

EMIL ADAMIČ:

TRI  
NARODNE LEGENDE

ZA ŽENSKI ZBOR  
S SPREMLJEVANJEM ORKESTRA

PRIREDBA ZA KLAVIR

ČETRTA STOPNJA  
ALBUMA ZA MLADE PEVCE

EDICTIA  
GLASBENE MATICE  
V LJUBLJANI.



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ZALOŽBA GLASBENE MATICE V LJUBLJANI

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## Popravi!

- Stran 2. Druga vrsta, tretji takt, tretja nota za desno roko zgoraj bodi - a.
- » 3. Druga vrsta, drugi takt. Izpopolni ga tako, kot je zapisan na prvi strani.
  - » 3. Tretja vrsta, peti takt, zadnja nota za desno roko bodi fis.
  - » 8. Tretja vrsta, tretji in četrti takt, v desni roki ostane - e - podvojen.
  - » 15. Četrta vrsta, prvi takt, v levi roki je zadnja nota - d, četrti takt, v desni roki pa seveda - es.
  - » 16. V tretji vrsti pripiši takoj spočetka „vedno bolj počasi do konca“.



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# 1. Starčkova smrt.

(Narodna legenda)

E. Adamič.

*Težko.*

**Zbor**

**Klavir**

Čakaj, čakaj bela smrt, da se napra-vi sta - ri mož.

*Mirno*

*fp* *p*

*Ped.*

*Živahniješe*

Uzel je vroko pali-co, šel je v svojo

*p*

Uzel je vroko pali-co,

*ritard.* *Živahniješe*

*p*

*col 8<sup>va</sup>*

*cresc. f* *mf*

hi-ši-co, ko prišel je v hi-ši-co, se-del je za mi-zi-co, *p* se-del je za  
 šel je v svojo hi-ši-co, v hi-ši-co, se-del je za mi-zi-co,

*cresc. f* *mf*

mi-zi-co, sklical je dru-ži-no vso, ko druži-na zbrana je, re-kel je be-  
 se-del je za mi-zi-co, sklical je dru-ži-no vso, ko zbrana je, re-kel je be-

*poco rit.* **Široko.**

*p* se-de te: *ff*  
 se-de te: Pr-va reč je le-ta: slušaj Gospoda Boga!

*poco rit.* *p* *f* *sfz* *sva...*

*f*  
 Druga reč je le-ta: lubi svojga bližnjega!

*f* *sfz* *sva...*

*mf* *Tretja reč je le-ta: mater spoštuj in oče-ta!*

*sfz* *sva...: Mirna.* *p*

*mf* *Živahnejše.* *Uzel je vro-ke sve-či-co,*

*mf* *Uzel je vro-ke*

*rit.* *Živahnejše*

*col* *va.....*

*cresc.* *f* *mf*

*šel je v svo-jo kamri-co, šel je v svo-jo kamri-co, vle-gel se na posteljo,*

*mf*

*sve-či-co, šel je v svo-jo kamri-co, kamri-co, vle-gel se na po-steljo,*

*cresc.* *f* *mf*

*p* *mf*

*vlegel se na posteljo, vgasnil be-lo sve-či-co, mirno, ti-ho je zaspal,*

*p* *mf*

*vlegel se na posteljo, vgasnil be-lo sve-či-co in je za-spal,*

*p* *mf*

*p* *poco a poco rit.*  
Bo-gu svo-jo du-šo dal. An-gel-ci so pri-šli te-daj,  
Bo-gu svo-jo du-šo dal. An-gel-ci so pri-šli te-daj,  
*p* *poco a poco rit.*



*f* *p*  
ne-sli so du-šo v sve-ti raj.  
ne-sli so du-šo v sve-li raj.  
*pp*



*fz*



*fz* *p* *pp*  
Ped.



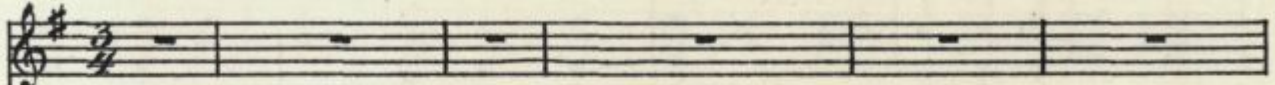
## 2. Marija reši duše.

(Narodna legenda.)

E. Adamič.

*Moderato.*

Zbor



Klavir



*p*

Zve-zde mi sve-ti-jo do pol-noči, do zo-re, do

*f* *3* *3* *3* *3* *ff*

be-le-ga dne, do zlate-ga solnca, do usmiljene-ga. Je-zusa.



*mf* Je Mari-ja se-tala in prišla do vrat pekla, dušice vse pri -

*mf* 3

*cresc.* tekle so, za krilo se nje - no pri-je-le so in vse je Ma-ri - ja pe-

*ff* 3 *allarg.*

*rit.* lja - - la vsve-tó ne - bó. *a tempo* Sa - mo e - na

*p* *mf* *p* *p*

*p rit.* *a tempo* *pp*

Solo *ff* 7

je o - sta - la, o - - na sil - no je kriča - la: u-

*poco cresc.*

*Hitro*

smili seme, Ma - ri - ja, ma - ti bo - žja ne - be - ška!

*rit.*

*a tempo*

Ka - ko bi se te usmilila, ker

*tehtno*

si ve - lika grešnica, o - četa, mater si vtopi - la, sestrico, brata si umo-

ri - la.

*a tempo p*

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "ri - la." and contains a few notes. The piano accompaniment starts with a piano (*p*) dynamic and includes various melodic and harmonic lines. The system concludes with a fermata over the final notes.

The second system continues the piano accompaniment from the first system. It features more complex melodic lines in the right hand and harmonic support in the left hand. The dynamics range from piano (*p*) to pianissimo (*pp*). The system ends with a fermata.

*m.s.*

*pp*

*m.d.*

*m.s.*

*Ped.*

The third system of music shows the piano accompaniment continuing. It includes several measures with sustained chords and moving lines. There are two "Ped." (pedal) markings with lines extending to the right, indicating sustained pedal points. The dynamics include *pp* and *m.s.* (mezzo-soprano). The system ends with a fermata.

The fourth system of music shows the piano accompaniment continuing. It features a mix of melodic and harmonic textures. The system concludes with a double bar line and a fermata.

# 3. Jezus mašuje.

(Narodna legenda)

E. Adamič.

Svečano, koralno.

*Klavir*

*f* *Gloria*

*Moderato.*

*Zbor*

*p* Be-la cer - - kev, sraven

*cresc.* *poco rit.* *p*

*f* ste - - za, tri-je an - ge - li na ste - - zi.

10

*p* Pr-vi pra -

*p* vi: „Kaj je tankaj? Mrtvo vi - - dim tam te-lo člo-ve - ško!“

*mf* Dru-gi pra - - vi: „Romar bo - žji je u -

*f* mrl na po-ti v cer - - kev.“ *mf* Tre-tji pra -

*vi:* *mf*

*Dvi - gnimo ga in ne - si - mov be - lo cer - - kev.*"

*mf* *cresc.*

*„Dvi - gnimo ga in ne - si - mov be - lo cer - kev, dvi - gnimo*

*mf* *cresc.*

*poco rit.*

*ga in ne - si - mov be - lo cer - kev.*"

*poco rit.* *mf* *fp* *ff*

*simile*

*poco a poco cresc.*

*p* Sa-ma vra-ta se od-pr-la, sa-me

*mf* sve - ce se u - žga - le, same

or - gle za - bu - ča - le *f* in zvo -

in zvo - no

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal line begins with the lyrics 'or - gle za - bu - ča - le' and continues with 'in zvo - no'. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present.

*počasnejše* in zvo - no - vi za - zvo - ni - - - - - vi.

*ff* no - vi za - zvo - ni - - - - - li.

vi

The second system continues the musical score. The vocal line has the lyrics 'in zvo - no - vi za - zvo - ni - - - - - vi.' and 'no - vi za - zvo - ni - - - - - li.'. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. A dynamic marking of *ff* (fortissimo) is present. The system ends with a 'gva' (ritardando) marking.

*poco rit.*

The third system shows the piano accompaniment continuing with the sixteenth-note pattern. A dynamic marking of *f* is present. The system ends with a 'gva' (ritardando) marking.

*molto rit.* *a tempo*

The fourth system shows the piano accompaniment with a dynamic marking of *f*. The tempo changes from *molto rit.* (very slow) to *a tempo* (normal speed). The system ends with a 'gva' (ritardando) marking.



*mf*

Je-zus sam je ma - šo brač,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and features a melodic line in the vocal parts and a more complex, arpeggiated accompaniment in the piano. The dynamic marking *mf* is placed at the beginning of the first vocal staff.

*cresc.*

sve-ti Pe-ter mu je

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics written below them. The piano accompaniment is in a grand staff. The dynamic marking *cresc.* is placed above the first vocal staff. The music continues with a similar melodic and harmonic structure as the first system.

slu - - žil.

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics written below them. The piano accompaniment is in a grand staff. The music continues with a similar melodic and harmonic structure as the previous systems.

The fourth system of the musical score consists of two piano staves (treble and bass clefs). The piano accompaniment continues with a similar melodic and harmonic structure as the previous systems.

*f* Je Ma - ri - ja sto - pi - la k mi - - zi, sam jo Sin ri - jen

The first system of the musical score consists of three staves. The top two staves are vocal lines, with the lyrics "Je Ma - ri - ja sto - pi - la k mi - - zi, sam jo Sin ri - jen" written below them. The bottom staff is the piano accompaniment, featuring a complex texture with many beamed notes and chords. The key signature has one flat, and the time signature is 2/4.

*poco rit.*      *a tempo*

je ob - ha - jal.

The second system continues the musical score. It begins with the tempo marking "*poco rit.*" above the first vocal staff, which then changes to "*a tempo*". The lyrics "je ob - ha - jal." are written below the vocal line. The piano accompaniment features a prominent sixteenth-note pattern in the right hand, with the left hand providing harmonic support. The key signature and time signature remain the same.

*rit.*

The third system of the score shows the piano accompaniment continuing with the sixteenth-note pattern. A "*rit.*" (ritardando) marking is placed above the right-hand staff. The texture is dense with many beamed notes and rests.

*a tempo*

*p* So zvo - no - vi za - sta - ja - - li,

The fourth system begins with the tempo marking "*a tempo*". The lyrics "So zvo - no - vi za - sta - ja - - li," are written below the vocal line. The piano accompaniment features a variety of dynamics, including *p* (piano), *f* (forte), and *mf* (mezzo-forte). The texture is complex, with many beamed notes and rests. The key signature and time signature remain consistent with the previous systems.

or - gle sa - me za - mo -

ca - - - - - le,

*mf* sve - če sa - me u - gas - ni - le *f* vrata sa - ma  
*mf* vrata sa - ma

sama se za - pr - - - - la.  
 se za - pr - - - - la.  
 se za - pr - - - - la.

*pp*  
 Ped.



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