

GOJMIR KREK

SAMOSPEVI

S SPREMLJEVANJEM KLAVIRJA

SEŠITEK 10.

OP. 21: PSALEM 118, 17:

TVOJ UK, GOSPOD, JE ČUDODIČ.

OP. 40: AVE MARIA.

LJUBLJANA

1941-XX

SAMOZALOŽBA



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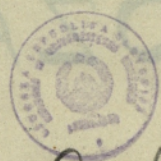
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Ms. D 410/1953



# I. Psalem 118, 17.

## Tvoj uš, Gospod, je čudovit

Adagio (M.M. = 52)

(Simon Gregorčič)

Gojmir Krek, op. 21

*sempre legato*

*p*

*espr.*

*rit.*

*a tempo*

Tvoj  
uš, Gospod, je ču-do-vit, za-to ga du-ša pre-i-sku-je; Tvoj  
govor nam pri-ži-ga svit, um ma-lo - u - - - mnim po-de-  
lju-je.



*un poco più mosso.*

Od- pr- tih ust ne di- ham jaz, ker tvo- jo rad bi čul po-

*un poco più mosso*

*zelo milo in zelo nežno*  
*a tempo*

sta- vo; Tvoj nâ . . . . . me mi . . . . . lo

*a tempo* *pp*

zri o . . . braz, raz- krij lju-



bil . . . cu Svoje pra . . . . . vo.

*un poco più mosso*

*mf* Tvoj rek naj vo . . . . . di

*mf* *u poco più mosso*

moj ro . . rak, kri . vi . ca naj mi ga ne vo . . di;

*a tempo*

*f* da re . . . . . šiš su . . . . . ženj . . skiñ me

*f a tempo*



tlač, po po - - ti prav naj no-ga ho - - - di. *ff* 0 -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "tlač, po po - - ti prav naj no-ga ho - - - di." followed by a fermata over the word "di." and a dynamic marking of *ff* and a "0 -" below. The piano accompaniment starts with a bass clef and a key signature of two sharps. It includes a first ending bracket with a "7" marking. A *rit* (ritardando) marking is placed over the final two measures of the system.

braz nad fla - - - - - pčem zja - - - - - sni svoj, vsa

*m.s.* *ff*

The second system continues the musical score. The vocal line has a treble clef and a key signature of two sharps. The lyrics are "braz nad fla - - - - - pčem zja - - - - - sni svoj, vsa". There is a *m.s.* (mezzo-soprano) marking above the first measure. The piano accompaniment has a bass clef and a key signature of two sharps, with a dynamic marking of *ff*. It features a first ending bracket with a "7" marking.

pra - va ži - vo mi pred - o - - - - - či; oh, ro se ža - li za - kon Tvoj, oh,

*sempre crescendo e accelerando*

*sempre crescendo e accelerando.*

The third system continues the musical score. The vocal line has a treble clef and a key signature of two sharps. The lyrics are "pra - va ži - vo mi pred - o - - - - - či; oh, ro se ža - li za - kon Tvoj, oh,". The piano accompaniment has a bass clef and a key signature of two sharps. It includes a first ending bracket with a "7" marking. The tempo marking *sempre crescendo e accelerando* is written above the vocal line and below the piano line.

ro se ža - li za - kon Tvoj, o - - - ro stu -

*a tempo*

The fourth system concludes the musical score. The vocal line has a treble clef and a key signature of two sharps. The lyrics are "ro se ža - li za - kon Tvoj, o - - - ro stu -". The piano accompaniment has a bass clef and a key signature of two sharps. It includes a first ending bracket with a "7" marking. The tempo marking *a tempo* is written below the piano line.



den . . . . . ce solz mi tô . . . . . ċi o . . . . . ro stu -

*l.r.*

den . . . . . ce solz mi to . . . . . ċi

*accell.* *a tempo.*

*8va* *a tempo* *l.r.*

*sempre diminuendo e rallentando*

*l.r.* *rit.*



# 2. Ave Maria

Zelo počasi (M.M. ♩=46)

Gojmir Krek, op. 40

*ped.* *p*

A - ve Ma - ri - a, a - ve Ma - ri - a, a - ve Ma - ri - a, gra - tia

ple - - na, be - - ne - di - cta in muli - e - ri - bus, be - - ne - di - cta in mu - li - - e - ri - bus.



A - ve Ma - ri - . . a, a - ve Ma - ri - . . a,

*molto crescendo*

*led.*

Be - ne - di - ctus fructus ven - tris tu - . . i, be - ne -

*rit. a tempo*

*rit. a tempo*

di - ctus fructus ven - tris tu - . . i, be - ne . . . . dictus fru - ctus ven - tris tu - i

*ff*

*l.r.*

*Zelo nežno*

Je - sus, Je - . . sus.

*l.r.* *d.r.* *d.r.*

*Zelo nežno*



Je - sus. *p* San-cta Ma - ri - a, ma - ter

*l.r.* *d.r.*

De - i, o - ra pro no - bis pec - ca - to - ri - bus, nunc et in

*man*

ho - ra, nunc et in ho - ra mortis nostrae. A . . . men, A . . . men,

*pp*

*Red*  
*mezza voce*

A . . . . . men.

*ppp*

*8<sup>va</sup> bassa* *Ped.*



OPHLOGRAFEN ROMAN PAMOR  
LJUBLJANA