

SVEĆENIK SI KRISTA

(Zlatna harfa, 2010.)

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Glazba: Josip degl' Ivellio

Umjereno ♩ = 82

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The score begins with a vocal line on a treble clef staff, which is mostly empty. Below it is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

5

mf 1. Pri - mi-o si po-ziv, do-bi-o po-sla-nje vlast u se-bi ne-ba na - stu-pu mo-ći. Sve-će-nik si Kris-ta

The vocal line begins with the lyrics "1. Pri - mi-o si po-ziv, do-bi-o po-sla-nje vlast u se-bi ne-ba na - stu-pu mo-ći. Sve-će-nik si Kris-ta". The piano accompaniment continues with the same rhythmic pattern.

10

poz-van mije-njat sta-nje do - no - si-ti svjet-lo tam'gdje vlast je no-ći. *f* Jer tu na ol - ta - ru

The vocal line continues with the lyrics "poz-van mije-njat sta-nje do - no - si-ti svjet-lo tam'gdje vlast je no-ći. *f* Jer tu na ol - ta - ru". The piano accompaniment features a key signature change to 3/4 time at measure 10, indicated by a double bar line and a new time signature.

15

ti pred-stav-ljaš Kris-ta i o-draz si nje-gov po-ma-za-nih ru-ku, a na li-cu

The vocal line concludes with the lyrics "ti pred-stav-ljaš Kris-ta i o-draz si nje-gov po-ma-za-nih ru-ku, a na li-cu". The piano accompaniment continues with the same rhythmic pattern.

22

tvo-me nek lik nje-gov blis-ta sve-će-nik si Bo-žji, sve-će-nik si Kris-ta,

29

rit.. **To Coda**

sve - će-nik si Bo-žji, sve-će-nik si Kris - ta.

rit.. **To Coda** *a tempo*
mp

35

mf 2. U - vijek o-vo ži-vi i ras-pi-ruj sna-gu pri-mlje-nu u da-ru

40

a - po-stol-skih ru - ku. Bi-lje-zi su Bož - ji u tvo-je-mu tra - gu o - či-tuj pri-sut - nost

44

D.S. ♩ al Fine \oplus Coda

u — Bož-jem pu - ku. Sve - će - nik si Bož - ji, sve - će - nik si Kris - ta

The musical score consists of two systems. The first system is for the voice, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a half note 'u' followed by eighth notes for 'Bož-jem pu - ku'. At measure 45, the time signature changes to 3/4, and the melody continues with quarter notes for 'Sve - će - nik si Bož - ji, sve - će - nik si Kris - ta'. The second system is for the piano accompaniment, featuring a grand staff with treble and bass clefs. The piano part provides harmonic support with chords and moving lines in both hands, mirroring the vocal melody's phrasing and ending with a coda symbol.