

Tak si lepa ... (Simon Tenko)

Josip Procházka.

Con moto.
Glas $\text{G} \# \frac{9}{8}$

Klavir

p Tak si lepa, sun
f kakor so ra, ko pu
f pel - je be li dan
f da vbu - di re - zena go - ra se iz
f iz tekih nočnih
f iz tekih nočnih
f sanj
f Da glava dviguje ovetje in o

legato

Ped. *x* *Ped.* *x*

4

6

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bra-ca vno o ci; la po

ve-jah glas-no pet-je o lu-ber-ni za zve-

vin ni, o lu-ber-ni za zve-mi.

Praga bodi zo-ra me-ni,

ornan ju mi lep ni cas; bol iz vsij mi sd

mi, v ustih pesmij glas,

ped *rit.* *ped*

fi novo rit. *ped* nuto. *ped* in temp.

ped *rit.* *ped* *cresc.*

bol iz usij mi od z mi, vbudi v ustih

f *ritenuto* *rit.* *in tempo*

ped *rit.* *ped* *rit.* *ped*

pesmij glas, vbudi v ustih pe smij

rit. *rit.* *rit.*

ped *rit.* *ped* *rit.* *ped*

glas.

ped *rit.* *ped* *rit.* *ped*

4
8

2. 5. 7.

III 4 Sauten O Gubica ... (Oton Zupancić)

Andante, amoroso.

Jos. Procházka.

Glas 

Klavir 

espressivo

O Gubi-ca, Re-dar spusti ve-čer na

tranz.

zom-go no pleteni ka-ve-sej

pp

list-je se-lesti le-hark zefir in mese-čina se na

mf

vo-di-tre-se:

espressivo

Je-daj od pla-va čmi netopja, in opros-ča no su-ma

mf

pp

pp



se, lu-bez-mi ti-še

za-še-pe-če-va v sku-ovosti trojich po-to-pim o-čes se-

un poco più mosso *mf* te-solj noit se razginja

espress *mf* *pp*

pred menoj... *ve*

~~ri-te mu soljnost odprtuje moja du-a in melo-dije rodne leskih sveta in~~

CV. st. II. 6.

to
 triga rajski pad in ga o - Ru - sa ; *in tempo*

in melo-dije rosa ne - buhik slu - sa *in*

rit. e cresc
 triga rajski pad in ga o - Ru - sa ; in ko se vrne, slader nepo - koj pri

rit. e cresc

mf lento
 ne - se menjate - bi v dar se - boj *Tempo I.*

mf lento
 ljubica, ke - dar prusti' ve - cer na *Tempo I.*

mf



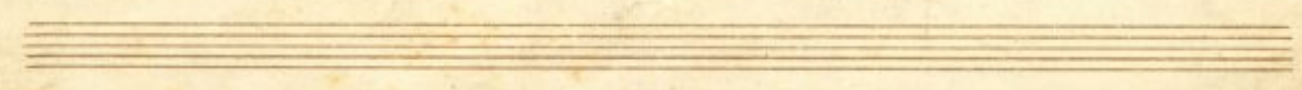
soljnost odpo-tuje mo- ja duša in

me- lodije predne bes-kih slu-ša in

tri- ga raj- ski sad in ga o-

vin
ki
vin
sa; n n

in



melodije ^{posad nase} slu - oa in tu - ga rajski sad in

ga o kusa ju ko se omesladet ne - po - koj ju -

Vini
nese meni to bi v dar se -

Tempo I.
voj ...

gubi - ca, ke - dar spusti ve - cer na



Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The lyrics are in Latin: "Remo feno pleione se sho", "list je selesi le har ze fir in meslcina se na", and "vo di tre rut se...". The piano part includes various markings such as "Ped.", "pp", "f", and "rit". The score ends with a double bar line and a 5/92 time signature.

Remo feno pleione se sho

list je selesi le har ze fir in meslcina se na

vo di tre rut se...

5/92



8. III

Gospodicepi Niri Lovci

Trvezde žarijo... (Oton Kupanec)

Jos. Procházka

Glas. F^b 3/4 Allegro

Klavir

mis das klad, trvezde žarijo... id obdructen! skrb

Handwritten musical score for piano and voice. The score includes a vocal line and piano accompaniment. The vocal line has lyrics in Slovenian: "Trvezde žari-jo po-kojno, no-ri du-š- ti-jo o-pojno- lju-bica, lah-ko noc!" and "ljubica, lah-ko". The piano accompaniment features complex chords and arpeggios. The piece is in F major, 3/4 time, and marked Allegro.

Handwritten musical score on aged paper, featuring vocal lines and piano accompaniment. The score is written in G major (one sharp) and 3/4 time. The lyrics are in Latin: "Mo-ja de-voj-ci-ca spava, Mo-ja lu-be-zen plava, nad njo lahno, nad njo lahno nad njo. mi mado".

The score consists of several systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes chords and arpeggiated figures. The lyrics are written below the vocal line. The score ends with a double bar line and a fermata.

Lyrics: *Mo-ja de-voj-ci-ca spava, Mo-ja lu-be-zen plava, nad njo lahno, nad njo lahno nad njo. mi mado*

pp
 Ti ho - Ro - li ve li ho...
 Ped.

pp
 Ho ro ni shi sa - ti vzi hor
 Ped.

pp
 Sop - le no - ci,
dim. *molto cresc.*
 Ped.

pp
 in ve ber - mej no ok - roz
cresc.
 Ped.

pp
 je is - tu - ce mi los ti box je
cresc. *mf* *dim.*
 Ped. Ped. Ped. Ped.





mf cresc

Handwritten musical score for voice and piano. The score is written on five staves. The top staff is the vocal line, and the bottom four staves are for the piano accompaniment. The lyrics are written below the vocal line.

Lyrics: is - kri - ce mi - los - si -

Lyrics: bo - ž je sip - lji na svet.

Performance markings include *mf*, *cresc*, *f*, *ped.*, *dim.*, and *rit.*. The piano part includes chord diagrams and dynamic markings like *f* and *rit.*. A circled number '97' is written at the bottom right of the piano part.

h

mp *mf*

zvezde ka-ri-jo po bojno,

ro-se dushti-jo o-vojno-

gubica,

lah-ko noe!

mf *rit* *cresc.*

gubica, lah-ko noe! (Olen ljubancic.)

Detailed description: This system contains the first two vocal phrases. The vocal line is written in a soprano clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in the left hand, featuring a steady eighth-note accompaniment pattern. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The tempo is marked 'rit' (ritardando) for the second phrase.

cresc.

Detailed description: This system continues the piano accompaniment from the first system. It features a 'cresc.' (crescendo) marking and a 'rit' (ritardando) marking. The piano part consists of dense chords and moving lines in the left hand.

rit

Detailed description: This system contains the final vocal phrase and piano accompaniment. The vocal line begins with the words 'ot oti ot oti'. The piano accompaniment ends with a double bar line and a fermata. The tempo is marked 'rit' (ritardando).

