

Novi akordi

Zbornik za vokalno in instrumentalno glasbo

L. X.

Št. 1.



Urejuje dr. Gojmir Krek

Vsebina:

1. Emil Adamič (Trst). „Morje I.“ za klavir.
2. Anton Lajovic (Ljubljana). „Zunaj na rahlo sapica piha“, za en glas in klavir.
3. Vasilij Mirk (Trst). „Katrice“, za četverospjev ali moški zbor.
4. Fran Gerbič (Ljubljana). „Mazurka“ za klavir.
5. Emil Adamič (Trst). „Otroške pesmi“ za en glas in klavir:
a) VII. „Izza gor“, b) VIII. „Je pač zima“,
c) IX. „Solnčece“.
6. Josip Pavčič (Ljubljana). „Kaj ve misli“, za mešan zbor.

Glasbeno-književna priloga.

Izhaja 6 krat na leto, 1. vsakega drugega meseca. Cena za leto 10 K, za pol leta 5 K. Posamezni zvezki po 2 K.

Vsako pomnoževanje je po zakonu prepovedano.

Založništvo L. Schwentner - Ljubljana

Pisma in pošiljatve, določene za uredništvo, naj se pošiljajo uredniku drju. Gojmiru Kreku pod naslovom: Dunaj, XV., Mariahilfergürtel 29/II.

Morje.

I.

Utrujeno od solnca morje spava,
 ko po zrcalu čolnic gladko plava.
 Opojna, topla kresna noč molči.
 Le ob pobježju morje tam šumi.

A. Aškerc: Jadranski biseri.

Emil Adamič.

Sanjavo in zelo mirno.

poco rit.

Klavir.

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The score includes various dynamic markings and performance instructions:

- System 1:** Starts with *pp* (pianissimo) in the right hand and *p* (piano) in the left hand. The tempo is marked *poco rit.* (slightly ritardando).
- System 2:** Features a *p a tempo* (piano, at tempo) marking in the right hand and *mf* (mezzo-forte) in the left hand.
- System 3:** Includes a *rit.* (ritardando) marking at the beginning, followed by *p a tempo* in the right hand and *mf* in the left hand.
- System 4:** Features a *f rit.* (forte, ritardando) marking in the right hand.
- System 5:** Concludes with *p a tempo* in the right hand and *mf* in the left hand.

a tempo

rit.

f *mf*

This system contains two staves of music. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides harmonic support with chords and some melodic fragments. Dynamics range from forte (f) to mezzo-forte (mf). A 'rit.' (ritardando) marking is present above the first few measures.

počasi, recitativo

hitrejše

rit.

f *p* *mf* *f* *p*

This system continues the piece with two staves. The tempo is marked 'počasi, recitativo' (slowly, recitativo). The upper staff has a more active melodic line. Dynamics include forte (f), piano (p), mezzo-forte (mf), and piano (p) again. There are 'hitrejše' (faster) markings above some measures and a 'rit.' marking at the end.

počasi

a tempo

hitrejše

pp

This system consists of two staves. The tempo is 'počasi' (slowly). The upper staff has a melodic line with slurs. The lower staff has a more rhythmic accompaniment. Dynamics include piano-piano (pp) and 'a tempo' markings.

rit.

a tempo

rit.

p *mf* *mf* *f*

This system features two staves. It starts with a 'rit.' (ritardando) marking. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. Dynamics range from piano (p) to forte (f). There are 'a tempo' and 'rit.' markings.

čimdalje bolj počasi

mf *p* *pp* *pp*

This system contains two staves. The tempo is 'čimdalje bolj počasi' (becoming increasingly slower). The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. Dynamics range from mezzo-forte (mf) to piano-piano (pp).

Zunaj na rahlo sapica piha...

(Vida Jerajeva.)

Anton Lajovic.

Lahkotno, sveže.

Sopran. *p*

Zu - naj na rah - lo

Klavir. *pp sempre* *sempre legato*

con Ped. po vsaki menjavi akorda

sa - pi-ca pi - ha, li - li - je v spa - nji dr -

hti - - - jo;

p mehko

mf

klju - ček o - br -

p sf p sf p sf p sf

nem, so - bi - ca ti - - ha.

p *3*

p sempre

klju - ček o - br - nem in ti po - re - čem: a - di

ad lib. *tr*

mf

con Ped. sempre

jo, a - di - - jo, a - di - jo!

ad lib. *tr*

pristrčno

rit. molto

Pa so vo - di - ce tem - ne, ši - ro - ke, pa so go - ri - ce tam

široko *p* *3*

p

zu - naj in če že pri - dem, ljubček, do te - - be, kak pa se vr - nem do-

f

f *accel.*

mu naj? In če že pri - dem, ljubček, do te - be,

f

rit.

ljubček, ljubček, kak pa se vrnem do - mu naj?

f

z glasom

f *fa tempo* *izrazno*

Katica.

(Utva.)

Vasilij Mirk.

Četverospjev
ali
moški zbor.

Zmerno.

p Pred-la je, pre - dla, Ka-tri-ca vol - no, *mf* za-lost pol - ni - la *p rit.* sr-ce je

a tempo

bol - no, pred-la je, pre - dla, Ka-tri-ca vol - no, *mf* za-lost pol - ni - la, *mf* za-lost pol -

molto riten.

ni - la sr-ce je bol - no. *f* Živo, v narodnem tonu. Fant, fant, fant je spom-la - di na

rit. va - si za - u - kal, *a tempo* čez ro - žma - rin je *pp ritard.* vi - zbo po - ku - kal. *a tempo* Vtr - gal naj -

rit. lep - ši na - gelj je *a tempo* vle - hi: „Poj - di no, Ka-tri-ca, *p* to ni - so gre - hi, to

rit. *a tempo* *p* to ni - so

Mirno. pp legato e sotto voce

gre - - - hi!“ In ko po no - - - či vas je za - sni - la,

gre - - - hi!“ *pp* In ko po *pp* *legato e sotto voce* ro -

ro - žma - rin z ok - na de - kle je vmak - ni - la; je vmak - ni - la,

- žma - rin

mf *pp* *espr.* *pp* *espr.*

Kakor prej.

je vmak - ni - la. Fant, fant, zju - traj od - u - kal fant je za - ra - na;

kle

pp *f* *rit.*

gre - da za njim je bi - la po - tep - ta - na; gre - da za njim je bi - la po - tep -

a tempo *f* *ritenuto* *a tempo* *stentato*

a tempo *ritenuto* *a tempo* *stentato*

Zmerno.

ta - na, po - tep - ta - na. Vsta - vi - la ro - ka se je pre - di - ci, sol - ze so

ff *mf* *p*

vro - če tekle po li - ci; vsta - vi - la ro - ka se je pre - di - ci, sol - ze so vro - če, sol - ze so

mf *pr.* *a tempo* *mf* *f*

mf *pr.* *a tempo* *mf* *f*

Široko.

vro - če po li - ci, te - kle po li - ci, sol - ze so vro - če tekle po li - ci.

vro - če te - kle po

f *rit.* *p* *ff* *pp*

f *rit.* *ff* *pp*

Mazurka.

Fran Gerbić, Op. 42. štev. 2.

Moderato. (M. M. ♩ = 104.)

The musical score is written for piano and consists of 24 measures. The tempo is Moderato (M.M. ♩ = 104). The key signature has one flat (B-flat major). The time signature is 3/4. The score is divided into systems of two staves (treble and bass clef). Dynamics include *p*, *p riten.*, *f a tempo*, *p riten.*, *f a tempo*, *ff riten.*, *p*, *mf a tempo*, *accel. cresc.*, *ff riten.*, *p*, *mf a tempo*, *f riten.*, *p*, *p a tempo*, and *p*. Articulations include *riten.*, *accel. cresc.*, and *f riten.*. The piece ends with a *Fine.* marking. There are several *ped.* (pedal) markings and asterisks throughout the score.

System 1: Treble and bass staves. Treble staff features a melodic line with slurs and triplets. Bass staff features a harmonic accompaniment. Dynamics include *mf* and *p*. Pedal markings are present below the bass staff.

System 2: Treble and bass staves. Treble staff continues the melodic line with slurs and triplets. Bass staff continues the harmonic accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

System 3: Treble and bass staves. Treble staff begins with the instruction *p dolce legato*. Melodic line continues with slurs and triplets. Bass staff continues the harmonic accompaniment. Dynamics include *p*. Pedal markings are present below the bass staff.

System 4: Treble and bass staves. Treble staff continues the melodic line. Bass staff includes dynamic markings *riten.*, *ff*, and *p a tempo*. Pedal markings are present below the bass staff.

System 5: Treble and bass staves. Treble staff continues the melodic line with slurs and triplets. Bass staff continues the harmonic accompaniment. Dynamics include *f*, *mf*, and *p*. Pedal markings are present below the bass staff.

System 6: Treble and bass staves. Treble staff continues the melodic line with slurs and triplets. Bass staff continues the harmonic accompaniment. Dynamics include *p*, *mf*, and *f*. Pedal markings are present below the bass staff.

D. C. al Fine.

Otroške pesmi.

VII. Izza gor.

(Iz Zvončka.)

Emil Adamič.

v **Žalostno.** *p*

Glas.

1. Gren-ka ža-lost za-blo-di-la vti-he je po-lja - ne, sla-ni-
ve-trič pri-pi-hljaj je ti-ho čez go-ri - ce, pa na
mol-ka in ža-lost grenka je za-kra - lje - va - la, iz-za

Klavir. *rit.* *atempo* *fp* *p*

mf *rit.* 1. 2. 3.

ca je po-mo-ri-la ro-ži-ce za-spa - ne. 2. Mr-zel
gor-ki jug od-gnal je oz-ko - kri - le pti - ce. 3. Ah, in
gor je be-la žen-ka mr-zla zi - ma vsta - la.

rit. *mf* *p* *rit.* *fp* *p*

VIII. Je pač zima.

(Mokriški.)

Emil Adamič.

v **Živahno.** *f*

Glas.

1. Bur - ja bri - je, led se
2. Stri - ček pel - je na sa -
3. De - ca v va - si si na -

Klavir. *fp* *mf*

de - la, me - gla kri - je vso zem - ljo. Kro - kar vpi - je
neh se, mr - zle ma - ne si ro - ke. Kon - jič dir - ja
ga - ja v ke - pe tla - či meh - ki sneg. A po klan - cu

na sme - re - ki, ker brez hra - ne je hu - do.
 po ga - zi - ci, sneg ka - di še čez pol - je.
 gor dr - či - jo san - ke s stri - cem v str - mi breg.

IX. Solnčece.

(Sokolov.)

Emil Adamič.

Glas. Zmerno.

1. Nad skal - no go - ro soln - če -
 tem pa vza - me ža - lo -
 go - ro soln - če - ce za -

Klavir. *p* *riten.* *a tempo* *p*

ce kr - va - vo se ža - ri, s po - sle - dnjim sve - tlim ža - rom
 stno od zem - lji - ce slo vo, za go - re skal - ne skri - je
 spi, spet zju - traj se zbu - di, nad go - ra - mi, nad skal - ni -

mf

p *rit.*

nam go - ri - ce po - zla - ti. 1. 2. 3.
 se za - tis - ne si o - ko. 2. Po -
 mi ve - se - lo za - ža - ri. 3. Za

p *rit.* *pp* *ppp*

