

# NOVI AKORDI

ZBORNİK ZA VOKALNO IN  
INSTRUMENTALNO GLASBO

UREJUJE  
DR. GOJMIR KREK

## VSEBINA

1. **Josip Ipavic** (Gradec), „Triglavska koračnica“ za klavir.
2. **F. S. Vilhar** (Zagreb), „Klevetnikom Hrvatske“ za moški zbor.
3. **Josip Procházka** (Ljubljana), „Zvezde žarijo...“ za glas in klavir.
4. **Dr. Gojmir Krek** (Ljubljana), „Bagatela“ za klavir.
5. **Stanko Premrl** (Št. Vid pri Vipavi), „Slavnostna predigra“ za orglje.
6. **Emil Adamič** (Zagorje ob Savi), „Lipa“ za mešan zbor.
7. **Dr. Gojmir Krek** (Ljubljana), „Polka française“ za klavir.

1. maja 1902.

Št. 6.

JZHAJA 6 KRAT NA LETO  
1. VSAKEGA DRUGEGA MESECA

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







# Triglavska koračnica.

Josip Ipavic.

Tempo di marcia.

Klavir.

The first system of the piano score consists of two staves. The right hand (treble clef) begins with a series of chords, some marked with a '3' (triplets) and an accent (>). The left hand (bass clef) features a rhythmic accompaniment with triplets and a dynamic marking of *f* (forte). The system concludes with a dynamic marking of *p* (piano).

The second system continues the piece. The right hand has a melodic line with triplets and a dynamic marking of *f*. The left hand provides a steady accompaniment. A *cresc.* (crescendo) marking is present in the left hand. The system ends with a first ending bracket labeled '1.'.

The third system features a second ending bracket labeled '2.' in the right hand. The left hand continues with a consistent accompaniment. The system concludes with a dynamic marking of *f*.

The fourth system shows the continuation of the piano accompaniment. The right hand has a melodic line with various chordal textures. The system ends with a dynamic marking of *f*.

The fifth and final system of the piece. It includes first and second ending brackets labeled '1.' and '2.' respectively. The right hand has a melodic line with triplets. The left hand provides a steady accompaniment. The piece concludes with a *Fine.* marking.



Trio.

Čuj nas Slo - ve - ni - ja Čuj Tri - glav

nas ti Da zdu - šo in sr - cem Slo -

va - ni smo mi! Čuj nas Slo - ve - ni - ja

Čuj Tri - glav nas ti Da zdu - šo in

sr - cem Slo - va - ni smo mi!

1. 2.



## Klevetnikom Hrvatske.

(Avgust Šenoa.)

F. S. Vilhar, Op. 235.

Risoluto, ma non troppo allegro.

Muški  
zbor.

Ni rie - či vi - še! Ni rie - či vi - še! Već ste do - sta na -

gra - kta - le se, cr - ne vra - ne! Do - gr - di - la nam vi - ka pro - sta I

kle - ve - ta vam na sve stra - ne. U - za - vri - la, u - za - vri - la je na - ša krv, U -

zki - pi - la, u - zki - pi - la je na - ma žuč, Gdje po - ta - ji - ce ru - je crv, Gdje

him - ba ga - si na - šu luč, Gdje zlob - nik svu - da ba - ca bla - ta, A ma - net

ru - žec nas Hr - va - ta. Ni rie - či vi - še! Ni rie - či vi - še! Kad



cie - lim svie - tom iš - la tuž - ba Na lju - do žde - re, na bar - ba - re; Hr -

va - ta ka - da po - gna služ - ba, Da, voj - nik, svu - da pa - li, ta - re; Kad

slie - deć tu - djeg bub - nja grom, U da - lek po - nie gla - vu kraj, I dok je nje - gov ku - ko dom, On

*ritardando* *f* tu - djem do - mu do - nie vaj; Kad *p* sviet nas kle - o, nam se *mf* smi - o: Ej! jel' - te, to je Hr - vat

*più largo* bi - o?! Ej! jel' - te, to je Hr - vat *sf* bi - o?! Ej! jel' - te, to je Hr - vat *mf a* bi - o?! Al

*tempo* sad, gdje grob - na ko - ra pu - če, Gdje zviez - da nam vrh če - la za - sja, Po - *f*



*un poco accelerando*

mla-dje - no gdje sr-ce tu - će Že - sti-nom pu - nog gro - mo - gla-sja, Gdje i - za bie - de,

mu - ke, zla, Po - vra - ti - o se vid i sluh, Gdje ža rom drh - tnu du - ša sva, Slo -

bo - de gdje nas dir - nu duh, Sad grak - ču cr - nih vra - na ja - ta: Ta ne - ma, ta

ne - ma, ne - ma već Hr - va - - ta! Nu pi - taj - te nam ze - len - go - re, Po - trie - bi -

te nam na - ša se - la, Po - gle - daj - te uz si - nje mo - re, I o - vaj na - rod krš - na

tie - la; Pa pi - taj na - rod: Što si baš? I re - či će ti bi - stra sviest: Ja



*largo*

Hr - vat! Ja Hr - vat, a to kraj je naš! Tu na - še sr - ce, tu nam pest, Što ne - mi -

*a tempo primo*

li - ce sva - kog hva - ta, Koj ne - zna, koj ne - zna, i - mal' gdje Hr - va - ta. Slo -

*ritenuto*

vin - stva je - smo drev - na gra - na Ze - le - na jo - šte, Bo - gu hva - la! U

*grandioso*

slavs - kom ni - zu od gjer - da - na Ko dra - gulj na - ša sla - va sja - la; Slo - vin - ske maj - ke ju - nak

sin Hr - va - tom će se Hr - vat zvat, Jer ra - van nek je bra - tu brat: Pa

*assai appassionato*

znat će cr - nih vra - na ja - ta, Da jo - šte ži - vi, da jo - šte ži - vi, da jo - šte

ži - vi rod Hr - va - ta! Jo - šte ži - vi, jo - šte ži - vi rod Hr - va - - ta







lah - no nad njo lah - no nad

*cresc.* *fz* *pp* *p* *rit.*

njo.

*p* *pp* *delicatissimo*

Ti - ho o - ko - li vse ti - ho.

*pp*

Sko - ro ni sli - ša - ti vzdi - hov

*cresc.*

top - - le - no - - či,

*dim.* *molto cresc.*



*p cresc.*  
in vse brez-

*f* *pp* *p cresc.*

Lead.

*mf* *p cresc.*  
mej - - no o - - krož je is - kri-ce

*mf* *dim.* *p cresc.*

Lead.

*mf* *dim.* *mf*  
mi - los - ti bož je

*mf* *dim.* *mf*

Lead.

*mf cresc.* *f.*  
is - kri - ce mi - los - ti bož

*cresc.* *fz*

Lead.

*dim.*  
je sip lje na

*dim.*



svet. *p*  
 Zve - zde za -

*p*  
 Ped.

ri - jo po - koj - no, ro - že duh - ti - - jo o -

poj - no *mf*  
 lju - bi-ca, lah-ko noč,

*cresc.* *fz* *pp*

*p* *rit.*  
 lju - bi - ca, lah - ko noč!

*p* *rit.* *p in tempo*

*pp cresc.* *f* *pp*  
 Ped. N.A.6



# Bagatela.

Dr. Gojmir Krek.

Klavir.

Allegretto.



# Slavnostna predigra.

Stanko Premrl.

Allegretto moderato.

Orglje.

The first system of musical notation for the organ piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a forte (*f*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with chords and moving lines. A *ped.* (pedal) marking is present under the first two measures. The system concludes with a piano (*p*) dynamic marking.

Man.

The second system of musical notation. It continues the piece with two staves. The treble staff features a melodic line with various rhythmic values, and the bass staff provides accompaniment. A forte (*f*) dynamic is indicated. A *ped.* marking is present under the final two measures of the system.

The third system of musical notation. It continues the piece with two staves. The treble staff has a more active melodic line with sixteenth notes. The bass staff provides accompaniment. A mezzo-forte (*mf*) dynamic is indicated. The system concludes with a *Man.* (manuale) marking.

The fourth system of musical notation. It continues the piece with two staves. The treble staff has a melodic line with some rests. The bass staff provides accompaniment. A mezzo-forte (*mf*) dynamic is indicated. The system concludes with a piano (*p*) dynamic and a *ritenuto* marking.

The fifth system of musical notation. It continues the piece with two staves. The treble staff has a melodic line. The bass staff provides accompaniment. A piano (*p*) dynamic and *a tempo* marking are indicated. The system concludes with a *ped.* marking.

Man.



Man. *mf*

The first system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The music features a complex texture with many beamed notes and slurs. A dynamic marking of *mf* is present in the upper staff. The word "Man." is written below the first few notes of the lower staff.

*f*  
Ped.

The second system of the musical score, consisting of two staves. The key signature changes to two sharps (F# and C#). The music continues with complex textures. A dynamic marking of *f* is present in the upper staff. The word "Ped." is written below the lower staff.

*p*  
Man.

The third system of the musical score, consisting of two staves. The key signature changes to two sharps (F# and C#). The music continues with complex textures. A dynamic marking of *p* is present in the upper staff. The word "Man." is written below the lower staff.

*f*  
Ped.

The fourth system of the musical score, consisting of two staves. The key signature changes to two sharps (F# and C#). The music continues with complex textures. A dynamic marking of *f* is present in the upper staff. The word "Ped." is written below the lower staff.

Maestoso.  
Man. Ped.

The fifth system of the musical score, consisting of two staves. The key signature changes to two sharps (F# and C#). The music continues with complex textures. A dynamic marking of *Maestoso.* is present above the upper staff. The words "Man." and "Ped." are written below the lower staff.

The sixth system of the musical score, consisting of two staves. The key signature changes to two sharps (F# and C#). The music continues with complex textures and concludes with a double bar line.



## Lipa.

(Miroslav Vilhar.)

Emilij Adamič.

Ljubko, ne prehitro.

Mešan  
zbor.

*mf* Li - pa ze - le - ne - la je tam vdi še - čem ga - ju,  
Zdaj pa je u - bo - ži - ca sko - ro o - ve - ne - la;

sve - tjem me po - si - pa - la, del sem, da sem v ra - ju.  
cve - tje, list - je ljub - lje - no zi - ma ji je vze - la.

*p* Pti - či - ce je mi - lje - na vsen - či - co va - bi - la.  
Spa - vaj dra - ga li - pi - ca, ve - čno ne boš spa - la!  
*f* *ritard.*

*mf* Ka - dar le - žal sem pod njo, me je o - hla di - - la.  
No - va pom - lad te - bi spet no - vi cvet bo da - - la.



# Polka française.

Dr. Gojmir Krek.

**Klavir.**

**Uvod.**

*f* *p*

**Polka.**

*mf*

1. *p* 2. *ff* *sf*

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

*sf* *p*

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



Trio.

Musical notation for the Trio section, first system. It consists of two staves (treble and bass clef) in 2/4 time. The music features a melody in the right hand and a bass line in the left hand. There are dynamic markings 'p' and 'Ped.' with asterisks indicating pedal points.

Musical notation for the Trio section, second system. It continues the melody and bass line from the first system. Dynamic markings include 'p' and 'Ped.' with asterisks.

Musical notation for the Trio section, third system. It continues the melody and bass line. Dynamic markings include 'f' and 'Ped.' with asterisks.

*D.C. do znamenja ⊕ potem konec.*

Konec.

Musical notation for the Konec section, first system. It consists of two staves (treble and bass clef). The music features a melody in the right hand and a bass line in the left hand. Dynamic markings include 'mf', 'f', and 'ff'.

Musical notation for the Konec section, second system. It continues the melody and bass line. Dynamic markings include 'Ped.' with an asterisk.







### Vsebina 1. številke „Novih akordov“:

1. **Dr. Benjamin Ipavec**, „Poloneza“ za klavir.
2. **Fran Ferjančič**, „Oj slovenska zemljica“ za moški zbor.
3. **Iv. pl. Zajc**, „Seljanko, dušo draga“ pesem za tenor ali sopran s klavirjem.
4. **Risto Savin**, „Sarabande“ za klavir.
5. **Emil Komel**, „Fugirana predigra“ za orglje.
6. **Dr. Anton Schwab**, „Moji devojčici“ serenada za mešan zbor.
7. **Karel Hoffmeister**, „Ločitev“ dvospev s klavirjem.
8. **Josip Procházka**, „Nokturno“ za gosli in klavir.
9. **Lavoslav Pahor**, „En starček je živel“ za bariton, moški zbor in klavir.
10. **Dr. Gojmir Krek**, „Slovanski capriccio“ za klavir.
11. **Josip Procházka**, „Kaj bi te vprašal“ za srednji glas in klavir.

### Vsebina 3. številke „Novih akordov“:

1. **Anton Lajovic**, „Adagio“ za velik orkester (čveteroročna priredba skladateljeva).
2. **Davorin Jenko**, „Na tuji tleh“ dvospev s klavirjem.
3. **Peter Jereb**, „Lahko noč“ za moški zbor, tenor- in bariton-solo.
4. **Lavoslav Pahor**, „Na poljani“ za bariton in klavir.
5. **Karel Hoffmeister**, „Leži polje ravno“ čveterospev.
6. **Dr. Gojmir Krek**, „V planinski raj!“ koračnica za klavir.
7. **Janez Laharnar**, „Moj dom“ za moški zbor.

### Vsebina 5. številke „Novih akordov“:

1. **Josip Procházka**, „Romanca“ za klavir.
2. **Risto Savin**, „Zori rumena rž...“ za moški zbor.
3. **Dr. Benjamin Ipavec**, „Pozabil sem mnogokaj dekle“ za srednji glas in klavir.
4. **Fran Gerbić**, „Gondolirjeva pesem“ za ženski zbor.
5. **Viktor Parma**, „Valček“ za klavir.
6. **Josip Ipavić**, „Himna“ za mešan zbor in orglje.
7. **Emil Komel**, „Fughetta“ za klavir.
8. **Dr. Gojmir Krek**, „Misli“ za tenor in klavir.
9. **Emil Adamič**, „Zapuščena“ za moški zbor.

### Vsebina 2. številke „Novih akordov“:

1. **Anton Lajovic**, „Sanjarija“ za klavir.
2. **Dr. Benjamin Ipavec**, „Če na poljane rosa pade“ za srednji glas in klavir.
3. **Josip Procházka**, „Vabilo“ za moški zbor.
4. **Dr. Gojmir Krek**, „Vabilo“ za mešan zbor.
5. **Viktor Parma**, „Mandolinata“ za klavir.
6. **Dr. Gustav Ipavec**, „Tiček“ za mešan zbor.
7. **Danilo Fajgelj**, „Fuga“ za orglje.
8. **Risto Savin**, „Étude“ za klavir.
9. **Fran Ferjančič**, „Pokojnici v slovo“ za ženski zbor.
10. **Dr. Gojmir Krek**, „Jaz nimam več palm...“ za tenor in klavir.

### Vsebina 4. številke „Novih akordov“:

1. **Josip Procházka**, „Barcarola“ za klavir.
2. **Anton Foerster**, „Povejte, ve planine!“ za moški zbor.
3. **Dr. Gojmir Krek**, „Prošnja“, za srednji glas in klavir.
4. **Ignacij Hladnik**, „Fuga“ za orglje.
5. **Fran Korun**, „Potrkali na okno...“ čveterospev.
6. **Josip Procházka**, „Nokturno II“ za gosli in klavir.
7. **Oskar Dev**, „Mak“ za jeden glas in klavir.
8. **Karl Jeraj**, „Lepa Vida“ gondoljera za klavir.
9. **Dr. Gojmir Krek**, „Idila“ za mešan zbor.

