



P. Hugolin Sattner:

Devet
mladinskih zborov

s spremljevanjem klavirja

1934

EDICIJA
GLASBENE MATICE
V LJUBLJANI



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IZDALA IN ZALOŽILA GLASBENA MATICA V LJUBLJANI

LITOGRAFIJA: ČEMAŽAR JOSIP V LJUBLJANI



P. HUGOLIN SATTNER

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~Preč. gosp. svetniku Jož. Lavtižar - ju, župniku in čuvarju Planice.

Spomin na Planico.

P. Krizostom.

Lahno, toda ne prehitro.

Klavir. *mp*

con ped. *p*

mf

1. glas

2. glas

mf

Vi - so. ko v planinah i. ma. va svoj dom, vi - so. ko v planinah, ju.

f *mf*

hej, ho. la. drom! In ovčke i. ma. va v po. bo. čju go. re, koč kupčki srebrni se

f *mf*

2 4 5
3 1 3

4 2 3
3 1 1

5 3 2

p sub. *poco rit.* *a*

v solncu ble - sté, koť kupčki sre - br - ni se v solncu bleste. Pa

p sub. *poco rit.* *a*

p sub. *poco rit.* *a*

tempo *mf a*

na - ju po - glejta, ka - ko nama kri Ble -

mf *stacc.* *poco rit.* *a*

na li - če - cah vriska, na ustnih go - ri.

p tempo *mf* *mp a*

tempo

ste - če ko mleko i - ma - va ro - ke in svil - na - te nit - ke so

tempo *dimin. . . . e . . .*

rallent.

Poco meno mosso

na - ma lasje, so na - ma lasje. *mf*

rallent. *rallent.* Le pri - di - te kmeni po -

rallent. *A tempo, ma poco meno mosso*

Red.

f a tempo risoluto

Vi - so - ko v pla - ninah, vza -

gle - dat ta dom vi - so - ko v planine, juhej, hola drom!

fp

p *cresc.* *ff*

ve - tju go - ra, pro - stost je re - snična in sre - ca do - ma. Ju -

p *cresc.*

mfp *p* *cresc.*

rit. *Tempo I.*

mf

hej, ————— ju - hej! ————— Ve - se - le po - pev - ke med

ff Ju - hej, ju - hej, *rit.* *mf* ju - hej, ju - hej! *Tempo I.*

f

na - mi ži - ve, po - skoč - no se kvišku v sin - je gu - be. Le

f

pri - di - le k me - ni v xa - vet - je go - ra — prostost je resnična, tra -

f

in sreča doma,

f
la la la la la la la. *Ju-hej!* *Ju-hej,*
tra-la-la-la, *p* *tra-la la la la la la,* *tra la la la la la la.*

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: ". la la la la la la la." followed by "Ju-hej!" and "Ju-hej,". The middle staff is another vocal line with lyrics: "tra-la-la-la," followed by "tra-la la la la la la," and "tra la la la la la la." The bottom two staves are piano accompaniment. The first measure of the piano part is marked with a piano (*p*) dynamic.

poco accel. *ff* *In tempo*
tra la la la la la la, ju-hej, ho-la-drom!
poco accel. *ff* *In tempo*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "tra la la la la la la, ju-hej, ho-la-drom!". The middle staff is another vocal line. The bottom two staves are piano accompaniment. The first measure of the piano part is marked with "poco accel." and "ff". The second measure is marked with "In tempo".

The third system of the musical score consists of three staves. The top two staves are empty. The bottom two staves are piano accompaniment. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a fortissimo (*sf*) dynamic.

Zimska.

Marija Grošljeva.

Allegretto.

f

Be - ži.mo, bežimo, de - kle.la, fantiči, ne vi.di.te zime na

p

mf

be.lem kon.ji - - či? Če xbičem zamahne, vse cvetje usahne in

mf

p

pli - - či - ce pla - he nam vse od - be - že. Čex

poco sost. p

ga - je, vr - to - ve, po - lja - ne, gozdove že be - lec njen dirja, na prej bres premirja, go.

f

f rjè, gorjè, *ff* gorjè go - rje!
ff go - rje! *f* Be - ši - mo pred

sf sf sff f

be - ši - - mo pred ši - - mo' *f* usa
 ši - - mo, *f* usa hu - da je, be - -

sempre staccato mf

poco meno

hu - da je, be - - la. Mar. je tko je u svečo le. de - no xakle. la in

- la, *poco meno*

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat and a common time signature. The lyrics are written below the notes. The piano accompaniment is in bass clef. The tempo marking 'poco meno' is written above the first vocal staff. Dynamics include a piano (*p*) marking.

prvotno

zmrzli Martinek, so se. dov e. di. nek od nog do glave, do gla - ve

od nog do gla - ve sne.

prvotno

The second system of the musical score continues the vocal and piano parts. The tempo marking 'prvotno' is written above the first vocal staff. The lyrics continue. The piano accompaniment features block chords and moving lines. Dynamics include a piano (*p*) marking.

f

snežen je mo - žič.

žen je mo *f* žič. *Mosso*

f *sff*

The third system of the musical score concludes the page. The tempo marking 'Mosso' is written above the piano accompaniment. The lyrics are 'snežen je mo - žič.' and 'žen je mo *f* žič.'. The piano accompaniment features a strong dynamic *f* and a crescendo leading to *sff*. The system ends with a double bar line.

Strašilo.

J. Gradnik.

Allegro f

Trije srajčniki na mizi, joj! joj!

tri-je srajčniki na mi-xi,

f mp p sf sf

Ped.

joj! joj! joj!

Kaj pa je, za božjo

f p sf sf poco rit. p a tempo mf

in za - kaj tak strah?

vo - ljo? Kaj se vendar je zgodilo?

p f

rall.....dolga **Mirno**

f *Vas je splasil grom?*

f *Se li morda zemlja tre.se?*

Meno

rall..... *p*

p *glej jo.*

p *O ne upra.saj, le po.*

hitreje *ff* *mf*

glej! *pp* *Glej jo, glej! viš! Sredi so.be že.če*

ma.gaj! Glej jo, glej! Glej, viš! mf

pp *f* *p*

miš, sre.di so.be te.če miš *sf* *p* Glej jo vendar

sf *p* Glej jo vendar sre.di so.be

sre.di so.be te.če miš, te.če ma.la miš, te.če ma.la *poco rall...al.*

te.če mala miš, *poco rall...al.*

sf *p*

Poco meno mosso. *mf*

miš. Sa.mo

Poco meno mosso. Zdaj ra.zumem to drhte.nje.

solto voce

kdor — je slep, bi ne bal se ma . le

bi ne bal se, bi ne bal — se

mf p

non riten.

miške, če i . ma — še rep, še rep,

miške, če i . ma še rep, še rep,

sf f p non rit.

še rep.

*Red. **

Žabja.

Marija Grošljeva.

Korakoma.

Introduction for piano in 2/4 time. The music starts with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *cresc.*, and *sf*.

a tempo

Vocal entry in 2/4 time. The melody is in the right hand, and the left hand has rests. The lyrics are: *Po leg polja žabja mlaka,*

poco rit

a tempo

Piano accompaniment for the first vocal line. It features a melody in the right hand and a bass line in the left hand. Dynamics include *a tempo*.

Vocal entry in 2/4 time. The melody is in the right hand, and the left hand has rests. The lyrics are: *ša ba sre di mla ke kvaka, re ga re ga kvak,*

re ga re ga kvak,

Piano accompaniment for the second vocal line. It features a melody in the right hand and a bass line in the left hand. Dynamics include *fp*.

re-ga re-ga kvak,

re-ga re-ga kvak,

fp *f poco più vivo*

kvak kvak re-ga re-ga re-ga re-ga

mf kvak. Kvi-šku dvi-ga dol-ga

f Kvi-šku dviga dolga kraka, pro-si dežja

mf

kra - ka *kvak*

iz ob.la.kā: re.ga re.ga re.ga re.ga *re.ga re.ga re.ga re.ga*

The first system consists of three measures. The vocal line starts with a quarter note 'kra - ka' followed by a quarter rest, then a quarter note 'kvak' followed by a quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a half note and quarter notes in the left hand.

kvak.

mf

The second system consists of five measures. The vocal line has a quarter note 'kvak.' followed by four measures of rests. The piano accompaniment continues with a rhythmic pattern of eighth notes, marked with a mezzo-forte (*mf*) dynamic.

f

Kme.tič pra.vi: „ Glej ga spa.ka, ču.ješ ŝab.je - ga ve.lja - ka,

f

The third system consists of four measures. The vocal line begins with a forte (*f*) dynamic and contains the lyrics: 'Kme.tič pra.vi: „ Glej ga spa.ka, ču.ješ ŝab.je - ga ve.lja - ka,'. The piano accompaniment features a rhythmic pattern of eighth notes, also marked with a forte (*f*) dynamic.

ka - dar xe - va : kva - ka, kva - ka, de - ŝek brŝ ro - si x ob - la - ka,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves. The piano part features a steady eighth-note accompaniment with some triplet figures.

f ŝej - no zemlji - co na - pa - ja,

f ŝej - no zemlji - co \sharp na.

The second system continues the vocal and piano parts. It includes dynamic markings such as *f* (forte) and *fp* (fortissimo piano). The piano accompaniment features chords and moving lines in both hands. The lyrics are written below the vocal staves.

pa - ja." *espr.*

mf *rall.*

The third system concludes the page. It includes dynamic markings such as *mf* (mezzo-forte) and *rall.* (rallentando). The piano accompaniment features a more melodic line in the right hand and a supporting line in the left hand. The lyrics are written below the vocal staves.

p poco rall.

kvak kvak kvak kvak

espr. p poco rall.

p a tempo

Allegro f

rega rega rega rega kvak.

Allegro f

Žimska pesem.

Fr. Žbašnik.

Poco ralletando.

Kraguljčki so

mf

in *p* *x* belim ko.
 ra . dostno v dan *x* a . cin . glja . . li

njičkom, sre . brnim vo . zičkom knam bočrico zimo so . v vas pri . pe .

lja . . li. *f* hitreje Oj bo . tri . ca
f hitreje
 Red. *

p

ti - suč po - klon - - čkov — — — — — , oj bo - tri - ca,

p

f

p

ti - suč po - klon - - čkov! Mo - go - če ste

p

Pa kaj ste pri - ne - sli?

mf

f

stre - sli iz plašča kup sladkih bon - bon - - čkov?

p

Moderato

p

Kaj? Ke-pe sne-že . . .

p Moderato

ne?

poco rit.

p

Nam bo-s-te le da - - - li?

Tempo

Musical score for the first system. It consists of two vocal staves and two piano staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal lines are mostly rests, with the lyrics "No bo. tri. ca" appearing in the fourth measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Performance markings include *poco rit.* and *tempo*.

Musical score for the second system. It consists of two vocal staves and two piano staves. The key signature remains three flats. The vocal lines have the lyrics "ve - - ste,". The piano accompaniment continues with similar rhythmic patterns. A *poco rit.* marking is present above the piano staves.

Musical score for the third system. It consists of two vocal staves and two piano staves. The key signature is three flats. The vocal lines have the lyrics "naj - do - - lje da gre - - ste,". The piano accompaniment features a more active eighth-note pattern in the right hand. Performance markings include *f* (forte) and *tempo*.

ker zna-mi se

f

f

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics 'ker zna-mi se' are written under the vocal lines.

nihče brez kazni ne ša - - li, ker znamo se nihče brez

The second system continues the musical score with two vocal staves and two piano accompaniment staves. The vocal lines contain the lyrics 'nihče brez kazni ne ša - - li, ker znamo se nihče brez'. The piano accompaniment continues with the same rhythmic pattern as the first system. The key signature and time signature remain the same.

ka-zni ne ša - - li.

ritard. *fp*

The third system concludes the musical score with two vocal staves and two piano accompaniment staves. The vocal lines end with the lyrics 'ka-zni ne ša - - li.'. The piano accompaniment features a final cadence with a fermata over the final chord. The tempo marking '*ritard.*' and the dynamic marking '*fp*' are present. The key signature and time signature remain the same.

Tožba kukavice.

Fr. Žbašnik.

Moderato.

f *p* *poco rit.* *a tempo*

Ku.ku, ku.ku! Ku-ka-

poco rit. *a tempo*

vi-ca kaj se skrivaš za gr-
pla-ha ti-ca, kaj se skri-vaš za gr-

a tempo *f*

mov-je? Za mla-
mov-je? Li bo - - jiš se za mla-di-če?

poco rit.

di - ce in do - mov - je? *p* pa me

Ni - mam doma, ni mam gnezda,

f *poco rit.* *p*

sram je pred so - se - di,

pa me

rall......

sram je pred so - se - di, pred so - se - di.

rall......

Mosso.

Mno-go tu-ge in bo-le-sti mi je vsr-cu, de-te ve-di!

Mosso.

Moderato.
mf

Nek - - daj. bi - - lo je - - dru.

poco rit.
mf

mf

ga - če, gnez - da plet - - la sem spom la - di,

mf le.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a dynamic marking of *mf*. The lyrics are "ga - če, gnez - da plet - - la sem spom la - di,". The second staff is a vocal line in treble clef, continuing the melody. The third staff is a piano accompaniment in bass clef, starting with a dynamic marking of *p* and then *mp*. It features a rhythmic pattern of eighth and sixteenth notes.

da - i - me - li dom bi mla - di.

- po, toplo, mehko gnezdo,

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "da - i - me - li dom bi mla - di." The second staff is a vocal line in treble clef, continuing the melody. The third staff is a piano accompaniment in bass clef, continuing the rhythmic pattern from the first system.

mf cresc. e string. nepokorni majki svo - ji.

Pa so zlegli se kri - ča - - ci,

cresc. e string.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a dynamic marking of *mf cresc. e string.* and the lyrics "Pa so zlegli se kri - ča - - ci,". The second staff is a vocal line in treble clef, continuing the melody. The third staff is a piano accompaniment in bass clef, continuing the rhythmic pattern from the first system. The system concludes with a dynamic marking of *p*.

odločno

f Ni bi . lo mi . ru ne re . da, veno . mer le bratski bo . ji,
f miru ne re . da, le bratski bo . ji,
p

mirno

bra . tec bratu, sestra sestri pu . li . li so per . je, le na ve .
 sestra sestri pu . li . li so per . je,
rall. *mp* *mirno*

čer, ko so spa . li, bi . lo je kratko pre . mir . . je.
mp

quasi recit.

f Če je ta. ko, jim porečem, vas pa ure-jo hočem da-ti; kjer lju.

p *pp* *f* *colla voce* *f* *p*

be-xni ni med de-co, jih ne lju-bi last-na ma - - -

fp *mp*

rit. *tempo počasí* *espr.* *mf*

ti! sla.

p. *rit.* *p* *počasí* *p*

V lu-ja gnežda sem jih nesla, širom gošda raztrosila,

ba de - ca, sla - ba ma - ti, vem da ni - sem prav sto - ri - la.

Poco più mosso.

Zdaj ne znam več gnex - - da ple - sti,

to o - sve - - ta je na - ra - ve;

pp *rall.*

to o-sve-ta je na-ra-ve.

pla-ho skrivam se v go-šča-ve,

p *pp* *rall.*

p

Ku-ku, ku-ku!

p *pp*

Uspavanka.

Allegretto, quasi Andantino. (Marija Grošelj).

Vseskozi, mez mp

p *Glej! Glej,*

Allegretto, quasi Andantino.

p

poco

za di voce."

sonce zašlo je v svoj zlati gradič, glej, sonce zašlo je v svoj

mp *Glej, sonce zašlo je v svoj zlati gradič, glej, sonce zašlo je v svoj*

mp *legato*

Meno.

pp *p*

zla. ti gra. dič, in lu. na u. sta. ja, a. ja tu.

pp *p*

p *pp*

più rall. *mf*

la - ja, in

a - ja, tu - ta - ja,

p. *pp* *più rall.*

a tempo. *p*

plove in plo - ve kot svetel čol - nič iz daljnega kra - ja, iz

mf in plo - ve kot svetel čol - nič iz dalj - - nega kra - ja, iz

a tempo *mf*

mp *mirno*

daljne - ga kra - ja, a - ja tu - ta - ja, tu - ta - ja.

p *tu - ta - ja, tu - ta - ja.*

poco sost. *mirno p*

tempo mp

Ne. beški krilatci te straxilno. coj — hi. te xe iz
hi. te xe iz

poco rall. pp *Zmerno.*

ra - ja, a - ja tu - ta - ja.
ra - ja, a - ja tu - ta - ja. U - mi. ril se hitro je

p poco cresc. mf mirno

u - mi. ril se hitro je mi. ljenček moj in
mi. ljenček moj, in

poco cresc. mf mirno

dolciss.

več ne na - ga - - ja, a - - ja tu -

več ne na - ga - - ja,

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The tempo/mood is marked *dolciss.* and *p* (piano).

mirno sempre pp

ta - ja, a - ja tu - ta - - ja, a - ja tu.

pp *sempre pp* a - ja, tu - ta - - ja, a - ja tu - ta - - ja, a - ja tu.

pp sempre

ped. * *ped.* *

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 9/8. The tempo/mood is marked *mirno*, *sempre pp*, and *pp*. Pedal points are indicated with *ped.* and asterisks.

ta - - - - ja.

ta - ja, a - ja tu - ta - ja.

pp

ped. * *ped.* * *ped.* *

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 9/8. The tempo/mood is marked *pp*. Pedal points are indicated with *ped.* and asterisks.

8. Pomlad na vrbi.

Lahno.

(M. Grošelj.)

The piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. It begins with a *mp* dynamic and features a melodic line with slurs and a crescendo leading to a *f* dynamic. The lower staff is in bass clef and provides harmonic support with chords and some melodic fragments.

con Ped.

The vocal line starts with a rest for two measures, then begins with a *mp* dynamic. The melody is in treble clef with a key signature of two flats and a 6/8 time signature.

Na vr - bi če - pi - jo že ma - či - ce, koč

The piano accompaniment for the first phrase consists of two staves. The upper staff has a melodic line with slurs and a crescendo. The lower staff provides harmonic support with chords and some melodic fragments. There are some performance markings like '2 3 1' in the upper staff.

Ped.

*

segue

The vocal line continues with a melodic line in treble clef, key signature of two flats, and 6/8 time signature. It features slurs and accents.

ša. met sre. br. ne so dla - či - ce, na. pe. lo jim solnce je li - či - ca, pre.

The piano accompaniment for the second phrase consists of two staves. The upper staff has a melodic line with slurs and a crescendo. The lower staff provides harmonic support with chords and some melodic fragments.

pe - va v vr - ši . . . ču pli - či - ca.

Vivo Tempo
mf

poco rall. *Vivo* *mf* *tempo*
Ka - sedle ste danes mi vr - bi - co, o - greva te v soncu si

gr - bi - co, oj ra - de bi ra - de ba - ha - či - ce, da

p poco rit. *pp*

p poco rit. *pp* *mf* *a tempo*

xdaj se mi tresle bi hla - či - ce.

First system of musical notation, featuring treble and bass staves. The music is in a key with two flats and a 4/4 time signature. The piano part begins with a *p* dynamic.

f *p* *Tempo I^{mo}*

počasi *Joj, kaj pa če kljunček bi jaz od ...*

Second system of musical notation, including a vocal line and piano accompaniment. The vocal line starts with a *f* dynamic, followed by a *p* dynamic. The tempo is marked *Tempo I^{mo}*. The piano part has dynamics *p*, *f*, and *p*.

prl *sf* *pik, e . na, dve, tri bi use po . .*

Third system of musical notation, including a vocal line and piano accompaniment. The vocal line features a *sf* dynamic. The piano part also includes a *sf* dynamic.

arl *Tempo mp* *Ne*

pp poco rit.

Fourth system of musical notation, including a vocal line and piano accompaniment. The tempo is marked *Tempo mp*. The piano part concludes with a *pp poco rit.* dynamic. The bass line has a fingering of 2 1.

boj-te se ma-či-ce i-mam vas rad, ra-duj-mo se son-ca

saj je pomlad, ne boj-te se ma-či-ce i-mam vas rad, ra-

cresc. e allarg. ff *a tempo (Allegro)*

duj-mo se son-ca, saj je pom-lad.

f *a tempo (Allegro)* *sf sf*

ff *f*

Red. *

9. Trije angeljčki.

(Fr. Žbašnik).

Moderato.

mf
Tri - je an - - geljčki so po to.

poco rit. a tempo
mf *p* *mp*

va - li po ste - xi - - cah belih v mladi dan. Vsi so

f *rit.*
cvet - - je pi - sa - no no - si - li, ga no - si - li in trosili prek po

f *rit.*

a tempo *mf*

ljan. *Kamor*

a tempo

mp

p *meno*

pr - vi angeljček je sto - pil,
tam v cvete - le li - li - je so

mf *p dolce*

kamor dru - gi angeljček je sto - pil,
be - le, tam so

p

f

lam so rdeče ro.že vsplamene . .

rde.če ro.že vsplame . ne . le,

pp *dolcissimo*

le. Kamor tret - ji angelček je sto - pil, tam vi -

pp *počasi*

poco

jo . li . ce so xa . deh . te . le.

poco

poco

ritard. *pp*

Simončič Maks J.



VSEBINA:

	Stran
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Strašilo (<i>Gradnik Josip</i>)	10
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