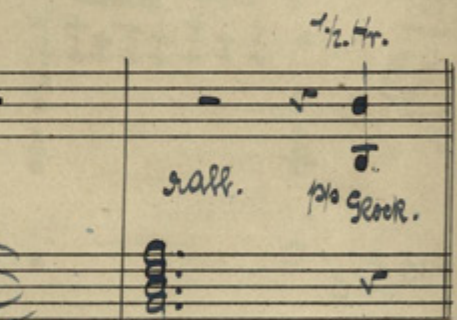
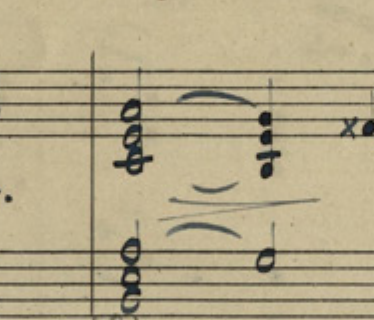
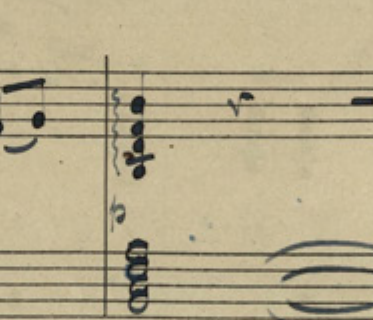
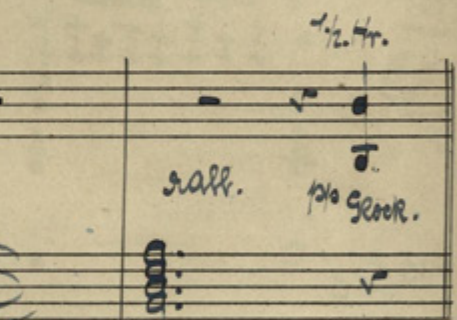
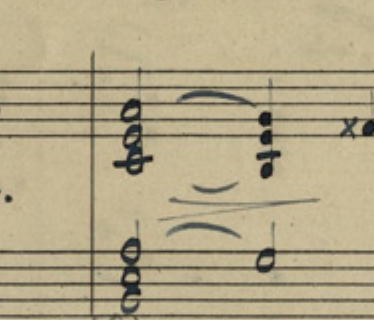
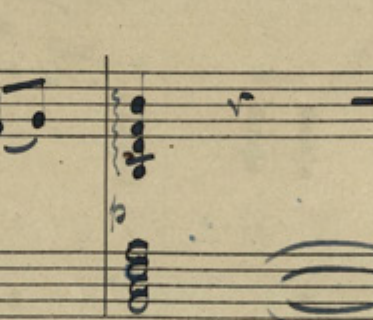
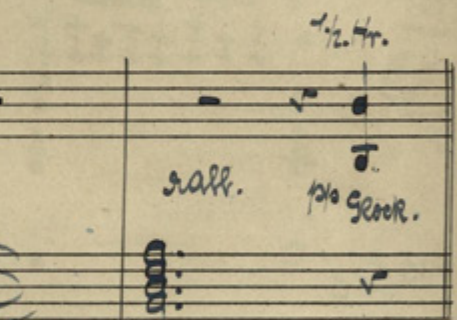
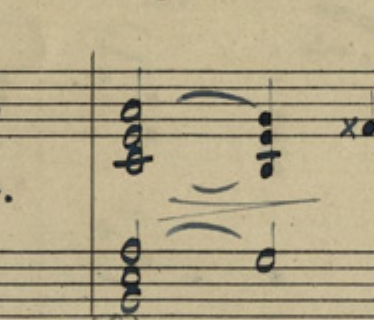
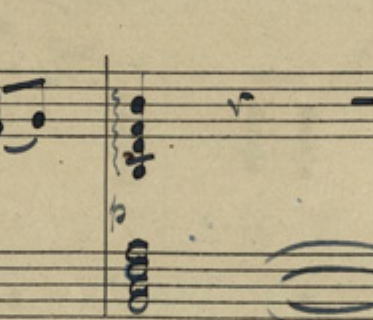
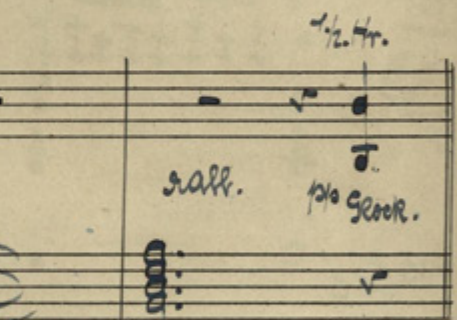
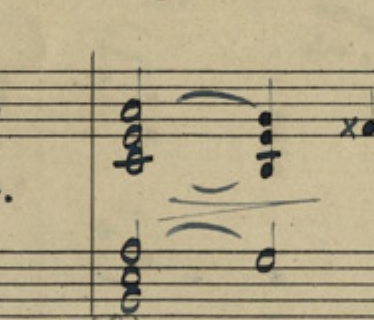
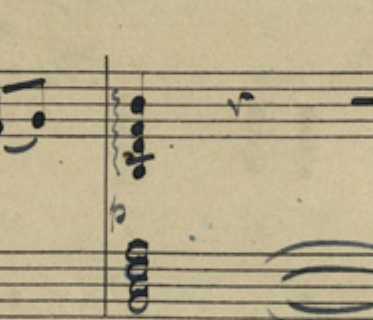
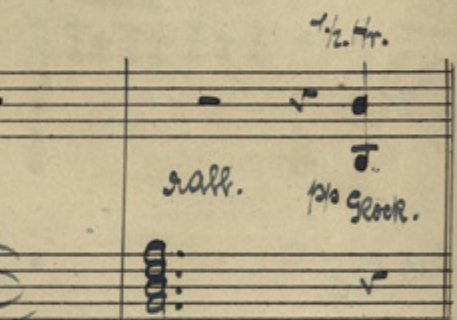
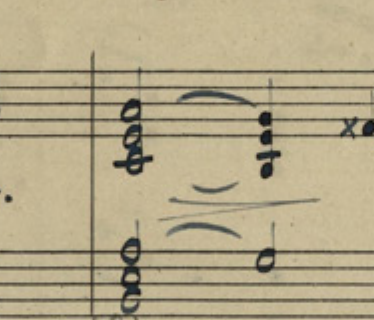
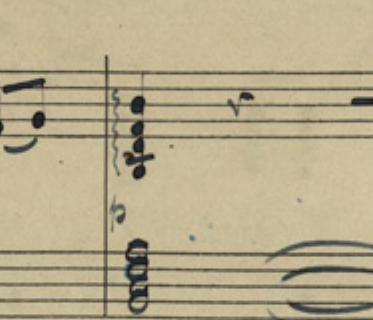
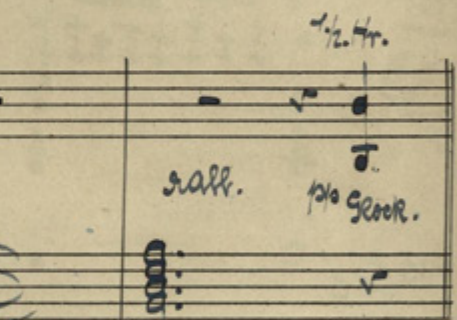
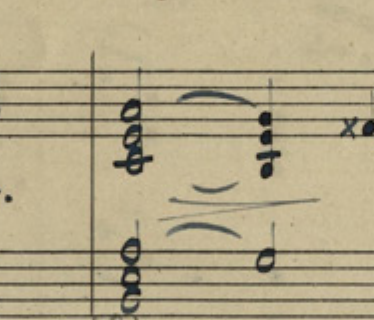
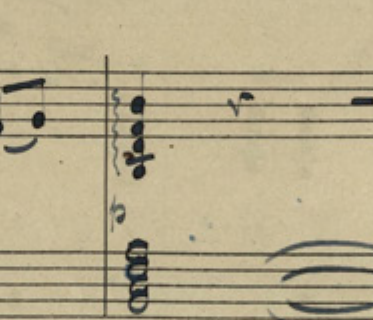
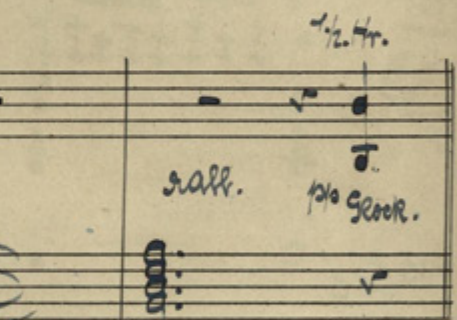
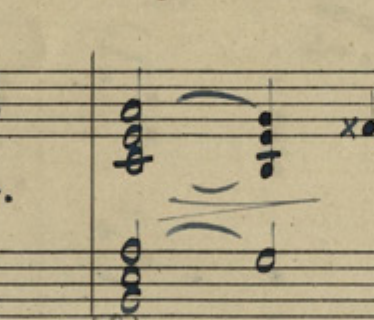
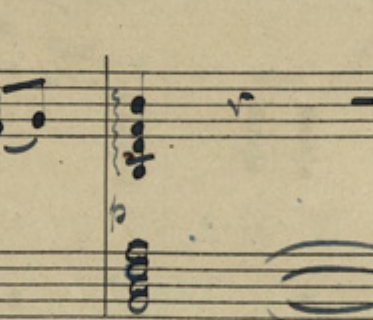
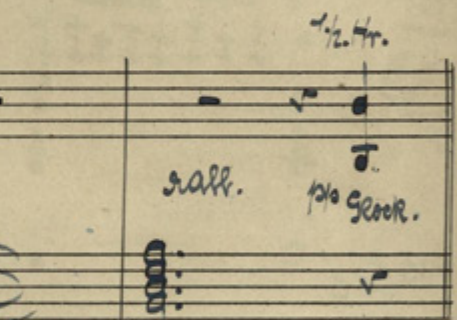
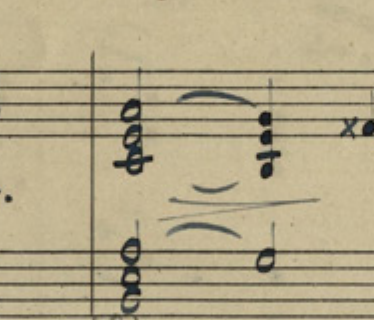
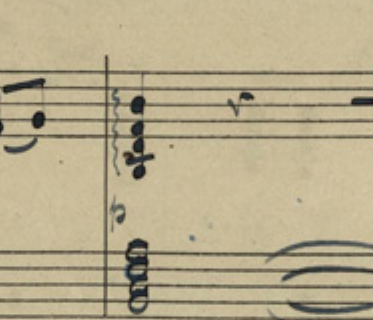


ce mi za — te vne — ma , ah, o —

3. av. 
 wär — ment mir ent — ge — gen diese
 sre — čo v pr — si vli — va , Ro te


 2. Tr. 

3. 
 čí te tvoje žgo — ce, ki me zže — jo vpraš — jo — ce...
 tempo.    
 tief — insäimten Glü — ten, die wie ei — ne Frage, mü — ten...
 werde sladko — vroče, gledaj me vpraš — joče.


 2. Tr.    
 f tempo.    
 1. Hr.    
 2. Hr.    
 1/2 Hr.    
 rall.    
 1/2 Hr.    
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 1/2 Hr.    
 1/2 Hr.   

kaš je naj — lepše na — sve — tu .

51.

frag ihn das Schönste in der —
kaš je naj — lepše na sve — ti ,

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96. Hr.
97. Hr.
98. Hr.
99. Hr.
100. Hr.

kar vem o tem
vred ti po — vem ,

heimlich und traut , — frag nicht zu laut , —
in brez skibi , kar se ti radi , —

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99. Hr.
100. Hr.

Kot se pove — to dekle — tu ,

gan will die Ant — wort ich ge —
hočem ti vse kar — o — de — ber .
ti

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11. Hr.
12. Hr.
13. Hr.
14. Hr.
15. Hr.
16. Hr.
17. Hr.
18. Hr.
19. Hr.
20. Hr.
21. Hr.
22. Hr.
23. Hr.
24. Hr.
25. Hr.
26. Hr.
27. Hr.
28. Hr.
29. Hr.
30. Hr.
31. Hr.
32. Hr.
33. Hr.
34. Hr.
35. Hr.
36. Hr.
37. Hr.
38. Hr.
39. Hr.
40. Hr.
41. Hr.
42. Hr.
43. Hr.
44. Hr.
45. Hr.
46. Hr.
47. Hr.
48. Hr.
49. Hr.
50. Hr.
51. Hr.
52. Hr.
53. Hr.
54. Hr.
55. Hr.
56. Hr.
57. Hr.
58. Hr.
59. Hr.
60. Hr.
61. Hr.
62. Hr.
63. Hr.
64. Hr.
65. Hr.
66. Hr.
67. Hr.
68. Hr.
69. Hr.
70. Hr.
71. Hr.
72. Hr.
73. Hr.
74. Hr.
75. Hr.
76. Hr.
77. Hr.
78. Hr.
79. Hr.
80. Hr.
81. Hr.
82. Hr.
83. Hr.
84. Hr.
85. Hr.
86. Hr.
87. Hr.
88. Hr.
89. Hr.
90. Hr.
91. Hr.
92. Hr.
93. Hr.
94. Hr.
95. Hr.
96. Hr.
97. Hr.
98. Hr.
99. Hr.
100. Hr.

Lovec moj, cūj,
Poco più mosso.

ně ne vpra — sūj,

Spela:

Handwritten musical notation for the first system, featuring a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff. The lyrics are: "Ja - ger, hoi zū, / Shisaj me ki, / Ja - ger, hoi zū! / Shisaj me ki,"

Wb

Handwritten musical notation for the second system, featuring a grand staff (treble and bass clefs) and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p", "f", and "ff". The lyrics are: "ně ne go — so — vi mi do — sti."

Sp.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of two sharps. The melody is written on a single staff. The lyrics are: "Un - ge - sūnt ist zū viel tis - sen; / vede - ki musop ni zdra - vo,"

Handwritten musical notation for the fourth system, featuring a grand staff (treble and bass clefs) and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p", "f", and "ff". The lyrics are: "Zuvaj zē mohl / boljū nest zolt,"

Sp.

Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of two sharps. The melody is written on a single staff. The lyrics are: "was im - ge - fragt, / sprasam ki ne / laß im - ge - sagt, / molci ki le,"

Handwritten musical notation for the sixth system, featuring a grand staff (treble and bass clefs) and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p", "f", and "ff".

32 Tempo I.

no — be — mit slow — no — sti

gan will ich Heim — lich — keit mis — sen .
najbolj, re — kuj, bo to pra — vo.

Lovee, mi — kar, *pusti to stvar! accel.*

Jä — ger, sei fein, — *— laß die Jag' sein . —*
Tara je stvar, *prasan ni kdar.*

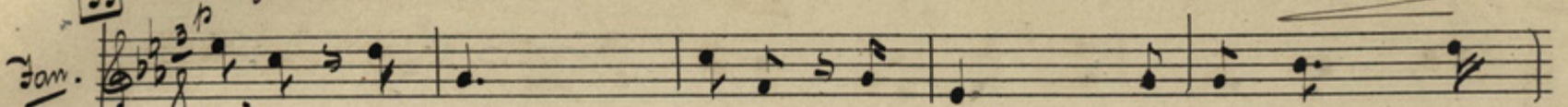
2. Hr.

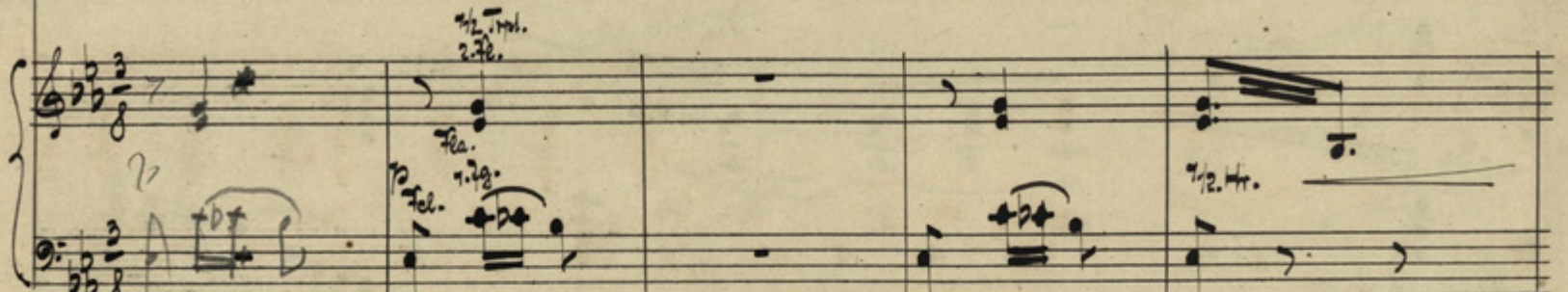
1. Hr.

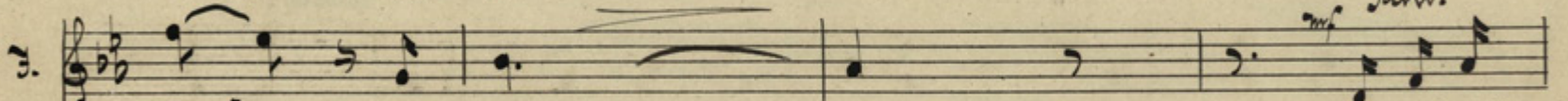
1. Hr. *2. Hr.* *mf* *rall.* *3.*

54. škoda, dekle, škoda, dekle, e no - ces od

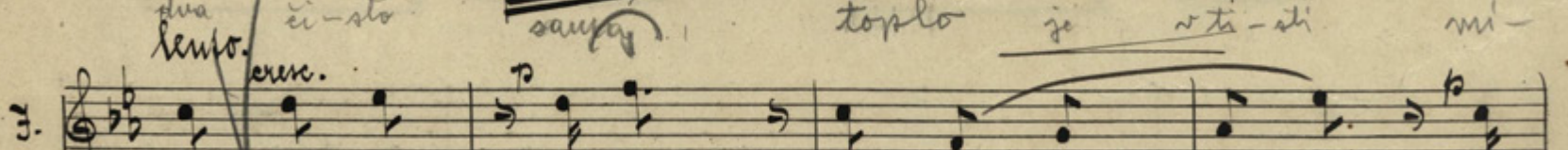
33 Allegretto.

For. 
 Hädel, wie schad, Hädel, wie schad, muß ich das
 Škoda, dekle, škoda, dekle da moram o


 neue nie cu ti. *Kocher sta rall.*

3. 
 Schönste ver-schwei-gen, - läßt sich mir
 Kern malica - li, Radar sta


dua lenfo. exen. *saupay.* *toplo je vta-sti mi-*

3. 
 frei sa-gen, wenn zwei, eng an-ein-ander, sich
 dva risto sama, šadko o tem je Kram-


2. Hr. *exen.* *9. Hr.*

nu
tempo.

ti

No — be — ne be — se — de ugi'ss.

34 Più mosso.

nei — gen. Man hört nicht ein ein — zi — ges
lja — ti. No — bene be — sede tu

34 4. V. (con canto)

cū — ti ni,
Hört da — bei,
Lu — ti ni,
lei — se mir
carobnih

polna le
klingt ei — ne
polna je
me — lo — dei.
me — lo — dij.

rall.
5
f
mf
7. V.



Eine odnew *bonu ti lento. za-pel.*

Wädel, gläub mir, ich sing sie dir! —
 Divno doni, slusaj me ti!

35 *Andantino.*

*Er nimmt seinen mit Alpenrosen geschmückten
 Korb vom Tisch u. zieht die Rosen heraus. :|*

plavim, ki zije nagiba se k lei, sem
 Das heute an einer steinigen Wand, die
 Na steni bi nad penadom steni, teh

35

2. H. *1. H.* *2. H.* *1. H.* *2. H.*

ro-ten Ro-sen gepfeicht, hab sie gereicht um das grüne Band, das den grün-
edlich roß sem nabral, kurbaj na krak sem jih dejal, da mi klo-

redich roß si nabral, del za klobek kopel sem direr, ne da bi

Handwritten musical score for a piece titled "Grüner Hirt". The score is written on two systems of staves. The first system features a vocal line with lyrics in German and Turkish. The second system shows a piano accompaniment with chords and melodic lines in both hands.

Lyrics:

grünen Hirt mit schmückt - hab an nichts da -
 buk söpek Keasi. Nisil sen sa -

Handwritten Annotations:

- 2. Fl.
- 7. Fl.
- 2. Fl.
- 7. Fl.

ran kot ptič, na drugo nistem mislil
 bei ge-sacht als an die ro-sen-ro-se
 mo na ko, Ka-ko to cvetje je le-

Handwritten musical score for "Die Schöne" by Franz Schubert. The score is written on two staves. The top staff is for the voice, and the bottom staff is for the piano. The music is in 3/4 time and G major. The lyrics are in German and French. The score includes a key signature change from G major to E major (indicated by two sharps) and a time signature change from 3/4 to 3/8. The score is marked with "Andante" and "36" (measures). The lyrics are: "Ich stand vor dir eine schöne Maid, so schön und so lieblich, wie eine Rose im Garten."

58.

belih rok

in bahkih nog, na vrh rahl. naj ta sjeen pri-

rs
rall

le - benzofon

und Kraft-beiwußt,

20

licht der Rosen

sehnendes

selja poln

in polni moči,

in

cvet na prsa mlada se -

2. Ke.
4. Hk.

॥ १॥

time
tempo!

xi' nabral sem ga go-lo-toh.

kat da bi

Leid
li

nach der jüngen

wo-gen-den Brust.

Wir ist, als

da me - nalo

dekle Krasi,

Rot bi ne

4-2-22.

lempo.

4.2. H.

7. Ke.

Fol.

slu - til te — dag,

da ti no - ri - la ga

hätt' ich's ge - wißt,

daß du sie heu - te noch

re - del ke - day,

da ke jhu bos no-

79.

1.7l.

224.

1.04.

2. Ne

Andante ma non troppo.

roll.

Spela: *boš vedaj* *reicht ihr die Blumen.:* *Sopell le -*
 2. *tra - gen müßt.* *hvala na* *gern greif' ich*
si - la ndaj *ra - del, greif* *le -*
2. Fe. *Valmi de -*
2. Fe.
ta. *Sopell le - ta* *boni na pri pri -*
zu, *gern greif' ich* *zu,* *tröstem ich, was froh ge -*
dar, *hvala na* *dar,* *lijubim ich lepe cre -*
zu, *mi - del, greif* *zu,* *froh nimm, was froh die ge -*
kle, *Sopell le - kle* *kle* *das - zu, was froh die ge -*
Re. *2. Fe.* *3. Hr.* *4. Hr.*
pe *la* *Lepe val evet*
ge *ben.* *Ro - si - ge Pracht -*
kli - *ce.* *šladko smeje*
pe *la* *Lepe val evet*
ge *ben.* *šladko smeje*
2. Fe. *2. Hr.* *3. Hr.*
Re. *4. Hr.*

60.

3 vovjem pre- zet,

res sem da - ri - la ve -

Sp. *freundslich* mir lacht, - *Duft* ist ihr fluch- ti - ge
rohe se ke, *bistro* njih *svete* je
 3 vovjem pre- zet, *res* in *du* *svete* je
ro- the se ke, *bistro* njih *svete* je

se la. *Lovce* 3 vi - sav,
Le - *ber.* *Ja - ger, sei* *sein, spela,*
li - *ce.* *Mar ni ni* *me*
li - *ce.* *idol, lausch mir,*
Tr. *1. Tr.* *Stusaj me ti*

bo - di mir *schon* *1. Tr.* *2. Tr.* *3. Tr.* *Laliko*
laß *die* *trag* *sein.* *1. Tr.* *2. Tr.* *3. Tr.* *Gute*
me *bo* *fontic* *hat spela um den Zeit genommen u. herhafte geknirrt.* *Lahko*
gem *sag* *ich's* *dir.* *Glock.*
Baj *me* *bo -* *li.*

Tempest

38 Allegro molto-molto.

noe!

1. Fl. durch die Thür rechts ab. =

Hacht! noe!

2. Fl. blickt ihn verdutzt nach. =

Laliko noe!

Gü - se Hacht!

Laliko noe!

1. Fl.

2. Fl.

3. Fl.

4. Fl.

5. Fl.

6. Fl.

7. Fl.

8. Fl.

9. Fl.

10. Fl.

11. Fl.

12. Fl.

13. Fl.

14. Fl.

15. Fl.

16. Fl.

17. Fl.

18. Fl.

19. Fl.

20. Fl.

21. Fl.

22. Fl.

23. Fl.

24. Fl.

25. Fl.

26. Fl.

27. Fl.

28. Fl.

29. Fl.

30. Fl.

31. Fl.

32. Fl.

33. Fl.

34. Fl.

35. Fl.

36. Fl.

37. Fl.

38. Fl.

39. Fl.

40. Fl.

41. Fl.

42. Fl.

43. Fl.

44. Fl.

45. Fl.

46. Fl.

47. Fl.

48. Fl.

49. Fl.

50. Fl.

51. Fl.

52. Fl.

53. Fl.

54. Fl.

55. Fl.

56. Fl.

57. Fl.

58. Fl.

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60. Fl.

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64. Fl.

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66. Fl.

67. Fl.

68. Fl.

69. Fl.

70. Fl.

71. Fl.

72. Fl.

73. Fl.

74. Fl.

75. Fl.

76. Fl.

77. Fl.

78. Fl.

79. Fl.

80. Fl.

81. Fl.

82. Fl.

83. Fl.

84. Fl.

85. Fl.

86. Fl.

87. Fl.

88. Fl.

89. Fl.

90. Fl.

91. Fl.

92. Fl.

93. Fl.

94. Fl.

95. Fl.

96. Fl.

97. Fl.

98. Fl.

99. Fl.

100. Fl.

vorne, den Kopf auf die Hand stützend und schlümmert bald ein. Es ist ganz finster. =

1. Fl.

2. Fl.

3. Fl.

4. Fl.

5. Fl.

6. Fl.

7. Fl.

8. Fl.

9. Fl.

10. Fl.

11. Fl.

12. Fl.

13. Fl.

14. Fl.

15. Fl.

16. Fl.

17. Fl.

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32. Fl.

33. Fl.

34. Fl.

35. Fl.

36. Fl.

37. Fl.

38. Fl.

39. Fl.

40. Fl.

41. Fl.

42. Fl.

43. Fl.

44. Fl.

45. Fl.

46. Fl.

47. Fl.

48. Fl.

49. Fl.

50. Fl.

51. Fl.

52. Fl.

53. Fl.

54. Fl.

55. Fl.

56. Fl.

57. Fl.

58. Fl.

59. Fl.

60. Fl.

61. Fl.

62. Fl.

63. Fl.

64. Fl.

65. Fl.

66. Fl.

67. Fl.

68. Fl.

69. Fl.

70. Fl.

71. Fl.

72. Fl.

73. Fl.

74. Fl.

75. Fl.

76. Fl.

77. Fl.

78. Fl.

79. Fl.

80. Fl.

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83. Fl.

84. Fl.

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87. Fl.

88. Fl.

89. Fl.

90. Fl.

91. Fl.

92. Fl.

93. Fl.

94. Fl.

95. Fl.

96. Fl.

97. Fl.

98. Fl.

99. Fl.

100. Fl.

39 Adagio.

f 7.0.

dim.

1. Fl.

2. Fl.

3. Fl.

4. Fl.

5. Fl.

6. Fl.

7. Fl.

8. Fl.

9. Fl.

10. Fl.

11. Fl.

12. Fl.

13. Fl.

14. Fl.

15. Fl.

16. Fl.

17. Fl.

18. Fl.

19. Fl.

20. Fl.

21. Fl.

22. Fl.

23. Fl.

24. Fl.

25. Fl.

26. Fl.

27. Fl.

28. Fl.

29. Fl.

30. Fl.

31. Fl.

32. Fl.

33. Fl.

34. Fl.

35. Fl.

36. Fl.

37. Fl.

38. Fl.

39. Fl.

40. Fl.

41. Fl.

42. Fl.

43. Fl.

44. Fl.

45. Fl.

46. Fl.

47. Fl.

48. Fl.

49. Fl.

50. Fl.

51. Fl.

52. Fl.

53. Fl.

54. Fl.

55. Fl.

56. Fl.

57. Fl.

58. Fl.

59. Fl.

60. Fl.

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62. Fl.

63. Fl.

64. Fl.

65. Fl.

66. Fl.

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74. Fl.

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76. Fl.

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83. Fl.

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85. Fl.

86. Fl.

87. Fl.

88. Fl.

89. Fl.

90. Fl.

91. Fl.

92. Fl.

93. Fl.

94. Fl.

95. Fl.

96. Fl.

97. Fl.

98. Fl.

99. Fl.

100. Fl.

Sept. 1.

Bozar, po-zor, ti' lovec muz

essentials

Sept. 2.

Hab Acht! Hab

Nicht! du Jäger - mann!

Haar Herz mit
da Ke gor.

Sept. 3 (also)

♯♯ 60-30 00-30
Hab acht! Hab
Go- now, no-

Acht!
204

Go - nor, no - nor

sil se zovulih boy

60-301, 70-301

Sinn dir fest im Darm!

je ne doleti

Has Acht! Has
poror, po-

Acht.

may swim with me

du ^{ly} ja ^{lover} - gers -

man!

Hab acht! Hab acht!

of love

ti

da te gorje

pi lover

た

date: 1911

Mr.

7. 12.

2. 15e.
3el.

2.29.

1.3
no. 2.

se povzeli boj!

du jagers - mann!

ne doleti!

ne doleti!

: Während des musikalischen Nachspiels - bis zum fallen des Vorhangs - entwickelt sich auf der

Bel.

Kle.

1. Hr.

2. Hr.

Bän.

Bühne folgendes: Es breitet sich langsam helles Licht über die Bühne: als Träumbild

erscheint das paradiesische Reich der weißen Frauen. - Links drei

voll. 3kl.
Kr.
1. kl. 2. fg.
clg.

weiße Frauen Blumen streuen, rechts steht die Herde der weißen

1. fg.
Str.
Kr.

Gemsen, geführt von dem goldgehörnten Platorog. Kürze Zeit

Kr.

leuchtet hell das schöne Bild. Während es langsam verblasst,

fi.
mf 1. fg.
1. kl.

fällt der Vorhang: /.

First system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a bass line. Handwritten annotations include "1. A." above the treble staff, "2. A." above the bass staff, "3. 4. A." below the bass staff, and "Str." above the treble staff.

Second system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a bass line. Handwritten annotations include "1. A." above the treble staff and "2. A." above the bass staff.

Third system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a bass line. Handwritten annotations include "1. A." above the treble staff, "2. A." above the bass staff, "3. A." above the treble staff, and "4. A." above the bass staff.

Fourth system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a bass line. Handwritten annotations include "1. A." above the treble staff, "2. A." above the bass staff, "3. A." above the treble staff, and "4. A." above the bass staff. The system concludes with the instruction "cresc. ed affrett. poco a poco".

66.

Andante a 120 bpm

Handwritten musical score system 1, featuring piano (Ps.), Piccolo (Pic.), Trombone (Tb.), and Trombone (Tbn.) parts. The system includes dynamic markings like *pp* and *ppk*, and tempo markings like *rall.* and *Forza*.

Handwritten musical score system 2, featuring piano (Ps.), Piccolo (Pic.), Trombone (Tb.), and Trombone (Tbn.) parts. The system includes dynamic markings like *pp* and *ppk*, and tempo markings like *rall.* and *Forza*.

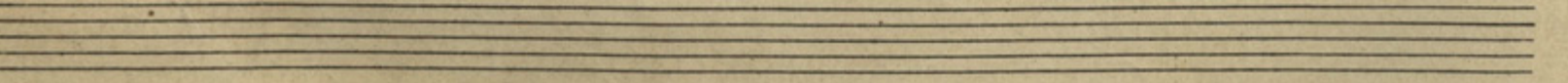
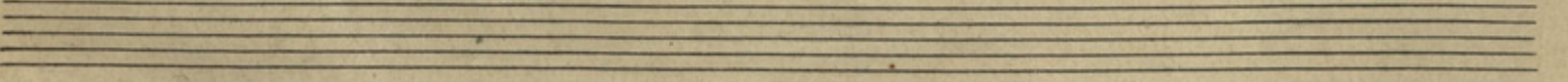
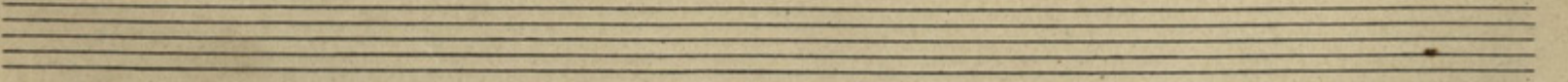
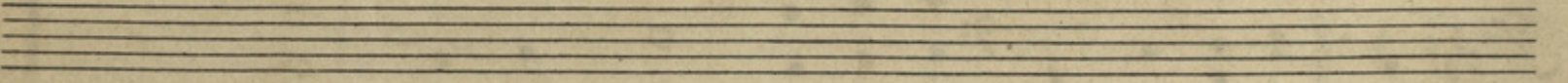
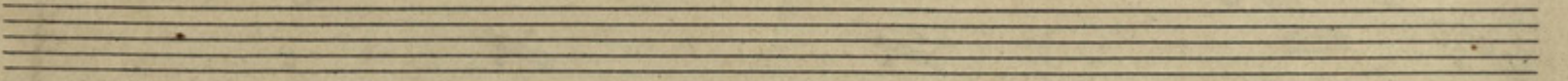
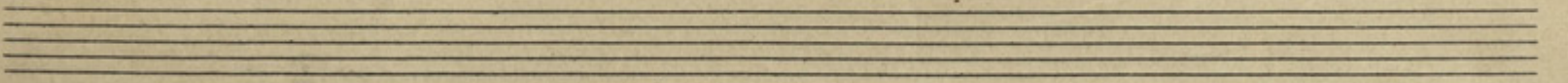
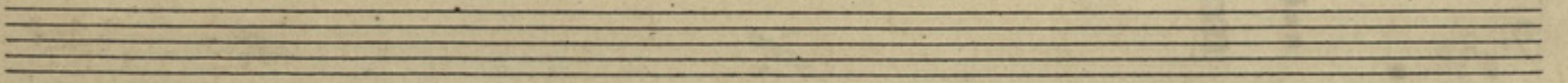
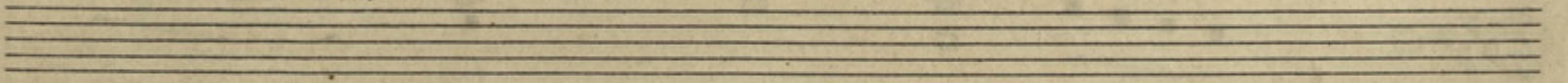
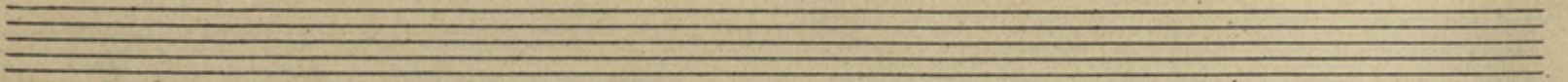
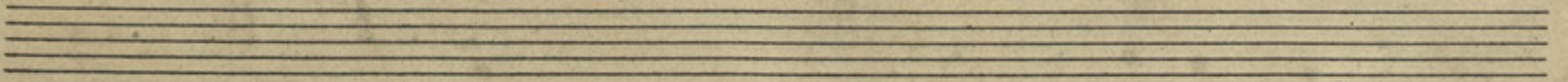
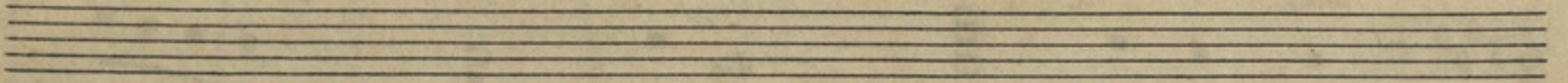
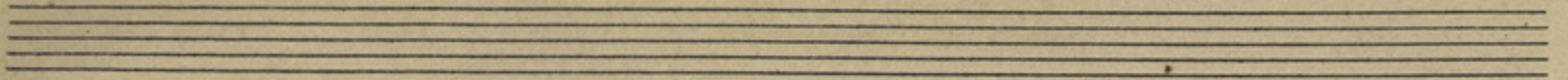
Handwritten musical score system 3, featuring piano (Ps.), Piccolo (Pic.), Trombone (Tb.), and Trombone (Tbn.) parts. The system includes dynamic markings like *pp* and *ppk*, and tempo markings like *rall.* and *Forza*.

Handwritten musical score system 4, featuring piano (Ps.), Piccolo (Pic.), Trombone (Tb.), and Trombone (Tbn.) parts. The system includes dynamic markings like *pp* and *ppk*, and tempo markings like *rall.* and *Forza*.

Handwritten musical score for a piano and violin. The score is written on two staves. The piano part is in the upper staff, and the violin part is in the lower staff. The tempo is marked "meno mosso". The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "ff." and "f". There are also handwritten annotations in German: "Blech" (brass) and "Viol." (violin). The score is numbered "42" in the top left corner.

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, and then a quarter note A4. The second staff begins with a bass clef and a key signature of one sharp (F#). The bass line starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The score is divided into three measures. The first measure contains the initial melody and bass line. The second measure contains a melody of a quarter note G4, a quarter note A4, and a quarter note B4, with a bass line of a quarter note G3, a quarter note A3, and a quarter note B3. The third measure contains a melody of a quarter note G4, a quarter note A4, and a quarter note B4, with a bass line of a quarter note G3, a quarter note A3, and a quarter note B3. The score is written on aged, yellowed paper.

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score is divided into four measures by bar lines. The first measure contains a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F3, A2, C3). The second measure contains a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F3, A2, C3). The third measure contains a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F3, A2, C3). The fourth measure contains a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F3, A2, C3). The score is marked with various dynamics and articulations: *pp*, *cres.*, *mf*, *ff*, *dim.*, *e roll.*, *pp.*, and *1.2. Tr.*. The score is written in ink on aged paper.



Na odru: Spela, Thor: skupine II, III V. in balet, natakarica (Kovačič) 69
4. godci: 1. obaa, 1. klar. 2. trob. Pripravljeno na nastop: Otroci, skupine I in IV. in
Vrtelj (Povse). — Strelec in Janer

I. Aukung.

^{Just na Soči.}
Vor dem Kirchhaus an der Sočabrick.

1. Kirchweihfest.

Links das Kirchhaus, zwei lange Tische u. Bänke an der Mauer. Rechts Leb-
krüchenstände. Im Hintergrund Bäume u. kleine Häuschen. An den Tischen sitzen
einige Burschen. Gräla bedient sie, trägt Wein auf u. Speisen. Inmitten der Bühne, weiter
gegen hinten tanzen Landleute, Burschen u. Mädchen. Die Musikanten (Blech-
u. Holzinstrumente) spielen zum Tanze auf nach Art der böhmischen Knechtensmusikanten
(doch nimmt das Orchester die Meise auf u. setzt sie bis zum Schluss des Tanzes fort.)

Man hört wiederholt Hinterschüsse von dem rechter Hand liegenden nahen
Schreibensstand herüber. Da marschieren von rechts hinten zu zwei und zwei
Schulckinder auf, zuerst die Mädchen, dann die Knaben, der Lehrer geht
ihnen zur Seite, sie stellen sich vor dem Kirchhaus, gegen das Haus gewendet auf.
Der Lehrer gibt den Musikanten ein Zeichen, sie hören zu spielen auf, der Tanz
ist zu Ende, die Paare stellen sich im Hintergrund zerstreut auf, treten zu den
Lebkrüchenständen, verfolgen schäkernd die Kuldigung der Schulckinder.

Strelec: Beka, Simonič, Kovač, Leme, Jencin, Berko, Bibič, Rajč.

Vrtelj: Povse.

Katere: Lumbančeva, Lažajnetova, Jančhelova, Krtušova (midejo a otroci)

Sočje: Lumban, Povko, Dornan, Kus.

Tempo di valse.

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains several measures of music with notes and rests. Above the staff, there are markings: "1. Fl." above the first measure, "1. Fl." above the fourth measure, and "1/2 Fl." above the fifth measure. The lower staff is in bass clef and contains corresponding bass notes. To the left of the lower staff, there are markings: "Fl." above the first measure, "Fl. 1/2 Tr." above the second measure, and "Fl." above the third measure. The system ends with a double bar line.

Second system of musical notation. The upper staff continues the melody in treble clef. Above the staff, there is a marking: "Fl." above the second measure. The lower staff continues the bass line in bass clef. The system ends with a double bar line.

Third system of musical notation. The upper staff continues the melody in treble clef. Above the staff, there are markings: "Fl." above the first measure, "2. Fl." above the second measure, and "2. Fl." above the fourth measure. The lower staff continues the bass line in bass clef. To the right of the lower staff, there is a marking: "2. Fl." above the fifth measure. The system ends with a double bar line.

Fourth system of musical notation. The upper staff continues the melody in treble clef. Above the staff, there is a marking: "Fl." above the fifth measure. The lower staff continues the bass line in bass clef. To the left of the lower staff, there is a marking: "1/2 Tr." above the second measure. The system ends with a double bar line. There is a handwritten note "Ficc." above the fifth measure of the upper staff. A large, faint handwritten note "Kagonyab 2" is visible across the right side of the page.

First system of musical notation. The treble clef staff contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The bass clef staff contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The bass clef staff contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The key signature is one sharp (F#).

Third system of musical notation. The treble clef staff contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The bass clef staff contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The key signature is one sharp (F#).

Fourth system of musical notation. The treble clef staff contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The bass clef staff contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The key signature is one sharp (F#).

2

3. Tr.
rit.

cres.
f
1/2 Tr.

f
Tuba

3. Tr.
Gr.

Handwritten musical notation, first system. It features a treble and bass staff. The treble staff begins with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. A bracketed number '3' is in the top left corner. The music includes various note values, rests, and dynamic markings such as 'f' (forte) and 'Ingl.' (likely indicating a trill or grace note). The bass staff contains mostly whole and half notes.

Handwritten musical notation, second system. It continues the piece with treble and bass staves. The treble staff shows more complex rhythmic patterns and some accidentals. The bass staff continues with sustained chords and single notes.

Handwritten musical notation, third system. This system includes dynamic markings like 'f' and 'cres.' (crescendo). The treble staff has some triplets or groups of beamed notes. The bass staff shows a steady accompaniment of chords.

Handwritten musical notation, fourth system. It begins with a key signature change to one flat (B-flat) and a time signature change to 2/4. A bracketed number '4' is in the top right corner. The tempo marking 'allegretto.' is written above the staff. The system concludes with a double bar line. The treble staff has more active melodic lines, while the bass staff provides harmonic support.

Piano accompaniment for the first system, featuring a treble and bass staff with various chords and melodic lines.

Piano accompaniment for the second system, continuing the musical texture with dynamic markings like *f* and *Sn.*

Piano accompaniment for the third system, leading into the vocal entry with a *f* dynamic marking.

: Der Lehrer gibt ein Zeichen:

6 *allegretto.* *zi-ve-la, ma — ti Kakra, zi-ve-la!*

Chor
der
Schüler
Kinden.

Vocal staves for the children's choir, including parts for 1. Soprano, 2. Soprano, and 3. Soprano. The lyrics are: *hoch! dreimal hoch! präi Kakra le-be hoch! Die*
live-la ma-ti Kakra, live-la! v lju-

Piano accompaniment for the final system, concluding the piece with sustained chords and a *f* dynamic marking.

pozivati te nam vo - šimo iz. nca dobro re - co, za -

Kinder-
Chor.

hat in Lieb und Frömmigkeit am fest, das heit uns eh - ret, mit
berni je da - nasi dan po - borus nočas - kila in

The first system of music consists of three staves. The top staff is for a vocal part (likely soprano or alto), the middle staff is for a vocal part (likely tenor or bass), and the bottom staff is for a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a handwritten style with various musical notations including notes, rests, and bar lines.

to za god za - po - ze - mo nam pesni - co. Ki - pe - co. U -

einem neuen. buntten Kleid das Je - su - kind be - sche - ret. Mir
Jesu - schen ze svilen lep nov - klasi - cki - oda - xila, mi

K. Ch.

The second system of music continues the composition with three staves. It includes dynamic markings such as 'mf' (mezzo-forte) and 'rall.' (rallentando). The notation is consistent with the first system, showing a continuation of the vocal and piano parts.

The third system of music is the final system on the page, consisting of three staves. It includes further dynamic markings like 'mf' and 'rall.', and concludes with a final cadence. The piano part features a prominent bass line.

48.

soda naj malko-ni van, da beste dolgo zdra-vi. Ad
tempo.

K.-Ch.

danke nun der braven Frau, der Himmel-mutter.
dolani veli keni smo ve-liko rast in gna-de, die
hvalo, naj

tempo.

tempo.

7/8 Hr.

2/4 Hr.

nas ne hodi-te drugam, saj tu ljube smo ma-vi!

frucht den Mut wie Morgen-lau mit
mati bozja in nebo ji abnet uns're
Stade! milost veka-nalo

1. Trpt.

Re.

2. Trpt.

K.-Ch.

Si - se la, ma - ti. Kakra, si - ve - la!

hoch! dreimal hoch! Trai Kakra le - be hoch! si - ve - la!

1: Trai Kakra tritt aus dem Tor, zu dem 3 Stufen hinauführen, winkt freudig den Kindern zu u. schüttelt dem Lehrer herzlich die Hand. :|

f. Kakra:

Zares le - po se to ool vas!

Das ist ja herrlich in der Tat. Die Resnično lep je bil pozdrav, kaj

ver ste lye — bez — ni — vi. za —

Dr. Kaha: soll ich mich be- tra- gen?
mi je xday sto- riti? Joh
Ka -

hvalen najre tovej zas za dar to, za dar ta

weis wir keinen guten Rat, den Kin - dern, den Kindern
ko skrokom se in vam pri - merno, primerno

do — bro — tji — vi. Laj, Spela,

Dank zu sa - gen. Geh, Spela,
ma - hwa - li - ti? Ti Spela

7. 11. *vzemi me - co in stopi bōz po vrēco, / ker so* 31.

mai - ne gu - te! Bring schnell die große Tüte mit den
hitro pojdi, s Rosaro polno pridi v njej Ro -

ke. 2. 1. ke.

in ro - zine so za dečke in de -

siden lase žuk - ker - mandeln, mit den Ro - sinen mit zi -
in ro - žice sladke lige ra de -

1. 1. 1. 1.

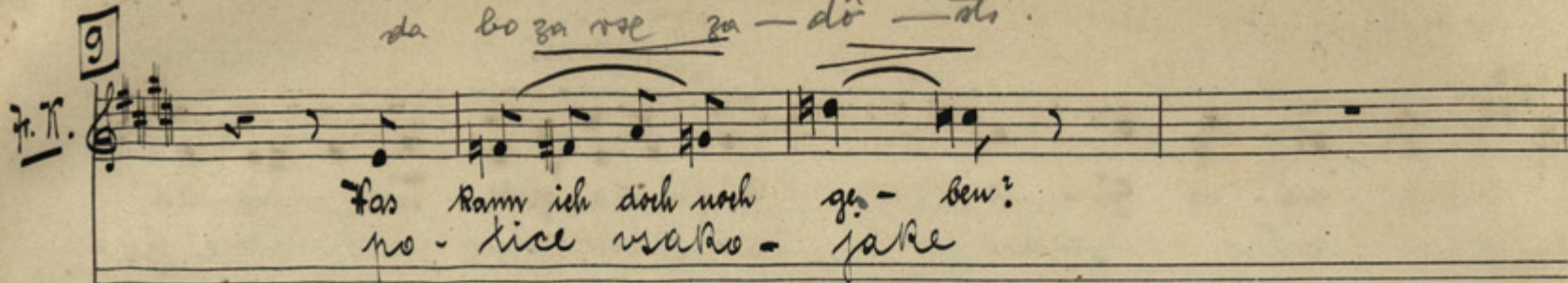
kleine, pa se s kolčki jih po - go - sti,

leben und den Korb mit den Pfau - men;
klise, grozdja jabolk ra deča - ke,

1. 1. 1. 1.

f Str. Str.

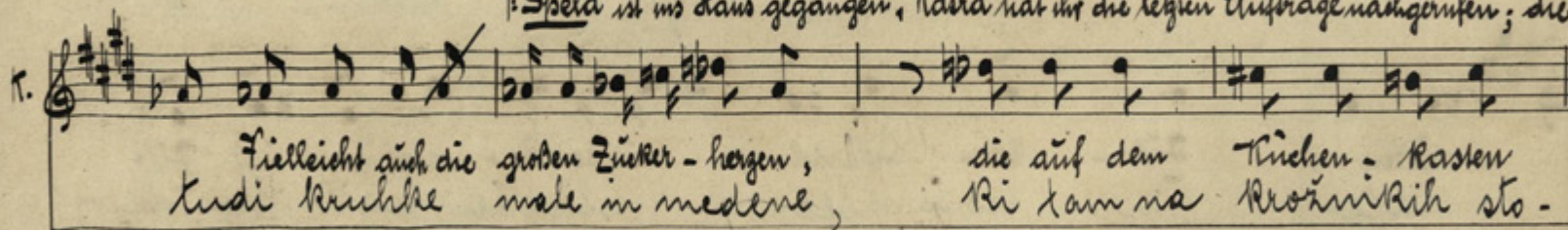
da bo za vse za - do - st.

7. 7. 

Was kann ich doch noch ge - ben?
no - lice vsako - jake



In se v kuhinjo spetrua mi str-pi, če pa o - stal se vam no -
Spela ist ins Haus gegangen, Nara hat ihr die letzten Aufträge nachgerufen; die

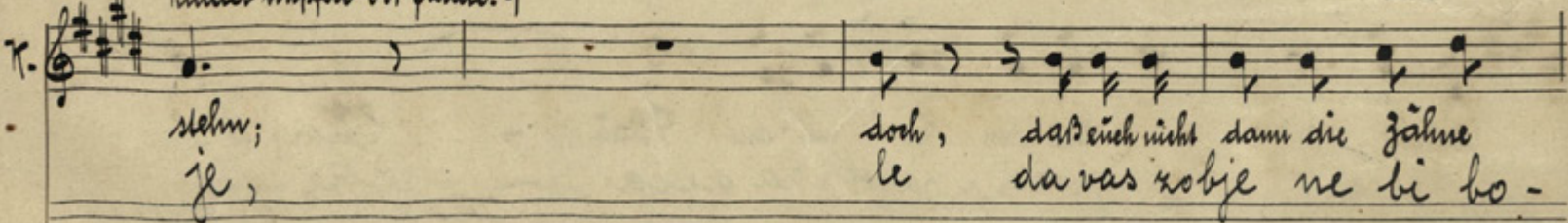
7. 

Vielleicht auch die großen Zucker - herzen, die auf dem Küchen - Kasten
kudi kuhke male in medene, Ri kam na Krošnikih sto -



lač.
Kinder knipfen vor Freude. |

Ne, mi nari hiri nbnno

7. 

stehn;
je,
doch, daß euch nicht dann die zähne
le da vas robje ne bi bo -



slapi, nobe—den *ni ni nas stislaac*
rall. **10** *tempo.*

schmerzen, ich will heut niemand weinen seh'n.
heli, Ker ndaj se jokati ne sme.

Der Lehrer gibt wieder ein Zeichen. (gegr.) Hm, die zweite Strophe!
"Zelaj po drugo kitica!"

Ze—
Das Ve—

Kinder-chor:

limo, das re *va—m bei kot tu mi vi bo* *ne—* *na, da*

Jesu—Kindlein *lächelt hold, freut sich der Buntten* *Sei—de, er—*
sel je Yerus— *cek in mit in* *nas wijanus* *gle—da, o—*

K.-Ch.

1. Ob. *2. Tr.* *4. Hr.*

zdravi bi o - be liči se dolga leta *rall.* večna! Nas

K.-Ch.

gibt sich an dem Plitter - gold, an seinem neuen Klei - de. Am
bleis wiss ich wohl, wo sich wieder se - ved. Ha -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics in Slovene and German. The middle staff is a vocal line with German lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'rall.' (rallentando). The dynamics are marked 'mf' (mezzo-forte) and 'p' (piano).

The second system of the musical score consists of two staves, both for piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'rall.' (rallentando). The dynamics are marked 'mf' (mezzo-forte) and 'p' (piano).

Triglav bog nas vse ži - vi, ki tu doma smo z va - mi. Ve -

wird es auch uns Kindern all er - lei - len sei - nen Le - gen, daß
to bo nam strokom dal svoj blagostor presve - ki, nas

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics in Slovene and German. The middle staff is a vocal line with German lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'tempo'. The dynamics are marked 'mf' (mezzo-forte) and 'p' (piano).

The fourth system of the musical score consists of two staves, both for piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'tempo'. The dynamics are marked 'mf' (mezzo-forte) and 'p' (piano).

seli smo o - tro - si vi: se vi bodi - te 3 ma - mi!

K.-ch.

Keines strauchle, keines fall' auf seinen Lebens - we - gen.
vedno svesto varoval, po kimi in po - leti.

1. Trpt.

2. Trpt.

Katra:

all. modto.

Gar
Res

Ži - ve - la, ma - ti Katra, ži - ve - la!

Hoch! dreimal hoch! Trai Kara lebe hoch!

Ži - vela ma - ti Katra, ži - ve - la!

po zapeli ste mi to - le!
 ins Haus zurücksehend: | A. zdaj otroci, dovoli se

Kara:

herrlich habt ihr das ge - singen!
 krasno ste mi to mapeli!

Hin aber, Kinder, -
 zdaj pa otroci

konst was ge -
 nekaj pri -

K.

sole,

laufen,
 ha ja,

zdaj sej - te in go - sti - te se!

nun greif mit beiden Hän - den zu!
 naj vrabdo ngrabi, kar se da!

allegro.

1. Spela u. eine Wagg mit mit den Tüten u. Körben gekommen. Die Kinder scharen sich um sie u. nehmen lustig drängend von den süßen Sachen, wobei Kara u. der Lehrer wehrent

dazwischenbreiten. Da schwingen schließlich die Kinder die Zuckerherzen u. singen wieder wie am

Handwritten musical score for the song "Der Schatz" by Carl Schuler. The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into four measures, each with a measure number and a key signature change indicated by a sharp sign.

- Measure 1: Treble clef, 1. 7b. (one sharp), 1. 7b. (one sharp). Bass clef, 1. 7b. (one sharp), 1. 7b. (one sharp). The first measure is marked "Anfang." (beginning) and "1. 7b." (one sharp).
- Measure 2: Treble clef, 2. 7b. (two sharps), 2. 7b. (two sharps). Bass clef, 2. 7b. (two sharps), 2. 7b. (two sharps). The second measure is marked "2. 7b." (two sharps).
- Measure 3: Treble clef, 3. 7b. (three sharps), 3. 7b. (three sharps). Bass clef, 3. 7b. (three sharps), 3. 7b. (three sharps). The third measure is marked "3. 7b." (three sharps).
- Measure 4: Treble clef, 4. 7b. (four sharps), 4. 7b. (four sharps). Bass clef, 4. 7b. (four sharps), 4. 7b. (four sharps). The fourth measure is marked "4. 7b." (four sharps).

The score is written in a simple, handwritten style, with notes and rests clearly visible. The key signature changes are indicated by sharp signs above the notes. The tempo is marked "Allegretto". The score is divided into four measures, each with a measure number and a key signature change indicated by a sharp sign.

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a piano accompaniment line with a bass clef. The third and fourth staves are additional piano accompaniment lines, also with bass clefs. The music is written in a simple, handwritten style. The lyrics 'The Rose Tree' are written below the first staff. The score includes various musical notations such as notes, rests, and bar lines. The paper is aged and yellowed.

Handwritten musical score for 'The Rose Tree'. The score is written on three systems of staves. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The second system continues the melody, with a double bar line and a repeat sign. The third system concludes the piece with a final cadence. The handwriting is in ink on aged, slightly stained paper.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The piece is marked "Cres." (Crescendo) and "Inter." (Interlude). The notation includes various musical symbols such as notes, rests, and dynamic markings.

88. Zivela, ma-ti Kakra, zi-vela!

13 Poco meno mosso.

Kinder-
Chor:

hoch! dreimal hoch! Trai Kakra le-be hoch!

zi-vela mati Kakra, zive-la!

1. Kakra winkt den

Kindern zu, der Lehrer empfiehlt sich von ihr und führt die Kinder ungeordnet nach links

hinten ab. =|

Handwritten musical score for piano. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. Annotations include "1. Fl. Pic." above the first measure, "2. Fl." above the third measure, and "3. Fl." above the fourth measure. The piece ends with a double bar line.

Handwritten musical score for piano. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. Annotations include "Ob. 1. Fl." above the first measure, "2. Fl. 2. Fl." above the second measure, and "3. Fl. 2. Fl." above the third measure. The piece ends with a double bar line.

Tondo: *Allegro.* 1. Tondo, ein Jägerbüsch, tritt rechts auf; ärgerlich stößt er mit dem Hüften auf den Boden u. wirft seinen Hut auf den Tisch. 2. *Nati Nati*

Handwritten musical score for piano. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. Annotations include "1. Fl." above the first measure, "2. Fl." above the second measure, and "3. Fl." above the third measure. The piece ends with a double bar line.

Kater! *Da bin ich nicht mehr mit!*
Kater, sedaj mi je preveč!

Handwritten musical score for piano. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. Annotations include "3. Fl." above the first measure, "2. Fl." above the second measure, and "3. Fl." above the third measure. The piece ends with a double bar line.

Kaj se?

Klara: *zakleta* *je ta krama — ri — ja* *Was ist?* *Kaj je,*

Tondo: *verhess* *ist die ganze Bii — de!*

zakleta *je vsa Ro — li — ba!*

Ob. *f* *Fl.* *Fl.*

Povoj!

K. *was ist?* *povej!* *meno mosso.* *zgrej!* *sem prvi — krat,*

T. *Das erste Best ist weg,* *Do — bitek prvi proč,*

Pia. Tita *Cama solo*

zgrej! *sem drugi — krat,*

T. *das zweite Best ist weg,* *do — bitek drugi proč* *und in*

8 *8* *3* *3*

Tre - tje se sem zročil!

um auch noch das dritte!

Kaj pa tu - di kretji!

Je ze ta -

Das ist ja

Saj to je

Str.

Ob.

f 2g. 2g.

Hr.

f 1/2 Sm.

15

ko, Andante-mono.

reelit! prav!

Ne bodi ljud, v žilje - mi vce pač

Has nicht sich das, was ist daran zu

Kaj te je - ni? Kaj je nato to -

Pr.

15

Fl.

2g.

2g.

mi-ha.

kle - gen? -

žiti?

Einmal zuebis,

Hasst du ver - fehlt,

Si zročil ti,

ein je

2g.

2g.

2g.

tem do — bis, na koncu vse se zoli — ha.

Coro:

and — rer hats; nicht die darum ver — za — gen? —
 drug na — del in ni se kalosti — ti

Tondo:

à lodo za — de — ne, se pač zodi,
 Ein anderer hats, das ist schon recht.
 Je drug na — del, to je še prav

16

a. vedno isti, to se od sile!
 Doch schlägt's nicht immer beim sel — ben ein!
 pa isti vedno je vse dohil, und kiff's drei —
 ce kiff'rat

16

3. Hr. 4. Hr.

krat — fant — stre — li *naj bil bi* *stre — ker naj kdo* *od 93.*
 T. *mal auf einen Fleck, so soll's doch ei — mer der im — sern*
pa wiedere Kdo — naj kdo nash naj ko bi

ta ni bil od nash? *Pr. 7. 8. zuto ni se*
3. 4. Hr.

Kabra: *nas* *nicht einer der unsern?* *Das hat sich ver.*
Ki eden bil nash? *So ke je rje =*

T. *sein.* *bil!* *3. 4. Hr.*

K. *zivil?* *No, kdo* *je bil te nese mile?*
drossen? So sag', wer hat so gut ge-schossen?
nilo? Kdo je imel kar seco nido?

1. fl. *2. fl.* *Hr.*



Adagio.

Tondo:

S plavim ga je polmesla pot,

Komit einer da von oben her,
Preisel je dol iz gor neke,

E.Hr.

1. fl.

2. fl.

p

fl.

1. fl.

fl.

ob.

Hr.

Spela:

saj menda v Trente

njegov je rod.

3
mit Hengjude:

Trente ne-

T.

sagt, daß er der Jäger
in pravi da lovecaus Trenta war?
in Trente je Hr.Der Jä-ger aus
Da lo-vec in

sov je rod?

Sp.

Tren-da war?

Trente je?

stopil med nas je samo-drog in

mf

tritt in den Kreis mit frischem Mut, zieht

Stopil verelo v Krog naš je,

in 3 klave mel klobuk?
(wie früher)

95.

Sp. *3 klave trijaguo mel klobuk.*
Zieht sauber seinen Hut:
Podravil lepo wie?

T. *sauber seinen gei- nen Hut.
lepo po- dravil wie.*

Str. *mf*
a-li nucem? fant. ba nom -

T. *ragt: ist er- laub- t?... und kauft sich
Pro- sil potern dovo- ljenja*

78 *Un poco più mosso.* *ter spillo voki stori tra, vstre -*

T. *ein, hebt Himmer und Er- laub- nis- schein mit
je, da vrame piko si voko vstre -*

78 *mf* *f* *1/2. Trpt.*

Vstrelj?

Vstrelj

Radene?

Spela: *Und schießt: vstrelj* *Und schießt: vstrelj* *Und schießt: radene*

Klara: *li!* *Vstrelj* *Vstrelj* *Ja -*

Tondo: *schießt: li!* *Und schießt: vstrelj* *Und schießt: vstrelj* *Und na -*

8 *8* *8*

f *f* *f*

Can. 8 *8* *8*

Ob. Re. *Ob. Re.* *Ob. Re.*

mf. Tr. *mf. Tr.* *mf. Tr.*

Pr. *Pr.* *Pr.*

Sp. *deve ta zlod bi - rat* *na re - do na - lo*

T. *schießt, das ist fa - tal, ins Schwarze je - des -*
stene, res rei Ro škrat v re - dino va - ki -

3. Hr. *3. Hr.* *3. Hr.* *4. Hr.*

Fl. *3. Trpt.* *4. Hr.*

Ob. *Pr.* *Ob.* *Pr.*

Na me do usallo - krat?

Go-97.

Kabra:

Spela:

Šin Schwarz-ze je-des-mal?
vredi - no vaki - krat!

vredi - no vaki - krat!

Real

tem je dober šte. la. — ka čest mu za tak

heiß' ich ei - nen Schützen ! Re - spekt vor die - sem

rac je ~~dobro~~ streles in cast mu gre vse

jač je dober strelac in čast mu gre vse

K. *strel!*
 Sp. *Harm!*
 T. *dni!*

Vsa čast!
 Respekt!
 Vsa čast

Molai, delli!
 Vsa čast
 Mene to zve!

Spelari! f
 Has riht dich das?
 Kaj ti to mar?
 Has geht's dich an?
 Kaj ti to mar?

K. *Vsa čast!*
 Sp. *Re-spekt!*
 T. *Vsa čast!*

Vsa čast
 Re-spekt
 Vsa čast,

Molai, delli!
 Vsa čast
 da čast
 mu
 za
 tell

To mene zve!
 Has riht dich das?
 Kaj ti to mar?
 Has geht's dich an?
 Kaj ti to mar?

Pice.
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.

Stel!
Allegretto.

99.

19

K. *Mamm'! dmi!*

S. *dmi!*

T. *dmi!*

!:- Frau Katra tritt zu den Tanzpaaren, die Musik beginnt wieder den Tanz zu spielen, die

Donda
sulla scena:

f

19

Orch. *mf*

7. Tr.

7. Tr.

Paare drehen sich, indem die Spela u. der Jägerbüsche noch im Gespräch bleiben. Tondo setzt sich dann links zu Tisch.

Donda:

Orch. *7. Tr.*

7. Tr.

Spela wendet sich nach rechts hinten, wo alsbald die Schützen vom Schießplatz mit großem Gejohle auftreten.

Banda:

Orch.

Handwritten musical score for a scene. The score is written on aged, slightly stained paper. It features staves for a Band (Banda) and an Orchestra (Orch.). The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations in German and Swedish, including 'Spela ruf: Die Schützen kommen!', 'Strela ro turkaj!', and 'Hura! Hura!'. The score is written on aged, slightly stained paper.

tacet.

20 Allegro.

Die Schützen, geführt vom Schützenmeister, brechen rechts lärmend auf. Witten im Zuge wird

Orch.

Violoncelle

f. o. pr.

Fanter auf den Schützen zweier Schützen sichtbar. Der Zug löst sich im Vordergrund auf. Fanter springt von seinem Hochsitz herab. :

Chor
der
Schützen

1. Ten.

2. Ten.

Bass.

Tu —

Hör —

Hör —

hu, ju-hu, ju-hu!

Vri stel-ci so tu!

O-

Chor
der
Schützen:rah! hūrah! hū-rah!
ra, hūra, hūra!Die
SoSchüt-zen sind da!
strelci doma!Trai
U-

štirka, o-štirka, br̃ vi-na

gor!

Go-

Hirni, Trai
dari matiHirni, schlag
Katra naauf das
sod, naJaß!
sod!Die
Nam

1. Hr.

2. Hr.

2.

1. Hr.

1. Hr.

1. Hr.

Ra.

21

ga - i naß ze - zo, kador mi tu. not, ze -

keh - le ist bok - ken, der sehünd wie spreu, der
su - ho ze ge - lo, brä vi - na gor, ve -



! Frau Kakra hat den Schützen.

21

vi naß ta naß zbor. Brä vi na gor!

Heim, der Heim ist naß! Schlag auf das zaß!
sel naj bo ta zbor, ve - sel naj bo

Brä vna



Der Heim ist

weiter begrüßt. Spela ist ins Haus geeilt u. bringt nun mit der Mager große Tinge mit Heim und

Handwritten musical score for the third system, concluding the piece with piano accompaniment and some final vocal notes.



Brä vinnä gor, le gor! Ju-

Ch.
d.
Sch.

Schlag' auf, schlag' auf das faß! hin-
brä vinnä gor, le brä! flu-

gor!

maß!
200g

2. Trpt.

Fol.
Org.

Str.

2. u. Hr.

hu, juhu, juhu! Spet strel-ei so Tu! O-

rah! hurrah! hur-rah! Die Schrit-zen sind da! Frau
ra, hura, hura, so strelci do-ma! U-

1. Hr.

2. Trpt.
1. u. 2. Hr.

2. Hr.

3. Hr.

Te.

fg.

stirka, o - stirka, brö daj ga gor! Jonez begrüßt Spela,

firtin, präi firtin, schlag auf das fas!
dari mati Katra na sod, na sod!

bringt ihr den ersten Trunk in, schickt sich an zu singen.

Jonez:

Andante.

22

Das po -
lei ge -
Solmína

22

106.

zdravim te ob Soči, ker je to-te sol do-

Fonoz:

grišt am lo - ja - stran - de, sonen - brimkenes Trai - ben -
 beda te ob Soči so ko - dila, ilahtni

fl.

ma.

Tu se slad - ko vince

4.3.4. Hr.

7.7g.

mf

to - ci

F.

blut; goldne Laal der Hei - mat - lan - de, -
 rosa, jasno rad keloj se bo - ci

fl.

fl.

mf

4.3g.

da po golih gre do dva.

rall.

Moderato maestoso.

Zla - ta

mf

F.

labri uns Leib u. Lebens - mit.

Lachst du
Zla - ta

modri nebeški

rall.

bok

2.7g.

4.7g.

mf

Str.

S. Sm.

Trop.

cresc.

p. Hr.

Togl.

kaplja vinski na - si v soncu luči se volči 109.

aus des Bechers Grün - de, leuchtet uns dein holder Schein,
 seter domovine daješ novih nam moči,

1. Ob.
 2. Tr.
 1. Ob.
 2. Hr.
 2. Hr.
 4. Hr.
 7g.
 sag le tosta v zemlji na - si

fragt das Herz nicht nach der Stimm - de,
 ko kraj kar in Rupe sine

1. Ob.
 6
 6

da - se moč, ki nam po - živ - ga kri.
 will nur frei, will frei und se - lig sein.
 kar - do - sti nam vsem srce kipi

2. Ob.
 7/8. Trpt.
 3. Pos.
 3. Pos.
 3. Pos.

24

Zla - ta

kapla vinski ca - ni

v soucni luci

Lachst du
Zla - taaus des Bechers Grün - de,
seker domovi - neleuchtet ins dein
sajes novih

Chor:

holder Schein,
nam močifragt das
Ro kvojHertz nicht nach der Grün - de,
zar in Rupe sinefragt das Hertz, das
Ro kvoj zar, kvoj

zar in Rupe si - ne

fragt das
Ro kvoj

zar in Rupe si - ne

fragt das Hertz, das
Ro kvoj zar, kvoj

zar in Rupe si - ne

Don.

Ch.

f *da — ze* *moö,* *Will frei und* *se — lig sein.*
f *nam nem se — cé* *Ripi.*

Will nur *frei, will frei und* *se — lig sein.*
rae — do — sti *nam nem se — cé* *Ripi.*

will nur frei und *se — lig sein.*

affrett.

f

affrett.

Gr.

Allegro.

1. Allseitiges Anstoßen mit den Gläsern. =|

f

Trqf.

Andante con moto.

Naj na — zdra — vi — tu ob

25

Andante.

Famiz:

1. u. 2.

Sei ge — grüßt am So — ca —
Soluna be — da te ob

Brümm -

Ten.

Chor:

Ban.

2. u.

25

Str.

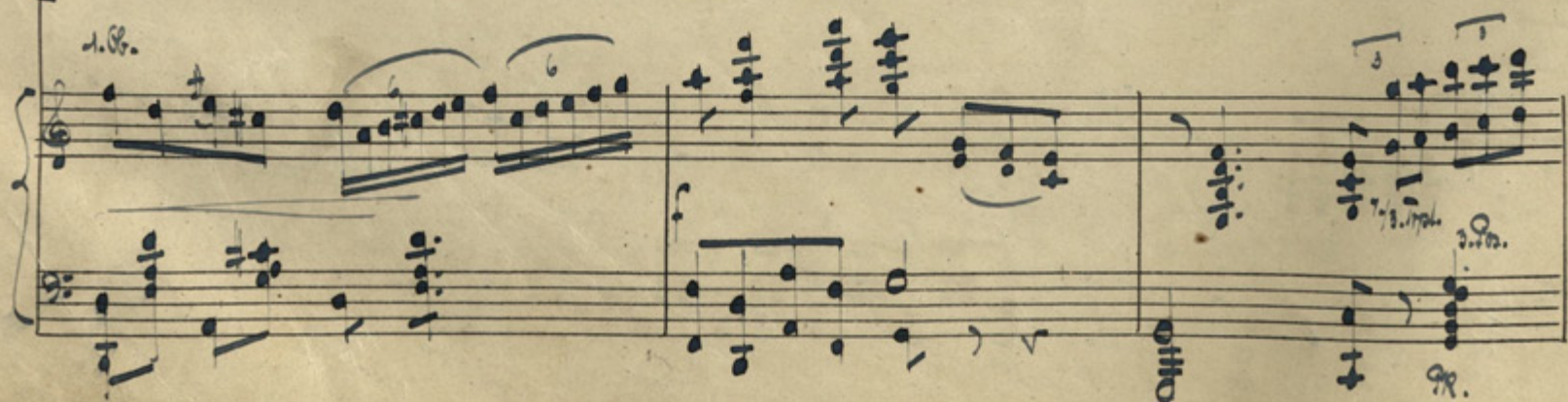
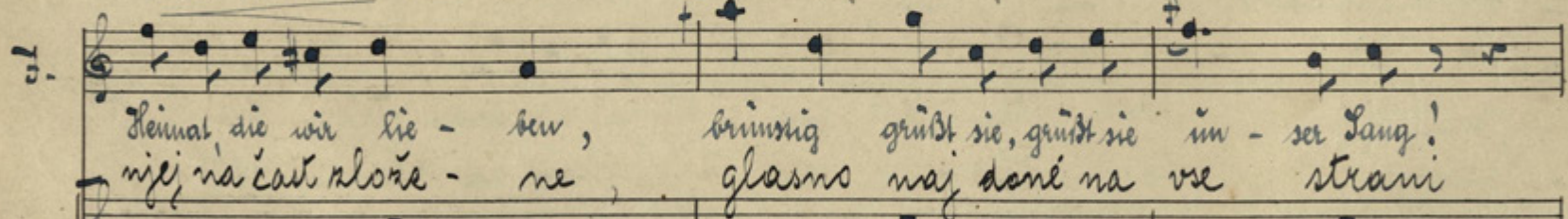
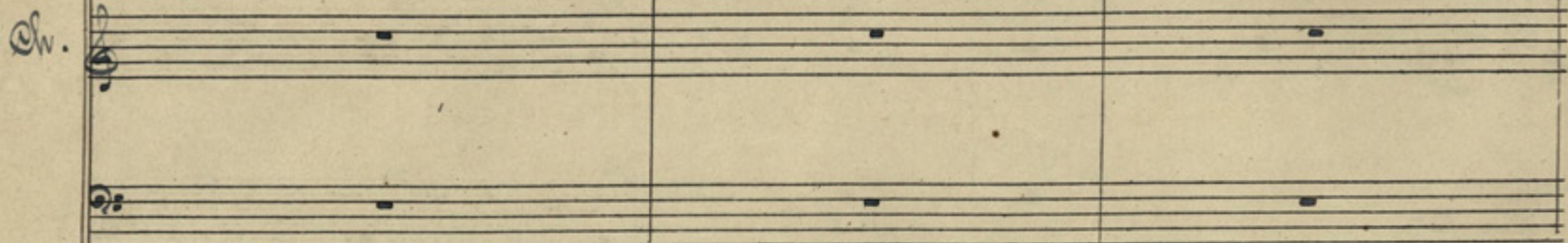
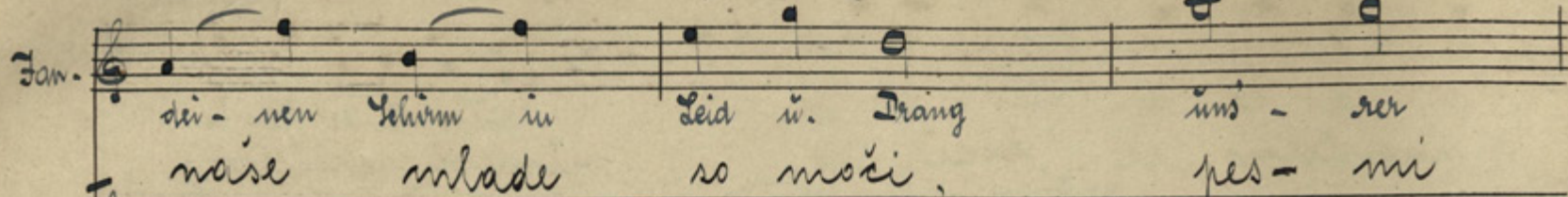
so — ei terdi nam, o lautje vi He. Ta po —

snaw — de, jing ge — stahl — te Han — nes — kraft, weilst du
So — ci so ro — di — la mladi rod, jasno

Br.-Ch.

se le 3 nym rav - na - ti zas.

Zelma - va



Sopr. 1. *cla - del* *sok se tega vi - na,* *ce le zrim rav -* 115.

Chor:

Wei - hen
Domo -

nir mit starken Trie - ben
vini posveče - ne

im - sem Schirm in
naše mlade

Clg. *meti zies.*

Trgl. *zdra - va*

Bodi domo - vi - na,

Leid und Drang,
so moči

im - ser
pesni,

Steimat, die wir lie - ben,
njej na čast ploskane

194.

may bo ves na — und was affrett. **Allegro.**

Janz: *Es grüßt sie im — ser Lang!*
sohrar maj bo, done na ve steari.

brünstig grüßt sie, grüßt sie im — ser Lang!
glasno maj done na ve steari.

Ch.

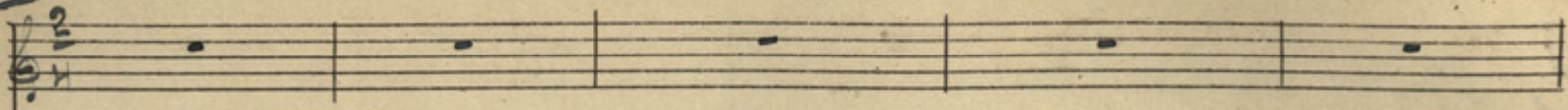
alle haben begeistert die Gläser,

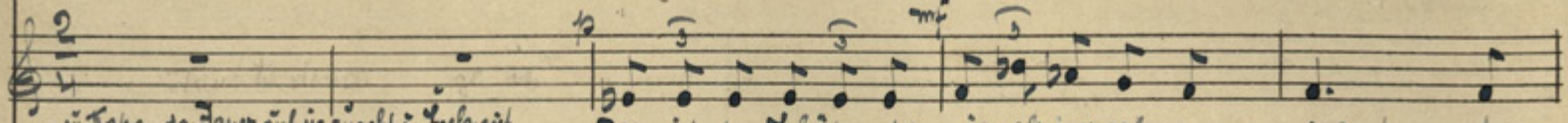
affrett. **Alleg.**

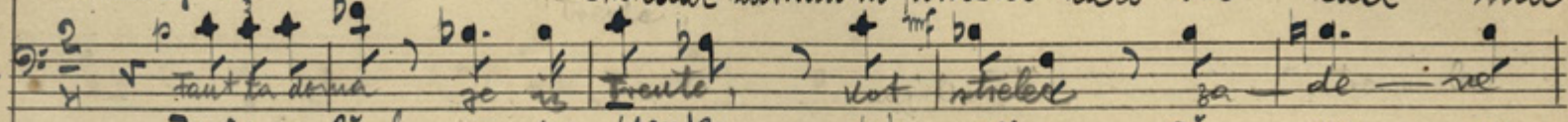
stoßen an u. viele schütteln dem Janz die Hand. Dann zerstreuen sie sich nach dem Hintergrunde, nach rechts zu den Tänden etc. =

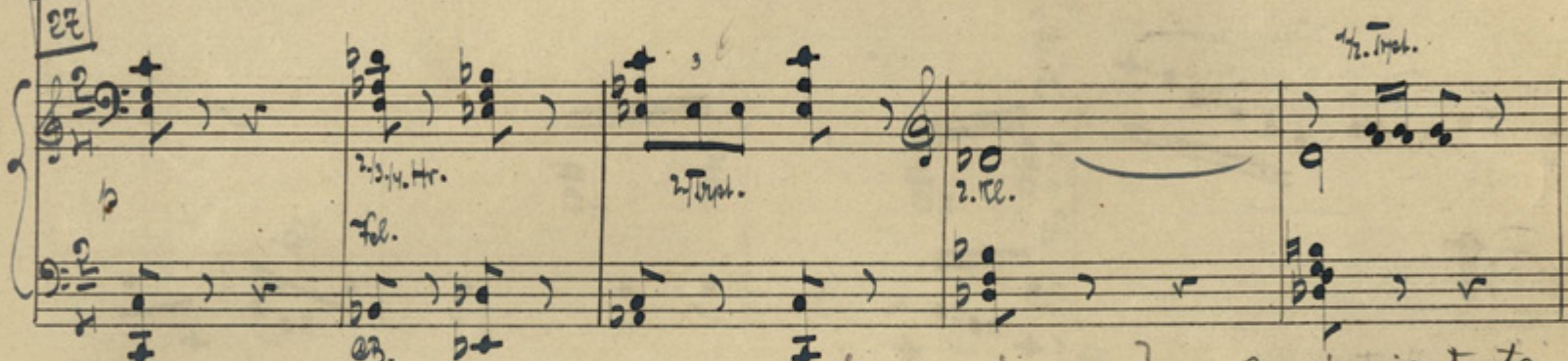
rall. e dim.

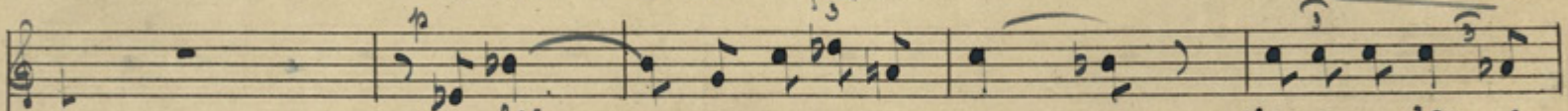
27 Allegretto.

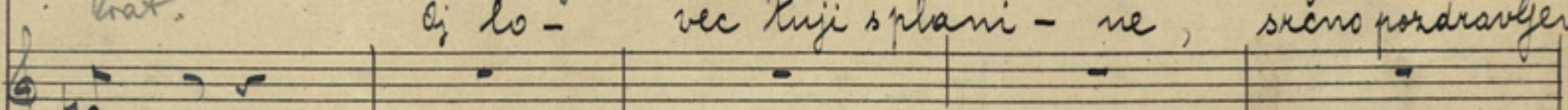
Klara: 

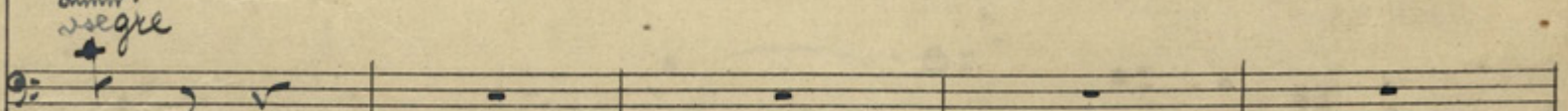
Spela: 
To je ta lovec, ki staro zadel je sled — nji —
Das ist der Schütz, der niemals vergebens spannt den
Kiedar raman ni pomeril nato vsa iast mu

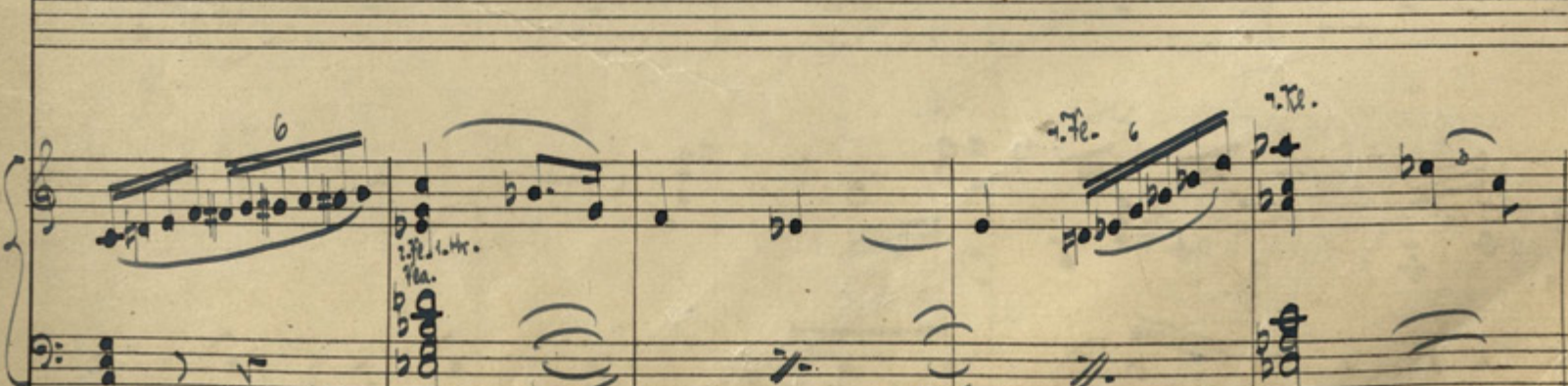
Soudo: 
Tant ta donna ze in freute, kot strelce za de — vel
Das ist der Bursch von der Trenta, der's allen zu — vor — ge —
To je junak tam in Trenta, ki vse nas pre — so — sil


Si lo — vec tvoj splani — ne? Bodi moj gost te —
Der Schütz, — der Bursch von o — ben? Sei mir gegnigt als
Si lo — vec tvoj splani — ne, skens pordevljen

K. 

Sp. 
Klar! segre

T. 
sam. je



116. *raj!*

Katra: *gasi. hodi*

Spela:

Fanez: *Pre-dra-per mati Katra, mi*

Tondo: *drai Katra an der Brücke, gern
Pre-draga mati Katra, mir*

T.

Sp.

vi: *vas tu se pra-vi*

vi: *raj!*

vi: *weil' ich bei dir zur Rast.
star' wie ne gem'nd ksd!*

28

Andante.

vseh va - seh na - o - ko - li moj dom je znan kot no 14.

T. *vseh va - seh na - o - ko - li*
 S. *weiss man fragt in der Rüm - de, weiss je - des kind Be -*
vseh vseh na - o - koli se moja hiša sla -
 A. *traj dom je znan kot no -*
 B. *traj dom je znan kot no -*
 C. *traj dom je znan kot no -*
 D. *traj dom je znan kot no -*
 E. *traj dom je znan kot no -*
 F. *traj dom je znan kot no -*
 G. *traj dom je znan kot no -*
 H. *traj dom je znan kot no -*
 I. *traj dom je znan kot no -*
 J. *traj dom je znan kot no -*
 K. *traj dom je znan kot no -*
 L. *traj dom je znan kot no -*
 M. *traj dom je znan kot no -*
 N. *traj dom je znan kot no -*
 O. *traj dom je znan kot no -*
 P. *traj dom je znan kot no -*
 Q. *traj dom je znan kot no -*
 R. *traj dom je znan kot no -*
 S. *traj dom je znan kot no -*
 T. *traj dom je znan kot no -*
 U. *traj dom je znan kot no -*
 V. *traj dom je znan kot no -*
 W. *traj dom je znan kot no -*
 X. *traj dom je znan kot no -*
 Y. *traj dom je znan kot no -*
 Z. *traj dom je znan kot no -*

29

traj

T. *ben. Naj sto - pi najšam klor - no - li, kot*
 S. *scheid, - gibt je - des freudig die Rüm - de von*
vi, ker go - sto - ljubna je to - li in
 A. *ben. Naj sto - pi najšam klor - no - li, kot*
 B. *ben. Naj sto - pi najšam klor - no - li, kot*
 C. *ben. Naj sto - pi najšam klor - no - li, kot*
 D. *ben. Naj sto - pi najšam klor - no - li, kot*
 E. *ben. Naj sto - pi najšam klor - no - li, kot*
 F. *ben. Naj sto - pi najšam klor - no - li, kot*
 G. *ben. Naj sto - pi najšam klor - no - li, kot*
 H. *ben. Naj sto - pi najšam klor - no - li, kot*
 I. *ben. Naj sto - pi najšam klor - no - li, kot*
 J. *ben. Naj sto - pi najšam klor - no - li, kot*
 K. *ben. Naj sto - pi najšam klor - no - li, kot*
 L. *ben. Naj sto - pi najšam klor - no - li, kot*
 M. *ben. Naj sto - pi najšam klor - no - li, kot*
 N. *ben. Naj sto - pi najšam klor - no - li, kot*
 O. *ben. Naj sto - pi najšam klor - no - li, kot*
 P. *ben. Naj sto - pi najšam klor - no - li, kot*
 Q. *ben. Naj sto - pi najšam klor - no - li, kot*
 R. *ben. Naj sto - pi najšam klor - no - li, kot*
 S. *ben. Naj sto - pi najšam klor - no - li, kot*
 T. *ben. Naj sto - pi najšam klor - no - li, kot*
 U. *ben. Naj sto - pi najšam klor - no - li, kot*
 V. *ben. Naj sto - pi najšam klor - no - li, kot*
 W. *ben. Naj sto - pi najšam klor - no - li, kot*
 X. *ben. Naj sto - pi najšam klor - no - li, kot*
 Y. *ben. Naj sto - pi najšam klor - no - li, kot*
 Z. *ben. Naj sto - pi najšam klor - no - li, kot*



gost bo po-ča-sen. To mo — — — se

mei-ner Gast-lich-keit. — von mei-ner
 vredna vse ča-ski. H vi-na

ih-ter ih-ter

dei-ner Gast-lich-keit. — von der-zen-ten
 vredna vse častie. H vi-na tvoja go-
 gost bo po-ča-sen. To H vi-na

ih-ter ih-ter

vi-no, kot son- ce se iskr

hei-ner, so stark- i. sonen- klar, —
 moja so-re-ča. Rot sonce, so
 vino, kot son- ce se iskr

tvoja sonce, kot son- ce se iskr na našem ze

re-ča, Rot son- ce čista so, es perlen die
 sonce, kot son- ce se iskr Rot biseri

na našem ze

na našem je metu e-di-no, ki da nam zares moči.

es per-len die Tropfen, die rei-nen wie Tränen am Trau-altar. Es
hot biseri so plamene-ča in grejejs nam telo. Gla-

me-tu e-di-no, ki da nam zares mo-
trop-fen, die rei-nen wie Trä-nen am Trau-al-
so pla-me-ne-ča in greje-jo nam te-

to le zavriokaj, za-u-kaj in
sin-gen die Stimmen so hel-le nach
so-vi poje-jo tak jas-no, Ro

ci. La-to le zavriokaj, za-ukaj in
lar. lo. Es sin-gen die Stimmen so helle nach
ci. gla-so-vi po-je-jo tak jasno, Ro
lar. lo. Es sin-gen die Stimmen nach
glasovi poje-jo tak

2. fl.
Fla.

2. fl.
Fla.

2. fl.
Fla.

vi - ce - ca ca - so is - pij!

No - 29 Andantino.
be - den - ne

se - li - gu Trüm - Res, Rast, - Lieb Rei - nur ganz
vi - no in Rupe xaxi, Vsa drüber ve -
vüceca, vüceca cäro is - pij No Vsa be - den ne
se - li - gu, se - li - gu Trüm - Res Rast, Vsa Rei -
vino in Rupe xaxi, xaxi. Vsa drü -
je - li - gu vüceca is - pij No Vsa be - den
je - las - no, Rost. vino xaxi 29 drü -
gre - nad od 2.Hr. mf 2.Hr. fea. 29 fea.

gre - nad od tu - maj, vi drüber ga nasa go - sti,
wieder die Helle, der weilen hier, sinke zu Gast,
sela je glasno, rad vardo pri nas se mudi.
gre - nad od tu - maj, vi drüber ga nasa go - sti.
sela je glasno, rad vardo pri nas se mu - di
den ne gre - nad, gre - nad od tu - maj, no -
nur geru ve - se - la glasno
iba je ve - se - la glasno
den ne 2.Hr. fea. 2.Hr. fea. 2.Hr. fea. 2.Hr. fea.

729.

Nobeden ne gre rad od tullaž, ne gre rad od tu - važi, ki

liß Reimer wieder gon, liß Reimer ~~gon~~ ^{geln die} Hell', - der weilen sürfe, -
 vsa druiba je se - sela glasno, vardo rad pri nas se mu -

gre rad od tu važi, ki

maß liß do sie se Hell' - le, der
 do se rad vardo

beden ne gre rad od tullaž, ki druiba ge
 rei - ner gon wie - der die Stelle, der wei - len, der
 rad vardo - pri nas se mudi rad

se - der ne gre rad od tu važi, ki le, der
 rad vardo pri nas se mu -

rad vardo pri nas se mu -

St.

druiba ga ta rall. go - sti. tempo.

wei - len hier sürf' zu Gast.
 di, se pri nas mu - di.

druiba ga ta go - sti.

wei - len hier sürf - se zu Gast.
 rad pri nas se mu - di.

druiba ga ta go - sti.

wei - len hier sürf - se zu Gast.
 vardo pri nas se mudi.

druiba ga ta go - sti.

wei - len hier sürf' zu Gast.
 di, rad se mudi.

rall. Glock. tempo.

79.

Ferica, die blonde Tochter Kara's, erscheint im Festkleid auf der Schwelle des Hauses und bleibt, nach der

30 Adagio.

Orch.

Gr. Celesta.

Gruppe blickend, oben sehen. Fanez, geblendet von ihrer Erscheinung, steht wie angewurzelt an der Stelle und nennt Ferica wie betäubt an, die Arme halb vorstreckend, als wolle er nach etwas greifen.

Gr. Celesta.

Orch.

Fanez:

in Verzückung:

Oder doch wird sie ta-le statih las?

Wer ist das Kind mit dem goldenen Haar?

Kdo je to dekle krasnih statih las?

Tondo hat sich unter die Leine gemischt. v. Kara geht auf Ferica zu; Isela steht Fanez zur Linken, ihm den Anblick auf Ferica fast verstellend. :

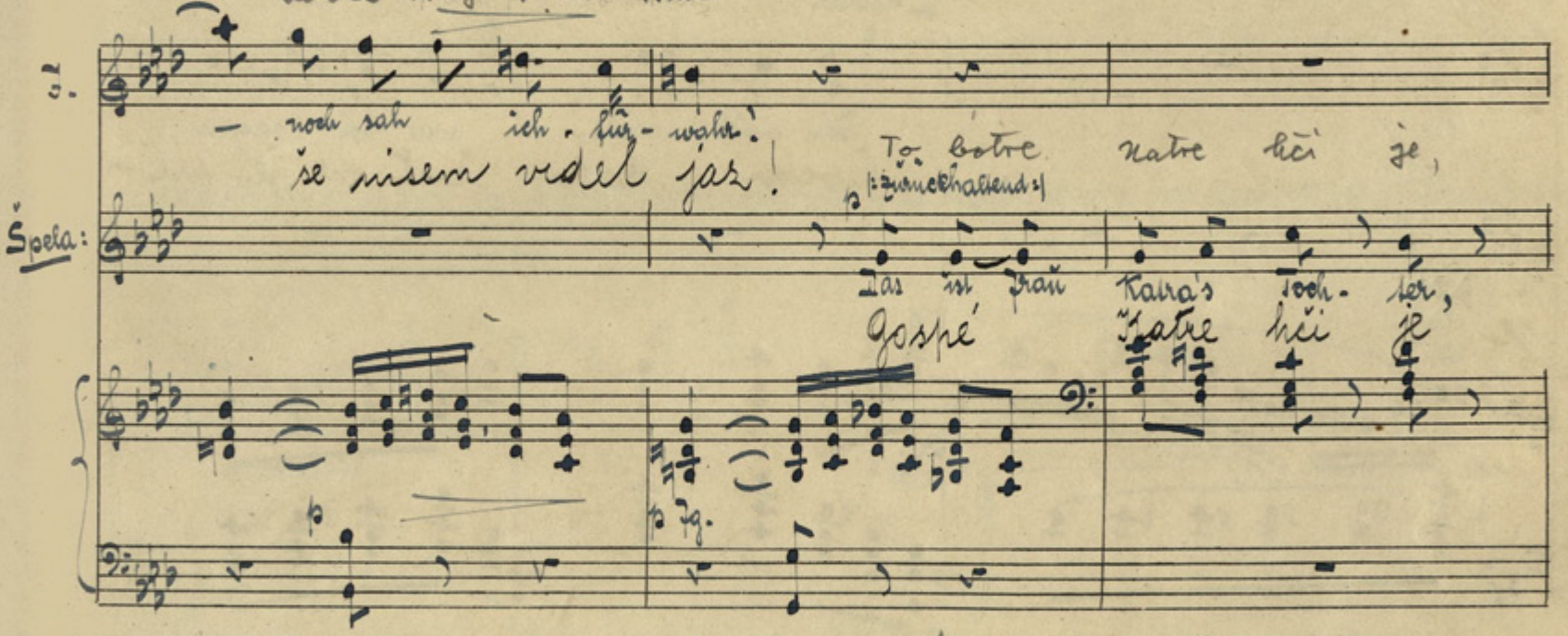
Ad libitum i - ma

3. 

Kein schön- res Heiß
Krasneje nikdar

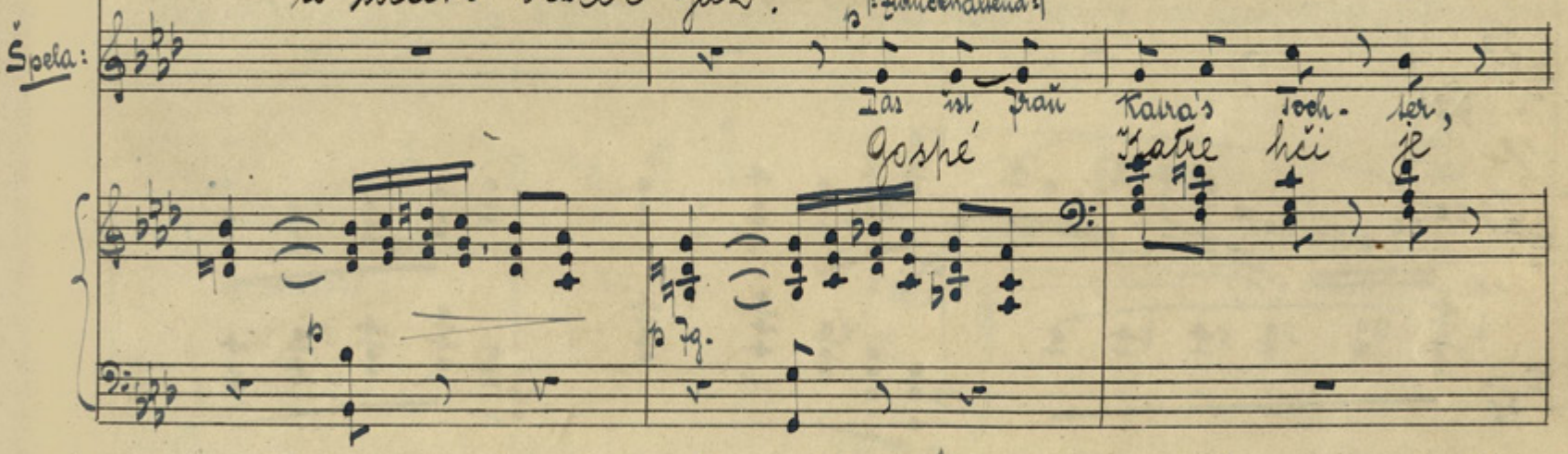
cresc.

derle roj vitki stas?

1. 

- noch sah ich. lüg- wahr!
je niem vedel jar!

To botre natre hei je,
[Zumeistens]

Spela: 

Ias in trañ Kara's Toch- ter,
Gospé Natre hei je

pre-lepi roj- ma- tin, not rapina se

Sp. 

ist unser Hai- en- wind, des Hauses Lob und
not maj kak mila je, ose lyubi jo in

1. Ob. 1. Fe.

Poco più mosso.
vi - se

Ipela:

Lie - be,
hvali,

to well

ma ——— te —

der Wirt - ser
kot vila

Lor - gen -
 le - pa

31

476. 

p. 4.

3-4. Hr.

3-22-

Ke.

4. 06.

I. Temp^{te}.

ven, kaj

rečem naj ob

३०५५:

- 5m

Foh weiß nicht,
Nevem RAR

was ich sagen
 cut me je pre -

12

72.

८.५५.

U

Girel

~ijo

oko mi o-le-
crse.

soil,
vul

ihre
No

anblick macht mich stumm und
sehr ist wohl sein o-ne-

२५६.

三

Feb.

pi!

1. Tondo kommt vor, läßt Spela in dem Arm,

Handwritten musical score for the first system. It includes a vocal line with lyrics "voll. mel." and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and dynamic markings like "cres." and "fz.".

dreht sie herum u. zieht die Fächerstrebende nach links in die Menge. Fanz hat nach Fericia's beiden Händen

Handwritten musical score for the second system. It includes a vocal line with lyrics "drehen sie herum u. zieht die Fächerstrebende nach links in die Menge. Fanz hat nach Fericia's beiden Händen" and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and dynamic markings like "cres." and "fz.".

gegriffen, die sie ihm willig läßt, ihm voll Innigkeit anblickend.:

Da -

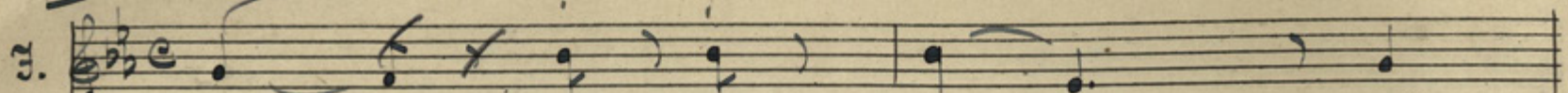
Handwritten musical score for the third system. It includes a vocal line with lyrics "gegriffen, die sie ihm willig läßt, ihm voll Innigkeit anblickend.:" and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and dynamic markings like "cres." and "fz.".

126.

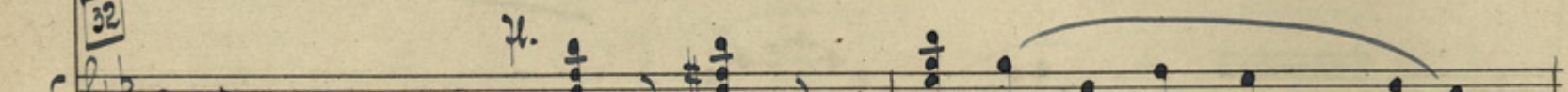
32

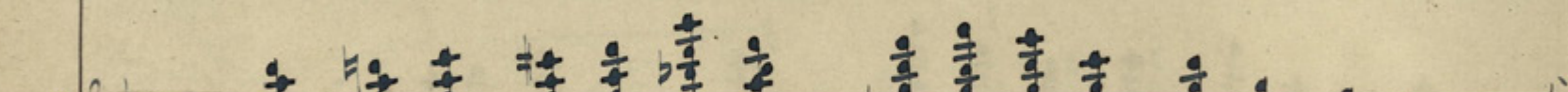
Andante mosso.

ma - ti', do - vo - li - te, da

1. 
 Kat - ra, laß mich füh - ren dein.
 vo - li - te, s mati, nay

32

2. 
 räumen h'ier na ples, no -
 blou - des Kind zum Tanz, will
 pel - jem h'ier na ples, ra

3. 
 be - ne bolj sta - ri - te ne
 rei - ne and' re kü ren im
 dru - ge no - cem ana - ti, le

4. 
 2. Kl. 1. Kl. 2. Kl. 4. Kl.
 1. Hr. 2. Hr.

vidim tu — kaj smes. za no — ve bom 124. 207.

3. *fer — ses Rei — gu — kranz, — will sie in ar — me
njen sem danes ves. Kot moja sladka*

2. kl. 1. kl. 2. kl.

3. *vo — dil, kot le nezbolje znam, no —
kal — sen, fest wie mein Le — bens — glück, — und
sreča, se smeje pred menoj, Ko*

1. kl. 2. kl. 1. kl. 2. kl.

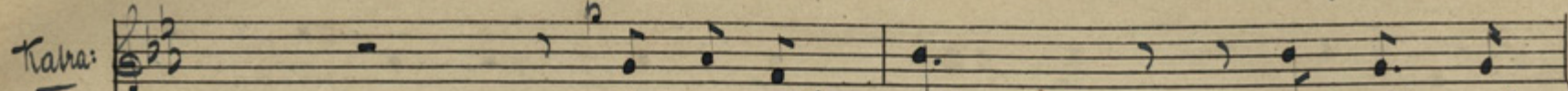
3. *nosno zijo bom ho — dil in vr — nil spet jo
will der Tag er — kal — sen, geb ich sie dir — zu —
noč se z dnem sre — ča, vam venem jo ta —*

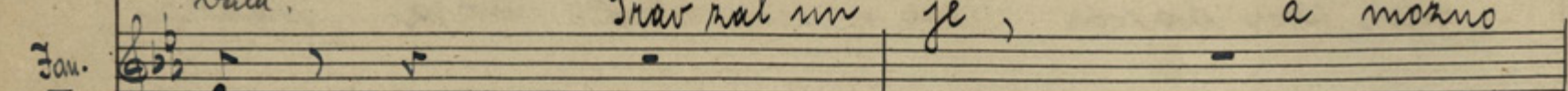
1. kl. 2. kl.

Trgl.

Ne morem, žal, miš lovec.

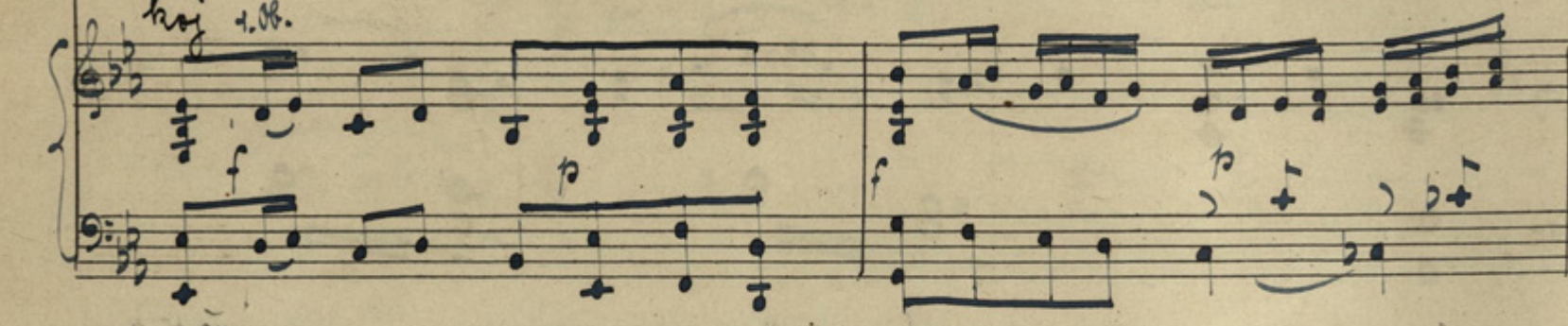
Es kann nicht sein, du bist mir
vau. Prav žal mi je, a možno

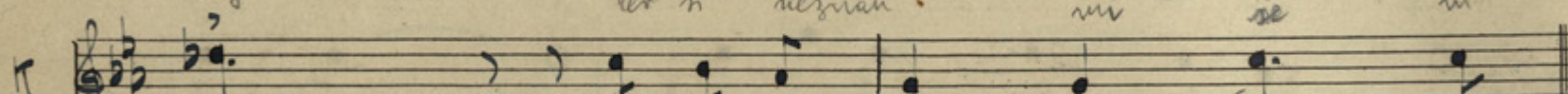
Klara: 

Fam. 

leis, ni, ker ni neznan, mi še in

leis, ni, bist mir ein fremd - ling noch zur
ni, nemanec tu - je si mi



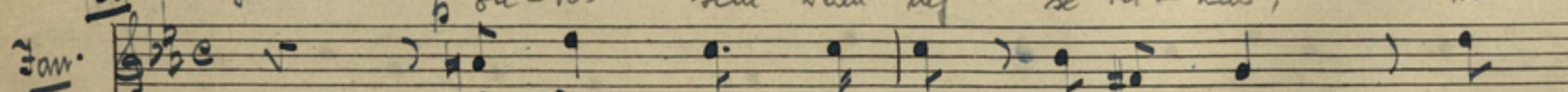
II. 

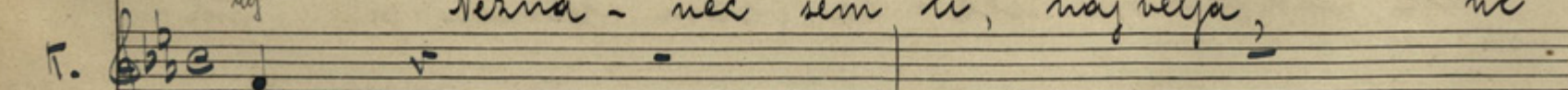


33 Odaqiv.

33 Fa - res sem vau tej še fa - ras, a

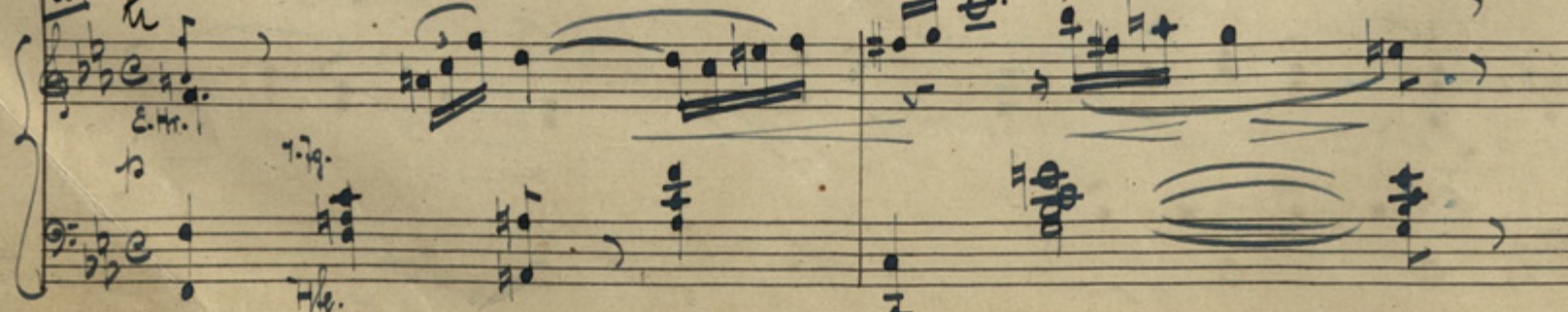
Ein frem - der bin ich, hast wohl recht; doch
Nema - nec sem ti, naj velja, ne

Fam. 

II. 

33 ki

33 ki



slab zato se norem jaz . Pri nede, da niso doline
denk darim von mir nicht schlecht . Ich dachte, weil ein Land wir Heimat
mi-sli pa kaj hudega . Tem misli ker iste svo domo-

tr. 3.Hr.

tuje , a isti Triglav zili zohne-zu-je Nello
nennen, das ihr und ich ein-an-der kennen. Hab ge-
vine svo marea veli - Re družine. Skoro

tr. 3.Hr. Ob. 2.2g. 2.Hr.

mar-ly-so poznani mi se pri-le-ga tem goram:
hört von einer War, die hier-zu-lande heimisch war:
pravljico jaz vem, ki tu poznana je ljudem:

4.2g. 2.Hr. 3.Hr. 4.Hr.

130.

O belih ženah govor slo — ve, ki jih

die Sa-ge geht von weissen Trau-en, wunder-
 Od belih ženah govor ki-ca, stasa

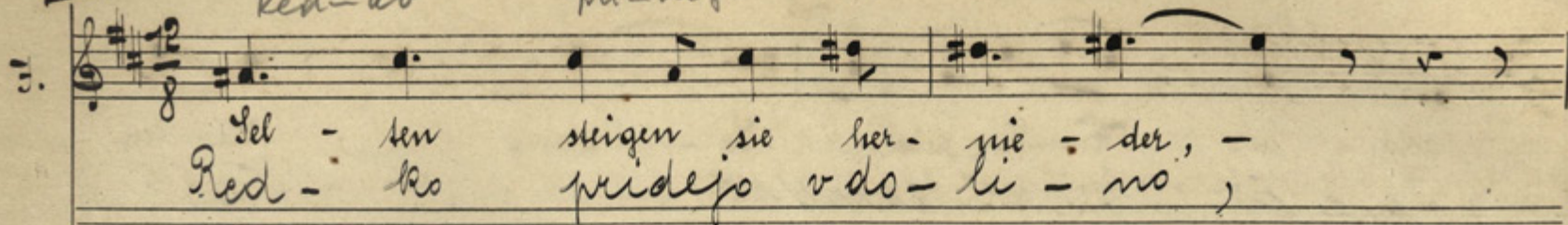
lyubimye nile zō — ve, raj domuje so v vishi — nali, daleč

herzlich anzu-schau-en, die in hohen Berge-zen fern
 krasnega in li-ca, ki prebivajo v vi-ši-nah, daleč

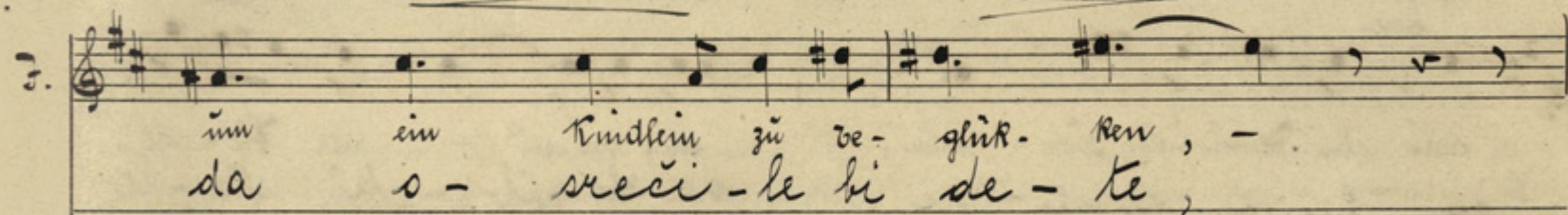
proč nelp. v pla-ni — nah.

von den Menschen woh-nen.
 od ljudi v plani-nah.

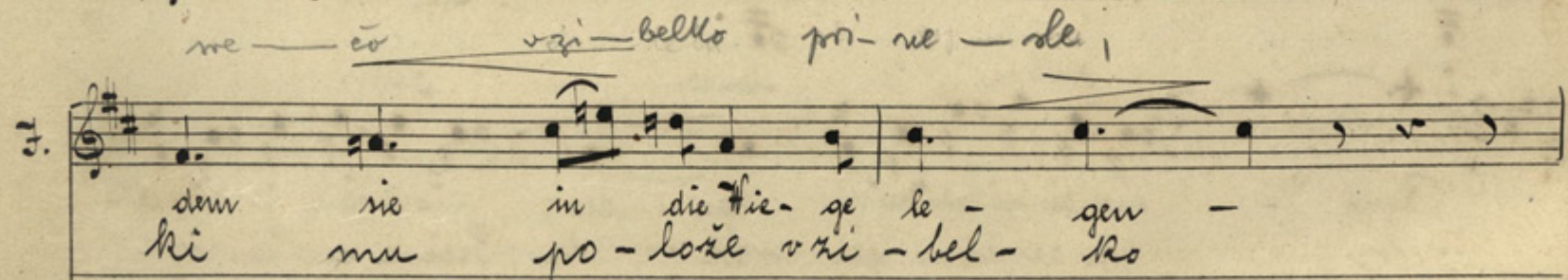
2e. Ob.
 1. Fl. 2. Fl. 3g. f. 7.0.

5. 

34 

5. 



5. 



gold - ner Him - mel - reich - en Ge - gen . Sel - ten
zla - tih zelyvet blagoslov . Malo -

Handwritten musical score for "Die Fledermaus" by Johann Strauss II. The score is written on aged paper and includes piano accompaniment and vocal lines. The piano part consists of two staves (treble and bass clef) with various chords and melodic lines. The vocal part is written on a single staff with a treble clef. The lyrics are in both German and Czech. The German lyrics are: "darf ein wenig sich ruh-men, das an sei-ner tie-ge". The Czech lyrics are: "kdaj le se prime-ri, da ob zib-ki sta-le". The score is marked with "Allegretto" and "Moderato".

Allegretto

Moderato

darf ein wenig sich ruh-men, das an sei-ner tie-ge
kdaj le se prime-ri, da ob zib-ki sta-le

Handwritten musical score for "Die weiße Frau" by Franz Schubert. The score is for voice and piano. It features a vocal line with lyrics in German and Czech, and a piano accompaniment with chords and arpeggios. The tempo is marked "rall." and "meno.".

Vocal Line:

sta — le Komu tiste bele ze — ne, Ta — kema za vrelg
 rall. meno. rall.

Piano Line:

Hand — einst die weißen Frauen stan — den; aus-erwählt u. aus-er-
 bi pri zemljann bele kel — ne. Preina mu in porve-

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 3/4 time. The tempo is marked "Allegretto". The piece consists of two measures. The first measure is marked "rall." and the second measure is marked "tempo." and "rall.".

Measure 1: Treble clef has a half note G4, a half note A4, and a half note B4. Bass clef has a half note G2, a half note A2, and a half note B2. The measure is marked "rall.".

Measure 2: Treble clef has a half note G4, a half note A4, and a half note B4. Bass clef has a half note G2, a half note A2, and a half note B2. The measure is marked "tempo." and "rall.".

- da - na tempo. bo življenja pot izbera ma. rall. tempo.

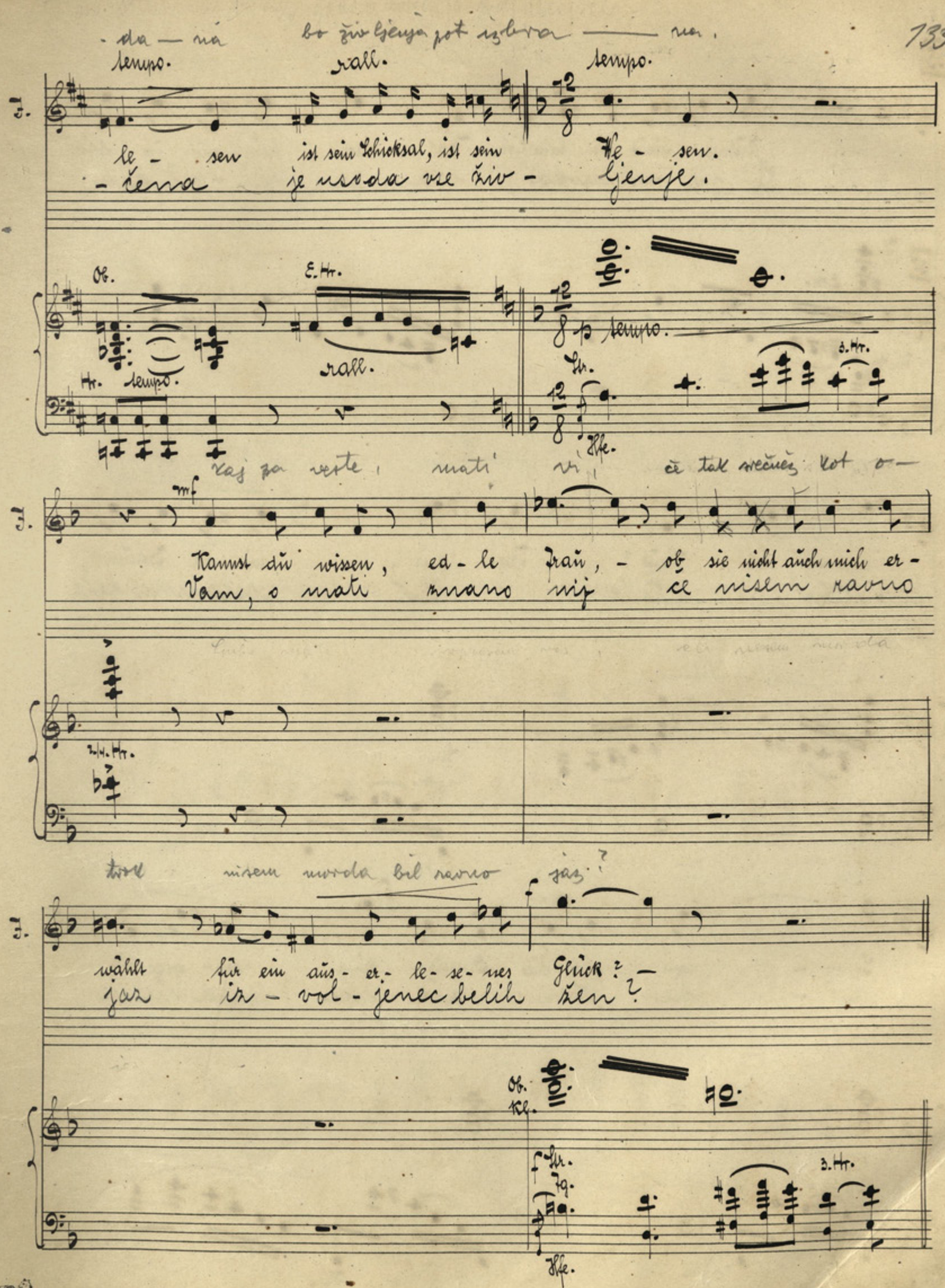
le - sen ist sein Schicksal, ist sein He - sen.
- čena je usoda vse živ - ljenje.

mf kaj pa veste, mati vi če tak srečuez kot o -

Kannst du wissen, ed - le Frau, - ob sie nicht auch mich er -
Vam, o mati mano nij ce nistem ravno

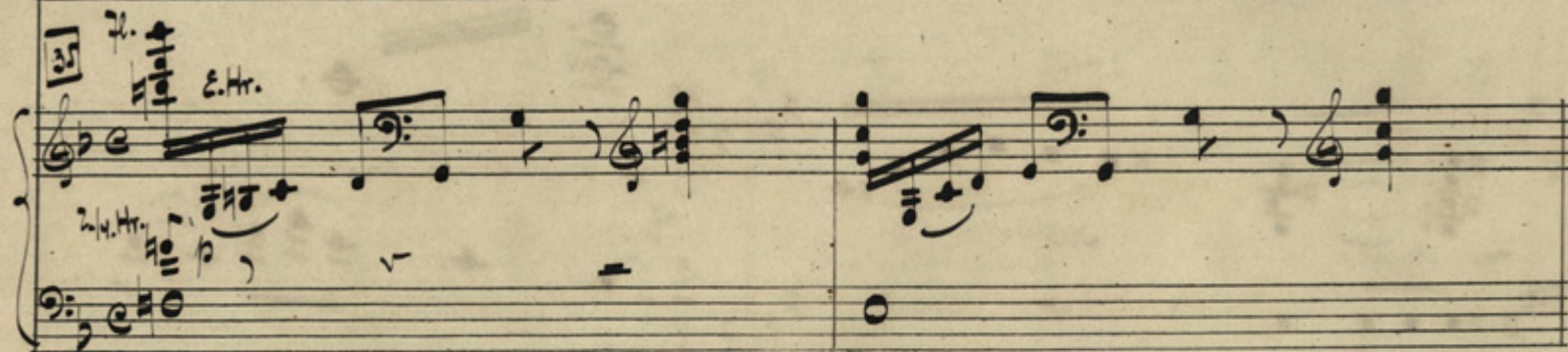
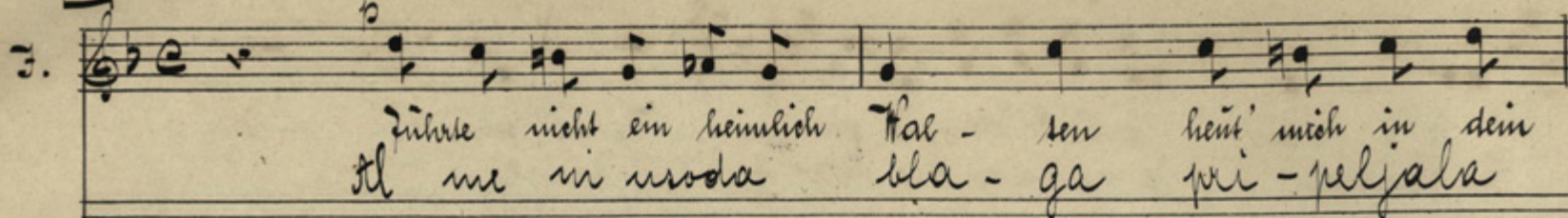
trist nistem morda bil ravno jaz?

wählt für ein aus - er - le - se - nes Glück? -
janz in - vol - jenes belih hen?

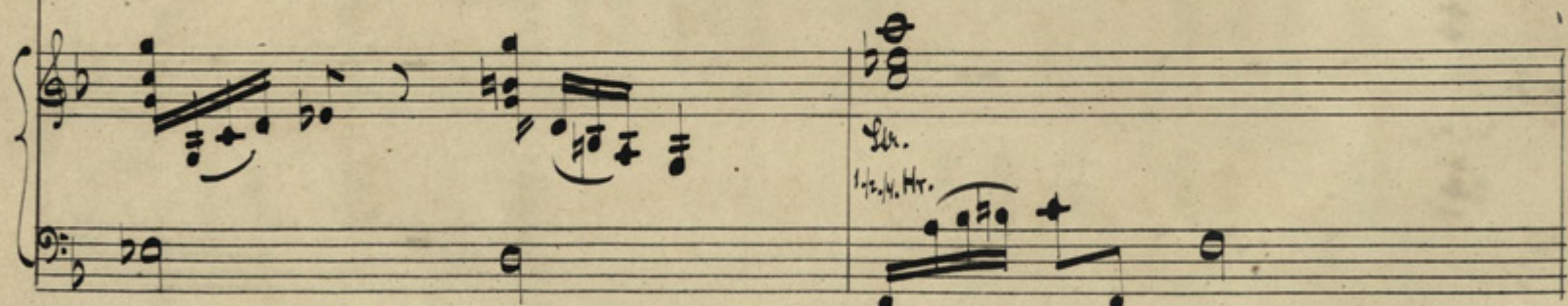
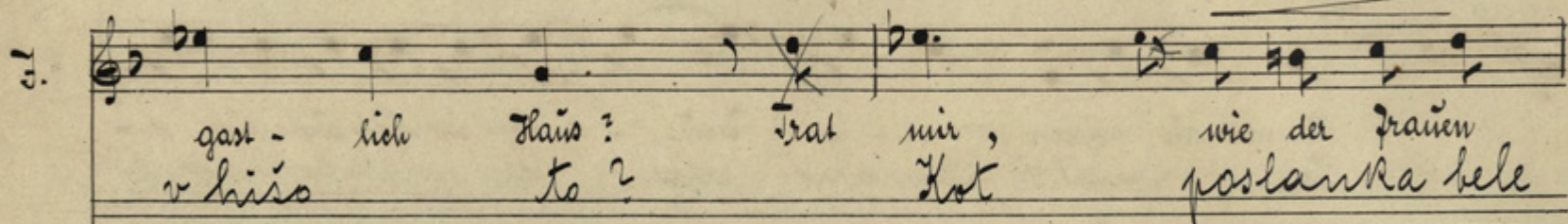


35

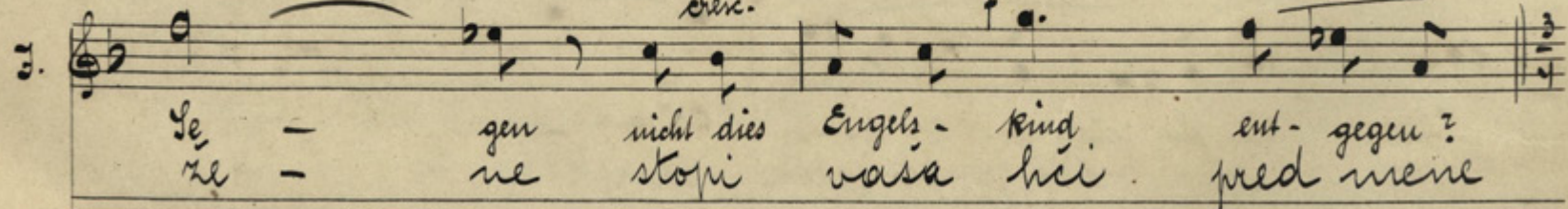
rajce me usredna me — ca je privedla



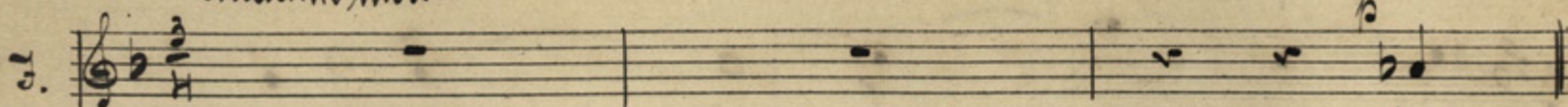
v ta ves dom? Nis bog sam me blago



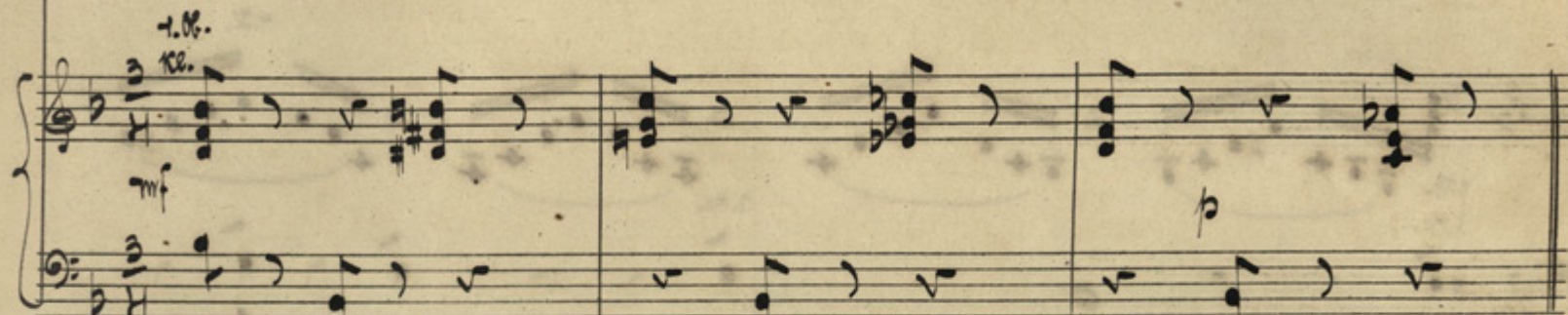
sto — vil, da sem to dekle tu dobit?



Andante mosso.



Tran
Do -

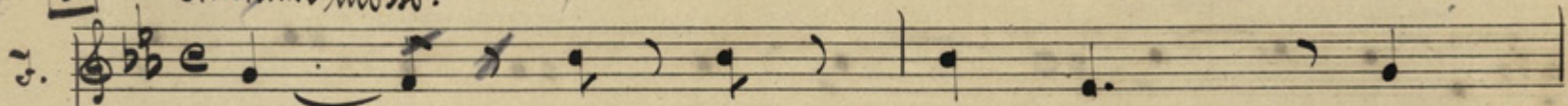


de

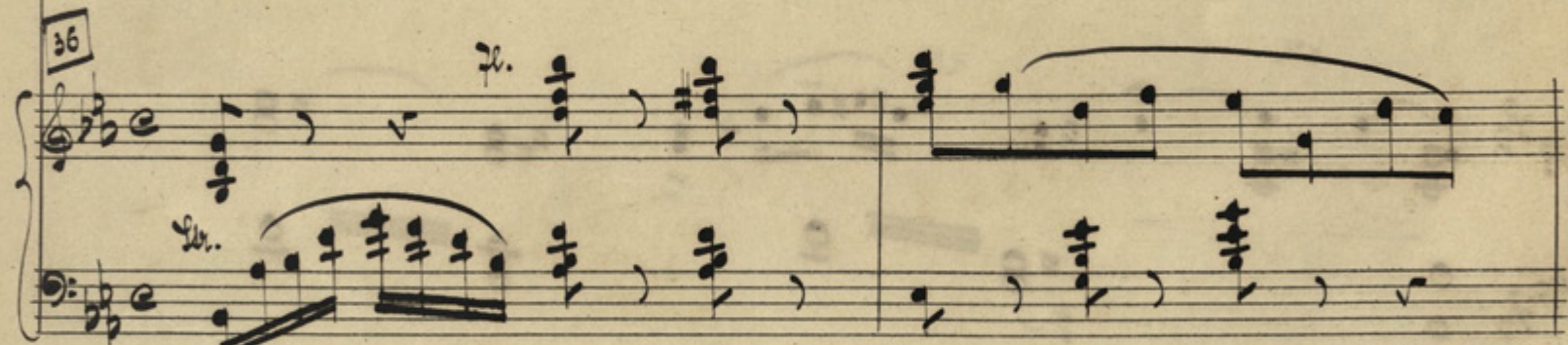
36

ma
Andante mosso.

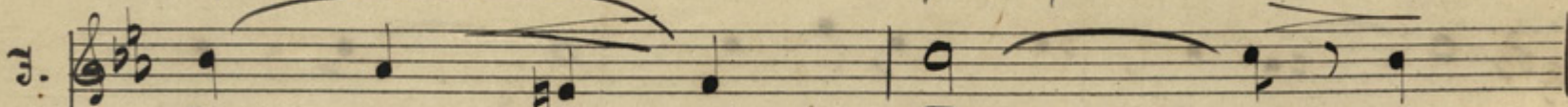
do - vo li - te, ma



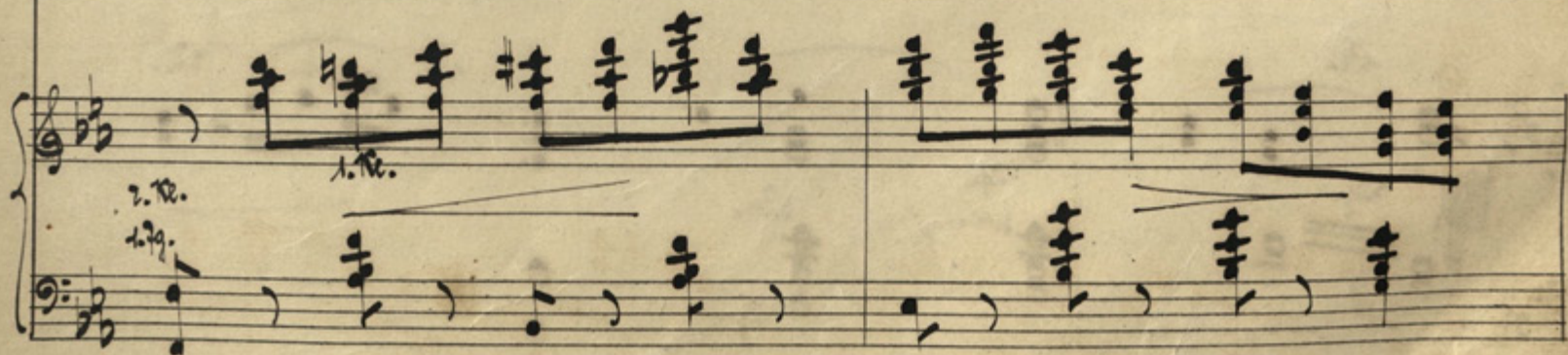
Kat - ra, laß mich füh - ren dein
vo - li - te o mati, maj



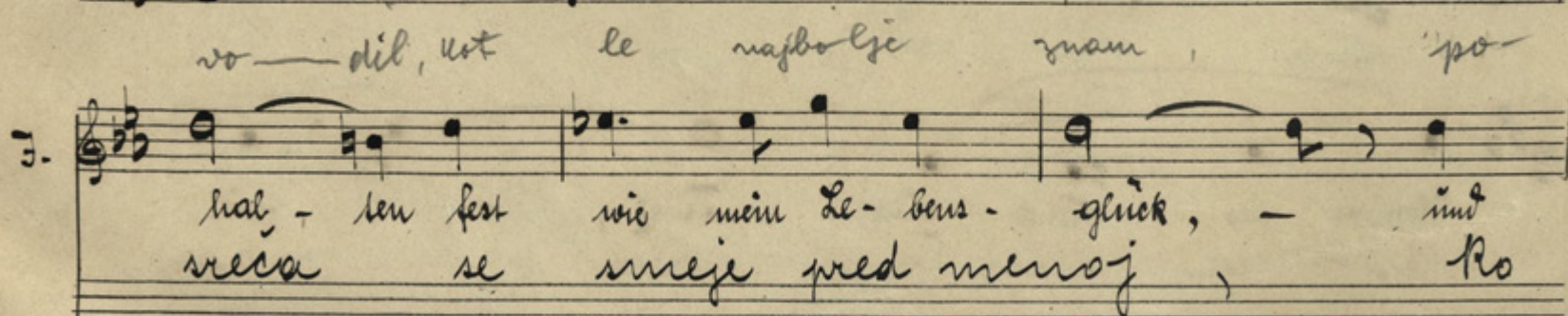
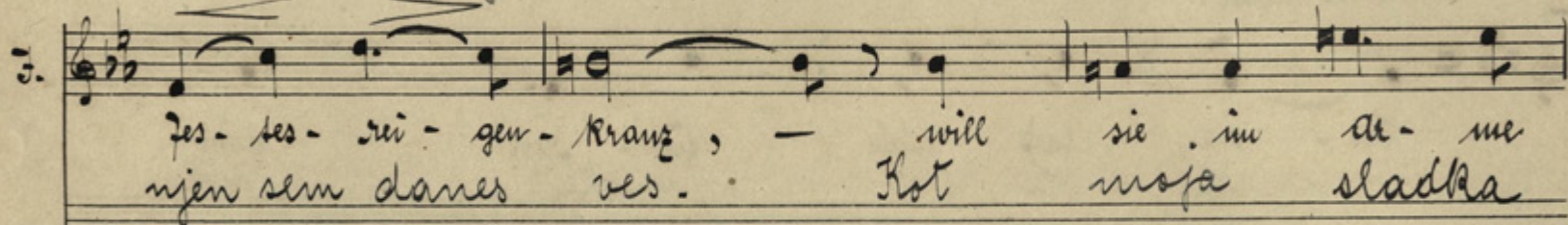
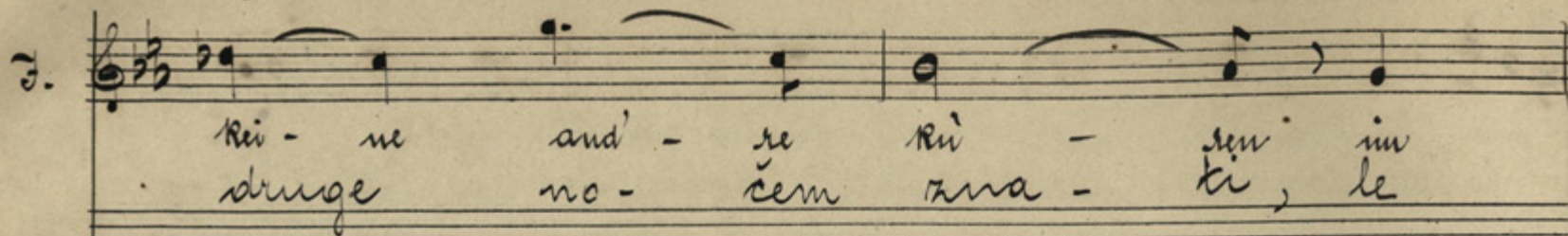
pel - sem hær na ples, no -



don - des Kind zinn Tanz, - will
pel - zem hær na ples, ra



be — ne bolj sta — ri — te ne



nosro zuzo com ho — dil in vril spet zo 154.

Fam. will der Tag er — kal — ten, geb ich sie die — zu —
noč se zdnevom seica, vam vsem jo ka —

Ma — ti, dovoli — te mi,

Fam. Mit — ter, sei nicht so und hart,
vam. Ma — ti ne hudi se ti,

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.

Fam. do — ber se ta fant mi zdi. vren.
e — del ist des Bürschens art.
blag se mi ka loves Ldi.

133.

Ma — ti !

stej-te mi, da zrijim za-

mf affren.

mit - ser! Ma - ti! Laß mich mit ihm.. pusti me naj krajim za -

Ke. affren.

mf Hr. 1. 2g.

f ple tempo. rem, kot se -

tan - zen; ple - rem, sih' - ich pro - sim

f tempo.

lin!

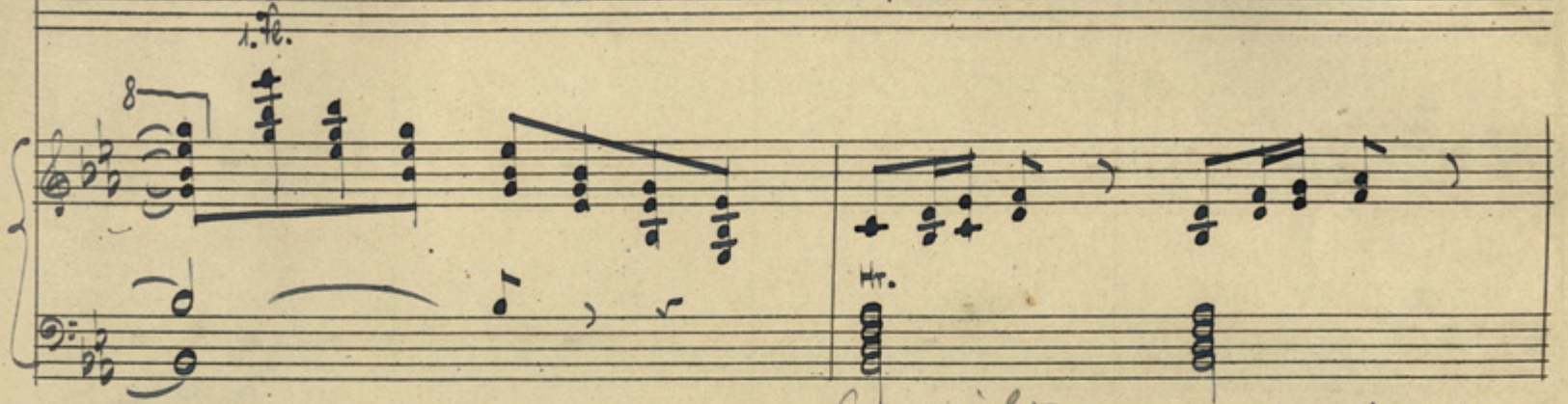
2. 2g.

3. Ma - ti! Daste, da za -

will! ke! mit - ser! Ma - ti Laß mich mit ihm pusti naj krajim

Ke.

ple - sem, kot zelim!
 sam - zen; sich, ich will!
 ple - sem pro - sim te (v. 164)



Kara: Pa naj bo, vimen
 mit den Armen zustimmend winkend.:
 Him so geht in Gottes
 Pa naj bo vimen



božjem!
 Ha - men!
 božjem: Jerica fällt fast in des Janes' Arme, er umschlingt sie u. wendet sich mit ihr nach rückwärts.:/



38

(zu den Burschen u. Mädchen:)

Fanz:

auf mir, ihr Burschen und Mädchen zum Tanz!.

Sopr. I: *cl.*
Hajdus de Kle — ta in fantje na raj,

Chor:

Ten.

Bari.

Tra-la-la -

Bel.

2. Ten.

2. Ten.

ul

Ch.

Tra-la-la -

bra-la-la

Tra

Tra

Tra

Tra

Tra

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bra-la-la

bra-la-la

bra-la-la

bra-la-la

bra-la-la

bra-la-la

bra-la-la

bra-la-la

bra-la-la

2. Ten.

2. Ten.

3. Ten.

Ro-ue mle-ni-te in sto-pi-te v raj!

741.

For. Reichet euch die Hände und for-met den Kranz!
k plesu podajmo si roke sedaj!

Ch. ha-la-la,

Ob. 2. Trp. 3. Trp. Bel. 3. Trp.

Er-
ra- la- la tra- la- la tra- la- la tra- la- la. Taj

Ch. ha- la tra- la- la tra- la ha- la- la.

2. Trp. 3. Trp. 3. Trp. 4. Trp.

Ch. ha- la- la- la- la tra- la- la- la- la.

39 ma — ca ni-za nas i-gra, zedaj
 klm - get, fleimats - melo - dei'n, ich
 pe - sem naia navihva, zedaj
 auf zum
 Vri-na Tanz!
 ples!

[illegible]

Fantje, de - vle - ta, zom - zi - te se zdat

Sopr. I.
Auf, nun, ihr Bürschen und Mädchen, zum Tanz!
Haydn's de - kleta in fantje na raj

Sopr. II.
Ten.
B.

tra-la-la -

Oh.
tra
tra
tra-la-la
tra-la-la
tra-la-la
tra-la-la

tra-la-la

HO

Ro-ke sule-mi-te in sto-mi-te w raj!

Reicht euch die Hän-de und for-met den Kranz!
Kplem po-dajmo si ro-ke se-daj,

Ch.

ha-la-la -

ha-la-la

ha-la-la

ha

ha-la-la

la

ha-la-la

otto

otto

Vri na ples!

Roke stle - ni - te in stopi - te
cresc.

Handwritten musical score for the first system. It consists of two vocal staves and two piano staves. The lyrics are written in Slovenian and German. The first vocal staff has the lyrics: "Vri na ples! hoid na ples! reicht euch die Hände und formet den R. ples. po - dajmo si roke se -". The second vocal staff has the lyrics: "reicht euch die Hände und formet den R. ples. po - dajmo si roke se -". The piano staves have the lyrics: "reicht euch die Hände und formet den R. ples. po - dajmo si roke se -".

Handwritten musical score for the second system. It consists of two piano staves. The first staff has the lyrics: "cresc.". The second staff has the lyrics: "cresc.". The piano staves have the lyrics: "cresc.". The piano staves have the lyrics: "cresc.".

Handwritten musical score for the third system. It consists of two vocal staves and two piano staves. The lyrics are written in Slovenian and German. The first vocal staff has the lyrics: "Vri na ples! hoid na ples! reicht euch die Hände und formet den R. ples. po - dajmo si roke se -". The second vocal staff has the lyrics: "reicht euch die Hände und formet den R. ples. po - dajmo si roke se -". The piano staves have the lyrics: "reicht euch die Hände und formet den R. ples. po - dajmo si roke se -".

Handwritten musical score for the fourth system. It consists of two vocal staves and two piano staves. The lyrics are written in Slovenian and German. The first vocal staff has the lyrics: "Vri na ples! hoid na ples! reicht euch die Hände und formet den R. ples. po - dajmo si roke se -". The second vocal staff has the lyrics: "reicht euch die Hände und formet den R. ples. po - dajmo si roke se -". The piano staves have the lyrics: "reicht euch die Hände und formet den R. ples. po - dajmo si roke se -".

Handwritten musical score for the fifth system. It consists of two vocal staves and two piano staves. The lyrics are written in Slovenian and German. The first vocal staff has the lyrics: "Vri na ples! hoid na ples! reicht euch die Hände und formet den R. ples. po - dajmo si roke se -". The second vocal staff has the lyrics: "reicht euch die Hände und formet den R. ples. po - dajmo si roke se -". The piano staves have the lyrics: "reicht euch die Hände und formet den R. ples. po - dajmo si roke se -".

gra, zolaj ple-re le-ra

dei'n, - es tanz, der Hir - tin
hra ndaj plese lepa

ma - ca vi-za naj igra, zolaj plese

klin - get Heimats - melo - dei'n, es tanz, der
pe - sem naia ravi - hra ndaj plese

Je - ri - ca! Je - hej!

Töch - ter - lein! Züm Tanz!
Jerica! Va ples!

lepa Je - ri - ca! Je - hej! Je - hej!

Hir - tin Töch - ter - lein! Züm Tanz! Züm Tanz!
lepa Jerica! Va ples, na ples.

Picc.

9m. Tuba

trgl.

Die Paare bilden den Kranz, in den Tanz mit Terica hineinlantz. 2/

42 Adagio.

43 Allegro con brio

Handwritten musical score for the first system, measures 1-4. The music is in 2/4 time, key of D major. The upper staff (treble clef) features a melody with eighth-note patterns. The lower staff (bass clef) provides harmonic support with chords and eighth-note accompaniment. Dynamics include *f* (forte) and *kl. Tr.* (crescendo). The tempo/mood is marked *Allegro con brio*. The signature *C. mil* is present at the bottom left.

Handwritten musical score for the second system, measures 5-8. The music continues with various instrumental entries marked: *1. Ob.*, *2. Ob.*, *1. Flg.*, *1. Bass Tr.*, *Trp.*, and *Flsch*. The lower staff includes the marking *Clg.* and the signature *C. mil* at the bottom right.

Handwritten musical score for the third system, measures 9-12. The music continues with various instrumental entries marked: *1. Flg.*, *2. Flg.*, *1. Bass Tr.*, *Trp.*, and *Flsch*. The lower staff includes the marking *Clg.* and the signature *C. mil* at the bottom right.

Handwritten musical score for the fourth system, measures 13-16. The music continues with various instrumental entries marked: *2. Fl.*, *2.3. Trp.*, *rec.*, *1. Flg.*, and *Flsch*. The lower staff includes the marking *Clg.* and the signature *C. mil* at the bottom right.

Handwritten musical score system 1. Treble and bass staves. Includes notes, rests, and dynamic markings: *f*, *1. Tr.*, *1. 2. Tr.*, *Zlech*, *kl. Tr.*, *C. mit*.

Handwritten musical score system 2. Treble and bass staves. Includes notes, rests, and dynamic markings: *f*, *1. Tr.*, *2. 3. Tr.*, *Zlech*, *C. mit*.

Handwritten musical score system 3. Treble and bass staves. Includes notes, rests, and dynamic markings: *mf*.

Handwritten musical score system 4. Treble and bass staves. Includes notes, rests, and dynamic markings: *f*, *3. Tr.*, *Pa.*, *Holz*.

Handwritten musical score system 1. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a series of chords and some melodic fragments. The lower staff is in bass clef with a key signature of one flat (Bb) and contains a series of chords. Handwritten markings include *mp.* and *mf* in the upper left, and *mf* and *mf* in the lower left.

Handwritten musical score system 2. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a series of chords and some melodic fragments. The lower staff is in bass clef with a key signature of one flat (Bb) and contains a series of chords. Handwritten markings include *mf* and *f.o.* in the lower left, and *cresc.* in the middle.

Handwritten musical score system 3. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a series of chords and some melodic fragments. The lower staff is in bass clef with a key signature of one flat (Bb) and contains a series of chords. Handwritten markings include *Tuba* and *C. mib* in the lower right.

Handwritten musical score system 4. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a series of chords and some melodic fragments. The lower staff is in bass clef with a key signature of one flat (Bb) and contains a series of chords. Handwritten markings include *Tuba* and *C. mib* in the lower right.

Handwritten musical score system 1, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. A handwritten "de" is visible above the bass staff, and a "Pk." marking is present below the bass staff.

Handwritten musical score system 2, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. A handwritten "affrett." is visible above the bass staff.

Handwritten musical score system 3, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. A handwritten "Più mosso" is visible above the bass staff, and a "ff., Ric." marking is present above the treble staff.

Handwritten musical score system 4, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. A handwritten "ff., Ric." is visible above the treble staff.

Handwritten musical score system 1, measures 1-6. The system consists of a grand staff with treble and bass clefs. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The markings "3. Trp.", "Trp.", "Pkl.", and "sf. T.O." are present.

Handwritten musical score system 2, measures 7-12. The system consists of a grand staff with treble and bass clefs. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The markings "1. Ob.", "3. Trp.", and "cres." are present.

Handwritten musical score system 3, measures 13-16. The system consists of a grand staff with treble and bass clefs. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The markings "2. Ob." and "mf" are present.

Handwritten musical score system 4, measures 17-20. The system consists of a grand staff with treble and bass clefs. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The markings "3. Trp.", "Pico.", and "f" are present.

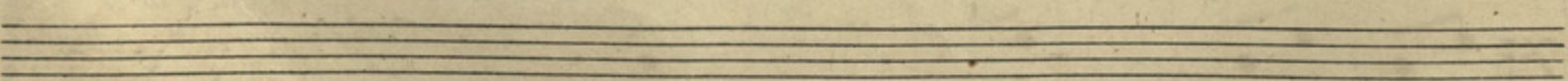
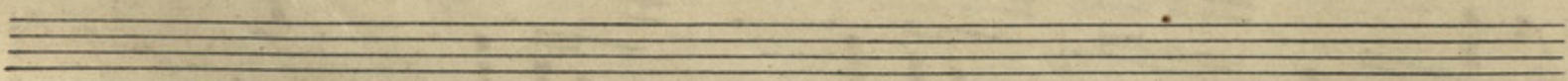
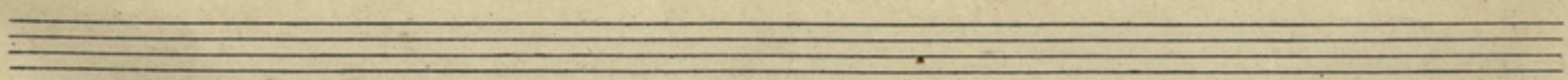
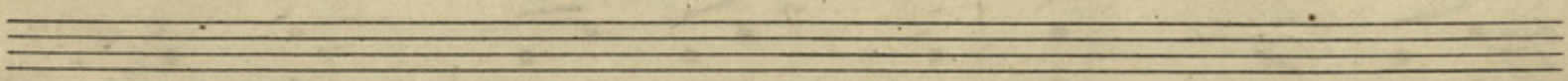
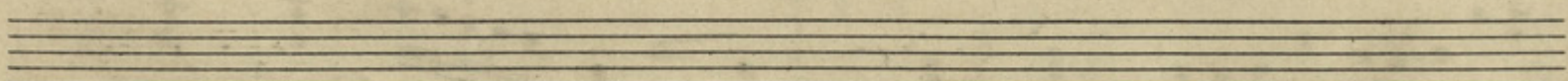
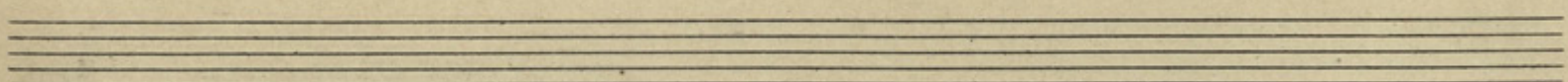
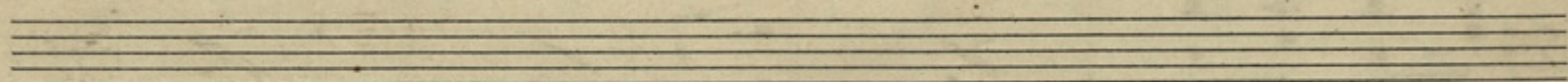
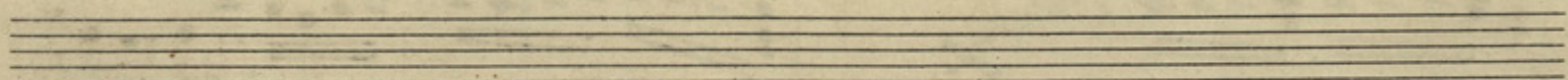
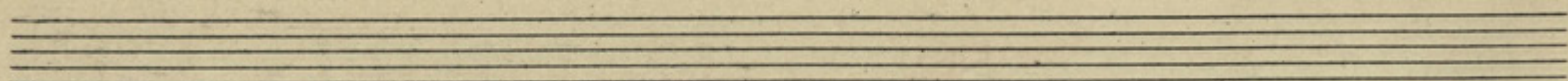
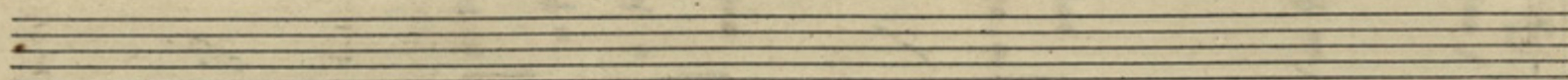
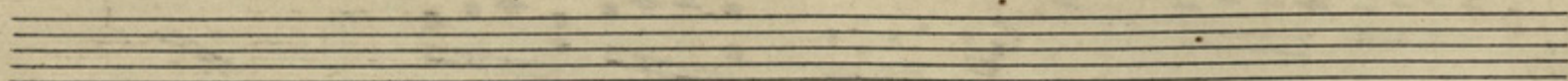
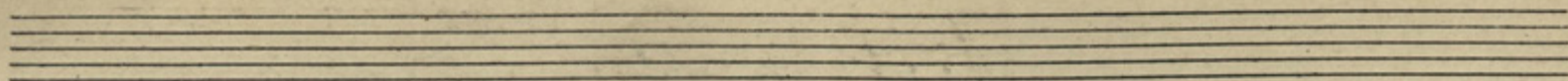
First system of musical notation. The treble clef staff begins with a series of chords marked *ren.* and a *lolo* marking above the staff. The bass clef staff has a *ff* dynamic marking and a *Trgl.* marking below the staff. The system concludes with a double bar line.

Second system of musical notation. The treble clef staff features a *8va* marking above the staff. The system concludes with a double bar line.

Third system of musical notation. The treble clef staff includes a *5* marking above a chord. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff includes a *5* marking above a chord. The bass clef staff has a *c. mid* marking below the staff. The system concludes with a double bar line.

818 TANT



II. Aufzug.

Im Gastzimmer des Wirtshauses zur Locabrück.

Eine saubere, getäfelte Stube mit Bänken an den Wänden und Tischen davor. Viele Stühle stehen in Unordnung herum, Papierketzen liegen auf dem Boden, leere Gläser stehen auf allen Tischen. Links vorne und rechts hinten je eine Tür; in der Mittelwand ^{zwei} Fenster, durch die man auf die Straße sieht; sie müssen zu öffnen sein. Die Stube ist durch eine Hängelampe in der Mitte beleuchtet, durch die Fenster scheint schon der dämmernde Morgen in die Stube. Es wird still-mählich Tag.

Yutranja marja

Spela, James — Jerica — Natanarica

157 x 2
316

Larghetto

Handwritten musical score for the first system, marked *Larghetto*. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with a triplet of eighth notes in the third measure. Handwritten annotations include "pp" (pianissimo) in the first measure of the upper staff, "3 Tr., 3ss." (triplets, 3 measures) under the triplet in the third measure, and "Glock." (Glockenspiel) and "Tuba" in the fourth measure.

Handwritten musical score for the second system. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with a triplet of eighth notes in the third measure. Handwritten annotations include "pp" (pianissimo) in the first measure of the upper staff, "8va" (octave) and "H. Vla." (Horn/Viola) in the first measure, and "Tel. Hle." (Trombone/Horn) in the fourth measure.

Handwritten musical score for the third system. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with a triplet of eighth notes in the third measure. Handwritten annotations include "pp" (pianissimo) in the first measure of the upper staff, "8va" (octave) and "H. Vla." (Horn/Viola) in the first measure, and "Glock." (Glockenspiel) and "Tuba" in the fourth measure.

Handwritten musical score for the fourth system. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with a triplet of eighth notes in the third measure. Handwritten annotations include "pp" (pianissimo) in the first measure of the upper staff, "8va" (octave) and "H. Vla." (Horn/Viola) in the first measure, and "Tel. Hle." (Trombone/Horn) in the fourth measure.

1

ff *r.o.*

C. mil *Pk.*

ff *r.o.*

C. mil *Pk.*

ff *r.o.*

C. mil *Pk.*

2 *Andante*

ff *r.o.*

C. mil *Pk.*

First system of musical notation, piano part. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *p* and *sf*.

no

Second system of musical notation, piano part. The right hand continues the melodic development with some triplet figures. The left hand features a more active bass line. Dynamic markings include *sf*, *p*, and *sfz*.

Third system of musical notation, piano part. The right hand has a more complex melodic line with some sixteenth-note passages. The left hand continues with a steady accompaniment. Dynamic markings include *sf*, *sfz*, *mf*, and *f*.

Fourth system of musical notation, piano part. The right hand features a melodic line with some triplet figures. The left hand continues with a steady accompaniment. Dynamic markings include *sf*, *p*, and *sfz*.

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 sharp (F#). The time signature is 3/4. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations: '3' in a box at the beginning, 'fl.' above the first measure of the top staff, '1.2. tr.' and '2. tr.' above the first measure of the bottom staff, 'tel.' above the second measure of the bottom staff, 'Pk.' above the third measure of the bottom staff, and 'fl.' above the fourth measure of the top staff. The score ends with a double bar line.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, both in treble clef with a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece is divided into three measures. The first measure shows the beginning of the melody and accompaniment. The second measure features a double bar line and the word "Sh." above the melody. The third measure features a double bar line and the words "2. ob." above the melody. The accompaniment in the third measure is marked with "1. fg." and "2. fg." below the staff. The score is written in ink on aged paper.

Handwritten musical score for "Der Hölle Rache kocht über uns" from Wagner's "Die Walküre". The score is on two staves, with various musical notations including notes, rests, and dynamic markings. The text "Der Hölle Rache kocht über uns" is written in German. The score is dated 1854.

A handwritten musical score on aged, yellowed paper. The score is written on two staves: a treble staff on top and a bass staff on the bottom. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains several measures of music, including a measure with a 'poco' marking. The bass staff begins with a bass clef and a key signature of two sharps. It also contains several measures of music, including a measure with a 'Pia.' marking. The notation includes various note values, rests, and dynamic markings. The handwriting is in dark ink, and the paper shows signs of age and wear.

A handwritten musical score on aged paper, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a style characteristic of the 18th or 19th century, with various note values, rests, and dynamic markings. The piece is titled 'C. mil' at the bottom left. The notation includes many beamed notes, suggesting a fast or lively tempo. There are also some large, sweeping lines that might represent glissandos or rapid passages. The paper shows signs of age, including discoloration and some wear.

Handwritten musical score for a piano and orchestra. The score is written on two staves. The tempo markings are "meno mosso", "rall.", and "a tempo". The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "f", "sfz", and "pp". There are also handwritten annotations in the left margin, including "Nb" and "Cb.". The score is marked with a box containing the number "4".

Handwritten musical score for the piece "Der Hirt und das Schaf" (The Shepherd and the Lamb). The score is written on two staves, with the upper staff for the vocal part and the lower staff for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The piece is in common time (C). The vocal part is marked "1. fl." (first flute) and the piano part is marked "2. cl." (second clarinet). The piano part includes a section marked "1. 2. Trp." (first and second trumpet). The score is written in a cursive, handwritten style.

meno mosso

fl.

rall.

1. ob.

al tempo

f

pp

Blech.

Togl.

glk.

Handwritten musical score system 1. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Annotations include "1.2. fl.", "2. Kl.", "1. Tr.", "3. fl.", "1. Ob.", "p/p", "cresc.", "1.2. Trp.", "mf", "Dauk.", and "Pk.".

Handwritten musical score system 2. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Annotations include "Allegro vivo", "f", "v.o.", "dim. e rall.", "p/p", "p", "Str. un.", and "Pk.".

Handwritten musical score system 3. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Annotations include "1. Ob.", "2. fl.", "mf", "f", "4. Tr.", "dim.", and "Pk.".

Handwritten musical score system 4. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Annotations include "5", "Andante", "Kl.", "E. Tr.", "2. Kl.", "2. Ob.", "Kl.", "2. Tr.", "Kl.", "Hof", "Kl.", "Pk.", and "Hf.".

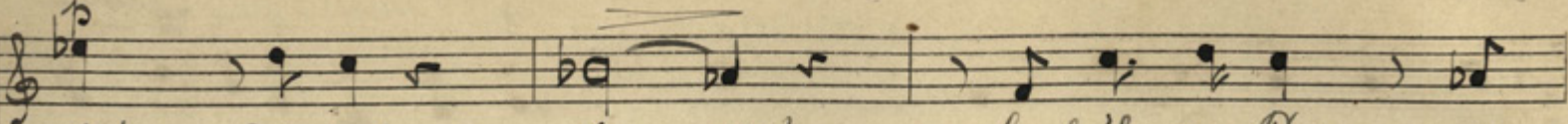
hinaus. Am Fenster rechts erscheint ganz mit einem Kranz alpiner Früh-
lingsblumen umschaut in die Ferne; da kommt Spela wieder herein,

sieht ihn und begrüßt ihn scheinbar gleichgültig.

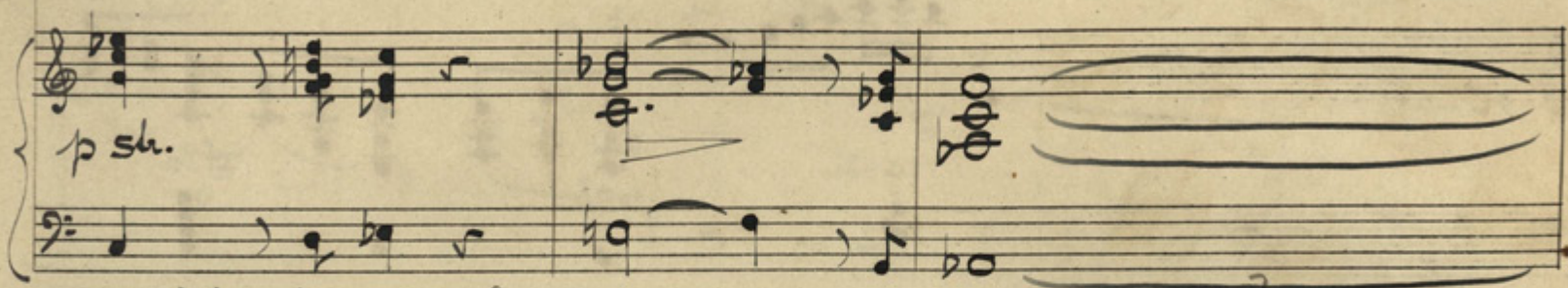
[illegible]

Ah! Tisi, Janez? Si zgoden te, le

Spela



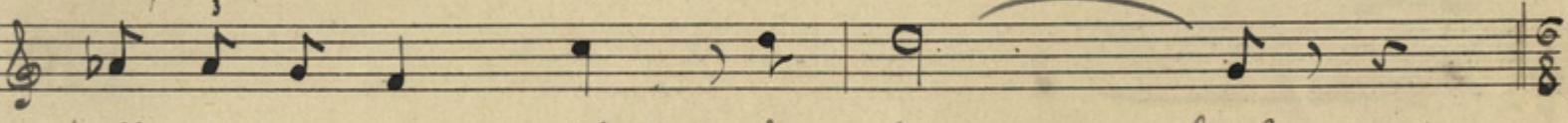
ah! Du bist, ja- nej? So früh am Tag, was
th, li si Janer? Tag zgodaj te, kaj



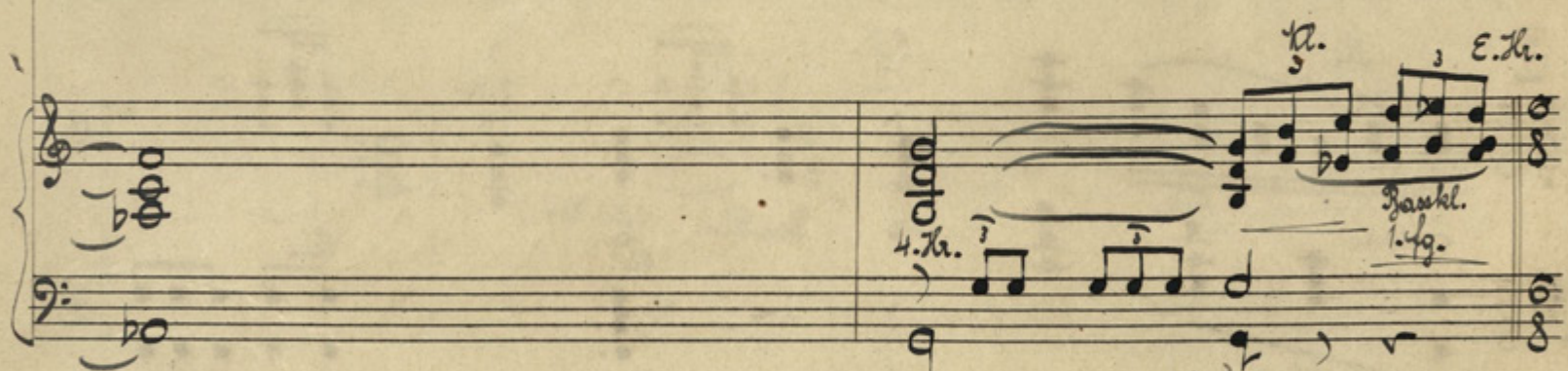
p sh.

kaj te te vrglo in na nja?

Sp.

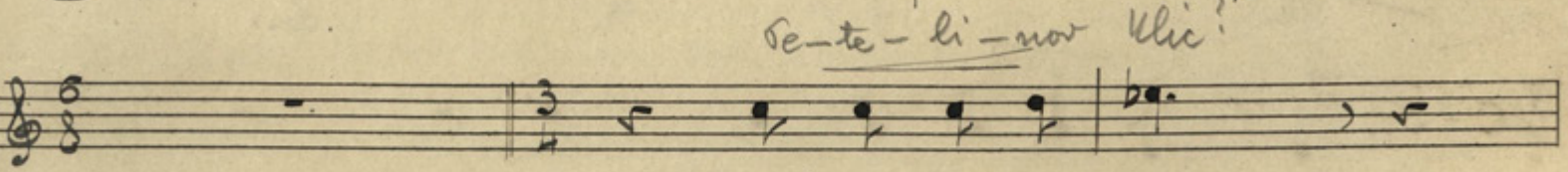


heißt uns dem Bell sich, dem lie- bey?
pac te in sanj je sludi - to?



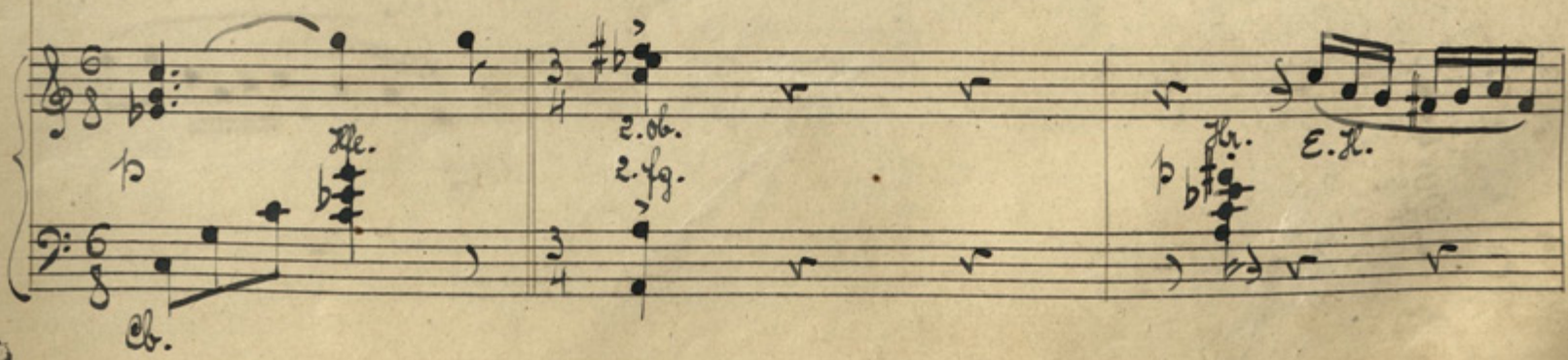
4. Kr. 1. fg. 2. Kr. E. Kr.

Sp.



Se-te-li-nor klic?

Was der Rahmen-ruf?
Petelinov klic?



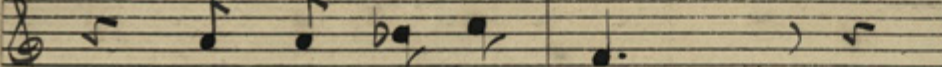
2. ob. 2. fg. 2. Kr. E. Kr.

164.

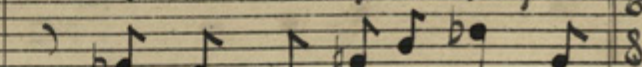
704.

Ali rožar spev?

šrepe - nerijs te moč pre-
my rall.

Sp. 

Was der Ansel Schlag?
pesem Rožar - va?



Kal die Lehmnicht sich her-ge-
ali bilo je šrepe -

Handwritten musical score for "Lied der Nachtigall" by Franz Schubert. The score is on two staves, Treble and Bass clef. It features a melody in the Treble staff and a bass line in the Bass staff. The key signature is one flat (B-flat). The tempo is marked "Andante". The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "rall.".

Sp. *ga* ————— *nja?*
o tempo
die- *ben?*
ne - *nja?*

7

fl.

a tempo

glk.

Křižácká píseň

Křižácká píseň

Křižácká píseň

Křižácká píseň

2. Ob.

Basskl.

2. 3. 4. Kl.

Kl.

ob.

Křižácká píseň

Křižácká píseň

Křižácká píseň

Křižácká píseň

Fanz
 Ist Je-ri-ca wohl schon wach?
 Je-ri-ca vitala he?

[illegible]

Ne nem, zares, zares ne nem.

mf

Spela

Ich weiß es, Ja-uz, wahrhaftig nicht.
Ne nem zares vsernici ne.

1. Kl.

mf

Potem de - kletoe se spi?

mf

Sp.

Jahez

An En - de hämm sie noch gar?
Mogo - se da se spi E. Kr.

f Nemava

Das auch mag
mogose

3

Kl.

3

f H. Kr.

Baskel.

tes.
Piu mosso /: Sie nimmt einen Korb und wendet sich zur Thür; rechts ab. /

sem je.

f

2. Kl.

1. fl.

1. ob.

2. Kl.

2. fl.

3. Kl.

fl.

ob.

Trgl.

mf

8 *Adagio*

mf

Celesta
Sh.

Morgenröte

(sh.)

flk.

mf

f

p

p Cel.
Tgl.

flk.

2. 3. 4. Tr.

flk.

Jerica tritt auf in einem sauberen Wirtschaftskleide.

164.

1. Fl.

Janez schwingt sich auf's Fenster und springt herein.

cel.

fl.

ob. kl.

f. ob. kl.

fl.

kl.

Ga-nes,
Poco allegretto
/: ihm entgegen:/

si hi? Odmod si se

Jerica

Ja-nes,
Janez, mein Lieb, was fällt Dir denn
Janez, hi mög od Rod si se

1. fl.

mf

fg.

Sh.

kl.

ob.

168. viel?

Saj ni kot tat

Fer. *mf* ein? viel?

f Springst wie ein Dieb
Saj si kot tat

Picc. *mf* se senuvaj po sel!

1. Ob. *mf* beim Fenster her-ein!
skozi okna prišel,

Kl. *f* spet brni-ri-li

1. Fl. Was wer-den die
oh to bo spet

3. 4. Tr. *f* 2. 3. Pos. *mf* 2. Fl. 2. Ob. Sh.

f 4g. bo-do je-zi-ke!

1. Tr. *mf* 1. 2. Tr.

Fer. *f* lei-se sa-geu?
go-ro-ri-ca!

f lei-bo de-
laneg:

1. Kl. *f* Sh. Gol-de-nes
De-Rlica

f Sh.

kle, ~ pozdrav ta tē — bi,

da zvitraj zgodaj istal jaz 9.

Jan. Kind! um dich zñ grü-ßen
ki; da te pozdravim bin wie der Wind ich auf den
Ro se wolani postelj o-

1.3. fl. 1. ob.

Jan. nē bi? kaj mar mi za druge čne — ri — ke!
Frü-ßen. Was werd' ich die Leis-te fragen?
slavim, ne bri — ga me govo — rica!

6 1. ob. kl. 1. fl. 2. fl. 1.2. Trp.

mf Ferica: ja — nez po — vedni, ti
ja — nez, Dñ Ro' — ser, Dñ
Janer hudobni, Kar

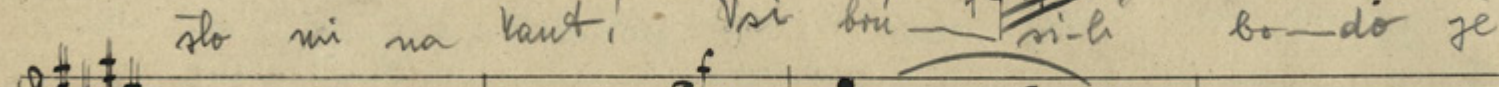
1. ob. 2. 2. kl. 1. fl. 2. fl. 1.2. Trp.

bur - na sti fant, ste boj bo po sten je mi -

nar - ri - cher Mann, wie soll ich Dich lei - den? Wie

pri - des mi sem, Raj naj ti po re čem in

Handwritten musical score for "The Rose Tree". The score is written on two staves, treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and slurs. There are also some handwritten annotations: "1. fl." above the first measure, "2." above the second measure, "Pice." above the third measure, and "10" in a box above the fourth measure. The word "Sh." is written below the fourth measure. The score is written on aged, slightly discolored paper.

Fr. 
 slo mi na kant! - Vsi brú - ni-li bo - do je -
 fang' ich es an? Was wer - den die lei - se
 Raz maj počnem? Oh to bo spet govo -

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The tempo is marked "Allegretto". The piece consists of four measures. The first measure is marked "mf" (mezzo-forte) and "D.C." (Da Capo). The second measure is marked "1. Tr." (first trill). The third measure is marked "1. fl." (first flourish). The fourth measure is marked "1. 2. Tr." (first and second trills). The score is written in ink on aged paper.

Ter.
ri ————— *le.* *rall.* *a tempo*
sa ————— *gen?*
ri ————— *ca!*
Fancy: *Stael - Ho de - Uè,*
How - bi -

Handwritten musical score for "Ljubica ti" by Stepan Vukobratović. The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "Ljubica ti" are written above the Treble staff. The score is marked with "1. kl.", "2. kl.", and "3. kl." indicating different keyboard parts. The tempo is marked "a tempo" and the dynamics include "f" (forte) and "ff" (fortissimo). The score is dated "1900" and is from the "Muzički list" (Musical List) from Zagreb.

ker pusti to! *Naj bom tall, kot rač sém!*

was müht dich das? *Laß' mich so weich hin!*

Raj to ti mar? *Naj bom, kakoršen sem,*

Saj ti tudi ta - ka si, ka - kot te sém!

Seur so wie Du bist, liegst auch Du mir im Sinn!

da te le sčeno ljubi - ti inem!

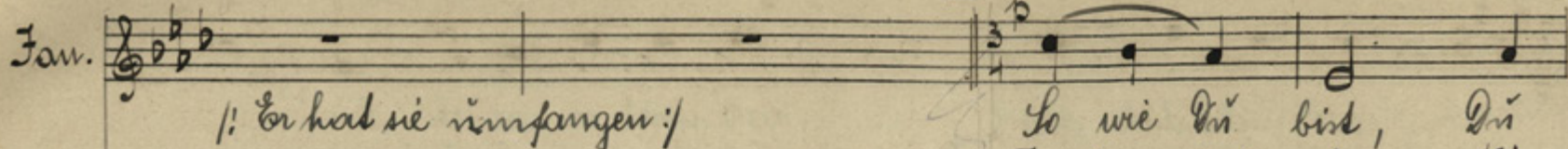
Kaj mar mi za dra - se čne - ni - ke!

Was werd' ich die Lei - te fra - gen?

Ne bei - ga me go - ro - xi - ca!

1. ob. *kl.* *2. fl.* *3. fl.* *fg.*

1. 2. Exp.

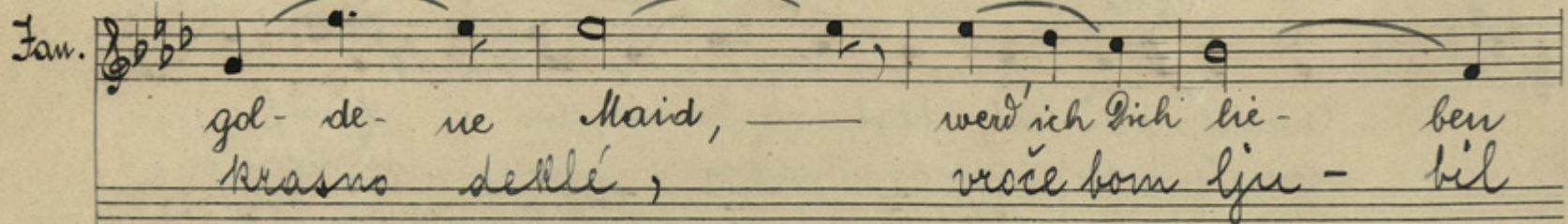


So wie Du bist, Du
Talsina Rot si, ti



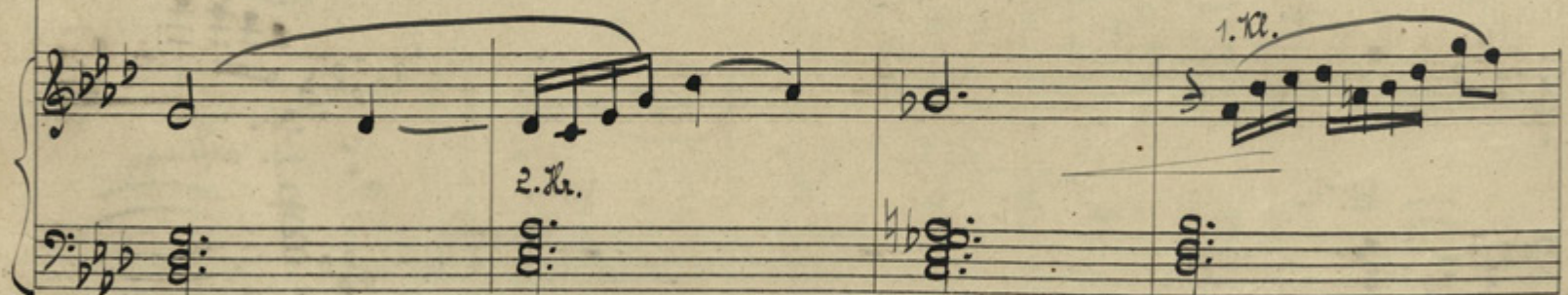
lyn-bo de Pkille,

Talsina bom lyn bil



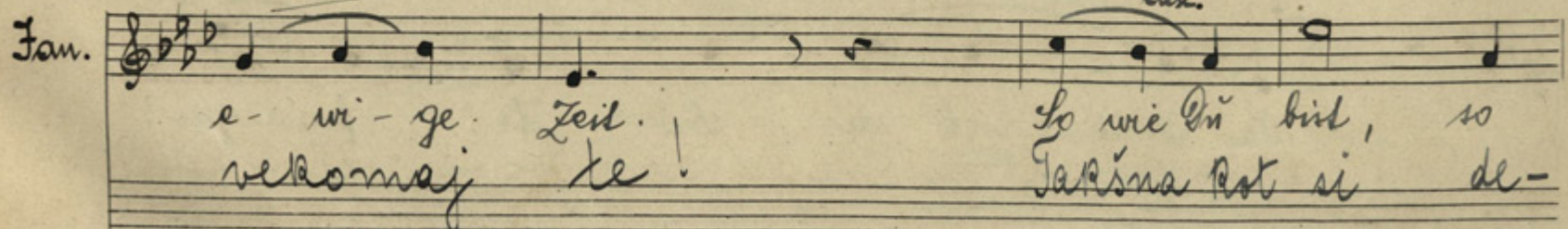
gol-de-ne Maid, —
Krasno dekle,

werd'ich Dich lie-ben
vroe bom lyn-bil



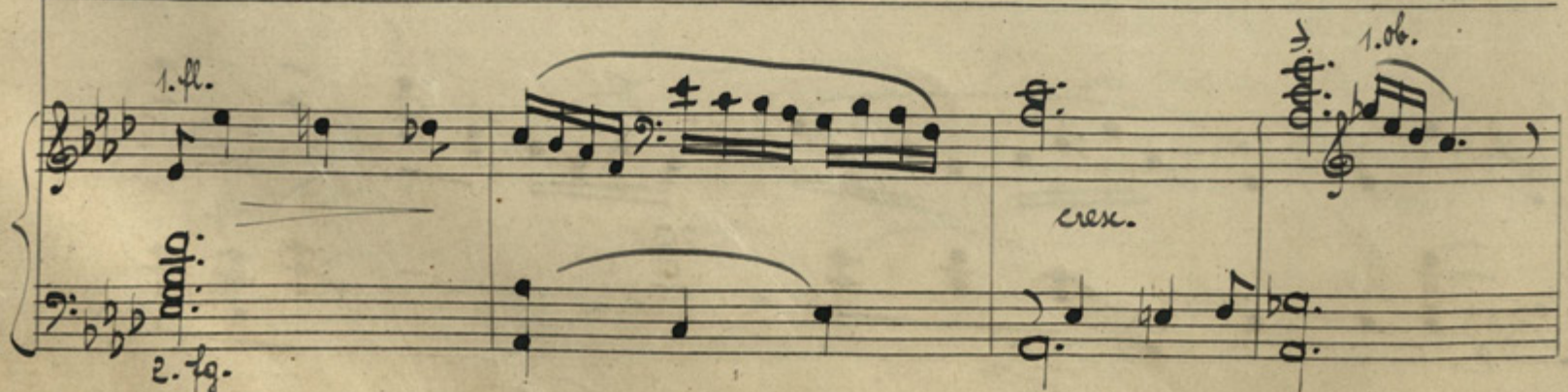
ve'-ko-maj te!

Tala rot si, le-



e-wi-ge Zeit.
verkomaj te!

So wie Du bist, so
Talsina Rot si de-



Ferica
 Jan.

pot - ra mi, tallo bom lji - bil
 schön mit rein, laß' mich Dein Lieb al -
 kle lju - bo weino te ljubil

1. fl.
 1. kl.
 2. kl.

Ferica
 Jan.

te
 wie Du bist, in freu - mit
 vse dni! Takien Rot si ti moj nad
 leini bom mir sein.
 rueto! So wie Du bist, gold' - ne
 Takina Rot si ti

sh.
 12
 1. ob.

174.

Fer. *Leid — werd' ich Dich lie- bew. e-wi-ge*
use jar bom lyubi — la verdomaj
 Jan. *Kar, werd' ich Dich lie- bew e-wi-ge*
Krasno dekle me - sto bom lyu - bil

Fer. *Zeit. rot tu si ti, So wie Du bist, so schön, mit*
te Takina rot si, ti moj nad
 Jan. *Zeit. So wie Du bist, so schön, so schön mit*
te! Takina rot si, dekle lyubo, de-

II, 145.

faut, *ta-vega* *qui* *bin*

Ter. *rein,* *lass' mich dein Lieb* *al-*
re *gar bom ljubie* *la*

Ten. *kle* *rein,* *lass' mich dein Lieb* *al-*
kle *vesto bom ljubil*

re.

ras *mad* *re!*

Ter. *kein* *nur* *sein!* *Ich*
re - *duo* *te!* *Ne*

Ten. *kein* *nur* *sein!* *Ich*
re - *duo* *te!* *Ne*

eff.

gliss.

1. 2. Trp.
ad lib.
1. Trp.

f 2. 3. Trp.

146.

Te-ri an-ge-lich wi-lat

na-

[3]

Allegro moderato

Fer. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fan. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fer. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fan. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fer. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fan. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fer. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fan. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fer. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fan. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fer. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fan. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fer. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fan. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fer. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fan. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fer. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fan. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fer. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fan. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fer. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

Fan. *mf* *allarg.* *p*
 kann nicht fas-sen was ge-sah, — als
 dem Raj agodi-lo se je Ro

met ze ob-ri- za lo in 197

For. Well zinn gar-ten mal- se, das
kernijs v rajni čar in

For. Well zinn gar-ten mal- se, das

1. ob. 2. fl. 3. fl. rall.
2. ob. f. g. p. k.

14 Ave Maria

Fer. *Allegro mosso*
Licht der hol- den An- gen Dein, der
kro- je mile so o- ci ne =

Fam. *Allegro mosso*
Licht der hol- den An- gen Dein, der

Handwritten musical score for the song "Kalinka". The score is written on aged paper and includes vocal parts for Tenor (Ten.), Soprano (Sopr.), and Bass (Bass.), along with piano accompaniment.

The lyrics are in Russian:

Tenor: *fei - er Kirne Dein er - strahl - se; mir
 be - sa odklenile mi.*
 Soprano: *got' - nen flechten Dein er - strahl - se; mir*
 Bass: *sa - ma lue na dan pogit lo. od*

The piano accompaniment features a prominent melody in the right hand, often marked with a "6" (likely indicating a sixteenth note or a specific fingering), and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte).

143.

ta — krat wi — diu te — be le, od

Ter. war, als la — ge als ein Pfand mein
ka — krat pa se meri ndi, da

Ter. war, als la — ge als ein Pfand mein

2. Kl. Sop.
p. 3. Kl.
Basskl.
p. 1. Kl.
rall. ti in meri

Ter. Le — ben nım in Dei — uer Hand, Jerica! Janes! Jerica!
seica moja usa si ki! Janes! Janes! Jerica!

Ter. Le — ben nım in Dei — uer Hand, Jerica! Jerica!
Jerica

rall. 15 2. Kl. 2. 3. 4. Tr.

Ter. Ja — nes! slaj poljubim te!

Ter. Ja — nes! Janes! kının den Morgen — kınıs!
slaj poljubim te! 1. Sie kınısın sich lange, dann

Ter. kının den Morgen — kınıs!

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.

reißt Janetz, als fürchte er eine Hörning, los; eilt nach dem Fenster, nimmt

die Blumen und reicht sie ihr: /

Janetz

Vzemi ta rozok

Stimm den Lämpchen
Vzemi svetlice

Jan.

tu! Kmalu buu zo-pet mi-sel,

Grüß! Gleich bin ich wie-der bei Dir!
ke, Kmalu re vidiva spet!

Katka!

Heller Tag.

mal mit eil rechts ab:!

Jerica hat die Blumen
in eine Kase getan:!

Lo stesso movimento

Kakra tritt links auf, immer wie in Eile:!

16 Allegro ma non troppo

Kakra.

Tu si tedaj, o

Hier find' ich Dich, mein
Jerica tu - Raj

K.

hei?

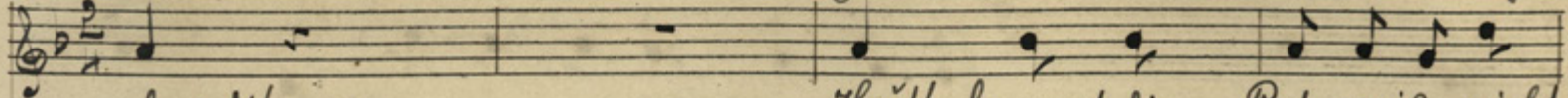
Kind?
si?

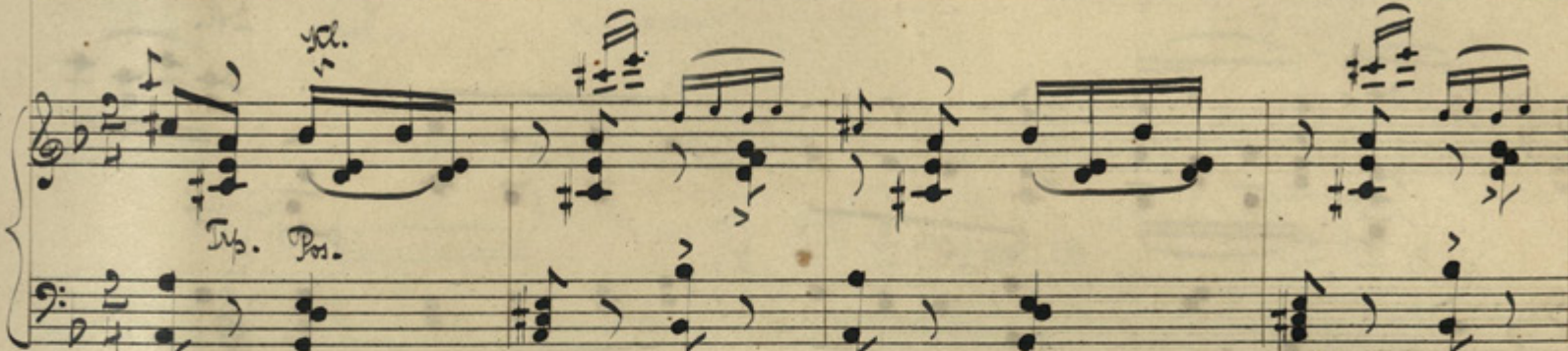
Umo se za-m-i

Schaff' doch endlich, schaff' ge-
umo se nasuci

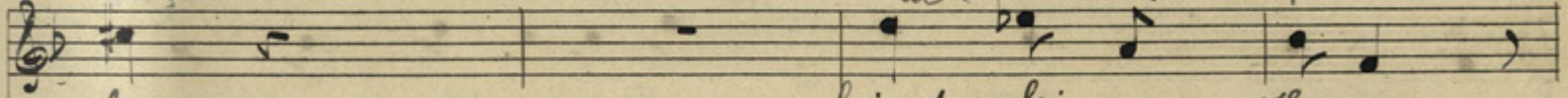
mi
Allegro moderato

mf spo- sto da /: Ka-ha imt
na-mjo tu-laj

K. 
schwind!
mi!
Hei! kommt die Post gewis nicht
Da - na-mja posta, dobro

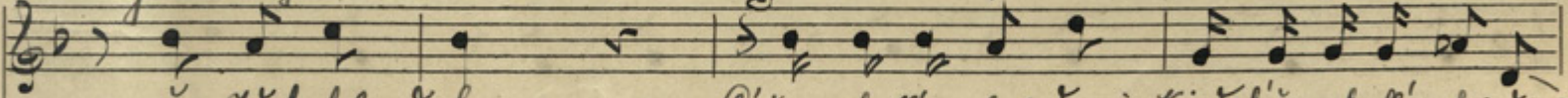


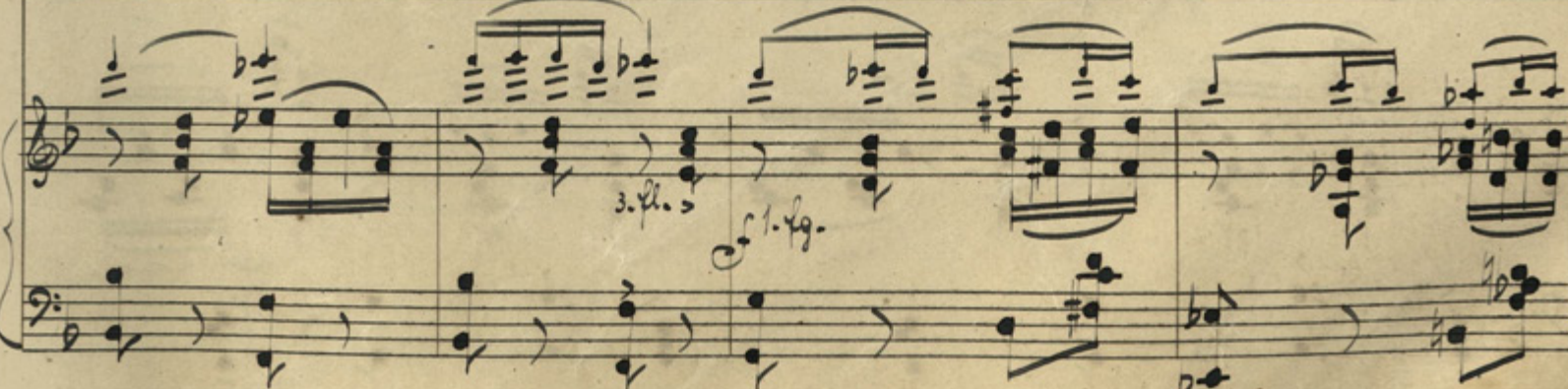
Terica ordnen die Kühle, wischen die Tische ab, stellen die
la-ko uer-go-modo

K. 
leer,
rem
bringt, fei-ne Herren
las-ke sp-spode



na-mje voz
Gläser zusammen auf ein Brett, ist. !:
Dato za-mu-ci se, zasuci se zme-

K. 
aus Welschland her;
pipelje sem;
Dinn schaff' geschwind, mein Kind, dinn schaff' geschwind, mein
zasuci uro se peljuba moja



102. *nos!* *po vsli vse pospravi tu ta-*

Kint' hči *Hei! kommt die Post ge-wiss nicht leer. ge-*
le nuno hči se suči mi, in

voj! da *so ba* *wa bo spet na-red, in*

schreit! Die *Stüb' muss* *wieder sauber sein, jed'*
gleich, da *stänna* *bode soba' spet, po*

ra. *wa da* *stwar na* *nir-ster spet! Na*
1.2. tr. *rall. e dim.*

Ging an rei-nem *Platz und rein! An*
mi-nah in por-rod lep red! Por-

rall. e dim.
Figl.

me - stin spet! /: Kabra ab:/

Plak inu rein!
sod lep red!

/: Jerica setzt sich aus
offene Fenster.

adagio

E. Kr. 1. Ob.

unmittelbar darauf tritt Spela rechts auf mit dem vollen Korb, erblickt
Jerica, bleibt einen Augenblick stehen, als wollte sie Jerica antworten;

1. Fl. 1. Ob.

E. Kr. 2. Kr.

Spela odide

... ne überlegt es sich jedoch nicht geht links ab: /.

O maj' ziu

Ferica

Was hast du,
Pomlad kaj

le, pomladni cas, 3mens na-re-dil tu da-nes?

Fer. Leuz, nimmehr voll-bracht mit meinem Herzen, dem jüngen;
se mensj go-di, sese si ti mi abudila

Fer. Ce kamor-ko-li uprem obraz, je povod pred mensj le
hast es ihm einen ganz toll gemacht, meine See-le mit ihm durch-
sams na enega mi gori, deso injian si mi napol-
no

no

James.
18 Andantino

do - mod

okrog je on 1835,

Fer.

drängen.
sila.

Schön ich
Naj xem
Ho,

im mich mit seh' ihn
okrog a njega

1. fl. 1. tr.

Fer.

nicht,
ni,

so scheint
potem

le njega mi se o-

nir düster des Himmels
mi soluce se kemno

1. fl. 1. tr.

Fer.

Licht;
adi

cē — mēv

Kohaj souce rje

so scheint
in klar

ni mall der Farben
je rož so vse mr -

1. fl. 1. tr.

nač, ce — mav — mi je drugič vir le

Tracht, die la — chende stür getäncht in
kré in Kar

Picc. har je ptic so ka — lo —

nač, ve solj — mi svet mi zujm ži —

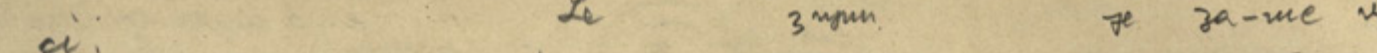
Nacht, Das gan — ze All ist kindisch
stne. Ve — solj — ni svet se majhen

vi ra — mo v tej mo — i, mo — i kam. — ri —

klein, hat Raum in ei — nem, einem Kam — mer —
zdi, in ves je v moji Kamrici

1. fl. 1. br. 1. Kr. 2. Kr.

ci. Le 3 min. se za-me veliki 194.

Ter. 

lein. Groß ist mir er und sei-ne
On le je kralj, njegovo

Handwritten musical score for the piece "Stuplota se pre-". The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat). The tempo marking "Pice." is written above the first measure of the upper staff. The lower staff begins with the word "met,". The score includes various musical notations such as notes, rests, and slurs. The piece concludes with the lyrics "le 3 ugin" and "Stuplota se pre-".

Ver: 
Welt, wir was ihm, ist wohl be-
se, kar je pri njem to lepo

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, likely for a piano accompaniment. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music features a melody in the right hand and a bass line in the left hand. The melody includes a triplet of eighth notes and a final measure with a fermata. The bass line includes a triplet of eighth notes and a final measure with a fermata. The score is written in ink on aged, slightly stained paper.

20. *set,*
mf *za — To*
stet. *stej kauri naj zi —*
 21. *stet.*
mf *Ich bin bei ihm, wo er sich*
je. *On je amenoj, Bjerholi*

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, likely for a piano accompaniment. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature has one sharp (F#), indicating the key of D major or F# minor. The time signature is 3/4. The melody is written in the top staff, starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment is written in the bottom staff, starting with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in ink on aged, slightly yellowed paper.

188.

vin

do korusa

du

edno zujin, e-dno zujin!

Spela, tritt von links auf mit einer großen Tasse

Fer.

weill, ein Trink mit ihm eingeteilt, wo er auch weill!
gre, negoro moje je secé, je secé!

je moj secé moj secé

rall.

mf

a tempo

Spela.

rein gemachter Trinkgläser, die sie während des Folgenden in einen

Tränkst Du,
Larjas

Je ri-ca?
Jerisa?

Schrank stellt: / Se zo pet po-tapjaš v pre-sladke misli,

Sp.

Bist wie-der ver-sinken in süßes Limmen,
Si pet irgu-bljena v presladke misli

1. Kr.

mf 2. Kr.

Ne zamehuj me!
Ferica:

ki ti vzbura žili fant? *Spotte nicht, Spela!*
in Gedanken an ihn? *Ne zamehuj me!*
ti naljubljena si!

Saj sploh ne *Kaj me bo o- li-*
 19 *Allegro agitato* *ves,* *3* *mf*

Dü, weißt es nicht, was in mir brennt,
Ne ves pač ti, Kaj mene pe-

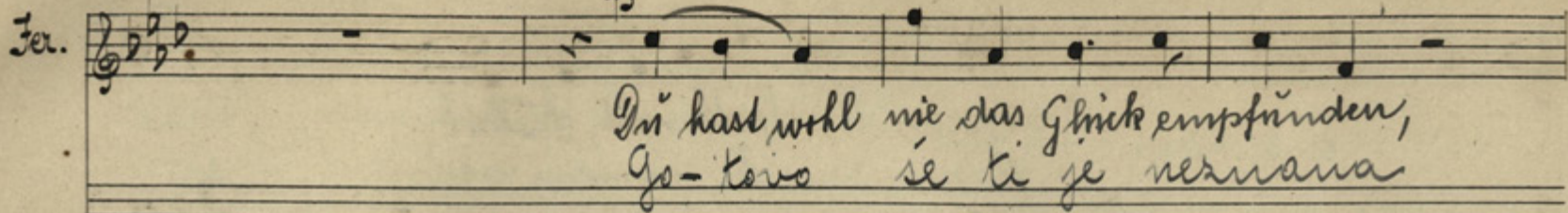
in kaj me že!
rex. *f* *zoo!*

was in mir spricht,
že, Kaj me ho-li

rex. *tr.*

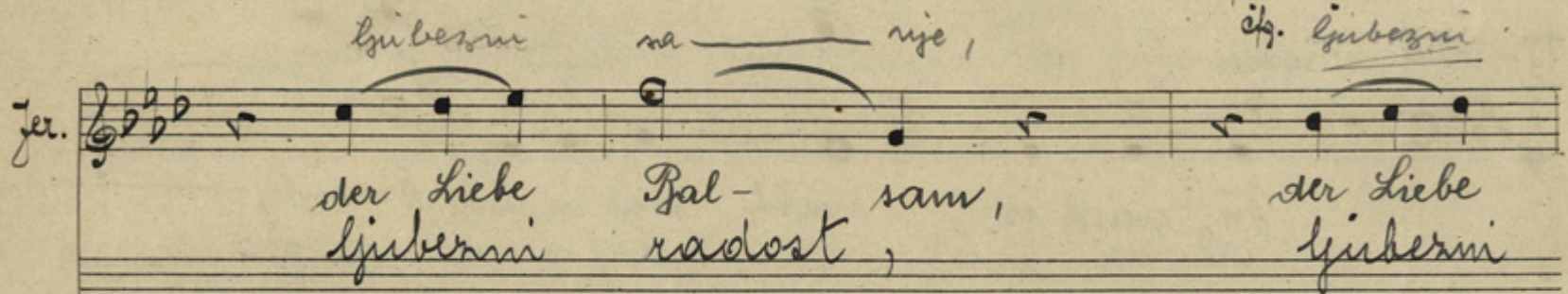
190.

go-tovo se so ti nezna-ne

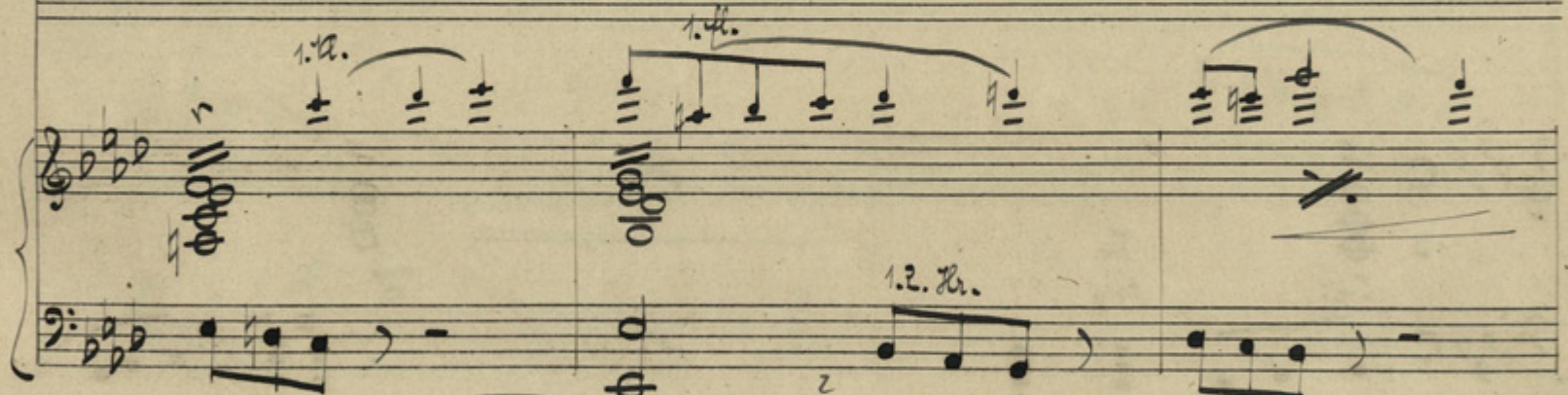
Ter. 

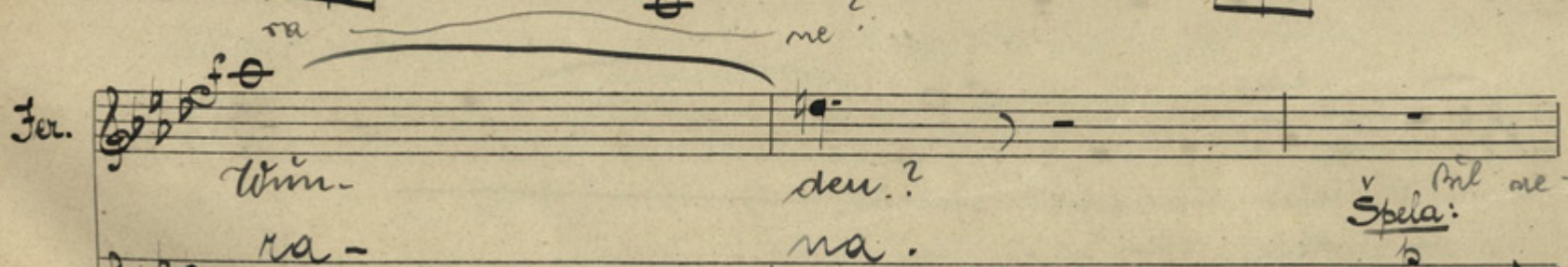
Di hast wohl nie das Glück empfunden,
Go-tovo se ti je nezna-na



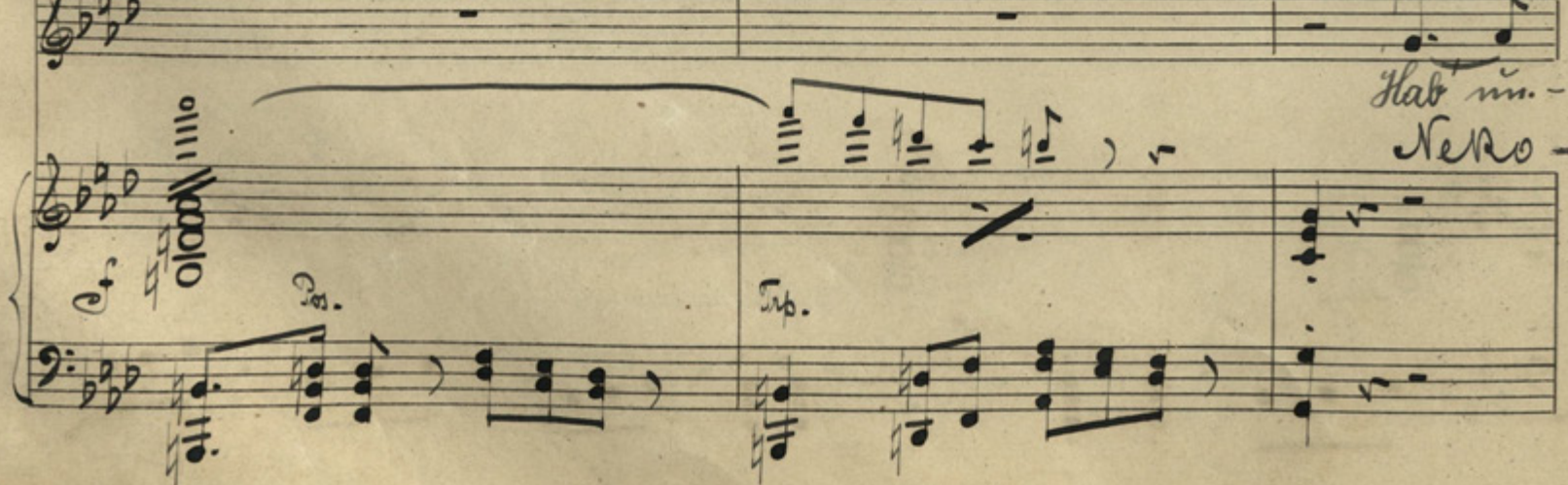
Ter. 

der Liebe Bal-sam,
ljubermi radost,



Ter. 

Wim-ra - den? na. Spela: ml me



Hab' m. - Nero -

191.

noe fant mi ze-lo ze 20 *Gieb, Adagio*

Sp. *längst gar* *Einen recht sehr ge-liebt, ljubila sem zelo.*

E. Kr. *3*

Kr. *fl.*

Piu mosso *to rodu*

Sp. *švas ei-ner i naše*

affell. *1. Kr.* *2. Kr.* *1. 2. Sp.*

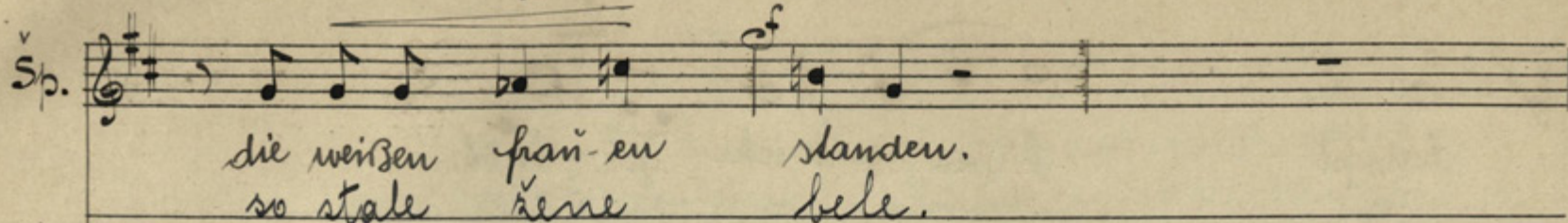
is naših kra — sev, ki menil je, da so ob ribki

Sp. *aus unserm Lan-den, der meinte, daß an seiner tiege je bil deše — le, ki menil je, da mu ob ribki*

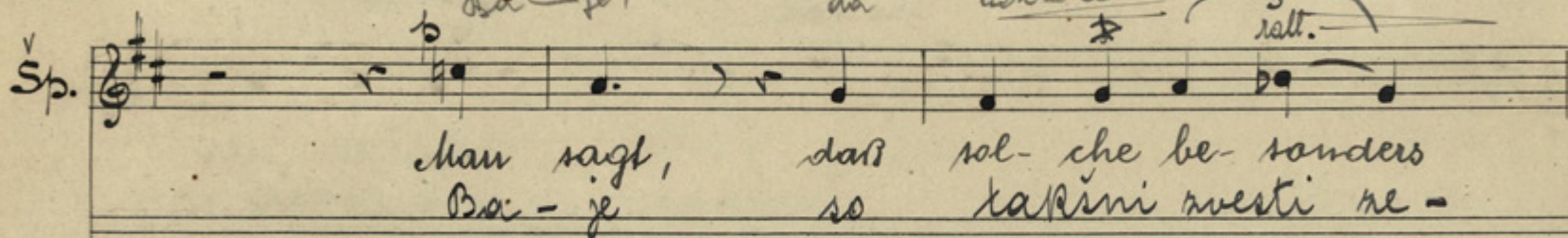
tel. *(Sp.)*

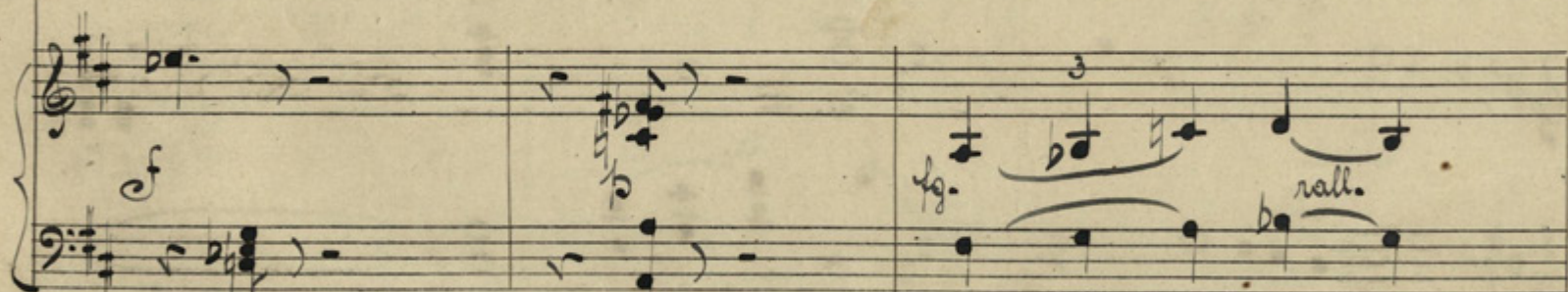


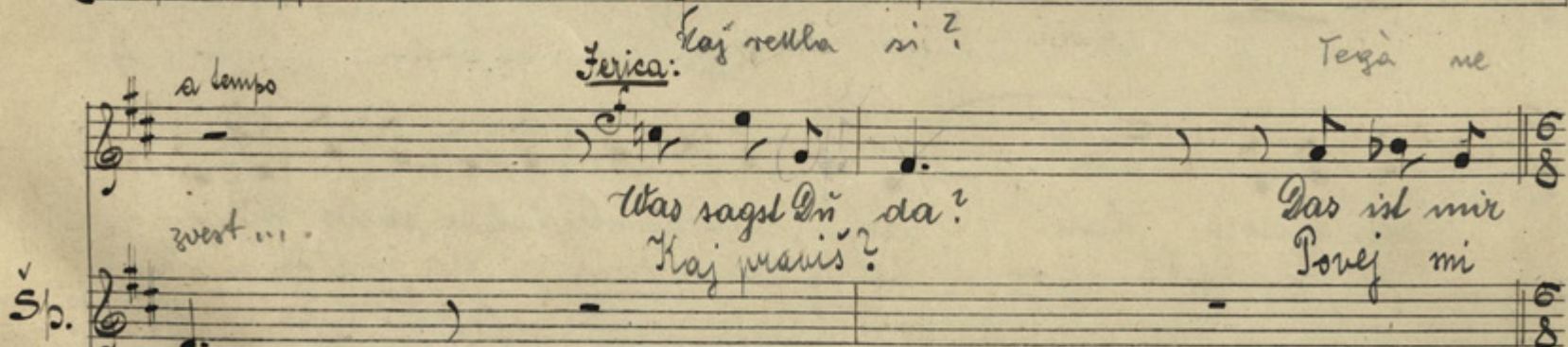
mu bele . zene stale.

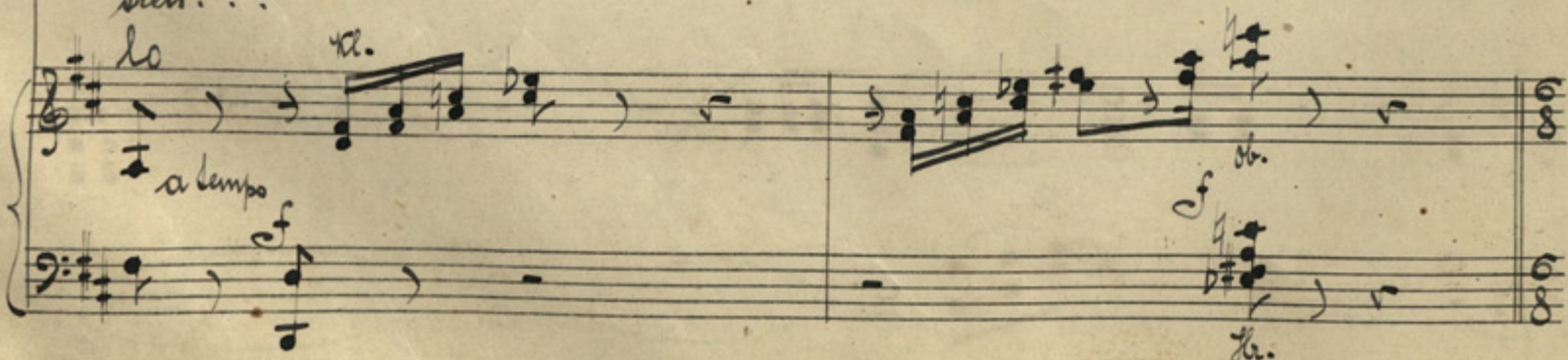
Sp.  *die weißen frau-en standen.
so stale zene bele.*



Sp.  *Man sagt, daß sol-che be-sonders
Bai-je so kapini uesti ne-*



Sp.  *Was sagst Du da?
Kaj pravis?* *Tega me
Das ist mir
Povej mi*



21 *ven!*
Moderato

Ter. *ven!*
nen!
vendar!

Spela: *Kaj nisi še sli-ra-la?*

Das hast Du noch nicht ge-
Kaj nisi še sliša - la?

Sh.

cl.

cb.

Sp. *rall.*

Tak

Es

Tak

mf

rall.

Andante *fant. voje*

Sp. *ha-be noch keiner ein Mädchen be- tro-gen, so wird ge-*
fantic, sem čula tako govo- ri - xi, nemore

bride mendar ne pre-va-ra, tako pac

Sh.

2 fl.

3

194.

ma-ri *povest pra-stava, a ob zib-ki stale / so mu dru-*
sagt, - vielleicht ge- lo-gen, - an des- sen Wiege man konnte
derer name - stili, Ri gleda - le so pri ribki

1. 2. *mf* 1. *pp*

zi - re, pre - be - le *zene in Ro - je -*
schaßen die Ro - je - nice, die wei - Ben
vlice mu be - le zene Ro - je -

1. 2. *mf* *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.*

Moderato *ce!* *ka-se*
Fran- en! *Doch, was*
ni- ce! *A lebi*

22

195

Feria:

nur ne ves?

Sp. *and. fallo?*

Ja, weisst Du was?
In ves li ki?

wunderlich das?
cudno se rdi?

Str. Holz

Fer. *Tak se* *Ja-vez, ta mol* *tee-vez!*
ist doch *Ja-vez dies be-geg-net!*
Jane- *mi se je zgo-dilo,*

Str. Holz

mf. fg. rall.

Fer. *On. Poco meno mosso* *on* *tak se od zibke se*
Thu *ne ihu* *haben die Frauen ge-*
ske-co mu *je Rojenica vo-*

Str. 1. Ki. *2. Str.*

Pos. Tuba

196.

190.

Fer. *f* *mei* *naž*

seg si uel! la

Gk. *f* *fl.* *pp fl. ha.*

Spela. *f* *Pk. f.* *a.* *Le kaj tu če - snas?* *Ne, to mi*

Was re-dest Du gar? Das ist nicht
Kaj praviš mi ki? Ne, ko mi

[23] *Piu mosso*

Sh.

To vse je res!
Ferma: *se res!*

wahr!
res!

gewiss ist's wahr!
To vse je res,

f Sh. *1. ob.* *1. & 2. fg.* *1. & 2. Trp.* *fl.*

194.

Ten. *Om* *sam mi ze del.*
rall.
 Er *hat mir's ge-* *sagt.*
on *pravit je* *sam.*

24 *Allegro agitato*
 1. 2. *rall.*
Sh.

Sopra *sam* *ti ze del?* *Potem bo res to*
 Er *hat's* *gesagt?* *Da muß ich schweigen,*
sam *je* *dejal?* *zaj je res-nichs.*

Sp. *Saj tvoi zna — ve poznani,*
keni'ich die Zei — chen auch nicht,
mamerja ku — di poznani

Fetica (erreg.)

Sp. *die für ihn*
njesp — re
gen — gen.
ni — re

ki to go — vo — ri — jo

Die Zei — chen?
 Mamenja?

Was soll mir mehr be — zeugen,
 Was mi je bolja pica,

als sein
 rot ou

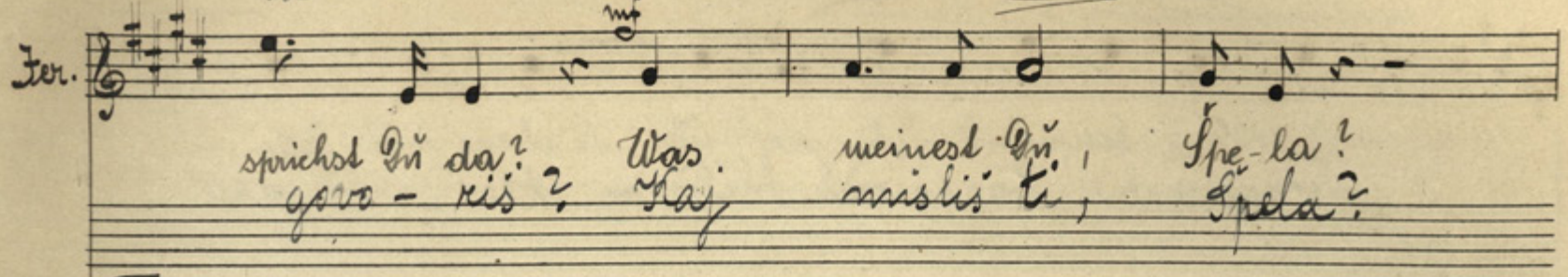
ou?

Spe — la, was
 Spe — la! was
 Spela, Raj

Wort?
 sam?

f v.o.

me-nis stem? Kas mislis, o spela?

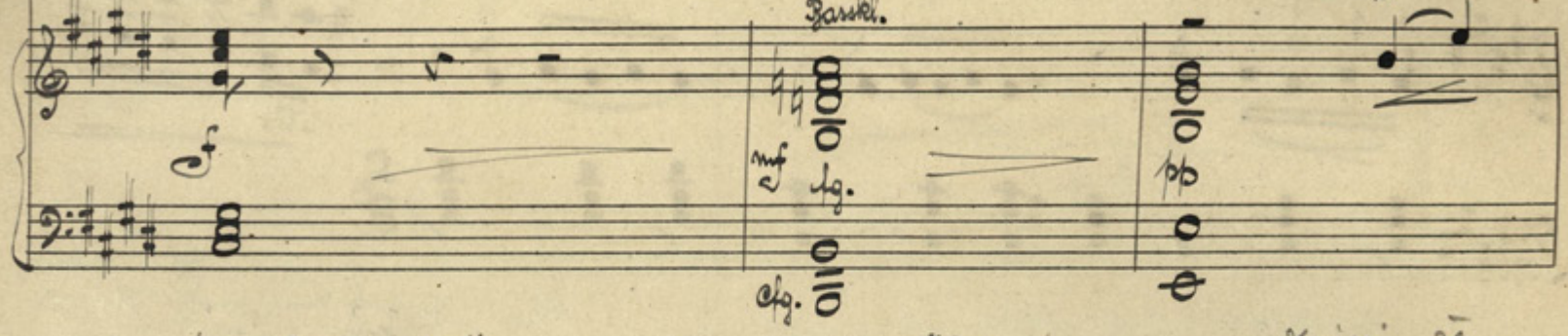
Fer. 

spricht in da? Was meinst du, Spe-la?
go-ro-kis? Hay mislis ti, Spela?

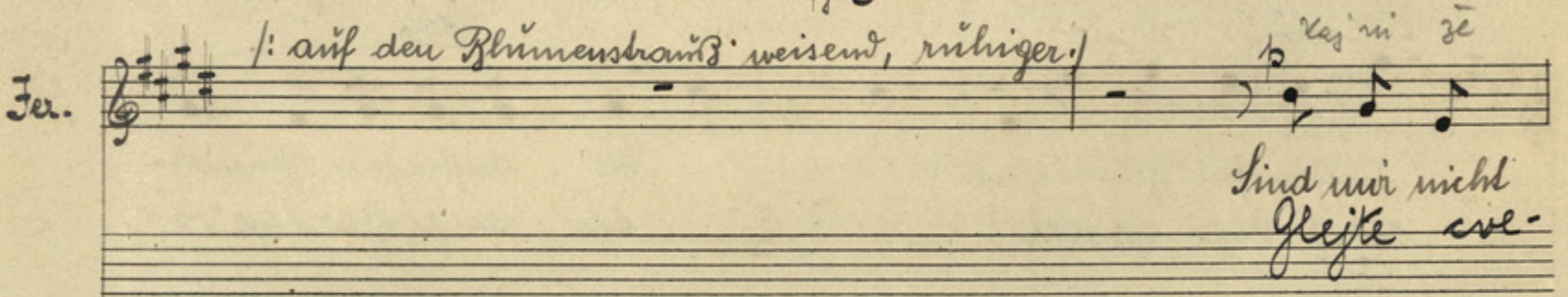
25 Andantino

A. Baskel.

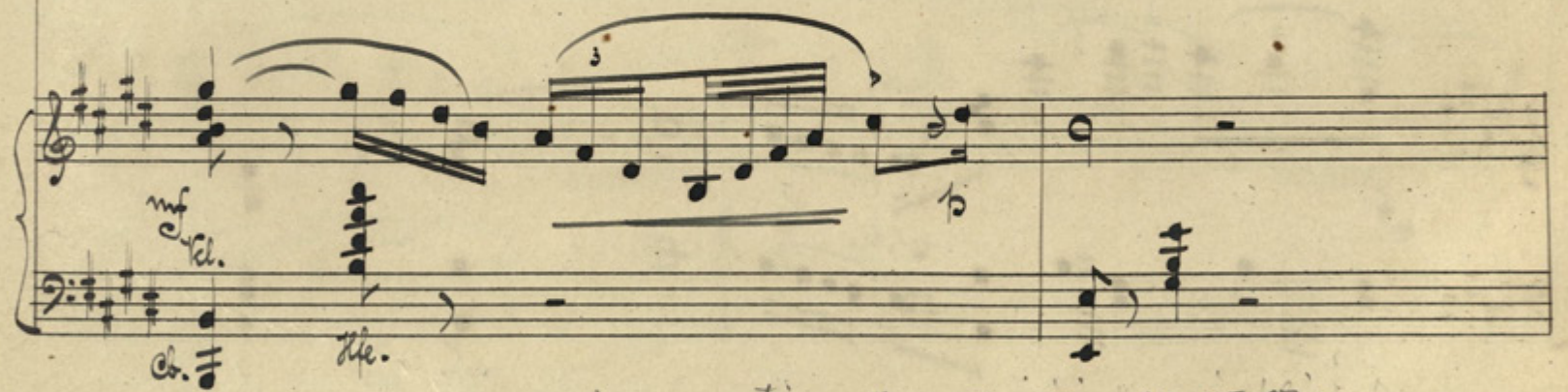
Tr.-Solo



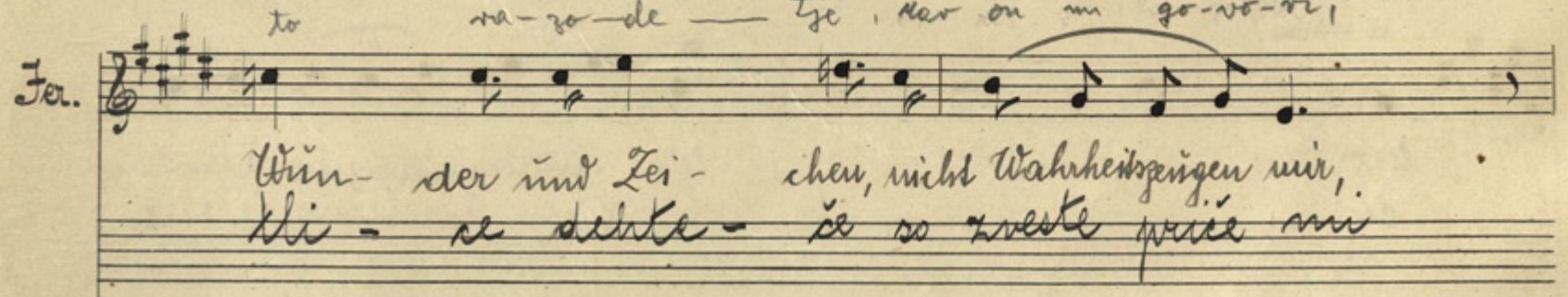
! auf den Blumenstraß' weisend, ruhiger.

Fer. 

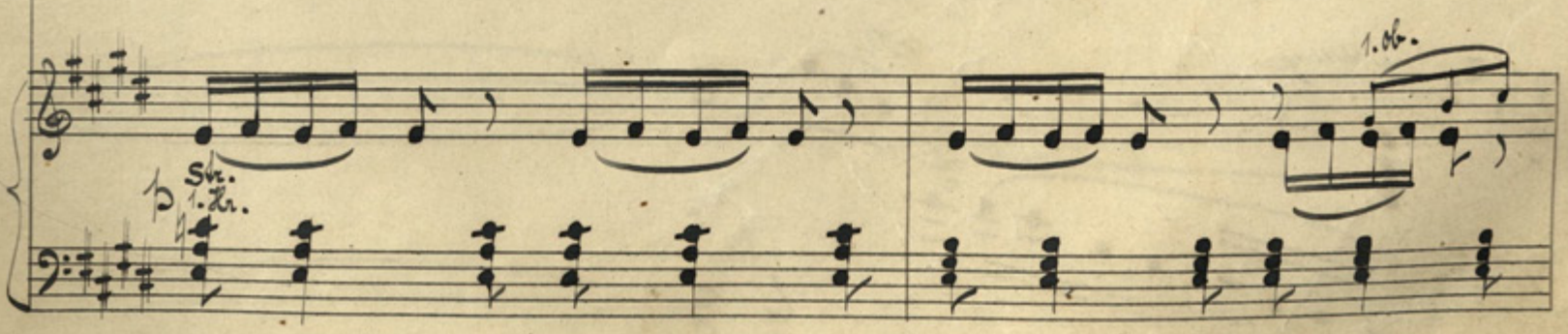
Kas mi ze
Sind wir nicht
gleiche we-



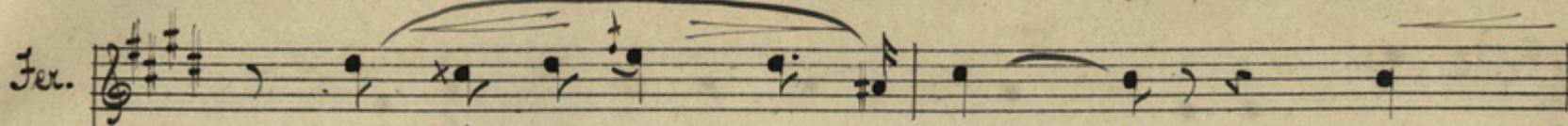
to ra-zo-de — tje, Kar on mi go-ro-vi,

Fer. 

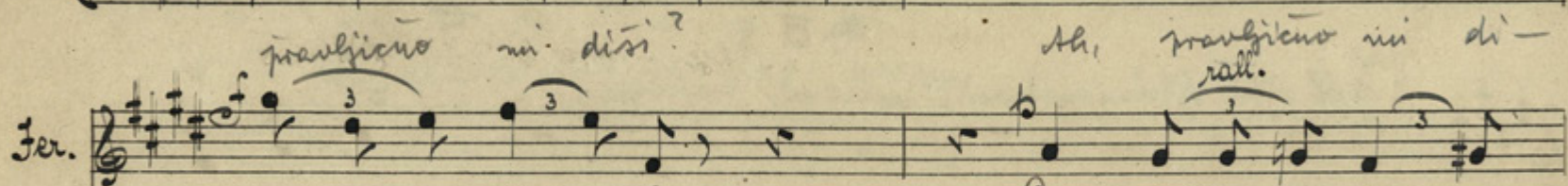
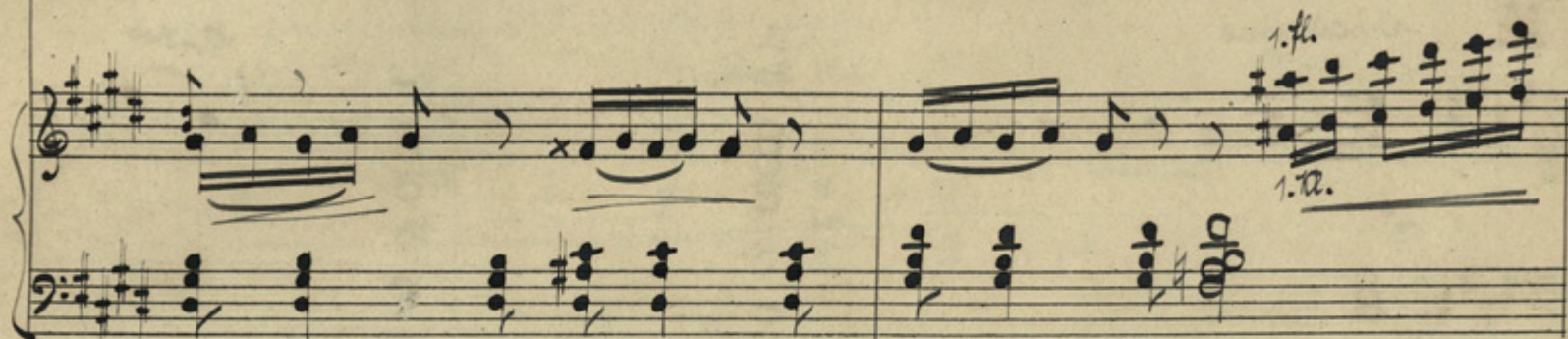
Wün-der und Lei-chen, nicht Wahrheitszeugen wir,
kli-se dehte — se so zveste price mi



ce tu - le soujau to cue - tje , ki

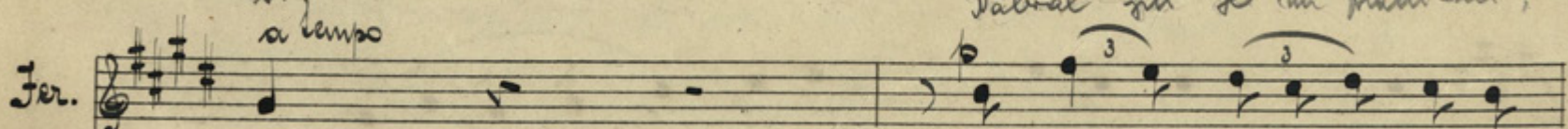
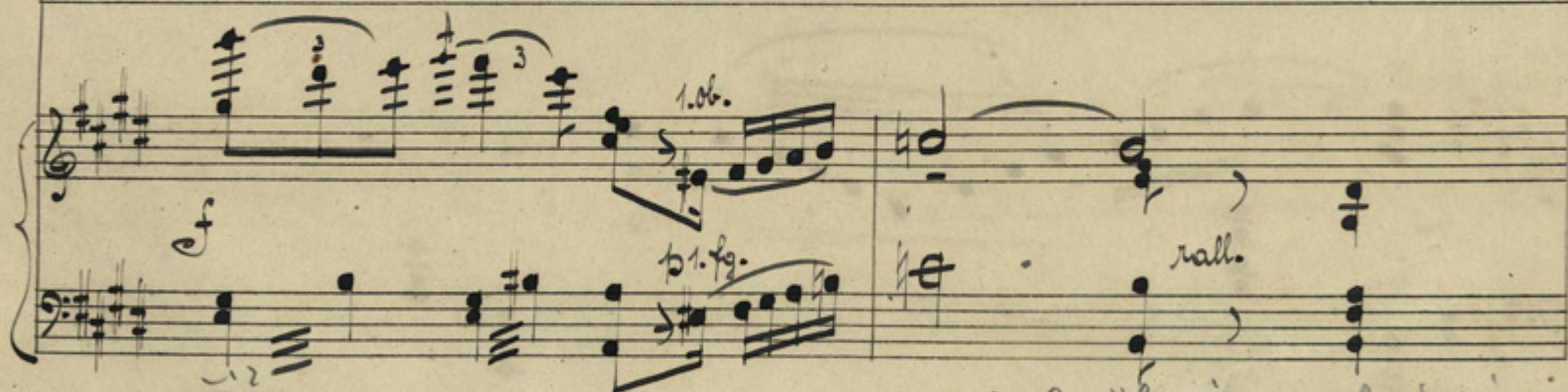


in Far-benpünk sh-ne glei-chen, die
vprelenih bar-vah blische - ie, da



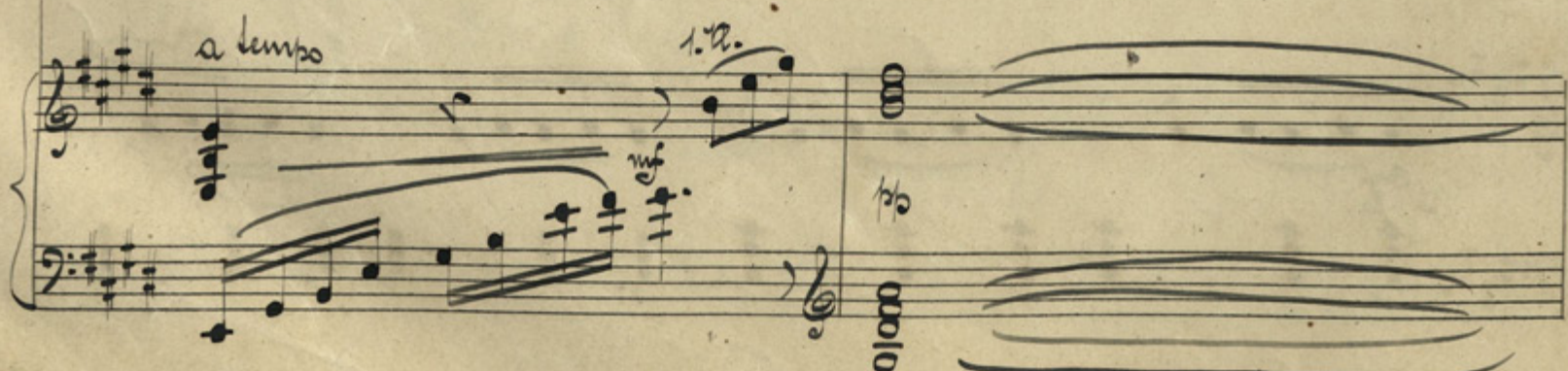
duftenden Blumen hier?
res je bar govoxi!

Sh, traujicno in di-
rall.
Die duftenden Blumen
da res je bar govo-



hier?
u!

Wahral ich je ma plami-ni,
Wo anders maget sie pflücken,
Le kam, hier weuss melene



Fer. *Ujer drug jih ni lovec noben,* *raj tam je na vi — 201,*
 als hoch — in den schwellenden An'n, wo nie das Eden
 plani — ne se rajsko bleiše, doma so bele

Fer. *si — ni kra — lje — stro belih zén*
 schunük — ken, das Reich der weißen Trän'n?
 žene, tam cvetke te diše.

26 *Dr. A.* *Dr. 1. Trp.*
Špela: Ta so — pek, le —
Die Bli — men, so
Gre — le — pe cve —

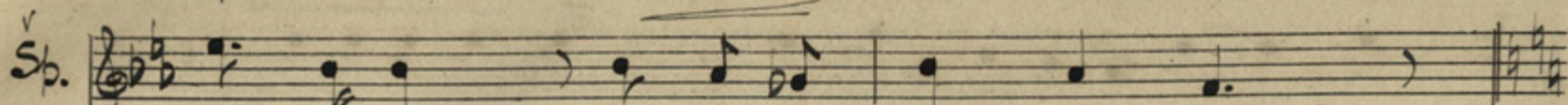
Allegro agitato

Musical notation for the piano accompaniment, featuring a treble and bass clef, a key signature of two flats, and a tempo marking of *Allegro agitato*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

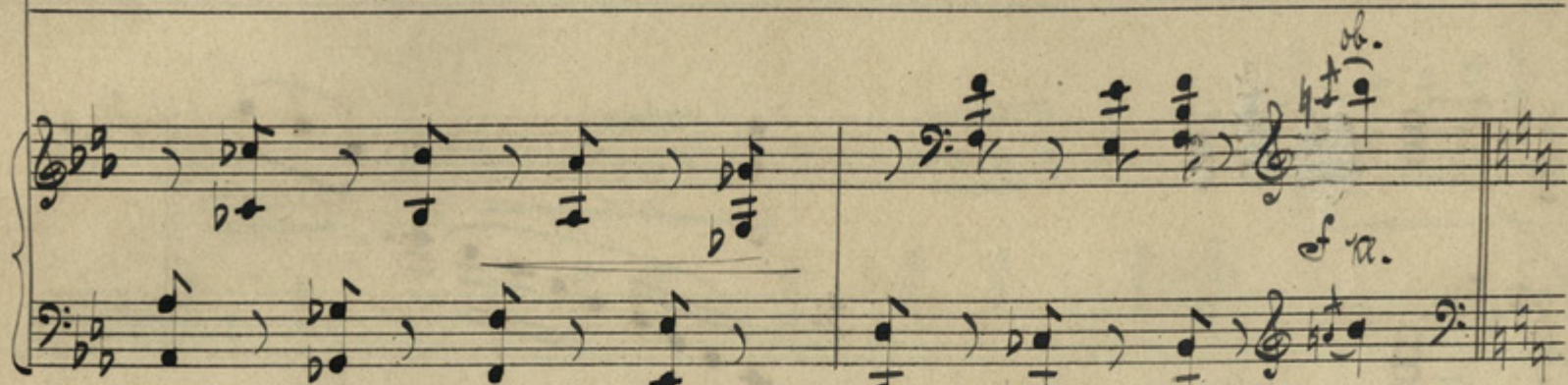
no - te vor,

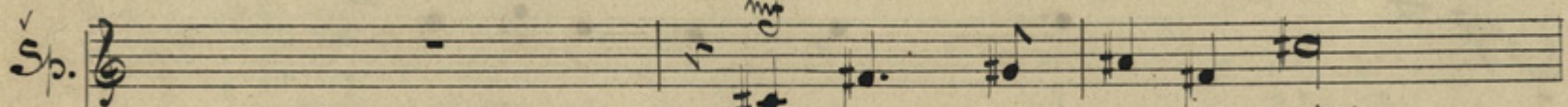
zartes le - po

di - ri

Sp. 

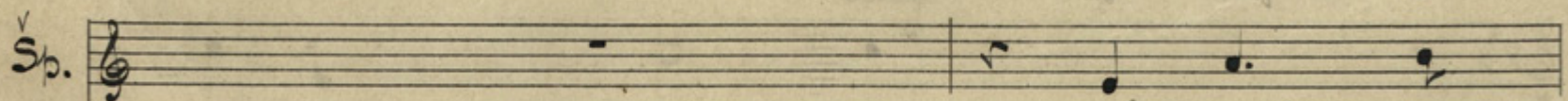
herlich schön, sind von be- son- dier Pracht!
klie so in res sladko di se,



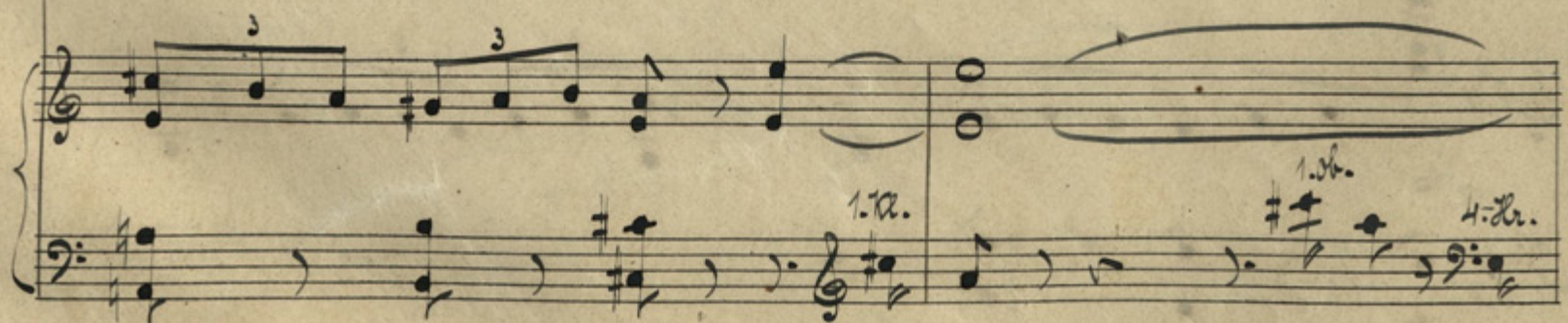
Sp. 

er stieg wohl auf die Höhen,
da stemo sel gro



Sp. 

bi sel o -
schon mit- ten
o pol - no -



pol- no - ci ?

samo da 205.

Sp. *in ci der je Nacht, ihm ne mil da riji - mi*

Sp. *mor- gen - grinsen zu le - gen dir zu*
ke o - vije ho slati vor za -

Sp. *Pr. - Ben. Doch, daß sie dienen als Pfand,*
si - je. Da pa do Ras bi bile

27 *Meno mosso*

da fant je pod var-stem belih zen?

Sp. *mf* *p*

daß er in der wei-ßen fran-ken Hand,
da sikijs bel-ge rene,

Sp. *mf* *p*

Wie pauch, nikakor ge! Tako preprosto to me

Sp. *mf* *p*

Gas, Kind, was fällt Dir ein? Wie kannst Du so ein-fällig
To, ljuba, naspi mi. Kako si se skroča

1. fl. *mf* 1. ob.

Ferica! Ne rasme-huj me!

28 Allegro agitato

Sp. *mf* *p*

ge! Spotte nicht, Spe-la!
Ne nasme-huj me!

Sp. *mf* *p*

sein?
ki!

So - tem bi
Da must' er
To moral

Str. *mf* *p*

Bankel. *mf* *p*

1. 2. Trp.

Spela, ne!

For. *mo - val* *dvri - yacu bi* *Spote nicht!* *Spela* *bi dragih*

Sp. *kom - men* *mit anderin* *Pin - gen, mit goldnen*
der - ge *stvari pri - ne* *sti rapestni -*

Spela, ne!

For. *kam - nov* *moral ti nori — ti* *Spote nicht!* *Spe - lo dragal bi*

Sp. *Span - gen, bi* *Rei - fen mit* *Pin - gen, mit E - del -*
ce *zlate devi* *questi* *uhane*

Sp. *te — bi* *za - pestnice* *zla — te* *in rovk u —*
stei - nen *von eigenem fei -* *er* *je - der Stein an*
drage *svetlo se bešče -* *ce* *demante*

1. fl. *1. fl.* *2. fl.* *2. fl.*

1. fl. *1. fl.* *2. fl.* *2. fl.*

206.

hane se baha — te!

a tall

Sp. *sich ein A-ben-ten-er! Och so, —*
Sjajno planere — ce, a rož

boren wetlioni zalubad

mina se

Sp. *mit der alltagli-chen Pier aus Amors*
pla - minkih pisari Pras v ljubemni

29 Poco meno mosso

1. ob.
1. kl.

f 1. 2. kl.

laut le, ki mi bogat.

Sp. *gar-ten, was willst Du mir?*
gaju ne rdi mi nas.

kl. *Sh.* *1. kl.*

Ti pa v resni - ci si zlobno one'

Ferica:

Du bist wahrhaftig ein häß - lich Ding!
Kako resnici si hi - do - na si

Fer. *moderato*
Was schätzest Du al - les so
Te - mati se ade ki nje -

2. Trp.
Pk. *rall.* *a tempo* *rall.*
maslos ge - ring! Wie soll er mir kommen mit kleinen und Gold? Die
govi dari. Od kod naj prinese denarje, zlato? Mor -

203. *mar a tempo* *is pe - kla zih p reves* *Yemazede uraljina dobi.*

Fer. *er, da, weiss gott, aus der Höl le holt! -*
da, Buz ve, in pekla celo

Trp. *a tempo* *ren.* *ff* *Tr. Bankl.*

Spela; 3 penkala ze
Aus der Höhle
ve, in pekla

30 *Adagio*

Reck. rall. dim. *Ps. c. tr.*
ne! *3 pekla sauso, vi*

Sp. *nicht!* *Aus der Höhle mir, die*
ne, in rotline le, ki

1. fl. *ren.*

Bo — ga — tin mu je ime!

Sp. *f*

Bo — ga — tin ist be — nannt!

Bo — ga — tin se glasi.

f *Sh.* 1. 2. *f* *Sh.*

f *Sh.*

raj ne ves, upi da je?

Sp. *f*

Ist sie dir nicht be — kannt?

Kli mi marna ki?

1. 2. *f* *Sh.*

f *Sh.*

vem zanj in za njepov zallad,

f *Sh.*

f *Sh.*

Jer. *f*

weiß ich von ihr und von dem Hirt;

marna mi je in njen raklad,

nicht a

f *Sh.*

f *Sh.*

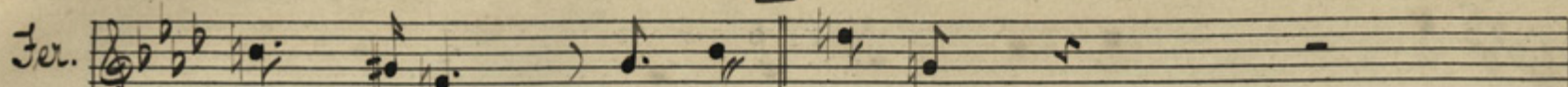
210.

ti me zrijim

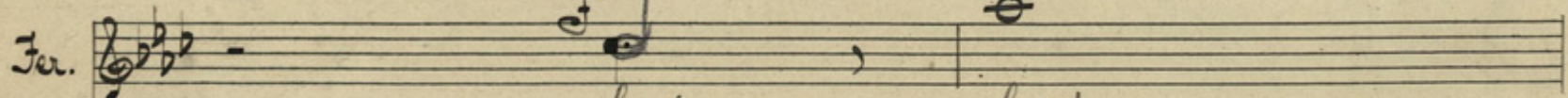
nič ne draži!

31

Allegro

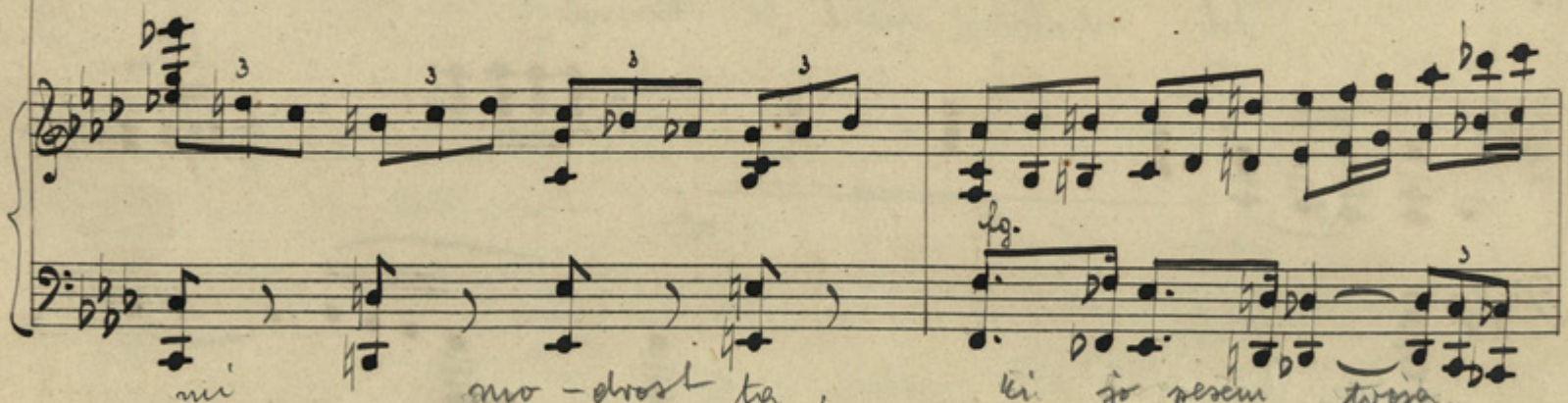


ziemt es ti, mich zu necken,
 ki me kar nič ne draži,



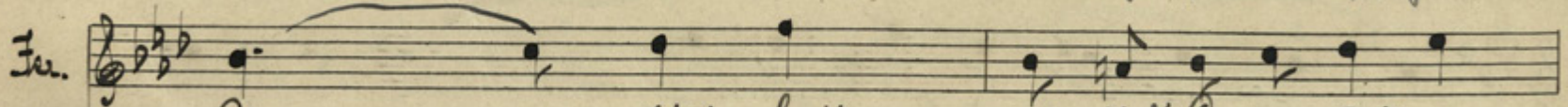
Lasi,
 Mo -

mar
 lass'
 dro -



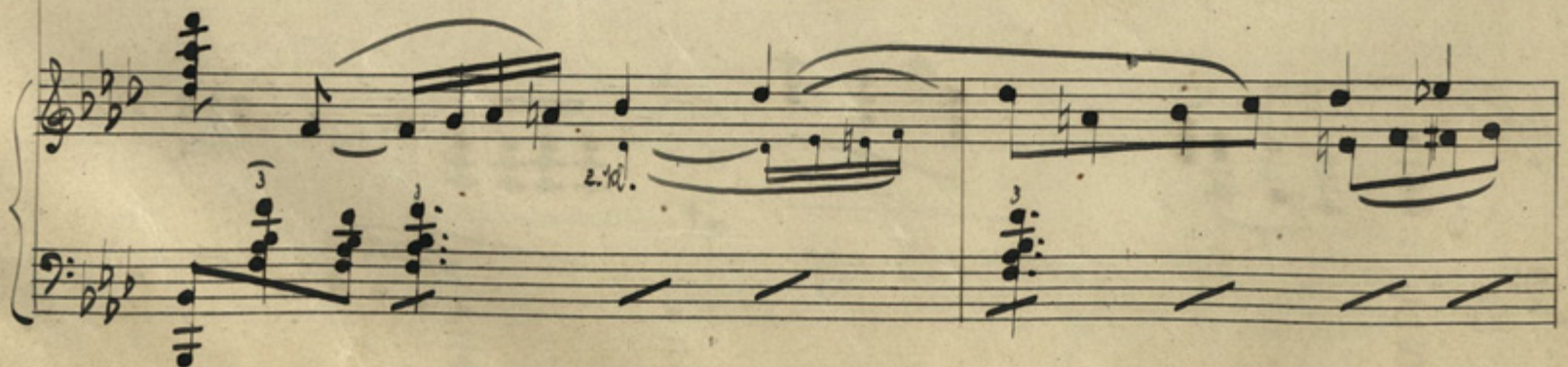
mi mo - drost ta,

ki so resen tvoja



Ste - ne Weis - heit
 sti svoje

nir und Deine Jünger
 mi mirari nič ne



pô ————— je ! Jes tebi dam, a 211.

Fer.

schwei- gen, ich lass' was Dir, und
Kra — zi, far ven Kar ven, Kar

Fer.

li' dag me — mi *Postoje bica!*
ste. moze.

Di, was mir ist eigen.
ti, s — hra — ni zase.

32 Allegretto

f Corni sulla scena
Pk.

Als man das Posthorn hört, ruft Spela: „Die Post, die Post!“ — Ferica

Spela: Pošta je tu!

Katka nastopi

mit Spela blicken durch's Fenster. Katka eilt von links herein und rüft:

cres. *1. fl.* *fl.*

cres. poco a poco

mf *cres.* *2. fl.*

Posta! Posta! Zdaž po le listy! Hva cha boží! Trgl. Tr-

Die Post! Die Post! Kann heisst es spiden! Kann heisst erschuell! Im

f *1. fl.* *Ric.*

f *1. fl.* *Org.*

Koj zdaž bode gódtje tu!

Ku sind Gäste uns zur Hell'!" — Katka ist gleichfalls aus Fenster

33 Allegro vivo

f *1. o.* *Ch. Tr.* *Ph. 2.*

C. mit

gebeten. Man hört Peitschenknall und Pferdegehampel. Dann lautes

3. Pos. 2. Trp.

Rufen und Singen. Auf großen Bühnen kann der Postwagen an den Fenstern

3. Trp.

vorbeifahren. Die drei Frauen winken mit den Tüchern. — Marco und vier

34 f Ghk. 1r 2r 2r 2r

C. mit venezianische Kauffleute mit Täschen und Kistchen in den Händen sieht man an den Fenstern vorüberschreiten; sie grüßen die Frauen und bieten

3. Pos. 1. 2. Trp.

Italijsani nastopijo



alstalt rechts durch die Tür ein.

3. Tr.

So - bro - do - bli - go -
 Kaba /: den Kämpfenden entgegen, sie begrüßend: /:

Seit will - kommen, ed - le
 Dobro - do - bli go -

35

f

c. mil

glk.
1. 3. Tr.

Tr.

spod - ze, Li ste K nam pri -
 Hlevu, an der So - ia
 spo - die tu ob So ci

2. Tr.

1. Tr.

Tr.

sl.!

andante

mf *rall.* *andante*

Hand. nam! *Marco!* *hvala vam za lep po-*

sho-ue Wirtin, im-sein
Lepa hvala vam go-

Sh. mf *rall.* *mf 1. fg.*

podrav *podrav* *podrav* *podrav*

1. 2. 3. 4.

1. ob. *fl.*

2. fl. *ob.*

goste zesti, piti nam, *kar* *simu* *dobre-*

garme Speise uns im Trank, *und der Küche Hoch-ge-*
haite zesti piti nam, *preisli sem uns in dal-*

mf

36 *allegro vivace*
 7. *g♯*
nins!
jaw 1. Ferica und Spela haben indessen, aus im ein

Picc.
f *Trp.*
1.2. Pos.
Tr.
Pr.

eilend, mehrere Knüsseln aufschneid, einige Flaschen Wein und Gläser

f. *gmo*
f *Tr.* *Tr.*
1.2. Pos.
Tr.
Pr.

auf einen der Tische links gestellt. Die vier Konfekte und Marco seg-

Tr.
1.2. Pos.
Pr.

Spela quinesse vina in gae po jedi

zen sich an den Tisch, sagen den Speisen zu mit singen — als bald die

63

214.

Handwritten musical notation for piano accompaniment, featuring a treble and bass staff with chords and triplets. The key signature has two flats (B-flat and E-flat).

Weingläser hebt — die nachfolgende Langsonette:

Handwritten musical notation for piano accompaniment, continuing the piece with various chordal textures.

37 Allegretto Zivell
Quartett der Kämpfer:

Balthus,

vall po rose tu re

Tenore 1.

Viva

Bacco,

l'inn e

l'altro ci con-

Tenore 2.

Bassino

Vi-va

more, l'inn e

l'altro ci con-

Basso.

Handwritten musical notation for piano accompaniment, including first and second endings. The notation includes dynamic markings like "1. f." and "2. f.".

Trudi, Balhus nam, piza - ce nudi, Amor per pace od-
a tempo mf.

so-la, l'i - no passa per la go-la, l'albro va da-gli oc-chial
 - - - - - l'albro va da-gli oc-chial
 so-la, l'i - no passa per la go-la, l'albro va da-gli oc-chial
 - - - - - Li -

a tempo mf. rall.

me! *a tempo*
 cor. me!
 cor.
 - vel! *finel* Balhus, badi zdrau!
 va! *Vi-va* Bacco, vi-va d-mor!
1. 4/4

f. a tempo 1. 4/4
1. 4/4

raj-ka, da me bodu wagne case, *rall.* *mf* *raj se dobro wina 2 19.*

74.

bim-ba, im bie-chier di vin sin-ce-ro, poi im ba-cio dolce,

na-se, *al tempo* *quinto* *qui* - se - zen nam eve - te!

74.

vo-ro, hitto mie-le, hit-to a-mor!

Quartett der Kanflente:

Ten. 1.

Ten. 2.

Barit.

Bass.

zivel Bakhus,

Vi-va Bacco,

Vi-va Bacco,

Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 3/4 time. The tempo markings are *mf*, *poco rall.*, *a tempo*, and *molto rall.*. The lyrics are in Slovenian and Italian.

Voice Part:

- First system: *mf* *poco rall.* *a tempo* *molto rall.*
- Second system: *mf* *poco rall.* *a tempo* *molto rall.*
- Third system: *mf* *poco rall.* *a tempo* *molto rall.*
- Fourth system: *mf* *poco rall.* *a tempo* *molto rall.*
- Fifth system: *mf* *poco rall.* *a tempo* *molto rall.*

Piano Part:

- First system: *mf* *poco rall.* *a tempo* *molto rall.*
- Second system: *mf* *poco rall.* *a tempo* *molto rall.*
- Third system: *mf* *poco rall.* *a tempo* *molto rall.*
- Fourth system: *mf* *poco rall.* *a tempo* *molto rall.*
- Fifth system: *mf* *poco rall.* *a tempo* *molto rall.*

Lyrics:

Bo di, zdrav! *Fivel Bakhus!* *l'inn e*
vi-va A-mor! *Vi-va Bacco,* *zivel!*
vi-va A-mor! *Viva!* *viva!*
Bo di, zdrav! *zivel Bakhus!* *molto rall.*
vi-va A-mor! *Vi-va more l'inn e*
Bo di, zdrav! *viva!* *zivel!*
vi-va, viva A-mor! *viva!* *zivel!*

Handwritten musical score for piano. The score is written in G major (one sharp) and 3/4 time. The tempo markings are *mf*, *poco rall.*, *a tempo*, and *molto rall.*. The score includes a repeat sign and a first ending bracket.

Piano Part:

- First system: *mf* *poco rall.* *a tempo* *molto rall.*
- Second system: *mf* *poco rall.* *a tempo* *molto rall.*
- Third system: *mf* *poco rall.* *a tempo* *molto rall.*
- Fourth system: *mf* *poco rall.* *a tempo* *molto rall.*
- Fifth system: *mf* *poco rall.* *a tempo* *molto rall.*

Lyrics:

Bo di, zdrav! *Fivel Bakhus!* *l'inn e*
vi-va A-mor! *Vi-va Bacco,* *zivel!*
vi-va A-mor! *Viva!* *viva!*
Bo di, zdrav! *zivel Bakhus!* *molto rall.*
vi-va A-mor! *Vi-va more l'inn e*
Bo di, zdrav! *viva!* *zivel!*
vi-va, viva A-mor! *viva!* *zivel!*

voce *tr'* *mf* se *trudi*, Balthus nam piza - se nudi, Amor *221*
a tempo

mf

l'al-ho ci con - sola, l'ü - no passa per la gola, l'alho

voce *tr'* *mf* se *trudi*, Balthus nam piza - se nudi, l'alho

mf

l'al-ho ci con - sola, l'ü - no passa per la gola, l'alho

Handwritten musical score for 'Lied der Nachtigall' by Schubert, measures 1-6. The score is written on two staves (treble and bass clef) in G major (one sharp) and 3/4 time. The tempo is marked 'Allegretto' and the dynamics include 'p' (piano), 'mf' (mezzo-forte), and 'p. a tempo'. The melody is in the treble staff, and the accompaniment is in the bass staff. The notation is in ink on aged paper.

Handwritten musical score for a piece titled "Va da gli occhi al cor." The score is written on four staves. The first three staves are for vocal parts (Soprano, Alto, and Bass) and the fourth is for the basso continuo. The lyrics are in Italian and are written below the vocal staves. The tempo is marked "Allegro" and the key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and slurs.

Allegro

va da-gli oc-chi al cor.
 va da-gli oc-chi al cor.
 va da-gli oc-chi al cor.

di
 di

finel
 Balthus, badi zdrau!

Handwritten musical score for a string quartet, featuring a double bass part. The score is written on two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "rall." (rallentando) and "a tempo". The key signature is one flat (B-flat). The score is divided into measures by bar lines, with repeat signs (double bar lines with dots) indicating repeated sections. The notation is handwritten and includes some corrections and annotations.

222.

In-vel Rakhus,

bo-di

zabner!

rall.

a tempo

vi-va Bac-co,

vi-va A-

mor!

vi-va Bacco,

vi-va A-

mor!

a tempo

allegro moderato

Jerica tritt an den Tisch und füllt Marco neuerlich das Glas. Marco blickt sie mit Entzücken an und ergreift mit der Rechten ihre linke Hand.

2. fg. 1. fg.

Marco : Jerica anblickend : /

Na
Die
Na

39 Andante

1. Imp.

rall.

Solo. R.

zre- lo grozde si- se luc, ki s soncem ga zla-
 Son- ne, die der Re- ben Blut žn goldnen Perlen
 kr- te si je solnca zar in grozde porla-

ti, do sta. so to vince klju, da
 glüht, daß sie zu hellen H-ber-müt ins
 li - in slaski sok narvese - li na

au - sto, da au - sto se zbu - di
 wan - delu, ins wan - delu, was ins miht;
 oem - li sled - njo, slednjo stvar.

In son ce! ki od - se - va
 die son - ne, die - mich blendet
 In solnce ki blešči se

iz trojih mi oči *rall.* ob teli izgo *25*
aus deinem Augen - paar, sie hat wohl auch ver-
iz trojih mi oči go - tovo porla -

fl.
rall. *tr.* *lepre* *rall.* *ut ti*
schwen- del ihr Gold in deinem Haar?
ki - lo je svetle lase *ti* Marco ist aufgestan -

ob. *fl.*
lg. Stach *p rall.* *f tr.*

40 *Allegretto* *Ferica:* *Be-ne-de, ki is nitnem vo, me*
den, hat ihre beiden Hände Die Wor-te, die aus deinem Munt wie
genommen: Besede, ki is nit ki vo, ca -

Free. *1. R.* *p Ra.*

226.

ro-cho ve-se-le, raj vame li-se-jo to-

Fr. ro-le Frinken spinlin, die fallen auf des Herzens
robus se gla-se vrese glo-boko mi li-

Fr. plo, mi bo-za-jo ro-ce
grünt mit machen froh — mit kühn.
so me opas re-se le.

Fr. Vas
Mir
In

tepli glas ust v ga - ju se zdi mi slavo - v spiv i kot
Meno mosso

Fer.

ist, wie wenn im Thai - ne der kachtigall Ge - sang in
ist da bi mir ga - ju se slavo - v spasil in

Meno mosso

da zivim vse v du - ha - ja, kjer du - so bi mi, gel.

Fer.

seiner heil' - gen Rei - ne mir in die Seele drang.
sladko mi kolaj - bo v Represio duis vil.

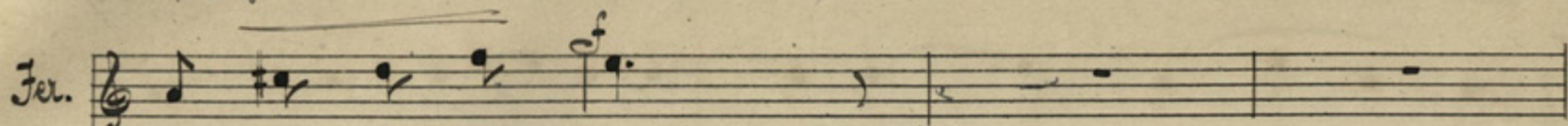
E. Kr.

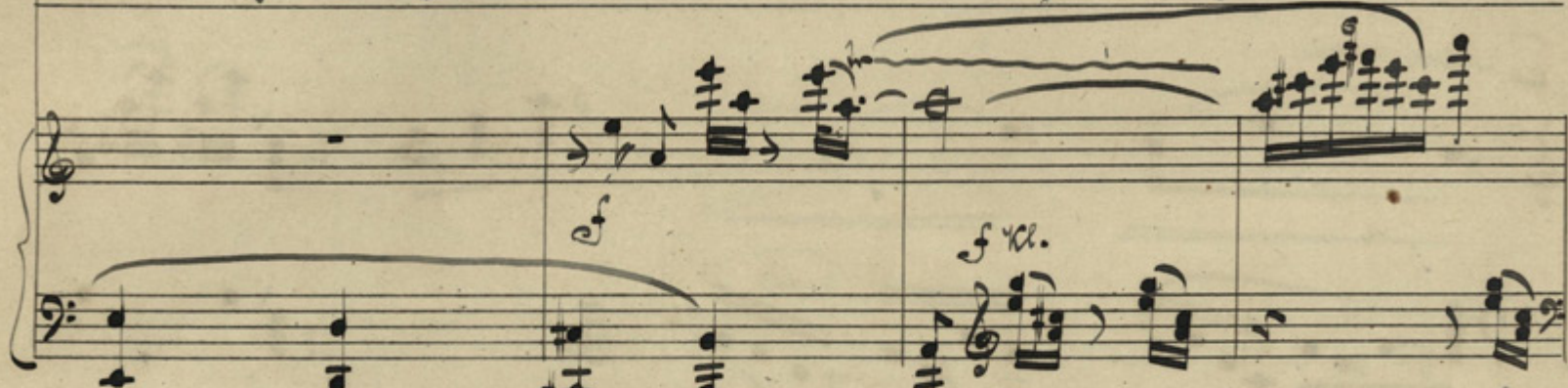
Rei - li se - le ste danes? ste

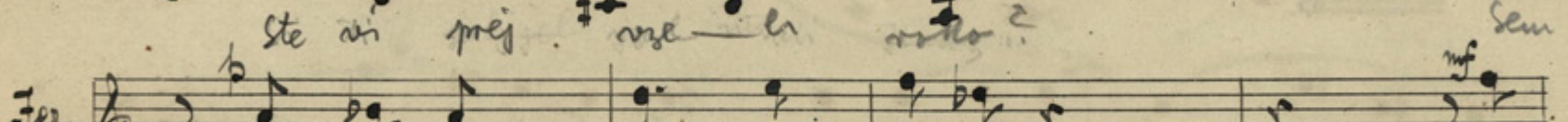
Fer.

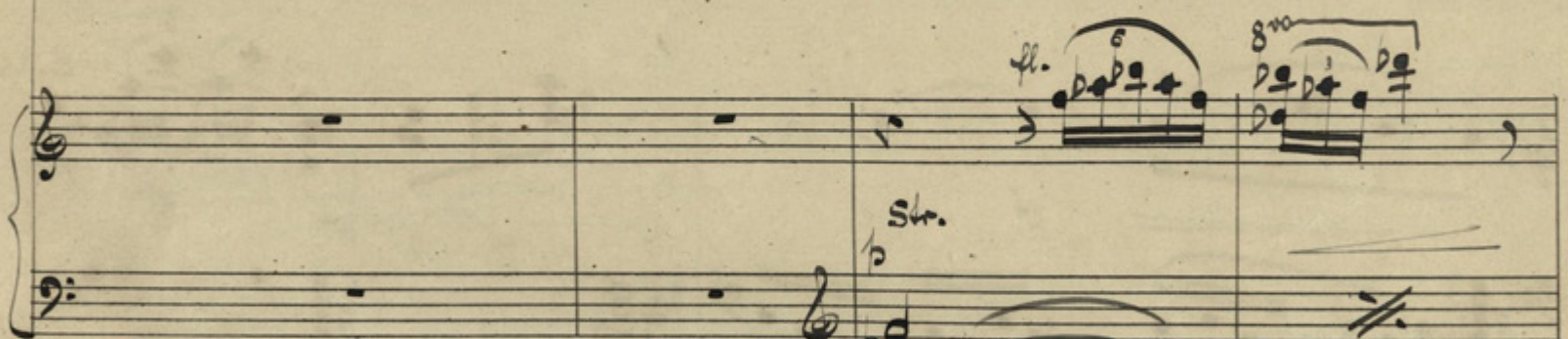
Bist du denn heit' ge - kommen?
Bist du
Bist du denn heit' ge - kommen?
Bist du
Bist du denn heit' ge - kommen?
Bist du

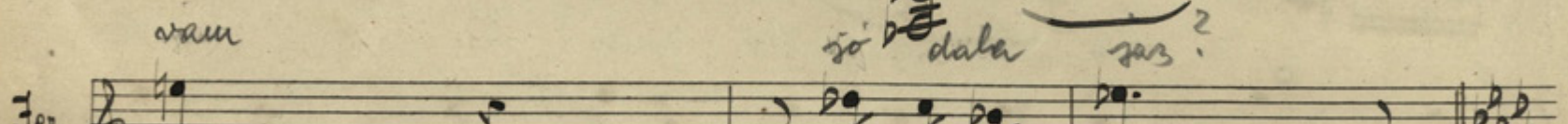
228. tu-jec tu mi, nos?

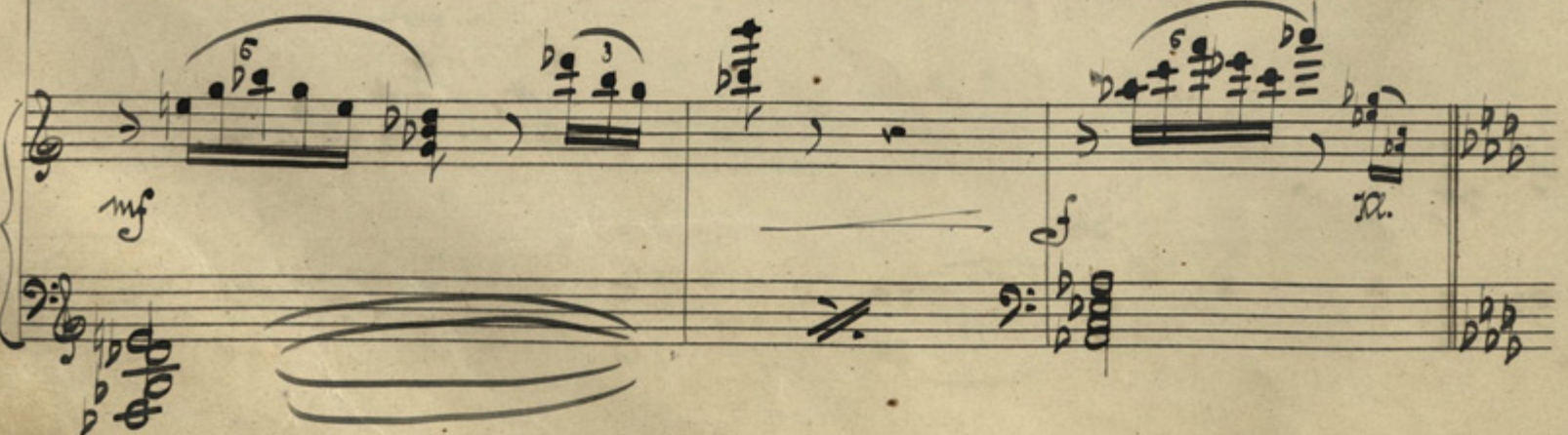
Fer. 
 du ein Fremder hier?
 kuraј kuje si?



Fer. 
 Ste in mei-ner Hand?
 Hast meine Hand ge-nommen?
 Li ki ob-iel mi koke, sag' sen

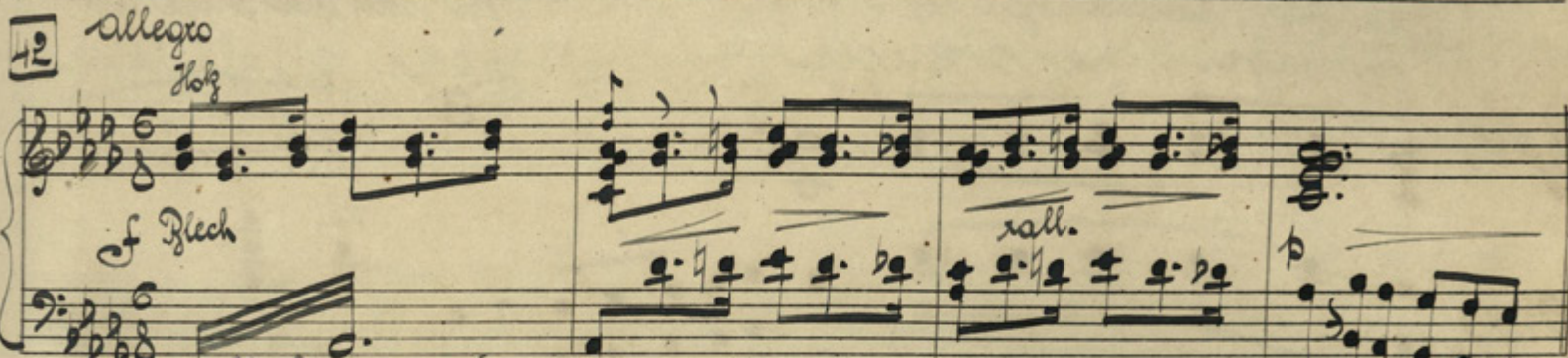


Fer. 
 au, ja
 so dala gar?
 gab ich sie dir?
 yih dala ki?



1: Er küsst ihr beide Hände, die sie ihm dann schnell entzieht: /.

42 *allegro*
Hof
F Blech

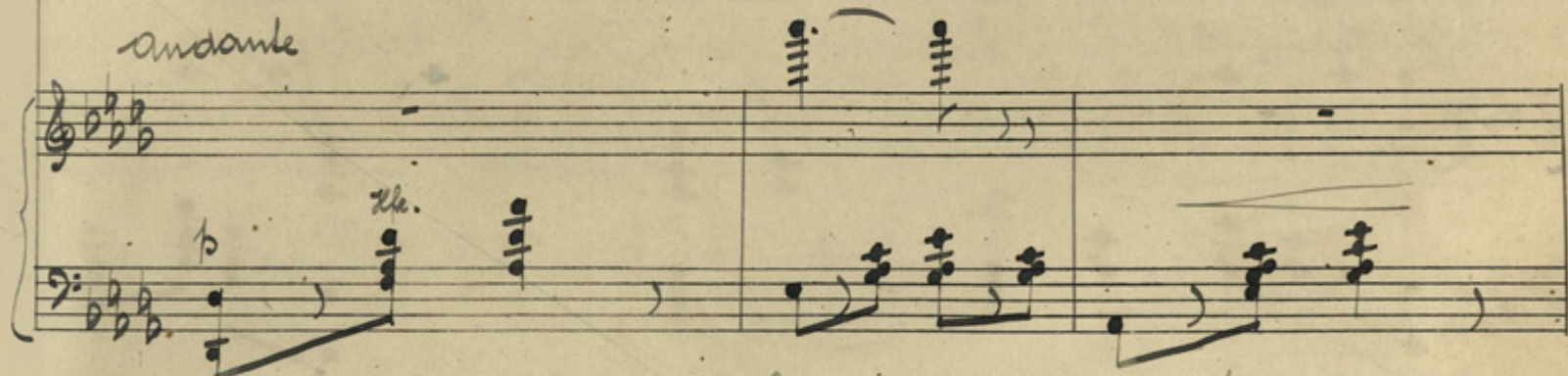


Pr. *Beule, za vse, klav si da la, moja minca za*

Marco:

Mädchen, dein sonni- ges Tä- gen mahnet mich Dank dir zu
Deva, za tvoje srecljaze du- sa hvalo ti

Andante



Ferico: Hvala za topli pozdrav,

hva la,

Dan- ke nicht, sprich ein Ge- bet,
Holi ti kajsi za me

sa- gen,
dra - je,

Dank, wie ein innig Ge- bet,
hvalo ti moli za te

(st.)



Handwritten musical score for "Der Hirt und das Lamm" in D major, 3/4 time. The score includes vocal parts for Tenor (Ter.) and Bass (H.) and a piano accompaniment. The lyrics are in German and Slovenian. The German lyrics are: "das für mich le-gen er- fleht. da man so schön wie" and "das für dich le-gen er- fleht. in prosa na tvoje sreci". The Slovenian lyrics are: "kot da prijan sem od" and "Ist doch mein Lamm so kl. ORO te gleda pi-". The piano part features a simple melody with chords and a bass line.

Fer. te be, polje po ži mi lah mi kri.
 7. trün-ken, pilt mir das Blut, ach! so heiß! —
 za so no kri mi po žilah kipi so
 Hr. Hr.

Waj mar zton-jan tu se — be za car, ki tu bi —
 Fer. spanim deine Blicke mir Fin- ken, er-rot' ich zag mit
 Vre ki sece je udra — no in li-ce mi ru —
 In dei-nen Anblick ver-sin- ken, er-rot' ich dir zum
 Hal bi ti klato rad kro — no das te cartum rot Ma —
 (Str.)
 1. Hr. 2. Hr. 3. Hr.
 Engl.

kaj vem, kam vodi me f pot.
 Prosim in' Einfall ge- paarl.
 skriiva se prostki le f ~~smeh~~
 bog? ~~zart.~~ ~~smeh~~ Nočem mi - de - nek tu -
 zart. ~~smeh~~ Nicht bin ich bristau zu
 No - čem te magati
 Be - se - de va se zares,
 In der - ner Re je de so sacht
 ah besede kv - dviga me
 kra - sti. ~~svoji~~ ~~star~~ ~~red~~ ~~bohi~~ ~~obla~~ ~~sti~~
 ni - gen. will deiner Annuit er - lie - gen
 skas - xi. ~~svoji~~ ~~sem~~ ~~mili~~ ~~obla~~ ~~sti~~
 res,
 Tvo - ja le - po - ta za - ves lacht me do nebes
 in ihrer strahlenden Pracht
 Tvoja lepota zares dviga me gor do ne -
 b. ~~sp.~~ ~~bb~~

Handwritten musical score for voice and piano. The score is in G major (one sharp) and 4/4 time. The lyrics are in German and Portuguese. The voice part is written for a female voice (Soprano or Alto) and the piano part is for a grand piano.

res
Soprano: lacht, in deiner Re-de, so
Piano: Macht, in ihrer strahlenden
Soprano: *bes.* dwigajo me gor do neues dwigajo
Piano: *bes.* Mocht, in ihrer strahlenden
Soprano: *bes.* Mocht, in ihrer strahlenden
Piano: *bes.* Mocht, in ihrer strahlenden

Marco vramo verisico

Handwritten musical score for voice and piano. The score is in G major (one sharp) and 4/4 time. The lyrics are in German and Portuguese. The voice part is written for a female voice (Soprano or Alto) and the piano part is for a grand piano.

bes.
Soprano: sacht me, lacht die be-zwingen-de Macht!
Piano: Macht, in ihrer strahlenden
Soprano: *res* Pracht lacht die be-zwingen-de Macht!
Piano: *res* Mocht, in ihrer strahlenden
Soprano: *res* lacht die be-zwingen-de Macht!
Piano: *res* Mocht, in ihrer strahlenden

Marco öffnet eine der mitgebrachten Kassetten und nimmt eine

Handwritten musical score for piano. The score is in G major (one sharp) and 4/4 time. The lyrics are in German and Portuguese. The piano part is for a grand piano.

cres.
Piano: *cres.* lacht die be-zwingen-de Macht!
Piano: *cres.* Mocht, in ihrer strahlenden
Piano: *cres.* lacht die be-zwingen-de Macht!
Piano: *cres.* Mocht, in ihrer strahlenden

goldene Halskette heram: /.

Handwritten musical score for piano, measures 1-3. The score is in G major (one sharp) and 3/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'a tempo'. There are some handwritten annotations like 'rall.' and 'p'.

Handwritten musical score for piano, measures 4-6. The score is in G major (one sharp) and 3/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'a tempo'. There are some handwritten annotations like 'rall.' and 'p'.

Let's me in heaven Ge-den-ken, Mark, dies geschmeide dir
So na spinn in darsu-jem, deya, Ker te obo-

Handwritten musical score for piano, measures 7-9. The score is in G major (one sharp) and 3/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'a tempo'. There are some handwritten annotations like 'rall.' and 'p'.

Fenica: A to blešce-ce zha-to,

Handwritten musical score for piano, measures 10-12. The score is in G major (one sharp) and 3/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'a tempo'. There are some handwritten annotations like 'rall.' and 'p'.

tu-jem. O, die-se blenden-de hier,
so blešcece slato. So bin ich dann fer-ne von hier,
schen-ken; So bin ich dann fer-ne von hier,
nriem. So bin ich dann fer-ne von hier,
So bin ich dann fer-ne von hier,

Katka nastopi

81

235.

deſter, čemu naj mi bo? |: Marco hängt ihr die Kette um den Hals:|.

Ter. sa-ge, was soll sie mir mir?
keci čemu naj mi bo

7. guß' es dich traulich um mir.
naj te poudravljaj poudravljaj
naj te poudravljaj poudravljaj

Ni to nobena po-
dla' um den Halsen dir,
derem skoli naj

Katko blešče - čak. zla - to!

Ter. O, diese blen - den - de Pier!
to blešče - če slato

7. tra - ta - gen,
le - vea - ka

režubá slatáča, ah,
leer - li - che Him - da, das
Carobno dekle ka

kako lepó!

Ter. O, diese Pier! —
Naj bo veri - xi - ca

7. me!
Gold,
dar

Sei mir dies Kleinod ein.
slata v sponim mi ver -

Sei dir das Kleinod ein
naj bo veri - xi - ca

f *zla — ta* *spo — rum* *mi rall.* *bo na*
 Fer. *Se — dar* *gen, ich* *bleib' di* *güt* *im*
ra *vsponin* *mi* *ra* *vik —*
 H. *zla — ta* *spo — rum* *mi* *güt* *im*
Se — dar *gen, im* *bleib' mi* *ra* *vik —*
zla — ta *vsponin* *ti — ra*

Katra im Spela, die

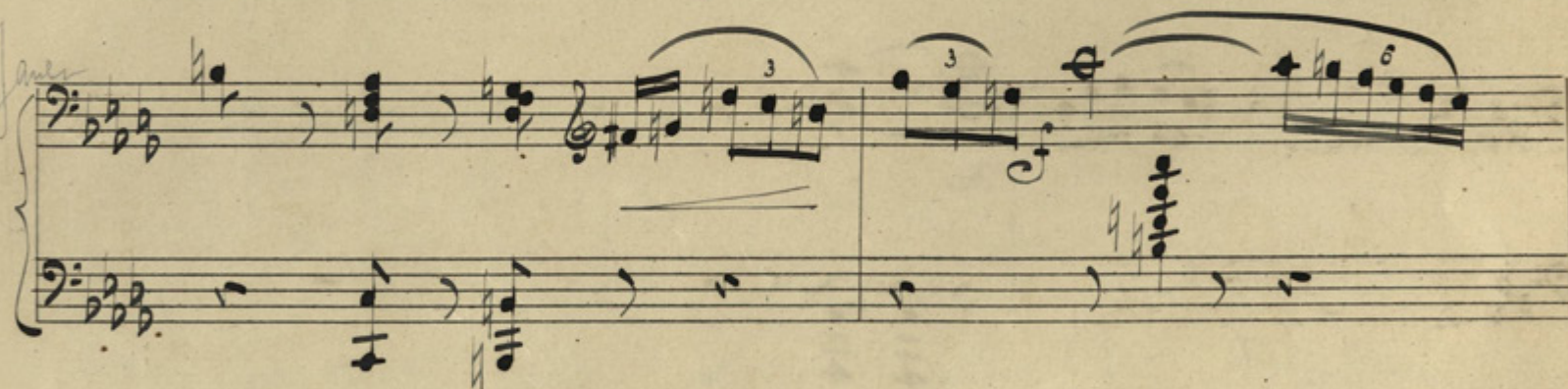
[45] *allegro te!*
 Fer. *hol!*
dar
 H. *hol!*
 [45] *dar*

sich fleißig mit der Bedienung der Gäste beschäftigt hatten, ninstehen um

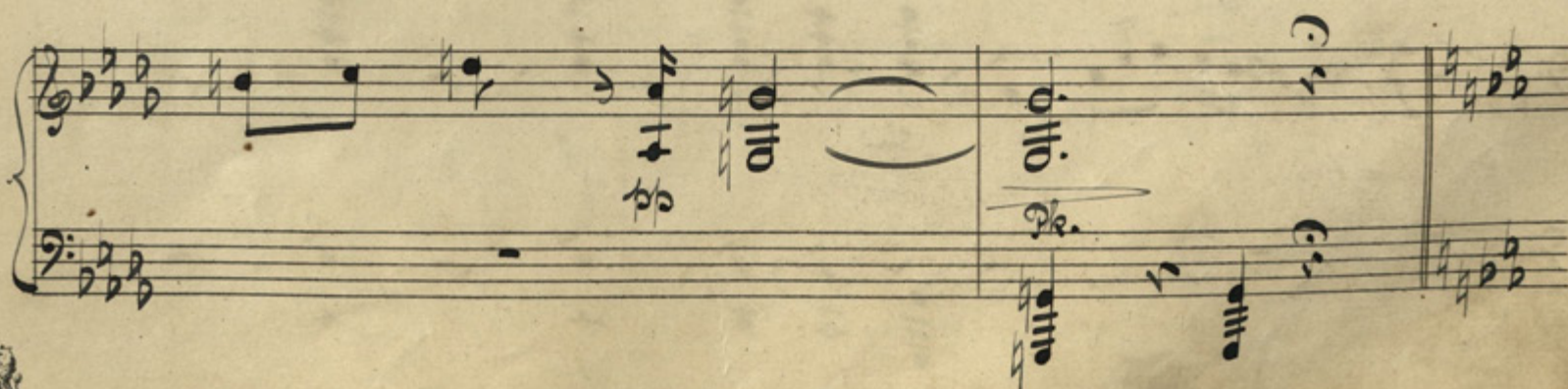
Ferica, die goldene Kette bewundernd, da öffnet sich die Thür rechts; Fanez tritt ein und bleibt einen Augenblick hinter der Thür stehen, die Scene mit



Stimmen und Bewegung betrachten. Ferica ist etwas zusammengeschreckt, Kalra und Spela sind nach links getreten, Marco einen Schritt zurück, an dem



Thür, an dem die Kausflente sitzen. Alle blicken nach dem Eingetretenen. Ein Augenblick des Stillstandes. Fanez tritt langsam auf Ferica zu, seine Miene ist ernst und erregt: /



238.

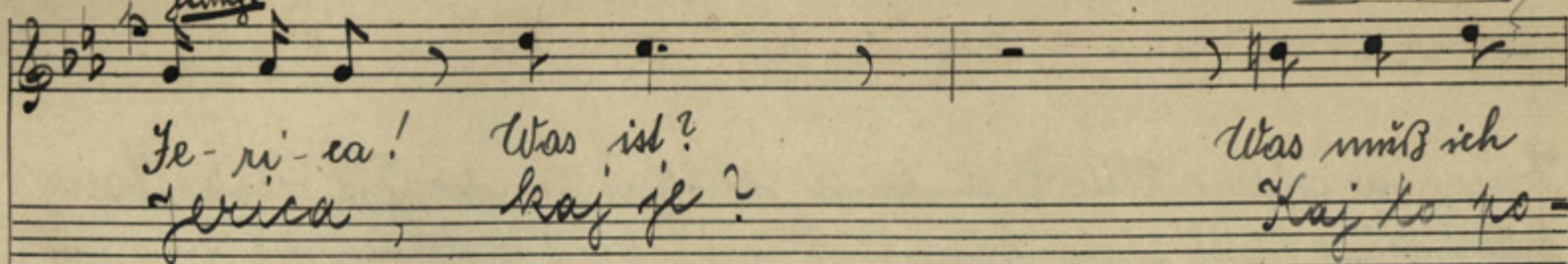
Jerica!

Nallo?

Si re mo-

Larghetto

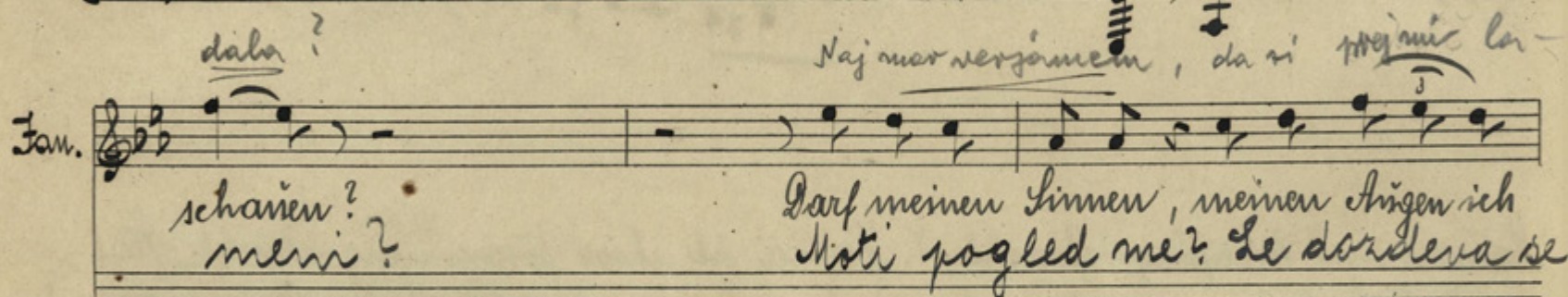
James



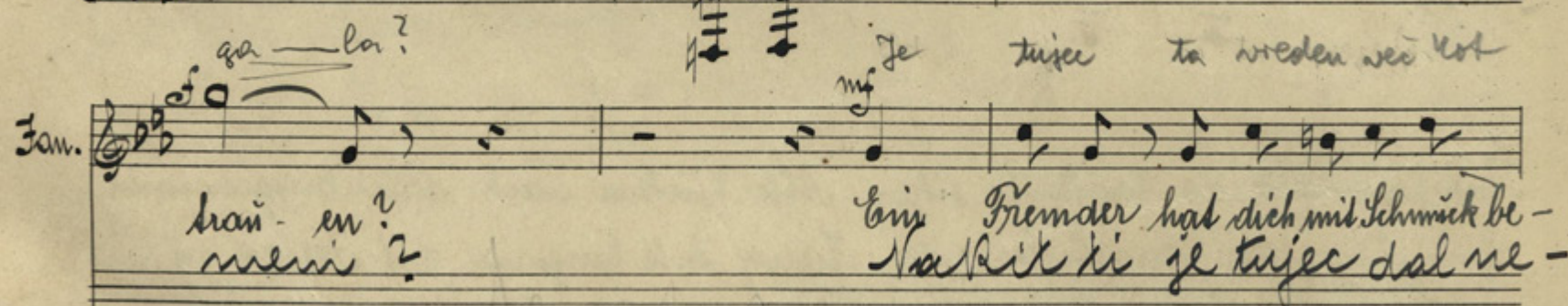
Bankl.

p

Sh.



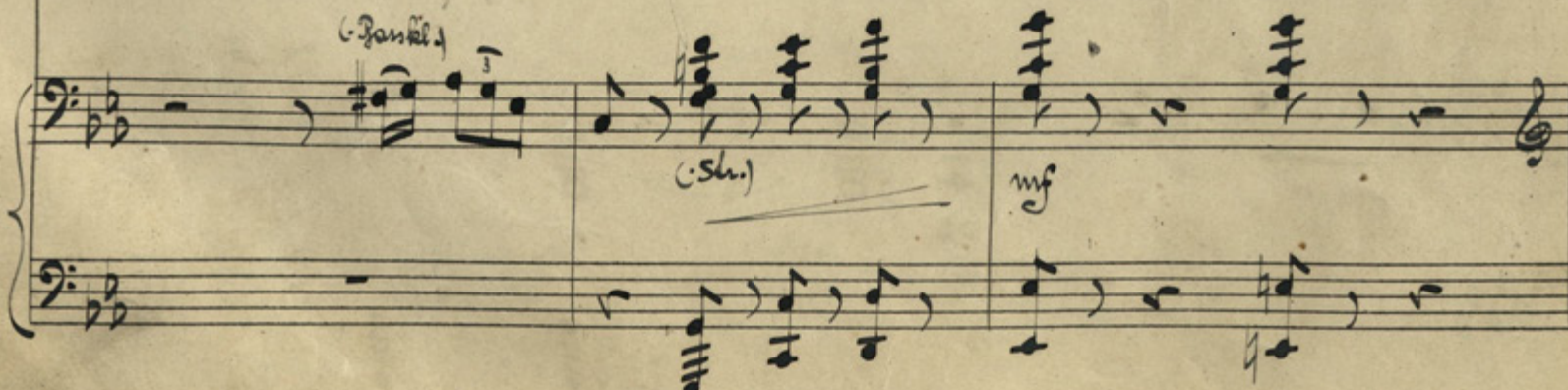
Pos.



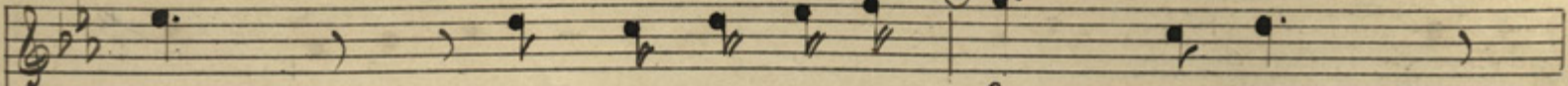
(Bankl.)

(Sh.)

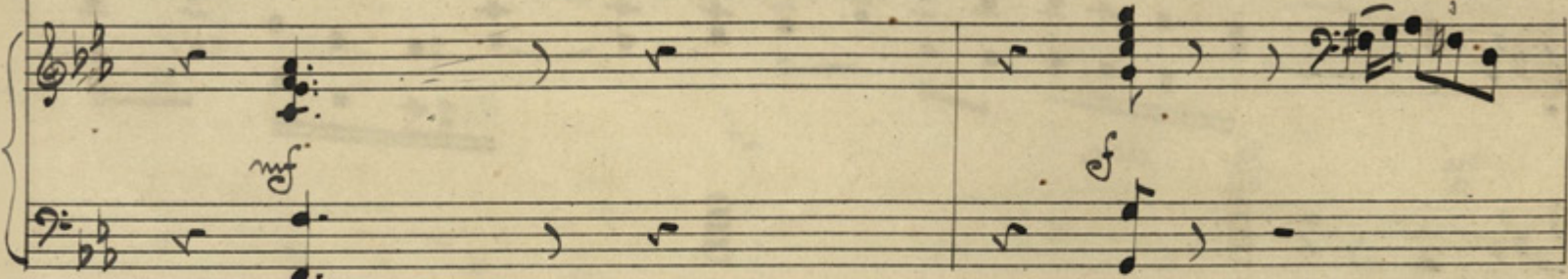
mf



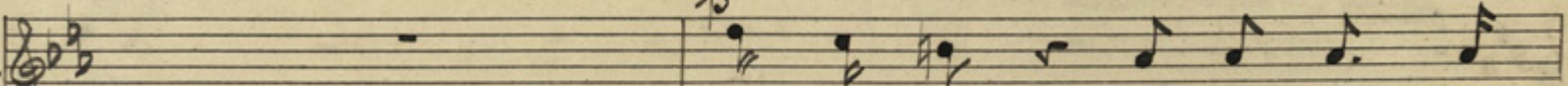
jaz, da ri mejele ta okres,²

Fam. 

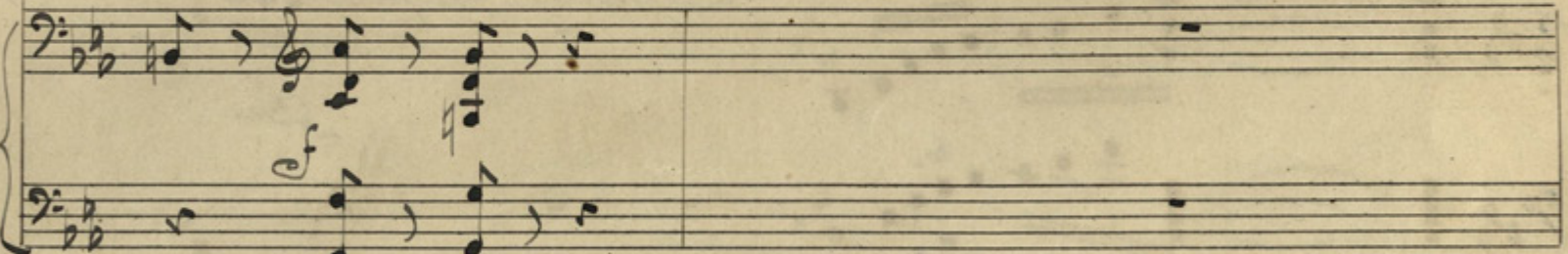
hängt, hat dich zu meiner Schmach beschenkt!
man, usvoj stamota gle - das narij.



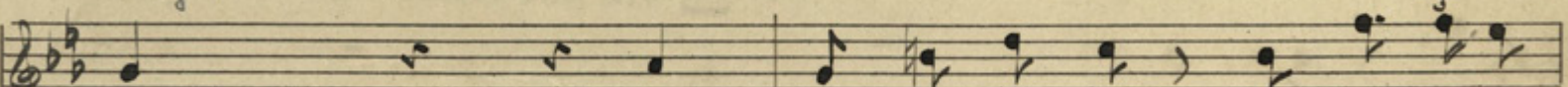
Fe-ri-ca! Von ga ta-

Fam. 

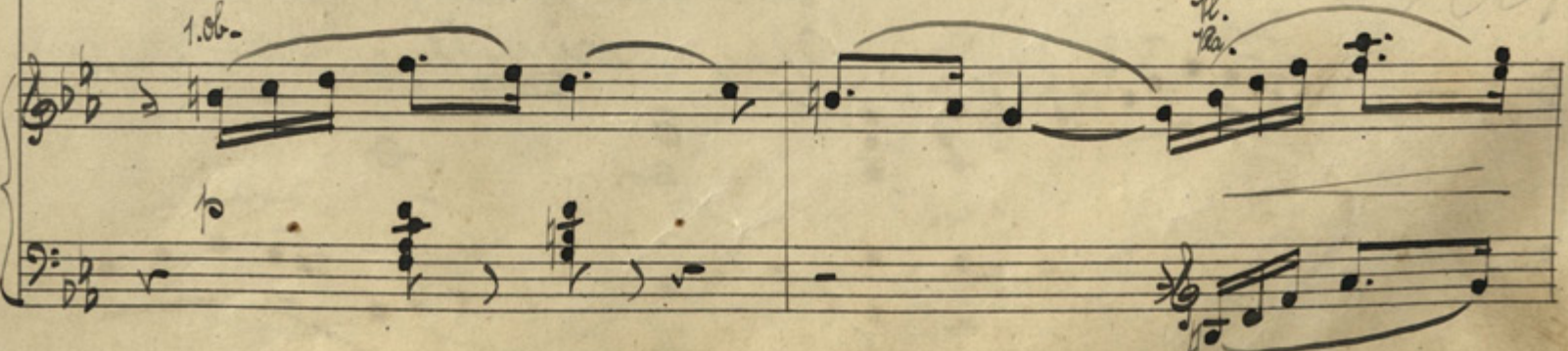
Fe-ri-ca! gib den Schmuck zu-
gerica, daj narit na-



voj! Si- cer ni-uo-li nee faut me bon

Fam. 

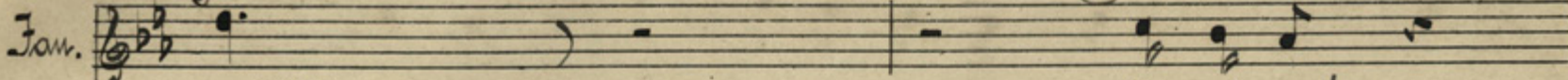
nick! raj, Er, rihel an meinem, an in-serem
sicer se sreca konca veso-



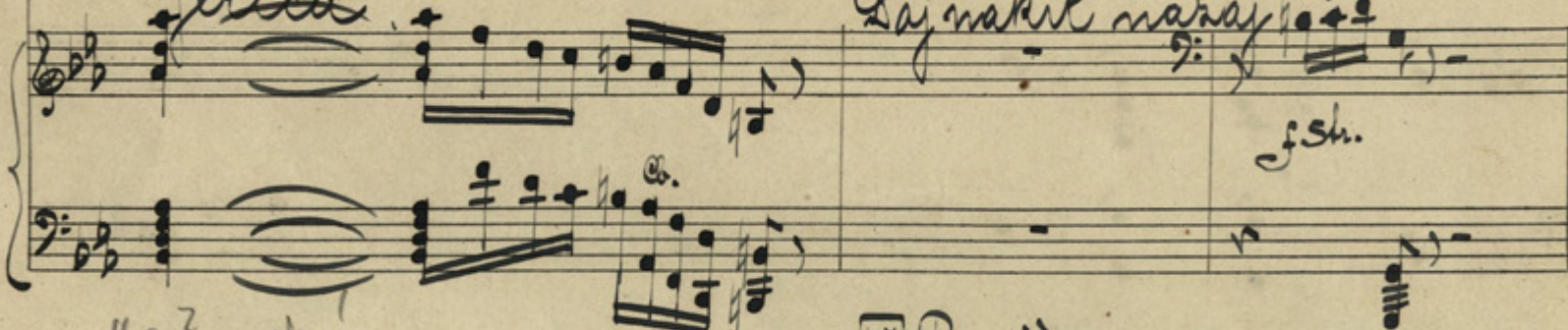
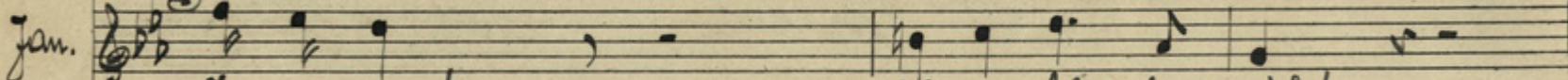
240.

twój!

Je-ri-ca!

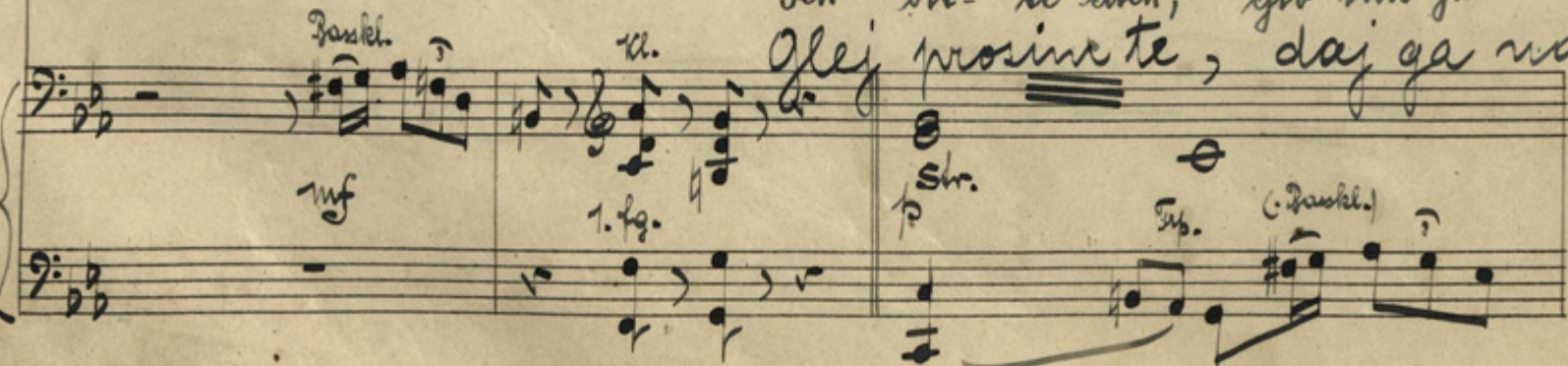
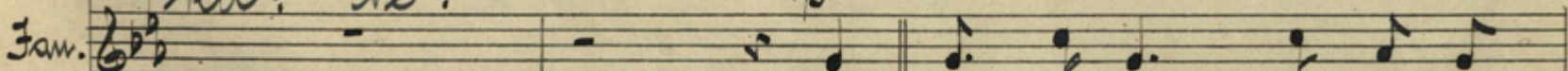
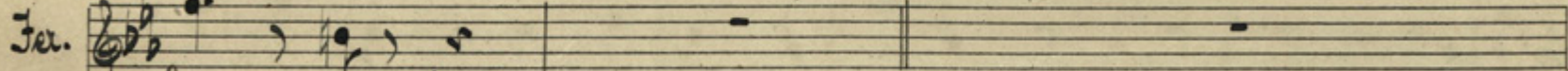


Jerica (ihm verwundert mit verletz. anblickend):



Was? Ne!

47 Poco più mosso



Handwritten musical score for three voices (Tenor, Alto, Bass) and piano accompaniment. The lyrics are in German and Romanian. The score is divided into three systems, each with a Tenor (Ter.) and Alto (Zam.) part, and a piano accompaniment (piano) section.

System 1:

Ter. *Ne!*
Zam. *ga! Nein! Ne!*
Lyrics: *Da mi te sam?*
Piano: *Die rei-ne*
Zam. *Es schen-del dich!*
Lyrics: *te seam sti*
Piano: *1. fr.*

System 2:

Ter. *no - le*
Zam. *ro ke*
Lyrics: *aus rei-nen Han-den, ni dar v seam - to*
Piano: *2. fr.*
Zam. *Ich bit-te*
Lyrics: *gleich wosim*
Piano: *1. fr.*

System 3:

Ter. *te!*
Zam. *dich!*
Lyrics: *wie soll ne schen-den?*
Piano: *2. fr.*
Zam. *te*
Lyrics: *Ich bit-te, bit-te*
Piano: *2. fr.*

crec. ed affrett. poco a

Ne!

Ja — kte — vam to! Gra —

po! Nein! Ne!

dich! Ich ford' — re es! Ich

1.2. Pos. 3. Pos. 2. Trp.

rah — kevam ko, pra —

crec. ed affrett. poco a

vi — co to i — man! Gra —

heisch' es als mein Recht! Als Gra —

vi — ca moja je!

vi — co? Recht? Oder ist da pra —

dein vi — ca? Oder gab es dir das

Och kod imra's pra —

3. Pos. 2. Trp.

ni — ca, to mi povej?

allarg.

Ter. *Recht, zñ rech-ten mit mir?*
- vi - co to mi povej!

Sam. *odpusti! od-*
vergieb! Ver-
odpusti, od-

1. fl.

allarg.

48 *part!*
 Sam. *Heu mosso sem menil, da si pravi-co mi da-la, ker wa*

gieb! Ich dachte, dñ, hättest mir es ge-ge-ben als ein
pusti! Sem mislil, ki si mi to dovo-lila, da me

2. fl.

se na vel zve-za — la!

Sam. *Phant für Lieb' mit Le-ben!*
re - cro boš lju-bila!

Darkl.

Darkl.

Că ne,

mai jos to

terjam,

ce locuș da sem

Sam. Wenn nicht, so ist mein Will-le! Er soll dir heilig
 Că ne, je moja volja Ri naj ki sveta

Pr. Ti ne!

Sam. twog! Ihr nicht!
 sein! Meri ne!

1. Ob. Teri-ca! Teri-ca! Teri-ca! Wie tief
 1. Ob. Teri-ca! Teri-ca! Teri-ca! Glosoko

Sam. Je-ri-ca! Je-ri-ca! Je-ri-ca! Wie tief
 Je-ri-ca! Je-ri-ca! Je-ri-ca! Glosoko

1. Ob. 1. Ob. 1. Ob.

si me vanij-lar! Prever me vanu-245,

3am.

3am.

3am.

ni — va? si vlenka me za
 Zom. *lie-be?* Liebst du mit mir mir
koja igra - la si se

Kaha te — das?
 nos ff
 Zom. *lo-le* ses Spiel?
le z me - roj!
 Marco

Andante Ne pruj je zelay ko ni tallo zelo iz uma

Kaha
Fam.
Marco

Nicht schmähe so, di bist firwahr, firwahr von Timen,
Ne qdi se, Raj si naxes in uma, Janer

Di, die im schönsten Gold verkauft, was sie ge-
si si sa xato prise go pello-

Nicht schmähe, schmähe so, di bist firwahr, firwahr von Timen,
Ne qdi se, Raj si naxes in uma, nehaj vendar

Andante

K.
Fam.
H.

say ona stem se prepri- la mi, say ona stem se prepri-

nicht Schmach, nicht Schande hat sie dir ge- tan, nicht Schmach, nicht Schande hat sie
sramotnega ki nič stori - la mi, nesreč - na smota te sle -

bi hat, kaj bis mi o tle obliki, ko
schwo- ren, was willst du mir nun sein? Was
mi - la, Raj si mi se sedaj, ko

say ona stem se prepri- la mi, say ona stem se prepri-

nicht Schmach, nicht Schande hat sie dir ge- tan, nicht Schmach, Schande hat sie dir, hat sie
sramotnega ki nič stori - la mi, nesreč - na smota te slepi, nič ra -

K. *si — da mi' | se dar zi reddei tu ze*
 die, ge-tan, dich läncht ein ینگhick-sel'-ger
 mu, kramst - ne - ga ki nie storila
 Fam. *si se isgu - bila?*
 int an die ver-lo-ren?
 si se isgu - bila?
 M. *si — la in, se dar zi glati ta ze*
 die ge-tan, dich läncht ein ینگhick-sel'-ger
 mot - ne - ga ki ni storila, nie na-

K. *vsee, nellar zato se tu ne pruj!*
 Wahn, dich läncht ein ینگhick-sel'-ger Wahn!
 ni, nese - cna muska se slepi. *zajstem si isgu -*
 Fam. *Was ist an die ver-*
Ko si se isgu -
 M. *vsee, nellar zato se tu ne pruj!*
 Wahn, dich läncht ein ینگhick-sel'-ger Wahn!
 mot - ne ga ki o - na ni storila

50

Ferica: *Maş' sem ni-şu - bi - la*

Fem.

bi - sim. la ?

*Wenn nichts an mir ver-lo-ren,
So sem se in-gu-bila*

*lo-bi - ren ?
bi - la ?*

50 *Adagio*

sim.

Fer.

*Maş' tebe to şorbi ?
was geht dir gen den Sinn ?
Maş' te ke ko je - ri ?*

*Et si veşti
Bist e-del dñ ge-
Da nistem godna*

Fer.

ro - zen,

ta - ri - la

nistem jaz, la

*bo- ren;
vi - la*

*ich hab' es nicht verhehlt welch'
ka - ji - la nistem ki. Jaz*

250. *sem* *prepro-sta* *hči* *fi*

Ter. *schlich-* *ser* *ich* *bin,* *Hast*
sem *preprosta* *hči* *Kast*

51 *Più-mosso*

1. fr. *3. 4. fr.* *mf* *Br.*

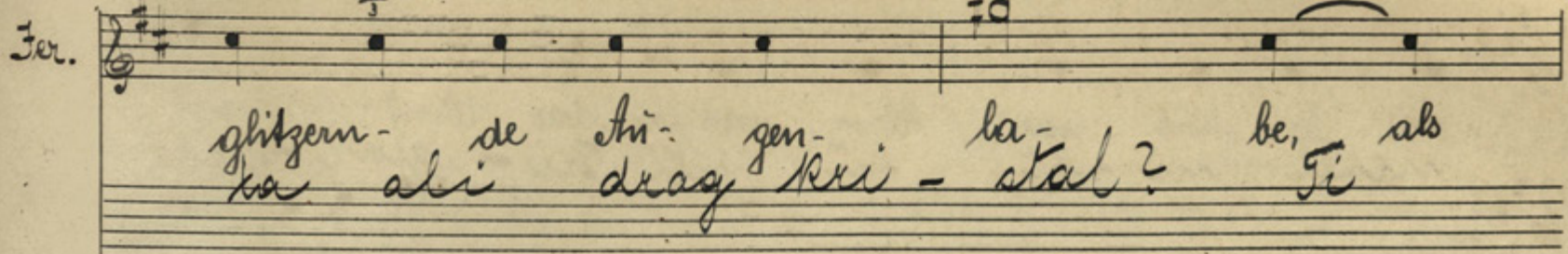
Ter. *ti* *mi* *sou - to* *zla* *to* *mi -*
dñ *als* *Mor - gen -* *ga -* *be* *mir*
si *se* *ti* *ob -* *ne -* *sel, na*

1. fg.

Ter. *ne* *sel* *ndas* *za* *dar,* *in*
gold' *ner* *Span - gen* *Pracht* *mit*
nua - *menje* *ljn -* *benri,* *sla -*

1. ob.

kidaj le ta - ro bo - ga - to bil 257.
affrett. e cresc.

3er. 

affrett. e cresc.

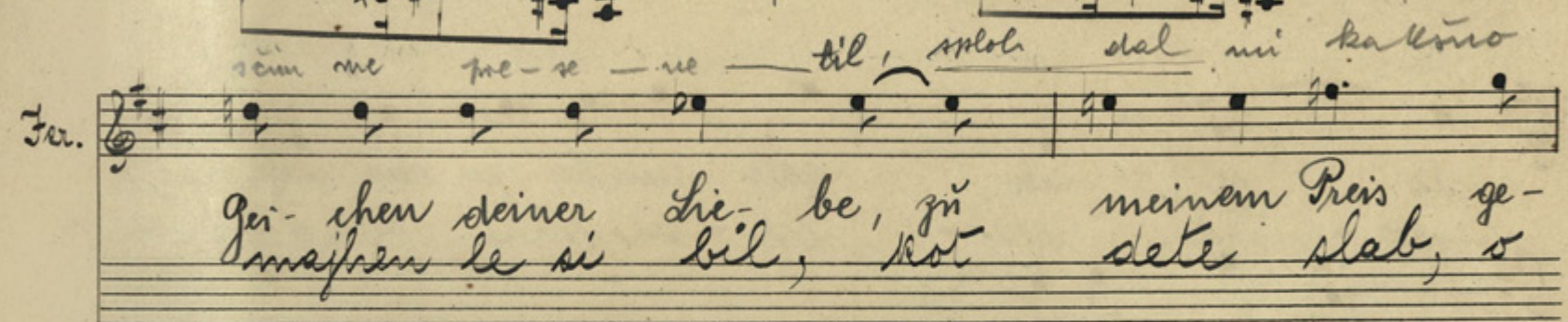
1. fl.

1.2. Trp.

4. Tr.

1. Tr.

3. Tr.

3er. 

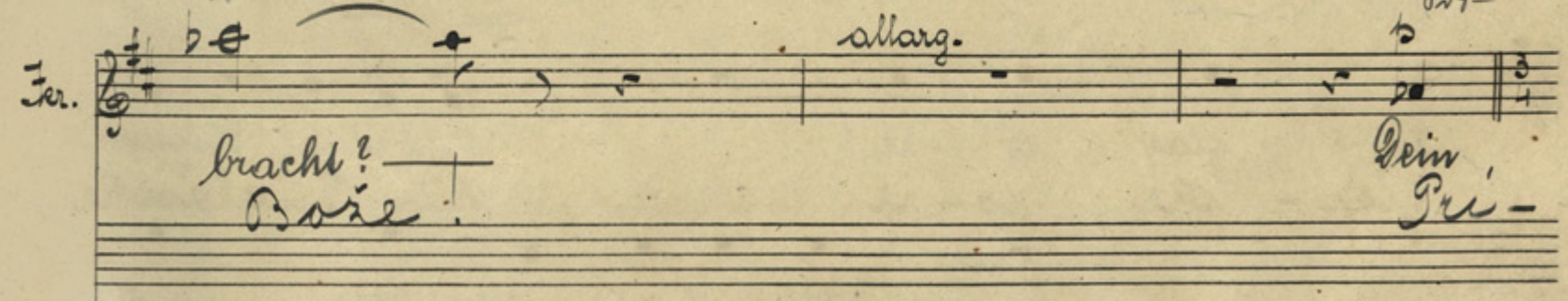
Tr.

2. Tr.

stvar?

allarg.

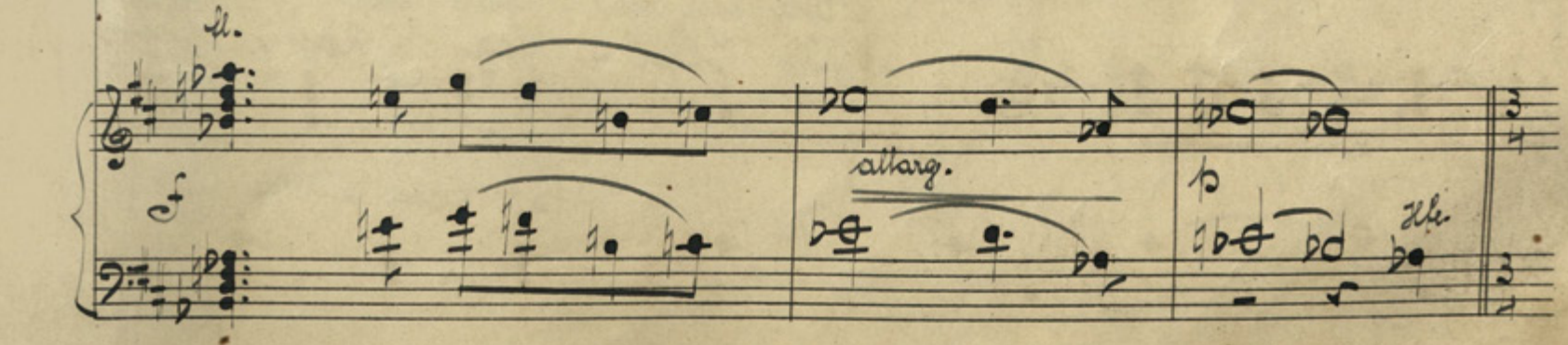
Tri-

3er. 

fl.

allarg.

Tr.



Fer. *star - ker mit war klein, war wie das Wind - rot*
ne sel ni - si mi niti Tri - glav - she

Fam. *je - ma! je - ma!*

nb

Vel. Solo

Fer. *bo - re, mi - ne - sel niti mi - niti Tri -*
lo - se, ich, galt dem Her - zen dein nicht eine
ko - re, pri - ne - sel niti mi, niti Tri -

Fam. *Wie kommst du mir?*
Kaj mami's me

ka.

gek.

Fer. *glav - she ro - re!* *Witi. Witi glav - she*
Tri - glav - ro - re! *poco affrett. Nicht ei - ne Tri - glav -*
glav - she ko - re! ta te - ca *sch Nitela Tri - glav - she*

Fam. *Wie soll ich's glan - ben mit*
Oj Jeri - pica, Kaj me

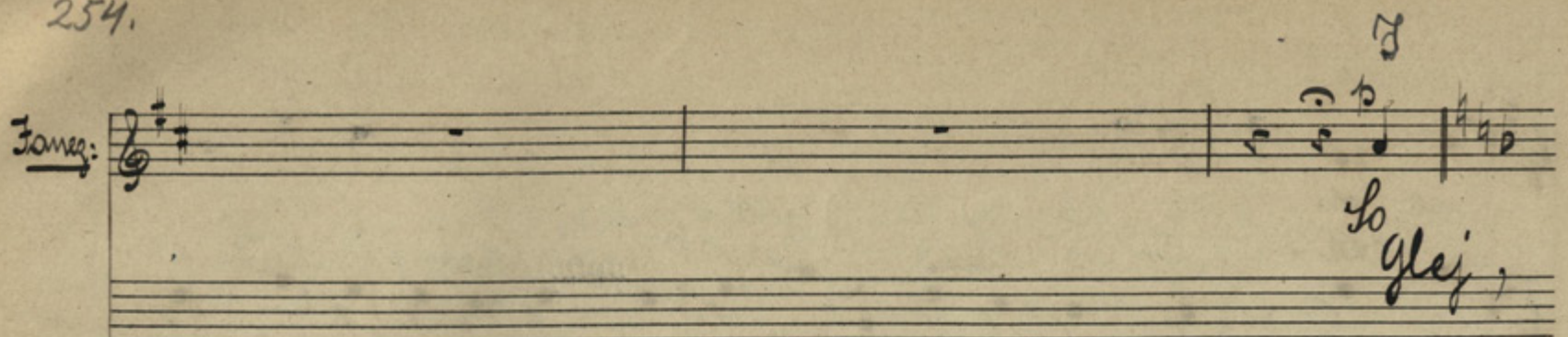
2. 4. poco affrett.

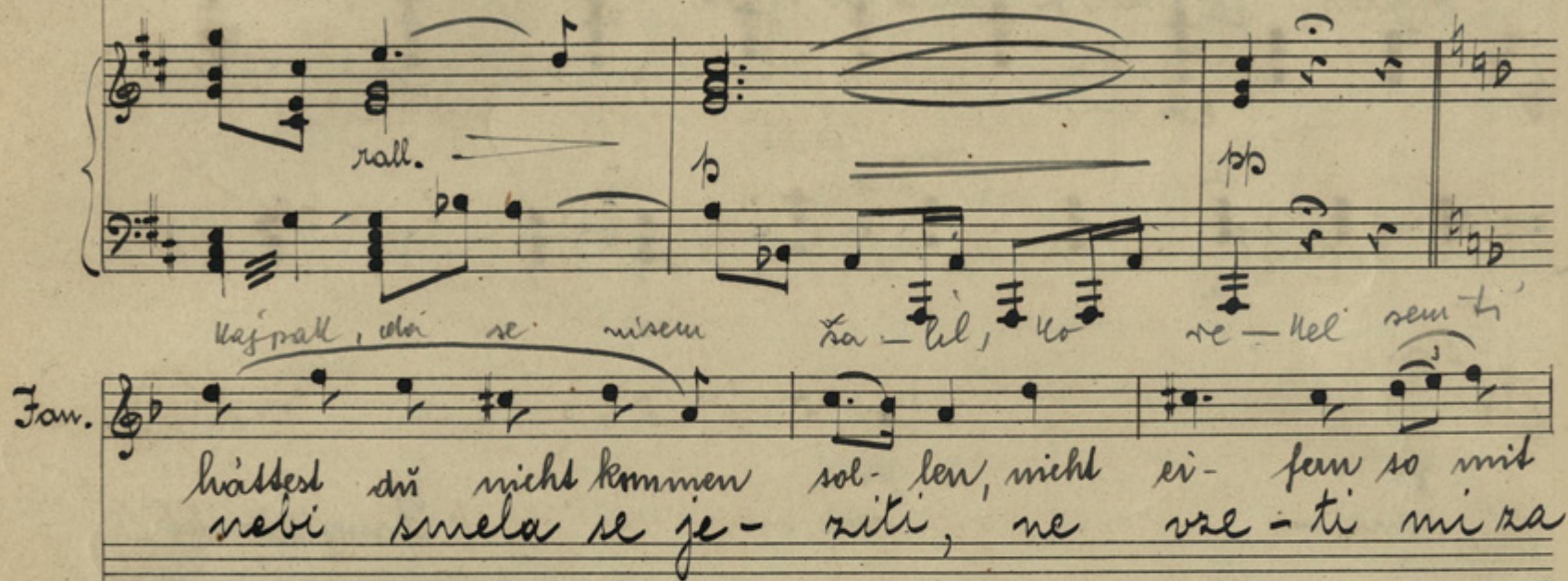
For. *ro-ze!*
ro-se!
kože. *ce to ad mene le zeliš* obupal sem ob
Jan. *tra-gen, wird meinem Mi-te hold von dir, muss ich an dir ver-*
mucis, Raka je terko pri sebi meni, ko snop smet, po-
2. fl. 2. kl. 2. kl. 1. kl.

Jan. *te bi!*
ga-me - gen! ni! */: Tanz schreitet*

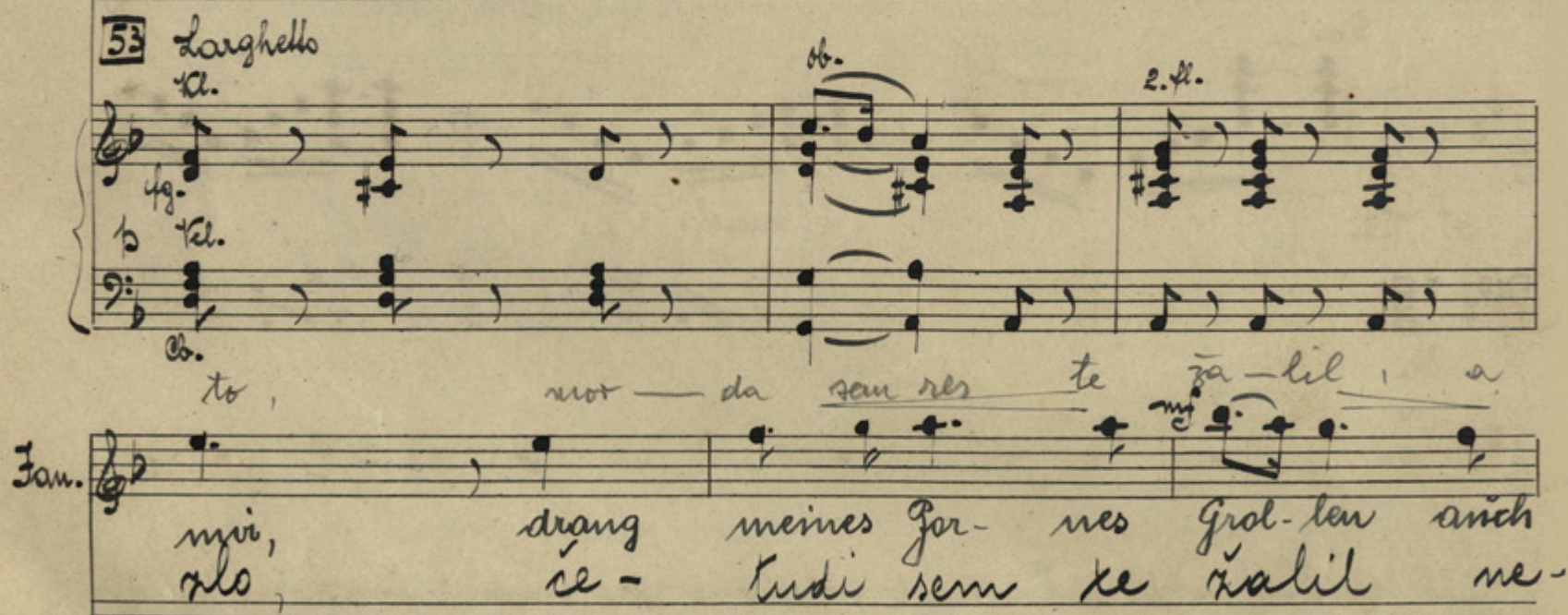
Picc. *f r.o.* *acc.*
3k.

Jan. *4 Benčani vrtanejs in greda v aspredje*
nach der Pür rechts im Wendet sich dort noch einmal im: /.
f a tempo *dimm.*

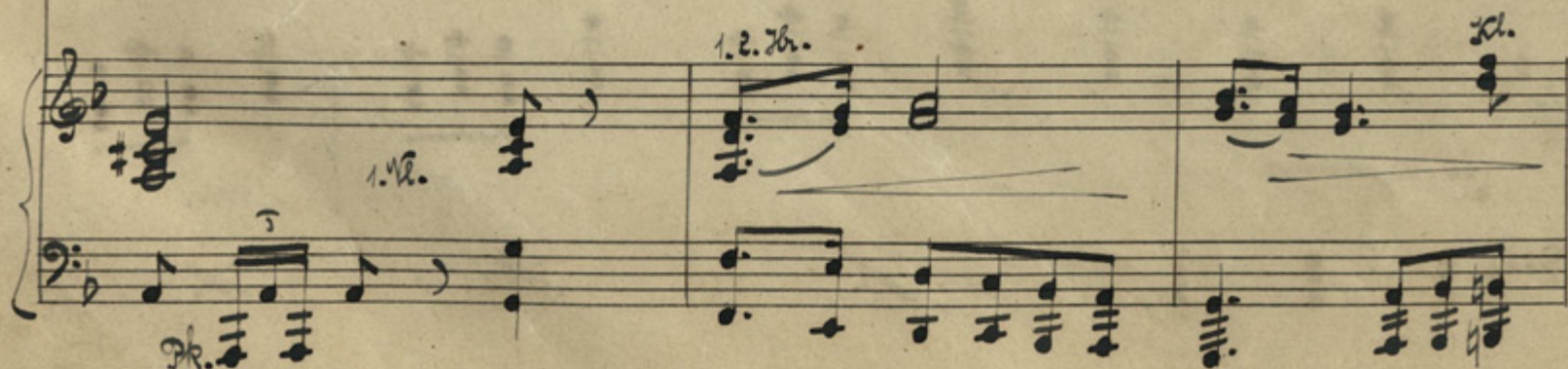
Fam.: 

Fam.: 

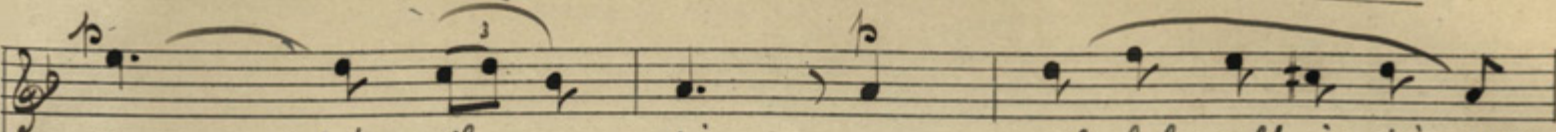
Kaj pall, dñ se niseu ka-lil, ko re-kei sem ti
hättest dñ nicht kommen sol-len, nicht ei-fen so mit
nebi smela se je-ziti, ne vze-ti mi ra

53 *Larghetto*
kl. 

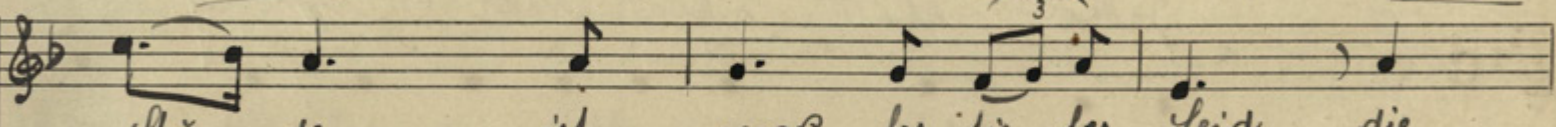
to, vor-da sam res te ka-lil, a
myi, drang meines For-nes Gro-len anch
no, se-tudi sem ke kalil ne-



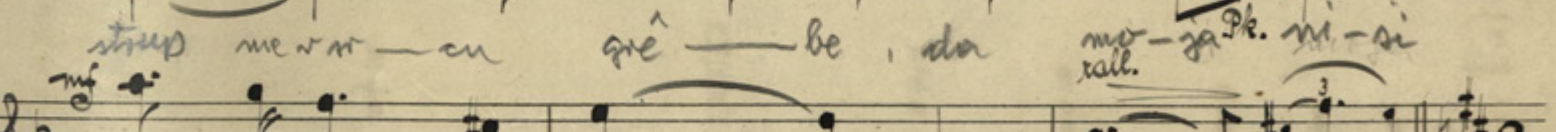
vi — di — naj ne — bo , da ljubil sem e — di — no

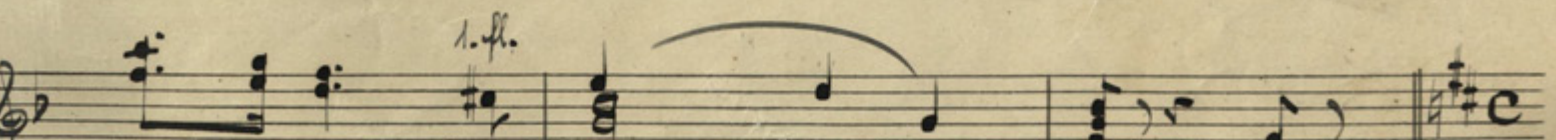
Fam. 
 tief in's Her-ze dir; was mich beherrscht in die-ser
 ne — do — ma nels, se — ce kei — ne bo — lest me —

te — be in da me zdej bo — li , ko

Fam. 
 Him — de ist uns — los tie — fes, Leid, die
 ma — na — na, na — klei — nen mo — je raj in

strep me — ro — en ge — be , da mo — ja ni — si

Fam. 
 du mir schlingst, die Him — de, heilt kei — ne E — wig —
 ne ma — se — li ka — na mo — ja se ve — ro —


 1. fl.
 rall.

54 *Lo stesso movimento* *Mendo se nini, Tance, na ———— lil, ko*

Ferica: *Lo hältst du nicht kommen sol- len, nicht*
Tako se nebi smel jeri — ki ne

Kabra: *Lo hält se — er nicht kommen sol- len, nicht*
Tako se nebi smel jeri — ne

Spela: *Lo hält se — er nicht kommen sol- len, nicht*
Tako se nebi smel jeri — ki ne

Fam.: *ti! Lo hält se — er nicht kommen sol- len, nicht*
Tako se nebi smel jeri — ki ne

Marco: *keit! may! ka-vo da fant se zips se salil,*
Lo hält se er — nicht kommen sollen,
Ta-ko se ne — bi smel jeriti

54

1. fl. *ob.*

1. fg. *2. kl.*

vee me- ga - ze tu bi - lo *Sempre lo stesso movimento* *ze*

Fer. tief, auch tief in's Herze dir, in's
 ve - dona xelo, ne - ve - do -

K. in das Herz, in's Herze mir, in's
 ve - dona xelo, ne - ve - do -

Sp. tief in's Herz, in's Herze mir, in's
 ve - dona xelo, ne - ve - do -

Fanz: Die Thürde, die du schließt, heilt keine,
 Oh ne maceli kana mo- ga

T. ga mi, in's Herze tief in das
 lo; xelo, ne - ve - - dona

Sempre lo stesso movimento

259.

tu bi-lo

Gher-ze di.
ma-re-lo

Gher mir.
ma-re-lo

tu bi-lo.

Gher mir.
ma-re-lo

E-wig-keit!
re-re-may!

bi lo

Gher mir.
re-lo

Gravee zo faust ze tu-le zalil,
un poco rit.

Lo hätte er nicht kommen sollen.—
Taks se nebi smel jeriti —



[illegible]

V na vse 4 isti tekst

Handwritten musical score for a song, featuring lyrics in German and Romanian. The score is written on ten staves, with the first five staves containing the main melody and the last five staves containing a piano accompaniment. The lyrics are written in German and Romanian, with some words in parentheses indicating alternative phrasings or corrections. The music is in 2/4 time, with a key signature of one sharp (F#).

Lyrics (German):

maß- los tie- fes. Leid, die
kle- in- jen moß- ze raj in
maß- los tie- fes. Leid, die
kle- in- jen vas- ze raj in
maß- los tie- fes. Leid, die
kle- in- jen vas- ze raj in
da- her- selb- sein- tie- fes. Leid,
in maß- los tie- fes. Leid,
kle- in- jen vas- ze raj, in ne- raceli se ta- rana

Lyrics (Romanian):

maş- loasă tie- fă. Le- id, di- e
kle- in- je moş- ze raj in
maş- loasă tie- fă. Le- id, di- e
kle- in- je vaş- ze raj in
maş- loasă tie- fă. Le- id, di- e
kle- in- je vaş- ze raj in
da- her- selb- şin- tie- fă. Le- id,
in maş- loasă tie- fă. Le- id,
kle- in- je vaş- ze raj, in ne- raceli se ta- rana

Tre. *ge mi is spo — mi — na, za —*
du mir schlingst, die Wän- de heilt
ne race - li ra - na se

K. *ge*
er ihr schling, die Wän- de heilt
ne race - li ra - na se

Sp. *ge*
sie ihm schling, die Wän- de heilt
ne race - li ra - na se

Fam. *ge*
die du mir schlingst, die Wän- de heilt
in ne race - li ra - na se

7. *ge*
er ihr schling, die er, die er ihr schling, die Wän- de,
re - Ro - may in ne race li se ta kana

he- les leit, ne die

nje - gov raj na -
he- les leid, die

Pos. *Trp.*
 Tuba

to *acc.* mi se hu — do, *more te*

kei- *acc.* mo — *acc.* ne E- wig- keit, — was mich be-
ja ve — ko — maj, — see ke-
more te

kei- *acc.* va — *acc.* ne E- wig- keit, — was mich be-
sa ve — ko — maj, — see ke-
more te

kei- *acc.* va — *acc.* ne E- wig- keit, —
sa ve — ko — maj, —

kei- *acc.* mo — *acc.* ne E- wig- keit, —
ja ve — ko — maj, —

heilt *acc.* ve — *acc.* ko — *acc.* kei- ne Ewigkeit,
maj, ve — ko maj

sie *acc.* ihm *acc.* schling, die *acc.* Wun- de,
acc.

put *acc.* in *acc.* ne ra - ce - li
acc.

sie *acc.* ihm *acc.* schling, die *acc.* Wun- de,
acc.

acc.

Handwritten musical score for five voices (Tenor, Alto, Soprano, Tenor, Bass) and piano accompaniment. The lyrics are in German, with some handwritten corrections and additions.

Lyrics:

me bo-le - ci na, bo-le -
 herrscht ist maslos tie-fes Leid, die
 bolest nerna-na na ralenjen
 herrscht ist maslos tie-fes Leid, die
 bolest nerna-na na ralenjen
 was ihn beherrscht ist tie-fes Leid, die
 sace kesi bolest nerna-na
 was mich beherrscht ist tie-fes Leid,
 sace kesi bolest nerna-na
 was uns beherrscht ist tie-fes Leid,
 sace kesi bolest nerna-na
 heilt, heilt kei - tie E - wig -
 ra - na se mu ne - ro -
 heilt, heilt kei - ne E - wig -

Handwritten notes and corrections:

- Top staff: "me bo-le - ci na, bo-le -"
- Second staff: "herrscht ist maslos tie-fes Leid, die", "bolest nerna-na", "na ralenjen"
- Third staff: "herrscht ist maslos tie-fes Leid, die", "bolest nerna-na", "na ralenjen"
- Fourth staff: "was ihn beherrscht", "sace kesi", "ist tie-fes Leid, die", "bolest nerna-na"
- Fifth staff: "was mich beherrscht", "sace kesi", "ist tie-fes Leid,", "bolest nerna-na"
- Sixth staff: "was uns beherrscht", "sace kesi", "ist tie-fes Leid,", "bolest nerna-na"
- Seventh staff: "heilt, heilt", "kei - tie", "E - wig -"
- Eighth staff: "ra - na", "se mu", "ne - ro -"
- Ninth staff: "heilt, heilt", "kei - ne", "E - wig -"

Piano Accompaniment:

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The right hand features arpeggiated chords, while the left hand plays a more active melodic line.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in a Slavic language (likely Czech or Slovak). The lyrics include phrases such as "Winn. mo", "Winn. vas ci", "die du mir schlingst", "heill keine", "raklenjen", "na", "keil", "maj", "se njemu", "heill keine", "die Wunde heill", "in na - klenjen vas je raj", "heill keine", "se njemu", "heill keine", "die Wunde heill", "in na - klenjen vas je raj", "heill keine", "se njemu", "heill keine", "die Wunde heill", "in na - klenjen vas je raj".

The score is written in a single system with multiple staves. The notation includes treble and bass clefs, key signatures, and various musical symbols. The lyrics are written in a cursive hand, often overlapping the musical notation. There are several large, sweeping lines across the staves, possibly indicating breath marks or phrasing. The paper shows signs of age, including discoloration and some staining.

[illegible]

ni " mit see ne bo mi da - na,

56 *mf*

Ter. glück, ————— er zieht da- hin, mein E- den,
je Raj boode mit mi dalo

K. stinkt des Herzens- glück, er geht, er geht,
see koner je Raj bo ji mir

V. Sp. ne stinkt des Herzens je glück, er. geht, er. geht,
je glück, je Raj bo ji mir

Sam. glück, ————— leb' wohl, mein All', leb'
je ndraustruj deile ti

7. stinkt des Herzens glück, er geht, er geht,
see koner je Raj bo ji mir

Pa- den, zer- stört der Weg zum Glück, ver-

ne - ha - lo in see koner je, Raj

Pa- den, zer- stört der Weg zum Glück, ver-

56 *mf* Dr.

269.

Ten. *sey we-er le,* *sey me-er*
 er zieht dahin *im' kehrt nicht*
 on nirkdar sei *ne re- ne*
 K. *nie* *da - na, der we-er*
 ihr All, ihr All, ihr E- den, im' kehrt nicht
 da - lo, ne we-er nirk - dar se, on nirk -
 Sp. *mit* *da - na, der we-er*
 ihr da - lo all, ihr All, ihr E- den, im' kehrt nicht
 ne we-er nirk - dar se, on nirk -
 Fem. *we-er le bei* *we-er le bei*
 wohl, mein All, mein E- den, ihr kehr nicht mehr zurück *leb' ne*
 ra - lo nirkdar ne veremse nirkdar
 H. *mit* *da - na, der we-er*
 ihr All, ihr All, ihr E- den, im' kehrt nicht
 da - lo, ne we-er nirk - dar se, on ne
 we-er *da - na, der we-er*
 lo- ren ist das E- den, kehrt
 lo - de - mir ji da - lo, ne
 lo- ren ist das E- den, kehrt
 1. fg. *1. Sp.*
 2. Sp.

Handwritten musical score for voice and piano, featuring multiple staves and lyrics in German. The score includes tempo markings such as *rit.*, *a tempo*, and *f r.c.*.

Lyrics (German):

der *rit.* *a tempo*
 mehr, nicht mehr zu- ruck!
 mehr, kehrt nicht mehr zu- ruck!
 dar *rit.* *a tempo*
 mehr mit kehrt nicht mehr zu- ruck!
 dar *rit.* *a tempo*
 wohl, ich kehrt nicht mehr zu- ruck!
 vernem se, nirkdar, nirkdar!
 mehr mit kehrt nicht mehr zu- ruck!
 vern nirkdar se, nirk - dar!
 nimmer, nimmer- mehr zu- ruck!
 nimmer- mer - mehr zu- ruck!
 nimmer- nirkdar
 nimmer nimmer- mehr zu- ruck!

Tempo Markings: *rit.*, *a tempo*, *f r.c.*

Handwritten Notes: The score includes various handwritten annotations, including "der", "rit.", "a tempo", "f r.c.", and "bl. f." (likely indicating a final or end of section).

297.

Prinz blickt noch einmal mit tiefer Wehmuth nach Ferica, wendet sich, öffnet

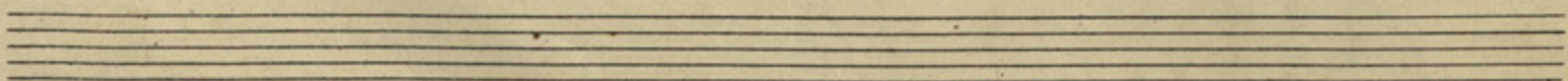
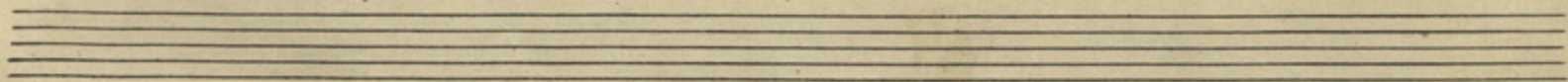
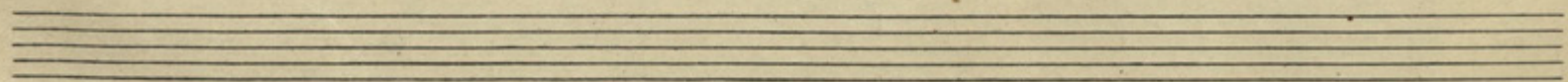
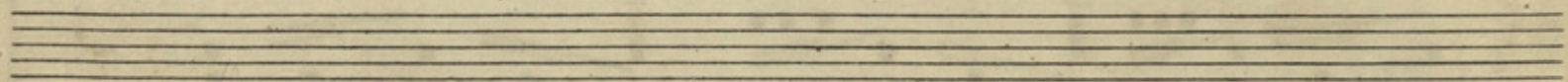
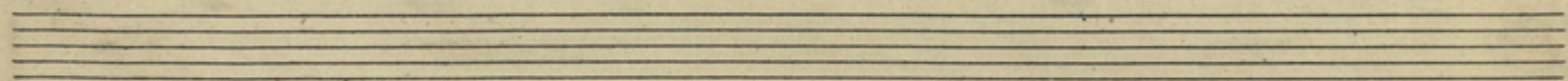
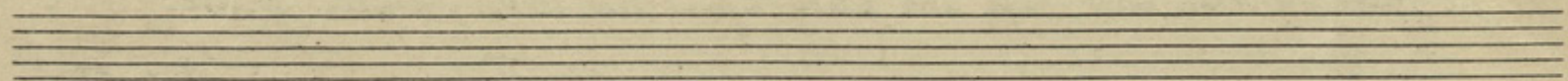
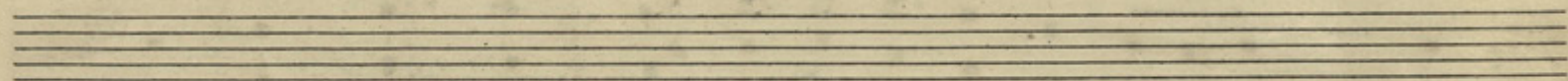
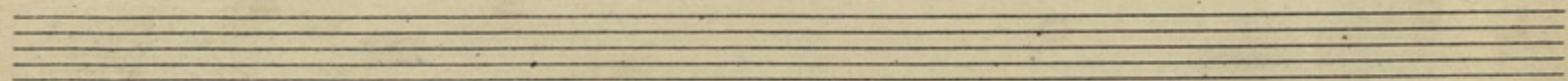
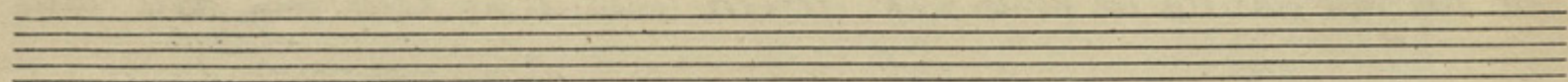
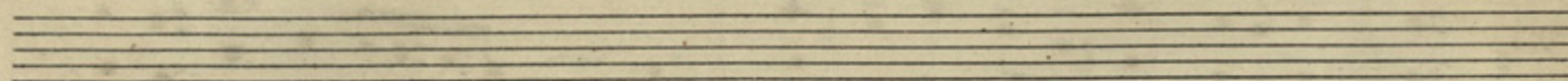
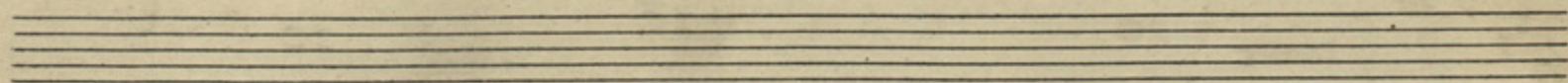
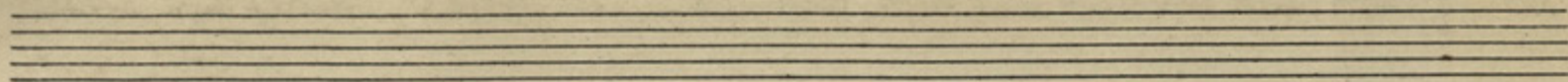
Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten 'c. mil.' is visible below the first measure.

die Thür und schließt sie hinter sich. Ferica nimmt die Kette vom Hals, lässt

Handwritten musical notation for the second system, continuing the piece. It includes a handwritten 'cres.' marking above the staff.

sie zu Boden fallen und wirft sich schlüchtern an der Mutter Brust.

Handwritten musical notation for the third system, concluding the piece with a double bar line. A handwritten '911 STR' is visible to the right of the staff.



III. Aufzug.

Im Reiche der weißen Frauen.

I. Ballett: /

Die Alpenwiese liegt noch im Dämmer des Morgenrauchs. Die Bühne ist wie mit grünem Moos bedeckt, aus dem die herrlichsten Alpenblü-

men, die Alpenrose, der Enzian, das Edelweiss, die Glockenblumen, der Bergquohl, Ranunkeln, Speik und Gämsblumen hervorstechen, schä-

nen. Es sind aber im Schlafe ruhende Moosfarn, deren grünes Schleiergewand mit den Blumen geschmückt ist. Sie liegen regungslos

auf dem Boden bis langsam der Tag anbricht. Da heben sich die Moosfarn, treten zu Gruppen zusammen und es entwickelt sich das

Ballett der Triglavblumen. Das lebhafte Bild dauert einige Zeit an, da treten die drei weißen Frauen rechts auf und in den Reigen

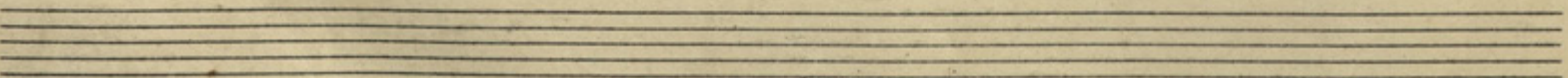
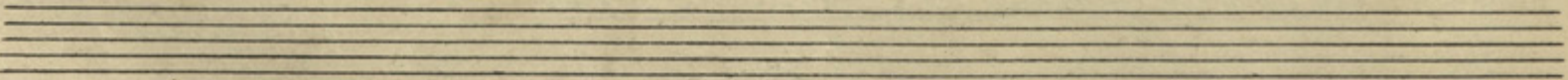
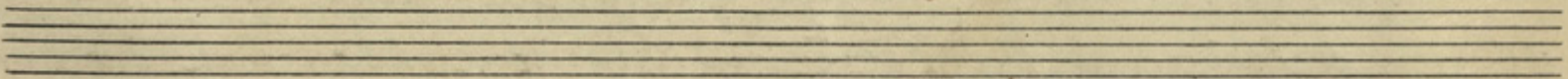
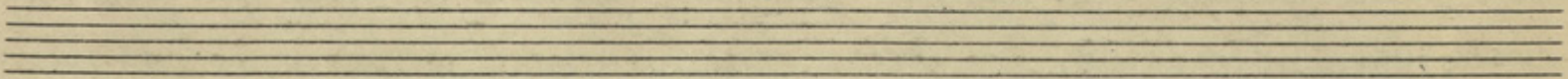
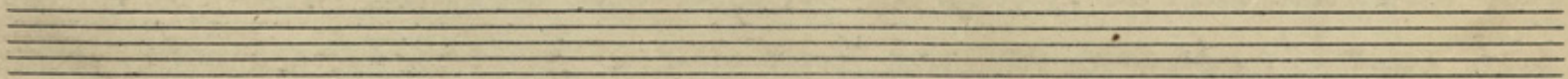
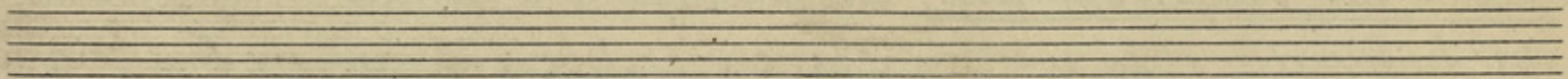
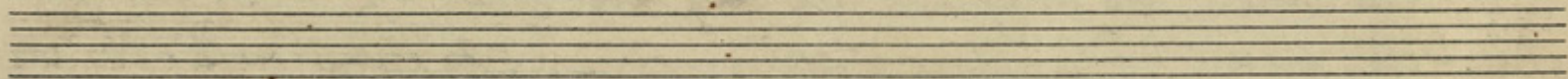
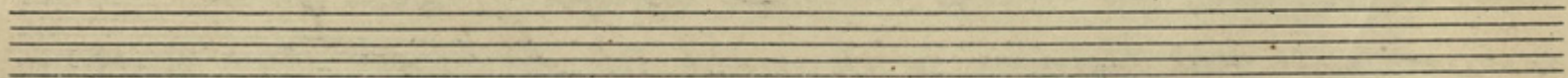
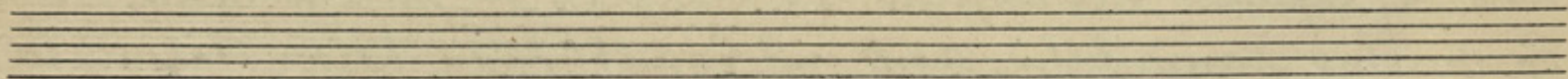
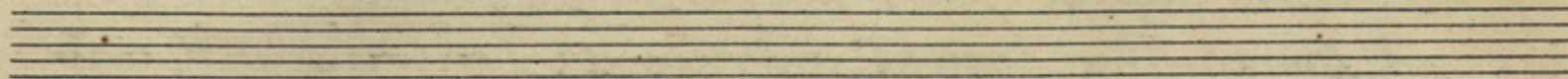
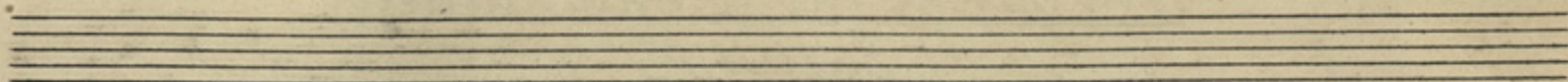
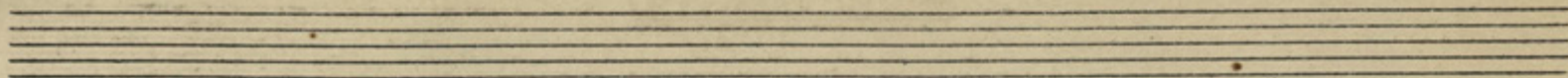
der Blumen ein. Die Moosfarn umgeben sie immer mehr. Es bereitet sich eine Apotheose vor, wie mit einem Zauberschlag erscheinen

im Hintergrunde die weißen Gnommen, geführt von dem goldgehörnten Rock, dem Zlatorog. Die Farn und Blumen wenden sich ihnen

zu; wie in einem weiten, bürten, glänzenden Kranze stehen die Gnommen festgebarrt. Die Farn und Blumen ziehen sich darauf

zurück. Da ertönt ausser die Stimme Spela's.

244.



245.

Adagio

str. p Tr. 1. Al. Tr.

Sempre lo stesso tempo

p Tr. 4. Al. Tr.

str. Tr. 1. fl.

Tr. 2. fl. p

I Largo

First system of musical notation. Treble clef, common time (C). The piece begins with a piano (p) dynamic. The right hand features a triplet of eighth notes marked '2. Vl.' and a triplet of eighth notes marked '1. Trp.'. The left hand has a triplet of eighth notes marked 'cl.'. The system concludes with a triplet of eighth notes in the right hand.

Second system of musical notation. Treble clef, common time (C). The right hand has a triplet of eighth notes marked '2. Trp.'. The left hand has a triplet of eighth notes marked 'cl.'. The system concludes with a triplet of eighth notes in the right hand.

Third system of musical notation. Treble clef, common time (C). The right hand has a triplet of eighth notes marked '1. Vl. Solo'. The left hand has a triplet of eighth notes marked 'cl.'. The system concludes with a triplet of eighth notes in the right hand.

Fourth system of musical notation. Treble clef, common time (C). The right hand has a triplet of eighth notes marked '2. Vl.' and a triplet of eighth notes marked '1. Ob.'. The left hand has a triplet of eighth notes marked 'cl.'. The system concludes with a triplet of eighth notes in the right hand.

Handwritten musical score system 1. Treble and bass staves. Includes markings: 1. Trp., cresc., and a triplet of eighth notes in the bass staff.

Handwritten musical score system 2. Treble and bass staves. Includes markings: 2. Trp., 1. fl., 1. Trp., 1. fl., and a triplet of eighth notes in the bass staff.

Handwritten musical score system 3. Treble and bass staves. Includes markings: fl., mf, and a triplet of eighth notes in the bass staff.

Handwritten musical score system 4. Treble and bass staves. Includes a boxed number 2 in the top left corner and a triplet of eighth notes in the bass staff.

Handwritten musical score for the first system, measures 1-2. The system consists of three staves. The top staff is a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. It contains a melody of eighth notes with slurs and accents. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It contains a piano accompaniment with eighth notes and slurs. The bottom staff is a single bass clef staff with a key signature of one flat and a common time signature, containing a simple bass line. Dynamic markings include *mf* (mezzo-forte) and *sm* (sforzando).

Handwritten musical score for the second system, measures 3-4. The system consists of three staves. The top staff is a single treble clef staff with a key signature of one flat and a common time signature. It contains a melody of eighth notes with slurs and accents. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It contains a piano accompaniment with eighth notes and slurs. The bottom staff is a single bass clef staff with a key signature of one flat and a common time signature, containing a simple bass line. Dynamic markings include *cresc.* (crescendo), *2. ob.* (second oboe), *1. 2. Trp.* (first and second trumpets), and *f* (forte).

Handwritten musical score for the third system, measures 5-6. The system consists of three staves. The top staff is a single treble clef staff with a key signature of one flat and a common time signature. It contains a melody of eighth notes with slurs and accents. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It contains a piano accompaniment with eighth notes and slurs. The bottom staff is a single bass clef staff with a key signature of one flat and a common time signature, containing a simple bass line. Dynamic markings include *f* (forte) and *3. Pos.* (third position).

8va
dim.
dim.
Pos.

Andantino
[3]
Baskl.
Alg.

Trp.
Pos.
Pk.
fl.
Hr.

mf Holz
1. Br.

First system of musical notation. The upper staff features a melody with a *fl.* (flute) entry. The lower staff includes parts for *Trp.* (Trumpet), *Pss.* (Piano), and *Pk.* (Piano). The key signature is one flat, and the time signature is 8/8.

Poco più mosso

Second system of musical notation. The upper staff includes a *1. kl.* (1st Clarinet) entry. The lower staff includes a *f o. o.* (forte organ) entry. The key signature is one flat, and the time signature is 8/8.

Sempre lo stesso movimento

Third system of musical notation. The upper staff includes a *1. kl.* (1st Clarinet) entry. The lower staff includes a *Bass kl.* (Bass Clarinet) entry. The key signature is one flat, and the time signature is 8/8.

Fourth system of musical notation. The upper staff includes a *1. fl.* (1st Flute) entry. The lower staff includes a *1. kl.* (1st Clarinet) entry. The key signature is one flat, and the time signature is 8/8.

3. Tr. E.X. 1. Tr.

affrett. e cresc. poco a poco

3. Tr. f r.o. rid. pk.

Adagio

1. 2. Tr.

Handwritten musical score for piano and flute, first system. The piano part is in the lower register, featuring chords and moving lines. The flute part is in the upper register, with rapid sixteenth-note passages. Dynamics include *mf* and *f*. Performance markings include *2. fl.*, *ppppp*, and *Bankl.*. A *Tr.* (trill) is indicated above a note in the piano part.

Handwritten musical score for piano and flute, second system. The piano part continues with chords and moving lines. The flute part features a long, sustained note. Dynamics include *dim.* and *rall.*. A *Tr.* (trill) is indicated above a note in the piano part.

Handwritten musical score for piano and flute, third system. The piano part continues with chords and moving lines. The flute part features a long, sustained note. Dynamics include *mf* and *a tempo*. A *Tr.* (trill) is indicated above a note in the piano part.

Handwritten musical score for piano and flute, fourth system. The piano part continues with chords and moving lines. The flute part features a long, sustained note. Dynamics include *mf* and *a tempo*. A *Tr.* (trill) is indicated above a note in the piano part.

First system of musical notation. The upper staff features a melody with slurs and a dynamic marking of *ob.* (oboe). The lower staff provides a bass line with slurs and a dynamic marking of *alg.* (allegro).

Second system of musical notation. The upper staff includes a dynamic marking of *3. fl.* (third flute). The lower staff includes a dynamic marking of *2. fl.* (second flute) and a *Trgl.* (trill) marking.

Third system of musical notation. The upper staff includes a dynamic marking of *1. fl.* (first flute). The lower staff includes a dynamic marking of *2. 3. fl.* (second and third flutes) and a *cresc.* (crescendo) marking.

Fourth system of musical notation. The lower staff includes a dynamic marking of *1. Trp.* (first trumpet) and a *V.O.* (Vocal) marking.

Handwritten musical score for the first system. The piano part (left) features complex chords and arpeggios. The flute part (right) has a melodic line with a trill marked "Trilla" and a dynamic marking "c. mit".

Handwritten musical score for the second system. The piano part continues with arpeggiated figures. The flute part has a melodic line with a dynamic marking "pp rall.".

Ballett

Handwritten musical score for the third system, titled "Ballett". It includes tempo markings "Allegretto" and "a tempo". The piano part has a melodic line with a dynamic marking "mf". The flute part has a melodic line with a dynamic marking "1. fl." and a key signature change to D major.

Handwritten musical score for the fourth system. The piano part has a melodic line with a dynamic marking "1. Flut". The flute part has a melodic line with a dynamic marking "2. Flut". The system concludes with a trill marked "Trill".

Handwritten musical score for the first system. The piano part (left) includes the annotation "pleasulka 3" and a slur over a triplet. The flute part (right) includes the annotation "1. Kl." and a slur over a triplet. The word "sua" is written above the flute staff.

Handwritten musical score for the second system. The piano part (left) includes the annotation "1. Kl." and a slur over a triplet. The flute part (right) includes the annotation "1. Kl." and a slur over a triplet. The word "sua" is written above the flute staff.

Handwritten musical score for the third system. The piano part (left) includes the annotation "1. Kl." and a slur over a triplet. The flute part (right) includes the annotation "1. Kl." and a slur over a triplet. The word "sua" is written above the flute staff.

Handwritten musical score for the fourth system. The piano part (left) includes the annotation "2. Kl." and a slur over a triplet. The flute part (right) includes the annotation "1. Kl." and a slur over a triplet. The word "sua" is written above the flute staff.

Handwritten musical score for the first system, measures 8-11. The system consists of two staves. The upper staff begins with a square box containing the number '8'. It features a complex melodic line with many beamed sixteenth notes. The lower staff has a bass line with notes and rests, including a 'Tr.' (Trumpet) marking above a note in measure 9 and a 'Pk.' (Piano) marking above a note in measure 11. The key signature has two sharps (F# and C#).

Handwritten musical score for the second system, measures 12-15. The system consists of two staves. The upper staff has a melodic line with a slur over measures 12 and 13, and a 'ff.' (fortissimo) marking above a note in measure 14. The lower staff has a bass line with notes and rests, including a '1. Pr.' (First Piano) marking above a note in measure 14. A handwritten note 'Plesalke 5 in 7' is written in the left margin of the lower staff. The key signature has two sharps.

Handwritten musical score for the third system, measures 16-19. The system consists of two staves. The upper staff has a melodic line with a slur over measures 16 and 17, and markings '1. ob.' and '2. kl.' above notes in measure 16. The lower staff has a bass line with notes and rests, including a '1. Trp.' (First Trumpet) marking above a note in measure 16. The key signature has two sharps.

Handwritten musical score for the fourth system, measures 20-23. The system consists of two staves. The upper staff has a melodic line with a slur over measures 20 and 21, and a '2. ob.' (Second Oboe) marking above a note in measure 20. The lower staff has a bass line with notes and rests. A handwritten note 'Krači izbudijo plesalke 9 in 11.' is written in the left margin of the lower staff. The key signature has two sharps.

284

Handwritten musical score for the first system, measures 1-4. The music is in G major (one sharp) and 4/4 time. The first staff is for the 1. Trp. (First Trumpet), and the second staff is for the 2. Trp. (Second Trumpet). The key signature is one sharp (F#). The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The notation includes various accidentals and dynamics.

Handwritten musical score for the second system, measures 5-8. The music is in G major (one sharp) and 4/4 time. The first staff is for the 1. Trp. (First Trumpet), and the second staff is for the 2. Trp. (Second Trumpet). The key signature is one sharp (F#). The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The notation includes various accidentals and dynamics.

Handwritten musical score for the third system, measures 9-12. The music is in G major (one sharp) and 4/4 time. The first staff is for the 1. Ob. (First Oboe), and the second staff is for the 2. Ob. (Second Oboe). The key signature is one sharp (F#). The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The notation includes various accidentals and dynamics.

Handwritten musical score for the fourth system, measures 13-16. The music is in G major (one sharp) and 4/4 time. The first staff is for the 2. Ob. (Second Oboe), and the second staff is for the 3. Pos. (Third Position). The key signature is one sharp (F#). The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The notation includes various accidentals and dynamics.

First system of musical notation. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a bass line with a slur over the first two measures. The key signature is one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and slurs. A handwritten annotation "kl. Tr." is present below the bass staff in the third measure.

Second system of musical notation. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a bass line with a slur over the first two measures. The key signature is one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and slurs. Handwritten annotations include "Picc." above the treble staff in the first measure, "1. Kl." above the treble staff in the third measure, "mf" below the treble staff in the third measure, and "Pk." below the bass staff in the third measure.

Third system of musical notation. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a bass line with a slur over the first two measures. The key signature is one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and slurs. Handwritten annotations include "1. fl." above the treble staff in the second measure, "4. Tr." below the bass staff in the second measure, "1. fl." above the treble staff in the third measure, "3. Tr." below the bass staff in the third measure, "Picc. gro." above the treble staff in the fourth measure, "2. Kl. Vla." above the treble staff in the fourth measure, and "Tr." below the bass staff in the fourth measure.

Fourth system of musical notation. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a bass line with a slur over the first two measures. The key signature is one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and slurs. Handwritten annotations include "1. fl." above the treble staff in the second measure, "gro." above the treble staff in the second measure, "1. fl." above the treble staff in the third measure, "2. Kl." above the treble staff in the third measure, "Pk." below the bass staff in the first measure, "lfe." below the bass staff in the second measure, "Trgl." below the bass staff in the fourth measure, and "fg." below the bass staff in the fourth measure.

10

1. ob. 1. fl. Picc. 8vo (-Kl.)

gk. fg.

1. ob. fl. Picc. 8vo

gk. 2. Hr. mf 1. fg. 3. Hr. 2. fg. 2. fl.

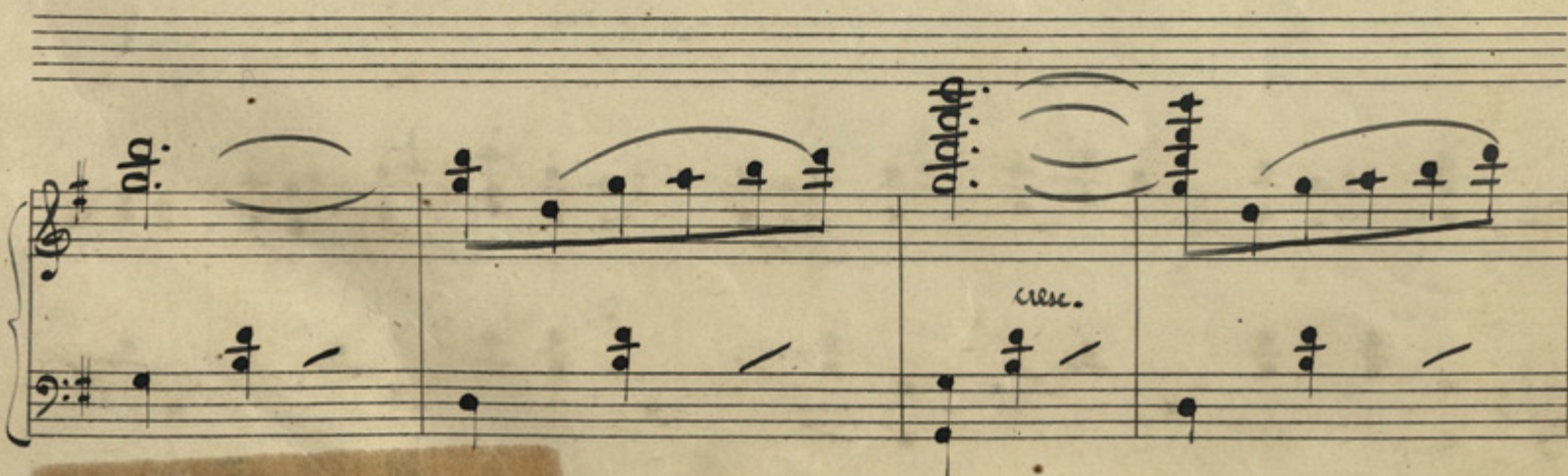
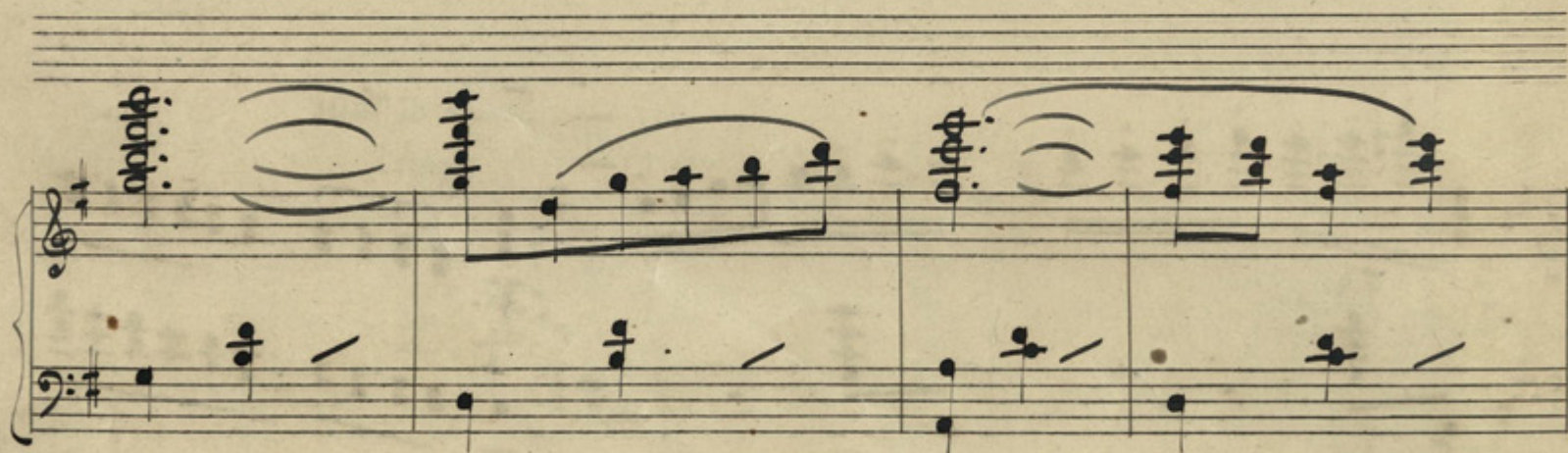
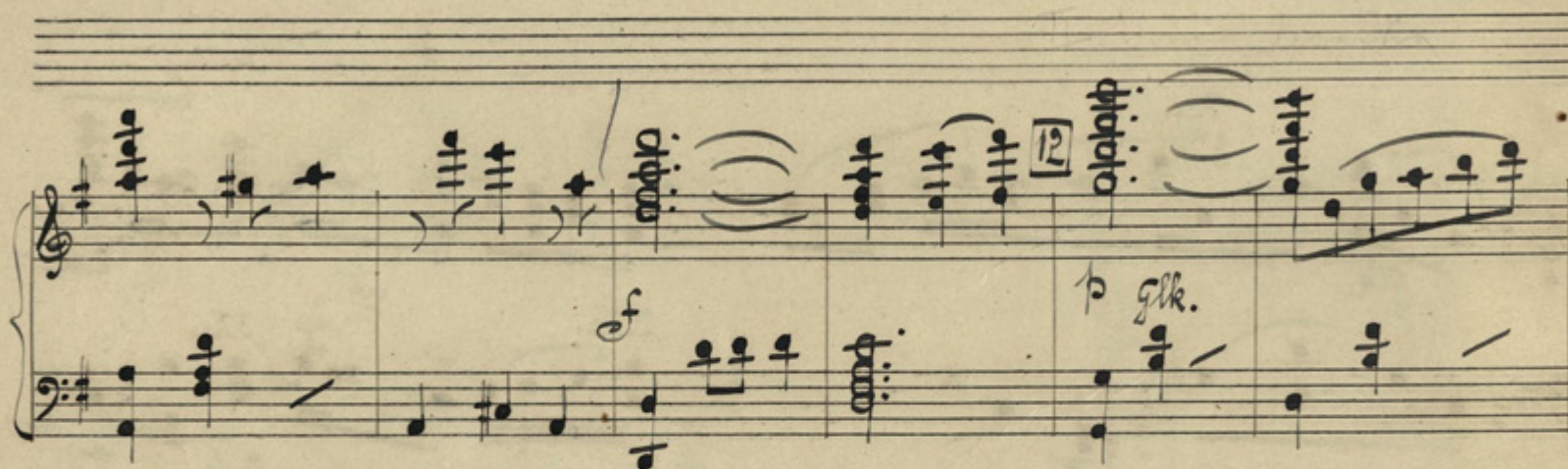
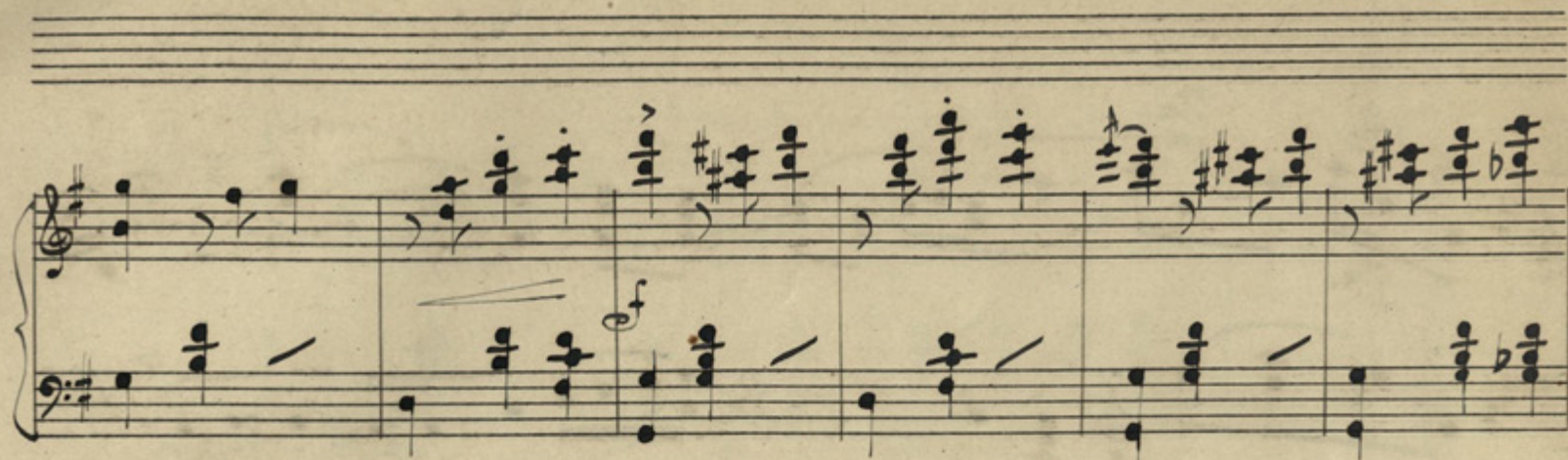
11

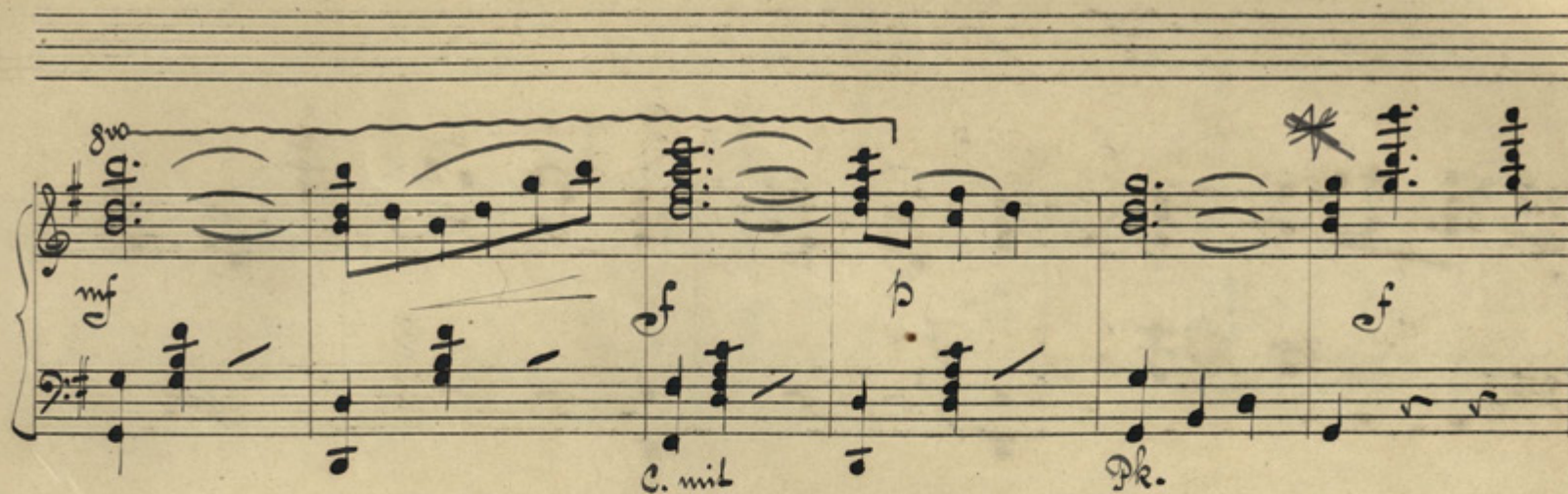
Tempo di Valse

gk. kl. r.

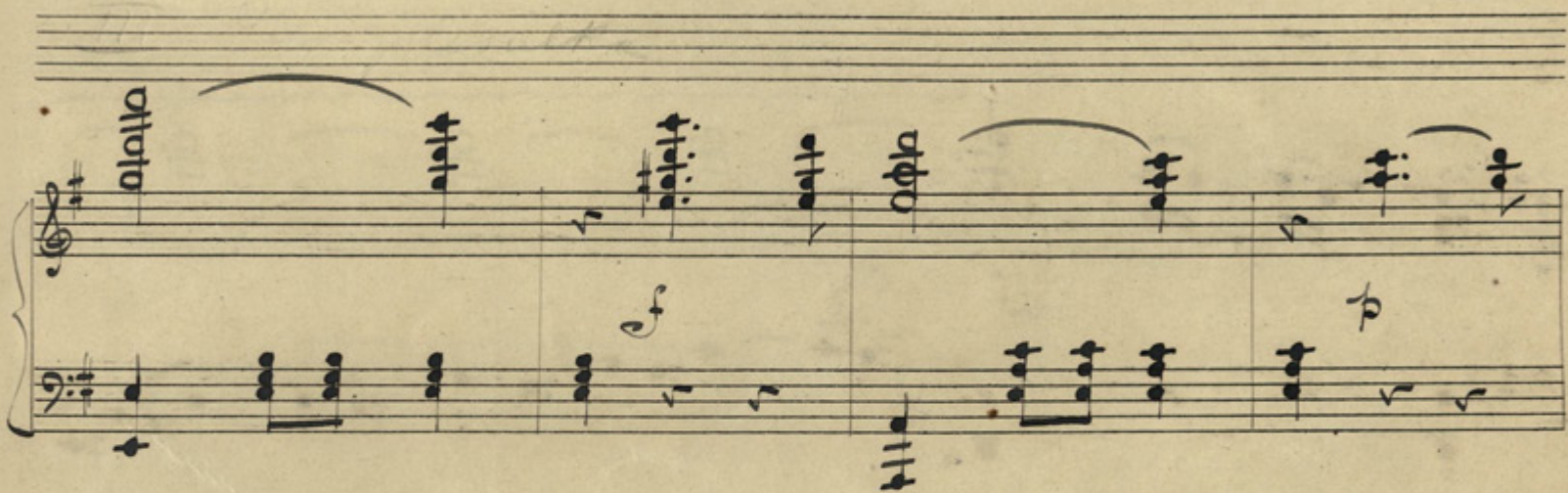
I. Solo per alto

f r.o. pk.





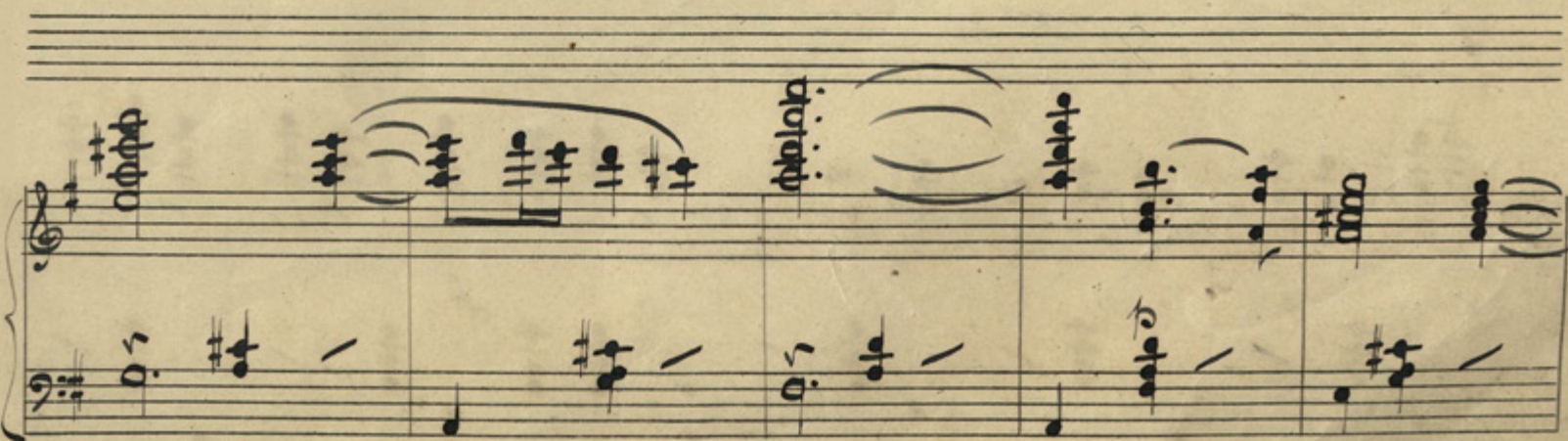
First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various notes, rests, and slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A tempo or mood marking *And.* is present. A rehearsal mark with a star symbol is located above the upper staff.



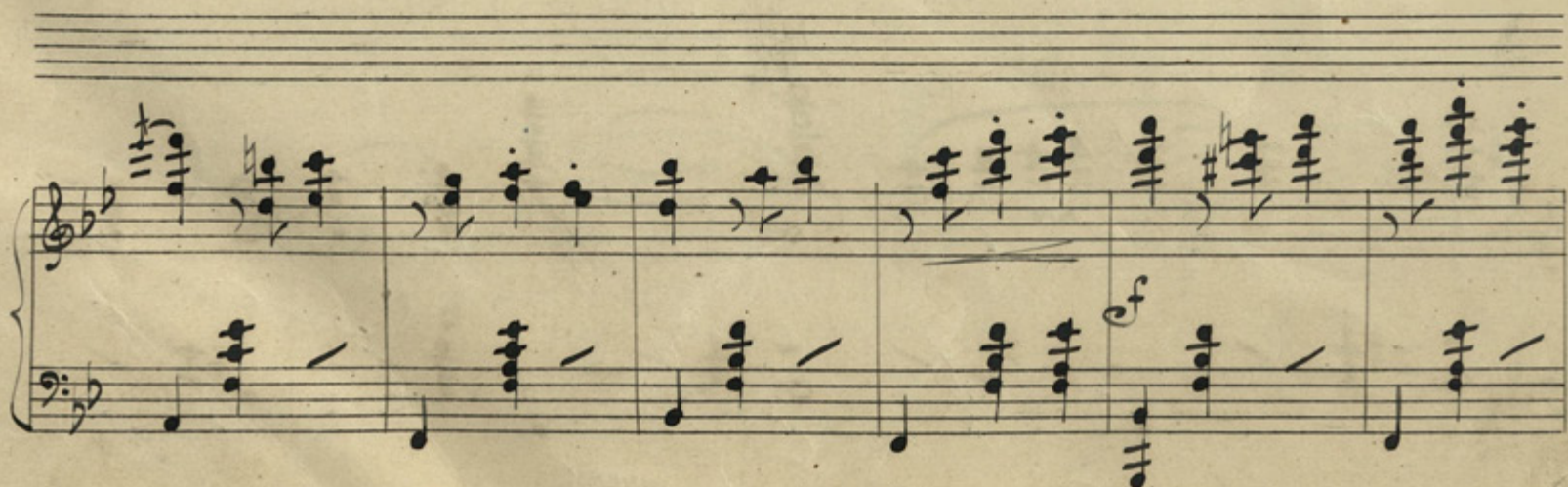
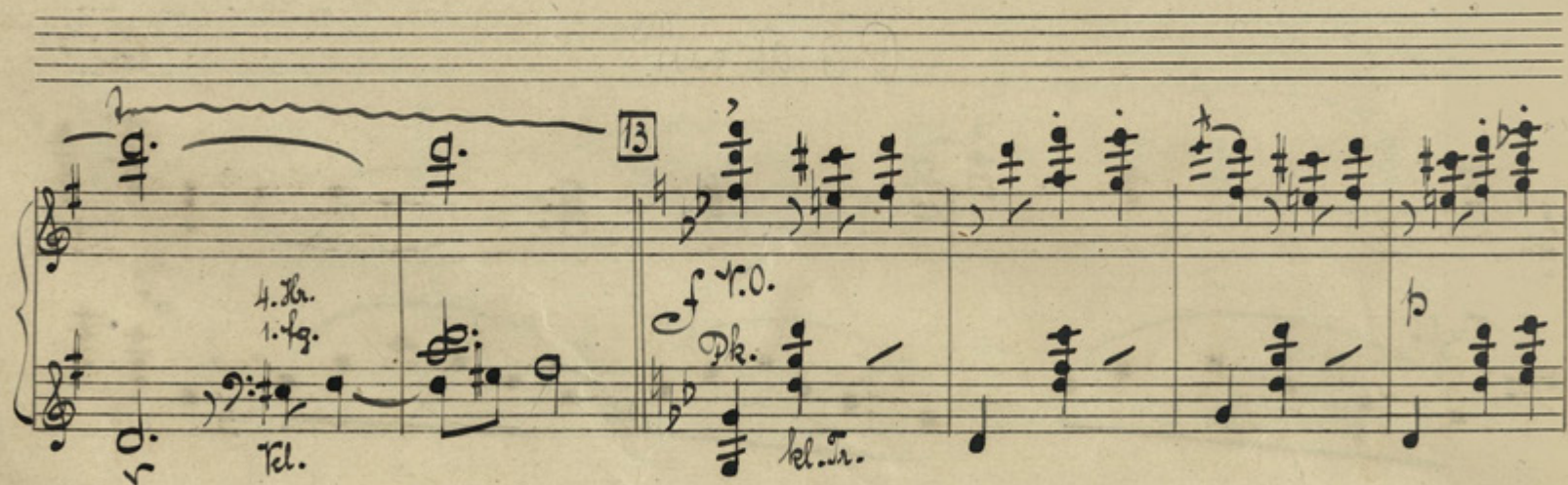
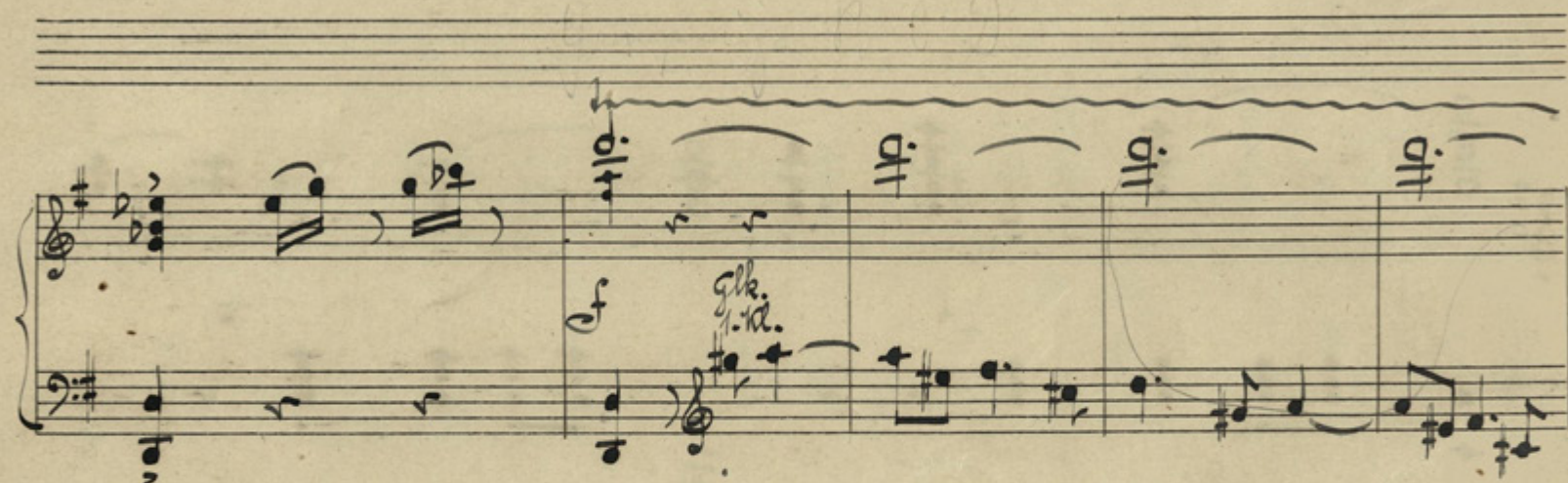
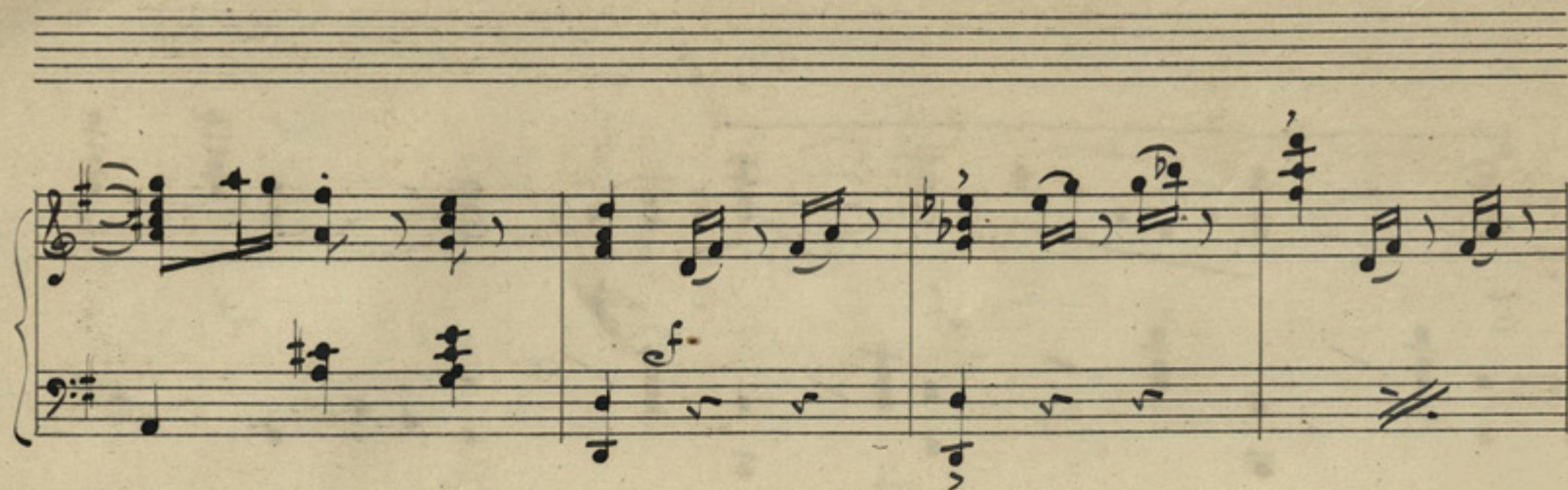
Second system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with notes and slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests. A dynamic marking *f* (forte) is present.



Third system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with notes and slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and slurs. A dynamic marking *f* (forte) is present. A tempo or mood marking *And.* is present.



Fourth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with notes and slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests. A dynamic marking *f* (forte) is present.



First system of a musical score. It consists of two staves. The upper staff contains several measures of music with complex chordal structures, including triplets and various accidentals. The lower staff contains simpler accompaniment with eighth and sixteenth notes. The key signature has two flats, and the time signature is 2/4.

Second system of the musical score, marked *Allegro* at the beginning. It starts with a boxed measure number '14'. The system includes dynamic markings such as *f* (forte) and *1. Trp.* (first trumpet). The notation features a mix of eighth and sixteenth notes, with some measures containing rests. The lower staff has a long melodic line with a slur.

Third system of the musical score. It features dynamic markings *2. fl.* (second flute) and *Sh.* (shofar or similar instrument). The notation includes eighth and sixteenth notes, with some measures containing rests. The lower staff has a long melodic line with a slur.

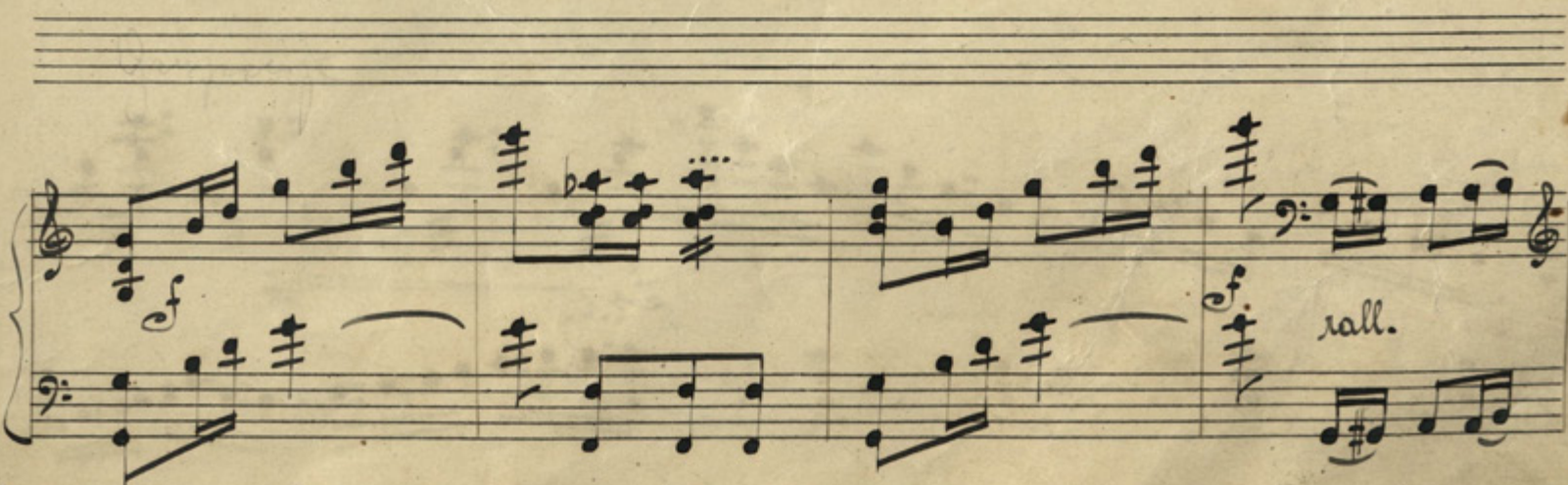
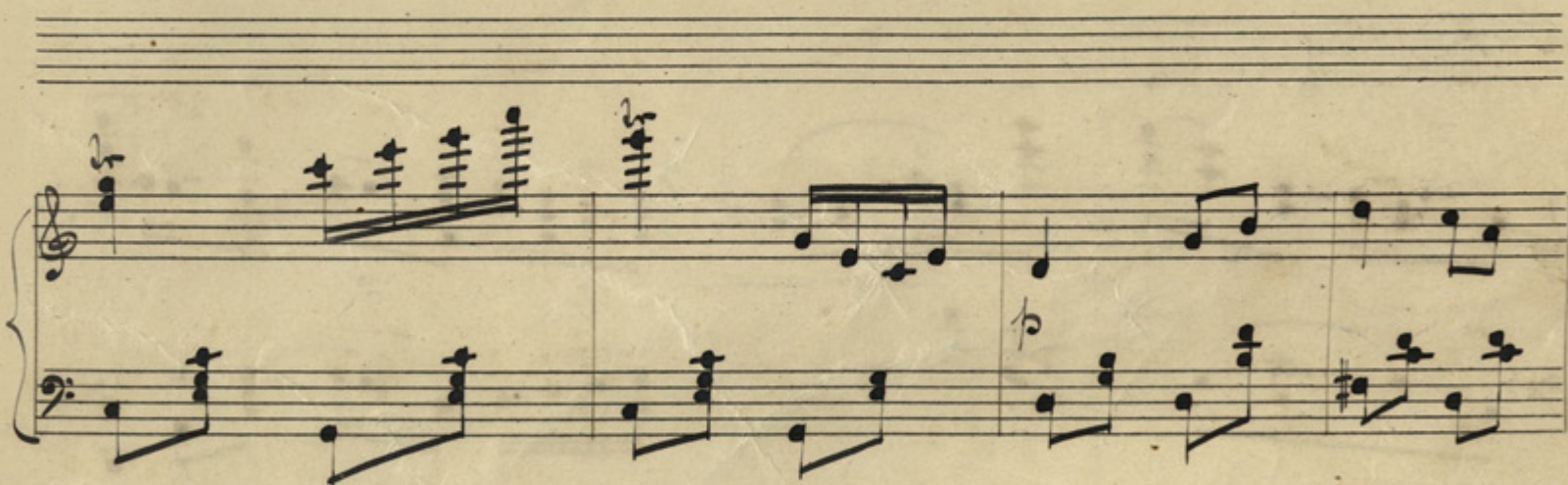
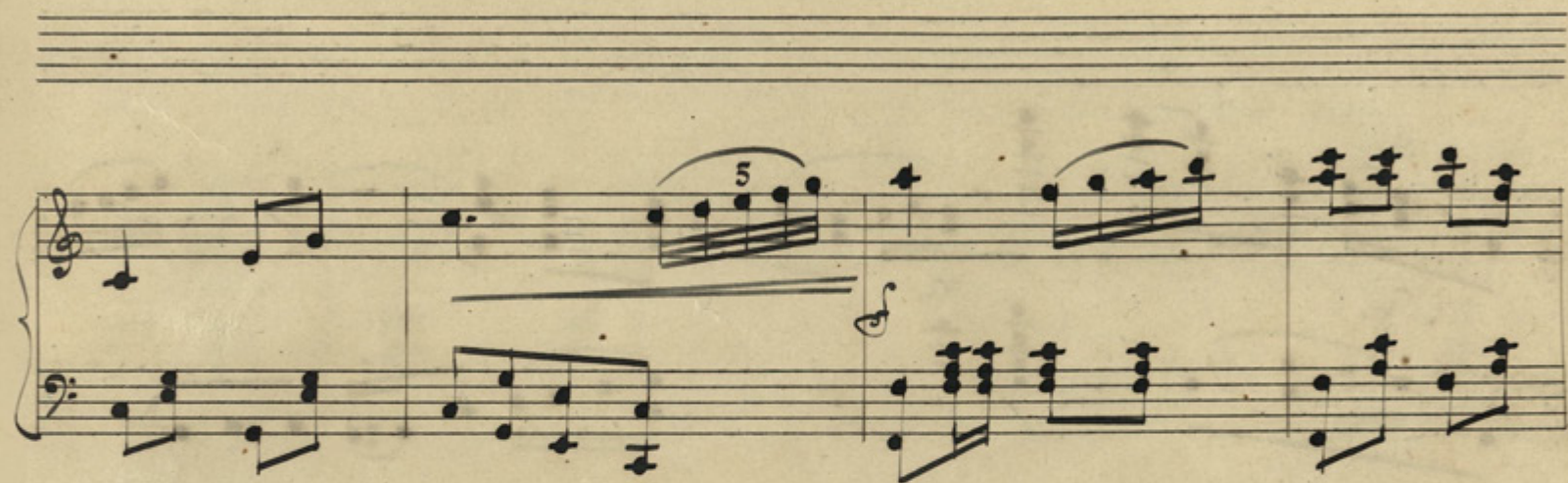
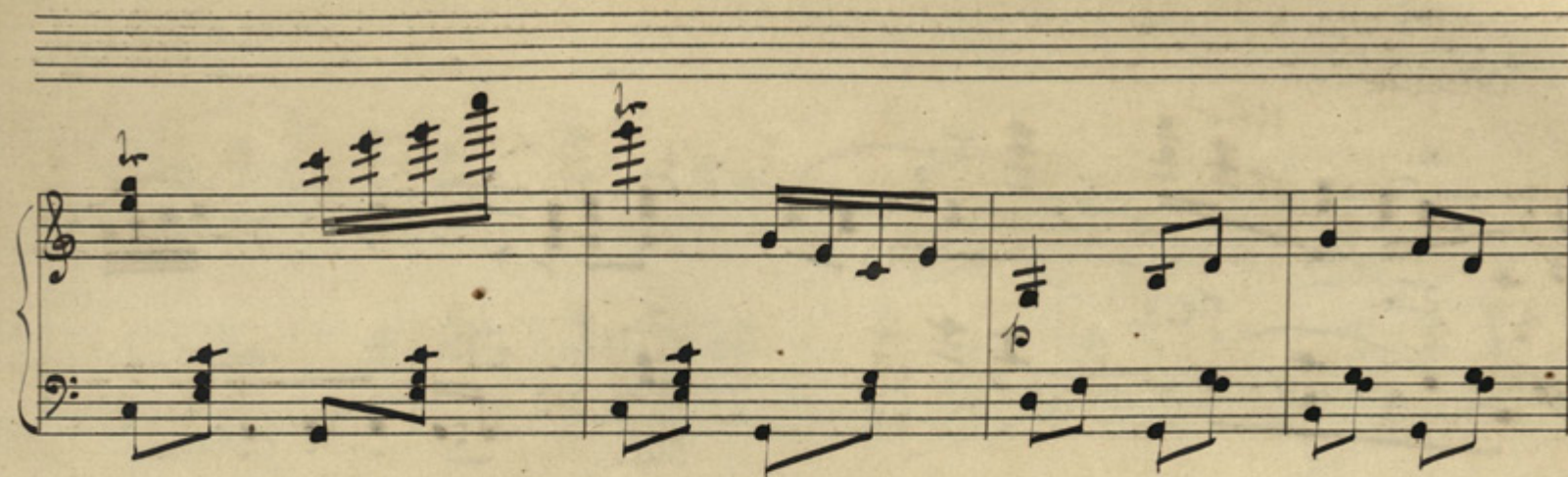
Fourth system of the musical score. It includes dynamic markings *2. Kl.* (second clarinet), *1. Ob.* (first oboe), *mf* (mezzo-forte), *2. Tr.* (second trumpet), and *kl. Tr.* (clarinet). The notation features eighth and sixteenth notes, with some measures containing rests. The lower staff has a long melodic line with a slur.

Handwritten musical score for the first system, measures 1-4. The music is in 2/4 time and B-flat major. The first staff (treble clef) features a melody with slurs and ties, marked *1. fl.* above the first measure. The second staff (bass clef) provides harmonic support with chords and single notes, marked *1. kl.* below the first measure. In measures 3 and 4, additional instruments are introduced: *Picc.* (Piccolo) in the first staff and *Dr.* (Drum), *Pos.* (Poson), *Trp.* (Trumpet), and *Beck.* (Bassoon) in the second staff.

Handwritten musical score for the second system, measures 5-8. The first staff continues the melody with slurs and ties. The second staff features chords and single notes, marked *fl.* below the first measure. In measures 6 and 7, *Trgl.* (Trombone) is introduced in the second staff. In measure 8, *C. solo* (Cornet solo) is indicated in the second staff.

Handwritten musical score for the third system, measures 9-12. The first staff features a melody with triplets, marked with a '3' above the first triplet. The second staff provides harmonic support with chords and single notes.

Handwritten musical score for the fourth system, measures 13-16. The first staff continues the melody with slurs and ties. The second staff features chords and single notes. In measure 15, a box containing the number '15' is placed above the first staff. In measure 16, *f* (forte) is marked above the first staff, and *tr. kl. Tr.* (trumpet and cornet) is marked above the second staff. In measure 17, *C. mit* (Cornet with) is indicated below the second staff.



Allegretto

Handwritten musical score for the first system, marked *Allegretto*. The system consists of two staves. The upper staff contains notes for *ob.* (oboe), *2 fl.* (two flutes), and *cl.* (clarinet). The lower staff contains notes for *2 Trp.* (two trumpets), *gk.* (glockenspiel), *dr.* (drum), *lg.* (lyre), and *Trgl.* (triangle). The music is written in a key with one flat and a common time signature.

Handwritten musical score for the second system. The upper staff continues with *ob.* and *fl.* parts, featuring a triplet of eighth notes. The lower staff continues with *Trp.* and other instruments. The notation includes various musical symbols such as beams, slurs, and accidentals.

Handwritten musical score for the third system. The upper staff features a triplet of eighth notes and an *8va* (octave) marking. The lower staff continues the accompaniment. The notation includes various musical symbols such as beams, slurs, and accidentals.

Handwritten musical score for the fourth system. The upper staff features a triplet of eighth notes and an *8va* (octave) marking. The lower staff continues the accompaniment. The notation includes various musical symbols such as beams, slurs, and accidentals.

294.

Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs. The music consists of several measures with chords and melodic lines, including a prominent arpeggiated figure in the first measure.

Handwritten musical notation for the second system. It includes the tempo instruction *allegretto ma non troppo* and the dynamic marking *rall.* in the first measure. The notation shows a change in tempo and dynamics across the measures.

Handwritten musical notation for the third system, continuing the piece with various chordal textures and melodic fragments.

Handwritten musical notation for the fourth system, concluding the piece with sustained chords and a final melodic phrase.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, marked "1. Tr.". The bass clef staff contains a bass line with a slur over the first two measures. The third measure of the bass line is marked "2. Tr." and "2. Tr.". The fourth measure of the bass line is marked "3. Tr.". The system concludes with a measure marked "1. Tr." in the treble staff.

Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, marked "rall.". The bass clef staff contains a bass line with a slur over the first two measures, marked "Pis.". The third measure of the bass line is marked "Hle.". The system concludes with a measure marked "18" in a box, "lento Str.", and "a tempo".

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, marked "Trp." and "1. Tr.". The bass clef staff contains a bass line with a slur over the first two measures, marked "Trp.". The system concludes with a measure marked "lento" and "a tempo".

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, marked "lento". The bass clef staff contains a bass line with a slur over the first two measures, marked "f.v.o.". The system concludes with a measure marked "a tempo".

Handwritten musical score for a piano piece, measures 1-5. The music is in 2/4 time with a key signature of one sharp (F#). The right hand features chords and moving lines, while the left hand has a bass line with some rests. Dynamic markings include *p* and *f*. A *Tr.* (trill) is indicated in measure 5.

19 Allegro.

Handwritten musical score for a piano piece, measures 6-10. The tempo is marked *Allegro.* and the time signature is 2/4. The right hand has a melodic line with some rests, and the left hand has a steady bass line. Dynamic markings include *f* and *p*. A *Tr.* (trill) is indicated in measure 7.

Handwritten musical score for a piano piece, measures 11-15. The right hand features a melodic line with some rests, and the left hand has a bass line. Dynamic markings include *p* and *f*. A *Tr.* (trill) is indicated in measure 12.

Handwritten musical score for a piano piece, measures 16-20. The right hand features a melodic line with some rests, and the left hand has a bass line. Dynamic markings include *p* and *f*. A *Tr.* (trill) is indicated in measure 17.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth notes. Handwritten annotations include "fg." and "2. Kl." in the first measure.

Second system of musical notation. The treble staff features a melodic line with a crescendo hairpin and a bracketed section of sixteenth notes. The bass staff contains a bass line. Handwritten annotations include "ff.", "Gle.", "Hfe.", "8va", "Rec.", "1. Kl.", "2. Kl.", and "1. Kl." in the first measure.

Third system of musical notation. The treble staff contains a melodic line with eighth notes. The bass staff contains a bass line. Handwritten annotations include "f.o. kl. Tr." and "C. mit" in the first measure.

Fourth system of musical notation. The treble staff contains a melodic line with eighth notes. The bass staff contains a bass line. Handwritten annotations include "Pr." and "Tgl." in the first measure.

A handwritten musical score for a piece titled "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 16 measures. The first measure has a tempo marking "Allegretto". The key signature is one sharp (F#). The time signature is 2/4. The melody is simple and catchy, with a repeat sign at the end of the first four measures. The bass staff provides a simple harmonic accompaniment with chords and single notes. The handwriting is in ink on aged paper. There are some corrections and markings in the score, such as a "2. fl." marking above the treble staff in the 12th measure and a "p" marking below the bass staff in the 12th measure. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for "Lied der Fischer" by Franz Schubert. The score is written on two staves, treble and bass clef, in G major (one sharp) and 3/8 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked "1. Ab." (First Abatement) and "2. Ab." (Second Abatement). The tempo is marked "Lg. uen." (Lento, un poco). The score ends with a double bar line and a repeat sign.

21

Tempo I.

f V.O.

Pr.

[illegible]

Handwritten musical score system 1. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The first measure has a forte dynamic marking 'f' and a tempo marking '3/4'. The second measure has a 'rit.' (ritardando) marking. The system ends with a double bar line and a common time signature 'C'.

Handwritten musical score system 2. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time 'C'. The first measure has a tempo marking 'Adagio grandioso' and a dynamic marking 'f. v. o.'. The system ends with a double bar line and a common time signature 'C'.

Handwritten musical score system 3. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time 'C'. The system ends with a double bar line and a common time signature 'C'.

Handwritten musical score system 4. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time 'C'. The system ends with a double bar line and a common time signature 'C'. The word 'Rojemice' is written in cursive above the system.

305.

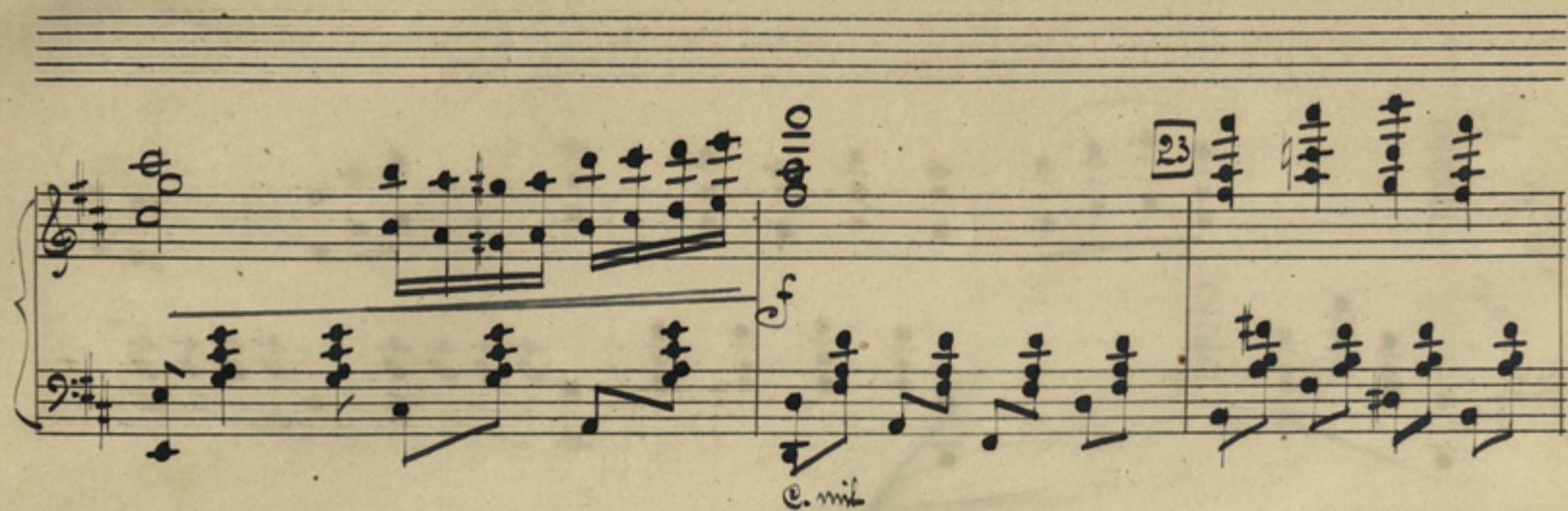
Picc.

acc.

Glock.

acc.

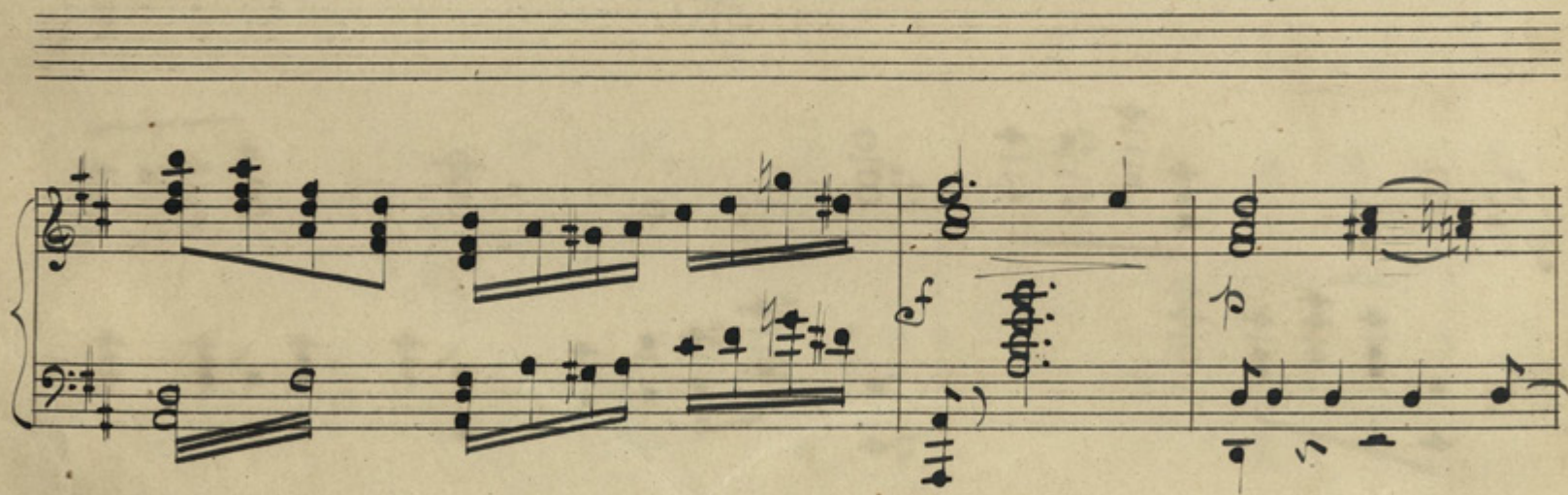
Tuba



First system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords and a melodic line. A double bar line is present. The second measure of the second system is marked with a box containing the number 23. The text "c. mit" is written below the bass clef staff.



Second system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords and a melodic line. A double bar line is present. The text "kl. Tr." is written below the bass clef staff.



Third system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords and a melodic line. A double bar line is present.



Fourth system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords and a melodic line. A double bar line is present. The text "a." is written above the treble clef staff, and "cres." is written below the bass clef staff.

Handwritten musical score for the first system, measures 1-4. The music is in G major (one sharp) and 3/4 time. The first staff features a melody starting with a half note G, followed by a quarter note A, and a half note B. The second staff provides harmonic support with chords. The third staff contains a bass line. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the second system, measures 5-8. The tempo is marked "Andante". The first staff continues the melody, with dynamics "p" (piano) and "f" (forte) indicated. The second staff provides harmonic support. The third staff contains a bass line. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the third system, measures 9-12. The first staff continues the melody, with dynamics "2. Kr." (second crescendo) and "3. 4. Kr." (third and fourth crescendo) indicated. The second staff provides harmonic support. The third staff contains a bass line. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the first system, measures 1-3. The system consists of three staves. The top staff is for the right hand (RH) and contains a melody with slurs and sixteenth-note runs. The middle staff is for the left hand (LH) and contains a bass line with slurs. The bottom staff is for the right hand (RH) and contains a bass line with slurs. The first measure is marked with a treble clef and a key signature of one sharp (F#). The second measure is marked with a treble clef and a key signature of one sharp (F#). The third measure is marked with a treble clef and a key signature of one sharp (F#). The first measure is marked with a treble clef and a key signature of one sharp (F#). The second measure is marked with a treble clef and a key signature of one sharp (F#). The third measure is marked with a treble clef and a key signature of one sharp (F#).

Handwritten musical score for the second system, measures 4-6. The system consists of three staves. The top staff is for the right hand (RH) and contains a melody with slurs and sixteenth-note runs. The middle staff is for the left hand (LH) and contains a bass line with slurs. The bottom staff is for the right hand (RH) and contains a bass line with slurs. The first measure is marked with a treble clef and a key signature of one sharp (F#). The second measure is marked with a treble clef and a key signature of one sharp (F#). The third measure is marked with a treble clef and a key signature of one sharp (F#). The first measure is marked with a treble clef and a key signature of one sharp (F#). The second measure is marked with a treble clef and a key signature of one sharp (F#). The third measure is marked with a treble clef and a key signature of one sharp (F#).

Handwritten musical score for the third system, measures 7-9. The system consists of three staves. The top staff is for the right hand (RH) and contains a melody with slurs and sixteenth-note runs. The middle staff is for the left hand (LH) and contains a bass line with slurs. The bottom staff is for the right hand (RH) and contains a bass line with slurs. The first measure is marked with a treble clef and a key signature of one sharp (F#). The second measure is marked with a treble clef and a key signature of one sharp (F#). The third measure is marked with a treble clef and a key signature of one sharp (F#). The first measure is marked with a treble clef and a key signature of one sharp (F#). The second measure is marked with a treble clef and a key signature of one sharp (F#). The third measure is marked with a treble clef and a key signature of one sharp (F#).

First system of musical notation. It begins with a piano introduction consisting of several chords in the right hand and a single note in the left hand. The main melody is in the right hand, starting with a quarter note, followed by eighth notes, and then a series of chords. The left hand provides a simple accompaniment with quarter notes.

Second system of musical notation. It begins with a piano introduction marked "26 Andantino". The main melody is in the right hand, starting with a quarter note, followed by eighth notes, and then a series of chords. The left hand provides a simple accompaniment with quarter notes. The system ends with a vocal melody in the right hand.

Third system of musical notation. It begins with a vocal melody in the right hand, marked "Sp." (Solo). The main melody is in the right hand, starting with a quarter note, followed by eighth notes, and then a series of chords. The left hand provides a simple accompaniment with quarter notes. The system ends with a vocal melody in the right hand.

Sp. *Ho-re mich!*
Shiraj me!

Kdo klicí?
Janez (answ.)

Wer ruft?
Kdo klicí?

Spe-la! Ti?
Spe-la, ki?

Ne hodi semle zar
Was gehst Du mir ins Ge-
Kaj hodiš ki mi na-

! Janez tritt auf, sein Fels durch einen Fels gedeckt: !

mano.

he-ge?
po-ki?

Ne delaj mi na-po-te!

Was stört Du mein Be-ginnen?
Kaj motiš me pri delu?

1. kl.
2. kl.
3. kl.

Swamin te bant!
Spela:

Jeh war-ne Dich!
Swamin te!

27 Andante

Sp. *Groom! Groom, o gauer, ah, nihar!*
*Janez! Janez! Jeh bit-te, bit-te Dich,
 Jauer, pressim te, poj-di naraj.*

Sp. *po-di seim, ah, nozim, po-di seim, ne bo-di me-*
*wende Dich, — ich bitte, wende Dich, lass' fahren den
 poj-di naraj, ne bo-di predre-zen, Jauer, ne*

Sp. *drzen!* *Ne streljaj!* *Ne streljaj!* *Se boš po-*
streljaj! Wahn! *Schies' nicht!* *Schies' nicht!* *Du bist ver-*
ne streljaj, *ne streljaj!* *ne streljaj!* *Ti si naga-*

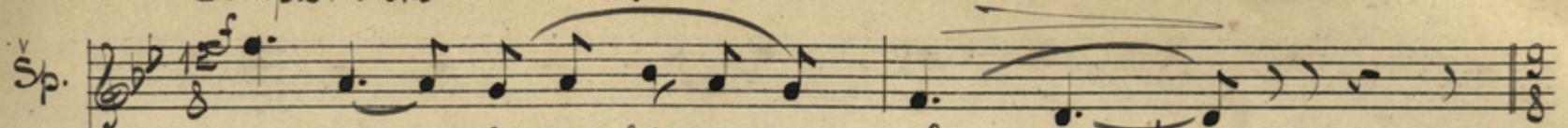
Sp. *f gu - bil* *in jaz stebaj!*
lo - ren *und ich mit Dir!*
bljen *in jaz stebaj!*

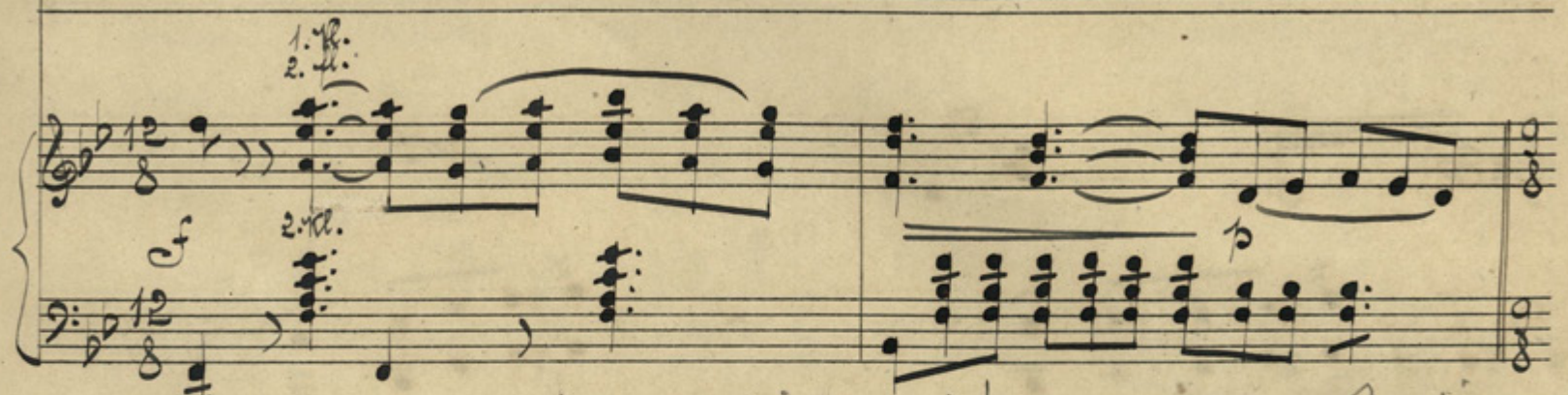
Sp. *Glej!* *jaz tebi* *na - lo - nim, kar more bi -*
lich! *ich will Dir be - rei - sen was Lieb' und End -*
Glej, *jaz hočem ti dati, kar muditi*

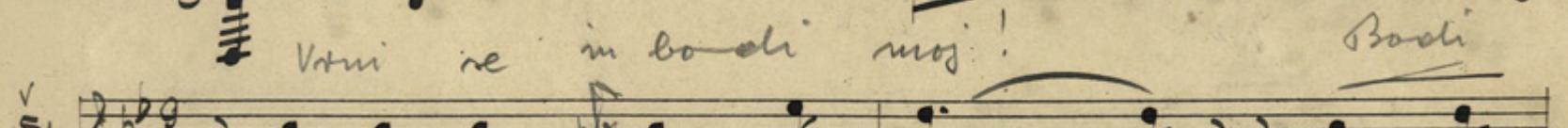
28 Andantino

1. Kl. *p* *2. Kl.*

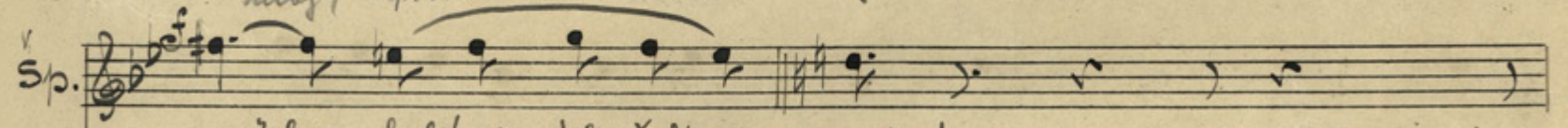
bezen" da los mesen u nolge - nju
Sempre lo stesso movimento

Sp. 
sa - gen bieten können dem Le - ben. —
moel welta ljubav nolge - nju



Sp. 
Veni se in badi moj! Badi
kehr' zn - rick mit sei mein! — kehr' zn -
veni se in bo - di moj. badi



Sp. 
rick. — kehr' zn - rick mit sei mein!
moj, veni se, badi moj!



29 Poco più mosso

Picc.
8va

312.

Ne
Jarez!

ne bu — da — li,

neumno de —

mf

Spar' Dei-ne Wörk, Dñ lö-nichle
Nikar ne go-vori ne-umno de-

Tripla, Jarez!
Spela: Jarez!

Jam. Kle! Jarez! Jarez! Ne hō-di sem, kdo te z
Din! kle! Jarez, Jarez, Jarez. Kdo te z
Kaj mi slediš, im-ge-
res. 2. Pos. kdo te je

Tripla
Jarez! Vni se, bozi moj!

Sp. kli — cal? ja-uz! Keh' zñ-rück mit sei mein!
D. Jarez v-ni, se. Bozi moj.

Jam. kli — sen? cal?

Tripla
Jarez!

Sp. *Pro — di*

Fam. *Ne u — dv — zis me! Sei mein!*

Wahnsinn zu halten! lass fahren den mobil ne

Wahr! dam! Ich bin mei — nen

klar ho — dem, sto —

30 *Piu mosso* *Gorje! Ja — nes, gorje! Sei bos se po —*

hochem Weh' mir! ja — nes, weh' dir! Du gehst ins Ver —

Gorje Proč! Ja — nes, gorje! hängen sie, ngub —

Wit — ten. Schweig! schweig! schweig! mit

rim! Proč! Proč! Proč — di

1. Trp.

314.

gu-bil! Ne strel'aj! Ne strel'aj! Ah,

Sop. *der ben. Schieß' nicht! Weh' Dir! Schieß'*
Fam. *bljen si, zgubljem! Gor-je, gor-*
lass' mich! Schweig! Schweig!
proc. 2. ob. 1. ob. 2. ob.

Ein Schuss knallt. Platorog fällt. — Vollständige Finsternis verschlingt das paradiesische Bild.

Sop. *ne!*
Fam. *nicht!*
gi mi!
lass' mich!
gva
Schuss!
kl. Tr.
C. solo C. mit

31

Largo maestoso

gva
f v.o.

Handwritten musical notation on a grand staff. The right hand features a series of chords and a melodic line. The left hand has a bass line with eighth notes. There are some markings above the right hand, possibly indicating dynamics or articulation.

Handwritten musical notation on a grand staff. The right hand has a few notes and rests. The left hand has a bass line with eighth notes. There is a marking "Ric." above the right hand and "1.2. 2r." above the left hand.

Handwritten musical notation on a grand staff. The right hand has a few notes and rests. The left hand has a bass line with eighth notes. There is a marking "poco affrett." above the left hand and "ff r.o. a tempo" above the right hand.

Handwritten musical notation on a grand staff. The right hand has a few notes and rests. The left hand has a bass line with eighth notes. There is a marking "1. fl." above the right hand and "Togl." above the left hand.

Finis

316.

Verwandlung. Links eine steile, zerklüftete Felswand. Die Bühne ist mit

Steinwänden und Schnitt bedeckt. Am Fuße der Wand liegt die Leiche des

Fanz. Isela tritt links vorne auf. Ihr Haar ist aufgelöst, ihr Anblick

32 Tempo di marcia funebre

verstört, die Kleidung zerfetzt. Ihren Blickes sucht sie vor sich hin.

Da gewahrt sie die Leiche des Jägers. Mit einem jähen, fürchtbaren

1. ob.
mf
3. k.
1. Kr.
2. Kr.

This system contains the first two measures of the musical score. The upper staff is for the first oboe (1. ob.) in D-flat major, starting with a mezzo-forte (mf) dynamic. The lower staff is for the first and second horns (1. Kr., 2. Kr.) in the same key, also starting with mf. The bass line is for the first cello (3. k.).

Aufschnel stürzt sie sich auf die Leiche. Unmittelbar darauf

This system contains the next two measures. The woodwind parts continue with sustained notes and rhythmic patterns. The string parts in the lower staff show more active movement with eighth and sixteenth notes.

ertönt aus der Ferne - unsichtbar - der Fernschrei.

2. fl.
dolce

This system contains the third and fourth measures. The second flute (2. fl.) enters in the fourth measure with a dolce (softly) dynamic. The woodwinds and strings continue their respective parts.

3. fl.
Togl.
1. ob.
1. Trp.

This system contains the fifth and sixth measures. The third flute (3. fl.) and first trumpet (1. Trp.) enter in the sixth measure. The woodwinds and strings continue their parts.

Spela nastopi

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a '2. V.' marking. The lower staff is in bass clef with the same key signature. The music features a series of chords and melodic lines, with a '3' marking indicating a triplet in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with chords and melodic lines, featuring a '3' marking for a triplet in the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with chords and melodic lines, featuring a '3' marking for a triplet in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with chords and melodic lines, featuring a '3' marking for a triplet in the lower staff. The system concludes with a double bar line and a 'Pk.' marking.

Sopran 1.

33 Larghetto

Sopran 2.

Tenor

Bass

Sopran 1. *Rih'*
 Sopran 2. *Rih'*
 Tenor *Tu gô-ni po smrti je lovec grob, Ah,*
 Bass *Rih' aus, Du jäger von Deinem Wahn. Rih' holaj miren je lovec in vse skrog, o-*

33 Larghetto

grob!
aus!
grob!
aus! Voll-bracht ist die Ra-che durch Plats-rog, voll-
krug. Ta-no se o-sve-til je Plats-rog, Ka
Ta-ko le, ta-ko le
Voll-bracht ist, voll-
Ta-ko se po-sve-til
Ta-ko ma-ice val se je Voll-bracht ist, voll-
Ta-ko se je Voll-bracht ist, voll-

p. Ah.

320. se marce - val

mu

ze plato
rall.

bracht ist die Ra che durch gla-so-
se o-sue - til je plato
ko se ma - re - val mu ze plato
bracht die Ra che durch plato
ko so marce - val o - til je plato

bracht ist die

1. Kl.
2. Kl.
3. Kl.
4. Kl.
5. Kl.
6. Kl.
7. Kl.
8. Kl.
9. Kl.
10. Kl.
11. Kl.
12. Kl.
13. Kl.
14. Kl.
15. Kl.
16. Kl.
17. Kl.
18. Kl.
19. Kl.
20. Kl.
21. Kl.
22. Kl.
23. Kl.
24. Kl.
25. Kl.
26. Kl.
27. Kl.
28. Kl.
29. Kl.
30. Kl.
31. Kl.
32. Kl.
33. Kl.
34. Kl.
35. Kl.
36. Kl.
37. Kl.
38. Kl.
39. Kl.
40. Kl.
41. Kl.
42. Kl.
43. Kl.
44. Kl.
45. Kl.
46. Kl.
47. Kl.
48. Kl.
49. Kl.
50. Kl.
51. Kl.
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53. Kl.
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59. Kl.
60. Kl.
61. Kl.
62. Kl.
63. Kl.
64. Kl.
65. Kl.
66. Kl.
67. Kl.
68. Kl.
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97. Kl.
98. Kl.
99. Kl.
100. Kl.

34. adagio

rog! rog!
rog!
rog! rog!
Kl., Zankl.
Str.
1. Kl.
2. Kl.
3. Kl.
4. Kl.
5. Kl.
6. Kl.
7. Kl.
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97. Kl.
98. Kl.
99. Kl.
100. Kl.

meno mosso

f r.o.

rall. e dim.

c. mit

The first system of the musical score consists of two staves. The upper staff is for the piano, written in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a series of chords and a melodic line. The lower staff is for the cello, written in bass clef, providing a harmonic accompaniment. Dynamics include 'f' (forte) and 'r.o.' (ritardando). The tempo marking 'meno mosso' is written above the piano staff. The system concludes with a 'c. mit' (cello mezzo) marking and a 'rall. e dim.' (ritardando e diminuendo) instruction.

p a tempo

acc.

The second system continues the musical piece. The piano part (upper staff) features a series of chords and a melodic line. The cello part (lower staff) provides a harmonic accompaniment. Dynamics include 'p' (piano) and 'acc.' (accelerando). The tempo marking 'a tempo' is written above the piano staff. The system concludes with a double bar line.



322.

