

89. ČUJ SPASITELJA

F. Rinder

1 Čuj, Spa - si - te - lja reč, pi - ta: što bez tru - da sto - ji - te?

5 Zr - no zre - lo, po - lje će - ka, ko s'ko - sa - či - ma i - de?

9 Du - go zo - ve naš Spa - si - telj, uz - mi pla - tu za se - be.

13 Ko će ra - dos - no da zo - ve? Spa - se tu sam, ša - lji me. Hva - li

17 Bo - Hva - li Bo - ga sva zem - ljo, i Si - na i Si - na Spa - si - te - lja, i Du -

(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 half note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5, also beamed together. The melody continues with a half note A5, a quarter note B5, a quarter note C6, and a quarter note B5. 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 F2, a quarter note E2, and a quarter note D2, all beamed together. This is followed by a half note C2, a quarter note B1, a quarter note A1, and a quarter note G1, also beamed together. The piece ends with a double bar line.

90. DOĐI K'IZVORU ŽIVOTA

Do-di 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 half note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5, also beamed together. The melody continues with a half note A5, a quarter note B5, a quarter note C6, and a quarter note B5. 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 F2, a quarter note E2, and a quarter note D2, all beamed together. This is followed by a half note C2, a quarter note B1, a quarter note A1, and a quarter note G1, also 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 half note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5, also beamed together. The melody continues with a half note A5, a quarter note B5, a quarter note C6, and a quarter note B5. 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 F2, a quarter note E2, and a quarter note D2, all beamed together. This is followed by a half note C2, a quarter note B1, a quarter note A1, and a quarter note G1, also beamed together. The piece ends with a double bar line.

O do - di - 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 half note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5, also beamed together. The melody continues with a half note A5, a quarter note B5, a quarter note C6, and a quarter note B5. 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 F2, a quarter note E2, and a quarter note D2, all beamed together. This is followed by a half note C2, a quarter note B1, a quarter note A1, and a quarter note G1, also beamed together. The piece ends with a double bar line.

Do-di 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 half note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5, also beamed together. The melody continues with a half note A5, a quarter note B5, a quarter note C6, and a quarter note B5. 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 F2, a quarter note E2, and a quarter note D2, all beamed together. This is followed by a half note C2, a quarter note B1, a quarter note A1, and a quarter note G1, also beamed together. The piece ends with a double bar line.