

# NOVI AKORDI

ZBORNIK ZA VOKALNO IN  
INSTRUMENTALNO GLASBO

UREJUJE  
DR. GOJMIR KREK

## VSEBINA

- |   |  |
|---|--|
| 1. <b>Josip Procházka</b> (Ljubljana) „Silhouetty IV“<br>za klavir.             | 5. <b>Fran Ferjančič</b> (Ljubljana), „Zvončku“<br>za moški zbor.        |
| 2. <b>Dr. Benjamin Ipavec</b> (Gradec) „Božji volek“<br>za en glas in klavir.   | 6. <b>Dr. Gojmir Krek</b> (Dunaj) „Pogodba“ za en<br>glas in klavir.     |
| 3. <b>Dr. Gojmir Krek</b> (Dunaj) „Studenček“<br>za moški zbor.                 | 7. <b>Anton Lajovic</b> (Ljubljana) „Pesem“ za dva<br>glasova in klavir. |
| 4. <b>Vjekoslav Rosenberg-Ružič</b> (Varaždin)<br>„Valse intermezzo“ za klavir. | 8. <b>Dr. Gojmir Krek</b> (Dunaj) „Slika“ za mešan<br>zbor.              |

1. maja 1908.

Štev. 4 in 5.

JZHAJA 6 KRAT NA LETO  
1. VSAKEGA DRUGEGA MESECA

VII. letnik.

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

Založništvo  
**L. SCHWENTNER**  
LJUBLJANA

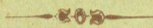
UREDNIŠTVO  
Gospodske ul. št. 10.



UPRAVNIŠTVO  
Dvorski trg št. 3



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



Ta-le zvezek obsega 4. in 5. številko (namesto 12 : 24 strani).  
6. številka izide 1. junija, 1. številka novega letnika kakor navadno  
1. julija t. l.

Založništvo „Novih akordov“.

28. III. 1944

*Mgi*

**Knjižnica Glasbene akademije v Ljubljani**



*Muz 1291-1292/1949*



# Silhouetty.

## IV.

Jos. Procházka, Op. 22<sup>b</sup> št. 4.

Klavir. *Lugubre.* *p*

*dim.*



*mf*

*p dim* *p*

*cresc.*  
Ped. \* Ped. \*

*mf* *f* *fz* *dim.*  
Ped. \*

*p* *pp*

*p*



First system of musical notation, featuring treble and bass staves with complex chordal textures and triplets.

Second system of musical notation, including dynamic markings *dim.* and *pp*.

Third system of musical notation, including dynamic markings *cresc.*, *mf stringendo*, and *f*.

Fourth system of musical notation, including dynamic marking *ff in tempo*.

Fifth system of musical notation, including dynamic markings *f*, *dim.*, and *p*.

Sixth system of musical notation, including dynamic markings *dim.* and *pp*.



## Božji volek.

(Oton Zupančič.)

Dr Benjamin Ipavec.

Allegretto.

Glas.

Klavir.

*mf*

*p ritard.*

*mf a tempo*

Ču - ri - mu - ri, bož - ji vo - lek, bož - ji vo - lek moj,

*mf a tempo*

zle - ti, zle - ti in po - ka - ži, kje je do - mek tvoj!

*p*

*meno mosso cre - - - scen - - - do*

Zro-ke deč-ko-ve je bož-ji vo-lek od-le-tel pa na pol-ja pi-sa-ni je

*p ritard.*

*meno mosso cre - - - scen - - - do*

*truu*



*mf* *ritard.* *a tempo*

cvet-ki ob-se-del. Ču - ri - mu - ri, bož - ji vo - lek, tam je do - mek

*mf* *ritard.* *a tempo*

*mf*

tvoj, zdaj pa zle - ti in po - ka - ži, kje je do - mek moj!

*mf*

*p* *meno mosso*

Po - le - tel je bož - ji vo - lek k soln - cu pod ne - bo -

*p* *ritard.* *p* *meno mosso* *ritard.*

*pp* *ritenuto*

dol - go je za njim str - me - lo deč - ko - vo o - ko.

*pp* *ritenuto* *ppp* *ritard.*



# Studenček.

(I. N. Resman.)

Dr. Gojmir Krek.

Allegretto.

Moški  
zbor.

Ni kriv ne stu - den - ček, ne hla - dna vo - di - ca, da  
 zve - nil je ven - ček so ble - da ti li - ca da  
 zve - nil je ven - ček so ble - da ti li - ca... Oj,  
 sla - na na li - ce, na ven - ček je pa - la - ti  
 le - tos, ti le - tos... v stu - den - čku boš pra - la.

*mf* *mf* *rit.* *a tempo* *rit.* *a tempo*  
*rit.* *ff* *pp* *a tempo* *ritenuto* *ppp*  
*rit* *ff* *pp* *a tempo* *ritenuto* *ppp*



# Valse intermezzo.

Valse lente.

Vjekoslav Rosenberg-Ružić, Op. 37.

Klavir.

The first system of musical notation for the piano part, consisting of two staves. The key signature is one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. A dotted line with the number 8 above it spans the first two measures. The notation includes chords and single notes. A pedal point is indicated by a 'Ped.' marking at the end of the system.

The second system of musical notation, continuing from the first. It features a dotted line with the number 8 above it. The notation includes chords and single notes. A pedal point is indicated by a 'Ped.' marking at the end of the system.

The third system of musical notation, continuing from the second. It includes a *dimin.* (diminuendo) marking. The notation includes chords and single notes. Pedal points are indicated by 'Ped.' markings with asterisks below the notes.

The fourth system of musical notation, continuing from the third. It includes a piano (*p*) dynamic marking. The notation includes chords and single notes. Pedal points are indicated by 'Ped.' markings with asterisks below the notes.

The fifth system of musical notation, continuing from the fourth. It includes a piano (*p*) dynamic marking. The notation includes chords and single notes. Pedal points are indicated by 'Ped.' markings with asterisks below the notes.



Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*cresc. poco accelerando*

*ff* *p* *riten.* *p a tempo* *ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*poco più mosso* *p*

Ped. \* Ped. \*



System 1: Treble and bass staves. Treble staff contains chords with a *cresc.* marking. Bass staff contains chords. A *pp una corda* marking is present at the end of the system.

System 2: Treble and bass staves. Treble staff contains chords with a *mf tre corde* marking. Bass staff contains chords. A *mf* marking is present at the end of the system.

System 3: Treble and bass staves. Treble staff contains chords with a *pp* marking. Bass staff contains chords. A *cresc.* marking is present in the middle of the system.

System 4: Treble and bass staves. Treble staff contains chords with a *f pp* marking. Bass staff contains chords. A *puna corda pp* marking is present in the middle of the system, and a *f tre corde* marking is at the end.

System 5: Treble and bass staves. Treble staff contains chords with a *p* marking. Bass staff contains chords. A *poco a poco* marking is present in the middle of the system.

System 6: Treble and bass staves. Treble staff contains chords with a *rallent.* marking. Bass staff contains chords with a *dimin.* marking. Pedal markings (*Ped.*) are present at the bottom of the system.



Tempo I.

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains a series of chords and melodic fragments. The lower staff provides a harmonic accompaniment with sustained chords and some rhythmic movement.

The second system continues the musical development. It features a *Ped.* marking in the lower staff, indicating a sustained pedal point. A star symbol (\*) is placed below the lower staff in the third measure. The upper staff shows more complex chordal structures and melodic lines.

The third system is marked with a *cresc.* (crescendo) in the lower staff. It includes fortissimo (*ff*) and forte (*f*) dynamics. The lower staff features a series of chords with a *Ped.* marking. The upper staff has a melodic line with some slurs.

Allegro.

The fourth system is marked *Allegro.* and begins with a piano (*p*) dynamic. The upper staff features a melodic line with slurs, while the lower staff provides a steady accompaniment of chords.

The fifth system includes a trill (*tr*) in the upper staff. The lower staff is marked *mf* (mezzo-forte). The music continues with various chordal textures and melodic lines.

The sixth system concludes the page with complex chordal textures in the lower staff and melodic lines in the upper staff. The music maintains the *Allegro* tempo and dynamic range.



First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a crescendo hairpin. The bass clef staff contains a harmonic accompaniment. Dynamics include *cresc.* and *f*.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the accompaniment. Dynamics include *p*.

Third system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff continues the accompaniment. Dynamics include *mf*.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff continues the accompaniment.



*cresc. molto* *ff*

Ped. Tempo I.

1 *p* *dimin.*

Dal segno al  $\oplus$  e poi Coda.

Coda. *p* *espressivo*

*espress.*

*p* *sempre dimin.*

Ped.

*p*

\* Ped.



# Zvončku.

(-n.-)

Fran Ferjančič.

Moški  
zbor.

Allegretto.

Pozdravljam te lju - be - če, Ti než-ni pr - vi cvet, Ki nam po -  
Pozdravljam te lju - be - če, Ti než-ni pr - vi cvet,

Ki nam po-mlad-ne sre - če Pri-hod na-znan-jaš spet. Pozdravljam te, o než-ni  
mlad - ne sre - če

Ki nam po-mlad-ne sre - če Pri-hod na - znan - jaš spet. Po - zdravljam te, o než-ni

*a tempo* cvet! Pozdravljam te lju - be - če, Ti než-ni pr - vi cvet, Ki nam po -  
Pozdravljam te lju - be - če, Ti než-ni pr - vi cvet,

*a tempo* cvet! Pozdravljam te lju - be - če, Ti než-ni pr - vi cvet,

Ki nam po-mlad-ne sre - če Pri-hod na-znan-jaš spet. V ze - len - je se o -  
mlad - ne sre - če

Ki nam po-mlad-ne sre - če Pri-hod na - znan - jaš spet.

de - va In svetjem ki - ti gaj, V njem zo - pet pti - ček pe - va, Ki je pri-plul na - zaj.

Meno mosso.

Že soln-ce se - va vro - če, Po zem-lji vzbuja kras, Po zem - lji  
Že soln - ce vro - če, Po zem - lji vzbu-ja kras, Po zem - lji vzbu - ja



*cresc.* Po zem - lji *f*  
 zem - lji vzbu - ja, vzbu - ja kras, Po zem - lji vzbu - ja kras, V do - li - ne se cve - to - če raz -  
 vzbu - ja vzbu - ja, kras, *cresc.* vzbu - ja, *f*

le - ga pe - smi glas, V do - li - ne se cve - to - če raz - le - ga, raz - le - ga, raz - le - ga  
*p* *f* *cresc.*

*Meno mosso.* *p* *rit.* **Tempo I.**  
 pe - smi glas. Za - to lju - be - če pozdravljam be - li cvet. Za - to pa  
*p* *rit.*  
 Za - to lju - be - če po - zdrav - ljam cvet.

*mf* Za - to pa te lju - be - če Po - zdravljaj be - li cvet, Ker nam pomlad - ne  
 te lju - be - če Ker nam po - mlad - ne  
*mf* Za - to pa te lju - be - če Pozdravljam be - li cvet, Ker nam pomlad - ne

Pozdravljam te, be - li cvet, Pozdravljam *meno mosso*  
*mf* *pp*  
 sre - če Ra - dost si vzbu - dil spet. Po - zdravljaj te, be - li cvet,  
 sre - če *mf* *meno mosso*

te, be - li cvet, Pozdravljam te, be - li cvet, *rit.*  
*f a tempo* *pp* *f* *rit.*  
 Pozdravljam te, be - li cvet, Po - zdravljaj be - li cvet, Po - zdravljaj te, be - li cvet!  
 Pozdravljam te, be - li cvet!



# Pogodba.

(Rudolf Maister.)

Allegretto.

Dr. Gojmir Krek.

Glas.

*f* krepko akcentovano

*mf*

Nas ce - sar - kralj mi glas je dal: „Ti mo - raš za - me na voj -

Klavir.

*f* krepko akcentovano.

*mf*

skó, oj na voj - skó, pre - ža - lost - no, v ru - de - čo Ma - ce - do - ni -

jo!“

*p* mehko

*sempre*

Pre - lju - bi ce - sar, lju - bi kralj, ka -

*ff*

*p* mehko

*sempre*

*cresc.*

*cresc. assai*

*ff* *rit. e*

ko le grem naj na voj - sko? Pre - le - po i - mam lju - bi - co, ki za me - noj pla -

*mf* *cresc.*

*cresc. assai*

*ff* *rit. e*



*dim.* ka - la bo. *a tempo*  
**f** krepko akcen-

Pre-sve - tli

*dim.* *krepko akcen-*  
**f** *a tempo*

*rit.*

*tovano* *mf*

ce - sar, sve - tli kralj, kaj pra - vim ti, naj bo ta - ko: jaz poj - dem zá - te na voj -

*tovano* *mf*

*sempre cresc.* *f* *ff*

skó, a ti to - la - žit lju bi - co, a ti to - la - žit lju - bi - co.

*sempre cresc.* *f* *ff* *fff*

8.....



# Pesem.

(Koljcov - C. Golar.)

Ant. Lajovic.

Počasi.

1. glas.

2. glas.

Počasi.

Klavir.

*pp sempre*

*sempre simile*

*ped.* \*

*ped.* \*

Kje se skri-vaš

mi, ves-ne mi-li dan, kje se skri-vaš mi, top-la kres-na

*p*

Kje se skri-vaš mi, ves-ne mi-li dan, kje se

noč? Kje se skri-vaš mi, ves-ne mi-li dan, kje se skri-vaš

*pp*



*ritard.* *molto* *a tempo*

skri - vaš mi top - la kres - na noč? Kje se skri - vaš mi,

*ritard.* *a tempo*

mi, top - la kres - - na noč? Kje se

*ritard.* *molto* *p a tempo*

*cresc.* *f sempre*

kje se skri - vaš mi, sr - čni ti moj cvet, ju - tra

*cresc.* *f sempre*

skri - - vaš mi sr - čni

*cresc.* *f*

*Ped.* *con Ped.*

zla - - ti zor, zar - ja mla -



1

*mf*  
dih — dni! Kje se skri - vaš mi, sr - čni ti moj cvet,  
*mf*  
skri - vaš mi, sr - čni ti moj cvet,  
*espressivo*  
*mf*

*decresc.*  
jut - ra zla - ti zor; zar - ja mla - dih dni.  
*decresc.*  
jut - ra zla - - ti zor,  
*decresc.*  
*espress.*  
*p*  
*decresc.*

*ppp*  
*ppp*  
*pp*  
*ritard.*  
*f*  
*Ped.*



## Precej hitrejše in z vzosom.

*f sempre*

Ah, po - gled nek-daj zrl je čil na svet, na meg - le - ni val, ki je

*f sempre*

Precej hitrejše in z vzosom.

*f sempre*

*con Ped.*

da - ljo kril. Ah, kak zrl je v svet. ————— Ja - sno je si - jal

*ff*

*ff ostro umerjeno*

mo - drih svit o - či. Sa - njal je brez mej želj - ni duh o njih. Ja - - sno je si -

*ff*

*con Ped. sempre*



jal mod - - rih svit o - či. Sa - - - njal je brez

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "jal mod - - rih svit o - či. Sa - - - njal je brez". The piano part features complex chordal textures and melodic lines in both hands, with some notes circled in light blue ink.

mej želj - ni duh o njih.

*zelo izrazno*  
*con Ped.*

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "mej želj - ni duh o njih.". The piano part includes the performance instructions "*zelo izrazno*" and "*con Ped.*". The piano accompaniment continues with intricate textures, including some notes circled in light blue ink.

*pp*  
A -

*decresc.*  
*ritard.*

The third system of the musical score consists of four staves. The top two staves are empty, and the bottom two are piano accompaniment. The piano part includes the performance instructions "*pp*" and "*A -*". The piano accompaniment features a series of chords and melodic fragments, with some notes circled in light blue ink. The system concludes with the markings "*decresc.*" and "*ritard.*".



## Tempo I.

*pp* *ritard.*

A - li v mla - di čas, v eve - tju ros - nih dni, ma - dež moj je pal v než - no

- li v mladi čas v eve-tju rosnih dni, ma-dež moj je pal \_\_\_\_\_ v než - no

*Tempo I.*

*ppp sempre* *ritard.*

*a tempo*

ti sr - ce. Ah, brez te - be, zdaj, ah, brez te - be zdaj, v ža - - lost

ti sr - ce. Ah, brez te - - - - be zdaj, v ža - lost

*a tempo*

*f*

se to - pim. Le - pi jas - - ni \_\_\_\_\_ dan

jas - - - - ni dan

*f*

*con Ped.*



1

mi za - gri - - nja - - - - - noč. Ah, brez

te - be zdaj, gle - dam ža - lost - no: mrak sa - mo - te le sli - ši mo - jo  
 te - be, za - lost - no

bol.

decresc. p pp



# Slika.

(I. N. Resman.)

Dr. Gojmir Krek.

Allegretto.

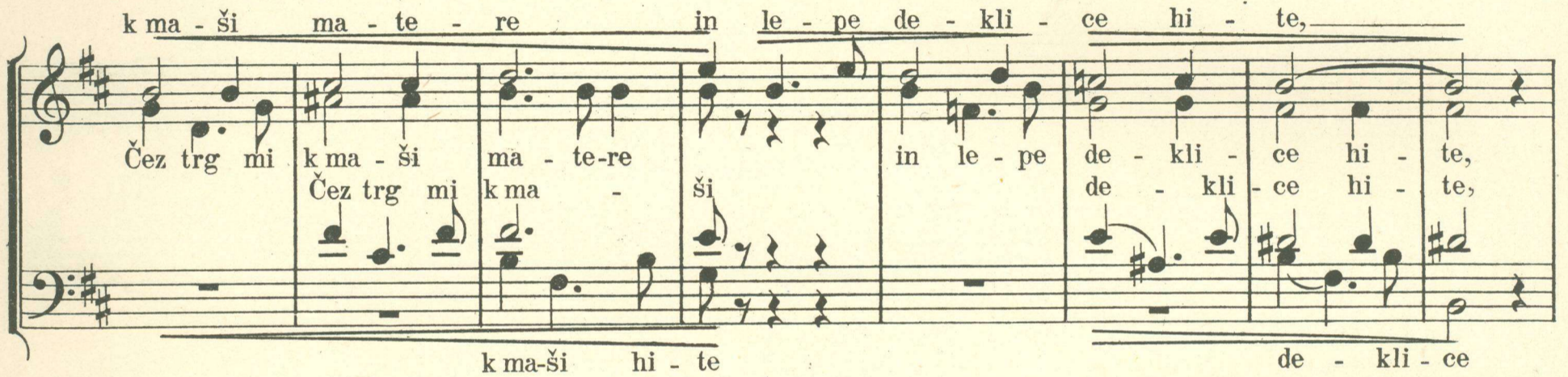
Mešan  
zbor.



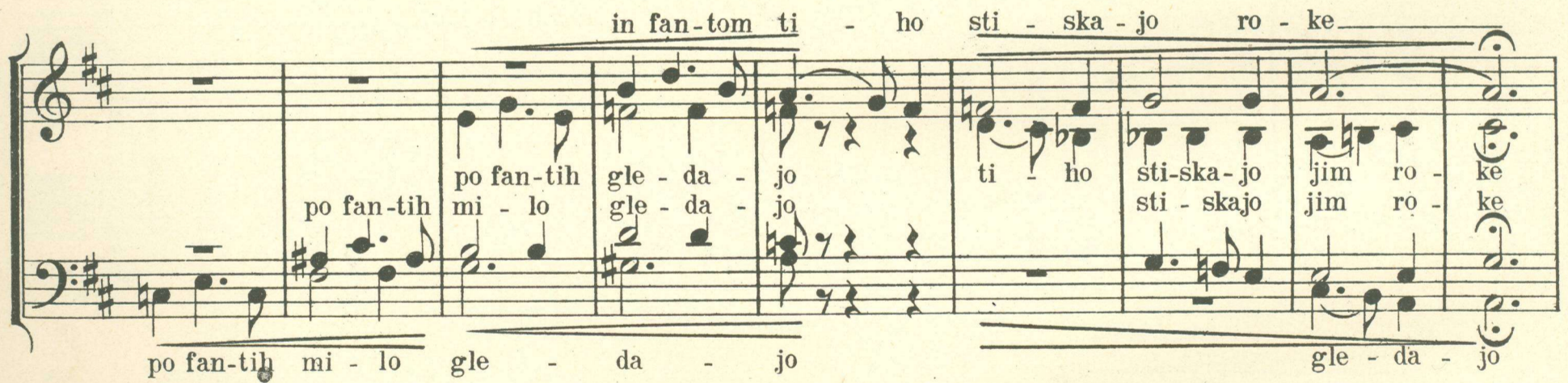
Na tr - gu fan - te zbi - ra - jo li - ste za voj - sko jim de - le...



Oj fan - tje gla - sno vri - ska - jo, da si to - la - ži - jo sr - ce...



k ma - ši ma - te - re in le - pe de - kli - ce hi - te,  
Čez trg mi k ma - ši ma - te - re in le - pe de - kli - ce hi - te,  
Čez trg mi k ma - ši de - kli - ce hi - te,  
k ma - ši hi - te de - kli - ce



in fan - tom ti - ho sti - ska - jo ro - ke  
po fan - tih gle - da - jo ti - ho sti - ska - jo jim ro - ke  
po fan - tih mi - lo gle - da - jo sti - skajo jim ro - ke  
po fan - tih mi - lo gle - da - jo gle - da - jo



In v cerk - vi z le - ce sli - ka - jo pe - klen - ske mu - ke in gor - je.



Na tr - gu fan - tje vri - ska - jo na glas de - kle - ta se sol - ze...



