

# Novi akordi

Zbornik za vokalno in instrumentalno glasbo

L. XIII.

Št. 5



Urejuje dr. Gojmir Krek

Vsebina:

1. Vasilij Mirk (Trst): „Capriccio“ za klavir.
2. Emil Hochreiter (Dunaj): „Libera“ za en glas (ali zbor) in orgle.
3. Mihael Rožanc (Trst): „1. Intermezzo“ za en glas in klavir.

Izhaja 6 krat na leto, tekom vsakega drugega meseca. Cena za leto 10 K, za pol leta 5 K. Posamezni zvezki po 2 K

Vsako pomnoževanje je po zakonu prepovedano.

Založništvo L. Schwentner - Ljubljana

89  
12

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

15. V. 1944

*Wp*

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# Capriccio.

Molto allegro.

Vasilij Mirk.

Klavir.

*mf* *giocoso*

*a tempo*

*un poco rit.* *mf*

Ped. \*

*d.r.*

*un poco rit.* *p l.r.* *d.r.*

Ped. \* Ped. \*

*cresc.* *sfz* *p*

Ped. \*

*p* *d.r.* *l.r.* *f*

*cres*

*cello* *f*

*L'istesso tempo. (♩ = ♩)*  
*dim.* *p*

*p* *cello*

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The piece begins with a *mf* dynamic. The bass line features a steady eighth-note accompaniment. A *Ped.* marking with an asterisk is placed below the bass line in the fourth measure.

Second system of musical notation. The treble clef part continues with eighth-note patterns. The bass line has a *f* dynamic starting in the fourth measure. A *Ped.* marking with an asterisk is placed below the bass line in the second measure. Accents are present in the final two measures of the system.

Third system of musical notation. The treble clef part features a more active eighth-note melody. The bass line continues with a steady accompaniment. Accents are present in the final two measures of the system.

Fourth system of musical notation. The treble clef part has a *dim.* dynamic marking. The bass line features a *Ped.* marking with an asterisk in the second measure and another in the fifth measure. Accents are present in the final two measures of the system.

Fifth system of musical notation. The treble clef part begins with a *p* dynamic, followed by a *pp* dynamic. The bass line has a *stringendo e cresc.* marking. The system concludes with a *f* dynamic. A *Ped.* marking with an asterisk is placed below the bass line in the second measure. The system ends with a double bar line and a 2/4 time signature.

Kakor sprva.

*mf* *un poco riten.*

Ped. \*

*mf* *a tempo* *un poco*

Ped. \*

*riten.* *mf* *p.l.r.* *a tempo* *d.r.*

Ped. \* Ped. \*

*cresc.* *e* *ritard.* *ff*

Ped. \* Ped. \*

*Presto.* *pp* *f*

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

# Libera.

Pro una voce (vel choro) comitante organo.

Emil Hochreiter, Op. 38, št. 3.

Con moto. (♩=96-100)

Tenor-Solo.

Tutti.

Vox.  
(Chorus.)

Li - be - ra me, Do - mi - ne, de mor - te æ -

*p* *poco riten.* *tempo* *poco*

Man. Ped.

ter - na in di - e il - la tre - men - da: quando coe - li mo - ven - di sunt et

*p* *cresc.* *f*

*p* *cres.* *cen* *do* *f*

ter - ra: dum ve - ne - ris iu - di - ca - re sae - cu - lum per i - gnem,

*poco rit.* *tranquillo p* *poco sost.*

*poco rit.* *tranquillo* *poco sost.*

II. Man. Man. Ped.

dum ve - ne - ris iu - di - ca - re sae - cu - lum per i - gnem.

*tempo* *rit.*

*tempo* *rit.*

Meno mosso. (♩=76.)

Sopran-Solo.

Tutti.

*p* mezza voce

Tremens factus sum e - go, et ti - me - o, dum dis - cus - si - o ve - ne - rit

II. Man.

*pp* I. Man. (espr.)

Man.

Ped.

*largamente*

Tenor-Solo.

*cresc.*

Sopran-Solo.

at - que ven - tu - ra i - ra: quan - do coe - li movendisunt et ter - ra. Di - es

*poco*

*p*

*cresc.*

*mf*

Ped.

Tenor-Solo.

*poco a poco cresc. et avvivando*

*p*

il - la, di - es i - rae, ca - la - mi - ta - tis et mi - se - ri - ae,

il - la, di - es i - rae,

ca - la - mi - ta - tis

et mi - se - ri - ae,

*poco a poco cresc. et avvivando*

*grandioso*

*tempo* Tutti.

*meno f*

*rall.*

*molto*

*p* tranquillo

*ff* di - es ma - gna et a - ma - ra val - de: dum ve - ne - ris iu - di - ca - re

*rall.*

*p* tranquillo

*tempo f*

*meno f*

*molto*

*p*

*riten.* **Molto tranquillo.** (♩=69.) *primo: Tenor-Solo. secondo: Tutti.*

sae-cu-lum per i - g-nem. Re-qui-em ae-ter-nam

*riten.* **II. Man.** *p* *pp sempre*

*Man.* **Primo: senza Ped. Secondo: con Ped.**

*p* *poco* *sempre p espressivo* *p* *rall.*

do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is.

*rall.* *ppp*

*Repetitur „Libera“ usque ad „Tremens.“*

„Novim Akordom.“

# I. Intermezzo.

(Ljudmila Poljanec.)

M. Rožanc.

**Glas.** **Allegretto non troppo.** *p* *sotto voce*

Mla-de vi-jo-le na tra-tah deh-ti-jo, ti-ho mo-

**Klavir.** *p* *pp* *mf*

*p* *cresc.* *f* *dim.*

li-tev jim mo-li o-kó: „Daj-te nam žar-kov po-mla-dne-ga sol-nea,

*a tempo* *cresc.* *poco rit.* *decresc. pp* *colla voce dim.*

*dimin.* *Poco meno. gorko* *cresc.*

to - pli naj di - hi čez po - lje gre - dó! Vto - plih naj di - hih pri - pla - va - jo

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *dimin.* (diminuendo) marking and transitions into a *Poco meno. gorko* (slightly less, bitter) section, which then leads into a *cresc.* (crescendo) section. The piano accompaniment mirrors these dynamics, starting with *dimin.* and moving to *mf* (mezzo-forte) for the *Poco meno. gorko* section.

*pp nežno* *cresc.* *f* *p* *mf*

pe - smi dro - bnih škr - jan - čkov čez po - lje rav - no! Vto - plih naj

The second system continues the musical score. The vocal line starts with a *pp nežno* (pianissimo, tenderly) marking and then moves through a *cresc.* (crescendo) section to a *f* (forte) section, followed by a *p* (piano) section and a *mf* (mezzo-forte) section. The piano accompaniment includes a *pp* (pianissimo) section and a *cresc.* (crescendo) section leading to a *f* (forte) section. A *ritard.* (ritardando) marking is present in the piano part.

*cresc.* *f* *dim.*

di - hih pri - pla - va - jo pe - smi gor - ke iz sr - ca, da

The third system of the musical score shows the vocal line moving through a *cresc.* (crescendo) section to a *f* (forte) section, which then concludes with a *dim.* (diminuendo) marking. The piano accompaniment also features a *cresc.* (crescendo) section leading to a *f* (forte) section, ending with a *dim.* (diminuendo) marking.

ksr - cu gre - do...

*sempre p* *p* *poco ritard.* *p* *m. s.* *m. s.*

The fourth system concludes the musical score. The vocal line ends with the text "ksr - cu gre - do...". The piano accompaniment features a *sempre p* (sempre piano) section, followed by a *p* (piano) section, a *poco ritard.* (poco ritardando) section, and a final *p* (piano) section. The system ends with two *m. s.* (musica sospesa) markings.



