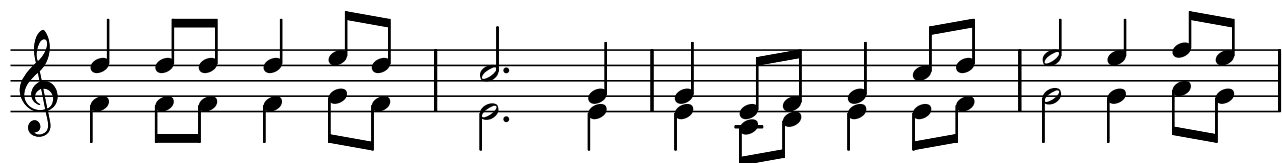
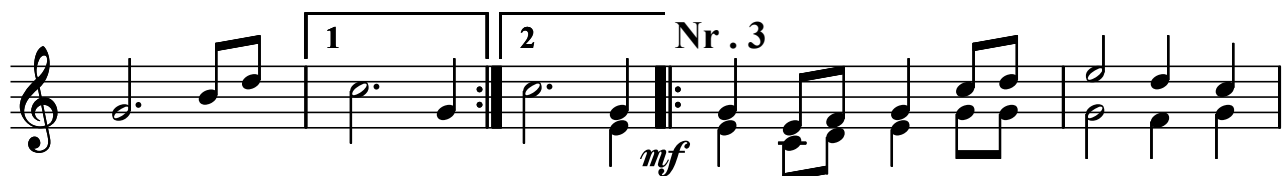


Măriți pe Isus

Acordeon

Arr. Otlăcan Traian



Măriți pe Isus

Chitară

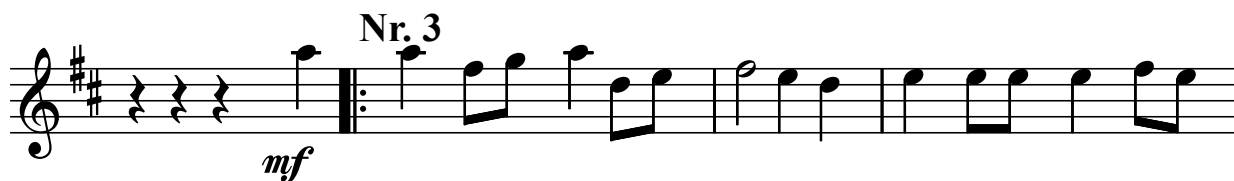
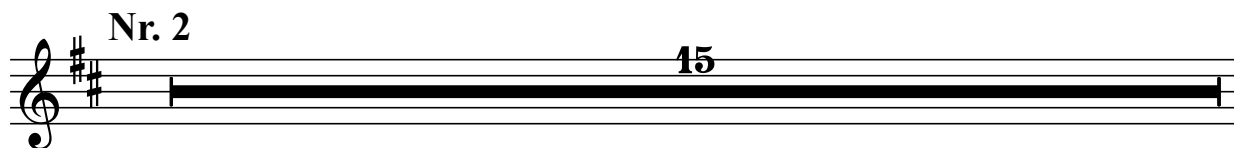
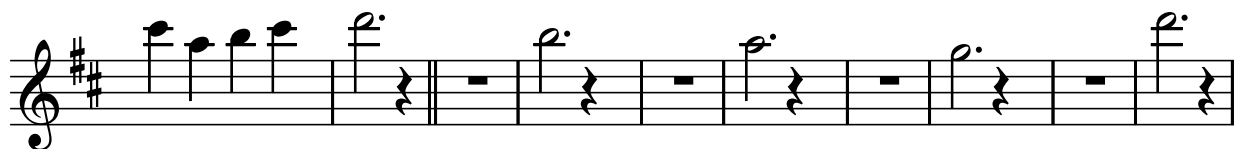
Arr. Traian Otlăcan

The musical score is written for guitar in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first section starts with a *mp* dynamic marking and features a series of chords and arpeggios. The second section, labeled 'Nr. 2.', consists of a rhythmic pattern of chords. The third section, labeled 'Nr. 3', begins with a *mf* dynamic marking and continues with a similar rhythmic pattern. The score includes various musical notations such as repeat signs, first and second endings, and fermatas.

Măriți pe Isus

Clarineth 1Sib

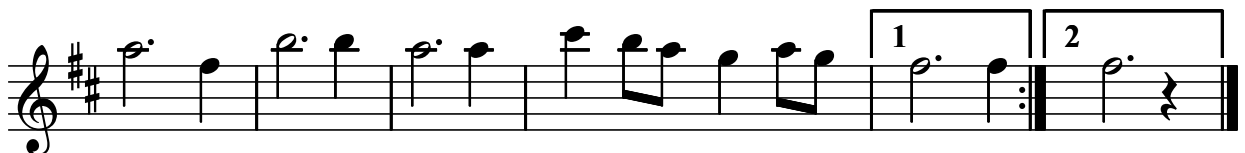
Arr Otlacan Traian



Măriți pe Isus

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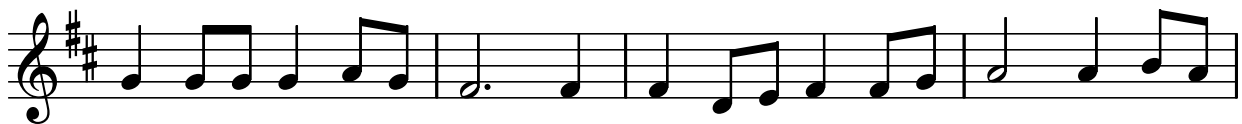
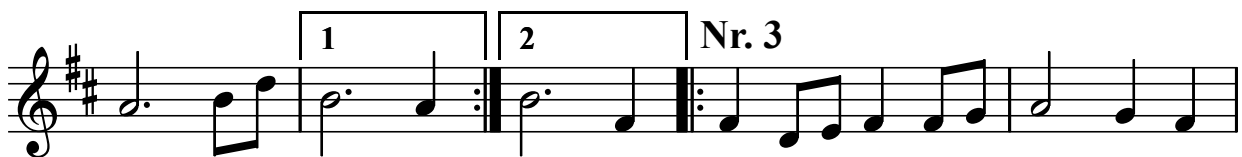
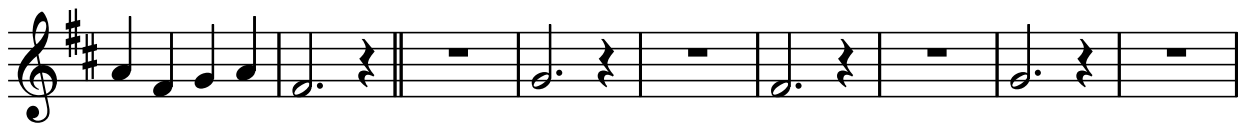
Arr Otlacan Traian



Măriți pe Isus

Clarineth 2 Sib

Arr Otlacan Traian



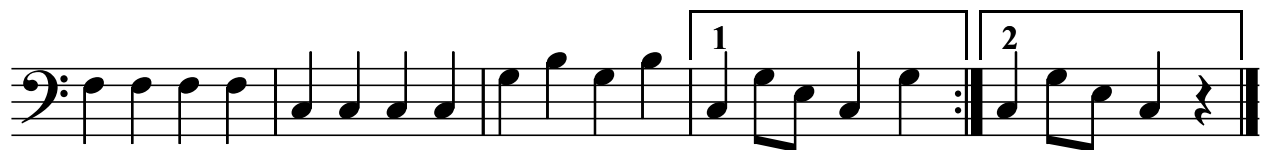
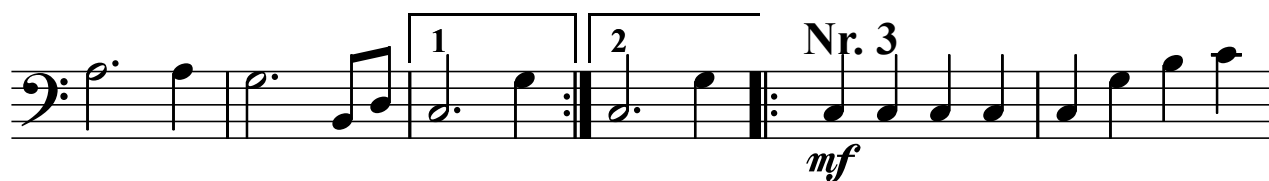
Măriți pe Isus

Contrabass

Arr. OtlacanTraian



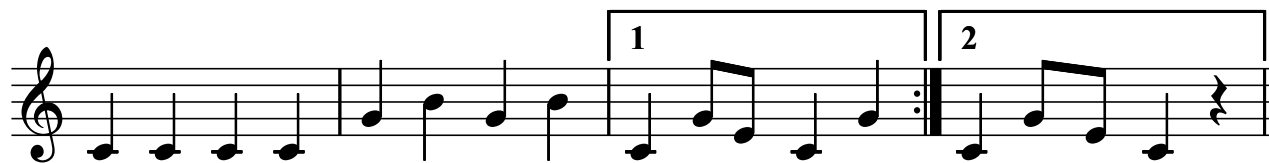
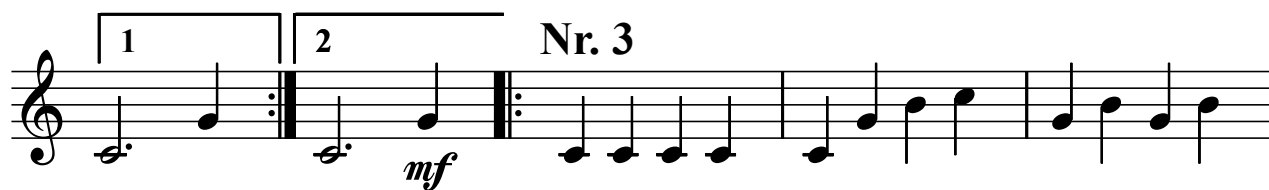
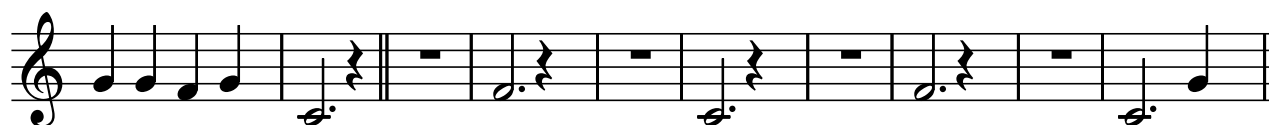
Nr. 2



Măriți pe Isus

Contrabass

Arr. OtlacanTraian



Măriți pe Isus

Flaut 1

Arr Otlacan Traian

The musical score is written for Flaut 1 in 4/4 time. It begins with a *mp* (mezzo-piano) dynamic marking. The first two staves contain the initial melody. The third staff is labeled 'Nr. 2' and features a repeat sign with first and second endings. The fourth and fifth staves continue the melody with first and second endings. The sixth staff is labeled 'Nr. 3' and begins with a *mf* (mezzo-forte) dynamic marking. The final two staves conclude the piece with first and second endings.

Măriți pe Isus

Flaut 1

Arr Otlacan Traian

The musical score is written for Flaut 1 in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure is marked *mp*. The score consists of several staves of music. The first staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note D5. The second staff continues the melody with quarter notes E5, F#5, G5, A5, and a half note B5. The third staff features a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, 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Măriți pe Isus

Flaut 2

Arr. Traian Otlacan



Nr. 2



Măriți pe Isus

Mandola

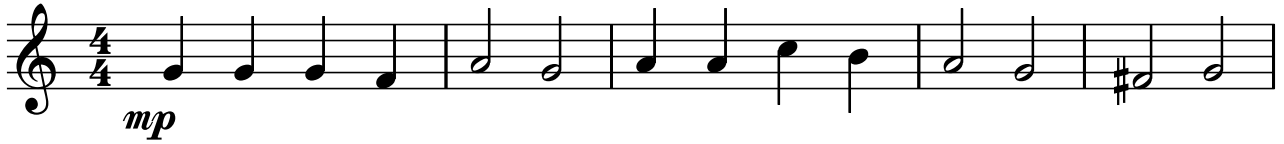
Arr Otlacan Traian

The musical score is written for Mandola in 4/4 time. It begins with a dynamic marking of *mp*. The first two staves show a simple melody. The third staff is labeled "Nr. 2" and features a more rhythmic pattern with eighth notes and rests. The fourth staff continues this pattern. The fifth staff is labeled "Nr. 3" and includes first and second endings, with a dynamic marking of *mf* and an accent (>) over a note. The sixth and seventh staves continue the melody with eighth notes. The eighth staff concludes with first and second endings, ending with a double bar line.

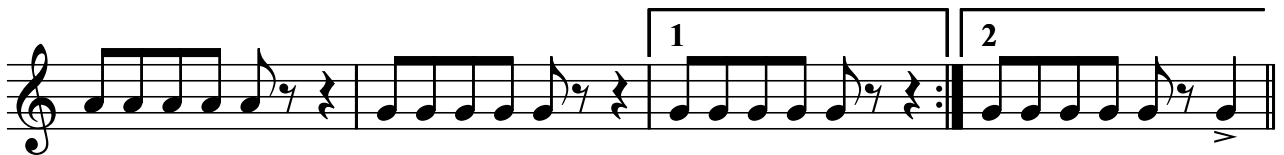
Măriți pe Isus

Mandolina 1.

Arr Otlacan Traian



Nr. 2



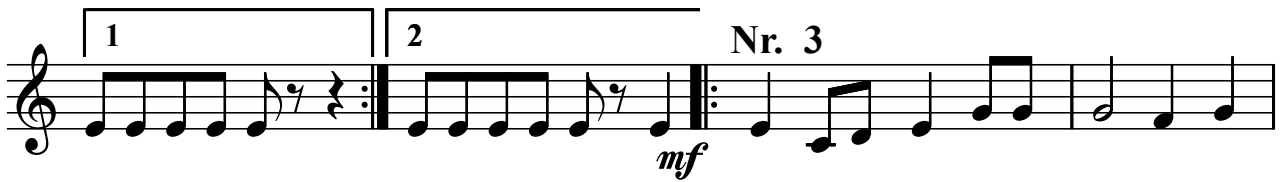
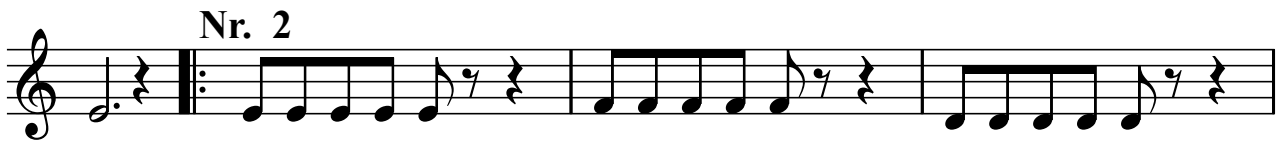
Nr. 3



Măriți pe Isus

Mandolina 2.

Arr. Traian Otlăcan



Măriți pe Isus

Pian & Orgă

Arr. Otlăcan Traian

The first system of the musical score is in 4/4 time. The right hand (treble clef) plays a series of chords, starting with a *mp* (mezzo-piano) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment, also marked *mp*. The system concludes with a repeat sign and a final chord.

The second system is labeled "Nr. 2". It begins with a repeat sign. The right hand plays chords, with dynamics *mf* (mezzo-forte) and *p* (piano) indicated. The left hand has rests in the first few measures, then enters with a rhythmic pattern of eighth notes.

The third system continues the piece. The right hand features a melodic line with eighth and sixteenth notes. The left hand maintains a consistent eighth-note accompaniment.

The fourth system is labeled "Nr. 3" and includes first and second endings. The right hand plays a melodic line with dynamics *mf* and *p*. The left hand has a rhythmic accompaniment with a *p* dynamic. The system ends with a double bar line and repeat signs for two endings.

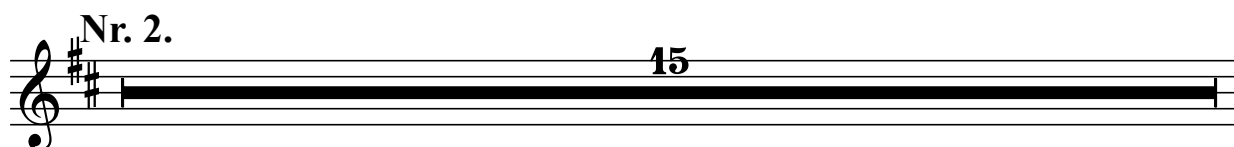
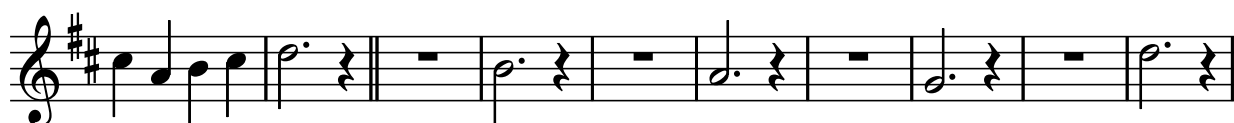
The fifth system continues the melodic and accompanimental lines. The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment.

The sixth system concludes the piece with first and second endings. The right hand has a melodic line with dynamics *p* and *mf*. The left hand has a rhythmic accompaniment. The system ends with a double bar line and repeat signs for two endings.

Măriți pe Isus

Trompeta 1.Sib

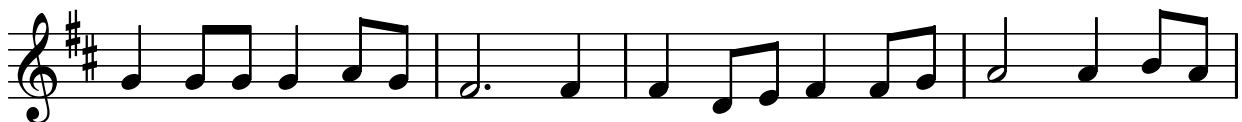
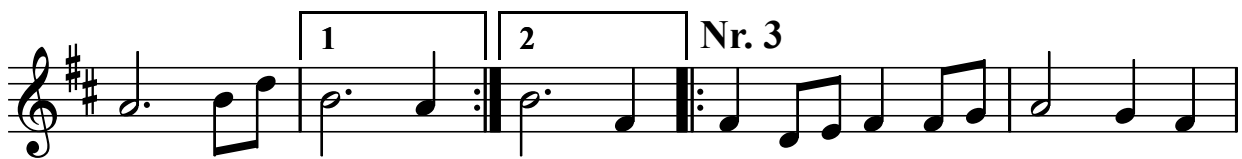
Arr Otlacan Traian



Măriți pe Isus

Trompeta 2.Sib

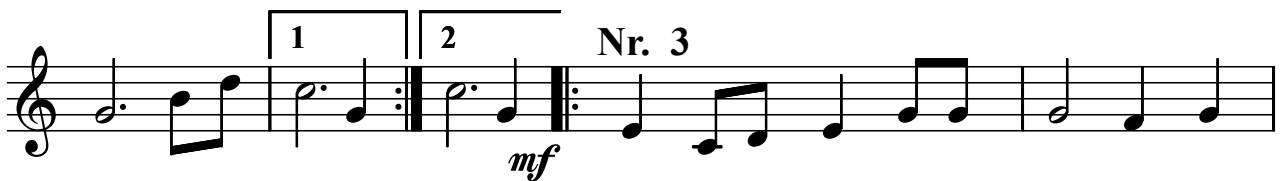
Arr Otlacan Traian



Măriți pe Isus

Vioara 2

Arr. Traian Otlăcan



Măriți pe Isus

Viola

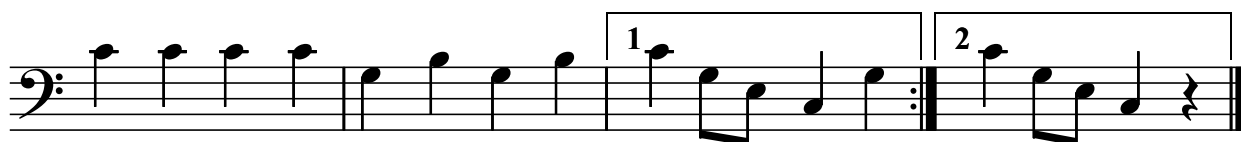
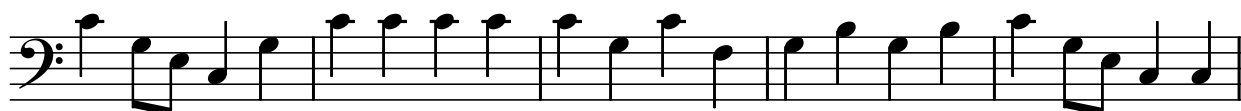
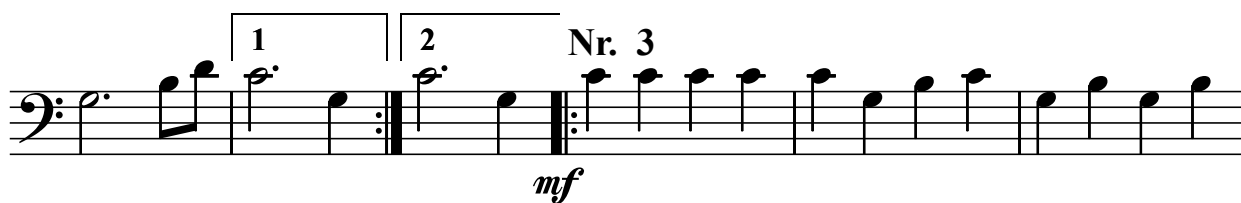
Arr Otlăcan Traian

The musical score is written for Viola in 4/4 time. It begins with a dynamic marking of *mp*. The first two staves contain the initial melody. The third staff is marked 'Nr. 2' and features a more rhythmic passage. The fourth staff continues this rhythmic pattern. The fifth staff is marked 'Nr. 3' and includes first and second endings, with a dynamic marking of *mf* and an accent (>) on the first ending. The sixth and seventh staves continue the melodic line. The eighth staff concludes with first and second endings.

Măriți pe Isus

Violoncel

Arr Otlacan Traian



Măriți pe Isus

Violoncel

Arr Otlacan Traian

