

# NOVI AKORDI

ZBORNİK ZA VOKALNO IN  
INSTRUMENTALNO GLASBO

UREJUJE  
DR. GOJMIK KREK

## VSEBINA

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

1. septembra 1901.

Št. 2.

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

# Sanjarija.



Anton Lajovic.

Počasi in zelo nežno.

Klavir.

First system of musical notation. Treble and bass clefs, key signature of two sharps (D major), 3/4 time signature. Dynamics include *p* and *ppp*. The piece begins with a piano introduction.

Second system of musical notation. Includes the instruction *sempre legato*. Dynamics include *ritard.* and *a tempo*. The music continues with flowing lines in both hands.

Third system of musical notation. Includes the instruction *prav nežno*. Dynamics include *f ritard.*, *a tempo*, *pritarad. mf a tempo*, and *pritarad.*. The system concludes with two first endings, labeled 1. and 2.

Fourth system of musical notation. Dynamics include *p*, *ritard.*, and *pp a tempo*. The music features a variety of textures and dynamics.

Fifth system of musical notation. Includes the lyrics *cre - scen - do* under the treble staff. The music is characterized by rhythmic patterns and dynamic contrasts.

Sixth system of musical notation. Includes the instruction *f molto espressivo* and the dynamic *ff*. The lyrics *de - cre -* are visible under the treble staff. The piece ends with a powerful, expressive chord.

scen - do

pp

nekoliko zadržujoč

p

ritard.

pp

# Če na poljane rosa pade.\*)

(Aleksandrov.)

Dr. Benjamin Ipavec.

Moderato.

Glas.

ritard.

Klavir.

p

ritard.

*p a tempo*

Če na pol-ja - ne ro - sa pa - de, pol - ja - na lju - be - ča bleš - či,

*mf*

*p a tempo*

*mf*

*p*

če na pol-ja - ne sla - na pa - de, pom-lad jo o - ži - vi. Ko -

*f*

*p*

*p*

*f*

*p*

\*) To skladbo našega vedno mladega častitega sotrudnika posvečujemo spominu nadarjenega pesnika Jožefa Murna („Aleksandrova“), „ki mu spomlad ne pride več nazaj“ (+ dne 18./6 t.J.) Opomba uredništva.

cre - - - - - scen - - - - - do poco a poco - - - - -

stan - ji, li-pe ze-le - ni - jo, če ptič jim po - je maj, ko -

cre - - - - - scen - - - - - do poco a poco - - - - -

-stan - - ji, li-pe go-vo - ri - jo, da vse, da vse se vr-ne kdaj.

*ritard.* **f**

*ritard.* **f**

*p a tempo* Le ti pomlad, ki v sr-ce si-ješ, le ti ne pri-deš več na - zaj? Ah, če enkrat sa -

*p a tempo* *mf* cre - - - - - scen -

-do -mo se skri - ješ, u - mr - la si za ve - ko-maj?

*f* *ritard.* *pp a tempo*

*f* *ritard.* *pp a tempo*

## Vabilo.\*)

(S. Jenko.)

Jos. Procházka.

Moški  
zbor.

Allargando.

Lju - bi - ca, pojd z me - noj, — le - pa je noč no - coj, — bo - va svat' - vá - la.

Con moto.

*cresc. poco un poco*

Lu - na naj bo - de mi pri - ča mol - če - ča k plesu naj go - de mi vo - da su - me - ča,

zvezde pa zla - te pri - de - jo v sva - te; nič se ni - kar ne boj, poj - di, le pojd' z me - noj,

nič se ni - kar ne boj, le poj - di z me - noj!

Nič se ni - kar ne boj, poj - di, le pojd' z me - noj nič se ni - kar ne boj, poj - di, le pojd' z me - noj,  
Nič se ne boj, poj - di z me - noj,  
Nič se ne boj, poj - di z me - noj,

Nič se ni - kar ne boj, poj - di, le pojd' z me - noj nič se ni - kar ne boj, poj - di, le pojd' z me - noj,  
poj - di le z me - noj!

nič se ni - kar ne boj poj - di, le pojd' z me - noj!

\*Prinašamo tu dva zbora na isto besedilo. Zanimalo bo morda, kako sta dva skladatelja, vsak neodvisen od drugega, muzikalno obdelala eden in isti pesniški proizvod. Opomba uredništva. N.A.2.

# Vabilo.

(Simon Jenko.)

Dr. Gojmir Krek.

Mešan  
zbor.

*Živahno.*

*f* Lju - bi - ca, *mf* pojd' z me - noj, Le - pa je noč no - coj, Bo - va svat' -  
pojd' z me - noj,

va - - - la.  
bo - va svat' - va - la. Lu - na naj bo - de mi Pri - ča mol - če - ča  
va - - - la.

*ritard.* Kple - su naj go - de mi Vo - da šu - me - ča, *rit.* Zvez - de pa zla - te

*a tempo* Pri - de - jo vsva - te; Nič se ni - kar ne boj, *mf* Poj - di le pojd' z me - noj  
poj - di le

*ff veselo* pojd' z me - noj! pojd' z me - noj! pojd' z me - noj!  
poj - di zme - noj! pojd' z me - noj!

# Mandolinata

iz dramatične romance „Stara pesem.”

Viktor Parma.

Allegretto.

Klavir.

The musical score is written for piano (Klavir) in the key of D major (one sharp) and 6/8 time. It is marked 'Allegretto'. The score consists of five systems of two staves each. The first system includes dynamic markings 'f' and 'p'. The music features a mix of chords and melodic lines, with some passages marked with 'f' and others with 'p'. The notation includes various rhythmic values and articulation marks.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present in the first measure.

Second system of musical notation. Continues the piece with similar melodic and harmonic textures. A dynamic marking of *f* (forte) appears in the third measure, followed by a *p* (piano) marking in the fourth measure. A triplet of eighth notes is also present in the second measure.

Third system of musical notation. The right hand includes trills, indicated by the *tr* marking above notes in the second and third measures. The left hand continues with a steady accompaniment. A dynamic marking of *f* (forte) is present in the fourth measure.

Fourth system of musical notation. The right hand features a melodic line with grace notes (marked with a 'y') and slurs. The left hand has a rhythmic accompaniment with grace notes. Dynamic markings of *f* (forte) and *p* (piano) are used.

Fifth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Sixth system of musical notation. The right hand features a melodic line with slurs and ties. The left hand has a rhythmic accompaniment with grace notes. A dynamic marking of *p* (piano) is present in the third measure.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines in both hands.

Second system of musical notation, featuring a treble clef staff with a melodic line containing eighth-note patterns and a bass clef staff with accompaniment. An '8' is written above the treble staff.

Third system of musical notation, showing a treble clef staff with melodic phrases and a bass clef staff with a steady accompaniment.

Fourth system of musical notation, including dynamic markings 'p' and 'cresc.' (crescendo). The music continues with complex harmonic structures.

Fifth system of musical notation, featuring dynamic markings 'f' and 'p', and a triplet of eighth notes in the treble staff.

Sixth system of musical notation, concluding the page with dynamic markings 'f', 'p', 'cresc.', 'f', and 'ff', and a triplet of eighth notes in the treble staff.

# Tiček.

(Narodna.)

Dr. Gustav Jpavec.

Mešan  
zbor.

Con moto.

*p*

1. Ti - ček prav maj - hen je, po dre - vju zib lje  
2. Ro - ži - ce mi - lje - ne be - le in pi sa -

Ti - ček maj - hen je be - le  
Rož - ce mi - lje - ne

*poco più mosso*

po - je le - po da vsak kdor  
kra - sno cve - to bar - ve glej

se - je - je da kdor  
ne kra - - sno po - je slad - ko, - mi - mo gre  
po - je le - po po - je raj - sko le - po, - da vsak - kdor ma - vri - čne  
kra - sno cve - to bar - ve glej

po - je da  
kra - - sno bar - ve

*poco ritard.*

slu - ša str - me  
nas ve - se - le

pod drev - jem sta - vi - se, slu - ša slu - ša  
v cvet - kah vse zdru - že - ne nas ve - se - le slu - ša str - me.

nas ve - se - le nas ve - se - le

slu - nas - sa slu - sa  
nas ve - se - le

*a tempo*

Da vsak kdor  
Bar - ve glej

*p*

Da kdor  
Bar - ve mi mo gre pod dre - vjem vsta - vi se. Ti - ček prav maj - hen je,  
Da vsak kdor ma - vri - čne v cvet - kah vse zdru - že - ne. Ro - ži - ce mi - lje - ne,  
Bar - ve glej

Da kdor Ti - ček maj - hen je, maj - hen je  
Bar - ve ve Rož - ce mi - lje - ne, mi - lje - ne

*meno mosso*

*p*

po - je le - po po - je slad - ko, po - je slad - ko slad - ko.  
kra - sno cve - to raj - sko le - po, le - po ro - ži - ce mi - lje - ne.

le - po le - po

po - je slad - ko.  
cve - to le - po rož - ce mi - lje - ne.

# Fuga.

Danilo Fajgelj. Op. 154.

Orglje  
ali  
harmonij.

Animato.

*f*

*Man.*

*d.r.*  
*mf.*

First system of musical notation, featuring a treble and bass clef. The key signature has four flats. The music includes a piano (*p*) dynamic marking in the first measure and a mezzo-forte (*mf*) dynamic marking in the fifth measure. A *Ped.* (pedal) marking is present at the end of the system.

Second system of musical notation, continuing the piece with treble and bass clefs and a key signature of four flats.

Third system of musical notation, featuring a treble and bass clef. The key signature has four flats. A forte (*f*) dynamic marking is present in the final measure of the system.

Fourth system of musical notation, featuring a treble and bass clef. The key signature has four flats. A piano (*p*) dynamic marking is present in the final measure of the system.

Fifth system of musical notation, featuring a treble and bass clef. The key signature has four flats. A mezzo-forte (*mf*) dynamic marking is present in the fifth measure of the system.

Sixth system of musical notation, featuring a treble and bass clef. The key signature has four flats. A piano (*p*) dynamic marking is present in the fifth measure of the system. A *Ped.* (pedal) marking is present at the end of the system.

First system of a piano score. It consists of two staves, treble and bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass. A dynamic marking of *mf* is present in the middle of the system.

Second system of a piano score, continuing from the first. It features dynamic markings of *f* and *ff* in the bass staff, and *rit.* (ritardando) markings in both staves towards the end of the system.

# Étude.

Risto Savin op. 6-št. 1.

Tranquille.

Klavir.

Third system of a piano score, marked 'Tranquille'. It is in G major and common time (C). The treble staff contains a melodic line with triplets and slurs, starting with a *p* (piano) dynamic. The bass staff has a simple accompaniment with triplets and rests. Pedal markings (Ped.) with asterisks are placed below the bass staff.

Fourth system of a piano score, continuing the 'Tranquille' piece. It maintains the same melodic and accompaniment patterns as the previous system, with triplets and slurs in the treble and rests in the bass.

Fifth system of a piano score, continuing the 'Tranquille' piece. It features dynamic markings of *p* and *mf* in the bass staff, and continues with the melodic and accompaniment patterns of the previous systems.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a continuous sequence of eighth-note triplets in the right hand, with a steady eighth-note accompaniment in the left hand.

Second system of musical notation, continuing the piece. It includes dynamic markings: *mf* (mezzo-forte), *p rit.* (piano, ritardando), and *a tempo*. Pedal points are indicated by *Ped.* and asterisks (\*).

Third system of musical notation, continuing the piece with the same rhythmic and melodic patterns as the previous systems.

Fourth system of musical notation, featuring a *dim.* (diminuendo) marking. Pedal points are indicated by *Ped.* and asterisks (\*).

Fifth system of musical notation, continuing the piece with the same rhythmic and melodic patterns.

Sixth system of musical notation, concluding the piece. It includes *rit.* (ritardando) markings and a *p* (piano) dynamic marking. The system ends with a double bar line and a final chord.

# Pokojnici v slovo.

(Josip.)

Fran Ferjančič.

**Moderato.**

**Ženski zbor.**

*p* Z Bo - gom, z Bo - gom, se - stra, dra - ga; Oj lo - či - tev

*p* z Bo - gom, se - stra, se - - stra dra - ga;

Če se lo - či du - ša bla - ga, Kot si bla - - - ga bi - la ti,

tež - ka si, Če se lo - či bla - ga, Kot si bla - ga bi - la ti, Če se

lo - či du - ša bla - ga, Kot si bi - la ti. O za - kaj si smrt ne - mi - la Se - stro

lju - bo vze - la nam, Cvet - ko mla - do za - mo - ri - la Vža - lost nje - nim si se - stram, si se -

(dra - go)

*mf* *mf* *p* *rit.*

**Tranquillo.**

*p* stram? Cvet - ke smrt ni za - mo - ri - la, Cvet - je nje - no še duh - ti;

*p* Cvet - ke,

*f*

Cvet-ko v raj je pre-sa - di - la, Ker na sve-tu var-na ni. Vraj Cvet-ko v raj je pre-sa - di - la,

*Meno mosso.*

Z Bo-gom, se-s-tra dra-ga, z Bo-gom, se-s-tra, z Bo - gom!

Ker na sve-tu var - na ni. Z Bo-gom, z Bo - gom, se - stra dra-ga, z Bo - gom, z Bo - gom!

*p* *rit.* *pp*

# 1. Jaz nimam več palm.

(Dragotin Kette.)

Dr. Gojmir Krek, op. 117

*Allegretto.* (M.M. = 60)

Glas.

Jaz ni - nam več palm in

*veselo*

Klavir.

*p*

lo - to - sa več in dru-gih e - kso - ti - čnih ni - mam cve - tov; jaz ni-mam ga-ze - lic in

španskih ro - ma - nc, jaz ni - mam več, jaz ni-mam več, ni - mam več la - ških so -

*f* *rit.* *2*



*a tempo*

ne - - - - - tov. I - mam pa vi - jo - lic duh -

*a tempo*

te - čih in rož in li - lij vi - so - kih, li - lij tu - di; in žnji - mi bom lju - bi - ci,

*f a tempo*

lju - bi - ci svo - ji kra - sil pre - le - pe be - le gru - di, pre - le - pe be - le

*rit.*

*a tempo*

gru - - - - - di.

*a tempo hitro*

*ff*

### 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“ serenadica 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.