

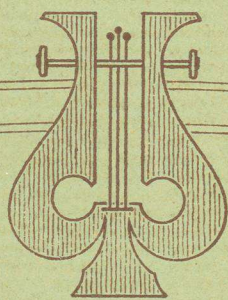
NOVI AKORDI

ZBORNİK ZA VOKALNO IN
INSTRUMENTALNO GLASBO

UREJUJE
DR. GOJMIR KREK

VSEBINA

1. **Viktor Parma** (Černomelj), „Valček iz opere Urh grof celjski“ za klavir.
2. **Dr. Benjamin Ipavec** (Gradec), „Oblaku“ za en glas in klavir.
3. **Fran Gerbič** (Ljubljana), „Pogodba“ moški zbor.
4. **Dr. Anton Schwab** (Celje), „Oj dekle, kaj s' tak' žalostno“ moški zbor.
5. **Emil Adamič** (Kamnik), Iz otroških pesmi: I. „Tepežnica“ za en glas in klavir.
6. **Emil Adamič**, Iz otroških pesmi: II. „Večerna“ za en glas in klavir.
7. **Stanko Premrl** (Dunaj), „Log za log se skriva“ mešan zbor.
8. **Stanko Premrl** (Dunaj), „Zdravica“ mešan zbor.



1. jan. 1906.

JZHAJA 6 KRAT NA LETO
1. VSAKEGA DRUGEGA MESECA

V. letnik.

Št. 4.

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 pošljajo
uredniku **drju Gojmiru Kreku** odslej pod naslovom: Dunaj, VI.,
Gumpendorferstrasse 125/III.



Muz 1279/1949

Valček

iz opere

Urh grof celjski.

Tempo di Valse moderato.

Viktor Parma.

Klavír.

The musical score is written for piano (Klavír) and consists of six systems of music. Each system contains a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Tempo di Valse moderato'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system also starts with *p*. The third system features a forte (*f*) dynamic in the bass line. The fourth system alternates between *p* and *f*. The fifth and sixth systems are primarily marked with *p*. The score concludes with a double bar line and repeat dots.

First system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with a dynamic marking of *ff* (fortissimo) at the beginning.

Second system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with a dynamic marking of *p* (piano) in the middle.

Third system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line.

Fourth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with a dynamic marking of *mf* (mezzo-forte) in the middle.

Fifth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with a dynamic marking of *mf* (mezzo-forte) in the middle.

Sixth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with a dynamic marking of *f* (forte) at the end.

8

cresc. *ff*

This system shows the first two staves of music. The treble clef staff contains a melodic line with a dotted line above it labeled '8'. The bass clef staff contains a chordal accompaniment. Dynamics include *cresc.* and *ff*.

p

This system continues the musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a rhythmic accompaniment. A dynamic marking of *p* is present.

tr *f* *tr* *p*

This system features more complex notation, including trills and slurs. Dynamics include *f* and *p*. Trill markings (*tr*) are present above and below notes.

ritardando *a tempo* *tr* *p*

This system includes tempo markings *ritardando* and *a tempo*. It also features trills and a dynamic marking of *p*.

p *tr*

This system continues with a dynamic marking of *p* and a trill marking (*tr*) above a note.

f *tr* *tr* *tr* *tr*

This system features a dynamic marking of *f* and multiple trill markings (*tr*) above notes.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, including a triplet. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. Continuation of the first system. The right hand continues its melodic development with a triplet. The left hand maintains the accompaniment. A piano (*p*) dynamic marking is present.

Third system of musical notation. The right hand has a melodic phrase with a slur. The left hand features a series of chords. A fortissimo (*ff*) dynamic marking is introduced in the second measure.

Fourth system of musical notation. The right hand consists of a series of chords. The left hand has a melodic line with eighth notes. A fortissimo (*f*) dynamic marking is present.

Fifth system of musical notation. The right hand features a series of chords with some melodic movement. The left hand continues with chords. A fortissimo (*f*) dynamic marking is present.

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand provides a harmonic accompaniment with chords. A piano (*p*) dynamic marking is present.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The system contains two staves. The upper staff features a melodic line with trills (tr) and slurs. The lower staff provides harmonic accompaniment. Performance markings include *f tr*, *p*, *ritard.*, and *a tempo*.

Second system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The upper staff continues the melodic line with trills (tr) and slurs. The lower staff continues the harmonic accompaniment. Performance markings include *p* and *p*.

Third system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The upper staff features a melodic line with trills (tr) and slurs. The lower staff provides harmonic accompaniment. Performance markings include *p*, *f*, and *f*.

Fourth system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The upper staff features a melodic line with trills (tr) and slurs. The lower staff provides harmonic accompaniment. Performance markings include *tr*, *f*, and *p*.

Fifth system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The upper staff features a melodic line with slurs. The lower staff provides harmonic accompaniment. Performance markings include *mf*, *cresc.*, and *f*.

Sixth system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The upper staff features a melodic line with slurs. The lower staff provides harmonic accompaniment. Performance markings include *f*, *cresc.*, and *ff*.

Oblaku.

(A. Aškerc.)

Dr Benjamin Ipavec.

Allegretto.

ritard. a tempo

Glas.

Klavir.

p

ritard. a tempo

Pod ne-bom gre ob -

lak, Ob - lak ko ptič le - gak; Črez go - re, črez do - li - ne Po -

cre - - scen - do

f di ga se - ver jak *p* Ob - la - - ček be - li moj! Pač

plul boš nad vas-joj Vdo - li - ni tam glo - bo - ki *ritard.* Po - stoj nad njoj po -

ritard.

p *meno mosso* *pp*

stoj! Na hi - šo sred va - si Zvi - ša - ve se o - zri! Ne - ma - ra da pred

ritard. *a tempo* *rit.*

hi-šoj Tam nek-do zdaj se - di.

ritard. *a tempo* *rit.*

mf *a tempo*

Ce vi - - del boš ob-raz Vo - kvi ru zla - tih las, Glej, vdu - ši sem ga

mf *a tempo*

f

no - sil Ob - raz ta nek - daj jaz. Glej, vdu - ši sem ga no - sil Ob -

f

raz ta nek - daj jaz.

p *pp* *ritard.*

Pogodba.

(Rud. Maister Vojánov.)

Tempo di Marcia.

Fran Gerbić, Op. 56. šte. 1.

Moški
zbor.

Naš ce - - sar oj

mf *Tenor II. espress.*

Naš ce - sar-kralj mi glas je dal: „Ti mo - raš za - me na voj - skó, oj

mf *Basso II.*

na voj - skó, voj-skó,

na voj - skó, pre - ža - lo-stno, vru - de - čo Ma-ce-do-ni - jo!“ Pre - lju - bi ce - sar,

espress. *f* *p*

lju - bi kralj, ka - ko le grem naj na vojs - kó? Pre - le - po i - mam lju - bi - co, ki

mf

za me - noj pla - ka - la bo, Pre - le - po i - mam lju - bi - co, ki za me - noj pla -

p *mf* *f* *riten.*

Adagio.

ka - la bo. Pres - vet - li ce - sar, svet - li kralj, kaj pra - vim ti, naj bo ta - ko: jaz

p *riten.* *Tempo I.* *mf*

poj - dem zá - te na voj - skó, a ti to - la - žit lju - bi - co. Pre - svet - li ce - sar,

ff *riten.* *ff* ri - - te - - nu -

- - to kaj pra - vim ti, naj bo ta - ko: jaz poj - dem za - te na voj - skó

svet - li kralj, la la la la la la la la la la la la la, a

a tempo *mf* *p* *ff* *riten.* *ff* ri - - te - - nu -

ti to - la - žit lju - bi - co, jaz poj - dem zá - te na voj - skó, a ti to - la - žit lju - bi - co.

ff *riten.*

Oj dekle kaj s'tak žalostno?

(Narodna.)

Napev naroden harm. Dr. Ant. Schwab.

Z občutkom.

Moški zbor.

Oj de - kle kaj s'tak že - lost - no, po - ve - šaš mi o - či? ker vsah - nil mi je
biš za na - geljc se - me - na, Vr - šič za rož - ma - rin, in dru - gi ti po -

vsah - nil mi je
dru - gi ti po -

rož - ma - rin gnal bo spet In na - gelj se su - ši Do - nin. že dru - gi mi po - gnal bi spet ta -

rož - ma - rin gnal bo spet

1. 2. *p* *p* *pp*

ko le - po cve - teč al nik - dar več ta - ko le - po kot pr - vi je duh - teč. — že teč. —

mf *f* *pp* *ff* 1. 2.

Iz otroških pesmi.

I. Tepežnica.

Emil Adamič.

Poredno.

(A. M. Rostov.)

Glas.

Klavir.

Šip, šap - zdaj je te-pe-žni dan, Re-ši se, re - ši, pa me u - te - ši!

Šip, šap - daj mi de-nar-ca kaj, Bog ti daj sve-ti raj! Šip, šap! Šip, šap!

mf *f* *mf* *p* *molto ritard.* *ff.* *f a tempo* *pp*

II. Večerna.

(A. M. Slomšek.)

Emil Adamič.

Nežno.

Glas.

Klavir.

Glej-te, že solnce za - ha - ja, sko-raj za go-ro bo šlo;

hla-den po-či-tek nam da - ja: poj-dmo ve-se-li do - mov! Čuj - te zvo-ni - ti! Po-či - vat zvo-

ni. Zvo-ni le zvo-ni no - coj sladko po-či-vat za - poj!

mf *p* *mf* *p* *pp* *mf* *poco rit.* *a tempo* *poco rit.*

Log za log se skriva...

(Simon Jenko.)

Počasi in mirno.

Stanko Premrl.

Mešan
zbor.

Log za log se skriva, se skriva, La-dja da-lje pla-va. Du-ša lju-be-

zni-va, Bo-di sto-krat zdra-va! Du-na-va mo-go-čna

No-si la-djo mo-jo, Mo-je sr-ce vro-če Pa lju-be-zen svo-jo.

Hitreje.

In mo-goč-na re-ka re-ka Nik-dar ne u-sah-ne, u-sah-ne, Pa lju-be-zen mo-ja,

Zopet hitreje.

malo zadržano

Počasi in slovesno.

Nik-dar ne o-mah-ne, nik-dar, nik-dar, nik-dar, nik-dar, nik-dar ne o-

ni-kdar, *ff*

mf mah - ne, ne o mah - ne, *ff* ni - kdar ne o - ma - hne.

Zdravica.

(Besede dr. Franc Prešernove.)

Čvrsto in veselo.

Stanko Premrl.

Mešan
zbor.

mf Pri - jat - li, o - bro - di - le so tr - te vin - ce nam slád - kó, ki *f*

nam o - živ - lja ži - le, sr - ce raz - ja - sni in o - kó; *p* ki vto - pi

p ki vto - pi

mf vse skr - bi, v po - tr - tih pr - sih up bu - di, *p* ki vto - pi

vse skr - bi, *mf* ki vto - pi

mf vse skr - bi, v po - tr - tih pr - sih up, *f* vpo - tr - tih pr - sih up bu - di. *ritard.*

vse skr - bi, *mf* *f* *ritard.*

2. Komu najprej veselo
Zdravico, bratje! čmo zapet?
Bog našo nam deželo,
Bog živi ves slovenski svet!
Brate vse,
Kar nas je
Sinov sloveče matere, (sloveče matere.)

3. Bog živi vas Slovenke,
Prelepe žlahtne rožice!
Ni take je mladenke,
Ko naše je krvi dekle.
Naj sinov
Zarod nov
Iz vas bo strah sovražnikov, (bo strah sovražnikov.)

