

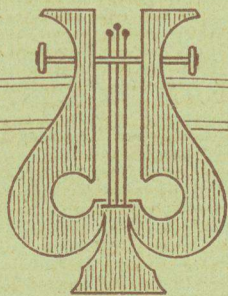
# NOVI AKORDI

ZBORNIK ZA VOKALNO IN  
INSTRUMENTALNO GLASBO

UREJUJE  
DR. GOJMIR KREK

## VSEBINA

1. **Josip Procházka** (Ljubljana), Iz cikla „Karneval“. IV. Quasi Polacca za klavir.
2. **Dr. Benjamin Ipavec** (Gradec), „Pod nebom širnim“, mešan zbor.
3. **Ivan Nep. pl. Zajc** (Zagreb), Erotični napjev iz opere „Armida“, za en glas in klavir.
4. **Emil Adamič** (Kamnik), „Valček“ za klavir.
5. **Fran Gerbič** (Ljubljana), „Rožmarin“, za moški zbor.
6. **K. Koranski** (Karlovac), „Uveneloj ruži“, za en glas in klavir.



1. sept. 1905.

JZHAJA 6 KRAT NA LETO  
1. VSAKEGA DRUGEGA MESECA

V. letnik.

Št. 2.

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

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



Muz 1277/1949

# Iz cikla „Karneval“

## IV. Quasi Polacca.

Josip Procházka.

Tempo di Polacca.

Klavir.

*p* *mf*

*dim.* *p* *espress.*

*senza Ped.* *senza Ped.*

*crescendo molto*

*fz fz fz fz fz fz fz fz fz*  
*f fz fz fz fz fz fz fz fz*  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*mf* di - mi - nu - en - do - *espress. p*  
*senza Ped.*

1. *rit.* *espress. p*  
 2. *espress. p*  
 3. *rit.*  
 1. *espress. p*  
 2. *espress. p*  
 3. *rit.*

# Pod nebom širnim.

Moderato.

A. Gradnik.

D<sup>r</sup> Benjamin Ipavec.

Mešan  
zbor.

*mf*  
 Pod ne - bom šir - nim sre - ča - la sta se ob - lač - ka dva, po - zdra - vi - la, po -  
*mf*  
 sre - - - ča - la

*rit.* *mf a tempo* *f*  
 lju - bi - la in spet na - ra - zen šla. Po ne - bu šir - nem sem - ter - tja po - dil ju  
*rit.* *mf a tempo* *f*  
 sem ter -

*p* *pp rit.*  
 je vi - har, o - sam - lje - na ob - lač - ka dva več ni - sta na - šla se nik - dar.  
*p* *pp rit.*

# Erotični napjev Clelje

iz opere

## „Armida“

(August Harambašić.)

Ivan Nep. pl. Zajc, Op. 852.

M. M. (♩ = 76.)

Glas.

*dolce*

Ah vi cr-ne vla - si tko će gladit

Klavir.

*Leg.*

\* *Leg.*

\* *Leg.*

vas, — tko će žar-ko lju - bit mo-ga li-ca kras? — Tko će s'ruj-nih

*colla voce a tempo*

*p dolce*

*p*

os - ta med i nek-tar pit, — tko l'na bie-lih gru - dih sla-dki sa-nak. snit? —

*colla voce a tempo*

*p dolce*

t'kol će me-ni ru - ke o - ko vra-ta svit? — Ah to on će on će

*tremolo*

*legato*

*riten.* *a tempo*

ah to on ce bit tkol' ce me-ni ru - ke o - ko vra-ta svit?

*ritenuto* *a tempo*

*p* *p* *p*

*legato*

*f* *riten.* *a tempo*

ah to on ce on ce ah to on ce bit. Tko ce me-ni ru - ke

*ritenuto* *a tempo poco più*

*tremolo* *f* *p* *p*

o - ko vra - ta svit? Ah to on ce on ce ah to on ce

*f* *ff*

*fz*

bit. \_\_\_\_\_

*f*

# Valček.

Emil Adamič.

Klavir.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of seven systems, each with a treble and bass staff. The piece begins with a piano (*p*) dynamic and includes a 'S pedalom' instruction. The score contains various musical notations including slurs, ties, and dynamic changes to mezzo-forte (*mf*), pianissimo (*pp*), forte (*f*), and sforzando (*sfz*). The piece concludes with a final chord in the bass staff.

Musical staff 1: Treble and bass clefs, key signature of two flats. The treble clef contains a melodic line with slurs and accidentals. The bass clef contains a supporting line with chords and slurs. A dynamic marking of *mf* is present.

Musical staff 2: Treble and bass clefs, key signature of two flats. Continuation of the musical material from the first staff.

Musical staff 3: Treble and bass clefs, key signature of two flats. Dynamic markings of *mf* and *pp* are present. A key signature change to two sharps occurs in the final measure.

Musical staff 4: Treble and bass clefs, key signature of two sharps. Dynamic markings of *p* and *poco rit.* are present. The word *Lea* is written below the bass staff.

Musical staff 5: Treble and bass clefs, key signature of two sharps. Dynamic marking of *mf* is present. The word *Lea* is written below the bass staff, followed by asterisks.

Musical staff 6: Treble and bass clefs, key signature of two sharps. Dynamic markings of *poco rit.* and *f* are present. The word *Lea* is written below the bass staff, followed by asterisks. An 8-measure rest is indicated in the final measure.



First system of musical notation. Treble and bass staves. Treble staff contains complex chordal textures with many accidentals. Bass staff contains a simple accompaniment. Dynamic marking: *ff string.*

Second system of musical notation. Treble and bass staves. Treble staff continues with complex textures. Bass staff has a more active line. Dynamic markings: *rit.*, *ff string.*, and *p*. Tempo marking: *a tempo*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with some grace notes. Bass staff has a rhythmic accompaniment. Dynamic markings: *p*, *pp*, and *rit.*

od začetka do znamenja  $\Phi$  potem Coda.

Fourth system of musical notation, labeled "Coda." Treble and bass staves. Treble staff has a melodic line. Bass staff has a simple accompaniment. Dynamic marking: *f*. Tempo marking: *rit.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a simple accompaniment. Dynamic marking: *pp*. Tempo marking: *pp a tempo*.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a simple accompaniment. Dynamic marking: *pp*. Tempo marking: *morendo*.

## Rožmarin.

(Rud. Maister-Vojánov.)

Fr. Gerbić, Op. 56. štev. 2.

Moški  
zbor.

Andantino con moto.

*poco rit.**a tempo*

Cve - te de - kle - tu rož - ma - rin, oj, rož - ma - rin ze - - len. Ne  
ok - no pri - de fan - tič zal: „Zdaj mo - ram v boj - krvav. Daj

na - šel bi v de - že - lah treh fant gor - še - ga no - ben. Oj, cve - ti, cve - ti, rož - ma - rin, in  
rož - ma - ri - na le - pe - ga še šo - pek mi v poz - drav. Ko puš - ke bo - do po - ka - le, na -

deh - ti sko - zi vas, oj, cve - ti, cve - ti, rož - ma - rin, in deh - ti sko - zi vas. Pod  
té mi bo spo - min, ko puš - ke bo - do po - ka - le, na - té mi bo spo -

Bariton - solo.  
Meno mosso.

In dek - le v o - knu sklo - ni se, vr - šič u - tr - ga mlad, pa sol - zna vsa ga  
min.“ In dek - le sklo - ni se vr - šič u - tr - ga mlad, sol - zna ga

fan - ti - ču pri - pne za gum - bič zlat. „Ná rož - ma - rin - ček, fan - tič moj, ker  
fan - ti - ču pri - pne za gum - bič zlat. „Fan - tič moj,

lju - bim te srč - nó: „Na rož - ma - rin - ček, fan - tič moj, ker  
 lju - bim te srč - nó, srč - nó:“ Fan - tič moj,

lju - bim te srč - nó:“ *mf*  
 lju - bim te srč - nó. „Na roz - ma - rin - ček, fan - tik moj, ker. lju - bim te srč -  
 fan - tič moj, ker

**Tempo I.** *ff* *meno mosso*  
 nó. *f* Pa slan - ca mr - zla pa - la je na šir - no, šir - no plan in v ju - tru bil je

*espress.*  
 rož - ma - rin na o - knu ves pož - gan. Oj, pla - kaj, pla - kaj de - kle ti.

pla - kaj, de - kle ti. *mf* *sfz* *f* *f* *f* *p*  
 Pla - kaj, pla - kaj, de - kle ti! Oj, z Bo - gom, oj, z Bo - gom, oj, z Bo - gom, rož - ma - rin!  
 Oj, z Bo - gom, oj, z Bo - gom, oj,

Tempo I.

z Bo - gom rož - ma - rin! *mf* Ko bil je rož - ma - rin pož - gan, za - de - le kro - gle

*sfz* **Lento.** tri v sr - cé so fan - ta in vr šič mu pal je v čr - no kri, *p*  
v čr - no

Oj, si - jaj, zla - to soln - ce ti, na mrt - vi rož - ma - rin! na *pp*  
kri, v čr - no kri, v čr - - no kri. *pp*

mrt - vi rož - ma - rin! *f* Oj, si - jaj, zla - to soln - ce ti, na mrt - vi rož - ma - rin! Oj, *mf poco*  
*f* *mf*

*più mosso* si - jaj, zla - to soln - ce ti, na mrt - vi rož - ma - rin! Oj, si - jaj, zla - to soln - ce ti, na *sempre p*  
*p* *mf* *p*

*rite - - nu - to* mrt - vi rož - ma - rin, na mrt - vi rož - ma - rin, na mrt - vi rož - ma - rin! **Largo.**  
*mf* *mf* *pp*  
*rite - - nu - to* *mf* *pp*

# Uvenuloj ruži.

(R. Katilinić-Jeretov.)

H. Koranski, Op. 7.

Moderato.

Glas.

Klavir.

*ff*

*mf* *p*

U - ve - nu - la ru - žo mo - ja, Gdje lep - tir - će sad je bie - lo, što ti

*mf* *p*

*p* *f*

jed - nom cviet - no sr - ce U pro - lje - će za - ni - je - lo? U pro - lje - će za - ni - je -

*p* *f*

lo? Gdje je

*mf* *p*

*p*

o - naj la - hor ti hi, O - ko te - be što se vi - o, što se kle - o, da on ni - je dru - ge

1.

ru - že po - lju - bi - o ? *nešto brže* Gdje je - *a tempo*

2.

- o ? *mf* Lep - ti - ra je o - ča - *mf*

*p*

ra - la, Mla - da ru - ža ses - tra tvo - ja, A la - ho - rac? Bol ti šted - nu, Ru - žo mo - ja u - ve - nu -

la! Ru - žo mo - ja u - ve - nu - la! Ru - žo mo - ja u - ve - nu - la!

