

Novi akordi

Zbornik za vokalno in instrumentalno glasbo

L. XI.

Št. 3.



Urejuje dr. Gojmir Krek

Vsebina:

1. Janko Ravnik (Praga) „Večerna pesem“ za klavir.
2. Vasilij Mirk (Trst) „Otožno-temno...“ za en glas in klavir.
3. Emil Adamič (Trst) „Bela breza se zdramila...“ za mešan zbor.
4. Josip Vedral (Ljubljana) „Scherzetto“ za štiri gosli.

Glasbeno-književna priloga.

Izhaja 6 krat na leto, tekom 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.



Večerna pesem.

Janko Ravnik.

Sentimento, lento.

Klavir.

The musical score is written for piano in 2/4 time. It begins with the tempo marking 'Sentimento, lento.' and the dynamic 'pp'. The first system includes dynamics 'f' and 'p'. The second system features 'ff pesante', 'calando', 'p', and 'mp dolce', with 'sfz' and 'legato' markings in the bass line. The third system includes 'mf', 'p a tempo', 'cresc.', and 'f', with 'rit.' and 'legato' markings. The fourth system is marked 'cresc. e accelerando' and 'ff'. The fifth system is marked 'ff presto brillante' and 'decrescendo e calando'. The score concludes with a 'Tem.' marking and a 'pp' dynamic.

po I.

p *mf poco acceler.* *f* *ritenuto sempre*

Scherzando. (Vivo.)

ff *dimin.* *pp* *p* *p*

mf

f

a tempo

f *riten.* *ff* *pesante* *ff*

ff *sempre ff*

ped. *

Adagio.

f p

ped. ped. ped. * ped. ped.

Tempo I. Adagio.

mp *cresc. e acceler.*

m.s.

8

m.d. *ff presto*

fff *fff*

1 1 3 1

m.s. *m.d.*

ped. *

Tempo I.

First system of musical notation, measures 1-8. The treble clef staff is mostly empty with some notes in the final measure. The bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamics include *p*, *mf*, and *sfz*.

Second system of musical notation, measures 9-16. The treble clef staff has long notes and rests. The bass clef staff continues the rhythmic accompaniment. Dynamics include *mf*, *sfz*, and *f*.

Third system of musical notation, measures 17-24. The treble clef staff has eighth notes. The bass clef staff continues the rhythmic accompaniment. Dynamics include *f* and *riten.*

Fourth system of musical notation, measures 25-32. The treble clef staff has chords and rests. The bass clef staff continues the rhythmic accompaniment. Dynamics include *ff a tempo* and *ff*.

Fifth system of musical notation, measures 33-40. The treble clef staff has long notes. The bass clef staff has chords and rests. Dynamics include *sfz*. Pedal markings and fingerings are present.

8.....

subito ritard.

meno f

p

Tempo I.

Ped.

This system contains the first two measures of the piece. The right hand starts with a dotted eighth note followed by a sixteenth note. The left hand has a bass line with a pedal point. Dynamic markings include *meno f* and *p*. A *Tempo I.* instruction is at the end. Pedal markings are present in the left hand.

f

p

pp

ff pesante

legato

This system contains measures 3 through 6. The right hand features chords and moving lines. Dynamics range from *f* to *pp* and *ff pesante*. The left hand has a steady bass line. A *legato* marking is at the end.

calando

pp dolce

ppp dolcissimo

rit.

This system contains measures 7 through 10. The tempo is marked *calando*. Dynamics are *pp dolce* and *ppp dolcissimo*. The right hand has a melodic line with a *rit.* marking at the end.

a tempo

p

mf cresc.

appassionato

fff rit.

ritenuto

espress.

Ped.

*

This system contains measures 11 through 14. The tempo is *a tempo*. Dynamics include *p*, *mf cresc.*, *appassionato*, *fff rit.*, and *ritenuto*. The right hand has a melodic line with an *espress.* marking. Pedal and asterisk markings are present.

Quieto.

pp sempre

sfz

f

p

ppp

m.s.

m.s.

This system contains measures 15 through 18. The tempo is *Quieto.* Dynamics are *pp sempre*, *sfz*, *f*, *p*, and *ppp*. The right hand has a melodic line. *m.s.* markings are at the end.

Otožno - temno...

(M. V. Brezovnik.)

Vasilij Mirk.

Klavir. Moderato. *mehko in zamišljeno*

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a steady accompaniment. Dynamics include *p*, *cresc. f*, and *dim. p*. There are several triplet markings throughout the piece.

Glas.

1. O - to - žnotemno je ne - bo, da - ni - ti no - če
 2. vi - lazemljo je me - gla z vlaž - ni - mi kri - -
 3. me - glo spi - jo po - lja s tem - ni - mi po - -

Klavir.

The piano accompaniment for the first vocal line continues with similar textures to the introduction, featuring chords and melodic fragments. Dynamics include *p*, *mf*, and *p*. Triplet markings are present.

1. se. Skoz ve - je lahek veter gre in jo - če se...
 2. li. Skoz ne - prodoren pajčo lan pogled moj si - li...
 3. ti. Vse ti - ho... Dež jo - če le v sa - mo - ti...

Klavir.

The piano accompaniment for the second vocal line continues with similar textures, featuring chords and melodic fragments. Dynamics include *p*, *mf*, and *dim. p*. Triplet markings are present.

Glas.

1. in jo - če se... 2. O -
 2. pogled moj si - li... 3. Za
 3. v sa - mo - ti...

Klavir.

The piano accompaniment for the third vocal line continues with similar textures, featuring chords and melodic fragments. Dynamics include *dim. pp*, *cresc. f*, and *dim. p*. Triplet markings are present.

Bela breza se zdramila...

(Iz bosanskega perivoja Cv. Golar.)

Emil Adamič.

Dokaj hitro, a ne preveč.

Mešan
zbor.

Be - la bre - za se zdra - mi - la je iz ti - hih sanj.

Be - la bre - za se zdra - mi - la je iz ti - hih sanj.

Be - - - la bre - - - za za

se zdra - mi - la. Mo - jo dra - go že po - zdra - vlja

je iz ti - hih sanj. Mo - - - jo dra - go že po - zdra - vlja

go že po - zdra - vlja. Živahno, nekoliko

dra - - - go be - li dan. Ža - rek ju - tra -

be - - - li dan. Ža - rek ju - tra -

be - - - li, be - li dan.

staccato. v čr - ne se la - se -

nji za - ple - ta v čr - ne se la - se - jo po - lju - blja, se iz - gu - blja ti - ho,

nji za - ple - ta v čr - ne se la - se - jo po - lju - blja, se iz - gu - blja ti - ho,

v čr - ne se la - se -

pp *molto rit.* *ppp* *a tempo* *mf*

ti - ho, ti - ho na sr - ce, ža - rek, ža - rek ju - tra - nji za - ple - ta v čr - ne se la -

ti - ho, ti - ho na sr - ce ža - rek ju - tra - nji za - ple - ta v čr - ne

pp *ppp molto rit.* *mf*

ce, ža - rek,

f *mf* *rit.* *p* *mf* *f molto rit. ff*

se - jo po - lju - blja, se iz - gu - blja ti - ho, ti - ho ti - ho na sr -

se la - se - jo po - lju - blja, se iz - gu - blja ti - ho, ti - ho ti - ho na sr -

f *mf* *rit.* *p* *mf* *f molto rit. ff*

Kot v začetku.

f *p* *p* *p*

ce Be - la bre - za se zdra - mi - la je iz ti - hih

ce Be - la bre - za se zdra - mi - la je iz

f *p* *p* *p*

za se zdra - mi - la mo - jo dra - go že po - zdra - vlja

rit *a tempo*

za je iz ti - hih sanj, mo - jo dra - go že pozdravlja

sanj mo - jo

ti - hih sanj,

rit. *Živo.* *f*

be - li dan. Oj de -

dra - go že po - zdra - vlja. Oj de - voj - ka, oj Ma -

dra - go be - li dan.

Lju-bim te in te za - snu - bim,

voj - ka, oj Ma - ri - ca, Lju-bim te in te za-snubim

ri - ca zla-ta, zla-ta solnčna soln-čna hči! Lju-bim te in te za-snubim

hči!

a tempo ko se le - to po-mla-di.

rit. Lju-bim te in te za-snu-bim ko se le-to po - mla - di.

rit. Lju-bim te in te za-snu-bim ko se le-to po - mla - di, po-mla - di.

Lju-bim te in te za - snu - bim

a tempo Oj de - voj-ka, oj Ma - ri - - ca zla-ta soln - čna hči. **Živo.**

mf Oj, de - voj-ka, oj Ma-ri-ca zla - - ta, zla - ta, soln-čna hči. *f* Oj de-voj-ka,

mf Oj, de - voj ka. *f* Oj de-voj-ka,

mf zla - ta soln-čna hči!

oj Ma - ri - ca, zla - ta soln - čna hči! *zelo prisrčno ff*

oj Ma - ri - ca, zla - ta soln-čna hči! *mf ff* Lju - bim te, in te za -

zla - ta soln - čna hči! Lju - bim te, in te za -

rit. snu - bim, ko se le - to po - mla - di.

accel. snu - bim, ko se le - to po - mla - di.

rit. snu - bim, ko se le - to po - mla - di. *ff*

rit. snu - bim, ko se le - to po - mla - di. *ff*

Scherzetto.

Jos. Vedral.

Allegretto

Violino 1. *p*

Violino 2. *p*

Violino 3. *p*

Violino 4. *p*

First system of musical notation, consisting of four staves. The music is in treble clef with a key signature of one sharp (F#). The first three staves contain melodic lines with various ornaments and slurs. The fourth staff contains a bass line with chords and a few melodic fragments. A dynamic marking of *p* (piano) is present in the first three staves.

Second system of musical notation, consisting of four staves. It features a first ending (1.) and a second ending (2.) in the upper staves. The music continues with melodic and harmonic development. A dynamic marking of *f* (forte) is present in the lower staves.

Third system of musical notation, consisting of four staves. The music is in a 3/4 time signature and a key signature of two flats (Bb, Eb). The first three staves contain melodic lines, and the fourth staff contains a bass line. A dynamic marking of *p* (piano) is present in the first three staves.

Fourth system of musical notation, consisting of four staves. The music is in a 3/4 time signature and a key signature of two flats (Bb, Eb). The first three staves contain melodic lines with a dynamic marking of *f* *risoluto* (forte, risoluto). The fourth staff contains a bass line with a dynamic marking of *f*.

ff
ff
ff
ff

1. 2.
p
p
p
p

Scherzo D. C. al Φ e poi la Coda.

Φ Coda.

poco cresc.
poco cresc.
poco cresc.
poco cresc.

f
f
f
f
ff
ff
ff
ff