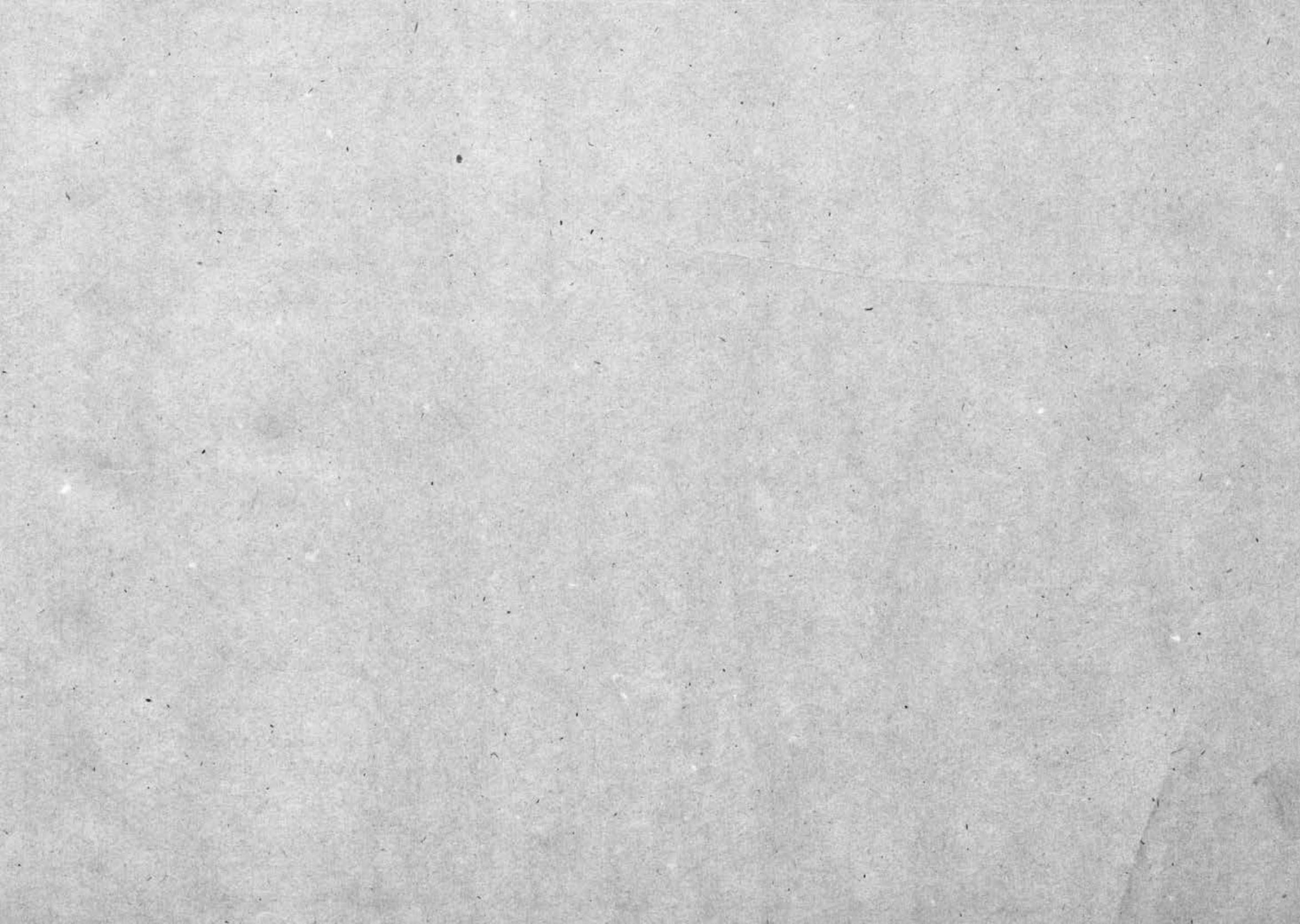
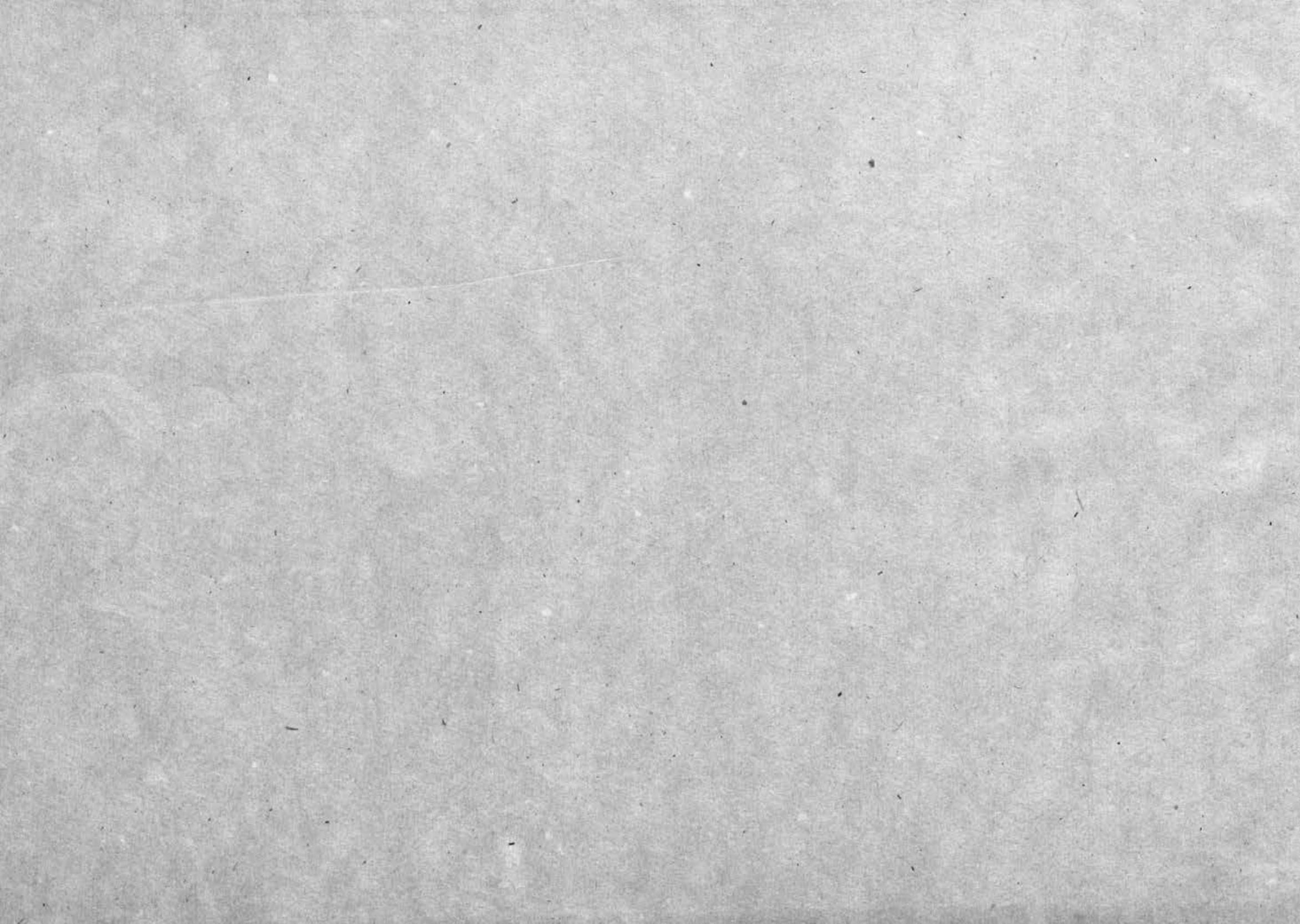


LEBAN, Avgust Armin

Porožni vzdihi
Delo I





Plazij Šinkel

Zavetni Pastora

Pobožni vzdihi,

latinska maša

za sopran, alt, tenor in bas z dodanim sprem-
ljevanjem na orgljah.

Uglasbil

† Avgust Armin Leban,

c. kr. učitelj na vadnici v Gorici.

Delo I.

Cena 1 goldinar.

V Ljubljani.

Na svetlo dal in založil Janko Leban. — Natisnila Klein in Kovač (Eger).

1885.

Sospiri pietosi,

Messa latina

per Soprano, Contralto, Tenore e Basso con
Organo obbligato.

Composta da

† Augusto Arminio Leban,

i. r. Maestro di scuola a Gorizia.

Op. I.

Prezzo fior. 1.

Lubiana.

Giovanni Leban, editore. — Klein e Kovač (Eger) tip.

1885.

Fromme Seufzer,

lateinische Messe

für Sopran, Alt, Tenor und Bass mit Orgel-
begleitung.

Componirt von

† August Hermann Leban,

k. k. Uebungsschullehrer in Görz.

Op. I.

Preis 1 Gulden.

Laibach.

Herausgegeben u. verlegt von Johann Leban. — Druck von Klein & Kovač.

1885.

Pričajočo mašo je uglasbil pokojni moj brat, ko je bil malo že 20 let star. Takrat je imela še slovensk tekot. Pozneje jo je pridno pilil in popravljal, ter jo poslal na to v Ljubljano „Glasbeni matici“, katera je izrekla ~~da je zelo dobra~~ ter namenila skladatelju častno diplomo.

Po bratovi prerani smrti izročil sem mašo v pregled mnogim strokovnjakom, tako n. pr. Mugnone-ju v Gorici, Bianchini-ju in Cremaschi-ju v Trstu, Fr. S. Kuhaču v Zagrebu, Danilu Fajglju v Tolminu. Vsi ti odlični glasbeniki so imeli za to mašo mnogo hvale ter so me navdušili v to, da jo danes izročam javnosti. Obliko sem jej pustil neizpremenjeno, namreč tako, kakeršno jej je dal skladatelj sam, malo časa predno je umrl.

Želim, da slavno občinstvo to muzikalno delo v živjenja cvetu umršega skladatelja veselo vzprejme!

V Lokvi (Corgnale), meseca januvarja 1885.

Janko Leban,
tjudski učitelj.

La presente Messa, composta con testo sloveno dal mio defunto fratello all'età di vent'anni, fu inseguito da lui stesso diligentemente riveduta e corretta e poscia sottoposta al parere della rinomata società corale „Glasbena matica“ di Lubiana, che la ritenne ottima e che distinse il compositore con onorifico diploma.

Il giudizio oltremodo favorevole che questo lavoro s'ebbe eziandio da parte di distinti maestri di musica come del Mugnone a Gorizia, del Bianchini e del Cremaschia Trieste, del Fr. Kuhač a Zagabria, del D. Fajgelj a Tolmino e di altri ancora, alla cui critica io volli assoggettarlo poco dopo la morte del mio diletto fratello, valse a decidermi di pubblicarlo, lasciando intatta la forma datagli ultimamente dal compositore stesso.

Possa questo lavoro di mio fratello, rapitomi da morte iminatura, riuscire bene accetto al rispettabile Pubblico!

Corgnale, nel mese di Gennajo 1885.

Giovanni Leban,
maestro di scuola.



M.N. 415 / 1956

Diese Messe wurde von meinem verstorbenen Bruder, als er kaum über 20 Jahre zählte, mit slovenischem Texte componirt. Er unterzog sie später einer fleissigen Umarbeitung und legte sie darauf der Laibacher „Glasbena matica“ vor, welche die Arbeit als eine vorzügliche ansah und den Componisten durch Verleihung eines Ehrendiploms auszeichnete.

Die sehr günstige Beurtheilung der Composition auch von Seite tüchtiger Fachmänner, der Herren Mugnone in Görz, Bianchini und Cremaschi in Triest, Fr. S. Kuhač in Agram, D. Fajgelj in Tolmein, an die ich mich nach dem frühen Tode meines geliebten Bruders um ein Gutachten gewendet, brachte mich zu dem Entschlusse, die Messe zu veröffentlichen, und zwar in jener Form, die sie vom Componisten kurz vor seinem Hinscheiden erhielt.

Möge diesem musikalischen Werke des leider zu früh verblichenen Compositeurs seitens des geehrten Publicums die günstigste Aufnahme zutheil werden!

Corgnale, im Jänner 1885.

Johann Leban,
Volksschullehrer.

Andantino.

Fyrie.

Comp. Aug. Lebau.

Cantus.

Mt.

p

Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e -

Ven.

Bass.

p

Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e -

Orglie.

p

Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e -

Organo.

p

Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e -

Orgel.

p

Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e -

lei-son Fy-ri-e e - lei-son, Fy-ri-e e - lei-son e - le - i - son.

Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e -

Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e -

Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e -

Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e -

Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e -

Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e -

Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e - lei-son, Fy-ri-e e -

poco più

Chri-ste e - lei-son, Chri-ste e - lei-son, Chri-ste e - lei-son, Chri-ste e -

tempo

lei-son, Christe e - le-i-son, e - le - i- son Christe, Chri - ste, Chri - ste e - le-i-son e -

Christe e - leison

dolce

p

Handwritten musical score for four voices (SATB) and piano. The music is written in common time, with a key signature of one sharp (F#). The vocal parts are in soprano, alto, tenor, and bass. The piano part is on the bottom staff.

The vocal parts sing the following Latin text:

te - i - on pe - le i - son, Chri - ole, Chri - ole e - lei - - son e -
le - i - son e -
Christe Christe

The piano part has dynamic markings such as *f*, *pp*, and *rit. fino al fine.*

Below the vocal parts, there are two more staves for the piano, showing harmonic progression and bass notes.

Allegretto.

Musical score for the first section of the Gloria. The key signature is G major (one sharp). The vocal line begins with "Et in terra in terra pace pace ho-minibus pace ho-minibus bonae vo-lun-tatis". The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

Gloria.

Musical score for the beginning of the Gloria section. The key signature changes to D major (no sharps or flats). The vocal line starts with a forte dynamic. The piano accompaniment features eighth-note chords in both hands.

p poco meno.

Musical score for the continuation of the Gloria section. The vocal line continues with "la-dan-tis. Lau-damus te be-ne-di-cimus te a-no-ramus te glorifi-camus te". The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

Musical score for the final section of the Gloria. The vocal line concludes with "a-no-ramus te glorifi-camus te". The piano accompaniment features a rhythmic pattern of eighth-note chords in the bass and eighth-note patterns in the treble.

canno le. Grati - as à- gimus ti - bi propter magnam glori - am tu - am

tempo

do - mi -

Domine De

ne rex ce - le - stis De - us Pa - ter o - mni - po - tens!

Adagio.

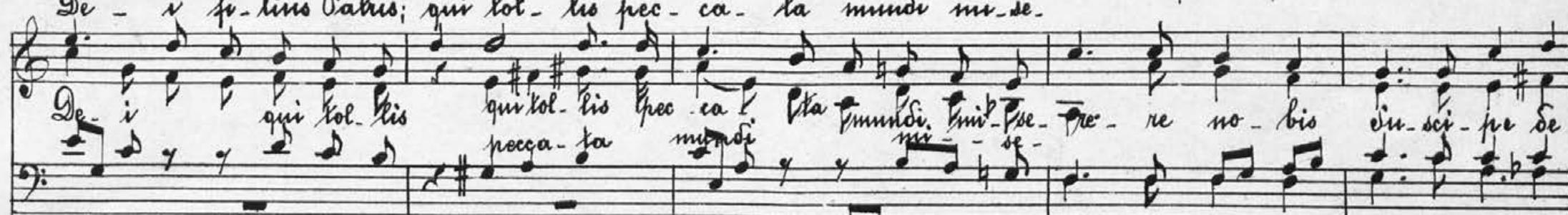
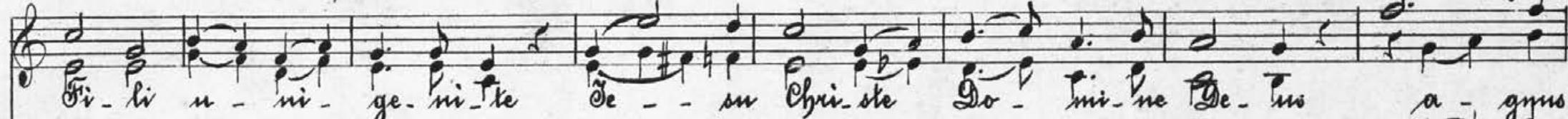
Do - mine

Re, Rex coe - le - stis De - us

pp

Re, Rex coe - le - stis De - us

a - - gnos



ritard.

pre-ca-liōnēm no-strām! Qui se - des ad dexteram Pa-tris misere-re-re no-bis.

Allegretto.

Quoni-am tu so-lus quoni-am tu so-lus san-cius, Tu soli Do-minus, tu

f

pianissimo

so - luo. Olli - o - minos, De - su, De - su Christe, Christe

sancto

Spiri - tu

omn sancto

Spiri - tu # Spi - lu in glori -

gloria de - i pa - tris Amen

Amen, a - men ritard.

gloria pa - tris a - men

a - men

a - men.

gloria dei pa - tris Amen, a - - - men

amen, a - - men.

Andante.

Sacrum o- mipo- ten- tem gre- do fa- ctores coe- li et ter- rae, et

This section of the score consists of two staves. The top staff is for soprano voice and the bottom staff is for basso continuo. The key signature is C major. The vocal line includes lyrics in Latin: "Sacrum o- mipo- ten- tem gre- do fa- ctores coe- li et ter- rae, et". The basso continuo staff shows harmonic changes through various chords and bass notes.

Credo.

f

This section of the score continues with two staves. The soprano and basso continuo parts are shown, maintaining the C major key signature established earlier.

vi- bi- lium o- minum et in vi- bi- li- um. Et in unum Dominum

This section of the score continues with two staves. The soprano and basso continuo parts are shown. The soprano part includes lyrics: "vi- bi- lium o- minum et in vi- bi- li- um. Et in unum Dominum". The basso continuo staff shows harmonic changes.

p

This section of the score continues with two staves. The soprano and basso continuo parts are shown, maintaining the C major key signature.

tempo

De - sum Christum fi - - lium De - i u - ni - ge - ni - lum
et ex patre natum
et ex patre natum an - te

{
G C G F# B
G F# B
G F# B

au - ie to - lumi a soe - lu - la. De - um de Ge - o, lu men de lu min e, De - um verum de
o - mui - a

{
G C G F# B
G F# B
G F# B

Handwritten musical score for four voices (SATB) and piano. The score consists of four systems of music, each with a treble and bass staff. The vocal parts are in common time, while the piano part is in 6/8 time.

System 1: Treble and bass staves. Key signature changes from C major to G major. Vocal entries include "De-o de De-ve-ro.", "Ge-mi-tum non fa-clum", and "con substan-tia-lem con-sulstantia-lem con".

System 2: Treble and bass staves. Key signature changes to F# major. Dynamics include *f* and *meno*.

System 3: Treble and bass staves. Key signature changes to B major. Vocal entries include "substantialem Sa-tri per-quem omni-a #fa-cla sunt Qui propter nos ho-mines et".

System 4: Treble and bass staves. Key signature changes to D major. The piano part features sustained notes and chords.

rit.

Largo.

A handwritten musical score for four voices (SATB) and piano. The music is written on five systems of five-line staves each. The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom of each system. The score includes Latin text in the vocal parts, such as "propter ho-". The music features various dynamics like forte (f), piano (p), and sforzando (sf). The tempo is marked "Largo." and there is a "rit." (ritardando) instruction. The score is written in black ink on white paper.

propter ho-
rit.
Largo.
Et in carnatus est de
Et homo factus est
Cui
in sancto ex Ma- ri- a Vir- gi- ne et ho- mo fa- ctus est
Cui

rit.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written in common time, with a key signature of one flat. The vocal parts are in soprano, alto, and tenor voices. The piano part is on the bottom staff. The score includes three systems of music. The first system ends with a fermata over the vocal parts and a dynamic instruction 'p' over the piano part. The second system begins with a dynamic 'f' over the piano part. The third system begins with a dynamic 'p' over the piano part. The vocal parts sing in Latin, with some words underlined. The piano part accompaniment consists of chords and bass notes. The score is written on five-line staves with bar lines and rests.

fi - xus e - liam pro no - bis sub Con - ti - o Ti - la - to passus et passus et sequilus est passus

passus et

Andante

et se - pulchro est. Et resur - rexit ter - ri - a di - e secundum scripturas et

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on four staves. The top two staves are for the voices, and the bottom two staves are for the piano. The vocal parts are in common time, while the piano part is in 6/8 time. The key signature changes frequently, including G major, E major, D major, A major, and C major.

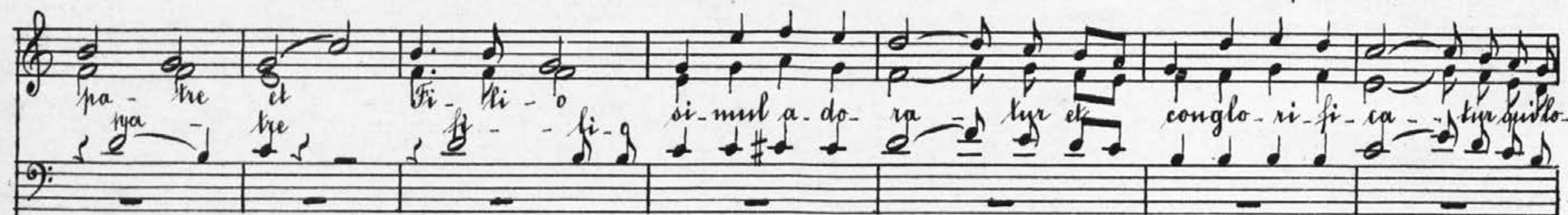
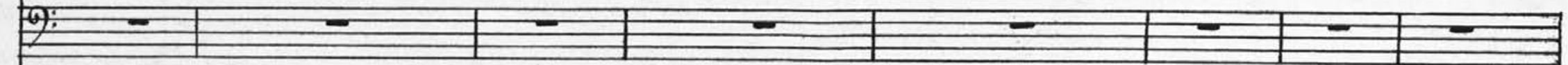
The Latin text in the vocal parts includes:

- ascendit in coe-lum sedet ad dexteram Patri et in Ierusalem ven-turus est cum glo-tri-
- a vi-vos et mor-tu-os cu-jus pre-gni non e-rit finis Et in Spiritum
- judi-care

Musical markings include dynamic signs (e.g., p , f), articulation marks (e.g., sf , sfz), and performance instructions like "meno." above the piano staff.

Lento.

sancium do-minum vi-vi-fi-cantem qui ex Patre Fi-li-o-que pro-ce-dit qui cum



Undante.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with various key signatures (G major, F# major, C major, G minor, E major, B major). The vocal parts are written on treble, alto, and bass staves. The piano part is on a separate staff at the bottom. The score includes lyrics in Latin, such as "m̄s est per Prophētās Et unam Pan. clām Pan. clamca. tholi. camet a - no -" and "sto. li. cam u. cle. si. am con. fi. le. or n. num bap. lis ma in re. misi -". Dynamic markings like *mf*, *p*, and *p*. are present. The title *Undante.* is at the top.

m̄s est per Prophētās Et unam Pan. clām Pan. clamca. tholi. camet a - no -

sto. li. cam u. cle. si. am con. fi. le. or n. num bap. lis ma in re. misi -

it con. fi. le. or

rit. fino al fine

o- nem pecca - to - rum El ex- pe- cto resur rec - ti - o- nem mortu - o- rum vitam ven-

ex - - - pe - cto ri - tan ven - tu - ri

In - ri sae - cu - li. A - - - men

sae - cu - li.

sae - cu - li.

Adagio.

Handwritten musical score for the Sanctus section. The tempo is Adagio. The vocal parts are written in soprano and alto clefs. The lyrics are: Sanctus, sanctus, sanctus dominus noster Iesu Christus. The piano accompaniment is in basso clef. The score includes dynamic markings like p and f , and various rests and note heads.

Sanctus.

Continuation of the handwritten musical score for the Sanctus section. The vocal parts are written in soprano and alto clefs. The piano accompaniment is in basso clef. The score includes dynamic markings like p and f , and various rests and note heads.

Handwritten musical score for the Agnus Dei section. The tempo is ritardando. The vocal parts are written in soprano and alto clefs. The lyrics are: Miserere nobis, miserere nobis, miserere nobis, miserere nobis. The piano accompaniment is in basso clef. The score includes dynamic markings like p and f , and various rests and note heads.

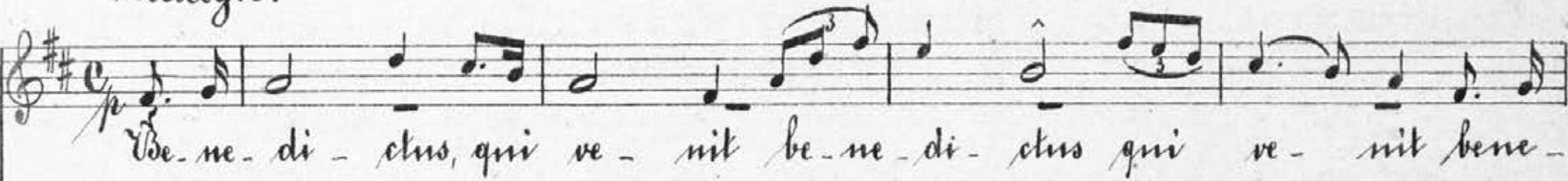
Ondante.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of four systems of music, each with a treble clef and a bass clef. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts sing in unison, repeating the phrase "Ho-sanna ho-sanna" followed by "Ho-sanna in ex-cel-sis". The piano part provides harmonic support with sustained notes and rhythmic patterns. The score is written on five-line staff paper, with lyrics written below the vocal parts. The tempo is marked as *Ondante*.

Ho-sanna ho-sanna ho-sanna in ex-cel-sis. Ho-sanna ho-sanna ho-sanna in ex-

celsis ho-sanna in ex-cel-sis ho-san na ho-sanna in ex cel - - - - sio.

Adagio.

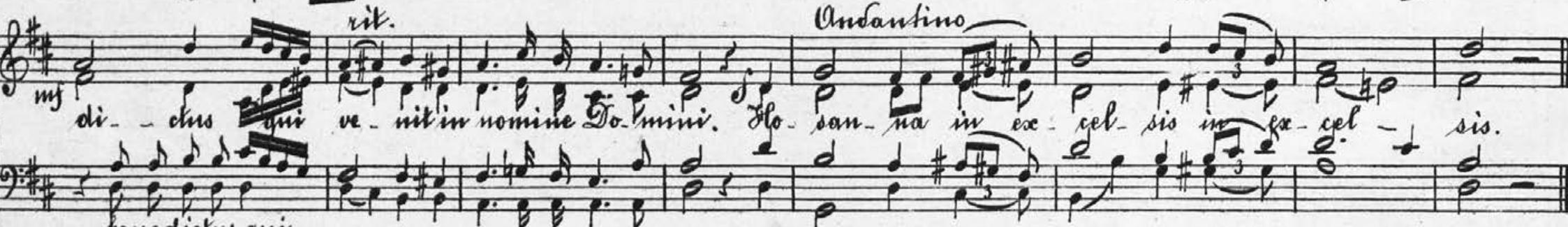
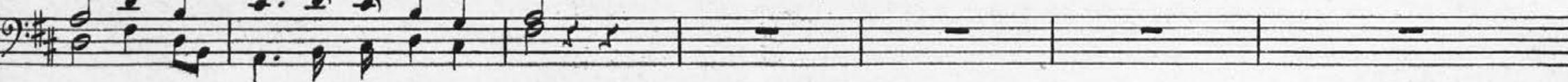


Benedictus.

The continuation of the handwritten musical score. The vocal part starts with a dotted half note followed by eighth notes. The piano accompaniment features sustained chords. The vocal line continues with 'di-clus qui ve-nit in no-mine Do-mi-ni'. The piano accompaniment includes dynamic markings like *p*, *rit.*, *mf*, and *più*. The lyrics 'be-ne-di-clus qui' are written below the vocal line. The score concludes with a final piano accompaniment section.

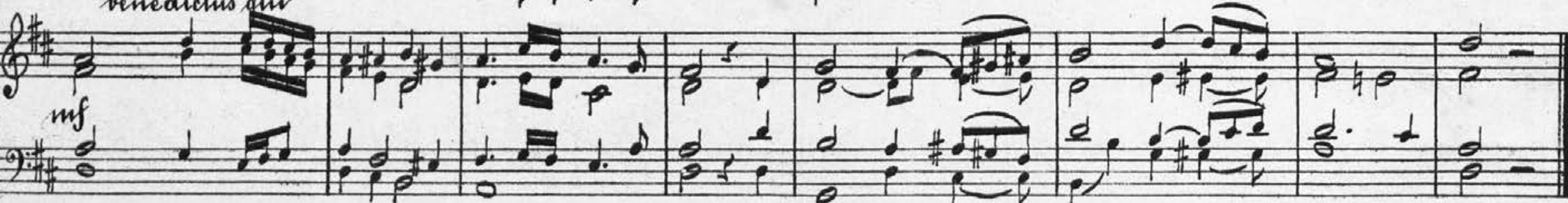
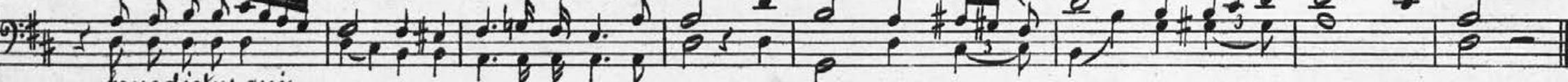
tempo

ve - nit in no - mi - ne Do - mi - ni be - ne - di - cts qui ve - nit bene - dictus qui ve - nit bene -



Andantino

di - - cts qui ve - nit in nomine Do - miniv. Ho - san - na in ex - cel - sis in ex - cel - sis.



Grave.

Agnus Dei.

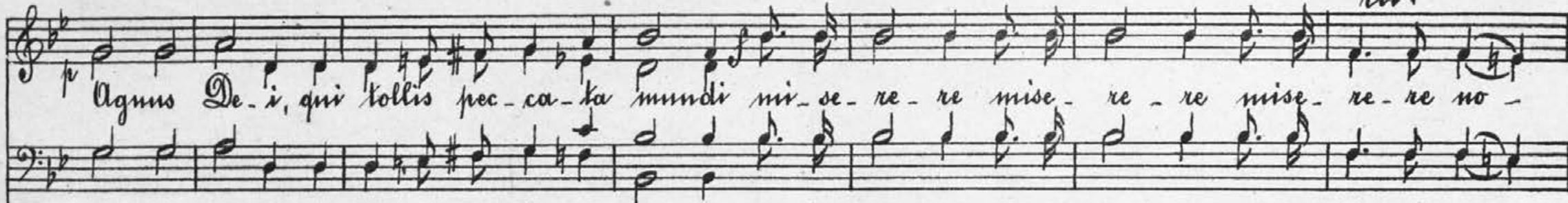
Handwritten musical score for "Agnus Dei" in three systems. The score consists of three systems of music, each with two staves: soprano (treble clef) and bass (bass clef). The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C').

System 1: The soprano staff begins with a dotted half note followed by a half note. The bass staff begins with a dotted half note followed by a half note. The lyrics "Agnus Dei, qui tollis pec- ca-ta mundi mi-se-re no-bis" are written below the soprano staff. The music continues with various notes and rests, including a prominent eighth-note pattern in the bass staff.

System 2: The soprano staff begins with a dotted half note followed by a half note. The bass staff begins with a dotted half note followed by a half note. The lyrics "Agnus Dei, qui tollis pec- ca-ta mundi mi-se-re no-bis" are written below the soprano staff. The music continues with various notes and rests, including a prominent eighth-note pattern in the bass staff.

System 3: The soprano staff begins with a dotted half note followed by a half note. The bass staff begins with a dotted half note followed by a half note. The lyrics "Agnus Dei, qui tollis pec- ca-ta mundi mi-se-re no-bis" are written below the soprano staff. The music continues with various notes and rests, including a prominent eighth-note pattern in the bass staff.

rit.

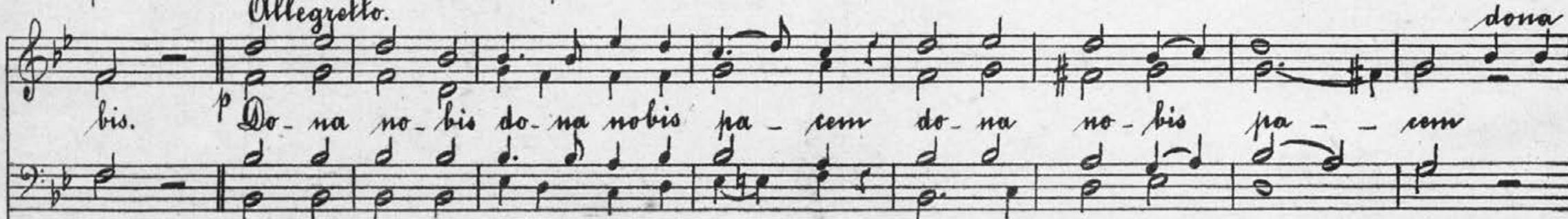


rit.



Allegretto.

dona



dona
 do-na nobis do-na nobis do - - na no-bis do - - na
dona *dona*

pa - cem pa - cem *do-na no - bio* *dona pa - - cem*

rit.

rit.



