

NOVI AKORDI

ZBORNİK ZA VOKALNO IN
INSTRUMENTALNO GLASBO

UREJUJE
DR. GOJMIR KREK

VSEBINA

1. **Josip Procházka** (Ljubljana), „Valse-Impromptu“ za klavir.
2. **Anton Lajovic** (Litija), „Pesem mlade čaravnice“ za ženski zbor in klavir.
3. **Emil Adamič** (Kamnik), „Pomladanska slutnja“ za mešan zbor.
4. **Josip Procházka** (Ljubljana), „Sneg pada...“ za en glas in klavir.

1. septembra 1904.

Št. 2.

JZHAJA 6 KRAT NA LETO
1. VSAKEGA DRUGEGA MESEGA

IV. letnik.

CENA ZA LETO 8K. ZA ½ LETA 4K50H.
POSAMEZNI ZVEZKI PO 2 KRONI

Založništvo
L. SCHWENTNER
LJUBLJANA

UREDNIŠTVO
Gospodske ul. št.10.



UPRAVNIŠTVO
Dvorski trg št.3

Valse-Improptu.

Josip Procházka.

Klavir.

Vivente.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features similar melodic and harmonic textures. A five-fingered scale-like passage is marked with a '5' above the notes in the upper staff. The dynamics remain consistent with the first system.

The third system introduces a forte (*f*) dynamic. It features more complex harmonic structures and melodic lines. A trill-like figure is marked with a 'tr.' and an asterisk. A five-fingered scale passage is also present, marked with a '5'.

The fourth system features a fortissimo (*ff*) dynamic. The music is characterized by dense chords and complex melodic lines. Trill-like figures are marked with 'tr.' and asterisks. A five-fingered scale passage is marked with a '5'.

The fifth system features a *più ff* (piano fortissimo) dynamic. It includes a five-fingered scale passage marked with a '5'. The music concludes this section with a piano (*p*) dynamic.

The sixth system features a forte (*f*) dynamic. It concludes the piece with a final melodic flourish in the upper staff and a strong harmonic accompaniment in the lower staff. A five-fingered scale passage is marked with a '5'.

Musical notation system 1, featuring treble and bass staves. The bass staff includes dynamic markings *mf*, *dim.*, and *p*. A fermata is present over a note in the bass staff. A double bar line with repeat dots is also visible.

Musical notation system 2, featuring treble and bass staves. A fingering number '5' is written above a group of notes in the treble staff.

Musical notation system 3, featuring treble and bass staves. A fingering number '5' is written above a group of notes in the treble staff.

Musical notation system 4, featuring treble and bass staves. The tempo marking *p tranquillo* is present in the bass staff.

Musical notation system 5, featuring treble and bass staves. It includes first and second endings, marked '1.' and '2.'.

Musical notation system 6, featuring treble and bass staves. It includes a second ending, marked '2.'.

Musical notation system 7, featuring treble and bass staves. The dynamic marking *f* is present in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a complex melodic line with many accidentals and slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a more rhythmic accompaniment with chords and some melodic fragments.

The second system continues the musical piece. It includes a 'ritard.' (ritardando) marking above the bass staff, indicating a gradual deceleration. A 'p' (piano) dynamic marking is placed above the final measure of the upper staff. The notation remains complex with many accidentals and slurs.

The third system shows a continuation of the intricate musical textures. The upper staff features a series of chords and melodic fragments, while the lower staff provides a steady accompaniment with chords and occasional melodic lines.

The fourth system includes a 'pa tempo' (poco tempo) marking above the bass staff, indicating a slight change in tempo. The notation continues with complex textures and many accidentals.

The fifth system features a '5' fingering mark above a specific melodic phrase in the upper staff. The notation continues with complex textures and many accidentals.

The sixth system also features a '5' fingering mark above a melodic phrase in the upper staff. The notation continues with complex textures and many accidentals.

The seventh system includes a 'f' (forte) dynamic marking above the bass staff. It also contains various performance instructions and markings, including 'Ced.' (Cadenza) and an asterisk (*) at the end of the system. The notation continues with complex textures and many accidentals.

This page of musical notation consists of seven systems of staves. The first system shows a treble and bass clef with a key signature of two flats and a common time signature. It features a complex melodic line in the treble with a five-fingered scale run and a bass line with chords and a 'Ped.' marking. The second system continues the melodic development with dynamics like *f* and *p*. The third system features a prominent *f* dynamic and a 'Ped.' marking. The fourth system includes dynamics *mf* and *dim.*. The fifth system shows a *f* dynamic. The sixth system continues with a *f* dynamic. The seventh system concludes with a *ff* dynamic and a final chord. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Pesem mlade čarovnice.

(O. J. Bierbaum - O. Zupančič.)

Ant. Lajovic. Op. 4. št. 1.

Allegro vivo.

Sopran I.

Sopran II.

Alt.

Allegro vivo.

Klavir.

cre - - - - - scen - - -

Ko je - zdi - la sem čez go - ro no - coj, hop, vskok be - ži ko -

Ko je - zdi - la sem čez go - ro no - coj, hop, vskok be - ži ko -

ostro

ritardando.

nji - - - ček! je je - - zdi - lo zve - ne - nje z me - noj:

nji - - - ček! je je - - zdi - lo zve - ne - nje z me - noj:

de - cre - scen - - do

ri - tar - - dan -

mf de - cre - scen - do

mf

Molto meno mosso.

p espressivo

p cin, cin, v noč mi cin - glja. To bil je ča - ro - ben in sla - dek

p cin, cin, v noč mi cin - glja. To bil je ča - ro - ben in sladek

Molto meno mosso.

8 - do sem - pre

pp *una corda*

p

ri - tard.

più mosso

zvok, bi - lo kot jok in glas o - trok, kot vzdih, da mi - sliš

zvok, bi - lo kot jok in glas o - trok, kot vzdih, da mi - sliš

ri - - - tard.

più mosso

pp

ritardan - do *sempre p* *pp*

nanj vsi - kdar. Sr - ce bo - le - sten mi pri - me čar. *pp*

nanj vsi - kdar. Sr - ce bo - le - sten mi pri - me čar. *pp*

ritardan - do *sempre* *decre* - *scen* - do *ppp*

rit - ar - - dan

ppp

mp più mosso

In zdaj zve - nen - ja na en - krat ni, spu -

In zdaj zve - nen - ja na en - krat ni, spu -

do mol - to

più mosso ppp sempre

ritar - dan - - do - molto pp *mf* *Tem -*

stim v do li - no glo - bo - ko o - či. Bles

stim v do li - no glo - bo - ko o - či. *pp* *mf* Bles

ritard. - - molto pp *mf* *Tem -*

po I. *p ritard.* *a tempo* *f* *ostro*

ti se luč iz ok - - na tam. Hop, v skok be - ži ko - nji - ček!

ti se luč iz ok - - na tam. Hop, v skok be - ži ko - nji - ček!

po I.

pp ritard. *a tempo* *sf* *sf*

Meno mosso. *molto ritard.* *Tempo I.*

longa pausa Moj ma - - li gle - - da: kam, ma - ti kam? Cin, cin,

longa pausa Moj ma - - li gle - - da: kam, ma - ti kam? Cin, cin,

Meno mosso. *Tempo I.*

longa pausa *pp sempre* *molto ritard.* *pp*

ppp *ppp* *ppp*

v noč mi cin - glja. v noč mi cin - glja.

mp *ac - - ce - - le* *p*

loco *ppp* *mf* *mf* *ppp*

ran do al do fi - - ne

de - - cre - - scen - - do

senza Ped. *mf* *pp* *p*

Pomladanska slutnja.

(Aleksandrov.)

Emil Adamič.

Mešan zbor.

Radostno.

že - - - lo

Po - mla dan - ska slut - nja k nam v de *mf* že - lo, k nam v de - že - lo

Po - mla - dan - - ska slut - nja k nam v de - že - lo

gré, *f* gré, *f* zdra - vo, Bog in soln - ce, *sfz* *f* go - ra in po - ljé, go - ra in po -

gré, zdra - vo, Bog in *sfz* *f* go - ra

in po - - ljé! *ff* in po - - ljé! *ff* 0 vas ve - do pti - ce, lah - no žvr - go -

ljé, in po - ljé! *p* 0 vas ve - do pti - ce, lah - no žvr - go -

in po - - ljé! *ff* 0 vas ve - do pti - ce, lah - no žvr - go -

le, *pp* no - či ve - - do to - ple, si - vi so - - mrak vé, *mf*

žvr - go - le, *pp* no - či ve - do to - ple, si - vi so - mrak vé, si - vi

le, *pp* le, *mf*

si - vi so - mrak vé. *f* so - - mrak vé. *f* 0 vas ve - do bil - ke, v log de - vi - - ca

si - vi so - mrak vé. *f* si - vi so - mrak vé. *f*

crescen - do *dim.* *poco* *a* *poco* *ac-*

spe - - - - tam za lo - - - gom, v po - lju tam za lo - gom

f *p* *mf*

f *crescen - do* *dim.* *p* *poco* *a* *mf* *poco* *ac-*

v po - lju vsa ko mak ran - - - do vsa ko mak eve - -

f *ff*

v po - lju vsa ko mak eve - te, ko mak eve - te, vsa ko mak eve -

vsa ko mak eve - te, ko mak eve - te, vsa ko mak eve -

f *ff*

cel - - le - - ran - mak eve - do te, ko mak eve - te, *ff* vsa ko mak eve -

te, vsa ko ri - - tar - dan - - do vsa ko mak eve -

f

te, ko mak eve - te, vsa ko mak, vsa ko mak, vsa ko mak eve -

mak eve - te, vsa ko mak, vsa ko mak, vsa ko mak eve -

te, ko mak eve - te, *f* vsa ko mak, vsa ko mak, vsa ko mak eve -

f *ri - - tar - dan - - do*

te! *a tempo* k nam v de - že - - - lo gré,

f *mf* *f*

te! Po - mla dan - ska slut - nja k nam v de - že - lo, k nam v de - že - lo gré, zdra - vo,

te! *a tempo* *f* *mf* *f*

te! Po - mla dan - - ska slut - nja *mf* k nam v de - že - lo gré,

Bog in soln - ce, go - ra in po - - ljé, go - ra in po - ljé!

ff *f* *sfz* *f*

zdra - vo, Bog in *ff* *f* *sfz* *f*

Sneg pada...

(Anton Aškerc.)

Jos. Procházka.

Molto moderato.

Glas.

p
Sneg, be - li sneg na

Klavir.

pp

ces - to ti - ho pa - da Kaj ne, lep dan, so - sed - ka

mf

mo - ja mla - - da? Skoz ok - no tam str -

f *mf* *p*

miš vta me tež snež ni.

p

p *cresc.*
Za - miš - ljen je, za - miš - ljen je o - braz tvoj ble - di,

cresc.

mf *f*

než - - ni. Sneg, be - - li sneg med

p *pp*

na - ma ti - ho pa - - da... Jaz v te - be sem za - miš - -

mf cresc. *più f appassionato*

ljen, jaz v te - be sem za - miš - - ljen, de - - va mla - - da, de - va

cresc. *più f appassionato*

rit. *ff*

mla - da.

rit. *ff*

di - - mi - - nu -

pp

- en - do