

GOJMIR KREK

SAMOSPEVI

S SPREMLJEVANJEM KLAVIRJA

SEŠITEK 4.

op. 8.

ŠT. 1. POD TVOJIM OKNOM DREVJE JE ŠUMELO.

ŠT. 2. KAJ MI TO, ČE ME Z GORKIMI GLEDAŠ OČMI.

ŠT. 3. MRTVI.

ŠT. 4. PLAMENČKI.

LJUBLJANA

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SAMOZALOŽBA



Ms. D. 394/1953

1. Pod tvojim oknom drevje je šumelo.

Počasi (M.M. ♩ = 60)

(M-y.)

Gojmir Krek op. 8, št. 1.

p
Pod

mojim oknom drevje je šu - me - - lo, skrivnostnogo - vo -

ri - lo medseboj; ča - - robno nje - ga cvetje je duh -

- te - - lo in še - pe - ta - lo ti - ho nad menoj...
pp

nekoliko

mf

Mi

sf *mf*

hitreje

rú i ... sral sem sr - cu v ti - hi

no - - či,

po - -

lja ob ... da - jal me je ve - dri zrak;

ni - - -

kjer u ... te - ši - ti ni bi - lo

mo - - či

in k te - bi

sempre

sempre.

crescendo e acceler. rit. a tempo

kte - bi in kte-bi, kte - bi, in kte-bi, kte - bi

crescendo e acceler. rit.

kte bi semo - br - - nil svoj ko - - rak,

rit. a tempo

da bi sr - ce na tvo - jih pr - sih sme - lo

p

drhté iz-li-ti svojih solz nebroj... Pod

o-knom pa je drevje le šu - - me - - - lo

pp in *8va*

pp

še - - - pe - - - ta - - lo ti - ho nad me - - - - -

-noj...

Ped.

* *Ped.*

* *Ped.* *

2. Kaj mi to, če me z gorkimi gledaš očmi.

(M. A. Sofvickaja - Anton Aškerc.)

Gojmir Krek, op 8, št. 2

Strastno. (M.M. ♩=69)

mf
Kaj mi to, če me

f *mf*

Detailed description: This system contains the first two staves of the score. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (bottom two staves) starts with a 3/8 time signature and a key signature of one flat. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. Dynamics include *f* and *mf*.

z gorkimi gledaš oč - mi ___? Ah, u - - tru-dil me tajni je boj - - - - - V mraku

p

Detailed description: This system contains the third and fourth staves. The vocal line continues with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*.

dolgih no-či, v mraku zimskih noči bodi raj-ši ti lju-bljenec, ljubljeneč, ljubljeneč

m.s. *m.s.* *m.s.*

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with a half note F5, a quarter note G5, and a quarter note A5. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *m.s.*.

moj!
Morje sre-če le - - ži vtvojih gor-kih o-

m.s. *p*

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with a half note B5, a quarter note C6, and a quarter note D6. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *m.s.* and *p*.

čeh, morje sre-če le-ži v tvojih gorkih o-čeh.

gva.

crescendo e accel.

Je li ste-na med nama še zdaj — ?

ff

ff

ff

a tempo

mf

v srcih na-ji-nih dveh se to-pe-čih v slastéh — naj za-sve-ti v nadzemski se

a tempo mf

sempre crescendo

sempre crescendo

raj — , naj za-sve-ti nadzemski se raj — !

f

3. Mrtvi - Der Tote

naj za-sve-ti nad-zemski se raj

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a G4 note. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings such as *f* and accents.

! *ff*

This system continues the musical score. The vocal line has a rest followed by an exclamation mark. The piano accompaniment features a forte (*ff*) dynamic and includes triplets in both the vocal and piano parts.

8va

This system concludes the musical score. The piano part includes a dynamic marking of *f*. The system ends with a double bar line.

3. Mrtvi - Der Toten.

Spokojno (M. M. ♩=126)

(O. Michaeli - N. Štritof.)

Gojmir Krek, op. 8, št. 3

Zdaj lju. bim te še - le, —, od - kar sem te iz - gu - - bil, od
 Jetzt lieb ich Dich erst wahr —, seit - dem ich Dich ver - - lo - - ren, so

me - ne stran od - šla si, ko sem te komaj po - - lju - - bil,
 herb be - schliesst die Lie - - - - - be sich, noch kaum ge - bo - ren.

dolce

u - - dan tr - pim, u - dan tr - -
 Ich dul - de still, Ich dul - de

-pim... still, O - ko mi več sol - za ne to - či; a
kein Au - - ge soll mein Leid er - - ken - nen; mich

p

zelo počasi in nežno

me - - - ne, dra - - ga, ve - - - ko - maj od te - - be nič ne
a - - - ber wird in E - - - wig - keit von Dir, von Dir nichts

espr.

lo - či.
trennen.

dolcissimo

ppp

marcato

8va

4. Plamenčki.

Andante (M.M. ♩ = 92)

(Utva.)

Gojmir Krek, op. 8, št. 4

V mladem ju - tru za go - ra - mi,

p *nežno*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. It begins with a whole rest followed by a half note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a whole note chord of G2, B2, and D3, followed by a series of chords and moving lines in both hands.

za go - ra - mi si - vi - - mi so mi vsta - li

The second system continues the vocal line and piano accompaniment. The vocal line has a 7-measure rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and moving lines. There are some changes in the piano part, including a 2/4 time signature change and a key signature change to one flat.

vztrepe - - ta - li zla - ti so - nčni pla - men - čki.

rit.

The third system continues the vocal line and piano accompaniment. The vocal line has a 7-measure rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and moving lines. There are some changes in the piano part, including a 2/4 time signature change and a key signature change to one flat.

Po - lju - bi - li so go - ri - co, po - lju - bi - li vrt

f *a tempo*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a 7-measure rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and moving lines. There are some changes in the piano part, including a 2/4 time signature change and a key signature change to one flat.

rit.

in od-gna-li raz gre-dí-co ti - fio, mračno smrt.

a tempo

In se - -daj na vr - - tu mo - jem zo - pet, zo - - pet

a tempo

vse cve - te, rde - če - kri - - li tu - - li - - pa - ni

in de - vi - ške li - li - - je.

rit.

a tempo.
mf

Son-če - ce pa jih po - lju - blja, lju - bko žnji - mi kra - mo - lja,

melodia marcata

mf
a tempo

s polnim glasom *mf* *s polnim glasom*

sonče - ce - o - či so tvo - je, vrt je mo - ja

rit.

du - . . . ši - ca.

rit. *a tempo* *sempre*

diminuendo e ritardando