

Slavim te, Gospode

Psalamski koral

1

Napjev: Stralsund, 1665.

Tekst iz Psalma 138

Uvod: M. Leščan

Harmonizirao: Johann Sebastian Bach,

BWV 137

Piano introduction in 3/4 time, B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes.

Vocal entry and first system of piano accompaniment. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment supports the vocal line with chords and moving bass lines.

f 1. Sla - vim te, Go - spo - de Bo - že naš od sr - ca svo - ga,
kla - njam se po - ni - zno pred to - bom u Cr - kvi tvo - joj.

Second system of vocal and piano accompaniment. The vocal line continues with a piano (*p*) dynamic followed by a forte (*f*) dynamic. The piano accompaniment maintains the harmonic structure.

p Bla - žen je dan *f* kad sam te za - zva - o

Third system of vocal and piano accompaniment. The vocal line concludes with a mezzo-forte (*mf*) dynamic. The piano accompaniment provides a final harmonic resolution.

ja, *mf* jer si u - sli - ši - o me - ne.

f

2. Te - bi će, Go - spo - de, pje - va - ti stvo - re - nja tvo - ja, i bla - go - sliv - ljat će

c.f.

Detailed description: This system contains the first line of music. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a dynamic marking of *f*. The lyrics are: "2. Te - bi će, Go - spo - de, pje - va - ti stvo - re - nja tvo - ja, i bla - go - sliv - ljat će". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pu - to - ve mu - dro - sti tvo - je. O - tac si bla - g, Stvo - ri - telj

Detailed description: This system contains the second line of music. It follows the same instrumental layout as the first system. The vocal line continues with the lyrics: "pu - to - ve mu - dro - sti tvo - je. O - tac si bla - g, Stvo - ri - telj". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures.

sve - mo - guć ti, de - sni - ca tvo - ja me ští - ti.

Detailed description: This system contains the third and final line of music. The vocal line concludes with the lyrics: "sve - mo - guć ti, de - sni - ca tvo - ja me ští - ti." The piano accompaniment provides harmonic support, ending with a final chord and a fermata over the last note of the vocal line.

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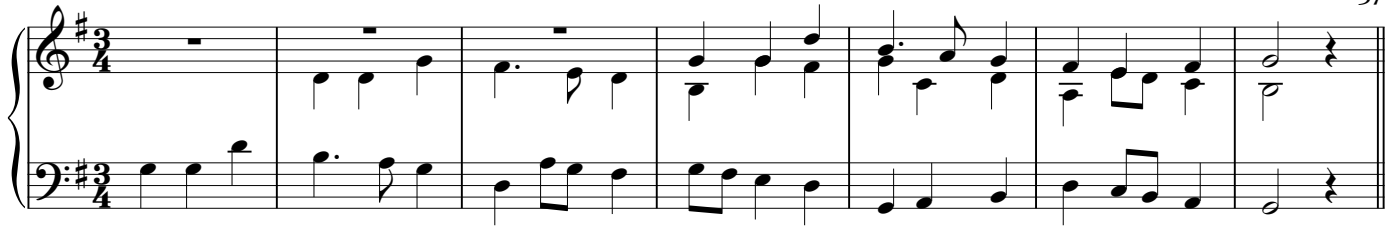
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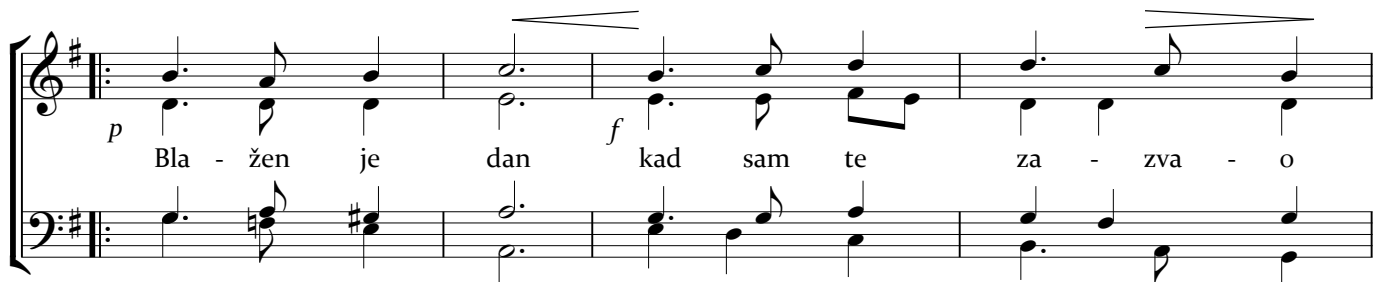
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f 1. Sla - vim te, Go - spo - de Bo - že naš od sr - ca svo - ga,
kla - njam se po - ni - zno pred to - bom u Cr - kvi tvo - joj.



p Bla - žen je dan *f* kad sam te za - zva - o



ja, *mf* jer si u - sli - ši - o me - ne.

f

2. Te - bi će, Go - spo-de, pje - va - ti stvo-re - nja tvo - ja, i bla-go-

c.f.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a forte (*f*) dynamic. The lyrics are "2. Te - bi će, Go - spo-de, pje - va - ti stvo-re - nja tvo - ja, i bla-go-". The middle two staves are the piano accompaniment, with the left hand starting at a *c.f.* (crescendo forte) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

sliv - ljat će pu - to - ve mu - dro - sti tvo - je. O - tac si blag,

The second system continues the musical score. The vocal line lyrics are "sliv - ljat će pu - to - ve mu - dro - sti tvo - je. O - tac si blag,". The piano accompaniment continues with the same dynamics and key signature as the first system. The system concludes with a double bar line and repeat dots.

Stvo-ri - telj sve - mo - guć ti, de - sni - ca tvo - ja me šti - ti.

The third system concludes the musical score. The vocal line lyrics are "Stvo-ri - telj sve - mo - guć ti, de - sni - ca tvo - ja me šti - ti." The piano accompaniment continues with the same dynamics and key signature. The system concludes with a double bar line and repeat dots.