

# NOVI AKORDI

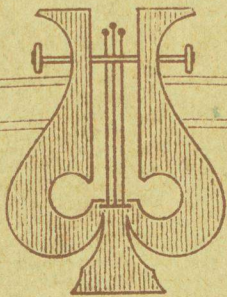
ZBORNİK ZA VOKALNO IN  
INSTRUMENTALNO GLASBO

UREJUJE  
DR. GOJMIR KREK

## VSEBINA

- |   |  |
|---|--|
| <p>1. Adolf Feix (Celje) „Slovenska rapsodija I“ za klavir.<br/>2. Saša Šantel (Pazin) „Galebi“ za en glas in klavir.<br/>3. Fran Gerbič (Ljubljana) „V boj“ za moški zbor.</p> | <p>4. Emil Adamič (Trst) „Otroške pesmi. 2. Vesela pesem. 3. V goro“ za en glas in klavir.<br/>5. Dr. Anton Schwab (Celje) „Večer na morji“ za moški zbor.</p> |
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Glasbeno - književna priloga.



1. marca 1910.

Štev. 2.

JZHAJA 6 KRAT NA LETO  
1. VSAKEGA DRUGEGA MESECA

CENA ZA LETO 10 K. ZA 1/2 LETA 5 K.  
POSAMEZNI ZVEZKI PO 2 KRONI.

IX. letnik.

LASTNINA ZALOŽNIŠTVA.

Založništvo  
L. SCHWENTNER  
LJUBLJANA

VSAKO POMNOŽEVANJE JE PO ZAKONU  
PREPOVEDANO.





Pisma in pošiljatve, določene za uredništvo, naj se pošljajo  
uredniku **drju. Gojmiru Kreku** pod naslovom: Dunaj, XV., Maria  
hilfergürtel 29/II.

—•••—

28. III. 1944

*Mp.*

**Knjižnica Glasbene akademije v Ljubljani**



*Muz 1304/1949*



# Slovenska rapsodija I.

Adolf Feix.

Allegro tempo rubato con amabilita.

Klavir.

The musical score is written for piano in 2/4 time. It consists of seven systems of two staves each. The first system begins with a piano (*p*) dynamic and a key signature of one sharp (F#). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: *p* (piano) and *f* (forte). The piece includes repeat signs and first/second endings. The overall style is characteristic of early 20th-century piano music, with a focus on melodic and harmonic development.



First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic. The bass clef staff begins with a pianissimo (*pp*) dynamic. The music consists of eighth and sixteenth notes with various accidentals.

Second system of musical notation, marked *Majestoso*. The treble clef staff starts with mezzo-forte (*mf*) and moves to forte (*ff*). The bass clef staff starts with *ff*. The music features chords and moving lines.

Third system of musical notation. The treble clef staff ends with mezzo-piano (*mp*). The bass clef staff continues with similar rhythmic patterns.

Fourth system of musical notation, marked *Tempo allegro*. The treble clef staff features triplets and starts with piano (*p*). The bass clef staff also starts with *p*.

Fifth system of musical notation, marked *loco*. The treble clef staff features triplets and starts with forte (*f*). The bass clef staff starts with mezzo-forte (*mf*) and moves to *f*.

Sixth system of musical notation, marked *Majestoso*. The treble clef staff starts with piano (*p*) and moves to forte (*ff*). The bass clef staff starts with *ff*.



pp rit.

a tempo p

mp

Majestoso. ff



Andantino.

Trio.

Musical notation for the first system of the Trio section, marked Andantino. It consists of two staves (treble and bass clef) with piano (*p*) dynamics and a 2/4 time signature.

Musical notation for the second system of the Trio section, continuing the Andantino tempo.

Allegro.

Musical notation for the third system of the Trio section, marked Allegro. It features dynamic markings of piano (*p*) and forte (*f*).

Musical notation for the fourth system of the Trio section, marked Allegro. It includes triplets and dynamic markings of forte (*f*) and fortissimo (*ffa tempo*).

Musical notation for the fifth system of the Trio section, marked Allegro. It includes piano (*p*) dynamics.

Musical notation for the sixth system of the Trio section, marked Allegro. It includes markings for ritardando (*rit.*) and a tempo, ending with piano (*p*) dynamics.



First system of musical notation. The upper staff features a melodic line with a series of half notes, each with a slur and a sharp sign above it. The lower staff contains a rhythmic accompaniment of eighth notes. Dynamic markings include *ff* and *p*.

Second system of musical notation. The upper staff has a melodic line with slurs and sharp signs. The lower staff features a wavy line in the beginning, followed by eighth notes. Dynamic markings include *mf* and *frit.*

Third system of musical notation. The upper staff has a melodic line with slurs and sharp signs. The lower staff features a rhythmic accompaniment of eighth notes with triplets. Dynamic markings include *ff* and *grandioso*.

Fourth system of musical notation. The upper staff has a melodic line with slurs and sharp signs. The lower staff features a rhythmic accompaniment of eighth notes with triplets. Dynamic markings include *p* and *f*. A trill is indicated in the upper staff.

Fifth system of musical notation. The upper staff has a melodic line with slurs and sharp signs. The lower staff features a rhythmic accompaniment of eighth notes with triplets. Dynamic markings include *ff* and *grandioso*.

Sixth system of musical notation. The upper staff has a melodic line with slurs and sharp signs. The lower staff features a rhythmic accompaniment of eighth notes with triplets. A dynamic marking of *p* is present.



Allegro.

Coda

The first system of the Coda section is written in 2/4 time. The right hand begins with a piano (*p*) dynamic, playing a series of chords and eighth notes. The left hand provides a steady accompaniment. The system concludes with a fortissimo (*ff*) dynamic, marked with a *z* (zaccato) symbol, indicating a sharp attack.

The second system continues the Coda section. It features a fortissimo (*f*) dynamic. The right hand has a more active melodic line with eighth notes, while the left hand maintains a rhythmic accompaniment.

The third system of the Coda section is marked with a piano (*p*) dynamic. The right hand features a melodic line with some grace notes, and the left hand continues with a consistent accompaniment.

The fourth system of the Coda section includes piano (*p*) and fortissimo (*f*) dynamics. It features eighth-note patterns in both hands, with a crescendo leading to a fortissimo section.

The fifth system of the Coda section is marked fortissimo (*ff*) and includes the *Grandioso* section. The right hand has a more complex, rhythmic texture with some grace notes, while the left hand provides a strong accompaniment.

The sixth and final system of the Coda section concludes with a *Fine* marking. It features a fortissimo (*ff*) dynamic and includes an eighth-note triplet in the right hand.



# Galebi.

(A. Aškerc.)

Saša Šantel.

**Glas.** *Nežno.* *p*

Ga - le - bi, vi be - li ga - le - bi po

**Klavir.** *p*

kaj ob - le - ta - va - te brod kaj sprem - lja - te s kri - čem ve -

se - - lim po mor - ju nas da - leč na pot? Ga -

le - bi, vi be - li ga - le - bi, pri - na - ša - te



mar iz dal - jav pri - ja - tel-jev na - ših in

znan - - - cev po - sle - dnji nam lju - bi po - zdrav?

*cresc.* pri - ja - tel-jev na - ših in *f* znan - - - cev po

sle - dnji nam lju - bi po - zdrav?

*ritard.*

stis



# V boj.

(Vojánov. Rud. Maister.)

Fr. Gerbić, Op. 56, štev. 3.

Tempo di marcia.

Moški  
zbor.

Na - prej, le na - prej, mož - je os - ve - te, v sov - raž - ne vr - ste ne -  
šte - te, na - prej v maš - če - val - ni boj! Na - prej v maš - če - val - ni boj! V sr -  
ce po - gum pa raz če - lo znoj! Sov - raž - nik mo - ra bi - ti strt, kar  
zna - mi ni, nam za - sa - ja črt! U - rá, v kr - va - vi boj! U - rá, u - rá, v kr - va - vi boj! U -  
rá, u - rá, u - rá v kr - va - vi boj! Nam vsem so sr - ca raz - gre - ta, raz - vne - ta, v nas  
ni ne stra - hu in ni tre - pe - ta. Nam ges - lo je os - ve - ta in srd in srd, nam



*frit.* *a tempo* *mf* *mf*

ges-lo je o-sve-ta, in srd. Pred na-mi je smrt, za na - mi je smrt...Že - nâ ni ma-ri nam

*frit.* *mf* *a tempo* *mf*

*p*

da - nes jok, mi da - nes ni - ma-mo nič o - trok! Že - nâ ni ma - ri nam da - nes jok, mi

*p*

*f* *ff*

da - nes ni - ma-mo nič o - trok! U - rá, u - rá, u - rá! Mi da - nes ni - ma-mo

*f* *f* *ff*

u - rá,

*f* *p* *Meno mosso.*

nič o - trok! U - rá, u - rá, vkr - va - vi boj! Mi vi - te - zi sve - te - ga Jur - ja dre -

*f* *p*

Čveterospev.

*p*

vi - mo da - lje ko os - tra bur - ja. Nas vo - di zdaj slav - ni smrt - ni kralj, ob

*p*

*Zbor.* *f* *p* *f* *p*

njem pa z vran - ca nem ge - ne - ral z ro - kó koš - če - no svet - lo ko - só v živ - lje - nje mla - do za -

*f* *p* *f* *p*



ga-njal bo... U - rá, u - rá, vkr - va - vi boj! U - rá, u - rá, vkr - va - vi boj! Na -

Tempo I.

prej, le na-prej, mož - je o - sve - te, v so - vraž - ne vrs - te ne - šte - te, na - prej v maš - če - val - ni

boj! Na - prej v mašče - val - ni boj! Vsr - ce po - gum pa raz če - lo znoj! Sov - raž - nik ves mo - ra

bi - ti strt, kar zna - mi ni, nam za - da - ja črt, nam za - da - ja črt! U -

U - rá, u - rá, vkr - va - vi boj! U - rá, u - rá, u - rá, u - rá, u - rá, u - rá, u - rá, u - rá, u - rá, u -

Maestoso e sostenuto.

rá, u - rá, vkr - va - vi boj! U - rá, u - rá, vkr - va - vi boj!



# Otroške pesmi.

## 2. Vesela pesem.\*)

(Zvonimir.)

Emil Adamič.

Radostno.

Glas.



1. Vze - le - no po - lje, v ze - len log, — grem dob - re  
2. Sr - cé je sre - čno, duh vol - jan, — vse kli - če

Klavir.



vol - je lah - kih nog. — Pom - lad pri - spe - la k nam je  
mi - če ven ná plan. — Vze - le - no pol - je, v ze - len

v vas, pom - lad ve - se - la zem - lje kras. —  
log, grem dob - re vol - je lah - kih nog. —



\* ) Št. 1 glej VIII letnik, N. A. str. 68.



## 3. V goro.

(Sokolov.)

Emil Adamič.

**Glas.** Radostno. *f*

1. Da - nes je ja - sen dan, ja - sen po - let - ni dan, zvon - ko se  
 2. Taj - no šu - me - či gaj va - bi me v na - ro - čaj, va - bi v go -  
 3. V go - ro vi - so - ko, hej, le nap - rej, le nap - rej, z nje vam za -

**Klavir.** *f*

*ff*

sme - je mi zé - le - na plan, zé - le - na plan.  
 rov - je me soln - čni smeh - ljaj, soln - čni smeh - ljaj.  
 vris - kal bom: Fant - jé, ju - hej! fant - jé, ju - hej!

## Večer na morju.

(Oton Zupančič.)

Barkarolica.

D! Anton Schwab.

**Moški zbor.** Allegretto tranquillo. *pp*

Po vi - so - kem né - bu pla - va zlat o - blak,  
 né - bu  
 Po vi - so - kem né - bu pla - va zlat o - blak,

*ppp* *pp*



*p* po ši-ro-kem mor-ju pla-va čoln le-hak. *mf* Ka-kor da se vnel je tem-ni  
pla-va zlat o-blak. Ka-kor da se vnel je  
*p* tam po mor-ju čoln le-hak. *mf* Ka-kor da se vnel je

v žar-nem og-nju blis-ka se za-

o-ce-an: v žar-nem og-nju se za-pad-na stran. *f* Pla-vaj, pla-vaj  
o-ce-an: v žar-nem og-nju se za-pad-na stran. *f* Pla-vaj

čol-nič! Soln-ca jas-ni grad pla-me-ni tam v dal-ji, jaz bi spal vnjem rad! *mf*  
čol-nič! Jas-ni grad pla-me-ni tam, jaz bi spal vnjem rad! *mf*

*sempre meno mosso più p I. basso espressivo*

*mf* Pla-vaj, pla-vaj čol-nič! Soln-ca ja-sni grad pla-me-ni tam v da-lji, jaz bi spal vnjem  
*mf* Pla-vaj čol-nič! Ja-sni grad, *p* pla-me-ni tam, jaz bi spal vnjem

*pp* rad, jaz bi spal vnjem rad, *pp* Jaz bi spal vnjem rad, *ppp*  
rad, spal vnjem rad! Jaz bi spal vnjem rad, *pp rit.* spal vnjem rad!  
rad, *pp* spal vnjem rad, *ppp* rad!



