



# Jehovski plemiči.

Špivopisra v treh delanjih,

besede

Ant. Junček ope,

uglasbil

D. Benjamin Javac

v Gradcu G. avg. 1890.

# Wood.

*Allegro moderato.*

The musical score is written for piano and consists of seven systems of staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Allegro moderato.* at the beginning. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Dynamics include *p*, *cres.*, *pp*, *pp dolce*, and *poco cresc.*. There are also performance instructions like *Allegretto* and *pp dolce* in the third system. The notation includes many beamed notes and slurs, particularly in the lower register of the piano.



This is a handwritten musical score for piano, consisting of seven systems of staves. The notation is dense and includes various dynamic markings and performance instructions. The first system begins with a *mf* marking. The second system is marked *Allegro* and *mf*. The third system contains a *mf* marking. The fourth system includes a *decresc* marking. The fifth system features a *sf* marking. The sixth system has a *s* marking. The seventh system contains a *sf* marking. The score is written in a style typical of 19th-century manuscript notation, with clear articulation and dynamic control.

decresc.

p dolce

Andante

poco ritard.

Andante religioso.

ritard

mp



This image shows a handwritten musical score for piano, consisting of seven systems of staves. The notation is dense and includes various musical symbols, dynamics, and performance instructions. The key signature is one sharp (F#), and the time signature is 4/4. The score is written on a single page with a vertical margin on the right side.

The systems of staves are as follows:

- System 1:** Features a treble clef on the left and a bass clef on the right. It includes dynamic markings such as *ff* and *pp*, and performance instructions like *resc.* and *rit.*. There are also some handwritten notes in parentheses.
- System 2:** Continues the musical notation with various note values and rests.
- System 3:** Includes the instruction *rit.* and features a section of music with a wavy line underneath, possibly indicating a tremolo or a specific performance technique.
- System 4:** Shows a section of music with a wavy line underneath, similar to the previous system.
- System 5:** Contains the instruction *rit.* and features a section of music with a wavy line underneath.
- System 6:** Includes the instruction *rit.* and features a section of music with a wavy line underneath.
- System 7:** The final system, featuring the instruction *rit.* and a section of music with a wavy line underneath.

The score is highly detailed, with many notes, rests, and dynamic markings. The handwriting is clear and legible, and the overall layout is well-organized.

Allegro

1. Slo. ve-sen spev skoz

Tenori  
Soprano  
Bass

Glasovni

Musical score for the first system, featuring vocal staves for Tenors, Soprano, and Bass, and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The vocal parts have lyrics in Slovenian. The piano part includes a melodic line and a bass line.

1. vas do-mi-le pij-mo, kreпка ce-fa! Brez meh skr-by zi-ri-me mi in lu-bi mo de-

2. in kras in hi-stas si-ro-fa, U-stvarjen je sa-mo za nas in na-sa vsa le-  
3. denke, tod, vam go-di pe-sem pe-fa; za-ro-ke mi sta in-mo god in lep-se-ga de-

Musical score for the second system, continuing the vocal and instrumental parts from the first system. It includes the same vocal staves and piano accompaniment.

1. kleta. An-de-čih ust po-ljub stada, Lin-be-čih rok ob-jem go-rak, kaj treba še, da

2. po-ta! Bog kaj se obr-čih vam go-di, Del-ja le nam, to-ve mo mi, kaj treba še, da  
3. kleta! Bog ziv-iti, za-roc-mi par, Bog cu-vaj ti lju-beg-mi car, da srečna sta, ta

Musical score for the third system, continuing the vocal and instrumental parts. It includes the same vocal staves and piano accompaniment. A 'cresc.' marking is present in the piano part.

Four empty musical staves at the bottom of the page, likely for additional parts or a continuation of the score.



Morgan

*Andante con moto*

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *re - te o - ce no - li si - va - bi - ca - tis in glo - ri - a bo - di - par - ti - na - m - si,*

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: *re - te o - ce no - li si - va - bi - ca - tis in glo - ri - a bo - di - par - ti - na - m - si, re - te o - ce no - li si - va - bi - ca - tis in glo - ri - a bo - di - par - ti - na - m - si,*

Handwritten musical score for the third system, featuring piano accompaniment with detailed fingering and articulation. The lyrics are: *re - te o - ce no - li si - va - bi - ca - tis in glo - ri - a bo - di - par - ti - na - m - si,*

Handwritten musical score for the fourth system, featuring piano accompaniment with detailed fingering and articulation. The lyrics are: *re - te o - ce no - li si - va - bi - ca - tis in glo - ri - a bo - di - par - ti - na - m - si,*

*cresc.*

1. ki kle čila proumenj!  
2. De. ce mile coelin kras -

Sre - ni zveji  
Milo - sti - ro,

sre - ča sa - ma,  
Bog, u - sli - ši

Blagoslou o - čel. ni  
Prinje te pomiz - ni

1krat  
mij!  
glas!

Pengajar

2krat.

Sopran  
*Att*  
Mesan zbor

Mir in zloga nori hi - si,  
De - ce mile coelin kras -

1. mij!  
2. glas

Milo - sti - ro,

Bog, u - sli - ši  
Prinje te po - niz. ni  
glas!

Sopran Solo.

*Allarghetto.*

1. si  
2. - ve - sta  
3. sko - ro

coe - la si med  
bo - des  
se ti

*poco ritard.*



1. na - mi kol naj - milej - ši svet, me pris - ca - mo stoj. ba - mi naj -  
 2. mi la Cve. tor, po - roč - nih kras; Ha ve. ke se lo. či - la stem  
 3. stari - je de. ktis - kih let si - jaj, d za ti ota - ša pi - je Lju.

Cres - cen . . . etc poco a

1. lep. so vsch de. klet; Oh, te. bi na tre. pe. ce na ustnih sre - čen  
 2. vencem bož vol nas! Naj pro - si - mo Lju - be. če za - je v tre. tni. kih  
 3. begni sij in slaj; Lju - be. ce bre. tal in čist vo -

mp Cres. cen.

poco ritard. a tempo

1. smeh: Na ustnih sre - čen smeh: Dej bog, daj bog ti sre. če b'pri.  
 2. seh: za - je v tre - tni. kih seh: " " i. d. d.  
 3. - čeh: bre - tal in čist vo. čeh: " " i. d. d.

poco ritard.

Sopran Solo

Sopran All

Mesran 3bor

Tenor  
Bass

1. hodryh le. pih dnch! Day Bog, day Bog ti sre. ce bprri - hodryh le. pih

dnch! 1. in 2. krat. 2. ne dnch 3. Oho

Moderato

Pengar

Kam li, ces. tili vas gspod, In mi-mo vo. di hdy. na pot?



*ms*  
 Roman. *ms*  
 Tri-sel po daljnem sve-tu Tvoj ro-mar sem ota kraj; Pri sve-tem bi o.

ce-tu, Do-mno po-tu-jem zelaj. A sežku mē-ni ho-ja, se.

lō ze-li pro-ko-ja; ga-fō, ce-tu-kaj smem vza-vel-si pre-no.

*Pengar piu mosso*  
 ci-ti - Pri-spe-ti, mož ce-sti-ti, K po-stręnim ste lju-dem. ce

vječ vam odružbi na-ši, ja šum no. cojnji vas Mordä od tod ne

*Romant.*  
 plašis o stani-te pri nas! Po. zdrec vsi družbi va-ši! Kli-

-tre-je mi-ne čas, ko beagi se ljudje Pri dobri vinski časi živ-ljen-ja ve. se.

-le. Rad ču-jem sa-lo, smeh, Ne-se-že ni še greh! Ne



dajte se mo- ti- ti: Vtre nohkih ho- cem teh, (Vtre. nohkih hočem teh, Vtre-

This system contains the first two measures of the piece. The vocal line begins with a half note 'da' and a quarter note 'te', followed by a half note 'se' and a quarter note 'mo'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- nohkih hočem teh za vas ho- gaj pro- si- ti.

The second system continues the piece. The vocal line has a half note 'nohkih hočem teh' and a quarter note 'za', followed by a half note 'vas ho-' and a quarter note 'gaj pro-'. The piano accompaniment continues with similar rhythmic patterns.

This system is primarily piano accompaniment. It features a complex chordal structure in the right hand and a melodic line in the left hand. There are dynamic markings such as 'p' and 'pp' throughout.

*Al tempo Marzefica.*  
 Brnel. kosi sr. ce mi stiska, ka. Ac mi je tes.

The fourth system begins with a tempo change to 'Al tempo Marzefica.' The vocal line starts with a half note 'Brnel.' and a quarter note 'kosi sr. ce mi', followed by a half note 'stiska,' and a quarter note 'ka.'. The piano accompaniment features a more active bass line.

Mary.

Juan

Mary

- nó! A dy, če-mú ta strah, če. mú ta pó-gled plah? Pó-

glej, ka. kó se bliska Pó. potni. ku o. kó; Oh, jaz bojim se leh o.

Juan

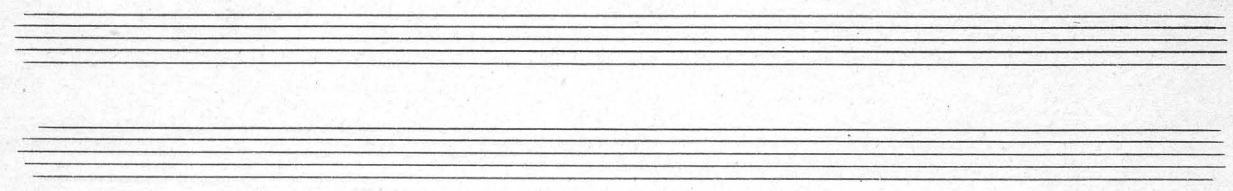
cresc.

-či, be. riš, da romar tu-žec ni! Ka. kó velis? Kak govor ču. den, Ob.

poco ritard. meno mosso

raz kako preplašen broj! moj svet je to, po. potnik, po. potnik tru.





Mary.

- den, ki ti pre. no. čil, pre. no. čil bo no. čoj.

Joan

jaz se ga bo-jim. Če-mu? Da tijec je, naj te ne tla-si. Sej miren je glasnik mi.

ni, Pro. seč blaginje hiši va-si. U. teši se, da le. pi dan ve.

se. lo nama bo kon-čan!

*Allegretto*

Harpetica

Tran.

zi. vo se vedu. si me. ni Bu. di spo. min kra.

The first system of the musical score consists of three staves. The top staff is for the Harpetica (lute) in G major and 6/8 time, with a common time signature 'C' at the beginning. The middle staff is for the Tran (trumpet) in G major and 6/8 time. The bottom two staves are for the piano accompaniment, with the right hand in G major and 6/8 time and the left hand in G major and 8/8 time. The lyrics 'zi. vo se vedu. si me. ni Bu. di spo. min kra.' are written below the Harpetica staff.

sán, Da ná-ma za. ze. le. ni, Po. roč-tu pri. de dan. boe.

The second system of the musical score continues with three staves. The top staff is for the Harpetica, the middle for the Tran, and the bottom two for the piano accompaniment. The lyrics 'sán, Da ná-ma za. ze. le. ni, Po. roč-tu pri. de dan. boe.' are written below the Harpetica staff.

tál pri. zór se jan. lja: Glej, rag. soet. ljen ol. tar.

Du. hoo. nik bla-go.

The third system of the musical score consists of three staves. The top staff is for the Harpetica, the middle for the Tran, and the bottom two for the piano accompaniment. The lyrics 'tál pri. zór se jan. lja: Glej, rag. soet. ljen ol. tar.' are written below the Harpetica staff, and 'Du. hoo. nik bla-go.' are written below the Tran staff.



Margelica

Jovan  
Pencakar

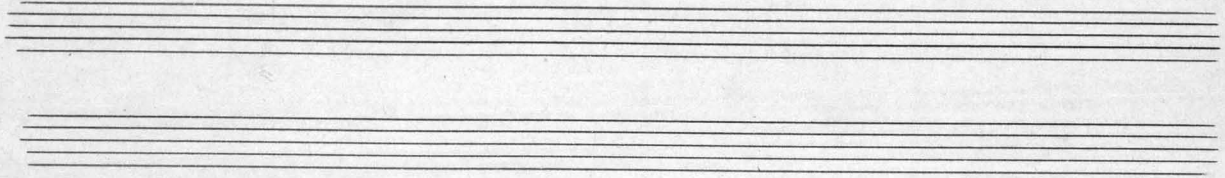
ga - ve. zi pro - ti sre. ce Do.

slav. lja Fred njim lju. be. ci prav.

boj - nih sva - too gloor, gma. no ti pro - je. ce O. zi - rois se na -

uzgor. *cres* *cen* *do* Lju. be. ti ze. min moy,

*cres* *cen* *do* Cre. to - ca ti ne. ve. sta, Dru.



Margelica.

Joan.

Fi greš pri mē. in stoj! Bog ne. bes. ki  
 - ži. ca bo. di gre. sta!

bra. in brid. krotih na: ju dnoo, Bog na. ma stoj na stra. ni ju

bla. go slovnje - gov!





*Marj.*

zbrani. Kaj hočeš? Oh, ljubljenec moj, ni kraj, pri nas o. sta. ni! Dob.

*Marj.*

-rotin Bog, kerk strah, kerko Od groze drhté mi te lo! p fn o. ce tam in

*ritard.*

*Marj.*

*Pengar meno mosso.*

o. ce tam - mi Bog sam nas brani! Sre. no ga mo - li, pre. sil bom, Da



Pengear

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The tempo is marked "piu mosso". The lyrics are: "sai. tie bi ta castni dom ne voj se, ljubo ele. te, Pri sel je cas o." The piano part includes dynamic markings like "pian" and "cresc.".

Handwritten musical score for the second system. It continues the vocal and piano parts. The lyrics are: "sve. te ja sto in sto kri vic. ja cast se na. se da. si Dna -". The piano accompaniment features various chordal textures and dynamics.

Handwritten musical score for the third system. The tempo is marked "cresc. molto". The lyrics are: "bo pri-se. ga glosi, nas klic je bo-ja klic! Nas klic je". The piano part shows a clear upward dynamic curve with "cresc." and "molto" markings.





Tenori

Bassi

mi-la nam de. kle-ta! Kol je den moj sto- jimo mi za mi-la nam de.

kle-ta! Vi. kraj prelic vi-har o- krog, za-ščitnik naš je večni Bog, Na.

prej za prava sve-ta, Na. prej, po-nos-na če-ta! za

Tenori

Bassi

The musical score is handwritten and consists of three systems of staves. The first system features vocal lines for Tenors and Basses and a piano accompaniment. The lyrics for the vocal parts are: Tenors: "dom, za cast! Vne. bo domi pri se. ga sve. ta, za dom, za"; Basses: "dom pri. se. ga". The piano accompaniment includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The second system continues the vocal and piano parts with lyrics: Tenors: "cast, za dom, za dom, za cast!"; Basses: "cast!". The piano accompaniment includes a *Vento* marking and dynamic markings like *mf* and *f*. The third system shows the piano part with some corrections and a large scribble.



# 2. Sejanje

*Allegretto*

*Fran*

zemižo noč po.

kri - va, svet po koj. no mi; bla - žen, kdor po - či - va  
 cres . . . . . cen. . . . . do

o san. jah breg skr. bi - Bog, va - rniš ga di! Bog, va - rniš ga

ti! - li kdor gre zlo - ma, bsr. ci zlob - no

Joan

*cresc. molto.*

strast,      Kdor sa. motno ro. ma      Skru- nit lúšno      Cast - Boog, Raz-

*poco ritard. a tempo*

nij, kermij ga ti!      Dan - si svo-ji

*poco ritard. a tempo*

*cres. cen. do*

no - sim      šli - ko nje gve - sto;      Zet - mo molim, prosim

*cres. cen. do*

*f*

Blaje - no ne - bo -      Boog, va. rúj jo ti!      Boog, va. rúj jo



Trbořuf na vde  
većno caxe

Jvan.

Musical score for Jvan. The vocal line begins with the syllable "ti!". The piano accompaniment consists of two staves with various chords and melodic lines.

Tu sem je treba vrniti samosper Marjeticim na strani 65. i. st.  
DVOJNEO.

Marjetica, Jerica.

Moderato

Jerica.

Musical score for Jerica. The vocal line includes the lyrics "ne plakaj, ble. da". The piano accompaniment includes markings "jo dolce" and "top".

Musical score for Jerica. The vocal line includes the lyrics "re. va, je du. se glo. bo. cin! Na za. lost te. ga dne. va je".

Marjetica

Musical score for Marjetica. The vocal line includes the lyrics "gini ti. spo. min! ne, ne! Oh, du. so be. ga nez. nosna mi za".

*jerica* *Meno mosso*

- vest: Na ve. ke dne-va te- ja O. stane mi- bo. cest! k De.

*cres* . . . . . *cen* . . . . . *do*

- vi- ci v src- ni bo- li O- gri- va se vne. bo: De. vi- co sve- to

*cres* . . . . .

*poco ritard* *Marij* *jerica*

mô- li In prô- si jo src- nó! Sveta De- va, Zri niz- dol!

*poco ritard* *pp*

*Marijetica* *jerica*.

Jo- žim mi

Je. bi re- va Jo- ži bol. Fi n- bla. ži ži vi- hár, Bra ni, strel. ži



Marjetica Jerica

Me mi

Jo vickolár! Brichko ja b'ce ji kr! á, Slušaj oro-b'ce te proš-nje:

me-ne ritard.

soeta De-va, žri-ny. d'ce! njo in nje-ga kot-rij zle-ga!

ms ppp ritard.

Gros (za program)

Krep-kó bi ga-vronit, za-n-kal na glas, Kot fant, ki k de-kle-ti Gré svoje mu

Умова.

valentim: (Postkriva se tam, stopaje)

vras. be.

Gros.

Grof

- se. lo mi oprisk u. triplje sr. ce: De. kile bom naj. lepse Pri. tisnil na. se. Ka.

Ivan

- čilo o. bema ce. sarsko no. dam, A tjo za pla. čilo ob. držal bom sam. Gor.

Ivan.

Marsj.

Grof.

- je ti boeli, grof, gor. je! O bog, kaj vi. dim, tu se že! Be. se. lo mi

Grof.

v pr. sih u. triplje sr. ce; De - kile bom naj. lep. se Pri. tisnil na. se!

Frosa



# Štadi mladenko iz pokolja.

## Podoknica.

Allegretto

Gros



*poco ritard.* *a tempo*

1. Je. bi le se gla-si.  
2. Si-bi dom od. kle-m

*pp poco ritard.* *p*

Speo lymbe-ci moj!  
Brez stahn-te. day,

Si naj-lep-sa v va-si,  
In za-up-no me-m

Slušaj me no-čy!  
Prioli v no-ro-čy;

*mf*

Day, da te ob-ja-mem,  
Nikelo te ne vi-di,

Del lju-bez-mi vnet;  
Če odpres-mi dom,

*mf*

Day, da za-bo-va-mem  
Pri-di ta-rej pri-di

*pp*

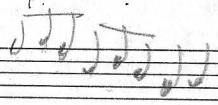
Ko-jo vseh de-klet!  
Da svoj genin bom!

*pp*

Ko-jo te go-ti-ti  
Noc ze zem-go-ki-je,

*pp*

Ho-čem zvest vrt-nar  
A lju-bez-mi zar





Orgel

*cres .. cen ..*

Simba de ren bi - si flo - cem ti rok dar !  
 Nama naj za si - je ono - ci za vsek. dar.

Doj, da te ob - ja - mem,  
 Mikelo te ne vi - di,

Od lju - bezni vnet; Doj, da s sabo vza - mem kro - zo, vseh de. klet !  
 Ce od - pres mi dom, Pridi to - rej. pri - di Da tvoj ze - nin bom.

Doj, da s sabo vza - mem kro - zo, vseh de. klet !  
 Pridi to - rej pri - di, Da tvoj ze - nin bom.

*Andante*

*Marj.*  
 Soela de. va, Jri my. dol ! Te. bi re. va To - jim bol :

*pp* poco ritard. *pp*



Marjetica.

*pp ritard.*

*Prosa*

Soe. ta De. va, Sri niy. dol! mene, nje. ga Dáruj zle. ga!

*pp ritard.*

*Valentin Lončič*  
*To noč ne brani*  
*ves nobena moč*

Penjar.

*Moderato.*

*poco . . . a poco . . . cres . . .*

ti, ki o poj. ni u. ri, ko spi ves volj. ni svet, Pred

*poco . . . a poco . . . cres . . .*

cen . . do

mo. je ho. diš du. ri, ti strah ženâ, deklet, Od mene si pro. klet! Som

*cres . . . cen . . . do . . . poco . . . a . .*

sklunjs moj po. šte. ni, od gre. ne strâsi svet - Daj, smrt od. lo. či

*cres . . . cen . . . do . . . poco . . . a . .*

Pengantar

po - co

mê - ni, *rit* cūj, kaj de - jem spel: *rit* cūj, kaj de - jem spel: *Grof*, bo - eli mi pro.

*Grof* - klet! Kay je de - jel, *accelerando* kacház: Kay hóce sta. rec tei? Kay *rit* rey - ši spi do - *rit*

*poco ritard.*

*poco ritard.*

Tenori  
Musični del zbor.  
Bassi

a tempo

ne ro. gaj se, za šo. ga! *Grof*. je, kelor klet. vi ro. ga o -

ma!

cel. ni se sa. hó! Tre. pe - či od bo. jaz. ni, *Grof*, pro si, da ne



Tenori  
Moški zbor  
Bassii

Kraj ni Pra. in-no te ne. bó! Pra. in-no te ne. bó!

cen do. de - ces.

*Prof. Apraxine van*  
*rom:*

*Andantino recitativo.*

Prof

dolce i. e t e  
ti, ki sama kri-va No.

- coj - sije si no. či, Mea. den. ka ljubeg. ni - va, Pri - sto. pi bli - že.

-Marj-

Grof

ti! Prošec kle - čim pred vami tod: Ro - di - te milostni, gos. pod!

*dolce*

Marjetica.

Grof Moderato.

Ostani, ostani! Kar ni hoje se ne boš; Rine ni brez bo.

- jaz ni doigni pogled svoj! Glej, sr. ce tm jasnie teh o - čij je žar;

Morda mi u. jasnie vsem ne bo nik - dar. Ko na nočni ste. ži delom se vračam



*meno ritard.*

svoj, (Pr - vič, zaednjic se - zi broko mi no - cěj!

*meno ritard.* *p* *cresc.* *ritard*

Juan

Juan

*meno mosso*

slobodno, gospodno ho - di - te, a jutri o - bet svoj zvr. si - te. Kot hrast, ta - ko je črni nes

*ms*

*meno mosso*

rod, to pómni - te vsak - dar, gospod, No - či no - čejšnje ne zra - bi - - te!

*p* *Spiu*

*Allegro*

Tenori.  
 Soprano  
 Basso

O. ce. tov ju-naskih je meč cel kr. vi sovražne del ročič; gmo

cerke naš rod je za-ri-sal, list-ski-no se plemstveno spi-sal. Kar ko-li po-kar-ko-li

po-nos-ni za-pi-sal be-sed, nos-ninam ded za-pi-sal je nek-daj be-sed, Ni-ko-li jih nismo za-bi-li; Na po-nos-ni za-pi-sal be-sed, 8. ....



veha jin bomaas ti li. glo. bo. ko nam o psih ži - ve: ju. naško sr. ce in ro.

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *loco* and *8...*.

- ke, Bra. ni. telji vedno res. ni - ce, niklar, nik - dar,

Handwritten musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *cres.* and *cen*.

niklar la - ži in kri - vi - ce!

Handwritten musical score for the third system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *cres.* and *cen*.

### 3. Dejanje.

Joan in Zlatani moški zbor.

*Allegretto.*

Joan

zoo. no ve čij u.

- bra. ne, ka. kó po. jo čez plan; slo. berno sve. te A. ne O. znanja-jo nam

dan. Pri- ha- jal bo- de sko- ro Po- božni ver- ni rod; Ob- hajal sve- te

Joan

A. ne, svet- m. ce na. še, god. zoo. no. ve čij u. bra. ne, ka. kó po. jo čez

Tenori

Zbor

Bassi



Soprano

Tenore

Basso

Sopran:  
 pian; Ho - ves - no sve - te A - ne O - znanja - fo nam dan.

Tenore:  
 Ho - ves - no sve - te A - ne O - znanja - fo nam dan.

Basso:  
 Ho - ves - no sve - te A - ne O - znanja - fo nam dan.

Piano:  
 Complex arpeggiated accompaniment with multiple voices and slurs.

Guitar:  
 Chord diagrams (I, II, III) and melodic lines with slurs.

*9*  
 Tenore in questa parte.

2 glasni ženski glas.

*Allegretto*

Sopran.  
glasnik.  
alt.

The first system of the musical score consists of five measures. The vocal line (Soprano) begins with a whole rest, followed by a half rest, and then a quarter note 'm'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature is one flat (B-flat) and the time signature is 6/8.

The second system contains five measures of music with the following lyrics: "den-ke fu. kaj zbra-ne, Drog. ni-no sper gla. san! Pri sel je sve. te". The vocal line includes a fermata over the word "Pri". The piano accompaniment continues with the same rhythmic pattern.

The third system contains five measures of music with the following lyrics: "a. ne slo-vo. ni le. št dan. Pri. hejul bo. de sko-ro po.". The vocal line includes a fermata over the word "Pri". The piano accompaniment continues with the same rhythmic pattern.

The fourth system contains five measures of music with the following lyrics: "- božni ver-ni rod ob. ha. jul sve. te a- ne, svet. ni-ce na. se,". The vocal line includes a fermata over the word "a- ne". The piano accompaniment continues with the same rhythmic pattern.



Soprano  
red

god mla. denke tukaj zbra - ne, Divg - ni - mo speo gla. san! Pri -

ms sel je svete A - ne slo - vesni le - pi dan.

*frem*  
Steelo li - ce tvo - je, kalne ti o - ci -

Manj li ti je mo - ci vpra - sa - ti Oh, spomin te no - ci  
Re - ci, dekle moje, kaj te le - ze - ti? a - li moči vprašati ta - ko? noči žali

Marjetica  
Terica

ga-li me hudo'!

ga-li jo hu-do!

ritard.

Marjetica  
Terica  
Celovšek  
Joan  
Pengar

Andante con moto

Oh, karkó za bí la

Be-do bi no cój?

ga-bi, za-bi, kar pre-bi-la Be-de, be-de si no-cój,

Oh, ka ká zjas-ni la pó-gled, nó-gled žal-ni svoj!

Oj, ma den-ka mi-la, zjas-ni, zjas-ni pó-gled svoj!

ritardando

a tempo.

Fantje: Bog živí vav!



~~♩~~ Kolo

allegro

The piano accompaniment consists of five systems of grand staff notation. The first system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. Dynamic markings include *f* (forte) in the first system, *mp* (mezzo-piano) in the third system, and *f* in the fifth system. There are also some handwritten annotations like '5' and '10' in the first two systems.

Sopran.  
Alt.  
Mešan zbor  
Tenor.  
Bas.

The vocal parts and piano accompaniment for the final two systems. The vocal parts are arranged in four staves: Soprano, Alto, Chorus (Mešan zbor), Tenor, and Bass. The lyrics are written in Slovenian. The piano accompaniment continues with the same rhythmic pattern as the previous systems. The lyrics are: "Kolo pleše, mla-ča ce-ča na. sa krepkih fantov zbor in zbor de-".

klet, srena, nasa  
 kust - ra pa raz - tola. sa  
 spro veselij du - se

ms

dna sa. pet. kaj ve - sel - je  
 ne ki - pe. lo glas no

ms

bi na dan ta - ro. kaj pre - le. so  
 in ve. se. lo

S



Soprano  
Tenor  
Basso

gi. te na. se te mlada do.

ms ko. lo, pleše mlada

ce. ta na. sa, krepkih fantov zbor in zbor de. klet, brena na. sa

Cuștra pa răz- glă- Ńă s'p'ea ve- Ńel iz olu- Ńe et'na ga- pet.

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Cuștra pa răz- glă- Ńă s'p'ea ve- Ńel iz olu- Ńe et'na ga- pet." The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The second system of the score continues the piano accompaniment from the first system. It features a grand staff with a key signature of one sharp and a common time signature. The music includes dynamic markings such as "decresc." (decrescendo), "p" (piano), "ritard." (ritardando), and "pp" (pianissimo). The accompaniment consists of chords and moving lines in both hands, with some fermatas and slurs.

*Moderato*

*Groß*

Frömbel

He et'na de se mo- ti- fi- ca

The third system of the score introduces a new instrument, the horn, labeled "Frömbel". The tempo is marked "Moderato" and the dynamics are "Gross". The horn part is written in a treble clef with a key signature of one sharp and a common time signature. The lyrics are: "He et'na de se mo- ti- fi- ca". The piano accompaniment continues in a grand staff with a key signature of one sharp and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

*Groß*

ve- te Ń- ne god; Fa dan se ve- se- li ti frö- n' ves mo- ra

The fourth system of the score continues the horn part and piano accompaniment. The tempo is marked "Gross". The horn part is written in a treble clef with a key signature of one sharp and a common time signature. The lyrics are: "ve- te Ń- ne god; Fa dan se ve- se- li ti frö- n' ves mo- ra". The piano accompaniment continues in a grand staff with a key signature of one sharp and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.



fanloozbor

Grof.

rod! pod! Grof celjski ple-me-ni-ti! Grof tns

Kad gledam vas tei.

Grof

Kó: Kdor dan-na dan se fru-di, Naj va-se-li se tu-di, Va si zvedri gla.

-vo. Se-dalje vlehki ples, Se poj-te čorsto omes!

cres cen do de-cres-cendo

Sopran  
Alti  
Mešan sbor.

gar lju. bez- ni vsr. ci gas- ne, gar mla- do- sti se do.

Tenor  
Bass

- čeh, Pij- mo, do- kler ne u- gas- ne pla- men ta v'parj.

nej. 'sih 'olneh! Ple- ši, pe- vaj, ce- ta na- sa; sbor is

cres . . . cen . . . clo



du. se d'na za. pel bre. co na. so naj raj. gla. za,

This system contains the first six measures of the piece. The vocal line is in G major, 4/4 time, with lyrics in Cyrillic. The piano accompaniment features a steady bass line and chords in the right hand.

'Ra. dost 'wa. li mla. din let!

This system contains the next six measures. The vocal line continues with the lyrics. The piano accompaniment includes some rests in the vocal line, indicated by vertical bars in the vocal staff.

zar lju. bez. ni vtr. ci jas. ne, zar mla. do. sht

This system contains the final six measures of the piece. The vocal line concludes with the lyrics. The piano accompaniment continues with harmonic support.

se vo - ceh - Pój - mo, dok - ler ne u - gas - ne Pla - men

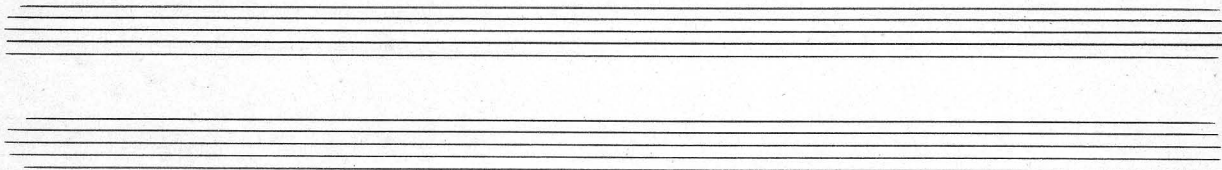
This system contains the first six measures of the piece. The vocal line begins with a half note 'se' and a dotted half note 'vo - ceh -'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Dynamics include *pp* and *f*.

la vpoj - nej - síh dneh! Pój - mo, do - kler ne u - gas - ne

This system contains the next six measures. The vocal line continues with 'la vpoj - nej - síh dneh!' and 'Pój - mo, do - kler ne u - gas - ne'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp*, *f*, and *pp*.

Pla - men la vpoj - nej - síh dneh!

This system contains the final six measures. The vocal line concludes with 'Pla - men la vpoj - nej - síh dneh!'. The piano accompaniment includes dynamic markings such as *pp*, *f*, *de*, *cres*, and *cen*.



den. do rilard. Tromba

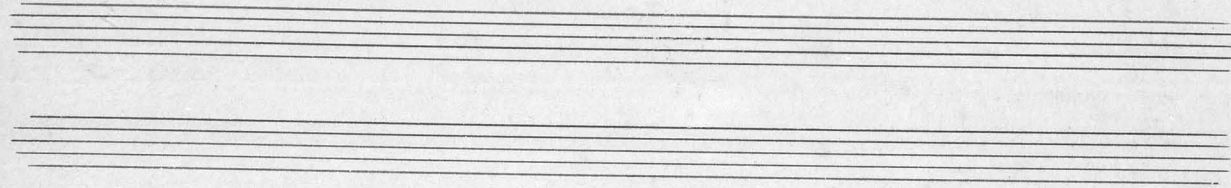
This system contains a vocal line with lyrics 'den.', 'do', and 'rilard.' and a piano accompaniment. A 'Tromba' part is also indicated. The music is in 2/4 time and G major.

*Seavonski ban in delmatinski.*

This system shows the piano accompaniment for the second system, continuing the piece 'Seavonski ban in delmatinski'.

This system shows the piano accompaniment for the third system, continuing the piece 'Seavonski ban in delmatinski'.

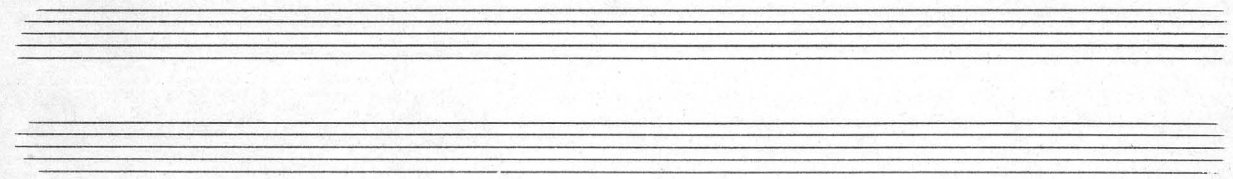




Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "Pe. si. pe. vaj. ce. ta. na. sa; goor is du. se". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *ms* (mezzo-soprano).

Handwritten musical score for the second system. The vocal line continues with lyrics: "dna za. pet. sre. ca. na. so. naj. raj. gla. sa, ka. elost". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *ms* and *f* (forte).

Handwritten musical score for the third system. The vocal line has lyrics: "hva. ti. mla. din. let. z. cres. cen. do". The piano accompaniment includes a *cresc.* (crescendo) marking. Dynamics include *f* and *ff* (fortissimo).



Handwritten musical score for the first system. It consists of two vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Re-si, pe-vaj, mla-cta ce-ta". The tempo marking "ms" is present. The piano accompaniment features a steady bass line with chords in the right hand.

Handwritten musical score for the second system. It consists of two vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "na-ia, jho-eno hoo-li ra-dost mla-dih let!". The tempo marking "ms" is present. The piano accompaniment continues with a steady bass line and chords, with some melodic movement in the right hand.

Handwritten musical score for the third system. It consists of two vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "pjo rilard.". The tempo marking "pjo" is present. The piano accompaniment features a steady bass line with chords in the right hand.

Musical score for strings and woodwinds, measures 1-4. The score consists of five staves. The first two staves are for strings (Violins I and II), and the last three are for woodwinds (Flute, Clarinet, Bassoon). The music is in 3/4 time and G major. The first measure contains a whole note chord. The second measure has a similar chord with a fermata over the woodwind part. The third measure has a whole note chord. The fourth measure has a whole note chord with a circled fermata over the woodwind part.

*Allargo molto.*

Tenori

fant. 2 bor

Massi

Musical score for vocal soloists and woodwinds, measures 1-4. The score consists of five staves. The first two staves are for vocal soloists (Tenors and Basses), and the last three are for woodwinds (Flute, Clarinet, Bassoon). The music is in 3/4 time and G major. The first measure contains a whole note chord. The second measure has a similar chord with a fermata over the woodwind part. The third measure has a whole note chord. The fourth measure has a whole note chord with a circled fermata over the woodwind part.

ra - sta - ra - ri - ni -

Musical score for vocal soloists and woodwinds, measures 5-8. The score consists of five staves. The first two staves are for vocal soloists (Tenors and Basses), and the last three are for woodwinds (Flute, Clarinet, Bassoon). The music is in 3/4 time and G major. The first measure contains a whole note chord. The second measure has a similar chord with a fermata over the woodwind part. The third measure has a whole note chord. The fourth measure has a whole note chord with a circled fermata over the woodwind part.

ri - je - ven - te - ce; ha - bor - bo - hu - ra - na



bor. bo pu. ta! so. brag naj spor. na kr. de. lo gro.

- me. ce! so. brag naj spor. na kr. de. lo gro. me. ce!

*Allegro moderato.*

*Meno mosso*

Prof. Juan

lla, ti! lla, ti! Pri.

- se - ži mi o ro. ko u. dajnost trajno in zve. sto Pri. se. gam ram, da

brani bom bvi. harji, omim rod in dom

This system contains the first two lines of the score. The vocal line is written in a soprano clef with a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are "brani bom bvi. harji, omim rod in dom".

Ura  
cres. cen do  
ne slu-ga, ne go vi-ter moj Od- staj boš o bo- jih stal z menoj! slo.

This system contains the third and fourth lines of the score. It includes dynamic markings such as "Ura" (written above the vocal line) and "cres." (written above the piano accompaniment). The lyrics are "ne slu-ga, ne go vi-ter moj Od- staj boš o bo- jih stal z menoj! slo.".

- boden ti, prost rod ste. boj, se vstani, vika novi moj!

This system contains the fifth and sixth lines of the score. It includes dynamic markings such as "V" (written above the piano accompaniment). The lyrics are "- boden ti, prost rod ste. boj, se vstani, vika novi moj!".

This system contains the seventh and eighth lines of the score, primarily focusing on the piano accompaniment. It includes dynamic markings like "V" and "cres.".



*Allargo molto.*

Tenori  
Soprani e Contraltos  
Bassi

First system of the musical score. It features vocal staves for Tenors, Sopranos and Contraltos, and Basses, along with a grand staff for piano accompaniment. The tempo is marked *Allargo molto*. The lyrics for the vocal parts are: "za. sta-ra vi. hra O."

Second system of the musical score. It continues the vocal and piano parts. The lyrics for the vocal parts are: "ri-je even-ke. ce. na bor. bo hu. ra! Na bor. bo hu. ra! so."

Third system of the musical score. It continues the vocal and piano parts. The lyrics for the vocal parts are: "- vrag naj spor-na kr. de. lo gro. me. ce! so. vrag naj spor-na kr."

Four empty musical staves at the bottom of the page, consisting of two grand staves (treble and bass clefs).



*Andate c. moto* Bogosni ženski zbor. Marij. moja

de. lo gro. me. ce!

Sopran

Alti

du. sa mo. ja si. je

*Marij meni*

Sre. ce ti. he slast,

sey i te. bi si. je

Embljenje. va čast!

*pizzoso*

*Marij meni*

bre. se. na po. sta. va,

Kje li vi. ter tak?

sla. va te. bi sla. va



Mari Maj a tempo mo-ja

Tvoj je la-ju. nar. Du-sa tvo-ja pi-se sre-će ti. he stant

Mari. mem

raj i le-ti si-je ljub-je-va. čast. čast.

Allegro moderato

Graf

Slušajte vi, ki tu ste

Cres.

strani,

Raj celjski graf vam se brani!

cen. do

Ma  
Kaeleer in har te boj, ni bname Del vas zves tej, jih ni mam

slug. ha moj u. kar vi dom in plug Za. pušča - te in po. sel drug lli.

teč na boj zunanji za - me. Zves. to. bo tako sem u. kre. nil Po. plača - ti de - našnji

dan Za. činj me forej narod obran: Po milosti sem svo - ji skle. nil :



Piano accompaniment for the first system, consisting of two staves with chords and rhythmic patterns.

Urš celjski grof in orten. burški, Za-gorski knez, tr-vas-ki ban, Sla-vons-ki

Vocal line and piano accompaniment for the second system. The vocal line is on a single staff, and the piano accompaniment is on two staves.

ban in dal-ma-tins-ki. Da vas por- zdignem v plemski stan! Da vas por-

Vocal line and piano accompaniment for the third system. The vocal line is on a single staff, and the piano accompaniment is on two staves.

- zdignem v plemski stan! Od zvezd, ki se na modrem pol- ji Po.

Vocal line and piano accompaniment for the fourth system. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part includes dynamic markings like *mp* and *pp*.

Four empty musical staves at the bottom of the page, consisting of two grand staves.

no - vo v g rtu mi ble - ste, del zvezd ki v g rtu mi ble - ste, za

grb vam dajem zvezdi elve, pismo to, po mo - ji vol - ji Na.

- pi sa - no, ta - ko vam de: za ple - mi - ča jed na - ko rod - ne Pri za - nam

*meno mosso*

Prof. vas vol te. ga dni Pri za nam za vse dni pri - hodn je! Za ple.

Tenori

Moški Zbor.

Basi

- mi - če jednako - ročne Prizna - va nas od te. ga dne Priznava

Zaplemice Zaplemice Pri. zna. va nas Pri. zna. va

za me dni pri - hod. nje!

za me dni pri - hod. nje! Celjann slava! Prost nas rod In pleme.

*a tempo*

*loco*

- nit! brakelo gos - pod. I cest. to nas danes je o. ki - tu la.

*Ivan Ml*



Juan

to pa tu-di bo. de sci - fil Nas roo vsek - dar vsek - dar ga in por-sod. Nas

The first system of the musical score consists of a vocal line and two piano accompaniment staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "to pa tu-di bo. de sci - fil Nas roo vsek - dar vsek - dar ga in por-sod. Nas". The piano accompaniment features a bass line with a 5-finger pattern and a treble line with chords and moving lines. There are dynamic markings like accents (>) and hairpins (< and >) above the vocal line.

roo vsek - dar vsek - dar ga in por-sod. Da me. lej kakor do - slej ! Da

*2.oor.* *Cres* *cen*

The second system continues the musical score. The vocal line has the lyrics: "roo vsek - dar vsek - dar ga in por-sod. Da me. lej kakor do - slej ! Da". Above the vocal line, there are markings: "2.oor." above the first measure, "Cres" above the second measure, and "cen" above the third measure. The piano accompaniment continues with similar textures, including a "cres" marking in the bass line of the second measure.

me. lej, kakor do - slej cast gro - fu ! cast gro - fu ! slava

*do*

The third system of the musical score has the lyrics: "me. lej, kakor do - slej cast gro - fu ! cast gro - fu ! slava". Above the vocal line, there is a "do" marking above the first measure. The piano accompaniment continues with the same instrumental textures. The system concludes with several empty staves at the bottom of the page.

sta. va nam: Ju. hei!

*poco ritard*



Allargo moderato

Pengar

Opó - rok sreče na - še Bo - di pi - mo vase; Grof, za - to v jaz

Zanje hoalim vas. Di - tes - ka be - seča, ki junak jo čem, be - že vas ool - sly, beže vas ool - sly;  
Haltet es gebreui Haltet es gebreui

Mu - no fo - rez gle - da nam, Gle - da nam o - ko na - prej: Na blačinsjo vašo,

Grof, drigujem čašo, Grof, drig - qu - jem ča - so!  
ritard.



# Requiem

Allegro moderato.

Juan

1. nato. ci. mo včas 2. zorne nase so mla. svo. je kapelj den. ke fu moy.

1. zlatih se en. 2. je so ro. du. brat; cast - Boratom brat naj trino zi. vi, žni Bog slo. po - je, brata ven. ke, zi. vi mi pozdravljaj rod in tje dga. brat! zemlja last! svicne'

Juan

Tenori

Moški zbor

Bassi

1. rod. na zemlja soe. ta, Tebi mi nazdravljaj. mo! Te. bi v bla. gost brez tre. pe. ta brc. no  
2. so pla. nine na. se, svetni lo. gi, sen. cen. gaj; Roiskun, Brad. je! broko ca. se; zi. vi

zemlja mana, so plamine, zemlja sveta, svetni logi, Te. lo. gi, mi. gaj. Te. bi, bla. gosti Roiskun, bratje! brez tre. pe. ta Drobko ca. se'

fran

Tenori

Bassi.

1. Kri zastavlja mo! nato - čimo včasih soo - se kanej zlatih še en. krot;

2. Bog slovenski raj! " i. d.

1. kral 2. kral

štralom bra najrino po - je, brata mi pozdravljaj brat!

štra - tom loco

Tanje! Grof stava vam!

# Gróf slava vam!

## Finale

foam

Moderato

Ja. ró te. dej kon.

- ciano vse danes je le. pó; go. spod, be. se. do danu zor. si. li ste zve.

Gróf

foam meno mosso

- stó. kar celjski gróf o. be. fa, nih. dár se zá. bit ni! Ja. hvaljam vas, ja.

- hvaljam vas, gospod, / kaj be. se. da sve. - ta, to ve. mo tu. di mi!



Gros

*ritard. a tempo*

ni. se z nova ča. se, bla. več de. najšnji god! - Ne- pmanjo vselej stoy kr.

- delo mesto vaše za dom in naš rod svoj. krep. ko speo do. ni vnet: bog

ži. vi rodni svet, da ši. ti se in ra. se se. daj in poz. nih

let, bog ži. vi rodni svet se. daj in poznih let, na več. ne, več. ne ča. se!

Marijica, Jerica, Ivan, Pengar, Valentin, prof., misan zbor

Solisti sodelujejo pri obitnih glasovih.

Sopran  
Alt  
Bran zbor.

Tenor  
Bass

Krep. kó speo dó. ni onet: Bog ži- vi rodni svet, Da ži- vi se in

živi rodni svet, se. day in pozh let, ra več- ne, več- ne

ra. se se. day in pozh let, Bog ži- vi se. day in let ha več- ne, več- ne

Loco

Na več večne čise.

gl. nr. 26

65.

73

Allegro moderato

Marjetica

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a whole note rest, followed by a half note 'ne'. The piano accompaniment is in a grand staff (treble and bass clefs) with a common time signature. It features a piano (p) dynamic marking and includes various musical notations such as slurs, ties, and accidentals.

The second system of the musical score includes the lyrics: "ve-sta mlada bi-la Pre. srečna sem ta. ko: Sin." The vocal line continues with a melody in the soprano clef. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system of the musical score includes the lyrics: "-be. zen mê-ni mi-la Od. kri-la je ne. bo! Sin." The vocal line continues with a melody in the soprano clef. The piano accompaniment continues with harmonic support.

The fourth system of the musical score includes the lyrics: "-be. zen mê-ni mi-la Od. kri-la je ne. bo." The vocal line concludes with a melody in the soprano clef. The piano accompaniment concludes with harmonic support.



Handwritten musical score system 1. It consists of a treble clef staff with a vocal line and a grand staff (piano accompaniment) with treble and bass clefs. The key signature has one flat (B-flat). The system is divided into four measures. The first measure has a fermata over the vocal line. The piano accompaniment features chords and moving lines in both hands.

Handwritten musical score system 2. It includes the lyrics: "min na dni cve-to ce Se-kis-kih mo-jih let,". The system contains four measures of music for both the vocal line and the piano accompaniment. The piano part continues with harmonic support for the vocal melody.

Handwritten musical score system 3. It includes the lyrics: "gled na dni bo-do ce Oh, lep je bil ta svet!". The system contains four measures of music for both the vocal line and the piano accompaniment. The piano accompaniment features a more active bass line in the final measure.

Handwritten musical score system 4. It includes the lyrics: "gled na dni bo-do ce Oh lep je bil ta svet! Oh". The system contains four measures of music for both the vocal line and the piano accompaniment. The piano accompaniment concludes with sustained chords in the final measure.

*piu mosso cres* *cen*

lep je bil ta svet! In zela je Pre. šla je do. ba, in

*piu mosso mf cres* *cen*

*do*

sr. ci šge bo. lest: Do sre. či mo. ji zla. ba

*do*

- te. ga lju. ta svet! Kot gostreb grot o. ho. li Pri.

*Tempo lmo*

- de. re o mir ni stan Pri. de. re o mir ni stan, Ne.

*ritardando Tempo lmo*

26

- ve sta pla-kam v bo-li na svoj naj-lep-si stran! Ce

je pre-gre-ha bi-la, da sre-ča sem la-ko Lin.

- be-zen mla-do pi-la ne so-di me ne. bo! he

*ritard cresc. molto*

so-di me ne bo! ne so-di me ne bo!

*ritard.*

