

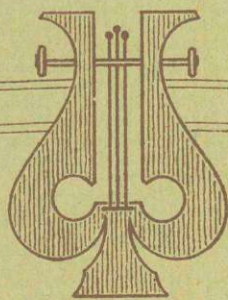
NOVI AKORDI

ZBORNIK ZA VOKALNO IN
INSTRUMENTALNO GLASBO

UREJUJE
DR. GOJMIK KREK

VSEBINA

- | | |
|---|--|
| 1. Dr. Benjamin Ipavec (Gradec), „Gavota“ za klavir. | 4. Dr. Gojmir Krek (Ljubljana), „Kanglica“ mešan zbor. |
| 2. Emil Adamič (Kamnik), „V samotah“ moški zbor. | 5. Josip Procházka (Ljubljana), „Iz cikla ‚Karneval‘ i. Promenade“ za klavir. |
| 3. Stanko Premrl (Vrhnika), „Prošnja“ za en glas in orglje ali harmonij. | 6. Emil Adamič (Kamnik), „Zlata doba“ moški zbor. |



1. januarja 1905.

Št. 4.

JZHAJA 6 KRAT NA LETO
1. VSAKEGA DRUGEGA MESEGA

IV. letnik.

CENA ZA LETO 8K. ZA ½ LETA 4K 50H.
POSAMEZNI ZVEZKI PO 2 KRONI

Založništvo
L. SCHWENTNER
LJUBLJANA

UREDNIŠTVO
Gospodske ul. št.10.



UPRAVNIŠTVO
Dvorski trg št.3

Gavota.

D^r Benjamin Ipavec.

Allegro. (M.M. $\text{♩} = 72$.)

Klavir.

mf

fritard. a tempo

p po - co - a - po - co - cre - scen - do

mf

fritard. a tempo Fine.

1. 2.

Meno mosso.

First system of piano accompaniment for 'V samotah.' in G major, 3/4 time. It begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the bass and a more active treble part with chords and moving lines.

Second system of piano accompaniment. It includes a *ritard.* (ritardando) marking, a *pp* (pianissimo) dynamic, and a *p a tempo* marking. The system concludes with a *cres-* and *-cen-* marking, indicating a crescendo.

Third system of piano accompaniment. It starts with a *do* marking, followed by a *f* (forte) dynamic and a *ritard.* marking. The system ends with a *pp* (pianissimo) dynamic.

V samotah.

(Dragotin Kette.)

Otožno.

Emil Adamič.

Moški zbor.

Lah - na sa - pi - ca pi - hlja

Vocal line for the first system. It is in G major, 3/4 time, and begins with a piano (*p*) dynamic. The lyrics are: "Lah - na sa - pi - ca pi - hlja".

La - hna sa - pi - ca pi - hlja sko - zi ve - je hoj ze - le - nih.

p La - hna sa - pi - ca pi - hlja

Na ste - zi - cah o - sam - lje - - - nih

Vocal line for the second system. It includes dynamics of *p*, *mf*, and *p*. The lyrics are: "Na ste - zi - cah o - sam lje - nih mislim na - te, lju - bi - ca. Tu se je raz -".

mf nekoliko hitreje

p Na stezi - cah o - sam *mf* lje - - - nih *p*

mf Tu se je raz - le - ga -

le - ga - la

Vocal line for the third system. It includes dynamics of *f* and *f*. The lyrics are: "sme - ha pol - na go - vo - ri - ca, da je plaš - na ve - ve -".

f hitro

f sme - ha pol - na go - vo - ri - ca,

f da je plaš - na

p a tempo *ritard.*

ri - ca po dre - ve - sih be - ga - la, po dre - ve - sih be - ga - la, be - ga - la.

ve - ve - ri - ca be - ga - la,

p a tempo *p* *a* *po - co* *po - co* *ac - - - cel - - -*

Ah, zdaj pti - či - ce mol - če vsvo - jih gne - zdih o - ple -

Ah, zdaj pti - či - ce mol - če vsvo - jih gne - zdih o - ple - te - nih:

Ah, zdaj pti - či - ce mol - če vsvo - jih gne - zdih o - ple -

f *e* *cre - - - scen - - -*

te - nih; od dre - ves, od trav ze - le - nih, ros - ne kap - lji - ce vi -

od dre - ves, od trav ze - le - nih, ros - ne kap - lji - ce vi - se,

te - nih; od dre - ves, od trav ze - le - nih, ros - ne kap - lji - ce vi -

do *mf* *rit.*

se, ros - ne kap - lji - ce vi - se, ros - ne kap - lji - ce vi -

ros - ne kap - lji - ce vi - se, ros - ne kap - lji - ce vi - se,

se, ros - ne kap - lji - ce vi - se, ros - ne kap - lji - ce vi -

solo recitativo

se. Jaz pa, jaz pa ho - dim sam, lep - še dne - ve pre - mi - šlju - jem.

rit. *pp*

in, kar te - be več ne ču - jem, več sme - ja - ti se ne znam.

in, kar te - be več ne ču - jem, več sme - ja - ti se ne znam.

p in, kar te - be več ne ču - jem, več sme - ja - ti se ne *pp* znam.

Prošnja.

(Anton Medved.)

Stanko Premrl.

Moderato molto.

Glas.

mf
O Bog, ki daješ dobro sre-čo Dejanjem na - šim in po-kojen

Orglje
ali

harmonij.

mf
Man. Ped.

f čut, Kivzdramiš vгла - vi mi - sel *p* spe-čo, Da kTe-bi želj-na razvi-je pe - rut, Ti, predno

Man. Ped.

zgre-hom se o-br-ne ves *mf* Od Te-be strani duh, už - gi mu kes, *Poco più mosso.* Da sol-zen v za-puščenem

mf
Ped. espress.

f ko - ti, Da sol-zen v za-pušče-nem ko-ti Za večno se od-kol-ne zmo - til

f
1. rit.
p rit.

2. rit.
zmo - ti. *Tempo I.*

p rit.
Ped.

Kanglica.

(Oton Zupančič.)

D^r Gojmir Krek.

Allegretto moderato.

Mešan
zbor.

De-kli-ca šla je po vo-do zle - po sre-br - no kan-gli - co.

kan-gli - co.

Zo-ra na ne - bu se - va - la, pti - či - ca v lo - gu pe - va - la.

pe - va - la.

Ja - go - da zre - la nu - di se: „daj, za hip po - mu - di se: „Za

Ja - go - da zre - la nu - di se: „daj, za hip za

poco a poco crescendo

„Daj le za hip po - mu - di se po - mu - di se!“

se, ah, po - mu - di se!“ „Ja - go - da rdeč - ka do - ber

hip po - mu - di se!“

hip dan! po - mu - di se!“

sub p

a - li moj bra - tec je bo - lan,

do - ber dan! moj bra - tec je bo - lan, in on o -

a - li moj bra - tec je bo - lan,

zdra-vel prej ne bo, da mu pri - ne - sem z vre - ca vo - do,
 in on o-zdra-vel prej ne bo, da mu pri - ne - sem z vre - ca vo - do de - kli - ca

mo - ram za - je - ti jo, pre - dno še soln - ce ob - sve - ti jo, soln - ce ob - sve - ti jo. " še soln - ce ob -
 čim dalje bolj počasi in nežno

sve - ti jo. " lahko in veselo od - hi -
 Hla - dne vo - di - ce za - je - la je, bi - stro do - mov od - hi - te - la je
 ob - sve - ti jo. " rit. *pp* *ritenuto*

od - hi - te - la je. De - kli - ca šla je po vo - do po vo - do
 te - la je. je
 od - hi - te - la je. *a tempo*
 je *pa tempo*

zle - po sre - ber - no kan - gli - co, de - kli - ca je do - mov pri - šla
 je pri - šla

kan - gli - ca bi - la zla - ta vsa, *riten.* kan gli - ca bi - la zla - ta vsa.
 zla - ta vsa. N. A. IV. 4.

I. Promenade.

Vivace.

Josip Prochazka Op. 18.

Klavir.

First system of musical notation for 'I. Promenade'. It consists of two staves (piano and bass). The piano part starts with a treble clef and a key signature of two sharps (F# and C#). The bass part starts with a bass clef and the same key signature. The tempo is marked 'Vivace'. The first measure of the piano part has a dynamic marking of *p* (piano). The second measure has a dynamic marking of *mf* (mezzo-forte). The first measure of the bass part has a dynamic marking of *mf*. The system ends with a double bar line and a star symbol.

Second system of musical notation. It continues from the first system. The piano part has a treble clef and the bass part has a bass clef. The key signature remains two sharps. The tempo is still 'Vivace'. The first measure of the piano part has a dynamic marking of *fz* (forzando). The second measure has a dynamic marking of *f* (forte). The system ends with a double bar line and a star symbol.

Third system of musical notation. The piano part has a treble clef and the bass part has a bass clef. The key signature remains two sharps. The tempo is still 'Vivace'. The first measure of the piano part has a dynamic marking of *fz* and a trill marking *tr*. The second measure has a dynamic marking of *fz*. The system ends with a double bar line and a star symbol.

Fourth system of musical notation. The piano part has a treble clef and the bass part has a bass clef. The key signature remains two sharps. The tempo is still 'Vivace'. The first measure of the piano part has a dynamic marking of *fz*. The second measure has a dynamic marking of *fz*. The system ends with a double bar line and a star symbol.

Fifth system of musical notation. The piano part has a treble clef and the bass part has a bass clef. The key signature remains two sharps. The tempo is still 'Vivace'. The first measure of the piano part has a dynamic marking of *mf* (mezzo-forte). The second measure has a dynamic marking of *mf*. The system ends with a double bar line and a star symbol.

Sixth system of musical notation. The piano part has a treble clef and the bass part has a bass clef. The key signature remains two sharps. The tempo is still 'Vivace'. The first measure of the piano part has a dynamic marking of *f* (forte). The second measure has a dynamic marking of *f*. The system ends with a double bar line and a star symbol.

First system of the musical score. The right hand features a melodic line with slurs and a *cresc.* marking. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *mf* is present.

Second system of the musical score. The right hand includes a *quasi trillo* section with sixteenth-note runs and a *trm trm* marking. The left hand has a *ff* dynamic marking and a *fz* marking. A *Teo.* marking with an asterisk is located below the staff.

Third system of the musical score. The right hand continues with melodic lines. The left hand has a *cresc.* marking. A *Teo.* marking with an asterisk is located below the staff.

Fourth system of the musical score. The right hand has a *f cresc.* marking. The left hand has a *ff* marking and a *con affetto* instruction. A *Teo.* marking with an asterisk is located below the staff.

Fifth system of the musical score. The right hand has a *fz* marking and a *molto dim. fz* marking. The left hand has a *fz* marking. A *Teo.* marking with an asterisk is located below the staff.

Sixth system of the musical score. The right hand has a *Meno mosso.* marking and a *p* marking. The left hand has a *pp* marking and a *p espressivo* marking. The lyrics *ri - te - nu - to* are written below the staff. A *Teo.* marking with an asterisk is located below the staff.

8

molto dimin.

pp espress.

Ped. * Ped. * Ped. * Ped. * Ped. *

dim.

Ped. *

8

pp dim.

mf cresc.

sempre marcato

Ped. * Ped. * Ped. * Ped. *

fz

fz

Tempo di Marcia.

fz

fz

trun

6

First system of musical notation. Treble clef contains a melodic line with slurs and trills. Bass clef contains a bass line with slurs. Dynamics include *mf* and *tr*.

Second system of musical notation. Treble clef contains a melodic line with trills. Bass clef contains a bass line with slurs. Dynamics include *tr*.

Third system of musical notation. Treble clef contains a melodic line with slurs. Bass clef contains a bass line with slurs. Dynamics include *f* and *mf*.

Fourth system of musical notation. Treble clef contains a melodic line with slurs. Bass clef contains a bass line with slurs. Dynamics include *cresc.*

Fifth system of musical notation. Treble clef contains a melodic line with trills. Bass clef contains a bass line with slurs. Dynamics include *tr*, *fz*, and *f*.

Sixth system of musical notation. Treble clef contains a melodic line with slurs. Bass clef contains a bass line with slurs. Dynamics include *cresc.*

ff cresc.

fz fz fz fz fz molto dim. fz

fz p dim e ri - te - nu - to pp

*Red. **

Gospodični Olgi Jenkovi.

Zlata doba.

(Fr. Levstik.)

Emil Adamič.

Moški zbor.

Mračno, izrazno.

mf p mf accel.

Do - ba zla - ta bla - gih dnij, ko je zo - ra še sve -

ti - la, pr - va de - va me lju - bi - la, oh, ni -

še sve - ti - la pr - va de - va me lju - bi - la

poco rit. a tempo

f mf p rall.

kder te ni, oh, ni - kder te ni, oh, ni - kder te ni, oh ni - kder te ni!

N. A. IV. 4.

Nekoliko živahnejše
mf
 Vprašal zvezde sem svetle, kde so sreče prviča si? *riten.* Zvezda ni kdar
 se ne glasi, z neba gledale molče. *Mirno.* *p* Vprašal sem ko zor rodil
 za gorami belidan je, luči vprašal poludanje *Živahno.* *mf*
 in mraku, ko je rosil. *počasi* *p* *sfz* *zelo počasi* *f* *Kakor sprva.* *mf* *p* *accel.* *zo mi zo-ra*
 ti-la, pr-va de-va me lju-bi-la, oh, ni-kder te ni, oh, ni- *poco* *rit.* *f* *mf*
 je sve-ti-la, pr-va de-va me lju-bi-la, *mf*
 kder te ni, oh, ni-kder te ni, oh, ni-kder te ni! *rall.* *zelo počasi* *pp* *pp* *ppp*
 Ni-kder te ni! *pp* *ppp* *te ni!*