

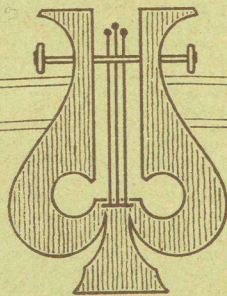
NOVI AKORDI

ZBORNIK ZA VOKALNO IN
INSTRUMENTALNO GLASBO

UREJUJE
DR. GOJMIR KREK

VSEBINA

- | | |
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| <p>1. Vjekoslav Rosenberg-Ružič (Varaždin)
„Valse brillante“ za klavir.</p> <p>2. Anton Lajovic (Ljubljana) „Veter veje“
za en glas in klavir.</p> | <p>3. Karol Adamič (Senj) „Večerna molitev“
mešan zbor.</p> <p>4. Emil Adamič (Kamnik) „Zaman pod oknom“
mešan zbor.</p> |
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1. marca 1909.

Štev. 5.

JZHAJA 6 KRAT NA LETO
1. VSAKEGA DRUGEGA MESECA **VIII. letnik.**

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

Založništvo
L. SCHWENTNER
LJUBLJANA



Pisma in pošiljatve, določene za uredništvo, naj se pošiljajo uredniku **drju. Gojmiru Kreku**, in sicer do 1. maja še pod naslovom: Dunaj, VI., Gumpendorferstrasse 125/III od tedaj pa pod naslovom: Dunaj, XV., Mariahilfergürtel 29/II.

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28. III. 1944 *Ng.*

Knjižnica Glasbene akademije v Ljubljani



Muz 1298/1949

Valse brillante.

Rosenberg Ružić, Op. 46.

Allegro.

Klavir.

p *tr* *tr* *tr* *poco riten.*

a tempo

f

ff *pp espressivo*

f *tr*

First system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with many beamed notes and slurs. Bass staff features a rhythmic accompaniment with chords and single notes. Dynamics include *ff*. A dotted line with an '8' above it spans across several measures.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with trills marked *tr* and *tr 2.*. Bass staff features a rhythmic accompaniment. Dynamics include *p*.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and triplets. Bass staff features a rhythmic accompaniment. Dynamics include *poco rallent.* and *p a tempo*. A dotted line with an '8' above it spans across several measures.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and triplets. Bass staff features a rhythmic accompaniment. A dotted line with an '8' above it spans across several measures.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment. Dynamics include *f*, *sff*, and *p*. A dotted line with an '8' above it spans across several measures.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment. Dynamics include *pp* and *sf pp*.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a melodic line marked *mf*. The bass clef part provides harmonic support with chords and single notes.

Second system of musical notation. The treble clef part continues with melodic lines, including a section marked *pp*. The bass clef part features chords and a section marked *f pp*.

Third system of musical notation. The treble clef part includes a section marked *p* and a triplet. The bass clef part includes a section marked *sf ff*.

Fourth system of musical notation. The treble clef part begins with a section marked *ff*. The bass clef part features chords and a section marked *ff*.

Fifth system of musical notation. The treble clef part includes a section marked *pp*. The bass clef part includes a section marked *p*.

Sixth system of musical notation, concluding with first and second endings. The treble clef part includes a section marked *ff* and a section marked *sff*. The bass clef part includes a section marked *ff*.

tr 2. *p* *poco*

The first system contains five measures. The treble clef staff features a melodic line with trills marked 'tr 2.' and eighth-note patterns. The bass clef staff provides harmonic support with chords and single notes. Dynamics include piano (*p*) and *poco*.

riten. *p a tempo*

The second system contains five measures. The treble clef staff continues with eighth-note patterns and trills. The bass clef staff has a more active line with eighth notes. Dynamics include *riten.* and *p a tempo*.

mf

The third system contains five measures. The treble clef staff features eighth-note patterns and trills. The bass clef staff has a steady accompaniment. Dynamics include *mf*.

p *pp* *f* *ff*

The fourth system contains five measures. The treble clef staff has eighth-note patterns and trills. The bass clef staff features a more active line with eighth notes and trills. Dynamics include *p*, *pp*, *f*, and *ff*.

The fifth system contains five measures. The treble clef staff features eighth-note patterns and trills. The bass clef staff has a steady accompaniment.

pp espressivo *tr 2.*

The sixth system contains five measures. The treble clef staff features eighth-note patterns and trills. The bass clef staff has a steady accompaniment. Dynamics include *pp espressivo* and *tr 2.*

First system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). Dynamics include *f* and *ff*. Features include slurs, accents, and a fermata over the first measure.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Dynamics include *f*. Features include slurs, accents, and a fermata over the first measure.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Dynamics include *pp*. Features include slurs, accents, and a fermata over the first measure.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Dynamics include *ff*. Features include slurs, accents, and a fermata over the first measure.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Dynamics include *sempre ff e accelerando*. Features include slurs, accents, and a fermata over the first measure.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Dynamics include *pp*. Features include slurs, accents, and a fermata over the first measure.

Veter veje...

(Koljcov - Cv. Golar.)

Ant. Lajovic, Op. 7. št. 5.

Počasi. (M.M. 80.)

Glas.

Klavir.

f krepko
Ve - ter ve - je, ve - je

šumno
f

počasneje in mirno
brez mi - ru, črn ob - lak se v temno noč po - di. Več ne si - je me - ni

ritard. *a tempo* *ritard. molto a tempo mirno*
f *meno mosso* *mf*

si - nji dan, več ne li - je v pr - si soln - čni žar, več ne si - je

f *p* *široko, mračno* *mp*
me - ni si - nji dan. Vlažna

f *p*

pp zelo izraz-

me - gla pla-va čez po-lje, pu-sta gro - za me iz mra - ka zre. Ah, v tem

mf *p* *p* *p* *široko*

no in mehko

tož-nem ča - su - dež ro-si, v sr - cu mraz je, kdor le sam ži - vi,

v sr - cu mraz je, kdor le sam ži - vi. In že -

mehko *pp* *mp prav meh-*

ritard. *a tempo*

ko in nežno

lim si než-nih, dragih prs, di - hov srč - nih sladke lju-bi-ce, in že - lim si než-nih

izrazno *cresc.*

con Ped. sempre

ritard. *f* *a tempo*

dra - gih prs, gor - ka po - mlad mi deh - ti po - tem, gor - ka po - mlad mi deh -

široko *izrazno*

ritard. *f* *a tempo*

mf

ti po - tem, gor - ka po - mlad mi deh - ti po - tem in v ne - sre - či ža - lost

p

ža - - - - - lost ni.

p *f* *de*

pp

cre - - - - - scen - do

pp

Večerna molitev.

(Jos. Stritar.)

Karol Adamič.

Amabile con sentimento.

Mešan
zbor.

p *mf*

Ro - ci - ce skle - ni zdaj in mo - li. Ne - beš - ki
Spe - ro - tmi lah - no me o - de - ni Tvoj ang - elj,

f *ff*

o - če lju - bi moj, Z ne - bes o - zri se ná - me do - li, In bra - ni
da bom mir - no spal; Po - no - či zve - sto čuj pri me - ni, Da se stra -

p *cresc.*

v span - ju me - no - cój. Če sem kaj gre - ha - da - nes -
hóv - ne - bo - dem - bal. Zdaj se pre - kri - žaj - stre - mi -

decresc. *mf*

sto - ril, O - trok pre še - ren ra - zu - zdán; Če sem kaj hu - de - ga go -
kri - ži, Po - tém pa le - zi na u - hó! Ta - ko! in zdaj le - pó za -

ff *p*

vo - ril, Od - pu - sti pro - sim te ske - sán. Lah - ko - noč!
mi - ži, Pa spanč - kaj mir - no in slad - kó.

Pevskemu društvu „Zarja“ v Rojanu pri Trstu.
Zaman pod oknom.

(Nižjerenska narodna. Prevel A. Funtek.)

Vablivo, besedilu primerno.

Emil Adamič.
hiteti naraščati

Mešan zbor.

Moški zbor.

pp

De - kle, do - ber ve - čer, de - kle, de - kle! Do - ber ve - čer, do - ber ve -

čer, do - ber ve - čer, de - kle, de - kle! Do - ber ve - čer! Pri - šel sem k te - bi

mf ritard. *fp* *mf*

accel. in cresc. *fp* *f a tempo*

v vas, oh, daj, od - pri mi dver! Pri - šel sem k te - bi v vas! Oh, daj, od - pri mi

accel. in cresc. *fp* *f a tempo*

ritard. mf *p* **Mešan zbor.** *mf* *poco rit.*

dver, od - pri, od - pri mi dver! „Za - pr - ta je hi - ša, le zu - naj po - stoj;

ritard. mf *p* *mf* *poco rit.*

Ne prehitro.

Ženski zbor. *mf a tempo*

ma - mi - ca prav ve - li, da si pri me - ni ti

ma - mi - ca prav ve - li,

to bil bi ko - nec moj!"
 da si pri me - ni ti, to bil bi ko - nec moj!"

Mešan zbor. *f* *rit.* „To bil bi ko - nec moj!“ *mf* **Moški zbor.** *Hitrejšje, strastno.* *ritard.*
 Stu - - de - na je sa - pa in mr - zel ve - čer;

a tempo *accel. cresc.*
 v sr - cu lju - be - zni vse pla - men u - ga - sne še, *f* *p* *mf* *accel.*
 daj, daj, daj, od - pri mi

in cresc. *f* *ff* *mf ritard.* *p*
 dver, daj, od - pri mi dver, daj, od - pri mi dver, od - pri, od - pri mi dver!
oh, in cresc. *f* *oh, ff* *mf ritard.* *p*

Počasnejše.
Mešan zbor. *mf* *f* *mf*
 A - ko bi pla men u - ga - snil tvoj, naj u - ga - sne no - coj!

Hitro.
Ženski zbor. *mf*
 Če ti u - gas - ne, naj, poj - di do - mov in v kraj,
 če ti u - ga - sne, naj,

poj - - di do - mov in v kraj,
 f *rit.* *mf a tempo* *rit.* *a tempo* *molto rit.*
 ěe ti u - ga - sne, naj, poj - di do - mov in v kraj,
 f *rit.* *mf a tempo* *rit.* *a tempo* *molto rit.*
 poj - di do - mov in v kraj, poj - - di do - mov in v kraj,

Mešan zbor.

f *rit.* *mf a tempo* *rit.* *a tempo* *molto rit.*
 poj - di do - mov, — poj - di v kraj, poj - di do - mov — in v kraj! —
f *rit.* *mf a tempo* *rit.* *a tempo* *molto rit.*

Počasnejše.
Ženski zbor.

mf Lah-ko noč, poj-di, fan-tič moj! — Lah-ko noč, poj-di, fan-tič moj —

Počasnejše.

mf *mf* *mf*
 Moški zbor. Lah-ko noč, lah-ko noč! Lah-ko noč!
mf *mf*

Lah-ko noč!

poco a poco decrescendo in rallent. *p* *pp* *ppp*
 Lah-ko noč! Lah-ko noč! Lah-ko noč!
p *pp* *ppp*

p *pp* *ppp*
 lah-ko noč! Lah-ko noč! Lah-ko noč! Lah-ko noč!
p *pp* *ppp*