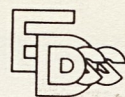


MERKŮ Pavlo

DIVERTIMENTO II

EDICIJE DSS



662

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61000 Ljubljana
Trg francoske revolucije 6/I tel. (061) 20 063
Yugoslavia

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Petrucci

PAVLE MERKÙ

DIVERTIMENTO I^o

5 CANTI POPOLARI DELLA SLAVIA ITALIANA
PER TENORE E ORCHESTRA DA CAMERA

5 LJUDSKIH PESMI IZ BENEŠKE SLOVENIJE
ZA TENOR IN KOMORNI ORKESTER

PARTITURA

1967

DRUŠTVO SLOVENSkih SKLADATELJEV
EDICIJE DSS

662

Organico:

Flauto
Oboe
Clarinetto in si b
Fagotto

Corno in fa
Tromba in do
Trombone

Arpa

Pianoforte

Percussione (Campanello , Tamburo, Cassa rullante,
Gran cassa, Triangolo, Piatto sospeso)

Archi

Lan sen se oženiu	str. 3
Dve let' an pu	9
Žvečer se ga nepije	14
Eno drevcé	18
Oj mladina, kod ti hodiš	28

Napeve in besedila tako poje ljudstvo v Štoblanku
pri Dreki (Čedad).

Paul Merku

1. LAN SEN SE OŽENIU

4
Andante

Pf. *pp*

T.Solo 8

pizz. *p*

A *pizz.* *p*

R *pizz.* *p*

C *pizz.* *p*

H *pizz.* *p*

I *pizz.* *p*

Lan sen se o-že-niu, ma-gar bi se ne biu, že-na me na ku tu -če, oj
cre - scen -
cre - scen -
cre - scen -

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3

4

8

ko-maj sen še žiu, že-na me na ku tu -če, oj ko-maj sen še žiu.

do a poco a poco *mf*

do a poco a poco *mf*

do a poco a poco *mf*

DRUŠTVO SLOVENSkih SKLADATELJEV
EDICIJE DSS

3
662

4

FL.

Ob.

Cl(B)

Fg.

Cor(F)

Tnb(C)

Tnbn

8

Kru-ha sen ji spe-ku, me-ne ja ne-ce dat, za la-se me po-pa-da, un shi-se me pa-ha, za

3

4

8 *La se me po-pa-da, xun shi-se me pa-ha. Péc se je po-dar - La, oj*

FL.

Ob.

CL(B)

Fg.

Cor(F)

Trp(C)

Tuba

hva-Labod Bo-žu, že-na mi je u-mar-la, oj ju, oj ju-hu-hu, že-na mi je u-mar-la, oj

mf

mf

mf

3
poco rit.

5
Poco meno

4

legato
poco rit. p legato

8 ju, oj ju-hu-hu. Pri - de mež-nar ska-dje-kin-co, fa - mo - šter skro-pje-kin-co, oj

poco rit. arco

Tempo 1°

Ob.
Cl. (B)
Fg.
Trb. (C)
Piano (ff)
Vcl. (8)
Cb. (8)

proč, oj proč le z njo, ne-zaj več je ne bo, oj proč, oj proč le z njo, ne-



5

Piano (pizz.)
Vcl. (pizz.)
Cb. (pizz.)

zaj več je ne bo

2. DVE LET' AN PU

4
Moderato

The score is written for a symphony orchestra and includes a vocal line. The instruments and parts are:

- Fl.** (Flute): *pp*, *ecc.*
- Ob.** (Oboe): *pp*, *ecc.*
- Cl(B)** (Clarinet in B): *pp*, *ecc.*
- Fg.** (Bassoon): *pp*, *ecc.*
- Cor(F)** (Cor Anglais):
- Trub(C)** (Trumpet in C): *sordina (dolce)*, *p*, *leva la sordina*
- Trbn** (Trombone):
- Cassa nelle** (Cymbals): *p*
- Arpa** (Harp):
- Vocal**: *poco*, lyrics: "Dve let' an pu sma se mi-dva ju-bi-la, dve let' an"
- A** (Violin I): *pizz.*
- R** (Violin II): *p pizz.*
- C** (Viola): *pizz.*
- H** (Violoncello): *p pizz.*
- B** (Bass):

The score is divided into four measures. The woodwinds and strings play a rhythmic pattern of eighth notes. The vocal line enters in the second measure. The trumpets play a melodic line with a dynamic marking of *p* and a *sordina (dolce)* instruction.

2 3

FL. *legato*

Ob *pp legato*

Cl. (B) *legato*

Fg *legato pp*

Cor (F) *pp*

Trb

Trbn

Campanelli

Sra

cresc. *pp* *crescendo*

pu sma mi-dva srečna bi - la, ja-li bo-žja man nas je lo-či - la, Bož vie, al se vi -

pizz.

4

3

5

The first system of music consists of four staves. The top staff is a vocal line with a treble clef, containing a half note, a quarter note, and a quarter note. The second staff is a piano accompaniment with a treble clef, featuring a key signature of one sharp (F#) and a series of quarter notes. The third staff is another piano accompaniment with a treble clef, also in one sharp, with quarter notes. The fourth staff is a bass line with a bass clef, containing a half note, a quarter note, and a quarter note.

The second system consists of three staves. The top staff is a piano accompaniment with a treble clef, in one sharp, with quarter notes. The middle staff is a piano accompaniment with a treble clef, in one sharp, with quarter notes. The bottom staff is a double bass line with a bass clef, in one sharp, with quarter notes.

An empty musical staff with a treble clef.

The third system consists of two staves. The top staff is a piano accompaniment with a treble clef, in one sharp, with quarter notes. The bottom staff is a double bass line with a bass clef, in one sharp, with quarter notes.

The fourth system consists of two staves. The top staff is a vocal line with a treble clef, containing a half note, a quarter note, and a quarter note. The bottom staff is a piano accompaniment with a bass clef, in one sharp, with quarter notes.

di-mo še kdaj, Bož vie, al se vi-di-mo še kdaj. Pre-lie-pa

The fifth system consists of five staves. The top staff is a piano accompaniment with a treble clef, in one sharp, with quarter notes. The second staff is a piano accompaniment with a treble clef, in one sharp, with quarter notes. The third staff is a piano accompaniment with a treble clef, in one sharp, with quarter notes. The fourth staff is a double bass line with a bass clef, in one sharp, with quarter notes. The fifth staff is a double bass line with a bass clef, in one sharp, with quarter notes.

4 7 3

Arpa

F Fis p Es

sien-či-ca kjer sma mi-dva se-de - la, pre-lie-pa sien-či-ca, kjer sma mi-dva pe - la, sma

A

R

C

H

I

2 3

Fg.

sli-ša-la ta drobne ptičke pet, sma sli-ša-la škor-jau-čke žvr-žo-let, sma

2

3

FL. Ob. Cl.(B) Fg. Cor(F) Trbn Trbn

sli-ša-la te drobne ptič-ke pet, sma sli-ša-la skor-jau-čke žvr-jo -

4

pp *ecc.* *pp* *ecc.* *pp* *ecc.* *pp* *ecc.*

pp *pp* *pp* *pp*

lett.

pizz. *p pizz.* *p pizz.* *p pizz.* *p*

3. ZVEČER SE GA NEPIJE

4
 ♩. Allegretto

Vla

Vlc

Zve-čer se ga ne-pi - je, zju - tro dou - go spi, u - sta - ti se mu

Cl(B)

Fg

Vla

Vlc

Cb

tra - ga, šeen ma - lo po - le - ži. Oj na - to pri - de dra - ga sšlad - ki - mi reč -

rit. at. p

rit. at.

rit. at. p

rit. at.

FL.

Ob.

Cl(B)

Fg.

Cor(F)

Trb.

Tbn.

mi, ja-ro-ju-bi, ja-ob-ja-me, pi-jaz-no-jo-vo-ni. Pre-

A

R

C

T

I

FL.

Ob.

CL(B)

A

R

C

H

T

ju - bi ti moj dra - gi, ka ti dous fa - li? Pre - ju - ba ti moj dra - ga, g lan - ca me bo - li.

Cor(F)

Tnb

Tuba

Gr.c.

Biež mi po zdra - vi - lo, de se o - kre - ňan, oj še en li - ter

FL. *f*

Ob. *f*

Cl.(B) *f*

Fg. *f* *sf*

Cor(F) *f*

Tnb *f*

Tbn

△ Ptt/s *f* *sf*

Grc. *f*

Pf *f* *sf*

vi - na, de bon ne-zaj pi- jan.

A *f*

R *f*

C *f*

H *f* *sf* *pizz.*

I *f* *sf*

2,3
Andante

4. ENO DREVCÉ

FL.

Ob. *pp*

CL(B) *pp*

Cor(F)

Trub.

Trbn.

E - no drev-cè mi je zrast-lo, drev-ce ze - le -

Detailed description: This system contains the first four measures of the score. It features staves for Flute (FL.), Oboe (Ob.), Clarinet in B-flat (CL(B)), Cor Anglais (Cor(F)), Trumpet (Trub.), and Trombone (Trbn.). The woodwinds play a rhythmic pattern of eighth notes. The vocal line begins with the lyrics 'E - no drev-cè mi je zrast-lo, drev-ce ze - le -'. Dynamics include *pp* for the woodwinds.

FL.

Ob.

CL(B)

Cor(F)

Trub.

Trbn.

no, pizz. drev - ce, drev-ce mi je zrast-lo, drev - ce ze - le - no.

Vl. I *f* pizz.

Vl. II *f* pizz.

Vla *f* pizz.

Detailed description: This system contains measures 5-8. The woodwinds continue with their rhythmic pattern. The vocal line continues with 'drev - ce, drev-ce mi je zrast-lo, drev - ce ze - le - no.'. The strings (Violins I and II, Viola) enter with a forte (*f*) pizzicato accompaniment. Dynamics include *f* and *pizz.*

FL. *pp*

Ob. *pp*

Cl(B) *p*

Vcl. II *arco* *pp*

Vla. *arco* *pp*

Vcl. *pp*

FL. *pp*

Ob. *pp*

Cl(B) *p*

Fg. *pp*

Cor F *Con sordina*

Tbn. *p* *leva la sordina*

Tbn. *pp*

Vcl. I *arco* *pp*

Vcl. II *pp*

Vla. *pp*

Vcl. *pp*

Pod tim drevcem kladna sien-ca, oj, kladna sien-či-ca, arco pod tim

FL.

Ob.

Cl(B)

Fg.

Cor(P)

Tnb.

Tbn.

8
dnevem hlad-na, hlad-na sien-ca, hlad-na sien-či-ca. Tam, kjer spa-va

A.

R.

C.

H.

I.

Ob.

Cl(B)

Fg.

8
mo-ja mla-da, jaz pa zra-ven nje, tam, kjer spa-va mo-ja, mo-ja mla-da, jaz pa

Vlc.

Cb.

FL.

Ob.

Cl.(B)

Fg.

Cor(F)

Tnb *Con sordina*

Tbn

Pf

zra-ven rje.

A

R

C

F

I

Poco più mosso e spigliato

Tamb.

Pt/s.

p

o - na me - ne po - pra - šu - je, a l se o - že - niu boš, o - na me - ne, me - ne po - pra -

FL.

Ob.

Cl.(B)

Cor(F)

Trb.

Trbn

Pf

Tamb.

C. rull.

Pt/s

8

su-ze, al se o-ze-niu boš. Jest se nik-dar ne bom že-niu, lej-dih bom o-

Cor(F)

Trb

Trbn

Pf

C. rull.

Pt/s

8

stau, jest se nik-dar, nikdar ne bom že-niu, lej- dih bom o-stau.

Più lento

Na mo - jim gro - bu bo - jo zra - stle be - le li - li -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8. The lyrics are "Na mo - jim gro - bu bo - jo zra - stle be - le li - li -". The piano accompaniment is written in five staves: the first two are treble clef (Alto and Right Hand), and the last three are bass clef (Cello, Horn, and Bass). The piano part features a simple harmonic accompaniment with a steady bass line and chords in the upper registers.

je, na mo - jim gro - bu bo - jo, bo - jo zra - stle be - le li - li - je. Na

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8. The lyrics are "je, na mo - jim gro - bu bo - jo, bo - jo zra - stle be - le li - li - je. Na". The piano accompaniment is written in five staves: the first two are treble clef (Alto and Right Hand), and the last three are bass clef (Cello, Horn, and Bass). The piano part continues with a simple harmonic accompaniment, maintaining the steady bass line and chords in the upper registers.

FL.

Ob.

Cl.(B)

Fg.

Cor.(F)

Trb

Trbn

to-jim gro-bu bo-jo zrasle ar-de-či al-tru-ži, na to-jim gro-bu bo-jo, bo-jo

A

R

C

H

I

Tempo 1°

pp
pp
pp

pp
pp
pp

zrastle ar-de - či al-tru-ži.

FL.

Ob.

Cl.(B)

Fg.

Cor.(P)

Tnb.

Tbn.

A

R

C

T

I

ppp

ppp

ppp

5. OJ MLADINA, KOD TI HODIŠ

• *Andante messo*

CL(B)
Fg
Cor(F)

mp
p
p

Oj mla-di-na, kod ti ho-diš ka - kor son-ce za go-ro.

Vli.I
Vlc

p
p

2 4

CL(B)

mal so pri-šeu en mla-den-ček,

I
Vli.
II
Vle.
Vlc.

2 4

Cz.(B)

Trb.

Vzi. I

Vla.

Vcl.

ki mu bo i-me jo-han.

2 4

Ob.

Cz.(B)

Fg.

Tor(F)

Do-brove-čer, mam-ca mo-ja, jal mi da-ste va - so kcer?

4

Jaz prou-ra-da t'jo bom da-la, kam jo ho-češ ti pe-jat, jaz prou-ra-da t'jo bom da-la,

A

R

C

H

2 4

Ob

Cor

Trb

8

Kam jo hočeš ti pe-jat?

Ob.

8

Jaz jo pe-jen na ple-si-šče, tam, kjer fan-tje spi-la-jo.

ritz.

2 4

Fl.

Ob.

Cl.(B)

Fg.

Cor.F

Tnb

Ko sta prišla na ple-si-šče, hi-trozdrugim ple - sat šla.

Fl.

Cl.(B)

Tamb.
gr. C.
Pt./S

FL.

Ob.

Cl. (B)

Fg.

Cor (F)

Trub.

Truba.

△

8

Ko sta ge-ma-la ple-sa-ti, hitro svojmu fantu šla: Ne za-mie-ri, fantič moji, saj je ravno so-sed tvoj.

mf

75, 25.8.1967.

