

SM 712
SRP 1

NOVI AKORDI

ZBORNİK ZA VOKALNO IN
INSTRUMENTALNO GLASBO

UREJUJE
DR. GOJMIR KREK

VSEBINA

Slika: Dr. Gojmir Krek (* 27. jun. 1875).

- | | |
|---|---|
| 1. Josip Procházka (Ljubljana) „Silhouetty II“ za klavir. | 4. Dr. Gojmir Krek (Dunaj) „Intermezzo“ za en glas in klavir. |
| 2. Emil Adamič (Kamnik) „Pri zibeli“ za en glas in klavir.“ | 5. Stanko Premrl (Dunaj) „Na delo, bratje!“ koračnica za klavir. |
| 3. Vjekoslav Rosenberg-Ružič (Varaždin) „Zimska pjesma“ za moški zbor. | 6. Emil Adamič (Kamnik) „Na vrtu“ za mešan zbor. |

1. julija 1907.

Št. 1.

JZHAJA 6 KRAT NA LETO
1. VSAKEGA DRUGEGA MESEGA VII. letnik.

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

Založništvo
L. SCHWENTNER
LJUBLJANA

UREDNIŠTVO
Gospodske ul. št. 10.



UPRAVNIŠTVO
Dvorski trg št. 3

Pisma in pošiljatve, določene za uredništvo, naj se pošiljajo uredniku **drju Gojmiru Kreku** pod naslovom: Dunaj, VI., Gumpendorferstrasse 125/III.



1. zvezek VII. letnika „Novih akordov“ pride našim c. naročnikom izjemoma kasneje v roke. Naj se nam tega ne zameri. Prihodnji zvezek izide točno 1. septembra t. l.

Založništvo „Novih akordov“.

28. III. 1944

Knjižnica Glasbene akademije v Ljubljani



Mus 1288/1949



Živakuo

Handwritten musical notation for a piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the treble staff.

f *Lju-bi-ca* *uzid x me-roj,* *id*

Dr. G. J. K. K. K.



Knjižnica in arhivsko oddelka

Silhouetty.

II.*)

Tempo di Polka.

Josip Procházka, Op. 22^b

Klavir.

*) I. glej VI. letnik „N.a.“ str. 61.

Meno.

p
Ped. *
Ped. *

pp
senza Ped.

p
cresc.

mf
f molto ritenuto

Tempo I.

p
6

cresc.
6

First system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains four measures. The first two measures feature a melodic line in the treble with a slur and a fermata, and a bass line with chords. The last two measures feature a melodic line in the treble with a slur and a fermata, and a bass line with chords. Dynamics include *mf*.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains four measures. The first two measures feature a melodic line in the treble with a slur and a fermata, and a bass line with chords. The last two measures feature a melodic line in the treble with a slur and a fermata, and a bass line with chords. Dynamics include *f*.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains four measures. The first two measures feature a melodic line in the treble with a slur and a fermata, and a bass line with chords. The last two measures feature a melodic line in the treble with a slur and a fermata, and a bass line with chords. Dynamics include *mf*.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains four measures. The first two measures feature a melodic line in the treble with a slur and a fermata, and a bass line with chords. The last two measures feature a melodic line in the treble with a slur and a fermata, and a bass line with chords. Dynamics include *cresc.*, *f*, and *ped.* with an asterisk.

Meno mosso.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains four measures. The first two measures feature a melodic line in the treble with a slur and a fermata, and a bass line with chords. The last two measures feature a melodic line in the treble with a slur and a fermata, and a bass line with chords. Dynamics include *p*.

Sixth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains four measures. The first two measures feature a melodic line in the treble with a slur and a fermata, and a bass line with chords. The last two measures feature a melodic line in the treble with a slur and a fermata, and a bass line with chords. Dynamics include *morendo*, *mp*, and *fz*.

Pri zibeli.

(S. Gregorčič.)

Emil Adamič.

Zelo nežno.

Glas. *p* *sotto voce*

Po - či - vaj mi - rno, an - gelj

Klavir. *pp*

šib - ki, ki dni le šte - ješ, ne še let; — *p* po - či - vaj

sre - čno vtop - li zib - ki, ko v popju mla - de ro - že cvet. — *hitrejše*

mf

Se - daj tre - no - tke sre - če ja - sne de - li ne - be - ški ti vla - dar; zdaj u - re

accelerando *f* *mf* *a tempo*

ti te-ko pre - kra - sne, krasnejših, oh, ne bo ni - kdar, zdaj u - re ti te-ko pre-

ff rit. *p molto riten. pp* *a tempo* *p*

kra - sne, krasnejših, oh, ne bo ni - kdar. — Zi-bel-ka

mp

sve - tjem je po stla - na in an - ge - lji po - jo o - krog, —

p *rit.* *f* *Hitro.*

bridkost no - be - na - ni ti zna - na, ne te - ža rev, na - dlog in tog. — Vi-har sov-

nežno, srčno, počasnejše

ra - žen svet pre - tre - sa, raz-gan-ja sr - ca di - vji boj nad zi-bko ja - sna so ne -

be - sa v nedol-žnem sr - cu je po - koj. — Za to le

p rallent. pp kot sprva p

spa - vaj, an-gelj ši - bki, ki nič ne veš še, kaj je svet; —

po-či-vaj, sni - vaj sla-dko vzib - ki, sla-dko vzib - ki,

mf zelo počasi pp molto ritard. f

ko vmehkem po - pju mla - di cvet. —

pp vedno počasi a tempo rit.

Zimska pjesma.

(Napoleon Špun-Strižić.)

Vj. Rosenberg-Ružić, Op. 9b

Moški
zbor.

Allegretto ma non troppo. *f*

poco rit.

Du - vaj, bje - sni sje - ve - re! Du -

mf Du - vaj, bje - sni sje - ve - re! *f*

a tempo

poco rit.

vaj! da se cr - na od cje - lo - va
stacc. da se ze - mlja ne raz - ma - zi od od sun - ca pro - ljet - no - ga;
p da da se *p* od sun - ca

mf stacc.

stacc.

da ne cvi - li jad - na ka - da zga - zi cviet me - zim - ce du - sman - ska joj no - ga

mf stacc. *stacc.*

pp

f

rit.

nek se pu - sta no - sit u - ci ja - de Bla - go sva - kom, tko ih no - sit zna - de!

pp *f* *rit.*

a tempo

a tempo

du - vaj, du - vaj, du - vaj!
riten. molto Du - vaj bje - sni

a tempo *f*

Du - vaj bjes - ni sje - ve - re! *f*

poco rit.

a tempo

sje - ve - re! du - vaj! sa - da spa - va
sa - va u mr - tvi - lu ru - za
p sa spa - va

poco rit. *a tempo*

je - li kob joj
 kob joj, slom'ju iz - ne - na - da! ne - moj kad za sun - cem ru - ku pru - ža, u lju - bav - nu
 jel kob joj
 cvie - tu kras - na mla - da slom'ju sa - da ne - moj u pro - lje - će, kad se slat - ke
 u - žit mi - sli sre - će! du - vaj du - vaj du - vaj!
riten. molto
 du - vaj!

mf *mf* *dim.* *pp* *f* *p* *p* *p*

Intermezzo.

(Ljudmila Poljanec.)

Dr. Gojmir Krek.

Allegretto, rubato.

Glas.
 Uvod hiter.
 Jaz lju - bim ti - he no -
 nežno
 č i in zvezd pol - no - čnih mi - gljan - je Jaz lju - bim tvo - je o - č i in

mf *ten.* *senza Ped.* *ten.* *senza Ped.* *p*

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

poco rit. dolcissimo sub pp a tempo p mf

tvo - je slad-ko sme-hljan - je. In - vem, davtvo - jih o - čeh za-me so pu - ši - ce

poco rit. dolcissimo sub pp a tempo p mf

sempre cresc. e accel. rit.

dja - ne, in vem, da sla - dek tvoj smeh za-de - ne ser - cu še ra - ne.

sempre cresc. e accel. rit.

a tempo p

In ven-dar lju-bim no - či in zvezd pol - no - čnih mi - gljanje Jaz

mf p a tempo

lju - bim tvo - je o - či in tvo - je slad-ko sme - hljan - je!

*ten. senza Ped. hitro Ped. **

*ten. senza Ped. Ped. **

Na delo bratje!

Koračnica.

Stanko Premrl.

Tempo di Marcia.

Klavir.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Tempo di Marcia'. The score includes various musical notations such as accents, slurs, and triplets. Dynamics are indicated by 'f' (forte), 'p' (piano), and 'mf' (mezzo-forte). The piece concludes with a double bar line and repeat signs.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a series of chords and moving lines. A dynamic marking of *ff* (fortissimo) appears in the middle of the system. The system concludes with a first ending (marked '1.') and a second ending (marked '2.') that leads to the word *Fine.*

Trio.

The Trio section begins on a new line with two staves. The upper staff has a treble clef and the lower a bass clef. The key signature remains two flats. The music features several triplet markings (indicated by a '3' over a group of notes) and dynamic markings of *f* (forte), *mf* (mezzo-forte), and *p* (piano). The section ends with a *mf* dynamic marking.

The second system of the Trio section continues with two staves. It features a *p* (piano) dynamic marking at the beginning, followed by *mf* (mezzo-forte) markings. The music includes several triplet markings and a melodic line in the upper staff.

The third system of the Trio section consists of two staves. It includes first and second endings (marked '1.' and '2.'). The first ending leads to a *p* (piano) dynamic, while the second ending leads to a *f* (forte) dynamic. The system concludes with a *f* dynamic marking.

The fourth system of the Trio section consists of two staves. The music features a *ff* (fortissimo) dynamic marking. The upper staff has a melodic line with some grace notes, while the lower staff provides a harmonic accompaniment.

The fifth and final system of the Trio section consists of two staves. It includes first and second endings (marked '1.' and '2.'). The system concludes with a *f* dynamic marking.

Na vrtu.

(Ivanov.)

V narodnem tonu.

Emil Adamič.

Mešan
zbor.

mf
 Na vr - tu pri cvet - kah deh - te - čih sem stal, ko
mf
 ža - rek je pr - vi na nje po - si - jal. Iz njih po - mla -
rit. *p* *a tempo*
rit. *p* *a tempo*
 dan - ski dih kvi - šku deh - tel, nad vr - tom vo - bla - čku je
mf a tempo
 lah - nem vi - sel. O - mam - ljen od vo - nja za - prl sem o -
mf a tempo
f *počasi* *ff* *rit.* *mf a tempo* prvič *p* drugič
 ko, in sa - njal o te - bi, ah, sa - njal slad - ko. Iz ko.
f *ff* *rit.* *mf a tempo*

