

FR. GOVÉKAR:

ROKOVNJAČI



Uglasbil

VIKTOR PARMA

Zaloga in lastnina

Otona Fischerja v Ljubljani

- | | |
|---|---------|
| 1. Uvertura za klavir | Kr.2.50 |
| 2. Kuplet za moški glas s klavirjem | Kr.1. — |
| 3. Zora vstaja, za sopran s klavirjem | Kr.1. — |
| 4. Cvetočih deklic prsa bela
Samospev (sopran) z mešanim zborom
ob spremljevanju Klavirja | Kr.2. — |

Uvertura.

K narodni igri „Rokovnjači“

Adagio.

Viktor Parma.

Klavir.

The musical score is written for piano and consists of several systems of music. The first system begins with a treble clef, a common time signature (C), and a piano (*pp*) dynamic. The bass clef part starts with a whole rest. The second system continues with a piano (*p*) dynamic. The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes a *crescendo* marking and a forte (*f*) dynamic. The fifth system shows a fortissimo (*ff*) dynamic, followed by a *dimin.* (diminuendo) marking and a piano (*p*) dynamic. The sixth system is marked *Allegro.* and begins with a forte (*f*) dynamic. The score concludes with a 2/4 time signature and a forte (*f*) dynamic.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including accents and slurs. The bass clef contains a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *f* is present at the end of the system.

Second system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with chords. A dynamic marking of *p* is present at the beginning.

Third system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with chords. Dynamic markings include *mf* and *f*.

Fourth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with chords. Dynamic markings include *p* and *cresc.*

Fifth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with chords. Dynamic markings include *f* and *p*.

Sixth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with chords. A dynamic marking of *cresc.* is present at the end.

Seventh system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with chords. Dynamic markings include *mf* and *cresc.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features chords and eighth notes. Dynamics include *f* and *ff*.

Second system of musical notation, consisting of a grand staff with treble and bass clefs. The music features chords and eighth notes. Dynamics include *p*.

Third system of musical notation, consisting of a grand staff with treble and bass clefs. The music features chords and eighth notes. Dynamics include *mf* and *p*.

Fourth system of musical notation, consisting of a grand staff with treble and bass clefs. The music features chords and eighth notes. Dynamics include *mf*.

Fifth system of musical notation, consisting of a grand staff with treble and bass clefs. The music features chords and eighth notes. Dynamics include *ff*.

Sixth system of musical notation, consisting of a grand staff with treble and bass clefs. The music features chords and eighth notes. Dynamics include *p* and *rallentando*. The system concludes with a double bar line and a 3/4 time signature.

Seventh system of musical notation, consisting of a grand staff with treble and bass clefs. The music features chords and eighth notes. Dynamics include *p*. The system begins with a *C* time signature and the tempo marking *Tempo di Valse moderato.*

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes and quarter notes, some with slurs. The bass staff contains chords and single notes. A dynamic marking of *p* is present in the middle of the system.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes and quarter notes, some with slurs. The bass staff contains chords and single notes. A dynamic marking of *p* is present in the middle of the system.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes and quarter notes, some with slurs. The bass staff contains chords and single notes.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes and quarter notes, some with slurs. The bass staff contains chords and single notes. A dynamic marking of *mf* is present in the middle of the system.

Più mosso. 33

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes and quarter notes, some with slurs. The bass staff contains chords and single notes. Dynamic markings of *mf* and *f* are present.

Valse moderato.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes and quarter notes, some with slurs. The bass staff contains chords and single notes. Dynamic markings of *lento* and *p* are present.

Più mosso.

Seventh system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes and quarter notes, some with slurs. The bass staff contains chords and single notes. Dynamic markings of *mf*, *f*, and *p* are present. The system ends with a double bar line and a 2/4 time signature.

D
Allegro.

The musical score is written for piano in 2/4 time. It consists of seven systems, each with a treble and bass staff. The piece begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The first system includes a *mf* (mezzo-forte) dynamic. The second system features a *f* (forte) dynamic. The third system continues with *f* dynamics. The fourth system also features *f* dynamics. The fifth system includes a *f* dynamic. The sixth system features a *ff* (fortissimo) dynamic, followed by a *p* (piano) dynamic. The seventh system concludes with a *p* dynamic. The score includes various musical notations such as chords, arpeggios, and accidentals.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth notes and rests, marked *p*. The left hand plays a bass line with chords and eighth notes.

Second system of musical notation. Treble clef. The right hand features triplet eighth notes, marked *mf*. The left hand continues with a bass line.

Third system of musical notation. Treble clef. The right hand has a melodic line with a slur, marked *p*. The left hand has a bass line with chords, marked *mf*.

Fourth system of musical notation. Treble clef. The right hand features triplet eighth notes, marked *p*. The left hand has a bass line with chords.

Fifth system of musical notation. Treble clef. The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with chords.

Sixth system of musical notation. Treble clef. The right hand has a melodic line with eighth notes, marked *f*. The left hand has a bass line with chords. The system includes dynamic markings *rallentando* and *p a tempo*.

Seventh system of musical notation. Treble clef. The right hand features triplet eighth notes, marked *mf*. The left hand has a bass line with chords.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *mf*, *f*, and *cresc.* There are also triplets and slurs throughout the piece.

First system of musical notation. The right hand (treble clef) features a complex, arpeggiated texture with many beamed notes. The left hand (bass clef) plays a steady accompaniment of chords. Dynamics include *cresc.* and *f*.

Second system of musical notation. The right hand continues with arpeggiated patterns. The left hand accompaniment is consistent. Dynamics include *p* and *f*.

Third system of musical notation. The right hand has a melodic line with some accidentals. The left hand accompaniment is present. Dynamics include *cresc.*, *mf*, and *cresc.*.

Fourth system of musical notation. The right hand has a melodic line with some accidentals. The left hand accompaniment is present. Dynamics include *f* and *ff*.

Fifth system of musical notation. The right hand has a melodic line with some accidentals. The left hand accompaniment is present. Dynamics include *ff*.

Sixth system of musical notation. The right hand has a melodic line with some accidentals. The left hand accompaniment is present.

Seventh system of musical notation. The right hand has a melodic line with some accidentals. The left hand accompaniment is present. Dynamics include *ff*.

K narodni igri

ROKOVNJAČI

so izšle v posebnih izdanjih pri **OTONU FISCHERJU**
v Ljubljani še sledeče točke:

1. „**Mladi vojaki**“, koračnica za klavir in petje Kr. 1.20
2. „**Oj zlata vinska kaplja ti**“, samospev z
moškim zborom in „**Povsod me poznajo**“,
samospev iz „Zdravic“ Kr. 3.—



V istež zalogi je tudi izšlo in se dobiva v vsakej knjigarni
in prodajalni muzikalij:

V. PARMA, Mladi vojaki.

Koračnica s petjem ad libitum Kr. 1.20

V. PARMA, Slovanske cvetke.

Potpourri po slovanskih napevih „ 3.—

V. PARMA, Triglavske rože.

Valček po slovanskih napevih „ 2.50

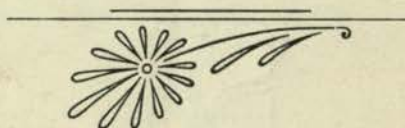
V. PARMA, Zdravice.

Za petje in klavir. „ 3.—

V. PARMA, Legijonarji cpl. „ 11.20

Iz tega se dobijo posamezno:

1. „Zapoj mi, ptičica, glasno“. Pesem za sopran s klavirjem Kr. 1.20
2. „V petju oglasimo“. Moški zbor s klavirjem „ 1.80
3. Kuplet za moški glas s klavirjem „ 1.—
4. Romanca. Samospev (tenor) z moškim zborom ob spremljevanju klavirja „ 1.80
5. Ptička. Pesem za sopran s klavirjem. „ 1.20
6. Skoz vas. Koračnica. Po besedah. Jos. Stritarja za klavir (s petjem ad libitum) „ 1.20
7. Sezidal sem si vinski hram. Samospev z moškim zborom. Za petje in klavir iz „Zdravic“ „ 3.—



Ljubljana.

Oton Fischer.

FR. GOVÉKAR:

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VIKTOR PARMA

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Kuplet.

Viktor Parma.

Allegro.

Glas. _____

Klavir. *f* _____ *p*

p **Meno mosso.**

1. Ko kr - pam čev - lje poz - no v noč, raz - miš - ljam mar - si -
sve - tu naj - več le vel - ja o - šab - ni bo - ga -

rall. _____ *p*

kaj svet kak - šen pač - je bil ne - koč in kak - šen je se -
tin, de - nar i - ma -, ves svet to zna, kaj re - več ti, ca -

mf

daj tu mno - - go pri - de mi na un kar naj dru - ga - če
pin? Ko že - - ni se, ne pra - ša več, če sre - - čen bo - sta

mf

rall. *a tempo*
p

bo, pre - me - nil rad bi moj ra - zum, a ni mo - go - če to.
 par, lju - be - zen je po - stran - ska reč, de - nar je gla - vna stvar.

p

To me - - ni ni všeč!
 To me - - ni ni všeč!

f *rall.* *Allegro.*

to me - - ni ni všeč^x
 to me - - ni ni všeč.

1. *p* 2.

2. Na

p *cresc.* *f*

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Koračnica s petjem ad libitum Kr. 1.20

V. PARMA, Slovanske cvetke.

Potpourri po slovanskih napevih „ 3.—

V. PARMA, Triglavske rože.

Valček po slovanskih napevih „ 2.50

V. PARMA, Zdravice.

Za petje in klavir. „ 3.—

V. PARMA, Legijonarji cpl. „ 11.20

Iz tega se dobijo posamezno:

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3. Kuplet za moški glas s klavirjem „ 1.—
4. Romanca. Samospev (tenor) z moškim zborom ob spremljevanju klavirja „ 1.80
5. Ptička. Pesem za sopran s klavirjem „ 1.20
6. Skoz vas. Koračnica. Po besedah. Jos. Stritarja za klavir (s petjem ad libitum) „ 1.20
7. Sezidal sem si vinski hram. Samospev z moškim zborom. Za petje in klavir iz „Zdravice“ „ 3.—



Ljubljana.

Oton Fischer.

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Zora vstaja.

Pesem.

Viktor Parma.

Andante.

Glas.

Klavir.

p

1. Zo - ra vsta - ja, dan se de - la, ljub - ček, ljub - ček moj
 2. Kaj me bri - ga go - vo - ri - ca za me - noj, me - noj

du - ša kli - če ti ve - se - la: Bog ste - boj, ste - boj!
 ka - dar gle - dam tvo - ja li - ca, ljub - ček, ljub - ček moj!

mf *rallent.*

ti - si me - ni vse - na sve - ti, ljub - ček, ljub - ček moj,
dan - od - slav - lja mi - lo zo - ro nad - me - noj, - me - noj,

mf *rallent.* *p*

a tempo *p*

naj - sreč - nej - ša mej de - kle - ti sem s te - boj, s te - boj,
pri - di sko - ro, pri - di sko - ro, ljub - ček, ljub - ček moj,

p a tempo

f *p rall.* *a tempo*

naj - sreč - nej - ša mej de - kle - ti sem s te - boj s te - boj.
pri - di sko - ro, pri - di sko - ro, ljub - ček, ljub - ček moj.

f *p rall.* *f a tempo*

1. 2.

p *p* *f*

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Koračnica s petjem ad libitum Kr. 1.20

V. PARMA, Slovanske cvetke.

Potpourri po slovanskih napevih „ 3.—

V. PARMA, Triglavske rože.

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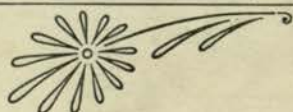
V. PARMA, Zdravice.

Za petje in klavir. „ 3.—

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Ljubljana.

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Cvetočih deklic prsa bela.

Samospev z mešanim zborom.

Viktor Parma.

Sopran-Solo. *Allegro moderato.* *p*

Klavir. *f* *p*

Cve - to - - - - - čih

dek - lic pr - sa be - - - - - la in njih po - lju - bi ka - kor med,

ka - ko - - bi du - ša ne drh - te - - la, ka - - ko - - bi

glas ne pel nam vnet! *mf* Bog svet - nam dal v za - ba - vo je,

f *mf* *f*

mf

Sopr. živ - lje - nje na - še pra - vo je

Ten. Bog svet - nam

Bas. Bog svet - nam

ZBOR

Bog svet - nam

cresc. dal v za - ba - vo je, živ - lje - nje na - še pra - vo pra - vo

cresc. dal v za - ba - vo je, živ - lje - nje na - še pra - vo pra - vo

cresc. dal v za - ba - vo je, živ - lje - nje na - še pra - vo pra - vo

p

Pre -

je!

je!

je!

f

rall. e dimin.

Poco meno mosso.

tek - - lost ža - lost-no, ne - jas - no v grob vsi smo po - lo - ži - li jo,

se - da - - njost lju - bi-mo pro - kras - no, v raz - koš - - ju bo - mo ži - li

jo in slast in strast bo - do - čih dni - - raz -

vne - - ma v ži - lah na - ših kri

In slast in strast bo - do - čih

In slast in strast bo - do - čih

In slast in strast bo - do - čih

dni raz - -vne - ma v ži - lah na - ših kri raz - -
 dni raz - -vne - ma v ži - lah na - ših kri raz - -
 dni raz - -vne - ma v ži - lah na - ših kri raz - -

mf
mf
mf

f *p* *f* *mf*

In slast in strast bo - do - čih dni
 vne - ma v ži - lah na - ših kri
 vne - ma v ži - lah na - ših kri
 vne - ma v ži - lah na - ših kri

p
cresc. *f*
cresc. *f*
cresc. *f*

cresc. *f* *p* *p*

raz - vne - ma v ži - lah na - ših kri Ah! - - Na

p *f* *affrettando*

p *f* *affrettando*

Tempo I.

p

raž - - nju nam di - ši - pe - če - - nje in v že - pu nam rož - lja - zla -

p

to - in vi - - no nam sla - di živ - lje - - nje, bu - -

mf

di - že - lja nam sto in sto, drh - - te nam ži - le v pest ro -

f *mf*

mf

ke, v ob - jem - se kro - ži - jo sa - me!

mf

Drh - -

mf

Drh - -

Drh - -

f *mf* *f* *mf*

cresc. *f.* *f.*

te - - nam ži - le v pest ro - ke v ob - jem - v ob - jem - se

te - - nam ži - le v pest ro - ke v ob - jem - v ob - jem - se

te - - nam ži - le v pest ro - ke v ob - jem - v ob - jem - se

cresc. *f.* *f.*

p *p*

Bog svet nam dal v za - ba - vo je, - živ - lje - nje

kro - ži - jo sa - me Bog svet nam dal

kro - ži - jo sa - me Bog svet nam dal

kro - ži - jo sa - me Bog svet nam dal

p

f. *p* *f.*

na - se pra - vo je - , Bog svet nam dal - v za - ba - vo

v za - ba - vo je Bog svet nam dal - v za - ba - vo

v za - ba - vo je Bog svet nam dal - v za - ba - vo

v za - ba - vo je Bog svet nam dal - v za - ba - vo

f.

je - živ-lje - nje na - še pra - vo je - , Bog svet nam

je - živ-lje - nje na - še pra - vo je - Bog svet nam

je - živ-lje - nje na - še pra - vo je - Bog svet nam

je - živ-lje - nje na - še pra - vo je - Bog svet nam

dal v za - - ba - - vo je - , živ-lje - nje na - še pra - vo

dal v za - - ba - - vo je - živ-lje - nje na - še pra - vo

dal v za - - ba - - vo je - živ-lje - nje na - še pra - vo

dal v za - - ba - - vo je - živ-lje - nje na - še pra - vo

dal v za - - ba - - vo je - živ-lje - nje na - še pra - vo

dal v za - - ba - - vo je - živ-lje - nje na - še pra - vo

dal v za - - ba - - vo je - živ-lje - nje na - še pra - vo

dal v za - - ba - - vo je - živ-lje - nje na - še pra - vo

je.

je.

je.

je.

je.

K narodni igri

ROKOVNJAČI

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2. „**Oj zlata vinska kaplja ti**“, samospev z
moškim zborom in „**Povsod me poznajo**“,
samospev iz „Zdravic“ Kr. 3.—



V istež zalogi je tudi izšlo in se dobiva v vsakej knjigarni
in prodajalni muzikalij:

V. PARMA, Mladi vojaki.

Koračnica s petjem ad libitum Kr. 1.20

V. PARMA, Slovanske cvetke.

Potpourri po slovanskih napevih „ 3.—

V. PARMA, Triglavske rože.

Valček po slovanskih napevih „ 2.50

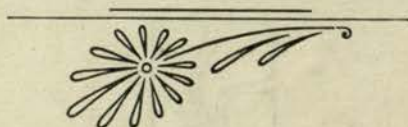
V. PARMA, Zdravice.

Za petje in klavir „ 3.—

V. PARMA, Legijonarji cpl. „ 11.20

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