

Aleluja

Jaka Jerina

Moderato (♩=90)

Flute I
Flute II
Clarinet in B \flat I
Clarinet in B \flat II
Trumpet in B \flat I
Trumpet in B \flat II
Trumpet in B \flat III
Percussion I (gran cassa, tri., snare, claves)
Percussion II (cymb., maracas)
Percussion III (glockenspiel, marac., gran cassa)
Acoustic Guitar
Voice
Piano
Violin I
Violin II
Viola
Violoncello
Contrabass

p
pp \leftarrow *mf*
triangle
tr
cymb.
Em⁷
Am⁷
p
p
p
p
A - le - lu - ja,
V

I Fl. I
 II Fl. II
 I Cl. I
 II Cl. II
 Tpt. I
 II Tpt. II
 III Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

D
 G
 Em⁷
 Am⁷

a - le - lu - ja, a - le - lu - ja,

p

13

I Fl. II
I Cl. II
Tpt. I
II Tpt. III
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

E A F#m7 Bm7

a - le - lu - ja, a - le - lu - ja,

Detailed description: This page of a musical score covers measures 13 through 16. The key signature is one sharp (F#), and the time signature is 4/4. The score includes parts for Flute I and II, Clarinet I and II, Trumpet I, II, and III, Percussion I, II, and III, Acoustic Guitar, Voice, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The Acoustic Guitar part shows four chord diagrams: E major, A major, F#m7, and Bm7. The Voice part has the lyrics 'a - le - lu - ja, a - le - lu - ja,' with a fermata over the final 'ja'. The Piano part features a rhythmic accompaniment with chords in the right hand and a melodic line in the left hand. The string parts (Violin, Viola, Violoncello, and Contrabass) provide harmonic support with sustained notes and some melodic movement.

21

I Fl. II
I Cl. II
Tpt. I
II Tpt. III
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ja, a - le - lu - ja,

Cm7 F Bb

Detailed description: This page of a musical score covers measures 21, 22, and 23. The score is for a large ensemble including woodwinds, brass, percussion, guitar, voice, piano, and strings. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The woodwinds (Flutes I and II, Clarinets I and II) play a melodic line with a B-flat. The brass (Trumpets I and II, Trombones I, II, and III) provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes three parts: Percussion I and II play simple rhythmic patterns, while Percussion III plays a more complex, syncopated pattern. The acoustic guitar part features three chords: Cm7, F, and Bb. The voice part sings the lyrics 'ja, a - le - lu - ja,' with a melodic line that matches the woodwinds. The piano accompaniment features a steady bass line and chords in the right hand. The string section (Violins I and II, Viola, Cello, and Double Bass) provides a rich harmonic texture with sustained notes and rhythmic patterns.

24

I Fl. II
I Cl. II
Tpt. I
II Tpt. III
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a - le - lu - ja, a - le - lu - ja.

Gm7 Cm7 F Bb

Detailed description: This page of a musical score covers measures 24 through 27. The score is arranged in a standard orchestral format. At the top, Flute I and Flute II play a melodic line with eighth and quarter notes, often beamed together. Clarinet I and Clarinet II provide harmonic support with sustained notes and some rhythmic patterns. The Trumpet section (I and II) has a more active role, with Trumpet I playing a melodic line and Trumpet II providing a harmonic accompaniment. Percussion parts (I, II, and III) are mostly silent, with some light rhythmic patterns in Percussion III. The Acoustic Guitar part shows four chords: Gm7, Cm7, F, and Bb. The Voice part features a vocal line with the lyrics 'a - le - lu - ja, a - le - lu - ja.' The Piano part has a complex accompaniment with chords and moving lines in both hands. The String section (Violin I, Violin II, Viola, Cello, and Double Bass) provides a rich harmonic texture with sustained notes and some rhythmic patterns.

Jezus, združi nas

Peter Pučnik
arr.: Jaka Jerina

28 $\text{♩} = 110$

I Fl. I
II Fl. II

I Cl. I
II Cl. II

Tpt. I
II Tpt. II
III Tpt. III

Perc. I triangle
mp *p*

Perc. II

Perc. III glockenspiel
f *p* E

A. Gtr.

Voice
Tis - te no - či, ko se

Pno.

$\text{♩} = 110$

Vln. I *mp* *f* *p*

Vln. II *mp* *f* *p*

Vla. *mp* *f* *p*

Vc. *mp* *f* *p*

Cb. *f* *p*

33

I Fl. I
 II Fl. II
 I Cl. I
 II Cl. II
 Tpt. I
 II Tpt. II
 III Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

C#m A B E
 x02320 x02320 x02320 x02320
 C#m A B E
 mrak spus - ti, Je-zus a - pos - to - lom ve - li: "Vze - mi - te kruh, raz - lo -

37

Fl. I
Fl. II
Cl. I
Cl. II

Tpt. I
Tpt. II
Tpt. III

Perc. I
Perc. II

gran cassa

Perc. III

A. Gtr.

Voice

C#m A B E G#m A

mi - te ga, to mo-je je te - lo. Je - zus zdru-ži nas,

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

I Fl. II

I Cl. II

Tpt. I

II Tpt. III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F#m B(sus4) B E G#m A F#m

F#m B(sus4) B E G#m A F#m

kot nek-daj svo-je si u - čen - ce, Je - zus zdru-ži nas, ko smeh za-kri-je-jo nam

47

I Fl.
II

I Cl.
II

Tpt. I
II
Tpt. III

Perc. I
Perc. II
Perc. III

A. Gtr.

Voice

Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

triangle

cymb.

B E G# A

sen - ce, Je - zus ti o - sta - ni z na - mi,

legato

legato

legato

legato

legato

50

FL. I
 FL. II
 Cl. I
 Cl. II
 Tpt. I
 Tpt. II
 Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

mp

tr

F#m **B** **E**

mp

mp

mp

mp

ob kru - hu bož - jem zdru - ži nas se - - boj.

mp

mp

mp

mp

mp

mp

mp

Rad bi bil kot Jezus

Tea Vindiš Marčič
arr.: Jaka Jerina

53 $\text{♩} = 130$

Fl. I
Fl. II
Cl. I
Cl. II
Tpt. I
Tpt. II
Tpt. III
Perc. I
Perc. II
Perc. III { snare drum
p
A. Gtr.
Voice
Pno. *mf*

Detailed description: This section of the score covers measures 53 to 55. It includes staves for Flute I and II, Clarinet I and II, Trumpet I, II, and III, Percussion I and II, Percussion III (snare drum), Acoustic Guitar, Voice, and Piano. The snare drum part begins in measure 54 with a series of 'x' marks, indicating a rhythmic pattern, with a dynamic marking of *p*. The piano part begins in measure 54 with a melodic line in the right hand and rests in the left hand, with a dynamic marking of *mf*.

$\text{♩} = 130$

Vln. I *mp*
Vln. II *mp*
Vla. *mp*
Vc. *mp*
Cb. *mp*

Detailed description: This section of the score covers measures 53 to 55 for the string ensemble. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. All instruments play a rhythmic pattern of eighth notes. The Violin I part starts with a key signature change to one sharp (F#) in measure 54. The dynamic marking for all instruments is *mp*.

56

I Fl. I
 II Fl. II
 I Cl. I
 II Cl. II
 Tpt. I
 II Tpt. II
 III Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

gran cassa
 (samo kot drugič)
p
tr
 (samo kot drugič)
p
tr

(kot drugič)
 (kot drugič)
 (kot drugič)
 (kot drugič)
 (kot drugič)

59

I
Fl.

II

I
Cl.

II

Tpt. I

II

Tpt.
III

Perc. I

(tr)

f

Perc. II

(tr)

f

Perc. III

A. Gtr.

Voice

f

Rad bi bil kot Je - zus, pri-ja-zen do lju - di.

Pno.

f

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

63

I Fl.
II Fl.
I Cl.
II Cl.
Tpt. I
II Tpt.
III Tpt.
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Rad bi bil kot Je - zus, — luč-ka v te - mi. —

Detailed description: This is a page of a musical score, page 63. It features a variety of instruments and a vocal line. The instruments listed on the left are Flute I and II, Clarinet I and II, Trumpet I, II, and III, Percussion I, II, and III, Acoustic Guitar, Voice, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The vocal line has the lyrics "Rad bi bil kot Je - zus, — luč-ka v te - mi. —". The piano part has a complex accompaniment with many accidentals. The string section (Violins, Viola, Cello, and Contrabass) is playing a rhythmic pattern of eighth notes. The woodwinds and brass are mostly silent, indicated by rests.

67

I Fl. I
II Fl. II
I Cl. I
II Cl. II
Tpt. I
II Tpt. II
III Tpt. III
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Rad bi bil kot Je - zus, po - ma - gal bi lju - dem po sve - tu, da

71

I Fl. II

I Cl. II

Tpt. I

II Tpt. III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

(samo kot drugič)

snare drum
(samo kot drugič)

f

(samo kot drugič)

f

sreč-ni bi bi - li vse dni v le - tu

75

I Fl.
II

I Cl.
II

Tpt. I
II
Tpt. III

Perc. I
Perc. II
Perc. III

A. Gtr.

Voice
U - u - u - u - u - u, rad bi kot

Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 75, 76, and 77. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flutes I and II, Clarinets I and II, and three Trumpets (I, II, III). The percussion section consists of three parts: Percussion I (snare drum), Percussion II (cymbals), and Percussion III (tom-toms). The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The piano part is shown in grand staff notation. The vocal line features a melody with lyrics in Cyrillic script: "U - u - u - u - u - u, rad bi kot". The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 75 begins with a repeat sign. The flute and piano parts have complex rhythmic patterns, while the strings and voice provide a steady accompaniment.

78

I Fl. II

I Cl. II

Tpt. I

Tpt. II III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(samo kot drugič)

f (samo kot drugič)

Je - zus bil. U - u - u - u - u - u,

81

I Fl.

II Fl.

I Cl.

II Cl.

Tpt. I

II Tpt.

III Tpt.

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

kot Je - zus bil bi rad, — vem, da sem lah - ko —

To Coda

84

I Fl. I

II Fl. II

I Cl. I

II Cl. II

I Tpt. I

II Tpt. II

III Tpt. III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

Pno.

I Vln. I

II Vln. II

Vla.

Vc.

Cb.

čep - rav sem mlad.

čep - rav sem mlad.

p

cymb.

D.C. rit.

S teboj Marija

Gregor Černe
arr.: Jaka Jerina

88 $\text{♩} = 60$

I Fl. I
II Fl. II

I Cl. I
II Cl. II

Tpt. I
II Tpt. II
III Tpt. III

Perc. I
Perc. II
Perc. III

A. Gtr.
Voice

Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

p

p

p

p

p

p

p

p

p

(samo za 2. in 3. kitico)

Naj-lep-šo pe - sem te - bi bom za
Že-lim, da ved - no vo-diš mo - jo
Ko pa pri - šel bo moj pos-led - nji

$\text{♩} = 60$

92

I Fl. I
 II Fl. II
 I Cl. I
 II Cl. II
 Tpt. I
 II Tpt. II
 III Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

pel. Z be-se - da - mi te než-no bom ob - jel. Spet ču-tim vso lju - be-zen, ki jo
 pot. Da pri-dem tja, kjer ča - ka me Gos - pod. Naj moj ko - rak nik-dar se ne us-
 dan. Rad bi pri - ča - kal Bo-gu ga pre - dan. Tak-rat Ma - ri ja bo - di ti ob

100

Fl. I

Fl. II

Cl. I

Cl. II

Tpt. I

Tpt. II

Tpt. III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

sod, s te-boj Ma - ri - ja lah-ka mi je pot V tvo-je var - stvo se pov-sem iz - ro - čam, te - bi
ime, mu ti po - vej, da nje-ga ča - kam le da spre - jel me bo v na-roč - je svo - je, kjer še

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

105 **To Coda**

I Fl. II

I Cl. II

Tpt. I
II
Tpt. III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

Pno.

To Coda

Vln. I

Vln. II

Vla.

Vc.

Cb.

se za - ved - no pre - dam. S te - boj Ma -
nje - mu hva - lo bom pel. Če pa Go

tr
cymb.

108

I Fl. II

I Cl. II

Tpt. I

II Tpt. III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

hva - lo bom pel, _____ hva - lo bom pel _____

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 108, 109, and 110. The score is arranged in a standard orchestral format. At the top, there are staves for Flute I and II, Clarinet I and II, Trumpet I and II, and Trombone I, II, and III. Below these are two percussion staves (Perc. I and Perc. II) and a third percussion staff (Perc. III) in treble clef. An Acoustic Guitar (A. Gtr.) is also present. The vocal line is the central focus, with lyrics in Norwegian: "hva - lo bom pel, _____ hva - lo bom pel _____". The piano accompaniment (Pno.) is shown in grand staff notation. The string section includes Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is mostly restful for the woodwinds and brass, while the strings and piano provide harmonic support. The vocal line consists of two phrases of "hva - lo bom pel" with a long breath mark.

Sprejmi me, moj Bog

Peter Pučnik
arr.: Jaka Jerina

111 ♩=110

I Fl. I
II Fl. II

I Cl. I
II Cl. II

Tpt. I
II Tpt. II
III Tpt. III

Perc. I triangle
Perc. II *mf* maracas
Perc. III

A. Gtr.

Voice

Pno. *mf*

Vln. I *mf legato*
Vln. II *mf legato*
Vla. *mf legato*
Vc. *mf legato* pizz.
Cb. *mf*

mf

mf

Rad bi
Glej za-
Kruh pri-

Detailed description of the musical score: The score is for a full orchestra and voice. It begins with a tempo marking of 111 and a quarter note equal to 110. The woodwinds (Flutes I and II, Clarinets I and II) are mostly silent, with a final measure for Clarinet II showing a note with a sharp sign and a dynamic of *mf*. The brass section (Trumpets I, II, III) is also silent. The percussion section includes a triangle playing a dotted rhythm, maracas playing a steady eighth-note pattern, and a triangle with a tremolo effect in the final measure. The guitar (A. Gtr.) is silent. The voice part has a final measure with lyrics: 'Rad bi Glej za- Kruh pri-'. The piano part features a complex accompaniment with a dynamic of *mf*. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a melodic line with a dynamic of *mf legato*, except for the cello which is *pizz.* and the contrabass which has a dynamic of *mf*.

116

I Fl. I

II Fl. II

I Cl. I

II Cl. II

I Tpt. I

II Tpt. II

III Tpt. III

Perc. I (tr)

Perc. II

Perc. III

A. Gtr.

Voice *mf*

ti — pri-ne-sel dar, ga po - lo - žil na ol tar, — z njim bi hva - lil te sla
 to, — ti da-jem vse, kar pre-mo - re mi sr-ce, — bo - le - či - no jok in
 na - šam ti moj Bog, sad je zem - lje, de - lo rok, — ka - kor zr - na si nas

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

121

I Fl. I

II Cl. I

II Cl. II

I Tpt. I

II Tpt. II

III Tpt. III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

Bm⁷

Em⁷

vil, ti živ - lje - nje iz - ro - čil. A sem praz-nih rok moj Bod, od gre-ha
 greh, sre - čo, ra - dost, pe - sem smeh. Vem, da ti me boš spre jel, kot o-
 zbral, z na-mi e - no si pos tal. Vi - no ti pri - na - ša - mo, tvo - ja

126

rit.

I Fl.

II Cl.

I Tpt.

II Tpt.

III Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ran-jen Tvoj o trok, vse kar zmo-rem, kar i-mam, ti da - ru - jem ves pre dan.

tro - ka me ob - jel, mi od - pus - til vse dol - ge, dal mi no - vo up - an - je.

kri pos - ta - lo bo, na - še zdru - ži naj po - ti, z njo od - re - šil si nas ti.

rit.

V Gospodu je moja moč

Adagio

Neznani
arr.: Jaka Jerina

132 **Rubato**

I Fl. II

I Cl. II

Tpt. I II

Tpt. II III

Perc. I II

Perc. III

A. Gtr.

Voice

p solo

V Gos - po - du je mo - ja moč, — in Gos - pod je mo - ja luč. U - paj vanj, od - re - šil te bo. Nič se ne

p

Rubato **Adagio**

Vln. I

Vln. II

Vla.

Vc.

Cb.

139

I Fl. I

II Fl. II

I Cl. I

II Cl. II

Tpt. I

II Tpt. II

III Tpt. III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

štiri do deset pevcev
p

boj - te Gos - pod je tu, nič se ne boj - te Gos - pod je tu. V Gos - po - du je mo - ja moč, in Gos

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

146

The musical score is arranged in a vertical stack of staves. At the top, the number '146' is written. The staves are labeled as follows from top to bottom: Fl. I and II (Flutes), Cl. I and II (Clarinets), Tpt. I, II, and III (Trumpets), Perc. I and II (Percussion), Perc. III (Percussion), A. Gtr. (Acoustic Guitar), Voice, Pno. (Piano), Vln. I and II (Violins), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The vocal line includes the lyrics: 'pod je mo-ja luč. U-paj vanj, od-re-šil te bo. Nič se ne boj-te Gos-pod je tu, nič se ne boj-te Gos-pod je'. A triplet of eighth notes is marked with a '3' above it. The instrumental parts for Flutes, Clarinets, Trumpets, Percussion, Acoustic Guitar, Piano, Viola, Violoncello, and Contrabass are mostly empty, with only a few notes in the first measure. The Violin parts have some notes in the first measure.

I Fl. I
II Fl. II
I Cl. I
II Cl. II
Tpt. I
II Tpt. II
III Tpt. III
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pod je mo-ja luč. U-paj vanj, od-re-šil te bo. Nič se ne boj-te Gos-pod je tu, nič se ne boj-te Gos-pod je

153

I Fl. I
II Fl. II
I Cl. I
II Cl. II
Tpt. I
II Tpt. II
III Tpt. III
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

zbor
p
tu. V Gos - po - du je mo - ja moč, in Gos - pod je mo - ja luč. U - paj vanj, od - re - šil te bo. Nič se ne
3

mp
arco

160

I Fl. II

I Cl. II

Tpt. I

II Tpt. III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gran cassa
tr

p

f

boj-te Gos-pod je tu, nič se ne boj-te Gos-pod je tu. V Gos - po-du je mo-ja moč, in Gos-pod je mo-ja

167

I Fl. I
 II Fl. II
 I Cl. I
 II Cl. II
 Tpt. I
 II Tpt. II
 III Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

(tr)
 tr
 cymb.
 tr
 snare drum
 3
 luč. U-paj vanj, od-re-šil te bo. Nič se ne boj-te Gos-pod je tu, nič se ne boj-te Gos-pod je tu. V Gos

174

I Fl. II *ff*

I Cl. II *ff*

Tpt. I *ff*

II Tpt. III *ff*

Perc. I *ff* (tr) *f*

Perc. II *ff* (tr) *f*

Perc. III *ff* *f*

A. Gtr.

Voice *ff*

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

po - du je mo - ja moč, in Gos - pod je mo - ja luč. U - paj vanj, od - re - šil te bo. Nič se ne

3

3

3

3

180 *rit.*

I Fl.

II Fl.

I Cl.

II Cl.

I Tpt.

II Tpt.

III Tpt.

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

Pno.

I Vln.

II Vln.

Vla.

Vc.

Cb.

pp

f

tr

solo

pp

pp

pp

pp

pp

pp

boj - te Gos - pod je tu, nič se ne boj - te Gos - pod je tu, nič se ne boj - te Gos - pod je tu.

Vrnil se bom

Peter Pučnik
arr.: Jaka Jerina

186 $\text{♩} = 128$

Fl. I
Fl. II
Cl. I
Cl. II
Tpt. I
Tpt. II
Tpt. III
Perc. I
Perc. II
Perc. III (maracas)
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

$\text{♩} = 128$

190

Fl. I
Fl. II
Cl. I
Cl. II
Tpt. I
Tpt. II
Tpt. III
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Sto po-ti, —
Vsa - ka pot, —

195

Fl. I
Fl. II
Cl. I
Cl. II
Tpt. I
Tpt. II
Tpt. III
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

dni in no - či, — živ - lje - nje mi po - nu - ja. Vsak nov dan,
ka - že svoj čar, — a kaj za njo se skri - va? Ti Gos pod,

199

I Fl.
 II Fl.
 I Cl.
 II Cl.
 Tpt. I
 II Tpt.
 III Tpt.
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

mi je po dan, da most gra - dim s Te - boj. O - če,
 daj mi ta dar, da pra - vo bom izb - ral.

f
f
f
f
f

claves

203

Fl. I
Fl. II

Cl. I
Cl. II

Tpt. I
Tpt. II
Tpt. III

Perc. I
Perc. II
Perc. III

A. Gtr.

Voice

Pno.

Vln. I
Vln. II

Vla.
Vc.
Cb.

vem, da ti me ča - kaš, (ti me ča - kaš) vem, da tre - pe - taš

207

Fl. I
Fl. II
Cl. I
Cl. II
Tpt. I
Tpt. II
Tpt. III
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

— za moj ko - rak. (moj ko - rak) Sre - čen—

211

Fl. I
Fl. II

Cl. I
Cl. II

Tpt. I
Tpt. II
Tpt. III

Perc. I
Perc. II
Perc. III

A. Gtr.

Voice

Pno.

Vln. I
Vln. II

Vla.
Vc.
Cb.

si, ko me do - ča - kaš, (me do - ča - kaš) ko na tvoj se zno

215

I Fl. I
II Fl. I
I Cl. I
II Cl. I
Tpt. I
II Tpt. I
III Tpt. I
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1. 2.

- va vr - nem prag. prag.

The musical score is arranged in a standard orchestral format. The top staves are for Flutes I and II, Clarinets I and II, and Trumpets I and II. Below these are the Percussion parts (I and II), which include a snare drum and cymbal. The Piano part is shown in grand staff notation. The bottom staves are for Violins I and II, Viola, and Cello. The score begins with a dynamic marking of *mp* (mezzo-piano) and transitions to *ff* (fortissimo) in the second measure. The Flute and Clarinet parts feature intricate melodic lines, while the strings provide a rhythmic accompaniment. The Percussion parts are marked with *tr* (trill) and *mp* / *ff* dynamics. The Piano part has a complex accompaniment in the right hand and a steady bass line in the left hand. The Violin and Cello parts play a consistent eighth-note pattern.

Fl. I
Fl. II
Cl. I
Cl. II
Tpt. I
Tpt. II
Tpt. III
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
pp
pp
pp
pp

Če spoz- nam,

Detailed description: This is a page of a musical score, page 51. It features a variety of instruments and a voice part. The woodwinds (Flutes I and II, Clarinets I and II) and trumpets (I, II, III) are playing melodic and harmonic lines, with dynamics marked *pp* (pianissimo). The percussion section (I, II, III) is mostly silent. The piano (Pno.) provides a harmonic accompaniment with a steady bass line. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment. The voice part enters in the fifth measure with the lyrics "Če spoz- nam,". The score is written in a common time signature and a key signature with one flat.

I Fl. II

I Cl. II

Tpt. I

II Tpt. III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

da sem zgre- šil, — da pot ne vo - di k Te - bi. Daj mi mod,

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The vocal line is the central focus, with lyrics in Slovenian. The instrumental parts include woodwinds (Flute, Clarinet), brass (Trumpets), percussion (three parts), acoustic guitar, piano, and strings (Violins, Viola, Violoncello, and Contrabass). The score is written in a key with one flat (B-flat) and a common time signature. The vocal line begins with a melodic phrase, followed by a rest, and then continues with the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand. The string section provides a harmonic foundation with sustained notes and rhythmic patterns.

I Fl. II
 I Cl. II
 Tpt. I
 II Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

ve-ro mi daj, da k Te - bi vr - nem se. O - če, vem, da ti me

The score is for page 53. It features a vocal line with lyrics in Slovenian. The instruments include Flute I and II, Clarinet I and II, Trumpet I, II, and III, Percussion I, II, and III, Acoustic Guitar, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The vocal line has lyrics: "ve-ro mi daj, da k Te - bi vr - nem se. O - če, vem, da ti me". The piano part has a complex accompaniment with many chords and moving lines. The strings play a steady accompaniment.

I Fl.
 II
 I Cl.
 II
 Tpt. I
 II
 Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

ča - kaš, (ti me ča-kaš) vem, da tre - pe taš za moj ko - rak. (moj ko - rak)

The score is for a full orchestra and voice. The vocal line is in the center, with lyrics in Slovenian. The instruments are arranged in a standard orchestral layout. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. The woodwinds and brass sections have melodic lines, while the strings provide a steady accompaniment. The percussion is mostly silent, with some light effects. The piano part provides harmonic support for the vocal line.

I Fl. II
I Cl. II
Tpt. I
II Tpt. III
Perc. I
Perc. II
Perc. III
A. Gtr.
Voice
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Sre - čen__ si, ko me do - ča - kaš,__ (me do - ča - kaš)

Detailed description: This is a page of a musical score, page 55. It features a variety of instruments and a vocal line. The instruments include Flute I and II, Clarinet I and II, Trumpet I, II, and III, Percussion I, II, and III, Acoustic Guitar, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The vocal line has lyrics in Slovenian: "Sre - čen__ si, ko me do - ča - kaš,__ (me do - ča - kaš)". The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

Fl. I
Fl. II

Cl. I
Cl. II

Tpt. I
Tpt. II
Tpt. III

Perc. I
Perc. II
Perc. III

A. Gtr.

Voice

Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

ko na tvoj se zno - va vr - nem prag.

Detailed description: This is a page of a musical score, page 56. It features a vocal line and a full orchestral accompaniment. The vocal line is in a single staff with lyrics in Czech: "ko na tvoj se zno - va vr - nem prag." The orchestration includes Flutes I and II, Clarinets I and II, Trumpets I, II, and III, Percussion I, II, and III, Acoustic Guitar, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line has a melodic line with a slur over the first four notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The string section (Violins, Viola, Violoncello, and Contrabass) plays a steady accompaniment of quarter notes. The woodwinds (Flutes, Clarinets, and Trumpets) have specific melodic and harmonic parts. The percussion parts are mostly rests, indicating a sparse rhythmic accompaniment.

Z Don Boskom

Peter Pučnik
arr.: Jaka Jerina

The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl.):** I and II, both silent until the final measure.
- Clarinets (Cl.):** I and II, both silent until the final measure.
- Trumpets (Tpt.):** I and II, playing a melodic line starting in the final measure.
- Trumpet III:** Playing a rhythmic accompaniment throughout.
- Claves:** Playing a rhythmic accompaniment throughout.
- Percussion I (Perc. I):** Playing a rhythmic accompaniment throughout.
- Percussion II (Perc. II):** Silent until the final measure, where it plays a cymbal flourish.
- Percussion III (Perc. III):** Silent throughout.
- Acoustic Guitar (A. Gtr.):** Silent throughout.
- Voice:** Enters in the final measure with the lyrics "Naj ve - se - lje bo tvo - ja ce".
- Piano (Pno.):** Playing a rhythmic accompaniment throughout.
- Violins (Vln.):** I and II, playing a rhythmic accompaniment throughout.
- Viola (Vla.):** Playing a rhythmic accompaniment throughout.
- Violoncello (Vc.):** Playing a rhythmic accompaniment throughout.
- Double Bass (Cb.):** Playing a rhythmic accompaniment throughout.

Dynamic markings include *f* (forte) for many instruments and *tr* (trill) for the cymbal.

I Fl. I
 II Fl. II
 I Cl. I
 II Cl. II
 Tpt. I
 II Tpt. II
 III Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

- sta, ki pel - ja - la te bo v svet. In dob - ro - ta naj bo ge

C#m
 A
 B
 E

I Fl. II
 I Cl. II
 Tpt. I
 II Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

- sta, da boš sre - čno znal ži - vet. Ti, Don pos - ko nam iz -

C#m A B E

Detailed description: This is a page of a musical score for a symphony orchestra and voice. The score is written in G major and 4/4 time. It features a vocal line with lyrics in Slovenian. The instrumental parts include Flute I and II, Clarinet I and II, Trumpet I, II, and III, Percussion I, II, and III, Acoustic Guitar, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The guitar part includes chord diagrams for C#m, A, B, and E. The vocal line has lyrics: "- sta, da boš sre - čno znal ži - vet. Ti, Don pos - ko nam iz -". The piano part is mostly silent, indicated by a large brace on the left. The string parts (Violins, Viola, Cello, and Contrabass) have rhythmic patterns of eighth and sixteenth notes.

I Fl.
 II
 I Cl.
 II
 Tpt. I
 II
 Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

pro - si, da ve - sel - ja pra - ve - ga. — ka - kor nek - daj svo - jim mla

G# A B E

Detailed description of the musical score: The score is for a full orchestra and voice. It consists of 11 staves. The woodwind section (Flutes I & II, Clarinets I & II) and brass section (Trumpets I, II, III) have melodic lines. The percussion section (Perc. I, II, III) is mostly silent, with guitar chords (G#, A, B, E) indicated below the Perc. III staff. The voice part has lyrics in two lines. The piano part is silent. The string section (Violins I & II, Viola, Violoncello, Contrabass) provides a rhythmic accompaniment with eighth notes and rests.

I Fl. II

I Cl. II

Tpt. I

II Tpt. III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

Pno.

maracas

C#m A B E

- dim, dal za - klad si u - pa nja. — O - če u -
Vse ra - zen
Don Bos - ko

zadnjič na ☉

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

I Fl. I
 II
 I Cl. I
 II
 Tpt. I
 II
 Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

č i - telj, si mla - dim bil. Pri - ja - telj z nji - mi,
 gre - ha, do - vo - lim vam, za va - še du - še,
 s ta - bo, zda po - je - mo, kot tvo - ji mla - di,

I Fl. I
 II
 I Cl. I
 II
 Tpt. I
 II
 Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

si čas de - lil, od - kri - val
 živ - lje - nje dam, da čis - ta
 naj ho - di - mo, po po - ti,

I Fl. I
 II Fl. II
 I Cl. I
 II Cl. II
 Tpt. I
 II Tpt. II
 III Tpt. III
 Perc. I
 Perc. II
 Perc. III
 A. Gtr.
 Voice
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

z nji - mi pot do Bo - ga. Naj ve -
 sr - ca o - hra - ni - te.
 ki nam, jo ka - žeš ti.

216 rit.

I Fl. II

I Cl. II

Tpt. I

II Tpt. III

Perc. I

Perc. II

Perc. III

A. Gtr.

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

klad- - si - - u - - - pa - - nja. - - - - -

A B E