

Op schajdini (Kroatien)

H.D. (2374)

(A)

Chords: G<sup>7</sup>, D<sup>7</sup> G, G, D<sup>7</sup> G, G, A<sup>m</sup>, A<sup>m</sup> A<sup>7</sup>

(B)

Chords: D, C, G<sup>7</sup> C, C, G<sup>7</sup> C, C

(C)

Chords: D<sup>m</sup>, D<sup>m</sup> A<sup>m</sup> D<sup>m</sup>, G, D<sup>7</sup> G, G, D<sup>7</sup> G

(D)

Chords: G, A<sup>m</sup>, A<sup>m</sup> G, A<sup>m</sup>, C<sup>m</sup>, G<sup>7</sup> C<sup>m</sup>

Chords: C<sup>m</sup>, G<sup>7</sup> C<sup>m</sup>, C<sup>m</sup>, G<sup>7</sup> C<sup>m</sup>, A<sup>7</sup>, D

Opsdrajdivi (Kroatien)

B-Stimme

(2374)

(A)

Section A consists of 8 measures. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation is written for three staves: two treble clefs and one bass clef. The melody in the upper staves features eighth and sixteenth notes, while the bass line is primarily quarter notes.

(B)

Section B consists of 8 measures. It begins with a repeat sign at the start of the second measure. The notation continues with similar rhythmic patterns as section A, using eighth and sixteenth notes in the upper staves and quarter notes in the bass.

(C)

Section C consists of 8 measures. It begins with a repeat sign at the start of the second measure. The notation continues with similar rhythmic patterns as section A, using eighth and sixteenth notes in the upper staves and quarter notes in the bass.

(D)

Section D consists of 8 measures. It begins with a repeat sign at the start of the second measure. The notation continues with similar rhythmic patterns as section A, using eighth and sixteenth notes in the upper staves and quarter notes in the bass.

The final section consists of 8 measures. It begins with a repeat sign at the start of the second measure. The notation continues with similar rhythmic patterns as section A, using eighth and sixteenth notes in the upper staves and quarter notes in the bass.