

MARJO O NADO LJUDI

(Ave mundi spes Maria)

C.O III, 273

obra: Anđelko Klobučar

Maestoso

Org. *ff* I.

ff Ped.

Org.

11 **Allegretto**

Org. II. *p*

Org.

15

Org.

18

Ped.

21

Org.

I. *f*

23

Org.

25

Org.

27

Org.

30

Org.

33

Org.

35

Org.

38 **Maestoso**

Org.

I. *ff*

ff Ped.

43

Org.

48

Zbor

1. Ma - ri - jo o na - do lju - di, bla - ga Maj - ko zdra - vo bu - di

1. Ma - ri - jo na - do - lju - di zdra - vo bu - di

Org.

52

Zbor

Dje - vi - čan - stva ti si kru - na, lju - ba - vi si Bo - žje pu - na.

Org.

lju - ba - vi si Bo - žje pu - na.

56

Org.

p

58

Org.

61

Org.

64

Org.

67

Org.

70

Org.

74

Zbor

Po - daj, Go - spo, me - ni sna - ge,
Po - daj Go - spo me - ni sna - ge, da se ču - vam

Org.

78

Zbor

da se ču - vam sva - ke lja - -
da se ču - vam
Po - daj, Go - spo, me - ni sna - ge da se ču - vam sva - ke lja -

Org.

82 ge, daj da vje - ra, lju - bav, na - da

Zbor daj da vje - ra, lju - bav, na - da, sved̃ mi ja - če

The first system contains two staves. The upper staff is for the choir (Zbor) and the lower for the organ (Org.). The vocal line begins with a whole note 'ge,' followed by a melodic phrase for 'daj da vje-ra, lju-bav, na-da'. The organ accompaniment provides harmonic support with chords and moving lines in both hands.

ge,

The organ part in the first system features a steady harmonic accompaniment with chords in the right hand and a rhythmic bass line in the left hand, primarily using quarter and eighth notes.

87 sved̃ mi ja - če sr - cem vla - da.

Zbor sved̃ mi ja - če sr - cem vla - da.

The second system continues the vocal and organ parts. The vocal line repeats 'sved̃ mi ja-če sr-cem vla-da' with melodic variations. The organ accompaniment remains consistent in style, supporting the vocal melody.

daj da lju - bav, vje - ra, na - da sved̃ mi ja - če sr - cem vla - da.

Org.

The organ part in the second system continues its accompaniment, featuring block chords and moving lines in both hands, maintaining the harmonic structure of the piece.

92

Org. *f*

The third system shows a change in the organ's texture. It begins with a fortissimo (*f*) dynamic. The right hand features more complex, multi-voiced textures, while the left hand continues with a steady bass line. The tempo and mood appear to intensify.

Ped.

96

Org.

The fourth system continues the organ's complex texture. The right hand has dense chords and moving lines, while the left hand provides a harmonic foundation. The piece concludes with sustained chords and a final melodic flourish.

100

Org.

104

Org.

p

107

Org.

110

Zbor

Za ži - vo - ta sa - mr - tno - ga, u - sred svije - ta

Org.

113

Zbor o - pa - ko - ga pra - vim pu - tem me - ne kre - či,

Org.

116 k vje - čnoj sre - či.

Zbor što - no i - de k sre - či.

Org. k sre - či.

Vivace

118

Org. *mf*

120

Org.

122

Org.

124

Org.

(Ped.) *f*

126

Org.

128

Org.

130

Org.

132

Org.

134

Org.

136

Org.

138

Org.

140

Org.

142

Org.

Ped.

144

Org.