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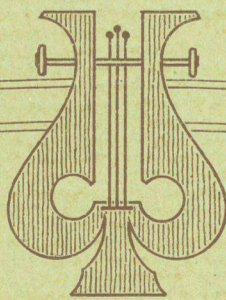
NOVI AKORDI

ZBORNIK ZA VOKALNO IN
INSTRUMENTALNO GLASBO

UREJUJE
DR. GOJMIR KREK

VSEBINA

- | | |
|--------------------------------------------------------------------------------------|---------------------------------------------------------------|
| 1. Dr. Gojmir Krek (Dunaj), „Gavota“ za klavir | 4. Dr. Benjamin Ipavec (Gradec), „Zapuščen“ za mešan zbor. |
| 2. Emil Adamič (Kamnik), Iz otroških pesmi III. „Na tujem“ za en glas in klavir. | 5. Fran Gerbič (Ljubljana), „Romanca“ za klavir. |
| 3. Vjekoslav Rosenberg-Ružič (Varaždin), „Tudji sviete“ za moški zbor in tenor-solo. | 6. Josip Procházka (Ljubljana), „Večer“ za en glas in klavir. |



1. julija 1906.

Št. 1.

JZHAJA 6 KRAT NA LETO
1. VSAKEGA DRUGEGA MESECA

VI. letnik.

CENA ZA LETO 8K. ZA ½ LETA 4K50H.
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.



Ta-le številka izhaja **izjemoma** kesneje vsled preobloženosti gospoda urednika z drugimi posli. Prihodnja številka izide zopet točno 1. sept. t. l.

Založništvo „Novih akordov.“

28. III. 1944 *MM*

Knjižnica Glasbene akademije v Ljubljani



Muz 1282/1949

Gavota.

D^r Gojmir Krek.

Klavir.

Gavota.

p grazioso

The musical score is written for piano in D major and 4/4 time. It consists of five systems of two staves each. The first system begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The music starts with a whole rest in both staves, followed by a first ending bracket. The first ending is marked *p grazioso*. The second system continues the melody and accompaniment. The third system features a first ending with two options, marked 1. and 2., and a trill (tr) in the treble staff. The second ending is marked *pp sempre staccato*. The fourth system includes trills (tr) in both staves and a piano (*p*) dynamic. The fifth system features a fortissimo (*f*) dynamic, a *poco rit.* (slightly ritardando) instruction, and concludes with a *p a tempo* instruction.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains several measures of music, including chords and melodic lines. The lower staff is in bass clef with the same key signature, featuring a more active melodic line with many eighth and sixteenth notes.

The second system continues the musical piece. It includes dynamic markings: *f* (forte) in the second measure, *ff* (fortissimo) in the third measure, and *pp* (pianissimo) in the fourth measure. The notation includes various note values and rests.

The third system concludes the piece with a *ppp* (pianississimo) marking in the first measure. The system ends with a *Fine.* marking in the final measure. The notation includes a variety of note values and rests.

Trio.

The Trio section begins with a 4/4 time signature and a key signature of two flats (Bb and Eb). The dynamics are marked *pp* (pianissimo). The notation features a steady accompaniment in the bass staff and a more complex melodic line in the treble staff.

This section of the Trio continues the musical texture. It features a consistent accompaniment in the bass staff and a melodic line in the treble staff with various note values and rests.

The final section of the Trio includes dynamic markings *f* (forte) and *ff* (fortissimo). The notation includes various note values and rests, leading to the end of the section.

fff *ritardando assai* *lunga*

Gavota od \oplus da capo al Fine.

Iz otroških pesmi.

III. Na tujem.

(J. N. Resman.)

Emil Adamič.

Hrepeneče.

Glas. *mf*

Klavir. *mf* *p*

želj-no želj-no se o-ko da-leč mi o-zi-ra,

da-leč tja, kjer mu ne-bo sklad go-ra za-pi-ra... Za go-ra-mi tam sto-ji hi-ši-ca na

mf *poco rit.* *p* *a tempo* *f* *z vzosom* *a tempo*

tra-ti... Vdo-va v hi-ši-ci ži-vi mo-ja zla-ta ma-ti---

„Tudji sviete“

(Lj. Varjačić.)

Vj. Rosenberg-Ružić, Op. 9^a

Andante.

Muški
zbor.

p

Tu-dji svie - te, tu - dji kra - ju, ne - maš za me ča - ra, znaj, ne - maš

p moj pre - dra - gi

ča - ra sto - ga pru - ža moj pre - dra - gi za - vi - čaj! *p* moj pre - dra - gi za - vi

Tenor-solo.

p

Mo - ja du - ša gor - ko tu - ži, sr - ce mu - ti ne - po - koj, ah za

pp

čaj! *pp* Mo - ja du - ša gor - ko tu - ži, sr - ce mu - ti ne - po - koj, ah

3

tvo - jim gi - nem ča - rom za - vi - ča - ju mi - li moj! Mo - je

3

za tvo - jim gi - nem ča - rom za - vi - ča - ju mi - li moj!

3

mis - li, mo - je na - de, kte - bi vaz - da le - te, znaj, gru - do

3

Mo - je mis - li, mo - je na - de, kte - bi vaz - da le - te,



mo - ja gru-do rod - na u tvoj žu - dim za-gr - ljaj!



gru-do mo - ja rod-na u tvoj žu-dim za - gr - ljaj! *p cresc.* Il éu sko - ro u te



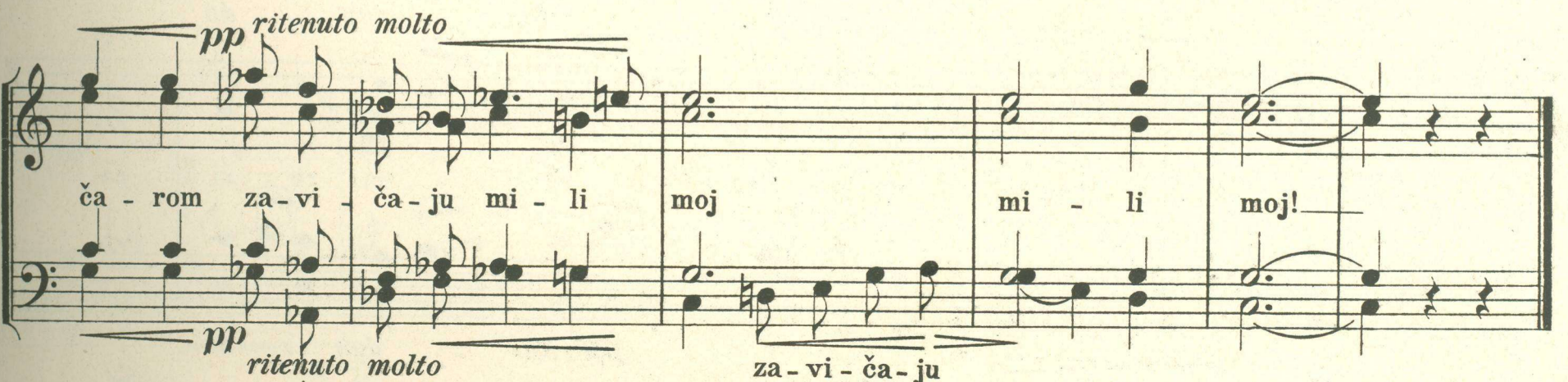
do - éi, i - li str - ti ži - vot *p un poco più mosso* svoj - ah za tvo - jim gi - nem



ča - rom *mf* ah za tvo - jim gi - nem ča - rom *mf* ah za tvo - jim gi - nem



riten. assai ča - rom za tvo - jim **Tempo I.** za - vi - ča - ju mi - li *p* moj - ah za tvo - jim gi - nem



pp ritenuto molto ča - rom za - vi - ča - ju mi - li moj mi - li moj! *pp ritenuto molto* za - vi - ča - ju

Zapuščen.

(Babtista.)

Dr. Benjamin Ipavec.

Moderato. *mf*

Mešan zbor.

ro - že Na sre - di te - ga pol - ja; Pa
mf Ro - di - le so se tri

p mo - ja ni bi - la no - be - na No - be - na ro - ži - ca. *mf* tri
p *mf* In cve - le so, cve - le

ro - že Na sre - di te - ga pol - ja; Pa mo - ja ni bi - la no - be - na No -
p

Meno mosso. *pp*

be - na ro - ži - ca po - ko - pa - li Na sre - di te - ga pol -
p In ko so me po - ko - pa - li

pp ritar - dan - do
 ja: Ni e - na za ma - noj jo - ka - la, Ni e - na ro - ži - ca.
pp ritar - dan - do

Romanca.

Fr. Gerbić, Op. 58, štev. 1.

Allegro grazioso.

Klavir.

The first system of the piano score is in 2/4 time and B-flat major. The right hand begins with a piano (*p*) dynamic, playing a melody of eighth and quarter notes. The left hand provides a steady accompaniment of quarter notes. The system concludes with a forte (*f*) dynamic marking and a *Ped.* (pedal) instruction with an asterisk.

Ped. *

The second system continues the piece. The right hand features a melodic line with some slurs, while the left hand maintains its accompaniment. The system ends with a *Ped.* instruction and an asterisk.

Ped. * *Ped.* * *Ped.* * *Ped.* *

The third system introduces a tempo change to *a tempo*. The right hand melody is more spacious. The left hand accompaniment includes a *rit.* (ritardando) marking. The system ends with a piano (*p*) dynamic and a *Ped.* instruction with an asterisk.

Ped. *

The fourth system features a forte (*f*) dynamic. The right hand has a more active melodic line. The left hand accompaniment includes a *cresc.* (crescendo) marking. The system ends with a *Ped.* instruction and an asterisk.

Ped. * *Ped.* *

The fifth system concludes the piece with a forte (*f*) dynamic. The right hand features a melodic line with a *sfz espress.* (sforzando, expressive) marking. The left hand accompaniment includes a *un poco riten.* (un poco ritenuto) marking. The system ends with a *Ped.* instruction and an asterisk.

Ped. * *Ped.* * *Ped.* * *Ped.* *

a tempo
p dolce legato

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. *

a tempo
riten.
p

Ped. * Ped. * Ped. * Ped. *

la melodie ben marc.

f

Ped. * Ped. * Ped. * Ped. p *

p
mf
a tempo
riten.
mf
p

mf * Ped. * Ped. * Ped. *

un poco meno mosso

f *Led.* *

ff assai espress. *sforz.* *sforz.* *riten.*

Led. * *Led.* * *Led.* * *Led.* *

a tempo *p* *f marcato*

Led. * *Led.* * *Led.* * *Led.* *

p

Led. * *Led.* * *Led.* * *Led.* *

Led. * *Led.* * *Led.* * *Led.* *

un poco riten. *p* *pp* *assai riten.*

Led. * *Led.* * *Led.* * *Led.* *

Večer.

(A. Medved.)

Jos. Procházka.

Andante.

Glas. *p*

Klavir. *pp*

že je lu - na vsta - ja - la na o -

bo - ku ne - iz - mer - nem, tr - ta se je ma - ja - la vhlá - dnem

ve - ter - cu ve - čer - nem.

6

Allegro vivo.

Glas. *p*

Klavir. *pp*

Pti - ce so po - tih - ni - le nad po - to - kom

senza Ped.

cresc.

hi - tro - bež - nim, — va - me pak se

mf *p*

Leg. *

di - hni - le — pes - mi z gla - som slad - ko - než - nim. —

f *cresc.*

f *Leg.*

Meno.

ff.

Sto - krat mi po - zdrav - lje - ne mo - je hče - ri - ce e - di - ne,

riten. *più f*

* *Leg.* *

f *riten.*

sto - krat bolj po - zdrav - lje - ne — Ka - kor mo - je bo - le - či - net

mf *riten.*

Meno mosso.

pp ritenuito pp

p

že je lu - na vsta - ja - la na o - bo - ku ne - iz - mer - nem,

tr - ta se je ma - ja - la vhlad - nem ve - ter - cu ve - čer -

p *fz*

nem ...

pp *ddd*

ped. * *ped.* *

