

(89. Čuj Spasitelja)

ha i Du-ha na pres - to - lu, čast O - cu, Du-hu, Si - nu!

21

8

Detailed description: This is a musical score for a two-part setting. The top part is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5, all beamed together. This is followed by a quarter rest, a quarter note D5, a quarter note E5, and a quarter note F5, also beamed together. The melody continues with a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6, all beamed together. The bottom part is in bass clef with the same key signature. It starts with a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note C3, all beamed together. This is followed by a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, also beamed together. The bass line continues with a quarter note A3, a quarter note B-flat3, a quarter note C4, and a quarter note D4, all beamed together. The piece ends with a double bar line.

## 90. DOĐI K'IZVORU ŽIVOTA

Do-đi k'iz-vo-ru ži - vo-ta, že - dan u - mo - ran i slab.

1

Detailed description: This is the first system of a musical score for a two-part setting. The top part is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5, all beamed together. This is followed by a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5, also beamed together. The melody continues with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6, all beamed together. The bottom part is in bass clef with the same key signature. It starts with a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note C3, all beamed together. This is followed by a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, also beamed together. The bass line continues with a quarter note A3, a quarter note B-flat3, a quarter note C4, and a quarter note D4, all beamed together. The piece ends with a double bar line.

Tu je što te kre-pi sa-mo, tu je što bla - ži sa - mo.

5

Detailed description: This is the second system of a musical score for a two-part setting. The top part is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5, all beamed together. This is followed by a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5, also beamed together. The melody continues with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6, all beamed together. The bottom part is in bass clef with the same key signature. It starts with a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note C3, all beamed together. This is followed by a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, also beamed together. The bass line continues with a quarter note A3, a quarter note B-flat3, a quarter note C4, and a quarter note D4, all beamed together. The piece ends with a double bar line.

O do - đi - te, ne kas - ni - te, ve - či - ti mir tu se za-do - bi - je.

9

Detailed description: This is the third system of a musical score for a two-part setting. The top part is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5, all beamed together. This is followed by a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5, also beamed together. The melody continues with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6, all beamed together. The bottom part is in bass clef with the same key signature. It starts with a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note C3, all beamed together. This is followed by a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, also beamed together. The bass line continues with a quarter note A3, a quarter note B-flat3, a quarter note C4, and a quarter note D4, all beamed together. The piece ends with a double bar line.

Do-đi k'iz-vo-ru ži - vo-ta, tu je jed - no bla-žen - stvo.

13

Detailed description: This is the fourth system of a musical score for a two-part setting. The top part is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5, all beamed together. This is followed by a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5, also beamed together. The melody continues with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6, all beamed together. The bottom part is in bass clef with the same key signature. It starts with a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note C3, all beamed together. This is followed by a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, also beamed together. The bass line continues with a quarter note A3, a quarter note B-flat3, a quarter note C4, and a quarter note D4, all beamed together. The piece ends with a double bar line.