

RADIKALNA KURA

PEVSKE TOČKE s spremljevanjem klavirja.

UCLANBIL :

V. ČANDER

SPISAL :

DR. R. DOBOWIŠEK

1930.

SAMOZALOŽBA.



MA 390 / 1968

Predigra.

(Uvertura.)

Maestoso

f

f

I.

II.

ff

First system of musical notation, measures 1-4. The music is in 3/4 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with some rests. The left hand features a series of eighth-note chords, with the instruction *ped.* (pedal) written below the staff in measures 6 and 7.

Third system of musical notation, measures 9-12. The right hand has a melodic phrase followed by a repeat sign. The left hand has a melodic line with a repeat sign. The first ending is marked with a double bar line and a first ending bracket, and the second ending is marked with a double bar line and a second ending bracket.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with the instruction *desna ruka* (right hand) written above it. The left hand has a melodic line with the instruction *leva ruka* (left hand) written above it. The music is in 3/4 time, key of B-flat major.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a repeat sign. The left hand has a melodic line with a repeat sign. The first ending is marked with a double bar line and a first ending bracket, and the second ending is marked with a double bar line and a second ending bracket.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with a repeat sign. The left hand has a melodic line with a repeat sign. The first ending is marked with a double bar line and a first ending bracket, and the second ending is marked with a double bar line and a second ending bracket. The tempo instruction *Valčekov tempo* is written above the staff in measure 22. The dynamics *f* (forte) and *mf* (mezzo-forte) are indicated in measures 23 and 24 respectively.



Handwritten musical score for piano accompaniment, first system. The music is in G major (one sharp) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and *rall.* (rallentando). There are also markings for *sfz* (sforzando) and *rit.* (ritardando).

✓
 Step. I.
Kovářka.
 (Kouplet.)

Handwritten musical score for the second system, featuring a vocal melody and piano accompaniment. The music is in G major and 4/4 time. The vocal line includes the lyrics: "mf Kovařka je vsk kovař čas vře spěči za-ni da o-". The piano accompaniment includes dynamics like *f* (forte) and *mf* (mezzo-forte).

li-ce ko ro-gač! *Koče ti-sva vse podkuje* *ja se*
brz se mu po-ti. *Eraven mah pa težko pika,* *ki ga*

I. Natica: **II. Oba:** *Ko klad-*
puščam posme-buje. *Plamen maha* *Ko kladi-vo za-vi-*
goni haladi

divo zavijti, *mf.* *Allegro*
hti, *se že-le-zo za-is-ki.* *mf.* *Pom, piz,*
mf. *allegro* *p staccato*

pom, piz, pom, piz, pom, piz, pom, piz, pom, piz,

rall. a tempo

pom, pim, pom, pim; pom, pim, pom, pim, pom, pim, pom, pim, pom, pim

rall. mf a tempo

pom, pim, pom; pom, pim, pom, pim, pom, pim, pom, pim, pom, pim, pom, pom.

f sfz.

G. C.

B! Pri, Oba: poje taka note s črtico navzdol, katica note s črtico navzgor!

2. katica:

Taka: Ko nadelja blža se,
kladro viže iz roke!
In predpasnik odrezuje,
plamen v peči pogasuje

Katica: Ves urnit iz počasan,
gre po vasi, ko pujan.
pri dekletu povasuje,
se pod oknom prikljuje.

Oba: In srce mu kar kipi
kot kladivo že drbi!

Refrain: Pom, pim, pom, ----

Štev. II.

Rogaška Slatina je pravi raj! (Pesem iz koračnica.)

Nas cilj je Rog. Slatina

Ojbolj mi' patimo

Moderato. Ne prehitro.

Branko:

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Če želo dec vas boli," and "ali". The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

Second system of the musical score. The vocal line continues with the lyrics "vjetrik kaj tišči," and "hitro auto hop, hop, hop - in v Rogaško grega". The piano accompaniment continues with the same melodic and bass lines. Dynamics include *mf* and *p*.

Third system of the musical score. The vocal line begins with the lyrics "hop! Promena da ima radna!" and "Tole — ta hitro —". The piano accompaniment continues with the same melodic and bass lines. Dynamics include *mf* and *p*.

la! Žbira se bogati snal ia pa deklic bujai cret.

Bombek:
mf Koke-li-ra se-o-krog, ženske krasne, o moj

Bog! Be okoli se vr-ti, da še stavec obnori, vse o-

kali se vr-ti da stavec ob-no-ni. *mf* Česnice prevākipi,

mf Česnice prevākipi,

ko-pelji spet ga umiri — Ja ozdravljen kakor maj,

Koračnica (Kvartet)
 vrača vsakdo se na-zaj — .

Rogaška Slatina je pravi raj, ker vabte zopet si že

-li na-zaj! Saj Tempel Styri- a Do-nati krepčilo mo-ra-

mf

mf

jo ras dati. Pa godba prome- na da ples, ožirfa-jo ti

mf

Pa godba prome na-da ples, ožirfajo ti

p

živ-ce vmes. Na svetu lepšega pač ni, kot bi se ta se nam blišči. Na svetu

f

živ-ce vmes.

mf

ff
 Lepšega pač ni, ko biser zase nam bliži. Rogaška Slatina je pravi raj!
 lep — se ga, ko biser ta bliži. *ff*

ff

poco acceler. cresc.

Maestoso
ff
 Rogaška Slati-na je pra-vi raj!
ff

sfz

Štev. III.

Ljubar le enkrat vskipi.... (Valček.)

Da najina ljubina je lepa in bo vesna,

Allegro ma non troppo.

The first system of the musical score is written for piano. It features a treble and bass staff with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is in the treble staff, starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking 'p dolce' is present in the bass staff.

The second system of the musical score continues the melody and accompaniment. It includes two lines of lyrics in Slovenian. The first line is 'Kosna se v čoli sede — la, srček moj, kje je vseto — ?' and the second line is 'Telca, tečrat se mislim na o — se, kosim listke me-tal —'. The musical notation continues with the same key signature and time signature, featuring a variety of note values and rests.

The third system of the musical score concludes the piece. It includes two lines of lyrics: 'Sva se že rada i — me — la, reci mi bilo tako — ?' and 'ali se veš ko za la — se, grabil si me in la-sal — ?'. The musical notation continues with the same key signature and time signature, ending with a final chord in the bass staff.

Talka: Res je presrečna sva ki — la, mlada in živa o — ba — ,
Polovič: Hladar pa čiba za pe — la, me-ni pa zadoj je plat

esprassivo

sra se ne dolžao ljubí — la, kava je sladkost zdaj odšla ?
 hitro si cukerečke vze — la, z naj-naj prišla me sladkat.

Talka:
Oba: Lu — jš mla-do — sti pre-bla — že-ni glas ,
Polovič:

p staccato

ki na ma vsr — cu prav slad — ko gre ni:

lju — bi — ta se iz iz — ra — blja jta čas,

lju — bar le en — krat, le en — krat vski jsi.

Srce naj škače, če ni drugače, duša naj k tebi zleti.

f *rall.*

Bla-že-no ma-li se a-mor sme-ji —,

p *allegro*

ka—dar ljube—zni srce nam za ri —.

pp

Ples:

mf

Oba: Lju-bar le en-brat, le en-brat vskipi—

mf

*G. B.
od zarietka*

Garde-dama je oblast!
(Kláračnica.)

Garde-dama je oblast!
(Kláračnica.)

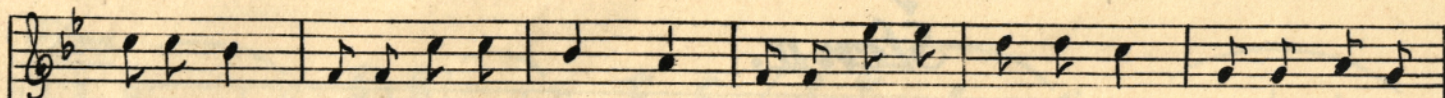
(Kobracnica.)

Plovni: Poklon milostive garde dama

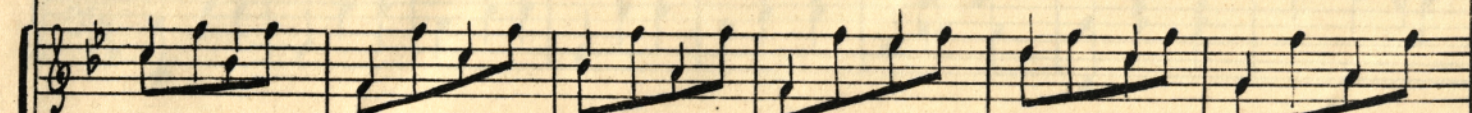
Handwritten musical score for two parts. The top part is labeled Polbric: and the bottom part is labeled Vanda:. The music is in 2/4 time, key of B-flat major (two flats). The top part begins with a rest followed by a forte (*f*) dynamic. The bottom part begins with a forte (*f*) dynamic. The lyrics are written in Slovenian: "Hajd dekleta, hajd na ples, zdaj je" for Polbric and "Hitro se odpravimso, mi se" for Vanda. The score is written on a single system with two staves.

[illegible]

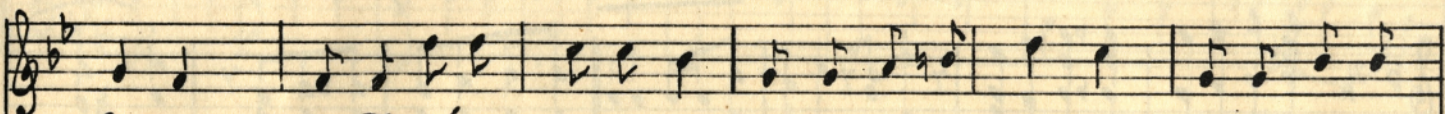
sluša me! godbe glas! Selka: Saj si garde dama ti, vsakdo ve! Palom: Res je mило -
garden: garde dama mlada jo, čuva nas Varda: A dam ia pa p. malo po-



slivi-ca, midva bova pridca, fiao se ob-raša-la ia ze-lo so-
Eva sta zra-ja ves zke-le-la, pa bi zdaj se tam bila, ko bi gardo

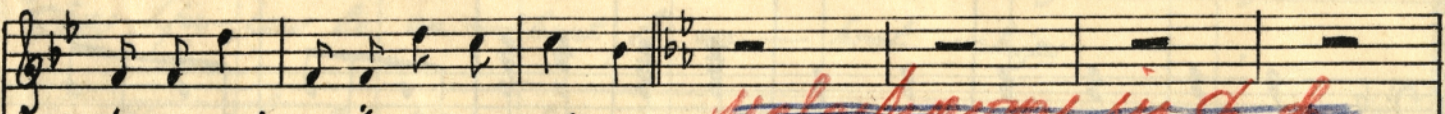


časneje, polagoma nekoliko hitreje --

lidna! Vanda: Toje tudi moj pogoj, sicer negrem z vama, strogo resna
'mela Polonč: Midva to vidiiva ia se poko-ri-ra. Če se kaj pre-



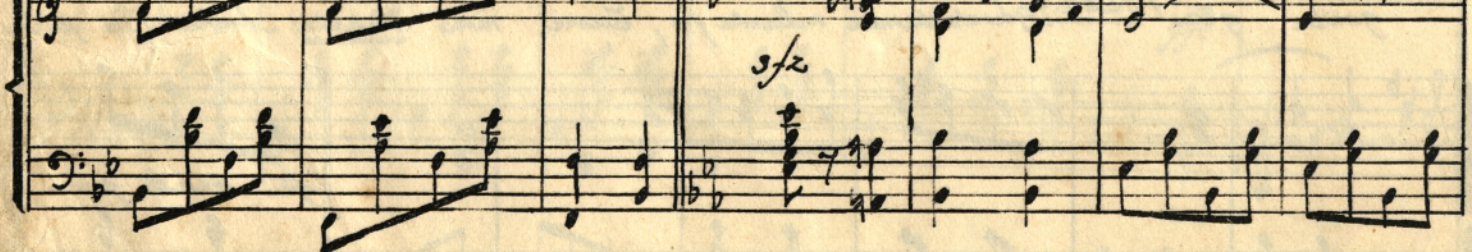


bo uocoj, vajna garde dama.
grešiva, bo le garde kriva.

Stalavharzys in G. B.



3/2



f

Garde dama je o-blast, prav visoka njena čast —

f

razno čuva kot ko-kot gleda strogo vse po —

f

vsod —, da se punčka ne izgubi ter med

fante ne zbe-zī, *Ťej otroci* vsi pazor, *gardedama* naš je uor

Ťej otroci vsi pazor, *gardedama* naš je rgor!

D. b.

naprej

Odkorakaje

ff

Handwritten musical score for piano, consisting of four systems of staves. The music is in G-flat major (three flats) and 2/4 time. The first system has a measure with a '7' and a measure with an '8' above it, with a dashed line connecting them. The second system has a measure with a '4' above it. The third system has a measure with an '8' above it. The fourth system ends with a measure containing a '7' above it. The notation includes various chords, arpeggios, and melodic lines in both hands.

Štev. I. II. 27

Vinska. (Valček.)

prvina, kava

Moderato.

mf *Taka:* Kdor vinca pil še
ta če ke-daj bo—

aj nikdar, ne ve, kak do-bra je ta stvar, ki ži-le matre
kaj bi bil, da voljo vso si že zgu-bil, po-tem pokli-či

allarg. *piu allegro*
o-bu-di in sr-ca sta-ra o-ži-vi. Če skrb po-no-či
božji dar, da te o-zdravi vinca zar. Bo-le-zen vsa te

allarg. *piu allegro*

a tempo

mu-či te, al' ja-za stiška ti sr-če
za-pu-sti po gum spet v sr-ču se zbu di

poco rall. *a tempo*

allarg

to-či via-ca ruže-ga iz ča-šo pokro spij do dna
moško sto-pil baš na plan, kvaletno si za-pel kak dan

allarg *f*

mf

Za-to-rej pij ga bra-tec

a tempo *mf*

moj, po-ku-si ga še restra ti ke-se-lo zavriskaj

rit. f

in za-poj, da viaska brata najzori, ži-vi!

rit. ff f mezzo

Zbor: *f*

za-lo-raj pij ga bra-lec moj po-ku-si

f a tempo

ga se sestra ti! ve-se-lo za-vriskaj, in za

rit.

rit.

poj, da viaska lu-ta naj zo-ri, zi-ri!

ff *lento*

G. 6. od začátku

Štev. II.
Dečernica.

Moderato.

mf *rit.*

Mešani zbor. Mirno

mf Glej-te se solnce za-ha-ja, skoraj za goro bo šlo!

f

f bladen počitek nam da-ja, pojdemo veselo do-mo'!

mf

mf

Drugič: zbor odhajajo, pojemajo prave v ppp

p. *Lento espressivo*

p. *desna roka*

p. *leva roka*

p. čuj-te zvo-ni-ti, spo-či-naj zvo-ni čuj-te zvo-ni-ti spo-

p. bim, bom, bir, bom, bim, bom,

Handwritten musical score for voice and piano. The first system shows the vocal line with lyrics: "či- vat zvo-ri le zvo-ni do- coj,". The piano accompaniment features chords and a melodic line. The second system continues the vocal line with lyrics: "zim, barz." and the piano accompaniment includes a *mf* (mezzo-forte) marking.

Handwritten musical score for voice and piano. The third system shows the vocal line with lyrics: "sladko po-či-vat za- poj". The piano accompaniment includes a *pp* (pianissimo) marking. The fourth system continues the vocal line and the piano accompaniment includes a *ppp* (pianississimo) marking.

Štev. III.

Kihajolni' veszélyes
(Cardaš-kuplet)

Moderato quasi andantino.

mf

Stolpa:

Cu-mi-ca-je ki-ša-sor
Ki-rom se parz prosis ti

mf

poljubec pa čokolona, seretni je ljubiti, memoj za bo-
da se želji ugodi. Kósenem za-lavati, treba se je

pariti.
curici.

Borabek:

Pridi k mami, kišason,
Kirez sepa, kišason,

daj mi sladki
daj mi vroči

ritenuto

p

čokolomz , da pozabim vse gorje , srečni ču te nad vse.
 čokolomz , stisni v sladki me objam , pa ti vzdihnem:

marcato

f string.
 korenemz , hitro čo-ko čo-ko-lomz

f stringendo
calando

Allegretto
mf
Etelna: Le po-ča - si ne pre naglo, o go - spod.! Si - cer

p

gla si se povelja: proč od tod! Lepo treba malič',

rall. piacevole, espressivo mf

ki-tem ki-sa-son daj mi, dušo, sladki, sladki čokolom!

rall. piacevole, espressivo mf

mf a tempo

To-da preveč nagniti se mi ne smeš, ker u-bax je: kiba-jalni

p *mf* *f*

Finale:

veszé'—lyes! Le po-ča-si, ne prena-gla, o gos-pod!

Bombek:

f

mf

Si-cer gla-si se povelja: proč od tod! Lepotrebá molit',

mf

rall. piacevole espressivo

mf

kirem biša sor, daj mi, dušo, sladki, sladki očko loma!

f

mf

rall. piacevole, espressivo

mf

f

To da preveč nagajti se mi ne smeš, ker ukaz je:

mf

Handwritten musical score on aged paper. The score is written in two systems. The first system consists of two staves with a treble clef and a key signature of one flat (B-flat). The lyrics "kibajolni" and "veszél - lyes !" are written below the first staff. The second system consists of two staves with a treble and bass clef, also in one flat. It includes various musical notations such as chords, triplets (marked with a '3'), and dynamic markings like *ff* and *sfz*. The paper shows signs of age, including yellowing and some foxing.



Vse avtorske pravice pridržane
Dr. Rudolfu Doboviščku, advokatu
v Krškem, ki je edini upravičen
dajati dovoljenje za vpričožitve,
odnosno izvajanje glasbenih točk,