

Večernji susret - Uvod

(Notni zapis / Autorska prava - Saša Kiralj)

Glazba: Saša Kiralj (2013.)
IZVODI: FIDELIS (ex Kristofori)

♩ = 120

The musical score is written for piano in 6/8 time with a tempo of 120 beats per minute. It consists of three systems of music, each with a treble and bass clef staff. The key signature has two flats (B-flat and E-flat). The first system contains six measures with chords: Cm, Cm/B, Asmaj⁷, Cm/G, Fm, and Fm/ES. The second system contains six measures with chords: B/D, B, F⁷/C, B/D, Es, B/D, Csus⁴, Cm, and Cm/B. The third system contains four measures with chords: As, Fm, G^{sus4}, Hd^{dim7}, and a final chord. The bass line features a consistent eighth-note accompaniment pattern throughout.

Večernji susret

(Notni zapis/autorska prava: Saša Kiralj)

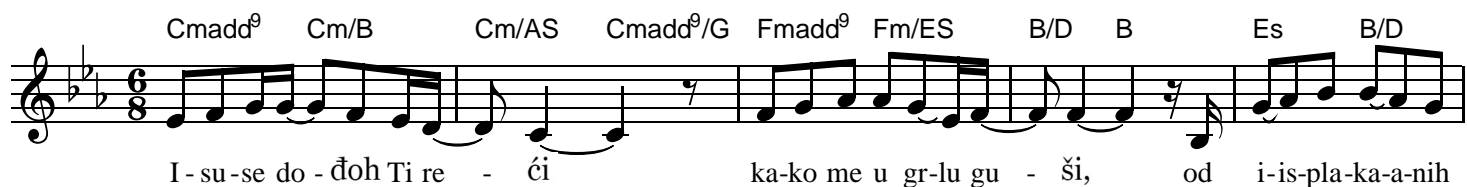
TEKST: +Marija Angela Šustek (1951.)

GLAZBA: Saša Kiralj (2013.)

Izvodi: FIDELIS (ex Kristofori)

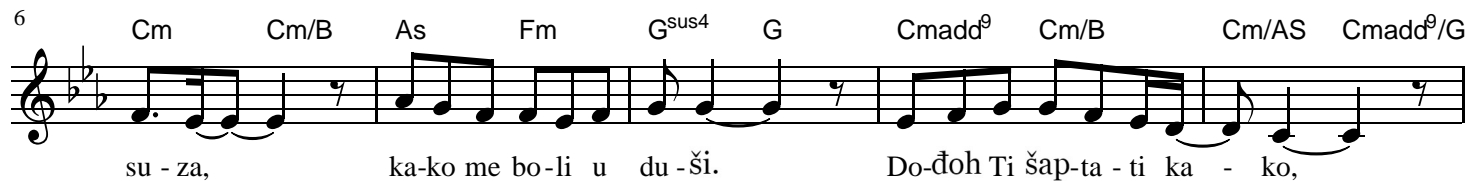
♩ = 140

Cmadd⁹ Cm/B Cm/AS Cmadd⁹/G Fmadd⁹ Fm/ES B/D B Es B/D



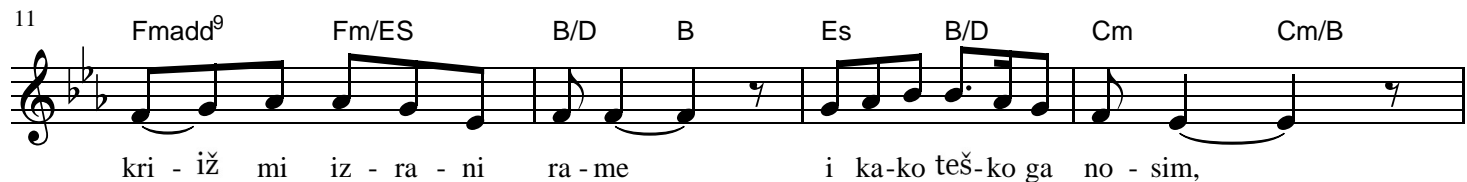
I - su - se do - đoh Ti re - ċi ka - ko me u gr - lu gu - ši, od i - is - pla - ka - a - nih

6 Cm Cm/B As Fm G^{sus4} G Cmadd⁹ Cm/B Cm/AS Cmadd⁹/G



su - za, ka - ko me bo - li u du - ši. Do - đoh Ti šap - ta - ti ka - ko,

11 Fmadd⁹ Fm/ES B/D B Es B/D Cm Cm/B



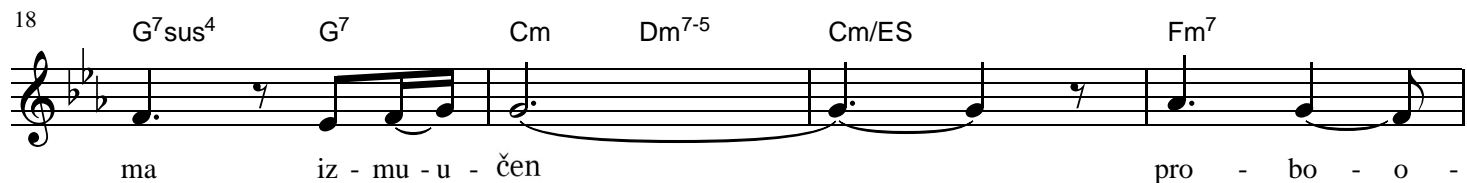
kri - iž mi iz - ra - ni ra - me i ka - ko teš - ko ga no - sim,

15 As Fm G^{sus4} G Fm⁷



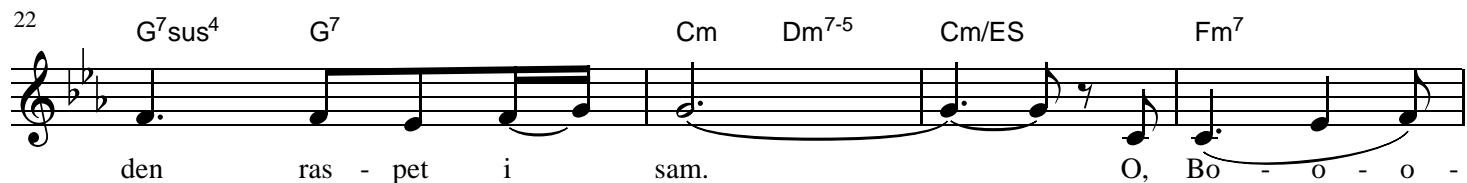
jer je pre - te - žak za me. U su - za - a -

18 G^{7sus4} G⁷ Cm Dm⁷⁻⁵ Cm/ES Fm⁷




ma iz - mu - u - ċen pro - bo - o -

22 G^{7sus4} G⁷ Cm Dm⁷⁻⁵ Cm/ES Fm⁷




den ras - pet i sam. O, Bo - o - o -

26 G^{7sus4} G⁷ Cmadd⁹ Cm/B Cm/AS Cmadd⁹/G Fm Fm^{7add9} G^{7sus4} G⁷



že, što da se tu - u - žim, pa me - ne je pred To - bom

31 Cm Cmadd⁹ Cm/B As Fm⁷ Gm⁷ Cm Cmadd⁹ Fm



sra - am. Gle, Ti nije - mo - o šu - u - tiš, po - tu - žio - o se

38 B7add9 B7 Es B/D Cmadd⁹ Cm/B As Fm⁷ Gm⁷ Cm Cmadd⁹
 ni-ko-om ni-i - si, a Tvo - je Pre - sve-to Tije - e - lo na

45 Fmadd⁹ G⁷sus⁴ G Cm Cmadd⁹ Cm/B As Fm⁷ Gm⁷
 kri - i - žu stra - vič-no vi - si. Pro - bo - de - ne no - o - ge i ru - u -

52 Cm Cmadd⁹ Fmadd⁹ B7add9 B7 Es B/D Cmadd⁹ Cm/B As
 ke, pro - bo - de - no je sr - ce - e Tvo - o - je, ka - ko tu - ga

58 Fm⁷ Gm⁷ Cm Cmadd⁹ Fmadd⁹ G⁷sus⁴ G Cmadd⁹ Cm/B
 Tvo - o - ja je te - e - eš - ka, a si - it - ne su sve bo - li mo - je.

64 Cm/AS Cmadd⁹/G Fmadd⁹ Fm/ES B/D B Es B/D

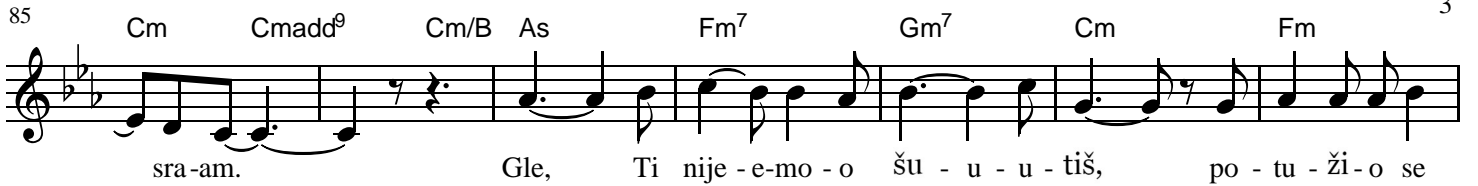
68 Cm Cm/B As Fm G^{sus4} G Fm⁷
 u su - za - a -

72 G^{sus4} G⁷ Cm Dm⁷⁻⁵ Cm/ES Fm⁷
 ma, iz - mu - čen, pro - - bo - o -

76 G^{sus4} G⁷ Cm Dm⁷⁻⁵ Cm/ES Fm⁷
 den, ras - pet i - sam. O, Bo - - o - o -

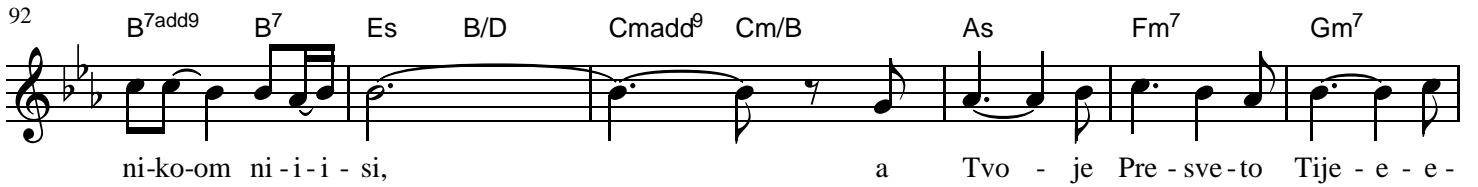
80 G^{sus4} G⁷ Cmadd⁹ Cm/B Cm/AS Cmadd⁹/G Fm Fm⁷add⁹ G^{sus4} G⁷
 že, što da se tu - - u - žim, pa me - - ne je pred To - bom

85 Cm Cmadd⁹ Cm/B As Fm⁷ Gm⁷ Cm Fm



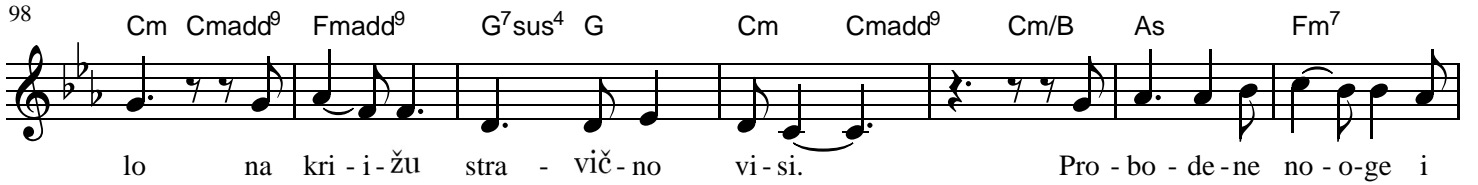
sra-am. Gle, Ti nije - e - mo - o šu - u - u - tiš, po - tu - ži - o se

92 B⁷add⁹ B⁷ Es B/D Cmadd⁹ Cm/B As Fm⁷ Gm⁷



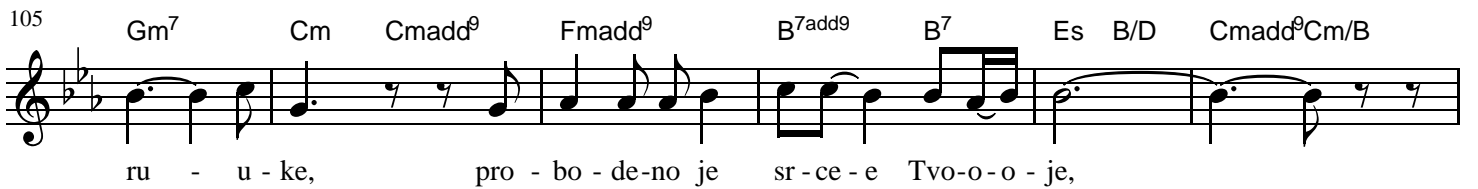
ni - ko - om ni - i - i - si, a Tvo - je Pre - sve - to Tije - e - e -

98 Cm Cmadd⁹ Fmadd⁹ G⁷sus⁴ G Cm Cmadd⁹ Cm/B As Fm⁷



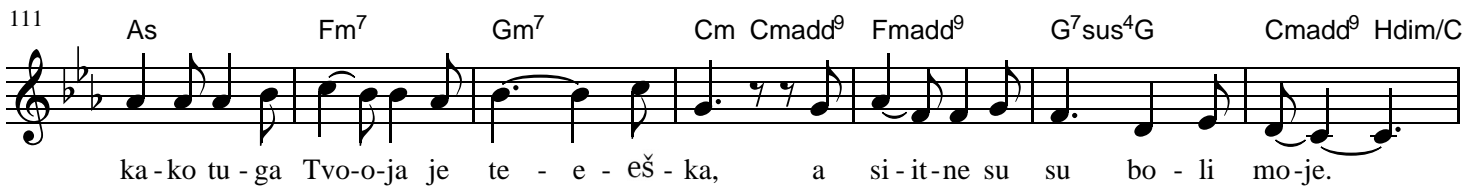
lo na kri - i - žu stra - vič - no vi - si. Pro - bo - de - ne no - o - ge i

105 Gm⁷ Cm Cmadd⁹ Fmadd⁹ B⁷add⁹ B⁷ Es B/D Cmadd⁹Cm/B



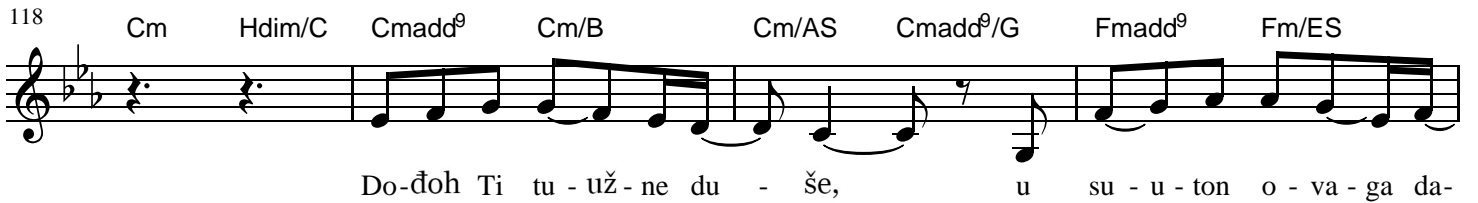
ru - u - ke, pro - bo - de - no je sr - ce - e Tvo - o - o - je,

111 As Fm⁷ Gm⁷ Cm Cmadd⁹ Fmadd⁹ G⁷sus⁴G Cmadd⁹ Hdim/C



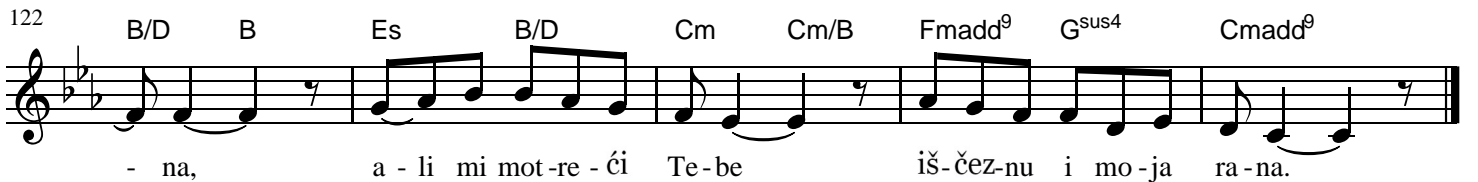
ka - ko tu - ga Tvo - o - ja je te - e - eš - ka, a si - it - ne su su bo - li mo - je.

118 Cm Hdim/C Cmadd⁹ Cm/B Cm/AS Cmadd⁹/G Fmadd⁹ Fm/ES



Do - đoh Ti tu - už - ne du - še, u su - u - ton o - va - ga da -

122 B/D B Es B/D Cm Cm/B Fmadd⁹ G^{sus4} Cmadd⁹



- na, a - li mi mot - re - ċi Te - be iš - čez - nu i mo - ja ra - na.

Večernji susret - klavirski kraj

Glazba: Saša Kiralj (2013.)
IZVODI: FIDELIS (ex Kristofori)

♩ = 100

The image shows a musical score for a piano piece. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked as ♩ = 100. The score begins with a treble clef staff containing a series of eighth notes, followed by a bass clef staff with a similar rhythmic pattern. The piece concludes with a final chord in the treble clef staff and a final note in the bass clef staff.