

115. ČUJ NAS, BOŽE OČE

Muški hor

Čuj nas, Bo - že O - če, Te-be mi mo - li - mo, daj na-šem zbo - ru na - pret-

ka. Bla-go-slov nas, ve-li-ča-mo Te, na Tvo-ju mi-lost zi-da-mo sve.

Ženski hor

Čuj nas, Bo - že O - če, u Te-bes' uz - da - mo, nek' Ti na-u - ka plo-da

(115. Čuj nas Bože Oče)

da. Bla - go-slov' nas, u svim da - ni - ma, na Tvo-ju po-moć zi-da-mo sve.

31

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of 8/8. The music features various dynamics including *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The lyrics are written below the staves.

Sopran
Alt
Tenor
Bas

Čuj nas, Bo-že O-če, bu-di nam' mi-los -

Čuj nas, Bo-že O-če, bu-di nam' mi-los - tiv, mi-los -

41

This system contains the next four staves of the musical score, labeled for Soprano, Alto, Tenor, and Bass. The lyrics are written below the staves. The music continues with various dynamics including *p* (piano) and *f* (forte).

tiv, kad ne-pri - ja - telj po - pre - ti. Kad si s'na- ma Kad si s'na- ma

tiv, kad ne-pri - ja - telj po - pre - ti. Kad si s'na- ma Kad si s'na- ma

49

This system contains the final four staves of the musical score. The lyrics are written below the staves. The music concludes with various dynamics including *f* (forte).

(115. Čuj nas Bože Oče)

ma ko sme pro-tiv nas? Kre - pi nam ve - ru sve do smr - ti.

ko sme pro - tiv nas? pro-tiv nas? Kre - pi nam ve - ru sve do smr - ti.

57