

Živeti hočemo

Zala Mirno

Mikla

Mirko

Serajnik

mf Ži - ve - ti, ži -

mf Ži - ve - ti, ži - ve - ti ho - če - mo.

Zala
-ve - - ti ho - če - mo.

Malo hitreje, s poudarkom, odločno

Mesani zbor

Ne v turškem jarmu

Ne v in za - blo -

f *mf* *mf*

Zbor

Ne v tur-škem jar - mu in za - blo - -

A musical score for the song 'Turškem jar mu'. The lyrics are written above the notes, which are arranged in two staves. The first staff begins with 'turškem' and ends with 'za - di,'. The second staff begins with 'in za - blo' and ends with 'za - di, za -'. The third staff begins with '- di,' and ends with 'ne v tur - škem'. The fourth staff begins with 'jar - mu' and ends with 'za -'. The music consists of quarter and eighth notes, with some notes having stems pointing up and others down. There are also several rests indicated by dots.

The image shows a musical score for the song 'Za-blo-di'. The lyrics are written in a two-line staff system. The top line contains 'za - blo - - di,' 'in,' 'za - - - blo - - - di,' and 'za -'. The bottom line contains '- blo - - di,' 'za - blo - - di,' 'za - - - blo - - - di,' and 'za -'. The music consists of six measures, each starting with a sharp sign. Measure 1: 'za' (C#) eighth note, 'blo' (E) eighth note, 'di' (G) eighth note. Measure 2: 'in' (A) eighth note, 'za' (C#) eighth note, 'blo' (E) eighth note. Measure 3: 'za' (C#) eighth note, 'blo' (E) eighth note, 'di' (G) eighth note. Measure 4: 'in' (A) eighth note, 'za' (C#) eighth note, 'blo' (E) eighth note. Measure 5: 'za' (C#) eighth note, 'blo' (E) eighth note, 'di' (G) eighth note. Measure 6: 'za' (C#) eighth note, 'blo' (E) eighth note, 'di' (G) eighth note.

Ne v tur -škem jar - mu in za -blo -di

44

-blo - - di, ne v tur - škem jar - mu in za - blo - - -
 -blo - - - di, ne v tur - škem jar - mu in za -
 in za - blo - - di, ne v tur - skem jar - mu
 in za - blo - - di -

Mirko

Počasneje, kakor v začetku

p Ži -

Zbor blo - - - di rit. za - blo - - di.
 in za - - - blo - di -

Mikla

Mirko.

Zala

Mikla

Mirko

-mo.

The musical score consists of four staves. The top staff is for Mikla, starting with a rest. The second staff is for Mirko, starting with a dynamic 'f' and singing 'ži - ve - ti ho - če -'. The third staff is for Zala, with a dynamic 'p' and singing 've - ti'. The bottom staff is for Mirko again, singing 'ži - ve - ti ho - če -' and '-mo.' The vocal parts are connected by a continuous line of eighth notes. The score includes various dynamics like 'f', 'p', and 'v', and performance markings such as grace notes and slurs.

46

Zala
be - zni bo - - - žji in v svo - bo - - -

Mikla
mo. Ži - - ve - - - ti v svo - bo - - -

Mirko mo - - - .

Zala
- di. - - - -

Mikla

Mirko - - - di.

in svo - bo - - - di. Ži -

Serajnik Ži - ve - ti.

Zbor Ži - ye - - ti!

Mirko. *p.*

-ve - ti, ži - ve - - - ti.

Zbor Ži - ve - - ti!

This musical score page contains five staves of music. The top two staves are for the vocal parts: 'Mirko.' and 'Zbor'. The lyrics are written below the notes. The bottom three staves are for the piano, showing harmonic changes and rhythmic patterns. Measure numbers 47 and 48 are indicated at the top right of the page.

48

Mikla

Zala

Mikla

Mirko

V lju - be - zni bo - žji
V lju - be - zni bo - žji
- be - zni bo - žji in v svo - bo -- di, v svo - bo --
V svo -

Zala

Mikla

Mirko

Serajnik

In v svo -

Zala
bo - di V lju -
Mikla
bo - di. V lju - be - zni bo -
Mirko
di.

A musical score page showing two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of four flats, and a tempo marking of 'f'. The vocal line begins with the word 'Zbor' followed by the lyrics 'V svo- bo - di.' on three separate measures. The bottom staff is for the piano, providing harmonic support with sustained notes and chords. The piano staff has a bass clef and a key signature of four flats.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 11 starts with a forte dynamic (f) in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble. The score concludes with a final measure ending on a half note in the bass.

50

Zala
 -be - zni bo -- žji in v svo -bo - - di.

Mikla
 -žji in v svo -bo - - di, svo - - bo - -

Mirko
 In v svo -

Serajnik
 V lju - be - zni bo - - žji.

Mikla
 -di.

Mirko
 -bo - - di. Mirko (ali tenor)

Zbor
 In v svo -bo - di, in. v svo -bo - di V svo -

V svo -bo - - - di.

Tempo kakor v začetku

Zala

Mikla

Mirko (ali tenor)

Serajnik

Zala

Mikla

Mirko

Serajnik

52

Zala

Mikla -di, in v svo -bo - di.

-ti - - - v svo -bo - di.

Mirko -bo - - -di, v svo -bo - di.

Serajnik v svo -bo - - - - di.

Zbor Ži - ve - ti ho - če - mo! Ži -

Zbor -ve -ti, ži - ve - ti rit. ho - -če - mo. Ži - ve - ti, ff ži -

8va

The musical score consists of six staves. The top four staves are vocal parts: Zala (soprano), Mikla (soprano), Mirko (bass), and Serajnik (bass). The fifth staff is for the Chorus (Zbor). The sixth staff is for the piano accompaniment. The vocal parts sing in unison. The piano part includes dynamic markings like ff (fortissimo) and rit. (ritardando), and performance instructions like 8va (octave up).

Zbor

-ve-ti, ži - ve-ti, ži - ve-ti, ho - če - mo, mo, ho - če -

ho - če - mo, ži - ve - - ti *p* ho - če - mo,
 -mo, ho - če - mo, ho - če - mo, ži - ve - - ti *p* ho - če - mo,
 -mo, ho - če - mo, ho - če - mo,

54

cresc.

ho - - - če - - - mo - - .

cresc.

3

ff rit.

Pocasi

Dolga, pavza

pp

p

mf

p

p

Zala
Mikla Lahkotno, vendor energično Ži - ve - ti ho - če -
Mirko Ži - ve - ti ho - če - mo, ži - ve - ti, ži -
Serajnik Ži - ve - ti ho - če - mo, ži - ve - ti ho - - - če -

p

Zala - mo, ži - ve - ti, ži - ve - - - ti
Mikla - ve - ti ho - če - mo. Ži - ve - - - ti ho - - - če -
Mirko - mo, ži - ve - ti ho - če - mo, ži - ve - - - ti, ži -
Serajnik - mo. Ži - ve - - - ti, ži - ve - - - ti, ži -

56

Zala ho - - - če - mo.

Mikla ho - - - če - mo.

Mirko - mo - - - , ho - če - mo.

Serajnik - ve - - - ti. ho - če - mo.

Pol zpora Ži - ve - ti

Ži - ve - ti ho - če - mo -

Ži - ve - ti ho - če - mo,

ho -

Otroški zbor

Počasi, odločno

ho - če - mo, ho - - - če - - mo. f

- če - - mo - - , ho - - - če - mo. Vsi Ži - ve - - ti, ži -

ho - če - mo - - , ho - - - če - mo.

če - mo ho - če - - mo.

Otroški zbor

ve - - ti ho - če - mo, ho - - če - - mo, ži -
 ve - - ti ho - če - mo, ho - če - - mo, ži -

ve - - ti ho - - - če - mo, ho - - - če -
Zbor

ye - - ti ho - - - če - mo, ff ho - - - če -

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Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves. The top staff is soprano vocal, the second is alto vocal, the third is tenor vocal, the fourth is bass vocal, and the bottom is piano. The vocal parts sing "mo, ho - - - - če - - - mo - - - !". The piano part features eighth-note patterns with dynamic markings like "3", "fff", and "8va". Measure 12 begins with a forte dynamic "fff" followed by a piano dynamic "fp".

Redakcijsko poročilo: Klavirski izvleček kantate "Miklova Zala" skladatelja Antona Nageleta je prepisan iz rokopisa skladatelja. (Na razpolago nam je bila kopija originala). Načelno nismo kaj spreminjači.

Solistične dele pišemo v posebnih črtovjih. Na nekaterih mestih je bil rokopis nečitljiv. Tam smo se morali poslužiti oglatih oklepajev, s katerimi smo označili drugo možno varijanto. (npr. str.46 "živeti"). Dodatki v oglatih oklepajih niso izvirni (npr. str.15, 4. prizor, 1.takt, str. 32, 9. prizor, 4. takt, str. 12, 2. prizor .."vse žive dni", str. 20, 4. prizor .."lahko noč") in str. 34, 9. prizor .. "to je volja".

Dodali smo poleg tega znake za ponovitev ali ponovili note: str. 20 od 3. sistema do konca prizora je ponovitev konca 2. prizora (str. 12 - 14); str. 27 ("Bile so le sanje") do str. 28 (..."godec nas vabi"); 9. prizor str. 32, od 5. sistema do str. 33, 3. sistem predzadnji takt; str. 56 ("Živeti hočemo"-2.sistem, 3.takt do konca prizora). To smo napravili, ker je bila kantata marca 1990 v Celovcu uprizorjena z nakazanimi ponovitvami.

Pri pisanju besedila je prišlo do malenkostnih sprememb v primerjavi z rokopisom, ker smo se ozirali na uprizoritev kantate marca 1990 v Celovcu pod vodstvom Lajka Milisavljeviča. (glej tudi str. 61 sl.).

Zahvaliti se moramo Lajku Milisavljeviču, ki je osnutek pregledal, ter Samotu Kupperju, ki je vse note iztiskal.

Bertej in Ludvik