

To Jožko Kert  
**Sacra religio**

for 12-part mixed voices (SSSAAATTTBBB), unaccompanied

after text in Slovenian by Anton Martin Slomšek (1800–1862)  
latin text by Bojana Tomc (born 1971)

Damijan Močnik (born 1967)  
[October 2006, this rev. April 2007]

**Adagio misterioso**

Soprano 1

Soprano 2

Soprano 3

Alto 1

Alto 2

Alto 3

Tenor 1

Tenor 2

Tenor 3

Bass 1

Bass 2

Bass 3

Sa - - - - - cra, \_\_\_

Sa - - - - - cra, \_\_\_

Sa - - - - - cra, \_\_\_

Sa - - - - - cra, \_\_\_

Sa - - - - - cra, \_\_\_

Sa - - - - - cra, \_\_\_

Sa - - - - - cra, \_\_\_

Sa - - - - - cra, \_\_\_

Sa - - - - - cra, \_\_\_

Sa - - - - - cra, \_\_\_

Sa - - - - - cra, \_\_\_

Sa - - - - - cra, \_\_\_

12

B1 *mp* sa - - - - cra, *pp* sa -

B2 *mp* sa - - - - cra, *pp* sa - - - -

B3 *mp* sa - - cra,



21

- - cra, sa - - - - - cra, sa - - -

- cra, sa - - cra, sa - - - - - cra,

*pp* Sa - - cra, sa - - - cra, sa - - cra, sa - -



29

T1 *pp* re - -

T2 *pp* re - li - gi - o,

T3 *pp* re - li - - gi - o, re - li - - gi -

B1 sa - - - cra, sa - - - , cra,

B2 - - - - - cra,

B3 - cra, sa - - cra, sa - - cra, sa - -



S 1

S 2

S 3

A 1 *p* sit\_

A 2 *p* sit vo - bis, sit vo - bis,

A 3 *p* sit vo - bis, sit

T 1 *p* - li - - gi - o, re - li - - gi - o, re - li - - gi - o, re -

T 2 *p* re - li - - li - gi - o, -

T 3 *p* - o, sa ra re - li -

B 1 *p* sa - - - cra,

B 2 *p* sa - - - cra li - gi - o, -

B 3 *p* - cra, sa-cra re-li-gi-o,-



vo - - - - -

sit vo - bis, sit vo - bis,

vo - bis, sit

- li - - - - - li - gi - o,

sa - gi - - - - o,

- - - - - li - - - -

sa - cra re - li - gi - o, sa - cra re - li - gi - o,

sa - cra re - li - gi - o, sa - cra re - li - gi - o,

sa - cra re - li - gi - o,

**ASTAUM**

First system of musical notation. It includes a vocal line with lyrics "sit vo - - -" and a piano accompaniment line starting with a *p* dynamic marking.

Second system of musical notation. It includes a vocal line with lyrics "- bis sa-cra re-li-gi-o, sa-cra re-li-gi-o," and a piano accompaniment line featuring triplet markings (*3*) over the notes.



Third system of musical notation. It includes a vocal line with lyrics "vo - bis, sit" and a piano accompaniment line.

Fourth system of musical notation. It includes a vocal line with lyrics "sa - gi - - - o, sa - - - cra re - - - li - - -" and a piano accompaniment line. The word "ASTAUM" is prominently displayed in the center of this system.

Fifth system of musical notation. It includes a vocal line with lyrics "sa-cra re-li-gi-o, sa-cra re-li-gi-o," and a piano accompaniment line with triplet markings (*3*).

Sixth system of musical notation. It includes a vocal line with lyrics "sa - cra re - li - gi - o" and a piano accompaniment line with triplet markings (*3*).

Seventh system of musical notation. It includes a vocal line with lyrics "sa - cra re - li - gi - o, sa - cra re - li - gi - o," and a piano accompaniment line with triplet markings (*3*).

*mp*  
sit vo - - - bis, \_\_\_\_\_

*p*  
sit vo - - - bis, \_\_\_\_\_

- bis, \_\_\_\_\_

*mp*  
sa-cra re-li-gi-o, \_\_\_\_\_ sa-cra re-li-gi-o, \_\_\_\_\_

*mp*  
sit vo - bis, \_\_\_\_\_ sit vo - bis, \_\_\_\_\_

*mp*  
vo - bis, \_\_\_\_\_ sit vo - bis, \_\_\_\_\_ sit

*mp*  
sa-cra re-li-gi-o, \_\_\_\_\_ sa-cra re-li-gi-o, \_\_\_\_\_

*mp*  
sa - - - cra re - - - li - - - gi - - - o, \_\_\_\_\_

*mp*  
- gi - - - o, sa - - - cra re - - - li - - -

*mp*  
sa-cra re-li-gi-o, \_\_\_\_\_ sa-cra re-li-gi-o, \_\_\_\_\_

*mp*  
sa - cra re - li - gi - o \_\_\_\_\_ sa - cra re - li - gi - o, \_\_\_\_\_

*mp*  
sa - cra re - li - gi - o, \_\_\_\_\_

The musical score is arranged in a standard format with vocal staves on top and piano accompaniment on the bottom. The vocal parts are marked with a mezzo-piano (*mp*) dynamic. The lyrics are written below the vocal staves. The piano accompaniment features several triplet patterns. A large, bold, black box with the word "ASTAUM" in a stylized font is centered on the page, overlapping the middle of the score.

*mp*  
sit vo - - - - -

*mp*  
sit vo - - - - -

sa-cra re-li-gi-o, sa-cra re-li-gi-o,-

vo - bis,

vo - bis,

sa -

re - li - gi - o,

gi - - - o,

- gi - - - o, sa - - - cra re - - - li - - -

sa-cra re-li-gi-o, sa-cra re-li-gi-o,

sa - cra re - li - gi - o,

sa - cra re - li - gi - o,

**ASTAUM**

- bis, sit vo - - bis  
 - bis, sit vo - - bis  
 sa-cra re-li-gi-o, sa-cra re-li-gi-o,  
 sit vo - bis, sit vo - bis,  
 vo - bis, sit vo - bis, sit  
 sa-cra re-li-gi-o, sa-cra re-li-gi-o,  
 sa - - - cra re - - - li - - - gi - - - o,  
 -gi - - - o, sa - - - cra re - - - li - - -  
 sa-cra re-li-gi-o, sa-cra re-li-gi-o,  
 sa - cra re - li - gi - o, sa - cra re - li - gi - o,  
 sa - cra re - li - gi - o,



56 *mp* *fp* *mf*

*gliss.* *gliss.* *gliss.*

lux, lux, lux,

lux, lux, lux,

lux, lux, lux,

sa-cra re-li-gi-o, sa-cra re-li-gi-o,

sit vo - bis, sit vo - bis,

vo - bis, sit vo - bis, sit

re-li-gi-o,

gi - - - o,

- - - li - - -

sa-cra re-li-gi-o

sa - cra re - li - gi - o, sa - cra re - li - gi - o,



lux, lux,

lux, lux,

lux, lux,

sa-cra re-li-gi-o, sa-cra re-li-gi-o,

sit vo-bis, sit vo-bis,

vo-bis, sit vo-bis, sit

sa-cra re-li-gi-o, sa-cra re-li-gi-o,

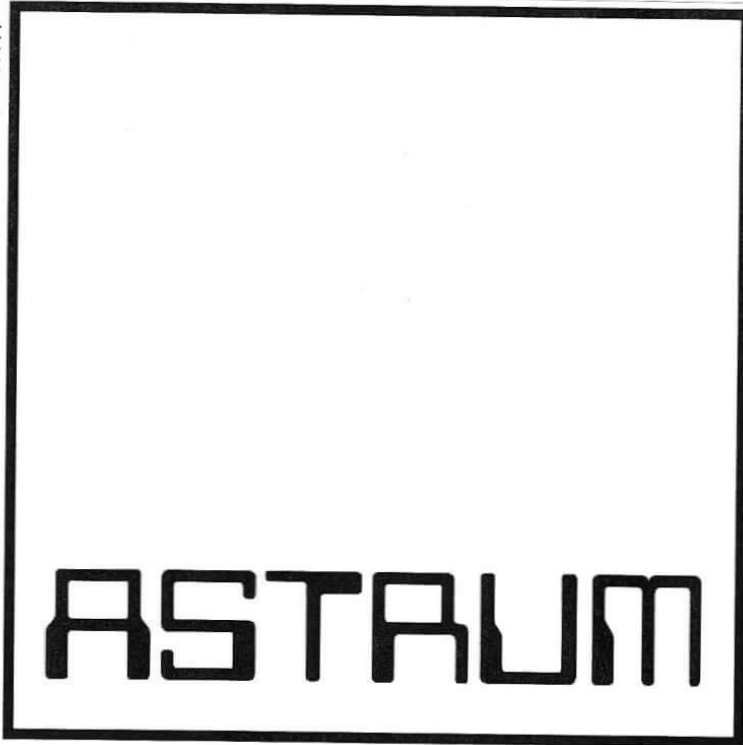
sa - - - cra re - - - li - - - gi - - - o,

- gi - - - o, sa - - - cra re - - - li - - -

sa-cra re-li-gi-o, sa-cra re-li-gi-o,

sa - cra re - li - gi - o, sa - cra re - li - gi - o,

sa - cra re - li - gi - o,



Musical notation for the left side of the page, including staves for vocal parts and piano accompaniment. The notation includes treble and bass clefs, notes, rests, and dynamic markings.

Musical notation for the right side of the page, including staves for vocal parts and piano accompaniment. The notation includes treble and bass clefs, notes, rests, and dynamic markings.

re-li-gi-o, sa-cra re-

sa-cra re-li - gi - o, —

sa-cra re-li - gi - o, —

sit vo - bis, sit vo - bis,

vo - bis, sit vo - bis, sit

sa-cra re-li-gi-o, sa-cra re-li-gi-o,

sa - - - cra re - - - li - - - gi - - - o,

- gi - - - o, sa - - - cra re - - - li - - -

sa-cra re-li-gi-o, sa-cra re-li-gi-o,

sa - cra re - li - gi - o,

sa - cra re - li - gi - o, sa - cra re - li - gi - o,

65 *poco a poco cresc. \**

sit vo - - - -

*poco a poco cresc. \**

li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re -

*poco a poco cresc. \**

3 3

sa - cra re - li - gi - o,

*poco a poco cresc. \**

sa - cra re - li - gi - o, sa - cra re - li - gi - o,

*poco a poco cresc. \**

sit vo - - bis,

*poco a poco cresc. \**

vo - - bis, sit vo - - bis,

*poco a poco cresc. \**

3 3

sa - cra re - li - gi - o,

*poco a poco cresc. \**

sa - - - - - cra re - - - - - li - -

*poco a poco cresc. \**

8 - gi - - - - - o, sa - - - - - cra

*poco a poco cresc. \**

3 3 3 3

sa - cra re - li - gi - o, sa - cra re - li - gi - o,

*poco a poco cresc. \**

3 3

sa - cra re - li - gi - o,

*poco a poco cresc. \**

3 3

sa - cra re - li - gi - o,

\*) *poco a poco cresc.* is a general remark for all 12 voices, but inner dynamic changes shall remain within particular (individual) voices.

- - bis, vo - - - - -  
 - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re -  
 sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o,  
 sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o,  
 sit vo - - bis, sit  
 sit vo - - bis,  
 sa - cra re - li gi  
 - - - gi  
 re - - -  
 sa - cra  
 sa - cra re - li - gi - o, cra  
 o,  
 sa - cra re - li - gi - o,



69

*fp*

- - bis, lux,

*mf*

- li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re -

*mf* 3 3

sa - cra re - li - gi - o, sa - cra re - li - gi - o,

*mf*

sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o,

*mf*

vo - - bis, sit vo - - - bis,

*mf*

sit vo - - bis, sit

*mf* 3 3

sa - cra re - li - gi - o,

*mf*

re - - - - - li - - - - - gi - - - - - o,

*mf*

sa - - - - - cra re - - - - - li - - - - -

*mf* 3 3

sa - cra re - li - gi - o,

*mf* 3 3

sa - cra re - li - - gi - o,

71 *f*

- li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re -

sa - cra re - li - gi - o,

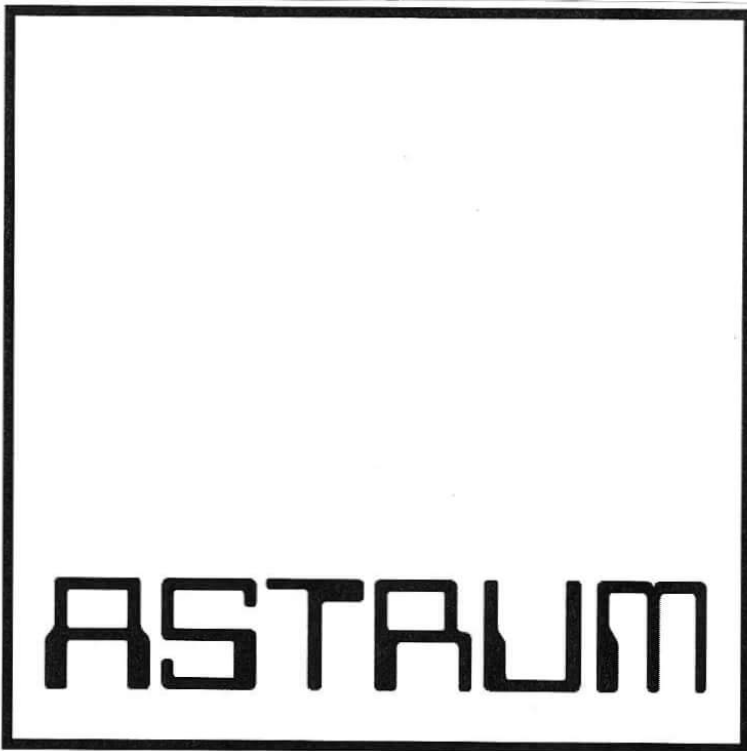
sa - cra re - li - gi - o,

re - li - gi - o,

vo - - bis,

- bis,

sa - - - - - li - - - - -



*f*

- gi - - - - - o, sa - - - - - cra

*f*

sa - cra re - li - gi - o, sa - cra re - li - gi - o,

*f*

sa - cra re - li - gi - o,

*f*

sa - cra re - li - gi - o,

73

3

- li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o,

3 3

sa - cra re - li - gi - o,

*mp espressivo*

sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - cra re - li - gi - o, sa - - - - -

*mp espressivo*

sit vo - bis, sit, sa - - - - -

sit vo - bis,

3 3 3 3

sa - cra re - li - gi - o, sa - cra re - li - gi - o,

*mp espressivo*

- - - gi - - - o, sa - - - - - cra, sa - - - - -

re - - - - - li - - - - - gi - - - - - o,

*mp*

3 3 3 3

sa - cra re - li - gi - o, sa - cra re - li - gi - o,

*mp*

3 3 3 3

sa - cra re - li - gi - o, sa - cra re - li - gi - o,

3 3

sa - cra re - li - gi - o,



cra, sa - - - - - cra re - li - - -

cra, sa - - - - - cra re - li - - -

re - li - - -

sa - cra re - li - gi - o, sa - - - - - cra,

sa - cra re - li - gi - o, sa - - - - - cra,

*mp* 3 3

*mp*

sa - cra re - li - gi - o,

*mp*

sa - cra re - li - gi - o,

*mp*

sa - cra re - li - gi - o,

*mf*

gi - o,

*mf*

sa



gi -

gi -

*mf*

sa - - cra,

sa - cra re - li - gi - o,

*mf*

sa - - cra,

sa - cra re - li - gi - o

*mf*

sa - - cra,

sa - cra re - li - gi - o,

*poco marcato*  
**mp** tenuto

sa-cra, sa-cra,

*poco marcato*  
**mp** tenuto

sa-cra, sa-cra,

*poco marcato*  
**mp** tenuto

sa-cra, sa-cra,

*poco marcato*  
**mp** tenuto

-cra, sa - - - - - cra re - li - - - - - gi - o, sa-cra, sa-cra,

*poco marcato*  
**mp** tenuto

-cra, sa - - - - - cra re - li - - - - - gi - o, sa-cra, sa-cra,

-cra, sa - - - - - cra, re - li - - - - - gi - o,

*poco marcato*  
**mp** tenuto

-cra, sa - - - - - cra re - li - - - - - gi - o, sa-cra, sa-cra,

-cra, sa - - - - - cra re - li - - - - - gi - o,

-cra, sa - - - - - cra re - li - - - - - gi - o,

**mf** *espressivo*

sa-cra re-li-gi-o, sa - - - - - cra, sa - - - -

**mf** *espressivo*

sa - cra re - li - gi - o, sa - - - - - cra, sa - - - -

**mf** *espressivo*

sa - - - - - cra, sa - - - -

sa-cra re-li-gi-o, sa-cra, sa-cra re li gi-o, sa-cra, sa-cra, sa-cra,

sa-cra re-li-gi-o, sa-cra, sa-cra re li gi-o, sa-cra, sa-cra, sa-cra,

sa-cra re-li-gi-o, sa-cra, sa-cra re li gi-o, sa-cra, sa-cra, sa-cra,

sa-cra re-li-gi-o, sa-cra, sa-cra re li gi-o, sa-cra, sa-cra, sa-cra,

sa-cra re-li-gi-o, sa-cra, sa-cra re li gi-o, sa-cra, sa-cra, sa-cra,

sa-cra re-li-gi-o, sa-cra, sa-cra re li-gi-o, sa-cra, sa-cra, sa-cra,

-cra re - li - gi - o\_\_\_ sit vo - bis\_\_\_ lux sa - - -

-cra re - li - gi - o\_\_\_ sit vo - bis\_\_\_ lux sa - - -

-cra re - li - gi - o\_\_\_ sit vo - bis\_\_\_ lux sa - - -

96

sa-cra re-li-gi-o, sa-cra, sa-cra re-li-gi-o, sa-cra, sa-cra, sa-cra,

sa-cra re-li-gi-o, sa-cra, sa-cra re-li-gi-o, sa-cra, sa-cra, sa-cra,

sa-cra re-li-gi-o, sa-cra, sa-cra re-li-gi-o, sa-cra, sa-cra, sa-cra,

*pp*

*pp*

*pp*

sa-cra re-li-gi-

sa-cra re-li-gi

sa-cra re-li-gi

sa-cra re-li-gi



*pp*

cra, sa - - - -

*pp*

cra, sa - - - -

*pp*

sa - - - -

*pp*

cra, sa - - - -

*pp*

sa - - - -

*pp*

sa - - - -

-cra re - li - gi - o\_\_ sit vo - bis\_\_ lux sa - - - -

-cra re - li - gi - o\_\_ sit vo - bis\_\_ lux sa - - - -

-cra re - li - gi - o\_\_ sit vo - bis\_\_ lux sa - - - -

*p*

*p*

*p*

sa-cra re-li-gi-o, sa-cra, sa-cra re-li-gi-o, sa-cra,  
 sa-cra re-li-gi-o, sa-cra, sa-cra re-li-gi-o, sa-cra,  
 sa-cra re-li-gi-o, sa-cra, sa-cra re-li-gi-o, sa-cra,

- - - - - cra, sa - - - - - cra re -  
 - - - - - cra, sa - - - - - cra re -  
 - - - - - cra, sa - - - - - cra re -  
 - - - - - cra, sa - - - - - cra re -  
 - - - - - cra, sa - - - - - cra re -  
 - - - - - cra, sa - - - - - cra re -

-cra re - li - gi - o sit vo - - bis lux  
 -cra re - li - gi - o sit vo - - bis lux  
 -cra re - li - gi - o sit vo - - bis lux

The musical score is arranged for 12 voices. It features a large, stylized watermark 'ASTAUM' in the center. The score includes vocal lines with lyrics and a bass line. The lyrics are: 'sa-cra, sa-cra, sa-cra, sa-cra, sa-cra, sa-cra, -li - - - - - gi - - - o, -li - - - - - gi - - o, sa - - - - - cra re- -li - - - - - gi - - o, sa - - - - - cra re- -li - - - - - gi - - o, sa - - - - - cra re- -li - - - - - gi - - o, sa - - - - - cra re- -li - - - - - gi - - o, sa - - - - - cra re - li-gi - o sit vo - bis, lux'. The score includes dynamic markings such as *mf* and *poco a poco cresc.* and includes musical notations like triplets and slurs.

\*) poco a poco cresc. is a general remark for all 12 voices, but inner dynamic changes shall remain within particular (individual) voices.

3 3 *poco marcato, tenuto* 3 3

sa-cra re-li-gi-o, sa-cra, sa-cra, sa-cra re-li-gi-o,

3 3 *poco marcato, tenuto* 3 3

sa-cra re-li-gi-o, sa-cra, sa-cra, sa-cra re-li-gi-o,

3 3 *poco marcato, tenuto* 3 3

sa-cra re-li-gi-o, sa-cra, sa-cra, sa-cra re-li-gi-o,

*Alto: individual cresc. and dim. according to phrase, gradually crescendo*

*mf*

sa - - - - -

*mf*

sa - - - - -

- li - - - - - gi - - o, sa - - - - -

*Tenor: individual cresc. and dim. according to phrase, gradually crescendo*

*mf*

- li - - - - - gi - - o, sa - - - - -

*mf*

sa - - - - -

- li - - - - - gi - - o, sa - - - - -

*mf*

vo - bis lux, sa - - - - - cra re -

*mf*

vo - bis lux, sa - - - - - cra re -

*mf*

vo - bis lux, sa - - - - - cra re -



sa - cra,  
sa - cra,  
sa - cra,



sa-cra re-li-gi-o, sit.  
sa-cra re-li-gi-o, sit.  
sa-cra re-li-gi-o, sit.

-cra, sa -  
-cra, sa -

li - - - -  
cra re - li - - - -

cra, sa - - - - - cra re -

- - - - - cra, sa - - - - - cra re -

-cra, sa - - - - - cra re - li - - - - -

- - - - - cra, sa - - - - - cra re -

- li - gi - o sit vo - - bis lux, sa - - - - -

- li - gi - o sit vo - - bis lux, sa - - - - -

- li - gi - o sit vo - - bis lux, sa - - - - -

118

*fp*

vo - bis lux, lux, lux, sit.

vo - bis lux, lux, lux, sit.

vo - bis lux, lux, lux, sit.

gi - o, sa - - - - - cra re - li -

gi - o, sa - - - - - cra re - li -

li - - - - - gi - o, sa - - - - - cra

li - - - - - gi - o, sa - - - - - cra

gi - - - - - re - li -

li - - - - -

-cra re -

-cra re -

-cra re -

re - li -

sa - - - - -

sa - - - - -

sa - - - - -

sa - - - - -

**ASTAUM**

Largo e solenne

123

vo - bis lux, lux. A - - - - - men.

vo - bis lux, lux. A - - - - - men.

vo - bis lux, lux. A - - - - - men.

gi - - - o, re - li - gi - o. A - - - - - men.

gi - - - o, re - li - gi - o. A - - - - - men.

re - li - - - - - gi - - - o. A - - - - - men.

re - li - - - - - gi - - - o. A - - - - - men.

gi - - - o, re - li - gi - o. A - - - - - men.

- cra re - li - - - - - gi - - - o. A - - - - - men.

- cra re - li - gi - o sit vo - bis. A - - - - - men.

- cra re - li - gi - o sit vo - bis. A - - - - - men.

- cra re - li - gi - o sit vo - bis. A - - - - - men.

## ABOUT THE COMPOSER

**Damijan Močnik** (\*1967) lives in Cerklje, a small town in Upper Carniola, Slovenia. He completed his musical study at the Academy of Music in Ljubljana in 1991 (studio of Professor Dane Škerl) where he won the Prešeren Award for the outstanding student symphonic composition. He improved his knowledge of conducting by studying abroad, including coaching with famed Swedish conductor Eric



Ericson.

Močnik is the choral conductor and music teacher at the Diocesan Classical Gimnazija in Ljubljana. Recipient of many awards at national and international choral competitions, his approach toward both conducting and music education is marked by passion and innovation. His two decades of conducting includes leadership of significant choral ensembles such as the France Prešeren Academy Choir from Kranj, Slovenia, and the Andrej Vavken Female Church Choir of Cerklje na Gorenjskem, Slovenia. With these two choirs he has won several awards at national and international choral competitions.

Močnik's compositional efforts are mainly devoted to the human voice. His musical language, inspired by carefully selected texts, is based on innovative rhythmic and melodic ideas. His melodies often reveal a rich harmonic texture. Such fluid melodic contours are often polyphonic, polytonal scores.

His choral compositions include Slovenian church music awards at the competition "Slovene choral review" "Kompositionswettbewerb der Kirchenmusikverbände" in Bochum. *tolerantibus* won top prize with the Sinfonietta Voices with Pope's visit to Slovenia. He organized a concert of

In 2000, Močnik had a number of new scores premiered. His *Missa in organi benedictione* was performed for the first time at the official presentation of the new organ in the Franciscan Church in Ljubljana. The three-cantata score, *Tempus fugit* (for soloists, female and male choir and instruments), was performed on the occasion of the consecration of St. Joseph's Church in Ljubljana. On that occasion, the combined high school choirs and the Slovene Philharmonic also performed *Vode novega sveta* (for soloists, choir and orchestra). *Pesem moja je posoda tvojega imena* (for soloists, choir and chamber orchestra) was performed in Kranj on the occasion of the 200th anniversary of the birth of famed Slovenian poet, France Prešeren. Močnik's cantata *Circulus aeternus* was conducted by Malcolm Goldring at the Europa Cantat Singing-Week 2004 in Ljubljana. His tenure as composer-in-residence in 2006 at the Bavarian Musikakademie in Marktberdorf resulted a new score: *Im-Moralia* (SSAATTBB). And he was invited to be the leader of the "composer's conducting" workshop at the Europa Cantat 2006 in Mainz, Germany.

His choral works have been performed by choirs and vocal ensembles throughout the world, including The World Youth Choir (Gary Graden), The London Sinfonietta Voices (Terry Edwards), St. Jacob's Chamber Choir Stockholm (Gary Graden), Singer Pur (Regensburg), Opus 7 (Seattle, USA), Chamber Choir Ave Ljubljana (Bojana Tomšič Ljubljana (Stojan Kuret), Chamber Choir (Guy B. Webb), The Cardinal Singers (Frankfurt/Hatteberg), and many other choirs (Taiwan).

His works are performed by leading national and international choirs including the Slovenian Philharmonic. His works have been performed three times in the national and international arts. At home, Močnik's scores are published in Slovenian and in the Slovenian choral review. Internationally, his scores are published by the American Music / U.S.A., Carus-Verlag in Stuttgart / Carus Publishing House in Frankfurt / Germany.

## TEXT and TRANS

LATIN / LATINSKO

### Sacra religio

Sacra religio  
sit vobis lux.  
Amen.

# ASTRUM

AMEN.

Text in Latin by Bojana Tomc (1971 —);  
after text in Slovenian by Anton Martin Slomšek (1800-1862)  
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## BESEDILO in PREVODI

SLOVENIAN / SLOVENSKO

Vereta vera

Vereta vera  
svetlo vam luči.  
[Amen.]

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Damijan Močnik: **Sacra religio** for 12-part mixed voices (SSSAAATTBBB), unaccompanied

**FIRST PERFORMANCE:** Saturday, November 18, 2006 · Družbeni dom, Prevalje, Slovenia

Mixed Choir "Zbor svetega Nikolaja" / Saint Nicholas Choir from Litija, Slovenia · Helena Fojkar Zupančič, Conductor



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