

STANISLAV PREPREK

PROLJETNE VODE

ČETIRI PJESME NA RIJEČI VLADIMIRA NAZORA

ZA GLAS I KLAVIR

Stanislav Preprek

II izdanje
1979

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1. PROLJETNE VODE
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*Stanislav
Preprek*

*Petrovski
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dr. Zvezdana Rajković

vu — la pjeo ste na-ja — mo ja — pu — ta-le, *A rjei' 'vu-lka svo-ga*
p

a tempo
 ni-sta pra-vo ra-kle. *p* *Al' nai*
mf non leg string *rit.* *ff* *Calmo* *pp*

je — sen ma-ja mo — ra i-pak vo-de-ti. *Od vo-lja je vre-la je-dno bi-lo di-sta,*
legato molto

p
I baš mo je, mo je Bu-ja-lo je, stru-ji-lo Kroz moj

pp *mp* *mf* *f* string. e crescendo

ži-vot. Sad je pla-ka-lo, sad u-ji-lo, i ra-slo je,

ff *fz*

a sved o-sta-lo je i-sto. Sa — da, kad je mo-ja

ff *p* *pp* *f* (ritard.) subito

2. OBLAČAK.

Andante moderato.

p
B'jel o-bla-čak le-bdi i-znad

p *mp* *p*

mo - - - - - ra. Je li iz car-stva zu'je-zda ju-tros si - šo

mf *p*

a - mo? Je l'se di-go iz dna sla - nog?

mf *mf* *mf* cre... scen... do...

mp *f a tempo (rubato ad lib)*

U' je sa-mo grad, - što sni ga na-ši o-ve no-ći

accel

ff *p* *f* *mf*

pp

sple-li? Ne znam.

mp *p* *pp* *ppp* *leggiero* *pp* *sempre*

(con. Ped.)

p

Dok šum i-de cu-je-ćem mor-ske

pje-ne, On se ti-ho zi-ba, di-že, ta-nji, pli-ne ---

de mi

m.s.

nu ... en ... do

ppp

p *mp* *mf*

Ja o-šje-ćam: ne-što di-vo — se od me-ne ki-da pa se snji-me

mp *f* *mp*

ppp

gu-bi sred u-si-ne

3. ZVIJEZDE KOJE PADAJU.

Moderato.

p

Ja vo - im zu - je - zde, što sne - be - sa pa - da - ju

p

simile

mf

J - zga - ra - ju

u na - šem si - vom su - to - nu • Tu - žne a l'je - pe.

*f**più f*

Lju - bav ih je ma - knu - la

s vi - si - ne pla - ve;

ff

Lju - bav ih je u - žga - la, Da svo - jim sja - jem po - - stje - dnjim

Toj tu - zi na - šoj ve - dre sta - ze po - ka žu, Po ko - jim će se u dan sre - će

mf *p*

di - gnu - ti Zvi - je - zde no ve, zvi - je - zde što ih će - - - - ka -

p (quasi arpa) *mp*

musical score for piano and orchestra, page 12. The score is written in B-flat major (two flats) and 4/4 time. It features a piano part and an orchestral part.

The piano part consists of two staves (treble and bass clef). The first staff begins with a half note G4, marked *p* and *-mo.* The second staff begins with a half note G4, marked *p*, followed by a triplet of eighth notes (A4, B4, C5) marked *mf*. The third staff begins with a half note G4, marked *p*, followed by a triplet of eighth notes (A4, B4, C5) marked *mf*. The fourth staff begins with a half note G4, marked *p*, followed by a triplet of eighth notes (A4, B4, C5) marked *mf*. The fifth staff begins with a half note G4, marked *pp*.

The orchestral part consists of two staves (treble and bass clef). The first staff begins with a half note G4, marked *p*, followed by a triplet of eighth notes (A4, B4, C5) marked *mf*. The second staff begins with a half note G4, marked *p*, followed by a triplet of eighth notes (A4, B4, C5) marked *mf*. The third staff begins with a half note G4, marked *p*, followed by a triplet of eighth notes (A4, B4, C5) marked *mf*. The fourth staff begins with a half note G4, marked *pp*.

The tempo marking *rall. molto* is present above the piano part.

4. SVE UTAMAN.

Andante.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features a complex texture with many beamed sixteenth and thirty-second notes. Dynamics include *fz* (forzando), *mf* (mezzo-forte), and *p* (piano). There are also accents and slurs throughout the piano part.

Second system of the musical score. It continues the vocal and piano parts. The piano part includes a triplet of eighth notes. Dynamics include *mp* (mezzo-piano) and *p* (piano). The vocal line has a *fz* (forzando) marking with the instruction "(sub)" in parentheses.

Third system of the musical score, featuring the vocal melody with lyrics. The piano accompaniment continues with complex rhythmic patterns. Dynamics include *mf* (mezzo-forte) and *f* (forte). The lyrics are:
 - u - ta - man! Sna - ga me i - zda - la! Na - ga i

ra - nje-na du - ša mi pla - će. *f* Što htje-doh da gu-šim i

p *mf* *f* *sempre* (quasi arpa)

si - lom da ru-šim, *Cd* me-ne je po-sta-lo ja - će.

f *mf* *f* *sempre*

poco accel. J ni-ka-da ne- - - - - ću po-

mp

- bye - - - di - ti; Sve cu i - xgu - - - bi - ti bor-be te

f *mf* *rall.* *f* *mf* *p*

tju-te; A u-des će tr-nje i sje-ne sve cr - nje Na mo-je da pro-si-pa pu - te.

f *mf* *f*

Ja tr-pim i

non leg.

ff

ri — — — dam pod bre-me-nom, Ki-dam iz du — — — še sva na — — — da — nja.

ff *a tempo.*

svo — — — ja;

f Dok na smrt se bo-rim, još

8.....

za ta — bom go — rim, Ti lje-pa lju-ba-vi mo-ja,

mf *f* *ff* *rall.*

Handwritten musical score for the song "L'je-pa lju-ba-vi mo-ja!". The score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The vocal line begins with a piano (p) dynamic and includes lyrics: "ti l'je-pa lju-ba-vi mo-ja!". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand, with dynamics ranging from piano (p) to pianissimo (pp).