

Zgorej vsi

ALLELUIA

po ambrozijanskem koralu

priređil Tone Potočnik

Al - le - lu

- ia

Al - le - lu - ia al - le - lu - ia al -

le - lu - ia al - le al - le - lu - ia al - le - lu - ia

al - le - lu - ia al - le - lu - ia

2
31 *Katarina Majni*

Daj mi svo-jo lju-be - zen in mi-lost Gospod to mi za-do - šča

37

Al - le - lu - ia al - le - lu - ia al - le - lu -

45

ia al - le - lu - ia al - le - lu - ia Al - le - lu - ia

54

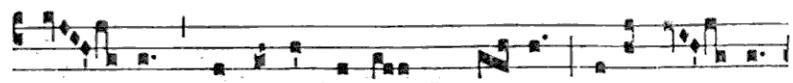
al - le - lu - ia al - le - lu - ia al - le al - le - lu -

62

energično!

ia al - le - lu - ia al - le - lu - ia al - le - lu - ia

ARIS - cly
TEZIS - porček



De- i, *qui tol-lis peccá- ta mun-di : dona no- bis



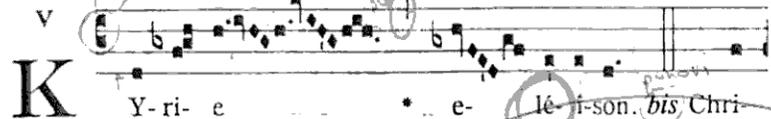
pa- cem.

VIII

(De angelis)

2. zb: PONOVI

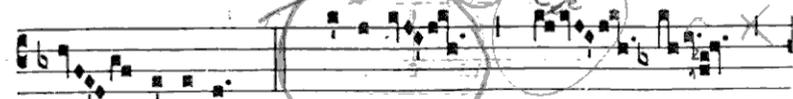
XV-XVI. s.



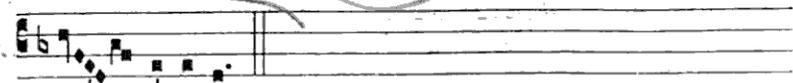
K Y-ri- e * e- lé- i-son. bis Chri-



ste e- lé- i-son. bis Ký-ri- e

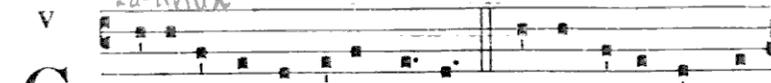


e- lé- i-son. Ký-ri- e *

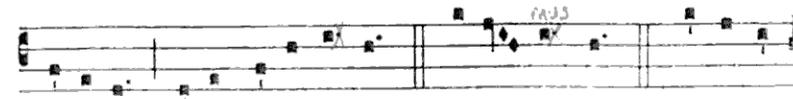


e- lé- i-son.

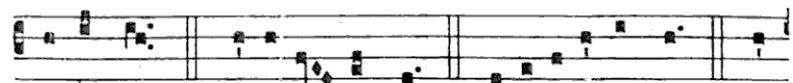
XVI. s.



G Ló-ri- a in excélsis De- o. Et in terra pax ho-



mi- ni bus bonae vo-luntá- tis. Laudá- mus te Be- ne- di-



cimus te. Ado- rá- mus te. Glo- ri- fi- cá- mus te. Grá-



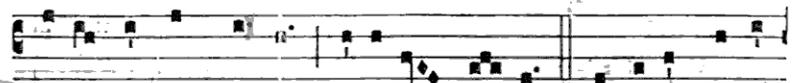
ti- as á- gi- mus ti- bi propter magnam gló- ri- am tu- am.



Dó- mi- ne De- us, Rex caeléstis, De- us Pa- ter omni- pot- ens.



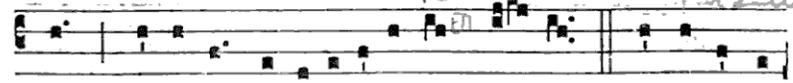
Dó- mi- ne Fi- li u- ni- gé- ni- te Ie- su Chri- ste. Dó- mi- ne



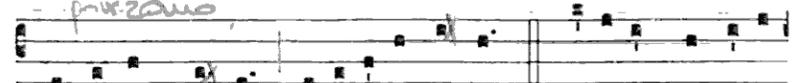
De- us, Agnus De- i, Fi- li- us Pa- tris. Qui tol- lis peccá-



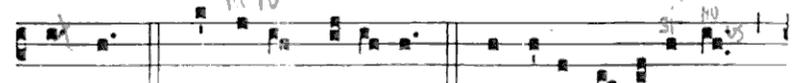
ta mun- di, mi- se- ré- re no- bis. Qui tol- lis peccá- ta mun-



di, sú- sci- pe depre- ca- ti- ó- nem no- stram. Qui se- des ad



déxte- ram Pa- tris, mi- se- ré- re no- bis. Quo- ni- am tu so- lus



sanctus. Tu so- lus Dó- mi- nus. Tu so- lus Al- tí- ssimus,

EXP
e m...
v)

REP

TEMPO

NAPPO

Rom...SKA izgovorjava V: 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and a common time signature. The lyrics are: Ie-su C'ri-ste. Cum Sancto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A-men.

3. Borčina
Jana J.
Anežka
Jana Ott. dol
a koncu je Uša
Okt. gor

Handwritten musical notation for the second system, starting with a large 'S' and the Roman numeral 'VI'. The lyrics are: An-ctus, * Sanctus, San-ctus Dó-mi-nus De-us Sá-ba-oth. Ple-ni sunt cae-li et ter-ra glo-ri-a tu-a. Ho-sánna in excél-sis.

proectus mascul
(XI) XII. s. d'osek

Handwritten musical notation for the third system, starting with a large 'A' and the Roman numeral 'VI'. The lyrics are: Bene-dí-ctus qui ve-nit in nómi-ne Dó-mi-ni. Ho-sán-na in excél-sis.

A. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Handwritten musical notation for the fourth system, starting with a large 'A' and the Roman numeral 'VI'. The lyrics are: -gnus De-i, * qui tol-lis peccá-ta mun-di: mi-se-

Handwritten musical notation for the first system of the Kyrie, starting with a treble clef and a common time signature. The lyrics are: ré-re no-bis. Agnus De-i, * qui tol-lis peccá-ta mun-di: mi-se-ré-re no-bis. A-gnus De-i, * qui tol-lis peccá-ta mun-di: dona no-bis pa-cem.

IX

IN SOLEMNITATIBUS ET FESTIS B. M. V.

Handwritten musical notation for the second system of the Kyrie, starting with a large 'K' and the Roman numeral 'I'. The lyrics are: Y-ri-e, * e-lé-i-son. Ký-ri-e e-lé-i-son. Ký-ri-e e-lé-i-son. Chri-ste e-lé-i-son. Chri-ste e-lé-i-son. Chri-ste e-lé-i-son. Ký-ri-e e-lé-i-son. Ký-ri-e

G

Ló-ri-a in excélsis De-o. Et in terra pax ho-

mí-ni-bus bonae vo-luntá-tis. Laudá-mus te. Be-ne-dí-

cimus te. Ado-rá-mus te. Glo-ri-fi-cámus te. Grá-

ti-as á-gimus ti-bi propter magnam gló-ri-am tu-am.

Dó-mi-ne De-us, Rex caelé-stis, De-us Pa-ter omní-pot-ens.

Dó-mi-ne Fi-li u-ni-gé-ni-te Ie-su Chri-ste. Dó-mi-ne

De-us, Agnus De-i, Fi-li-us Pa-tris. Qui tol-lis peccá-

ta mun-di, mi-se-ré-re no-bis. Qui tol-lis peccá-ta mun-

di, sú-sci-pe de-pre-ca-ti-ó-nem no-stram. Qui se-des ad

dé-xte-ram Pa-tris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus

sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tí-sí-mus,

Ie-su Chri-ste. Cum Sancto Spí-ri-tu, in gló-ri-a De-i

Pa-tris. A-men.

1. zbor mezu ☺

naprej!

MESSE BASSE

pour voix de femmes (*Soli et Chœur*)

avec accompt d'Orgue ou Harmonium

GABRIEL FAURÉ

I

Kyrie eleison

Preprasto Katarina

SOLO

Allegretto moderato

mp

Ky - ri - e - - e -

CHOEUR

ORGUE
OU
HARMONIUM

Allegretto moderato (♩ = 92)

mp

- le - - i - son - - - - - *mp* Ky - ri -

e - le - - i - son

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Cie 25304, Au Menestrel, 2 bis, Rue Vivienne

HEUGEL & Cie, Editeurs, PARIS

First system of musical notation. It includes a vocal line with lyrics: *- e - - e - - le - - i - son - - -*. A second vocal line begins with the lyrics: *e - - le - - i - son - - -* and is marked with *mp*. Below these are two staves for piano accompaniment.

Second system of musical notation. The vocal line is marked *dolce* and contains the lyrics: *e - - le - - i - son, e - - le - - i - son*. The piano accompaniment consists of two staves.

Third system of musical notation. The vocal line is marked *cresc.* and contains the lyrics: *Ky-ri-e e - - le-i-son - - -*. A second vocal line begins with the lyrics: *Ky-ri-e e - - le - - i -* and is marked with *mf* and *f*. The piano accompaniment consists of two staves, with *cresc.* and *mf* markings.

Ky - ri - e - - e -
-son - - e - - le - - i - son - -

p

-le-i-son, e - le - i - son - - *Млад. мачалјиванска*
Chris - - te e - le - i - son - - *f KRR*

p *f*

e - le - - i -
Chris - - te e - le - i - son - -

f *sempre f*

dim. *cres.*

- son, e - le - i - son Chris - te e -

dim. *cres.*

cresc. *zkrvi*
sempre f

- le - i - son, e - le - i - son, Ky - rie e -
 e - le - i - son, Ky - rie e -
 Divisi *cresc.* *sempre f*
 e - le - i - son,

cresc. *sempre f*

p

- le - i - son, e - le - i - son. *DRZI DOLGO*

- le - i - son, e - le - i - son. *p*

e - le - i - son, e - le - i - son.

p

II Sanctus

Moderato *dolce*

1^{ers} Soprani

2^{mes} Soprani

**ORGUE
OU
HARMONIUM**

Moderato (♩ = 84)

Sanc - tus, — Sanc - tus
dolce

Sanc - tus

f

Sanc - tus — Do - mi - nus, Do - mi - nus De - us sa - ba - oth

Sanc - tus Sanc - tus,

p *mf*

Do - mi - nus De - us sa - ba - oth, Ple - ni sunt coe - li et

p *mf*

Sanc - - - - tus

dim. *p*

ter-ra glo-ri-a tu - - - a

p

Sanc - - - tus Sanc - tus,

dim. *p*

dolce *f* *p*

Sanc - tus, Do - mi-nus De - us sa - ba-oth, Do - mi-nus De - us

f *p*

Do - mi-nus De - us sa - ba-oth, Do - mi-nus De - us

f *p*

f *mf*

sa - ba-oth, Ho - san - na, ho - san - na, ho - san-na in ex -

f *mf*

sa - ba-oth, Ho - san - na, ho - san - na, ho - san-na in ex -

f *mf*

cresc. *f*

- cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho -

cresc. *f*

- cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho -

p *f*

- san - na in ex - cel - sis Ho -

mf p *f*

- san - na in ex - cel - sis Ho -

Un poco allargando *pp*

- san - na, ho - san - na in ex - cel - sis.

Un poco allargando *pp*

- san - na, in ex - cel - sis.

III

Benedictus

Andante moderato
p

KATARINA
SOLO T

Be - nedic - tus, be - nedic - tus, be - nedic - tus qui

CHŒUR

Andante moderato (♩ = 65)

ORGUE
OU
HARMONIUM

ve - nit

PREPROMPTO
dolce

Qui - ve - nit in - nomi - ne Do - mi - ni, qui -

ve - nit in - nomi - ne Do - mi - ni, Be - ne - dic - tus qui ve -

p
Be - ne -
- nit in no - mi - ne Do - mi - ni.

- dic - tus, Be - ne - dic - tus,
Qui ve - nit in nomi - ne

ustia!
Be - ne - dic - tus, — qui ve - nit in —
Do - mi - ni, —

Катаня
ANT.
CASA)

no - mi - ne Do - mi - ni, Be - ne - dic - tus, —

dolce ^{100 kg} *mf*

Be - ne - dic - tus,

frazza!

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, qui —

ve - nit in — do - mi - ne Do - mi - ni, qui — ve - nit in — do - mi - ne

cresc.

cresc.

mf

Be - ne - dic - tus qui ve - nit in no - mi -

dolce

Do - mi - ni, in no - mi -

Detailed description: This system contains the first three measures of the piece. It features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first vocal line starts with a mezzo-forte (*mf*) dynamic. The second vocal line is marked *dolce*. The piano accompaniment also begins with a mezzo-forte (*mf*) dynamic.

p

- ne Do - mi - ni Be - ne - dic - tus qui

p

- ne Do - mi - ni

Detailed description: This system contains the next three measures. The vocal lines continue with the lyrics. The piano accompaniment provides harmonic support. The dynamics are marked piano (*p*) for both the vocal lines and the piano accompaniment.

ve - nit in no - mi - ne Do - mi - ni.

V.S. *Divisi*

in no - mi - ne Do - mi - ni.

Detailed description: This system contains the final three measures of the page. The vocal lines conclude with the lyrics. The piano accompaniment ends with a final chord. The dynamics remain piano (*p*). The word *V.S.* (Versus) is written above the second vocal line, and *Divisi* is written above the piano accompaniment, indicating a change in the vocal texture.

IV Agnus Dei

Andante moderato

1ers Soprani

2mes Soprani

ORGUE
OU
HARMONIUM

Andante moderato (♩ = 66)

mp

mp ^{Soprani}

Ag - nus — De - i qui — tol -

- lis pec - ca - ta mun - di, mi - se - re - re

no - - bis, mi - se - re - re no - - bis

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "no - - bis, mi - se - re - re no - - bis". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings in the right hand.

mf
Ag - nus De - i qui tol - - -

The second system continues the vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *mf* (mezzo-forte). The lyrics are "Ag - nus De - i qui tol - - -". The piano accompaniment continues with similar rhythmic patterns, including triplet markings.

p *dolce*
- lis, qui tol - lis pec - ca - ta mun - di, mi - se :

The third system concludes the vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *p* (piano) and a *dolce* (dolce) marking. The lyrics are "- lis, qui tol - lis pec - ca - ta mun - di, mi - se :". The piano accompaniment continues with similar rhythmic patterns, including triplet markings.

espressivo

re - - - re mi-se - re - - - re mi-se - re - re

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "re - - - re mi-se - re - - - re mi-se - re - re". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The music is marked *espressivo*. There are handwritten circles around the notes for "mi-se" in both the vocal and piano parts.

no-bis, mi-se - re - - - re — Ag - nus —

The second system continues the vocal line and piano accompaniment. The lyrics are "no-bis, mi-se - re - - - re — Ag - nus —". The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand. There are handwritten circles around the notes for "mi-se" in the vocal line.

De - Ag - nus De - i

VSTOP *cresc.* *VSTOP* *c5*

The third system concludes the vocal line and piano accompaniment. The lyrics are "De - Ag - nus De - i". The piano accompaniment includes a *cresc.* (crescendo) marking. There are handwritten annotations: "VSTOP" above the first measure, "VSTOP" below the piano part, and "c5" with a downward arrow pointing to the final note of the vocal line. There are also handwritten circles around the notes for "De" in the vocal line.

p dolce

do - na, do - na no - bis, do - na no - bis

p dolce

do - na, do - na no - bis, do - na no - bis *mpni*

p dolce

cresc.

pa - cem, do - na no - bis pa - - -

mpni cresc.

pa - cem, do - na no - bis pa - - -

cresc.

- cem do - na, do - - na no - bis pa - cem

Divisi do - - na no - bis pa - cem

- cem do - na, do - na no - bis pa - cem

POJ KOTI BABA!

dolce

do - na no - bis pa - cem do - na

PRSN I R. *dolce*

do - na no - bis do - na

sempre p

no - bis do - na no - bis do - na pa - cem,

no - bis do - na no - bis do - na pa - cem,

sempre p

pp

do - - - na pa - - - cem.

pp

do - - - na pa - - - cem.

ODPRI USTRA

MARIJA, MATI MOJA

SG - 181

Lojze Mav

$\text{♩} = 90$
štiriglasno

1. Ma - ri - ja, ma - ti mo - ja, to laž - ba sla - dka me - ni, si - ro - ti za - pu -
2. Kaj bi sr - ce ne pe - lo, za kaj bi se ne vse - lo, v ra do - sti ne go -
3. O sla - dka Ma - ti mo - ja! Ob tvo - ji ro - ki ro - ma po po - ti tja do

6
šče - ni v do - li - ni sol - zni si. Ko jaz se spom - nim na - te, se
re - lo, če k te - bi se o - zrem? Vse sve - tle vi - dim zar - je, zma -
do - ma naj var - no tvoj o - trok. Ob kon - cu pa, Ma - ri - ja, naj

11
me - ni v pr - sih zga - ne, ra - do - sti ne - po zna - ne za po - je mi sr - ce.
gu - jem vse vi - har - je, saj Ma - ti bož - ja var" - je me zve - sto noč in dan.
umrem v lju - bez - ni tvo - ji, kon - ča - ni bo - do bo - ji, pri te - bi bom do - ma.

7. Že pesem darovanja

s. Aleksandra Hreščak

Jože Trošt

Lahno, ne prehitro *mp*

Že pesem daro - va - nja v molk slo -

mp

mf

-ve - sen se gu - bi - Nad sve - žim von - jem vi - na in vo - de

p *Počasi, skrivnostno* *pp*

ne - znan - ska moč be - sed: „To je mo - ja kri“, skrivno - stno

p *pp*

mf *bolj široko* *naraščaj*

va - lo - vi. In voda mojih del več vo - da.

mp *pohitevaj* *mf*

ni! V mojem vr-ču vino se i-skri, sve-to Vi-no, Ja - gnje-to - va

p zadrževati zelo počasi *pp*
Kri. Ve-dno bolj sva dru-gi Kristus jaz in ti!