

Koranyi

Pet

SAMOSPEVAV

se  
spremljevanjem

klavirja,

zložil

Ant. Foerster.

- 1. Jsta bol.
- 2. Vprašanje

- 3. Zapuščena.
- 4. Poletuje golobica.

5. Mlad junak.



Založila in izdala

Cena 1 gl.

„GLASBENA MATICA“

v Ljubljani 1896.

Náhonka Jan. Eberlein-ov na Dunaji VI.  
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# 1. Ista bol.

Ant. Foerster, Op.1. št.1.

Con moto.

Glas.

Klavir.

The first system shows the vocal line (Glas.) and piano accompaniment (Klavir.). The vocal line is mostly rests, with a final note on a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* and *pp*. Pedal markings and asterisks are present.

Kaj se tož - no gla - siš, pti - ček, pro - ti

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "Kaj se tož - no gla - siš, pti - ček, pro - ti". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p*. Pedal markings and asterisks are present.

ne - bu? Glas je tvoj kot zvon - -

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "ne - bu? Glas je tvoj kot zvon - -". The piano accompaniment features more complex textures with *p* and *pp* dynamics. Pedal markings and asterisks are present.

ček, ki zve - ni k po - gre - bu!

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics: "ček, ki zve - ni k po - gre - bu!". The piano accompaniment features *mf* and *espress.* dynamics. Pedal markings and asterisks are present.

*Più mosso.* *mf* *cresc.* *p dolce* *cresc.*

Po dru - ži - ci, pti - ček, to - žiš, li - brez - up - no, li - brez -

*mf* *cresc.* *p* *cresc.*

*Ped.* \* *simile*

*molto rit.* *pa tempo* *cresc.*

up - no, brez - up - no? *dolente* Pla - kaj, pla - kaj,

*molto rit. e dim.* *pa tempo* *cresc.*

*Ped. Ped. Ped. Ped.* \*

*rit.* *mf* **Tempo I.**

z ma - no pla - kaj: Bol to - ži - va skup - no, pti -

*rit.* *mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*f rit.*

ček, pla - kaj! (A. Smolík - Funtek.)

*mf rit.* *pa tempo* *cresc.* *ff*

*Ped.* \* *Ped.* \* *Ped.* \*

# 2. Vprašanje.

Ant.Foerster, Op.1. št. 2.

Allegro moderato.

Glas.

Kaj, dek - le ti, se sr - cu

Klavir.

zdi, ko v zem - lji da - leč tej ne - mi - li le

Ped. \* Ped. Ped.

na - te mis - li, k te - bi si - li?

Ped. \* Ped. \* f rit.

*p* Kje tis - ti čas, *f* ko v du - ši glas lju - bez - ni se mi je od -

*Ped.* \*

zi - val, *p* ko sem s te - boj, ko

*Ped.* \* *Ped.* \* *Ped.* \*

*mf* sem s te - boj, *mf* ko sem s te - boj o sre - či sni - val.

*mf* *cresc.* *rit.* *Ped.* \*

Un poco più mosso.

*mf* Glej, sr - ce to, *f* ta - kó zves - to,

*f* *pp* *pp* *Ped.* \* *Ped.* \* *Ped.* \*

*p* tu v da - lji go - vo - ri mi čes - to, da, dek - le, več mi ni - si zve - - -

sto! *mf* A pra - zen ta je glas sr -

*p* *mf* *rit.*

ca, *p* ko cvet mi vsak ve - li lju -

*p* *mf* *rit.* *p* *mf*

*cresc.* *pp* be - če, in v vo - di val mi vsak še - pe - če: Ve - sel za -

*cresc.* *pp*

poj, nič se ne boj, nič se ne boj, brid -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is written for the right and left hands, featuring a steady bass line and a more active treble line with triplets. The key signature is two sharps (F# and C#), and the time signature is 3/4.

kost - nih mis - lij se iz - ne - bi,

*f*

*f* *accel.* *f* *p*

Ped. \* Ped. \*

The second system continues the musical score. The vocal line has a dynamic marking of *f*. The piano accompaniment includes dynamic markings of *f*, *accel.*, *f*, and *p*. There are two pedal markings: *Ped. \**. The piano part features several triplet figures in both hands.

saj lju - bi - ca je zve - sta te -

*mf* *rit.* *f*

*rit.* *mf* *f*

*cresc.* *f*

The third system continues the musical score. The vocal line has dynamic markings of *mf*, *rit.*, and *f*. The piano accompaniment includes dynamic markings of *rit.*, *mf*, and *f*. A *cresc.* marking is present in the piano part. The piano part features several triplet figures in both hands.

bi.

*a tempo*

*mf* *dim.* *p* *pp* *rit.*

(A. Foerster - Funtek.)

The fourth system concludes the musical score. The vocal line has a dynamic marking of *mf*. The piano accompaniment includes dynamic markings of *mf*, *dim.*, *p*, *pp*, and *rit.*. The piano part features several triplet figures in both hands. The system ends with a double bar line and repeat signs.



# 3. Zapuščena.

Andantino quasi Allegretto.

Ant. Foerster, Op.1. št. 3.

Glas.

Po - leg go - zda je brid - ko dek - li - ca to -

Klavir.

*mf* *p*

ži - la, zr - la v da - lje in mla - do li - ce si ro - si - la.

*rit.*

*mf* Un poco più mosso.

Tam je gozd ze - le - ni spet, v njem ste - zi - ca be - la, tam od - šel je

*mf*

Ped. \* Ped. \* Ped. \*

ljub - ček v svet, tam slo - vo sta vze - la. Za - dnji tam - kaj je po - ljub -

*mf*

Ped. \*

Ped. Ped. Ped. \*

z nje - ga ust u - ri - la, in lju - bez - ni strah in up

*p* *rit.*

Ped. Ped. \*

Ped. \* *rit.* *p* 3

v sr - ci več - no skri - la.

*mf a tempo*

*a tempo* *pp* *p accel.*

Po - leg go - zda dan na dan za - lost - no po -

*Tempo I.* *p* *rit.*

*a tempo* *p*

se - da, in vtop - lje - na v prejš - nji san tja kste - zi - ci gle - da.

*rit.* *fa tempo* *p*

*mf* *rit.* *a tempo* *p*

Tam, kjer je ze - le - ni gaj,

*pa tempo*

*mf un poco accel.* *rit.* *pa tempo*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \* *Ped.* \* *Ped.* \*

v zra - ku vran pri - pla - va; dek - le, Bog ti po - koj daj,

*ff string.* *pa tempo* *rit.* **Adagio.**

*p* *rit.* *mf*

*Ped.* *Ped.* *Ped.* *Ped.* \* *Ped.* \* *Ped.* \*

ljub - ček v grobu spa - va.

*mf*

(Fr. Chládek - Funtek.)

*Ped.* \* *Ped.* \*



## 4.

## Poletnje golobica.

Ant. Foerster, Op. 1. št. 4.

**Glas.** *Vivace.*

**Klavir.** *p*

Po - le - tu - je go - bo - bi - ca,

bel go - lob - ček le - ta z njo: *cresc.* Pod ko - ša - tim hras - tom da - la

An - ka deč - ku je ro - kó. *mf* Oj, go - lo - bec pa - de v po - tok,

*cresc.* *rall.* *f a tempo*

v nje - ga va - lih se v to - pi: Prav tak - is - fo fan - tič v to - ne, pad - ši dek - li -

*rall.* *f a tempo*

*rall.* *p a tempo*

ci vo - či. V to - nil se go - lob dru - ži - ci

*rall.* *f a tempo* *rit.* *p a tempo*

*f* *mf*

iz lju - bez - ni je sa - mó: Skoz o - kó, o - kó lju - bez - ni

*f* *mf*

*f*

maj - hen je ko - rak v ne - bó! (V. Crha - Funtek.)

*f* *p* *pp* *ppp rit.*

Ped. Ped. Ped.

# 5. Mlad junak.

Ant Foerster, Op. 57.

Allegretto non troppo.

*mf*

Glas.

Mlad ju - nak po po - lji

Klavir.

*mf*

s tež - kim sr - cem ho - di,

zve - ste - ga ko - nji - ča

na po - vod - cu vo - di.

*pun poco rit.*

„Pa - si spet se

*f* Ped. \* Ped. \*

*pun poco rit.*

*a tempo*

mir - no, tra - vo jej ze - le - no,

The first system features a vocal line in G minor with a key signature of two flats. The piano accompaniment consists of chords and moving lines in both hands. Pedal markings are present at the end of the system.

*Prit.* *f a tempo*

tra - vo jej ze - le - no; trud in boj, in ra -

The second system continues the vocal line with the lyrics 'tra - vo jej ze - le - no; trud in boj, in ra -'. The piano accompaniment includes a *p*rit. marking and a *f* dynamic. Pedal markings are present.

*p*

ne, vse je iz - gub - lje - no,

The third system features the vocal line with the lyrics 'ne, vse je iz - gub - lje - no,'. The piano accompaniment includes a *p* dynamic and a triplet of eighth notes. Pedal markings are present.

*mf* *f*

vse je iz - gub - lje - no, trud in

The fourth system continues the vocal line with the lyrics 'vse je iz - gub - lje - no, trud in'. The piano accompaniment includes *mf* and *f* dynamics and a triplet of eighth notes. Pedal markings are present.

boj in ra - ne, vse je iz - gub - lje -

Tempo I.

no. Zlom - lje - na je sab - lja,

bra - tje po - ko - pa - ni, kar jih je o - sta - lo, tuj - cem so po -

da - ni; Zlom - lje - na je sab - lja,



*p* bra - tje po - ko - pa - ni, *f* kar jih je o -

*ten.* *ten.*

*p* *f* *Ped.* \* *Ped.* \*

sta - lo, *ff* tuj - cem so po - da -

*Ped.* \* *Ped.* \* *Ped.* \* *dim.* \* *Ped.*

- ni, *f* tuj - cem so po - da

*f* *dim.* \* *Ped.* \* *Ped.* \* *Ped.* \*

- ni<sup>6</sup>

(Simon Jenko.)

*Ped.* \*



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