

»Glasbena Matica« v Ljubljani.

V pepelnični noči.

Kantata za soli, zbor in orkester

zložil

P. Hugolin Sattner.

Besedilo Simona Gregorčiča.



V LJUBLJANI 1921.

Založila Glasbena Matica leta 1921.

Vsako pomnoževanje je po zakonu prepovedano.
Naroča in dobiva se pri Glasbeni Matici v Ljubljani.

V pepelnični noči.

(Simon Gregorčič.)

P. Hugolin Sattner.

Glasovir.

Sostenuto.

pp

610
22
G. M. 52.



MD 1899/1974
ID = 45335337

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

Piano accompaniment for the second system, continuing the musical texture with chords and melodic fragments.

Zbor.
p Pol - noč - ni zvon zvi - so - cib lin krep - ko *f* za klen kal je *p*

Vocal line for the first system with lyrics: Pol - noč - ni zvon zvi - so - cib lin krep - ko za klen kal je

Piano accompaniment for the third system, providing harmonic support for the vocal line.

po - tih - nil glas je vi - jo - lin, stru - nar od - bren - kal je.

Vocal line for the second system with lyrics: po - tih - nil glas je vi - jo - lin, stru - nar od - bren - kal je.

Piano accompaniment for the fourth system, concluding the piece with chords and melodic lines.

malo hitreje *mf*

Ple - siš - ča in gle -

diš - ča se pov - sod za - pi - ra - jo, vod - pr - ta pa sve -

v od - pr - ta

tiš - ča se zem - lja - ni zbi - ra - jo, se zem - lja - ni zbi - ra - jo, se zem - lja - -

mf se zem - lja - - ni *rit.* zem -

p zem -

p *rit.*

lja - ni zbi - ra - jo, *molto riten.* *a tempo*

- ni zbi - ra - jo zem - lja - ni zbi - ra - jo.

lja - ni zbi - ra - jo, Ple - siš - ča in gle -

molto riten. *a tempo*

Ple - siš - ča in gle -

diš - ča se pov - sod, pov - sod za - pi - ra jo, za - pi - ra -

diš - ča se pov - sod, pov - sod za - pi - vod - ra -

jo,

pr - ta pa sve - tiš - ča se zem - lja ni zbi - ra - jo, vod -
jo, v od - pr - ta sve - tiš - ča se zemlja - ni zbi - ra - jo,

pr - ta pa sve - tiš - ča se zem - lja ni zbi - ra - jo, zbi - ra - jo

vod - pr - ta pa sve - tiš - ča se zem - lja - ni zbi - ra - jo.
v od - pr - ta pa sve - tiš - ča se zem - lja - ni zbi - ra - jo.

molto rit. *cresc.*

rall.

Prav počasi.

Sopran-Solo.

Glej bo-žjihramtam sred poljan dvi-gu-je se vse-bo, o-j bo-žjihramta-

ko pros-tran, in pa kra-san, kra-san ta-ko, kra-san, kra-san ta-ko.

f *pp*

Glej bo žji hram tam sred po -

ljan, dvi-gu-je se v ne-bo. Glej

bo - žjihram tam sred po-ljan, dvi-gu-je se v ne-bo oj bo - žjihram ta -

ko prostran in pa krasan ta-ko in pa krasan ta-

ko, krasan ta - ko!

dim. *pp*

Možni zbor.
Hitro

Kot re - ke v morje vanj nocoj kr-de-la sil-novro kr- de - la kr - de - la sil - no
Kot re-kev-mor-je vanj nocoj kr-de-la sil - no vro kr-de - la

f

vro. Svetiš - če pol - no je ta - koj in du-ri se za-pro, in du-ri se za-

mf *f*

mf *f*

pro.

f Tu vba - gru in - o vsi - li vse no - coj ko - ša - ti se, no - coj ko -

ša - ti se no - coj no - coj ko - ša - ti se di - ši - ti
di - ši - ti

insve-ti vzla - - ti

po ka-di - li vse in sve-ti v zla - ti se

Več bi-ser-jev ko

Več bi-ser-jev kot v dnu mor-ja, več bi-ser-jev, kot v dnu mor -

v dnu mor-ja, več bi - ser - jev kot v dnu mor -

več bi - ser-jev kot v dnu, kot v dnu mor - ja,

v dnu mor-ja, kot v dnu mor - ja, kot v dnu mor - ja, pred ta - bo

ja, kot v dnu mor - ja, kot v dnu mor - ja,

pred ta - bo se is - kri.
se
pred ta - bo se is - kri.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

In več kozvezd je vrh ne-ba, tu jas nih je o - či.

The second system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *f* at the beginning of the system. The piano part features a complex texture with many beamed notes and chords.

vzor-na rast,
Tu gib-ki ud-je vzor-na rast, tulet in

The third system concludes the page. The piano accompaniment continues with its characteristic rhythmic and harmonic patterns. A dynamic marking of *f* is visible in the piano part.

li - ca cvet, tu zem - lje slast bo - ga - stvo čast tu
 li - ca cvet, tu zem - lje slast bo - ga - stvo čast tu

mf

zem - lje slast, bo - ga - stvo, čast o ti pre - sre - čni svet, o ti pre - sre - čni svet, o
 zem - lje slast, bo - ga - stvo, čast

pp

ti, o ti pre - sre - čni svet!

pp *prav počasi* *hitro*

f

Počasí.

Bariton-Solo.

p

A - ćuj, a -

ćuj, nek duh za - kli - će mi, nek duh za - kli - će

mi! Kar zreš jih pred se - boj, za - pi - ši med mr -

pp

li - će mi s pe - pe - lom tem no - - ćoj

f *pp subito*

Veličastno.

The first system shows the piano accompaniment. The treble clef part begins with a series of chords and moving lines, while the bass clef part provides a steady harmonic foundation with chords and a few melodic fragments.

The second system introduces the vocal line in the bass clef. The lyrics "In sto - pil sem pred" are written below the notes. The piano accompaniment continues with chords and melodic lines, marked with dynamics like *mf* and *p*.

The third system continues the vocal line with the lyrics "žrt - ve - nik, kot bi du - hov - nik, bil, kot bi du - hov - nik bil,". The piano accompaniment features chords and melodic lines, with a *p* dynamic marking.

The fourth system continues the vocal line with the lyrics "pe - pel iz oljč - nih je mla - dik nanj del cer - kov - nik". The piano accompaniment includes chords and melodic lines, marked with *pp*.

The fifth system concludes the vocal line with the lyrics "bil, nanj del cer - kov - nik - bil". The piano accompaniment features chords and melodic lines, marked with *mf* and *cresc.*

mf
Pe - pe - la zdaj na te - me

sem naj - pr - vo se - bi vsul, naj - pr - vo se - - bi vsul,

se - bi vsul, se - bi vsul,

Recit.
zelo počasi.

vto-pil se v mis - li ne - me sem,

le Bog

dimin. *pp*

je sam jih čul je sam jih čul, po

accel. e cresc.

zval na to kr - de - la sem, in priš - la so bro-meč.

mf

Za

zua - mo-val jim če - la sem, pre - teč in pa sva - reč, za -

zua - mo-val jim če - la sem, pre - teč in pa sva - reč, pre-teč in pa sva-

reč, sva - reč.

Lahno.

Oj greš-ni - ki ma - zi - lje - ni, proč

p *cresc.* *f*

kro-no in skr - lat, saj bos - te vsi pri - si - lje - ni vklo - ni - ti smr - ti vrat, Se - daj vi na - ro -

lat, skr-lat

dom ste strah

ste strah strah tu - di vas bo zmel to žes - lo prah to žes - lo

prah, to žes - lo prah ta pre - stol bo - de prah vi bo - ste
ta pre - stol prah

prah pe - pel, prah pe - pel

Tea *Tea *Tea *Tea *

Meno mosso.

Ŗčitaje.

Vi ki za - kla - de zbi - ra - te

rit. p

iz bliž - ni - kov kr - vi, vi, ki re - ve -

že za ti - ra - te, prah

bo - ste in pe - pel, prah bo - ste in pe - pel.

Ti rej, ki noč in

cresc.

And.

*

dan pre - žiš, da bra - ta v past bi vjel, ti smr - ti vzanj - ke se vlo -

And.

*

viš. Prah bo - deš in pe -

pp *cresc.* *ff*

Tempo I.

pel, ————— prah bo - deš in pe - pel.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a long note on 'pel,' followed by 'prah bo - deš in pe - pel.' The piano accompaniment starts with a *pp* dynamic and includes a *f* dynamic in the right hand.

In ti, ki zu - mom eve - tom let zdaj ba - haš se ve -

The second system continues the vocal line with 'In ti, ki zu - mom eve - tom let zdaj ba - haš se ve -'. The piano accompaniment features a *cresc.* marking and a *f* dynamic.

sel ve - sel glej, pred - no ti od - pa - de cvet, prah bo - deš in pe - pel

The third system continues the vocal line with 'sel ve - sel glej, pred - no ti od - pa - de cvet, prah bo - deš in pe - pel'. The piano accompaniment includes *rit.* and *a tempo* markings, and ends with a *Pri* marking.

šel šo mnog, še mnog je trop

še mnog je trop mar bo se kak tel? Ne!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "šel šo mnog, še mnog je trop" on the first line, "še mnog je trop mar bo se kak tel?" on the second line, and "Ne!" on the third line. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Vsem pod pi - sal sem po - kop, ne. vsem pod - pi - sal sem po -

The second system of music continues the vocal and piano parts. The vocal line lyrics are: "Vsem pod pi - sal sem po - kop, ne. vsem pod - pi - sal sem po -". The piano accompaniment continues with similar rhythmic patterns, showing some harmonic shifts in the right hand.

kop, prah bo - ste in pe - pel in pe - pel.

The third system of music continues the vocal and piano parts. The vocal line lyrics are: "kop, prah bo - ste in pe - pel in pe - pel.". The piano accompaniment features a more active bass line and some chordal textures in the right hand. There are some performance markings like "Ped." and "*" at the bottom of the piano part.

riten.

The fourth system of music concludes the page. The piano part includes a "riten." (ritardando) marking. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

Lahno, ne prehitro.

Soprani in alti.

p

Na - za - dnje roj še

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The second system continues the musical score. The vocal line has lyrics: "pri - ska-klja ne - skrb - nih jas - nih lic, čist, ka - kor an - ge - li ne-ba in". The piano accompaniment continues with the same eighth-note accompaniment pattern.

The third system continues the musical score. The vocal line has lyrics: "lep - ši od cve - tic, na - zad - nje roj še pri - skak-lja ne - skrb - nih jas - nih lic, čist". The piano accompaniment continues with the same eighth-note accompaniment pattern.

The fourth system continues the musical score. The vocal line has lyrics: "ka - kor an - ge - li ne-ba in lep - ši od cve - tic, ne skrb nih jas - nih lic, jas - nih". The piano accompaniment continues with the same eighth-note accompaniment pattern. Dynamic markings include *crec.* and *dim.*

The fifth system continues the musical score. The vocal line has lyrics: "lic, jas - nih lic.". The piano accompaniment continues with the same eighth-note accompaniment pattern. Dynamic markings include *p*, *f*, and *pp*.

p *rit.*

Čist ka - kor an - ge -

loco

a tempo

li, ne - ba, in lep - ši od cve - tic

rit.

in lep - ši od cve - tic

rit. *a tempo*

p

Na za - dnje roj še pri - ska - klja ne -

solga *rit.*

skrb - nih, jas - nih lic, čist, ka - kor an - ge - li ne - ba, in lep - ši od cve - tic.

rit.

Počasi.

Z občutkom. *pp*

Za - pla - kal nad tem

ritard.

kra - som sem češ, tu-di ta bo strt še te tre-so - čim gla - som sem

za-zna - moval za smrt.

mf

Tempo rubato.

mf

Kon-ča - no! *hitro* Ne!

f *p* *f* *prav počasi*

Ne! Čuj, Ne! čuj, du-ri tam je-če za - škri - plje-jo.

f string.

pp ff

mf *Lahno.*

In no-ve tru-me v bo-žji hram skoz nje se vsip-lje-jo na

mf

pocasi

teh ni sre-bra ni zla-ta, in blesk jim je ne-znan, in

p

a tempo

blesk jim je ne-znan, in blesk jim je ne-znan.

na li - cih to - žnih se pozna le sled sol - za

p

p le sled sol - za le sled sol -

le sled sol - za in ran in ran. To

za ni rau

pp *pp* *pp*

pač je si - ro - ma - kov rod, mol - če je zu - naj stal in mir - no ča - kal da Gospod pro -

p *počasneje*

mf *cresc.*

sto - ra bi mu dal, bi mi dal.

f

pa tempo

pa tempo

Sedaj ko prost mu je pri-stop korak pri-bli - ža svoj.

p

3

Veličastno.

ff

p

mf

Jaz pa poznam tr - pi - novtrop, oh bil je na - rod

moj, od - lo - žil sem te - daj pe - pel vkle - če - če vprl o -

riten.

ko, vkle - če - če vprl o - ko, za bla - go slov sem ro - ke vspel

cresc.

ter vsklik - nil sem krep - ko: Le

vsta - ni bor - ni na - rod moj, le vsta - ni

f

bor - ni na - rod moj do da - nes vprah teptan, do da - nes vprah teptan, pe -

Zbor. *f*

Le

pel - ni dan ni dan več tvoj, tvoj je vsta - je - nja dan, tvoj je vsta - je - nja dan

The first system of the musical score consists of three staves. The top staff is a vocal line for a choir, starting with a fermata and then singing 'Le'. The middle staff is the vocal line for the soloist, with lyrics 'pel - ni dan ni dan več tvoj, tvoj je vsta - je - nja dan, tvoj je vsta - je - nja dan'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

vsta - ni, vsta - ni bor - ni na - rod moj, le

Le vsta - ni le vsta - ni

The second system of the musical score consists of three staves. The top staff is a vocal line for a choir, with lyrics 'vsta - ni, vsta - ni bor - ni na - rod moj, le'. The middle staff is the vocal line for the soloist, with lyrics 'Le vsta - ni le vsta - ni'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

bor - ni na - rod moj

vsta - ni na - rod moj le vsta - ni na - rod moj, do da - nes vprah tep-tan

le vsta - ni

The third system of the musical score consists of three staves. The top staff is a vocal line for a choir, with lyrics 'vsta - ni na - rod moj le vsta - ni na - rod moj, do da - nes vprah tep-tan'. The middle staff is the vocal line for the soloist, with lyrics 'le vsta - ni'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

pe-pel-ni dan ni dan več tvoj tvoj je vsta - je - nja dan, tvoj je vsta -

je - nja dan. *p* Le vsta - ni bor - ni

p

na - rod moj, do da - nes vprah tep - tan do da - nes vprah tep -

Adagio.

Soprani. le vsta - ni.

Alti. le vsta - ni.

Možki zbor Ten. I. *mf* Mešari zbor.

tan pe - pel - ni dan ni dan več tvoj tvoj je vsta - je - nja dan, tvoj je vsta -

mf tvoj je vsta - je - nja

tvoj je vsta - je - nja, vsta je - nja dan, *ff*

je - nja dan, tvoj je vsta - je - nja dan, pe -

dan, tvoj je vsta je - nja dan, pe - pel - ni

pel - ni dan ni dan več tvoj, tvoj je vsta - je - nja

dan

dan, vsta-je - nja dan, vsta-je - nja dan, vsta-je - nja

This system contains the first system of a musical score. It features a vocal line at the top with lyrics and a piano accompaniment below. The piano part includes a treble and bass clef with various chords and melodic lines.

dan, vsta-je - nja dan, vsta-je - nja dan, vsta-je - nja dan, vsta-je - nja

This system contains the second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment shows more complex textures with triplets and arpeggiated figures.

dan, vsta-je - nja dan, vsta-je - nja dan.

This system contains the third system of the musical score. The vocal line concludes with a final note and a fermata. The piano accompaniment provides harmonic support.

Largo. p

This system contains the fourth system of the musical score. It begins with the tempo marking "Largo." and a dynamic marking "p" (piano). The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand.



Priljubljeni glasbeni Matici so na prodaj posamezni litografirani pevski glasovi k sledečim skladbam:

Strunam	Mašek	Vrbica	P. H. Sattner
Slovenskim mladenkam	Volarič	Zarja	Oskar Dev
Slovenska govorica . . .	St. Premrl	Zakaj me nečeš? . . .	Vi. Stahuljak
Soči	P. H. Sattner	Zapuščena	Emil Adamič
Srbska narodna	Dr. G. Krek	Zvezde	Hudovernik
Sve od Soče do Vardara	S. Šantel	Z večera	Dr. B. Ipavic
Solčna pesem sv. Fran-		Zlata kanglica	Dr. Schwab
čiška	St. Premrl	Zaman pod oknom . . .	Emil Adamič
Slovenske narodne pes-		Zapihaj Južca	Emil Adamič
mi I. zvezek	Mat. Hubad	Zlato v Blatni vasi . . .	Ant. Lajovic
Slovenske narodne indu-		Žabe	Ant. Lajovic
hovne pesmi II. zvezek	Mat. Hubad	Ženjice	Janko Ravnik
Slovo	Ant. Nedved	Zeleni Jurij	Ant. Lajovic
Sedem moških zborov	P. H. Sattner	Adrijansko morje . . .	Hajdrih
Slovenski napevi	P. H. Sattner	Meglica (Sem mislil	
Še ena	Dr. A. Schwab	snoči)	Oskar Dev
Štirideset vaj v petju . .	Zöllner	Padle so pesmi v dušo	
Šest moških zborov . . .	Ant. Nedved	mi	Ant. Dvořak
Štirje slovenski napevi	Ant. Nedved	Rojakom (Hej rojaki	
Tepežnica	Emil Adamič	opasujmo)	Dav. Jenko
Trobentice	Emil Adamič	Štirje letni časi	J. Haydn
Tepežna pesem	Emil Adamič	Zvezna. (Bratje v kolo	
Trije mešani zbori	Ant. Nedved	se vstopimo)	Ant. Nedved
Umrli je mož	Ant. Foerster	Kroparji in pastirčki . .	Ant. Lajovic
Usehli svet	Dr. A. Schwab	Medved z medom	Ant. Lajovic
Utopljenka	Križkovski	Kiša	Ant. Lajovic
Uspavanka	Emil Adamič	Gor čez jezero	Mat. Hubad
Vabilo	J. Prohazka	Oj korano	I. pl. Zajc
Vabilo	Dav. Jenko	Jaz mam pa konjča	
Vinska	Dr. A. Schwab	belega	Mat. Hubad
Vozle rečki, vozle mostu		Je dro uštno polōti . . .	Mat. Hubad
(Ruska)	Ruska narodna	Ples kralja Matjaža . . .	Ant. Lajovic
Vodica čista se vila . . .	Ant. Lajovic	Lan	Ant. Lajovic
Večer na morju	Dr. A. Schwab	Pri oknu sva molča	
Vesela pesem	Emil Adamič	slonela	Haidrih
Večerna	Emil Adamič	Prišla je jesetska noč . .	E. Adamič
Vasovalec	Emil Adamič	Slovenska zemlja	F. Juvanec
V posnemo	Dr. B. Ipavic	Nad zvezdami	Grundman
Veseli otrok	Dr. B. Ipavic	Na grobeh (Blagor mu)	Jenko
V brezupnosti	Ant. Foerster	Da imel bi perutničke . .	Adamič
Venec Vodnikovih pes-		Dudeldajčki	Adamič
mi	Ant. Foerster	Ah, zvonijo	Adamič
Vse mine	Ipavic	V pozni jeseni	Adamič
Vračara	Dav. Jenko	Sv. Jurij	Adamič
Vzpomladanska pesem	St. Pirnat	Večer	Adamič