

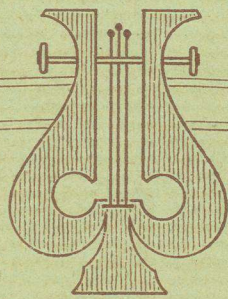
# NOVI AKORDI

ZBORNIK ZA VOKALNO IN  
INSTRUMENTALNO GLASBO

UREJUJE  
DR. GOJMIR KREK

## VSEBINA

1. **Dr. Benjamin Ipavec** (Gradec), „Fantazija po motivih Jenkove pesmi „Naprej“ za klavir.
2. **F. S. Vilhar** (Zagreb), „Proljetni zvuci“ za mešan zbor.
3. **Josip Procházka** (Ljubljana), „Hrepenenje“ za en glas in klavir.
4. **Poldi Dekleva** (Postojna), „Mazurka“ za klavir.
5. **Dr. Gojmir Krek** (Dunaj), „Na poljani“ za en glas in klavir.
6. **Dr. Anton Schwab** (Celje), „Zdrava Marija“ za solo in mešan zbor.



1. maja 1906.

JZHAJA 6 KRAT NA LETO  
1. VSAKEGA DRUGEGA MESEGA

V. letnik.

Št. 6.

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.

## Corrigenda.

V 5. številki tega letnika je ostalo par tiskovnih napak nepraviljenih. Motijo vzlasti ona str. 51., kjer se mora peti v 1. taktu 4. sistema na besedo „sem“ mesto f:g; dalje na str. 60. v 2. taktu 3. sistema, kjer ima leva roka igrati temo: fis, a, eis, d (mesto fis, a, dis, dis) ter istotam v 3. taktu 5. sistema, kjer prednaša desna roka zopet temo: g, h, dis, e (ne pa g, h, eis, eis). Opozarja se še na to, da celega teksta pesmi „Pogodba“ str. 59. radi pomanjkanja prostora nismo mogli odtiskati. Celi tekst je natisnjen v tem letniku, št. 4., str. 44, 45.

*Uredništvo „Novih akordov.“*



*Muz 1281/1949*

# Fantazija

po motivih Dav. Jenko ve pesmi „Naprej.“

Dr. Benjamin Ipavec.

Allegro.

Klavir.

The first system of the piano piece consists of two staves. The treble clef staff begins with a forte (*f*) dynamic marking. The music is in a minor key and 2/4 time. The bass clef staff provides a steady accompaniment.

The second system continues the piece. It features a piano (*p*) dynamic marking. A vocal line is introduced with the syllable "cre -" in the treble clef staff.

The third system continues with a forte (*f*) dynamic marking. The vocal line is further developed with the syllables "scen - do".

The fourth system features a piano (*p*) dynamic marking and a change in tempo to "meno mosso".

The fifth system concludes the piece. It includes a piano-piano (*pp*) dynamic marking, a "ritard." instruction, and ends with a forte (*f*) dynamic marking and a return to "a tempo".

First system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *p dolce*.

Second system of musical notation. Treble and bass staves. Dynamics: *f*.

Third system of musical notation. Treble and bass staves. Dynamics: *p meno mosso*, *a tempo*, *p*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *a tempo*, *p*, *ritard.*, *mf*. Includes a triplet in the bass staff.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*.

*p* cre -

scen - do poco a poco

*f* de - cre -

scen - do *p* *pp*

*f* *p*

*pp* ritar - dan - do

# Proljetni zvuci.

(R. Katalinić - Jeretov.)

F. S. Vilhar, Op. 243.

Allegro.

Mešan  
zbor.

Musical score for the first system, featuring a treble and bass clef with a 2/4 time signature. The melody is marked *f* (forte) and the accompaniment is marked *mf* (mezzo-forte). The lyrics are: Zu - je ži - ce tam - bu - ri - ce, oj! Zu - je ži - ce tam - bu - ri - ce,

Musical score for the second system. The melody is marked *p* (piano) and the accompaniment is marked *mf*. The lyrics are: zu - je, oj! Sve su pjes-me ta - ko sre - - - tne, Sve su pjes-me

Sve su pjes-me ta - ko sre-tne,

Musical score for the third system. The melody is marked *mf* and the accompaniment is marked *f*. The lyrics are: ta - ko mi - - - le, Ta, pol - ja - ne sve su cvje - - - tne, Sve su pjes-me ta - ko mi - le,

Musical score for the fourth system. The melody is marked *f* and the accompaniment is marked *f*. The lyrics are: Zra - kom pak se la - ste kri - le! Zu - je ži - ce tam - bu - ri - ce, oj!

Musical score for the fifth system. The melody is marked *mf* and the accompaniment is marked *f*. The lyrics are: Zu - je ži - ce tam - bu - ri - ce, zu - je, oj! Pje - va - ju tam dje - vo - či - ce,

oj! Pje - va - ju tam dje - voj - či - ce, Kras - ne, mi - le go - lu - bi - ce! Pje - va - ju,

ig - ra - ju kras - ne, mi - le go - lu - bi - ce, oj! Pje - va -

ju, ig - ra - ju kras - ne, mi - le dje - voj - či - ce, oj!

## Meno mosso.

Oj ti du - šo, ros - na ru - žo, To se o - pet, to se o - pet

sav sviet bu - di! Drš - ce sr - ce, drš - cu gru - di, Zar - ka ust - na

žar - ku ust - nu zu - di! Las - ta do - dje, pa i pro - dje,

*p* Cvie - će cva - te, pa i ve - ne, - *mf* A o - sta - ju tek u sr - cu slad - ke

*p* Pra - mal - jet - ne us - po - me - ne. *fa tempo primo* *f* Dod - ji, bjež - mo kroz pol - ja - ne,

*mf* oj! Kroz pol - ja - ne razcv je - ta - ne bjež - mo, *p* oj! Za - grl - je - ni, za - tra -

*mf* vlje - ni, *p* No - vim za - rom raz - za - re - ni; *mf* Za - grl - je - ni, za - tra - vlje - ni, *p* *mf* No - vim za - rom raz - za - re - ni;

*f* Pa kad dod - je hlad - na zi - ma *f* Sa le - de - nim vje - tro vi - ma,

*ff* *un poco più largo* Nek se sr - ce ba - rem sje - ća Dav - nih *ritardando* *sf* ca - ra pra - ma - lje - ća! *ritardando* *sf*



# Hrepenenje.

(A. Medved.)

Jos. Procházka.

Moderato.

Glas.

Kdo zna za - tre - ti hre - pe - nen - ja moč

Klavir.

po lju - bi nez - ven - lji - vi sre či?

Ko - ga ne stra - ši

gro - ba čr - na moč tr - hli - vost le - pih u - dov vstra - šni

je - či?

*p*  
Po - vr ni ven - dar se, moj mrač ni

*mf* duh v do - mo - vje svo - je - ga iz - vo *p* ra!  
*espress.*

*p* S sol - za - mi že na - mo - čen je moj kruh, *mf* o -

prav - - lje - na za greh po

*mf cresc.*

ko - ra.

*più f fz* *fz*

# Mazurka.

Poldi Dekleva.

## UVOD.

## Mazurka.

Klavir.

The first system of the score is divided into two parts. The left part, labeled 'UVOD.', consists of four measures in 3/4 time with a key signature of two sharps (F# and C#). The first measure starts with a forte (*f*) dynamic. The second measure has a decrescendo (*decresc.*) marking. The right part, labeled 'Mazurka.', begins with a piano (*p*) dynamic and a 'cantabile' instruction. It consists of three measures, with the first measure marked mezzo-forte (*mf*).

The second system continues the Mazurka section with four measures. The first measure is marked piano (*p*) and includes a crescendo (*cresc.*) marking. The second measure is also marked piano (*p*). The third measure is marked piano (*p*). The fourth measure is marked piano (*p*) and includes a crescendo (*cresc.*) marking.

The third system consists of six measures. The first measure is mezzo-forte (*mf*). The second measure is forte (*f*). The third measure is marked with a crescendo (*cresc.*). The fourth measure is fortissimo (*ff*). The fifth measure is piano (*p*). The sixth measure is fortissimo (*ff*).

The fourth system consists of six measures. The first measure is piano (*p*). The second measure is fortissimo (*ff*). The third measure is forte (*f*). The fourth, fifth, and sixth measures each contain a triplet of eighth notes. The first measure of the triplet is piano (*p*), and the last measure of the triplet is fortissimo (*ff*).

The fifth and final system consists of six measures. The first measure is piano (*p*). The second measure is fortissimo (*ff*). The third measure is forte (*f*). The fourth measure is marked with a decrescendo (*decresc.*). The fifth measure is marked with a triplet of eighth notes. The sixth measure is marked 'Fine'.

TRIO.

*p legato*

*p*

*cresc.*

*cresc.*

*p*

*f*

*decresc.*

*mf*

*decresc.*

*f*

*cresc.*

*f*

*decresc.*

*ff*

*decrescendo*

*pp*

*f*

Mazurka da capo al Fine.

# Na poljani.

(Dragotin Kette.)

Dr. Gojmir Krek.

Glas.

Klavir.

Napol-ja - ni, na pol-ja - ni, ja - vor bel sto - ji, na pol-ja - no  
napol-ja - no soln - ce nebleš - či! Za le-sov - je, za po-gor - je, šlo je, šlo v sve - to  
mor - je, in nič več nič več ga ni.  
O - na šla je dav-no, šla in ne vr-ne se kakor zvez - da  
vrh ne-ba, ki u - tr - ne se.

*rit.* *lunga*

N. A. V. 6.

# Zdrava Marija!

(Fr. Ks. Meško.)

Dr. Anton Schwab.

**Solo.** Allegretto. *mf*

1. Kpo - ko - ju že dan se na - gi - ba In zem - ljo o - grin - ja  
 2. Po pot - nik ko - ra - kam po ce - sti Zvo - nen - ja po - slu - šam  
 3. Na res - nem li - ci pa sol - ze Se svet - le mi za - bli -

**Mešan zbor.** *pp* *sempre pp*

Zdra - va Ma - ri - ja, zdra - va, Ma - ri - ja

1. mrak Iz sa - mo - stanske - ga stol - pa Gla - si se zvok zvo - na me - hák.  
 2. spev A sr - ce a sr - ce ne - mir - no Pre - tre - sa mi gla - sen od - mev.  
 3. šče Kot v dne - vih mla - dost - nih škle - nem Kpo - bo - žni mo - lit - vi ro - ké.

ja oj zdra va, Ma ri ja zdra va.

**Poco più lento.**

1. 3. Zdra - va Ma - ri - ja, zdra - va Ma - ri - ja, *f*

*mf* Zdra - va Ma - ri - ja, zdra - va Ma - ri - ja, zdra - va Ma - ri - ja

*ff* zdra - va Ma - ri - ja Ma - ri - ja, zdra - va Ma - ri - ja! *pp poco rit.* *rit.*

ri - ja, zdra - va Ma - ri - ja, zdra - va Ma - ri - ja! *pp poco rit.* *rit.*

ri - ja, oj zdra - va Ma - ri - ja, zdra - va Ma - ri - ja, Ma - ri - ja! *pp poco rit.* *rit.*

