

Věnováno
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MŠA GLAGOLSKAJA

FESTLICHE MESSE

MISSA GLAGOLITICA

FESTIVAL MASS

pro sbor a orkestr / für Chor und Orchester / for chorus and orchestra

Klavírní výtah upravil / Klavierauszug von / Piano-vocal score by
Dr. LUDVIK KUNDERA

Glagolský a latinský text upravil univ. prof. Dr. M. Weingart
Einrichtung des glagolitischen und lateinischen Textes von Univ.-Prof. Dr. M. Weingart
Deutsch von R. St. Hoffmann / English version by Rosa Newmarch

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BEMERKUNGEN

ZUM GLAGOLITISCHEN UND LATEINISCHEN TEXT.

Die Bezeichnung „Missa glagolitica“ ist ungenau, denn sie bezieht sich nur auf die Schrift. In sprachlicher Hinsicht sollte die Messe „kirchenslawisch“ genannt werden. Leoš Janáček hat den slawischen Text in einer populären, wissenschaftlich nicht einwandfreien Fassung einer kirchlichen Zeitschrift entnommen und nicht einem Meßbuche in glagolitischer Schrift. Erst nach Vollendung der Komposition hat Janáček mir den Text zur Durchsicht vorgelegt, doch war es zu spät, die nötigen sprachlichen Verbesserungen vorzunehmen. Vor allem widersprach die rhythmisch sehr prägnante Thematik Janáčeks der erforderlichen Vermehrung der Silbenzahl. Die erste Auflage (1928) erschien daher ohne sprachliche Verbesserungen des slawischen Textes. Die anlässlich der zweiten Auflage vorzunehmenden Änderungen boten insofern erhebliche Schwierigkeiten, als gerade bei Janáček der Text für die musikalische Thematik wesentlich ist und jede Veränderung der textlichen Grundlage das Werk seines richtigen motivisch-musikalischen Sinnes berauben würde. Darum mußten die von Janáček nicht respektierten silbenbildenden Halb vokale des Kirchenslawischen wegfallen. Überdies deklamiert Janáček den Text mit tschechischer Wortakzentuierung und vermeidet die dem Kirchenslawischen eigentümlichen Nasalvokale. Auch in diesen beiden Punkten war eine Änderung nicht möglich.

Der lateinische Text mußte mit Ausschaltung aller rein mechanischen Anwendung des liturgischen Wortlautes unterlegt werden. Die Motive Janáčeks sind so aus dem Geiste der slawischen Sprache geboren, daß eine vollständige Übereinstimmung der Musik mit dem lateinischen Sprachsystem unerreichbar erschien. Im ganzen aber stimmt die lateinische Version mit der ihr ursprünglich fremden Musik deklamatorisch überein. Wo ein Zwiespalt zwischen den Ansprüchen der Deklamation des Lateinischen und der Thematik Janáčeks entstand, gab ich der Musik den Vorzug, die zu den merkwürdigsten Schöpfungen ihrer Gattung gehört.

Prof. Dr. Miloš Weingart

MISSA GLAGOLITICA

M'ŠA GLAGOLSKAJA

KYRIE. Kyrie eleison, Christe eleison!

GLORIA. Gloria in excelsis et in terra pax hominibus bonae voluntatis. Gloria Deo! Te Deum laudamus, benedicimus Te, Te adoramus, glorificamus. Gratias agimus tibi propter magnam gloriam tuam, o Deus! Deus, pater omnipotens, Domine unigenite fili, o Jesu Christe! Domine Deus, Agnus Dei! Filius Patris! Qui tollis peccata mundi, miserere nobis! Suscipe deprecationem nostram. Miserere! Qui sedes ad dextram Patris, miserere! Tu solus sanctus, Tu solus Dominus, Tu altissimus, Jesu Christe! Tu enim Deus in gloria Dei Patris. O Jesu Christe! Cum sancto Spiritu in gloria Patris, amen.

CREDO. Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, invisibilem, visibilem omnium. Amen. Credo in unum Dominum, Jesum Christum, filium Dei Patris unigenitum. Et ex Patre natum ante saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, quo omnia facta sunt. Qui propter homines et propter nostram salutem descendit de caelis, incarnatus est de Spiritu sancto ex Maria virgine. Sic credo. Crucifixus, passus et sepultus est. Resurrexit tertia die secundum scripturas et ascendit in coelum. Sedet ad dextram Patris. Iterum venturus iudicare vivos et mortuos cum gloria. Cuius regni non erit finis. Credo in sanctum Spiritum, Dominum vivificantem, qui ex Patre filioque procedit, qui cum Patre et filio adoratur, conglorificatur, qui locutus est per Prophetas. Et in unam sanctam catholicam, apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

SANCTUS. Sanctus, sanctus, sanctus Dominus Sabaoth. Pleni sunt coeli et terra gloria tua! Benedictus, qui venit in nomine Domini. Osanna in excelsis!

AGNUS DEI. Agnus Dei, miserere nobis! Agnus Dei, qui tollis peccata mundi, agnus Dei, miserere nobis.

Gospodi pomiluj! Chrste pomiluj! Gospodi pomiluj!

Slava vo vyšních Bogu i na zeml'i mir člověkom blagovol'enja. Chvalim Te, blagoslov'ajem Te, klanajem Ti se, slavoslovim Te. Chvali vzdajem Tebě velikyje radi slavy tvojeje. Bože, Otče vsemogyj, Gospodi Synu jedinorodnyj, Isuse Chrste. Gospodi Bože Agneče Božij, Synu Otče! Vzem'ej grěchy mira, pomiluj nas. Vzem'ej grěchy mira, primi mol'enja naša. Sědej o desnuju Otca, pomiluj nas! Jako Ty jedin svět, Ty jedin Gospod, Ty jedin vyšnij, Isuse Chrste, so svetym Duchom, vo slavě Otca. Amin.

Věřuju v jedinogo Boga, Otca vsemoguštago tvorca nebu i zeml'i, vidimym vsěm i nevidimym. I v jedinogo Gospoda Isusa Christa, Syna Božja jedinorodnago. I ot Otca roždenago přězde vsěch věk. Boga ot Boga, svět ot světa, Boga istina ot Boga istinnago, roždena, ne stvor'ena, jedinosuštna Otcu, jimže vsja byše. Iže nas radi člověk i radi našego spasenja snide s nebes. I voplti se ot Ducha sveta iz Marija děvy. Răspet že zany, mučen i pogreben byst. I voskrse v tretij den po Pisaniju. I vzide na nebo: sědit o desnuja Otca. I paky imat priti sudit živym mrtvym so slavoju; jegože cěsarstvju nebudet konca. I v Ducha svetago Gospoda i živototvoreštago, ot Otca i Syna ischodeštago. S Otcem že i Synom kupno poklaňajema i soslavima: iže glagolal jest Proroky. I jedinu svetuju, katoličesku i apostolsku crkov. I spovědaju jedino kršćenje votpušćenje grěchov. I čaju voskrsenja mrtvych. I života buduštago věka. Amin.

Svet, svet, svet! Gospod, Bog Sabapth. Plna sut nebesa zem slavy tvojeje. Blagoslov'en gređyj vo ime Gospodnje: Osanna vo vyšních!

Agneče Božij, vzem'ej grěchy mira, pomiluj nas!

Klavierauszug, Solopartien und Chorstimmen mit englischem Text sind separat erschienen.
Vocal score, Solo- and Chorus parts with English words are issued separately.

MŠA GLAGOLSKAJA

FESTLICHE MESSE

I

Leoš Janáček

ÚVOD / EINLEITUNG

Moderato (♩ = 72)

Piano

Trb.
Cor.
Timp.

vi. b.

5

10

15

f

sf

Musical score for measures 1-19. The score is written for a piano and violin (v1.). The piano part features a complex rhythmic pattern with many triplets and slurs. The violin part has a melodic line with slurs and triplets. The dynamic marking *mf* is present.

Musical score for measures 20-24. The score is for Clarinet (Cl.) and Oboe (Ob.). The Clarinet part is marked *mp* and the Oboe part is marked *p*. The Oboe part includes the instruction *dolce*. The Clarinet part includes the instruction *Cl., Cor. ingl. mf*. The score features slurs and triplets.

Musical score for measures 25-29. The score is for Clarinet (Cl.) and Oboe (Ob.). The Clarinet part is marked *mf*. The score features slurs and triplets.

Musical score for measures 30-34. The score is for Clarinet (Cl.), Flute (Fl.), Trumpet (Trb.), and Cor Anglais (Cor.). The Clarinet part is marked *f*. The score features slurs and triplets.

35 40

f

This system contains measures 35 through 40. The upper staff features a complex melodic line with many triplets and slurs. The lower staff provides harmonic support with chords and some melodic fragments. A dynamic marking of *f* is present.

45

This system contains measures 45 through 49. The upper staff continues with intricate triplet patterns. The lower staff has more active accompaniment. A dynamic marking of *f* is present.

50

p
mp Ob., Cl.

This system contains measures 50 through 54. The upper staff has a melodic line with triplets. The lower staff includes a woodwind part starting at measure 52, marked *mp*. A dynamic marking of *p* is present.

55

espr.
mf

This system contains measures 55 through 59. The upper staff features a melodic line with triplets. The lower staff has a woodwind part. Dynamic markings include *espr.* and *mf*.

60

mp espr.
(sopra)

This system contains measures 60 through 64. The upper staff has a melodic line with triplets. The lower staff includes a woodwind part. Dynamic markings include *mp espr.* and *(sopra)*.

accel. e cresc.

65

f sempre cresc.

70 Adagio

ff Cor. ingl. *mf*

Tempo I.

75

ff Trb. Cor.

II

GOSPODI POMILUJ

HERR, ERBARME DICH

Moderato (♩ = 92)

Trbni.

p *p* *p* *p*

5

Vlc. *f*

Detailed description: This system shows the beginning of the Moderato section. The top staff is for Trbni. (Trumpets) with dynamics *p* and a boxed measure number 5. The bottom staff is for Vlc. (Violins) with dynamic *f*. The music is in 4/4 time and features a melodic line in the trumpets and a more active line in the violins.

Presto (♩ = 120)

f

vi. Cl. vi. Cl. Vla. Fg.

Detailed description: This system is for the Presto section. The top staff contains parts for two violins (vi.), two clarinets (Cl.), and a viola (Vla.) with dynamic *f*. The bottom staff contains the part for the first horn (Fg.). The music is characterized by rapid sixteenth-note passages, with some measures marked with a '6' indicating a sextuplet.

10

Tempo I. *sf.*

Ob. *fp dolce*

Vla. *tr*

sf. *sf.* *sf.*

Detailed description: This system begins the Tempo I section. The top staff is for the Oboe (Ob.) with dynamics *fp dolce* and *sf.*. The bottom staff is for the Viola (Vla.) with dynamic *tr* (trill). The music features a melodic line in the oboe and a trilling line in the viola.

15

sf. *sf.* *sf.*

f

Trbni. Vlc., Cb.

Detailed description: This system continues the Tempo I section. The top staff has dynamics *sf.* and the bottom staff has dynamic *f*. The parts for Trbni. (Trumpets), Vlc. (Violins), and Cb. (Cello) are shown. The music continues with melodic and harmonic development.

Go - spo - di po - mi - luj,
Sopr. Herr - gott, er - bar - me dich,

Go - spo - di po - mi - luj.
Herr - gott, er - barm'dich mein.

20

CORO

Alto Go - - spo - di po - - mi - - luj.
Herr - - gott, er - bar - - me dich.

Ten.

Basso

Ob. Vla. 20

Fg. f

Go - spo - di po - mi - luj,
Herr - gott, er - bar - me dich,

Go - spo - di po - mi - luj.
Herr - gott, er - barm'dich mein.

25

mf

Go - - spo - di po - - mi - - luj.
Herr - - gott, er - bar - - me dich.

mf Fl. 25

mf

VI. f Cor. Fl. p Fg. VI.

30

trb cresc. ed accel.

35

Un poco più mosso

vi.
p
Vlc., Cb., Fg.

40

Soprano Solo

mf
Chr - ste po - mi - - - - - luj!
Christ, er - barm'dich mein!

mf

45

Sopr. Solo
Chr - ste po - mi - - - - - luj! Chr - ste
Christ, er - barm'dich mein! Christ, er -

cresc. *f*

50

Sopr. Solo
po - mi - - - - - luj!
barm'dich mein!

Archi *sf*

Sopr. Solo

f 55

Chr - ste po - mi - luj, Chr - ste po - mi - luj!
Christ, er - barm' dich mein, Christ, er - barm' dich mein!

Chr - ste po - mi - luj, Chr - ste po - mi -
Christ, er - barm' dich mein, Christ, er - barm' dich

f 55

Sopr. Solo

60

Chr - ste po - mi - luj, Chr -
Christ, er - barm' dich mein, Christ,

luj!
mein!

Chr - ste
Christ, er -

60

65

Sopr.
Solo

ste, Chr - ste po - mi - luj!
stus Christ, er - barm' dich mein!

po - mi luj!
barm' dich mein!

Go - spo - di po - mi - -
Herr Gott, er - barm' dich

ff

65

Tutti

cresc. *f*

70

75

Sopr.
Solo

f *espress.*

Go - spo - di po - mi - luj, Go - spo - di po - - mi - luj!
Herr Gott, er - barm' dich mein, Herr Gott, er - barm' dich mein! Er -

luj!
mein!

Go - spo - di po - mi - - luj!
Herr Gott, er barm' dich mein!

ff

70

75

Fl.

f *f*

Sopr.
Solo

Go - spo - di po - mi - luj!
 bar - me dich, Herr, mein Gott!

Go - spo - di po - mi - luj,
 Herr Gott, er - bar - me dich,

Go - spo - di po - mi - luj!
 Herr Gott, er - barm' dich mein!

Go - - spo - di po - - mi - luj!
 Herr Gott, er - bar - - me dich!

Vla. *mf*

Trbni.

Archi **80** *f* **accel.** *ff* **rit.** Fl. *ff* Fg.

CORO

85 **Adagio** Sopr. *p* Go - spo - di po - mi - luj!
 Herr Gott, er - bar - me dich! **90**

Alto *p* Po - mi - luj!
 Herr, mein Gott!

Ten. *p*

Basso *p*

85 **Adagio** *f* *mf* *p* **90** *pp dim.*

Ob. Vla. *mf* *p*

Vl. *p*

Vlc. *f*

III

SLAVA

EHRE

(♩ = 80)

Soprano Solo *f*

Sla - va vo vyš - ňich Bo - gu
Eh - re sei Gott in der Hö - he

Vi. Vla. *f*

Car. *pp*

Cl. *f*

Arp. Vla. *mf*

p

Sopr Solo

i na zem - li mir člo - vě - kom bla - go - vo - le - ni - ja.
und auf Er - den Friē - den den Men - schen.

4

3

5

Car. *pp*

p

Car. *pp*

p

Soprano Solo

Sla - - - va vo vyš - - ních Bo - - - gu!
 Eh - re sei Gott in der Hö - - - he,

Fl.

mf

10

Sopr.
Solo

vo vyš - - ních Bo - - - gu.
 Gott in der Hö - - - he.

10

Soprano Solo

i na zem - li mir
 Und auf Er - den Frie - de

vi. *sf*

15

Sopr. Solo.

člo - vě - kom bla - go - vo - le - ni - ja.
al - len den Men - - - - - schen.

Cor. Vlc.

mf

Vl. Fl.

mf

20

Fg. Vlc. Arpa

Vl.

Fl. Cl.

The musical score is arranged in systems. The first system features the Soprano Solo line with lyrics and a piano accompaniment. The second system includes the Cor. Vlc. part. The third system features the Vl. Fl. part. The fourth system includes the Fg. Vlc. Arpa part. The fifth system features the Vl. and Fl. Cl. parts. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

25

Cl. Fl. Vi. Vc.

f *cresc.*

Soprano Solo

30

f

Sla - va vo vyšních Bo - gu i na zem-l'i mir bla-go-vo-le - ni-ja.
 Eh-re sei Gott in der Hö - he und auf Er-den Frie - de al-len den Men - schen.

Cl. Vla.

Org. Fg. Vlc. Cb.

CORO

mf Sopr.

mf Alto

mf Ten.

mf Basso

Sla - va i mir!
 Eh - re, Eh - re!

Fl.

Vla. Cor.

mf

35

Sla - va vo vyš-nich Bo - gu
Eh-re sei Gott in der Hö - he

Sla - - va
Eh - re
Sancta in excelsis deo

35

i na zem-li mir bla - go - vo - re - ni - ja!
und auf Er - den Frie - - de al - len Men - schen!

i mir!
Eh - re! pax ho uni-bus
et in terra pax

Allegro (♩ = 120)

40

Musical score for measures 40-44. The piece is in 4/4 time with a tempo of Allegro (♩ = 120). The key signature has one sharp (F#). The score consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Measure 40 is marked with a box containing the number 40. There are dynamic markings of *f* and *mf* throughout the section.

45

Musical score for measures 45-49. The key signature changes to two flats (Bb, Eb). The piano accompaniment continues with a similar rhythmic pattern. Measure 45 is marked with a box containing the number 45. The dynamics are *f* and *mf*.

50

Musical score for measures 50-54. The key signature remains two flats. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand. Measure 50 is marked with a box containing the number 50. Dynamics are *f* and *mf*.

Musical score for measures 55-59. The key signature remains two flats. The piano accompaniment continues with a complex rhythmic pattern. Measure 55 is marked with a box containing the number 55. Dynamics are *f* and *mf*.

55

Musical score for measures 60-64. The key signature remains two flats. The piano accompaniment features a complex rhythmic pattern. Measure 60 is marked with a box containing the number 55. Dynamics are *f* and *mf*. A section for Trbn. (Trumpet) is indicated with a dynamic of *f* and a triplet of eighth notes. The piano part has a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

60

Chva - lim Te.
Ruhm sei dir.

Chva - lim.
Ruhm dir.

Chva - lim Te.
Ruhm sei dir.

Bla - go - slo - vlá - jem Te.
Wir ver - herr - li - chen dich!

60

Chva - - lim,
Ruhm dir,
Lau - dungs - ge

Chva - lim!
Ruhm dir!
Be - ruh - ge

65

Kla - ná - jem Ti sé.
An - be - tung, Eh - re,

Sla - vo - slo - vim
Lob und Preis sei

65

Bo - - že,
Herr Gott,

bo - - že!
Herr Gott!

Te.
dir.

9/4

9/4

9/4

9/4

Tempo I.

f [70]

Chva - li voz - da - jem Te - bě ra - di sla - vy
Wir sa - gen Dank dir jauch - zend dei - nes Ruh - mes,
Chva - li voz - da - jem Te - bě ve - li - ky - je ra - di sla - vy
Wir sa - gen Dank dir jauch - zend ob der Grö - ße dei - nes Ruh - mes,

9/4

6/4

9/4

6/4

Tempo I.

Chva - li voz - da - jem Te - bě
Wir sa - gen Dank dir jauch - zend

[70]

Fl., Vl. *bd.*

f Vlc. *tr*

Trbni.

9/4

6/4

9/4

6/4

[75]

tvo - je - je.
des ew' - gen.

9/4

6/4

9/4

6/4

[75]

Fl., Picc., Vl. *bd.*

f

Fl., Picc. *bd.*

Vl. 4

9/4

6/4

9/4

6/4

Moderato

90 Soprano Solo *mf*

Bo - že, ot - če vse - mo - gyj, Go - spo - di
 Herr Gott Va - ter, himn - li - scher, und du sein

95

Sopr. Solo

f

Sy - nu je - di - no - ro - dnyj, I - su - se Chr - - - -
 ein - ge - bo - re - ner Sohn Herr Je - sus Chri - - - -

Sopr. Solo

ste!
 stus!

f *ff* *ff*^{vi.}

100

Org.

Soprano Solo

105

Go - spo - di Bo - že A - gne - ce
 Gü - ti - ger Hei - land. O du Lamm

110

Sopr Solo

Bo - žij,
Got - tes!

Vl., Org.

115

Soprano Solo

Sy - nu 0 - teč!
Sohn des Va - ters,

CORO

Sopr.

Alto

Ten.

Basso

Vzem - lěj grě - chy mi - ra.
Der hin - weg-nimmt die Sün - den.

f

Vzem - lěj grě - chy
Der hin - weg-nimmt die
Sün - den.

120

mf

Po - - mi - luj nas.
Herr, er - barm' dich mein.

mf

mi - ra.
Sün - den,

120

Po - - mi - luj
Herr, er - barm' dich

no - bis

nas.
mein.

ff

125

ff

Vzem - lej grè - - chy mi - - ra!
Gib uns Ar - - men Frie - - den!

125

Vzem - - lej grè - - chy
Gib uns Ar - - men

130

ff

Po - mi - luj nas
Herr, er-barm' dich un - ser!

mi - ra!
Frie - den!

Po - - mi - luj
Herr, er - barm' dich

130

pri - mi mo - le - ni-ja na - sa.
Auf - nimm un - ser Fle - hen.

nas
un - ser!

pri - mi mo - le - ni-ja
Auf - nimm un - ser

135

na - - sa.
Fle - - hen.

rit.

135

Trb., Cor., Vla.

ff *Timp.*

rit.

Maestoso

140

f Po - mi - luj nas!
Gnä - dig sei uns!

Maestoso

140

Tenore Solo

f

Së - dej o des - nu - ju ot - ca
Der du zur Rech - - - ten des Va - ters sit - zest!

145

CORO

Sopr.

Alto

Ten.

Basso

f Po - mi - luj nas!
Gnä - dig sei uns!

145

Tenore Solo

150

f

Sè - de|j o des - nu - ju ot - ca.
 Der du zur Rech - - - - - ten des Va - ters sit - zest.

Tenore Solo *f*

Ja - ko Ty je - din svět.
 Hei - lig bist du al - lein.

155

Tenore Solo *f*

bb2.

Ty je - din Go - spod.
 Du ein - zig der Höch - ste

Sopr. *f* *bb:* Ty je - din
 Du bist der

Basso *f* Ja - ko Ty je - din svět.
 Hei - lig bist du al - lein.

Timp., Cb.

160

Tenore Solo

Ty _____ je - din vyš - nij,
 Du _____ bist der Höch - ste!

svět.
 Herr!
 Ty je - din svět.
 Du bist der Herr!

160

Tu se Ja - ko Ty je - din svět
 Hei - lig bist du al - lein!

Trbni.
 Fg., Vla.

165

Ten. Solo
 I - su - se Chr - ste.
 Herr Je - sus Chri - stus.

Ty
 Du

165

Fl., Ob., Cl., Vla.

je - din Go - spod.
nur bist hei - lig.

Ty
Du

je - din Go - spod.
nur bist hei - lig.

170

Tenore Solo

vo - sla - vě Bo - ga.
In der Herr - lich - keit Got - tes

175

CORO

Sopr. *f*

Alto

Ten.

Basso II. *f*

Ty je - din Go - spod.
Du ein - zig Höch - ster.

Bassi I. II. *mf*

Ty je - din Go - spod.
du ein - zig Höch - ster.

175

Maestoso

Ten. Solo

vo sla - - vě Bo - ga Ot - ca vo
 In der Herr - lich - keit Got - tes Va - ters, in der

Ty je - din
 Du ein - zig

Ja - ko Ty je - din svět.
 Hei - lig bist du al - lein, Ja - ko Ty
 hei - lig bist

Maestoso

Ten. Solo

180

sla - - vě Bo - ga Ot - ca.
 Herr - lich - keit Got - tes Va - ters!

Go - spod.
 Höch - ster!

Bassi

je - din svět Ty je - din
 du al - lein, Du ein - zig

180

Un poco mosso

f

Ty je - din vyš - níj!
 Du ein - zig Höch - ster!

Ten.
 Basso

Go - spod. Ty je - din vyš - níj!
 Höch - ster! Du ein - zig Höch - ster!

Un poco mosso

mf

Ob., Cl. 4

Ty je - din vyš - níj!
 Du ein - zig Höch - ster!

Ty je - din vyš - - níj!
 Du ein - zig Höch - - ster!

mf

185

f

190 *mf*

I - - su - se Chr - ste
Herr Je - sus Chri - stus.

190 Picc., Ob. 8

mf

So - - - - - su Chr - ste
Mit dem heil' - gen Gei - ste

Sve - tym Du - chom,
Je - sus Chri - stus

8

San - ctu Spiritu -
vo sla - vē Ot - ca
Herr Je - sus Chri - stus

So - - - - -
Mit dem heil' - gen Gei - ste

Sve - tym Du - chom,
Je - sus Chri - stus

195

Tenore Solo

Allegro

A - min, a - min,
A - men, a - men,

vo sla - vē Ot - ca.
Herr Je - sus Chri - stus.

195⁸

Allegro

f

200

Presto

Ten. Solo

a - min, a - min, a - min, a - min.
a - men, a - men, a - men, a - men.

VI.

Cel., Ob., Cor. ingl.

205

C O R O

Sopr.

A - min, a - min, a - min, a - min.
A - men, a - men, a - men, a - men.

Alto

Ten.

Bassi

A - min, a - min,
A - men, a - men,

205

Picc., Fl., Trb.

Trbni.

Ten. 210

a - min, a - min.
a - men, a - men.

Bassi

210

Cor. 4

Arp. 4

mf

C O R O

Sopr. *f* 215

Alto A - min, a - min, a - min, a - min.
A - men, a - men, a - men, a - men.

Ten. *f*

Basso

Fl., Cor. 215

Vi. *f*

A - min,
A - men,

a - min,
a - men,

a - min.
a - men.

8

Detailed description: This block contains the first system of a musical score. It features a vocal line at the top with lyrics and a piano accompaniment below. The vocal line consists of three measures of music, each with a vocal line and a corresponding piano accompaniment line. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a first ending bracket over the final two measures, marked with a '3' and a '2' above the notes. The key signature has one sharp (F#) and the time signature is 4/4.

Allegro 220

fff Org. Tr.

Detailed description: This block contains the second system of the musical score, starting at measure 220. It is a piano accompaniment for an organ and trumpet, marked 'fff' (fortissimo). The music is in a grand staff with a key signature of one sharp and a 4/4 time signature. The melody is primarily in the right hand, featuring a series of chords and eighth notes. The left hand provides a rhythmic accompaniment with eighth notes. A first ending bracket is present over the final two measures.

Timp.

Detailed description: This block contains the third system of the musical score, starting at measure 221. It is a piano accompaniment for timpani, marked 'Timp.'. The music is in a grand staff with a key signature of one sharp and a 4/4 time signature. The melody is primarily in the right hand, featuring a series of chords and eighth notes. The left hand provides a rhythmic accompaniment with eighth notes. A first ending bracket is present over the final two measures.

225

Detailed description: This block contains the fourth system of the musical score, starting at measure 225. It is a piano accompaniment for organ and trumpet, marked '225'. The music is in a grand staff with a key signature of one sharp and a 4/4 time signature. The melody is primarily in the right hand, featuring a series of chords and eighth notes. The left hand provides a rhythmic accompaniment with eighth notes. A first ending bracket is present over the final two measures.

IV

VĚRUJU / ICH GLAUBE

Con moto (♩ = 100)

Vlc., Cl. b.

mf

Vla. *tr*^b

5

C O R O

Sopr. *f*

Alto

Ten. *f*

Basso *f*

Vě - ru - ju, vě - ru - - - - ju
Ja, ich glau - be, ja, ich glau - - - - be,

Vě - ru - ju, vě - ru - - - - ju
Ja, ich glau - be, ja, ich glau - - - - be,

10

mf

f

tr^b

10

v jedi - no - go Bo - ga, Ot - ca vse - mo - gu - šta - go, tvor - ca ne - bu i zem - li,
glau - be an ei - nen Gott den Va - ter, von Erd' und Him - mel Schöp - fer und al - lem

v jedi - no - go Bo - ga, Ot - ca vse - mo - gu - šta - go, tvor - ca ne - bu i zem - li,
glau - be an ei - nen Gott den Va - ter, von Erd' und Him - mel Schöp - fer und al - lem

15

vi - di - mym všem i ne - vi - di - mym.
Sicht - ba - ren, al - - - - - lem Un - sicht - ba - ren.

sf

vi - di - mym všem i ne - vi - di - mym.
Sicht - ba - ren, al - - - - - lem Un - sicht - ba - ren.

Fl., Cl., Ob., Vi.

Vlc., Cb., Cl. b., Fg.

f

p

Sopr. *mf*

Alto

A - min, a - min,
A - men, a - men,

Ob.

p Vlc. pizz.

Sopr.

Alto

Ten.

Basso

a - min, a - min.
a - men, a - men.

mf

A - min, a - min, a - min, a - min,
A - men, a - men, a - men, a - men,

mf

Cor. ingl. Vla.

Vlc., Cb., Cl. b.

25 *vi.*

f *cresc.* *trm* *sf*

sf *Vla., Cl. b., Cb.*

30

Sopr.

Alto

Ten.

Basso

f

Vě - ru - ju, vě - ru - - - ju!
 Ja, ich glau - be. ja, ich glau - - - be!

Vě - ru - ju, vě - ru - - - ju!
 Ja, ich glau - be, ja, ich glau - - - be!

C O R O

30

Picc., Fl., Ob., Cl., Cor. ingl.

be.

35

mf

8

vi.

Vlc., Cb.

Fg.

Trb.

Trbni.

Tenore Solo *mf*

I vje-di-no-go Go - spo-da I - su-sa Chr - sta
 Ich glau - be an ei - nen Herrn Je - sus Chri - stus

CORO *p*

Basso
 Vje-di-no-go Go - spo-da I-su-sa Chr-sta
 Glau - be an ei - nen Herrn Je - sus Christ

Ten. Solo

40

Sy - na Bo - ži - ja je - di - no - rod - na - go.
 ein - ge - bo - re - nen Sohn sei - nes Va - ters.

Sy - na Bo - ži - ja
 ein - ge - bor - nen Sohn

40

Tenore Solo **Un poco meno mosso**

45

I ot ot - ca rož - de - na - go přez - de všech věk. Bo - ga ot Bo - ga,
 Aus dem Va - ter ge - bo - ren her von E - wig - keit. Gott - vom Got - te

f *mf*

vi. Vla.

Ten. Solo

50

svět — ot svě — ta Bo — ga is — tin — na,
Licht — vom Lich — te wahr — haf — ter Gott,

VI.
VI., Cl.
p

Tenore Solo

55

ot Bo — ga is — tin — na — go, — rož — de — na, ne stvo —
vom wahr — haf — ten Got — te ge — bo — ren nicht er —

cresc. — — — — — *Arp.*

Fg.

Ten. Solo

60

ře — na, — je — di — no — su — štna
schaf — fen, — we — sens — gleich dem

mf *cresc.*

Ten Solo

65

Ot — eu, — jim — že vsja by — še. —
Va — ter, durch den al — les ge — macht ist. —

cresc. — — —

Tenore Solo 70

I - že nas ra - di člo - věk i ra - di na - še - go spa - se - ni - ja.
 Der um der Men - schen wil - len her - ab - ge - stie - gen vom Him - mel.

Fl. VI.

Vla.

75

Fg. Vla.

Vlc.

Accel. 80

Tenore Solo

Sni - de sne - bes
 Fleisch ge - wor - den

f

Vl., Vla., Cl. *f*

p Cl., Fg.

Tenore Solo

85 90

I vo - pl - ti se ot Du - cha sve - ta
 Uns zum Hei - le durch den hei - li - gen Geist

Vi. Vlc., Cl., Fg.

Ten. Solo Tempo I. 95

iz Ma - ri - je dě - vy.
 aus Ma - ri - a, der Jung - frau.

Vi., Vla.,
 Fl., Ob., Fg.

CORD

Sopr. 100

Alto

Ten.

Basso

Vlc., Cl. b. 100 Cl.

f *p*

Meno mosso *p* 105

vè - ru - ju.
ich glau - be.

vè - ru - ju.
ich glau - be.

Meno mosso 105

Arp.
Vic.

pp

Vè - ru - ju,
Ich glau - be,
Vè - ru - ju,
Ich glau - be,

mf Cl.

110 *ppp*

vè - ru - ju!
ich glau - be!
vè - ru - ju!
ich glau - be!

110 *f* Vic., Cb.

Vic., Cb.

115

tr

sf

120

This system contains measures 115 to 120. It features a piano accompaniment with a tremolo in the left hand and chords in the right hand. The right hand has a melodic line with a key signature change from two flats to one flat. Dynamics include *sf* (sforzando).

120

Fl.

Andante (♩ = 84)

3 Cl. (za scenou)

p

pp

125

This system contains measures 120 to 125. It includes parts for Flute (Fl.), three Clarinets (3 Cl. (za scenou)), and Piano. The tempo is marked Andante with a quarter note equal to 84 beats per minute. Dynamics include *p* (piano) and *pp* (pianissimo).

130

ppp

p Vlc.

This system contains measures 130 to 135. It features a piano accompaniment with a tremolo in the left hand and chords in the right hand. Dynamics include *ppp* (pianississimo) and *p* (piano).

135

pp

cresc.

espress.

mf

Vlc., Vla.

This system contains measures 135 to 140. It includes parts for Violin and Viola (Vlc., Vla.) and Piano. Dynamics include *pp* (pianissimo), *cresc.* (crescendo), *espress.* (espressivo), and *mf* (mezzo-forte).

140

mf

f

pp

145

This system contains measures 140 to 145. It features a piano accompaniment with chords in the right hand and a melodic line in the left hand. Dynamics include *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo).

Accel.

150

cresc.

This system contains measures 150 to 155. It includes parts for Violin and Viola (Vlc., Vla.) and Piano. The tempo is marked Accel. (Accelerando). Dynamics include *cresc.* (crescendo).

155 Più mosso *Accel. e cresc.* **160**

Cl.

Vlc., Vla.

f *m. s.*

Vlc., Cb.

165 Un poco più mosso (*♩. = 104*)

Fl.

f Fg!

Vlc. Cb.

170

Trb. Trbni.

Vl., Vla.

p *mf* *f*

Vl., Fl., Fg.

Ob.

Trb., Cor. ingl.

175

Vl., Vla.

sf *f* *f*

Fl., Ob.

180

Musical score for measures 180-184. The top staff features a melodic line with a *trm* (trill) marking. The bottom staff includes parts for *Cor.* (Cornet) and *Trbni.* (Trumpet) with a dynamic marking of *f* (forte).

185

Musical score for measures 185-189. This system shows the continuation of the melodic and harmonic material from the previous system.

190

Musical score for measures 190-194. The top staff includes parts for *Ob.* (Oboe), *Cor.ingl.* (English Horn), and *Cl.* (Clarinet). The bottom staff includes parts for *Fg.* (Fagot) and *Cor.* (Cornet).

195

Musical score for measures 195-199. The top staff includes parts for *Fl.* (Flute). The bottom staff includes parts for *Ob.* (Oboe) and *Trbni.* (Trumpet). A dynamic marking of *p* (piano) is present.

Musical score for measures 200-204. The top staff includes a *cresc.* (crescendo) marking. The bottom staff includes parts for *Trbni.* (Trumpet).

200

Fl.
Ob.
Trbni.
f
sf

205

Vi.
Pic.
Vi., Vla., Vlc.
f

210

Allegro (♩. = 126)

Org.
f

215

Presto

Org.
ff

220

225

230

C O R D O

Sopr. *ff* **235** *ff* 3

Alto Ra - spet že za - ny, mu - čen i
Kreuz - tod er - lit - ten Und ward be -

Ten.

Basso *ff* 3 *ff* 3

Ra - spet že za - ny, **235** mu - čen i
Kreuz - tod er - lit - ten Und ward be -

Org. 3 3 3 3 3 3

240

po-gre-ben byst.
gra-ben für uns.

po-gre-ben byst.
gra-ben für uns.

245

Maestoso

Org.

Picc.

Trb., Cor.

fff Trbni.

Timp.

250

Andante (♩ = 92)

VI.

f Vic., Cb.

255

CORO

Sopr. *p*

260

I vo - skr - se v tre - tij den po Pi - sa - ni - ju,
 Auf - er - stan - den am drit - ten Tag, wie steht ge - schrie - ben,

Alto *p*

po Pi -
 wie steht

FL. *p*

260

FL. *p*

265

po Pi - sa - ni - ju. I vzi -
 wie steht ge - schrie - ben. Auf zum

sa - nju. 265
 ge - schrie - ben.

mf

270

de na ne - - bo.
 Him - mel ge - fah - ren ist!

270

275

p

f

Ten. *Pa-tre* **280**

Sě - dit o des - nu - ja Ot - ca.
 Sitzt er zur Rech - ten des Va - ters.

Basso

280

Cor.

285 accel. *vi-vos et man-vulos*

I pa - ky i - mat pri - ti su - dit ži - vym mrt - vym
 Kom - men wird wie - der er zu rich - ten die Le - ben - di - gen und To - ten

285 accel.

Cor.

290 Allegro (♩ = 108)

so sla - vo - ju;
 in Herr - lich - keit.

290 Allegro (♩ = 108)

295 300

je - go - ze
Und wird kein

295 Cor. 300

f

Vla. Vlc. Cb. Trbni.

305

cě-sarst-vi-ju ne-bu-det kon-ca.
En - de sein sei-nes Rei-ches.

305

f *sf* *sf*

310 315

f *sf* *f* *sf*

Trb.

Timp.

Moderato (♩ = 100)

320

C O R O

Sopr. *pp*
 Vě - ru - ju,
 Ja, ich glau - be,
 I v Du - cha sve - ta - go
 Auch an den hei - li - gen

Alto
 Vě - ru - ju,
 Ja, ich glau - be,
 vè - ru - ju!
 ja, ich glau - be!

Ten. *pp*
 Vě - ru - ju,
 Ja, ich glau - be,
 vè - ru - ju!
 ja, ich glau - be!

Bass
 I v Du - cha sve - ta - go
 Auch an den hei - li - gen

Moderato (♩ = 100)

320

pp
 Cl. Vla.
 Vlc. Fg. Cb.

Go - spo - da
 Geist glaub ich,
 i ži - vo - to - tvo - re - šta - go
 an den Herrnden Le - bend - ma - cher

mf
 I v Du - cha sve - ta - go
 Geist an den hei - li - gen
 ži - vo - to - tvo - re - šta - go,
 glaub an den Le - bend - ma - cher

Go - spo - da
 Geist glaub ich,
 i ži - vo - to - tvo - re - šta - go
 an den Herrnden Le - bend - ma - cher

325 *mf*

Ot Ot - ca i Sy - na is - cho - de - šta - go.
 Der vom Va - ter und zu - gleich vom Sohn aus - geht

Ot Ot - ca i Sy - na is - cho - de - šta - go.
 Der vom Va - ter und zu - gleich vom Sohn aus - geht

325 Fl. *p* Cor. ing. *mf* vi.

330

S Ot - cem že i Sy - nom ku - pno, po - kla -
 aus dem Va - ter und dem Soh - ne an - ge -

S Ot - cem že i Sy - nom ku - pno, po - kla -
 aus dem Va - ter und dem Soh - ne an - ge -

330

Timp.

Soprano
Alto
Basso

na - je - ma i so - sla - vi - ma.
be - tet und ver - herr - li - chet wird.

na - je - ma i so - sla - vi - ma.
be - tet und ver - herr - li - chet wird.

I - že gla - go - lal jest
Hat ge - re - det durch die Pro -

335 Ten. *mf* **Maestoso**

I - že gla - go - lal jest Pro - ro - ky.
Hat ge - re - det durch die Pro - phe - ten.

Basso

335 **Maestoso**

f *ff* Cor.

340 (♩. = 63)

sff G. P. *f*

C O R O

Sopr. **f** 345

I je - di - nu sve - - tu - - - - ju,
 Glaub an ei - ne hei - li - - - - ge

Alto **f**

Ten. **f**

I je - di - nu sve - - tu - - - - ju,
 Glaub an ei - ne hei - li - - - - ge

Basso **f**

f 345

Tenore Solo

ka - to - li - - čes - - ku i a -
 ka - - - tho - - - li - sche, a - po -

Ten. Solo 350

po - - - stol-sku cr - - kov.
 sto - - - li - sche Kir - - che.

cresc.

Un poco più mosso

Tenore Solo

355

I spo-vě - da - - ju
Ja ich be - ken - - ne

mf

Ten. Solo

je - di - no krš - če - ni - je vot - puš - če - ni - je grě - chov.
ei - - ne Tau - - fe zum Nach - laß der Sün - - den.

360

accel.

C O R O

Sopr. *ff*

Alto I ča - ju vo - skr - se - ni - ja mr - tvych
Er - war - te die Auf - er - ste - hung der To - - ten

Ten. *ff*

Basso

Trb. *ff*

f

accel.

365

I ča - ju vo - skr - se - ni - ja
er - war - te die Auf - er - ste - hung der

I ča - ju vo - skr - se - ni - ja
er - war - te die Auf - er - ste - hung der

365

Cor. *ff*

Trbn.

na - tvych. To - - - ten.

na - tvych. To - - - ten.

Tempo I.

370 Basso Solo

f

I ži - vo - ta bu - - du - šta - go vè - ka
Und das Le - - - - - ben der zu - künf - ti - gen Welt,

375

I ži - vo - ta bu - - - du - šta - go vè - ka.
und das Le - - - - - ben der zu - künf - ti - gen Welt.

C O R O

Sopr. *ff* I ži - vo - ta bu - - - du - šta - go
 Alto I zi - vo - ta bu - - - du - šta - go
 Ten. *Und ff* das Le - - - ben der zu - künf - ti - gen
 Basso *Und ff* I ži - vo - ta bu - - - du - šta - go
 das Le - - - ben der zu - künf - ti - gen

380
 vè - - ka.
 Welt.
 vè - - ka.
 Welt.

380

Fl. *ff*

385

Sopr.
Alto
Ten.
Basso

A - - min, a - - - min,
A - - - men, a - - - - men,
A - - - min, a - - - - min,
A - - - - men, a - - - - men,

ff

C O R O

385

Cor.

a - - min, a - min,
a - - - men, a - - - men.
a - min, a - min,
a - - - men, a - - - men.

390

C O R O

Sopr. **ff** A - min, a - min, a - min, a - min!

Alto **ff** A - men, a - men, a - men, a - men!

Ten. **ff** A - min, a - min, a - min, a - min!

Basso **ff** A - men, a - men, a - men, a - men!

395

395

Cor.

Ten. a - min!
a - men!

Basso

fff Org. e Tutti

V

SVET / HEILIG

Moderato (♩ = 76)

Vi.
Arpa
Celesta

p Vlc. Cb.

This system contains the first two measures of the piece. The piano part is in the bass clef, and the celesta part is in the treble clef. The tempo is Moderato with a quarter note equal to 76 beats per minute. The key signature has one sharp (F#).

5

Fl.

Vi.

This system contains measures 3 through 6. Measure 5 is marked with a box containing the number 5. The flute part (Fl.) is in the treble clef, and the violin part (Vi.) is in the treble clef. The piano accompaniment continues in the bass clef.

10

Vi. Solo
espress.

p Fl. Cl.

Fl. Cl.

This system contains measures 7 through 10. Measure 10 is marked with a box containing the number 10. The violin part (Vi. Solo) is in the treble clef, marked *espress.* The flute part (Fl. Cl.) is in the treble clef, marked *p*. The piano accompaniment continues in the bass clef.

Vla. Fg.

Fl. Cl.

This system contains measures 11 through 14. The viola part (Vla. Fg.) is in the treble clef. The flute part (Fl. Cl.) is in the treble clef. The piano accompaniment continues in the bass clef.

Soprano Solo

f

15

Svet,
Hei - - - lig,

Measures 15-19 of the Soprano Solo section. The vocal line begins with a fermata on a whole note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *cresc.* and *mf*.

Sopr.
Solo

20

svet,
hei - - - lig, svet!
hei - - - lig!

Tenore Solo

f

Svet, svet,
Hei - - - lig, hei - - - lig,

Measures 20-24. The Soprano Solo continues with a fermata. The Tenor Solo enters with a fermata. The piano accompaniment includes parts for Flute (Fl.), Clarinet (Cl.), and Violin (Vl.). Dynamics range from *p* to *mf*.

Ten.
Solo

25

svet!
hei - - - lig!

Basso Solo

f

Svet, svet,
Hei - - - lig, 25 hei - - - lig

Measures 25-29. The Tenor Solo continues with a fermata. The Bass Solo enters with a fermata. The piano accompaniment includes parts for Violin (Vlc.) and Viola (Vc.). Dynamics include *Vlc. Fg.*

Basso Solo

Go - spod, Bog Sa - - ba - oth.
 ist der Herr Sa - - ba - oth.

CORO

Sopr. Svet. Go - spod, Bog Sa - ba - oth.
 Ten. Hei - - - - - lig Gott der Herr Sa - ba - oth.

Svet. Go - spod, Bog Sa - ba - oth.
 Hei - - - - - lig Gott der Herr Sa - ba - oth.

Basso

Fg. Trbni.

Soprano Solo

Go - spod, Bog Sa - ba - oth.
 Gott der Herr Sa - ba - oth.

Basso Solo

Svet. Go - spod, Bog
 Hei - - - - - lig ist der Herr

Svet. Go - spod, Bog
 Hei - - - - - lig ist der Herr

Svet. Go - spod, Bog
 Hei - - - - - lig ist der Herr

Vlc. Cor. Cl. Vl.

Tenore Solo

Svet Go - spod, Bog
 Hei - - - - - lig ist der Herr

Sa - ba - oth.
 Sa - ba - oth.

Sa - ba - oth.
 Sa - ba - oth.

Sa - ba - oth.
 Sa - ba - oth.

Vlc. Fg.

Con moto (♩ = 104)

35

Sa - ba-oth.
 Sa - ba-oth.

Svet Go - spod, Bog Sa - ba-oth.
 Hei - - - - - lig ist der Herr Sa - ba-oth.

Svet Go - spod, Bog Sa - ba-oth.
 Hei - - - - - lig ist der Herr Sa - ba-oth.

f

Con moto (♩ = 104)

35

mf

f

Picc.

8

vi.

Picc. Fl. 40

Vi.

Cor.

C O R O

Sopr. 45

Alto

Ten.

Basso

f 3 3

Pl - na sut ne-bo, zer - mlja sla - vy tvojeje!
 Him-mel und Er - de sind voll dei-nes Ruhmes!

45

Trbnii.

50

Trb.

ff Cor.

Trb.

Piano introduction for measures 50-54. The score features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is written for both the right and left hands of the piano.

C O R O

55

Soprano (Sopt.): Pl - na sut ne - bo, ze - mlja sla - vy tvojeje!
 Alto: Him - mel und Er - de sind voll dei - nes Ruh - mes!

Tenore (Ten.): Pl - na sut ne - bo, ze - mlja sla - vy tvojeje!
 Bassista (Basso): Him - mel und Er - de sind voll dei - nes Ruh - mes!

Vocal score for measures 55-59. It includes parts for Soprano, Alto, Tenor, and Bass. The lyrics are in Slovenian. The music features triplet rhythms and rests. The key signature remains two flats, and the time signature is common time.

55

Piano accompaniment for measures 55-59. It continues the rhythmic complexity from the introduction. Dynamics include *f* (forte) and *sfz* (sforzando). The key signature is two flats, and the time signature is common time.

60

60

Coro

Piano accompaniment for measures 60-64. It features a dense texture with many beamed notes. Dynamics include *f* (forte). The key signature is two flats, and the time signature is common time.

65

65

Piano accompaniment for measures 65-69. It continues the dense texture of the previous section. Dynamics include *f* (forte). The key signature is two flats, and the time signature is common time.

Trbni.

C O R O

70

Sopr. *ff*
Alto
Ten.
Basso

Pl - na sut ne - bo, ze - mlja sla - vy tvojeje!
Him - mel und Er - de sind voll dei - nes Ruh - mes!

Pl - na sut ne - bo, ze - mlja sla - vy tvojeje!
Him - mel und Er - de sind voll dei - nes Ruh - mes!

70

ff

Cor.

75

Trb.
Trbni.

C O R O

ff

Sopr. *ff* 3 3 **80**

Alto Pl - na sut ne - bo, ze - mlja sla - vy tvojeje!
Him - mel und Er - de sind voll dei - nes Ruh - mes!

Ten. *ff* 3 3

Basso *ff* 3 3

80

sff

85

Trb. *marcato la melodia*

C O R O

Sopr. *ff* 3 3

Alto Pl - na sut ne - bo, ze - mlja sla - vy tvojeje!
Him - mel und Er - de sind voll dei - nes Ruh - mes!

Ten. *ff* 3 3

Basso *ff* 3 3

85

90

ff

p subito

Ob.

95

accel.

ff subito

100

rit.

Meno mosso

Soprano Solo *f*

Bla - go - slov - len
Hoch - ge - lobt sei,

Arp., Cl.

105

Sopr. Solo

gredyj vo i - me Go - spo - dne.
der da kom - met im Na - men des Herrn.

cresc.

ff

110

Basso Solo *f*

Bla - go - slov - l'en gre - dyj vo i - me
Hoch - ge - lobt sei, der da kom - met im

Fl.

Tenore Solo *f*

115

Bla - go - slov - l'en gre - dyj
Hoch - ge - lobt sei, der da kommt,

Basso Solo

Go - spo - - d'ne.
Na - - men des Herrn.

Ten. Solo

115

vo i - me Go - spo - - d'ne.
kom - met im Na - - men des Herrn.

Basso Solo

120

Bla - go slov - l'en gre - dyj vo i - me Go - spo -
Hoch - ge - lobt sei, der da kommt, kom - met im Na - - men des

125

Tenore Solo

Bla - go - slov - l'en gre - dyj
Hoch - ge - lobt sei, der da kommt,

asso
solo

dne.
Herrn.

125

Picc.
Fl.

VI.

Meno mosso
Alto Solo

Bla - go - slov - l'en
Hoch - ge - lobt sei,

gre - dyj vo i - me
der da kommt, kom - met im

Go - - - spo - - -
Na - - - men des

130

Ten.
solo

vo i - me,
der da kommt,

vo i - me Go - spo -
kom - met im Na - men des

Meno mosso
Ob., Cl.

Arp.

mf

130

accel.

Alto
solo

dne.
Herrn.

Ten.
solo

dne.
Herrn.

accel.

f

cresc.

Allegro

135

mf

cl. 3

140

3

C O R O

Sopr. *f* 3 145

Alto

Ten. *f* 3

Basso *f* 3

0 - san - na vo vyš - ních!
 Ho - san - na in der Hö - he!

145

Cl. 3 3

150

Cor. 3 3

155

C O R O

Sopr. **160**
Alto
Ten.
Basso

0 - san - na vo vyš - ních!
san - na in der Hö - he!

160

cresc.

165

Fl.

170 **175**

180

Tempo I.
Tenore Solo

185

mf *p subito*

Bla - go - slov - len — gre - dyj vo i - me Go - - spo - -
 Hoch - ge - lobt sei, — der da kom - met im Na - - men des

Ter.
Solo

dñe.
Herrn.

C
O
R
O

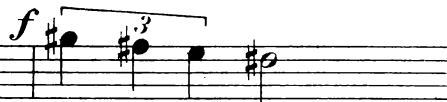
Sopr. *f*

Alto Ho -
Ten.

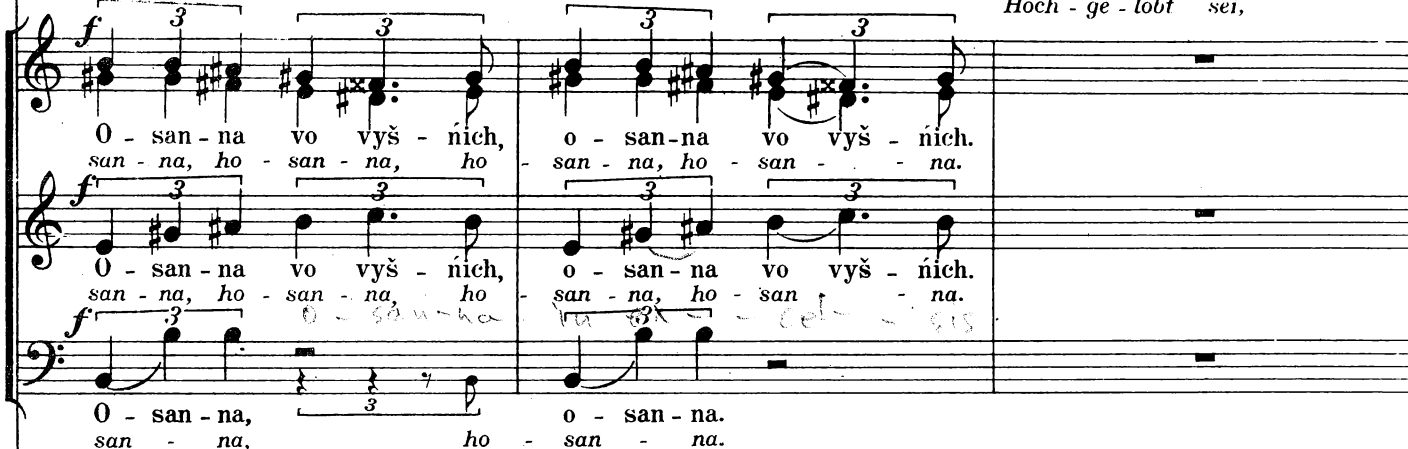
Basso Ho -

Tenore Solo

190

f 

Bla - go - slov - len
Hoch - ge - lobt sei,

f 

0 - san - na vo vyš - ních, san - na, ho - san - na, ho

0 - san - na vo vyš - ních, san - na, ho - san - na, ho


0 - san - na, san - na, ho - san - na.



190 *mf* 

Ten. Solo

195



gre-dyj vo i - me, der da kom - - met, vo i - me, kom - met, vo i - me, kom - - met im

mf 

Ten. Solo



Go - spo - - díe. Na - men des Herrn.

f 

Cl. 

Cor., Trb. 

200

C O R O

Sopr. *f* *3* *3*
 Alto 0 - san - na vo vyš - ních!
 Ho - san - na, ho - san - - na!
 Ten. *f* *3* *3*
 0 - san - na vo vyš - ních!
 Ho - san - na, ho - san - - na!
 Basso *f* *3*
 0 - san - na!
 Ho - san - - na!

200

205 *rit.*

VI

AGNEČE BOŽIJ / LAMM GOTTES

Adagio (♩=60)

Fl. Cor. ingl. VI. 5

Vl. con sord. Cb. con sord. Trbni. Fg.

pp

una corda

Un poco più mosso

A - gne - če Bo - žij, a - gne - če Bo - žij, po - mi - luj nas!
 O du Lamm Got - tes, o du Lamm Got - tes, gnä - dig sei uns!

C O R O

Sopr. *mf* *cresc.*

Alto

Ten. *mf* *cresc.*

Basso *mf* *cresc.*

Po - mi - luj nas, po - mi - luj nas, po - mi - luj nas!
 Gnä - dig sei uns, gnä - dig sei uns, o du Lamm Got - tes

Po - mi - luj nas, po - mi - luj nas, po - mi - luj nas!
 Gnä - dig sei uns, gnä - dig sei uns, gnä - dig sei uns!

Un poco più mosso

Cor. *mf*

Tempo I.

10

pp

15

A - gne - će Bo - žij, a - gne - će Bo - žij, po - mi - luj nas!
 O du Lamm Got - tes, o du Lamm Got - tes, gnä - dig sei uns!

mf Po - mi - luj nas,
Gnä - dig sei uns,

cresc. po - mi - luj nas,
gnä - dig sei uns,

f po - mi - luj nas!
o du Lamm Got - tes!

mf Po - mi - luj nas,
Gnä - dig sei uns,

cresc. po - mi - luj nas,
gnä - dig sei uns,

f po - mi - luj nas!
gnä - dig sei uns!

mf *cresc.* *f*

15

mf *t. c.*

mf 20

A - gne - će Bo - žij, a - gne - će Bo - žij, po - mi - luj nas!
 O du Lamm Got - tes, o du Lamm Got - tes, gnä - dig sei uns!

C O R O

Sopr. Po - mi - luj nas,
Gnä - dig sei uns,

Alto po - mi - luj nas,
gnä - dig sei uns,

Ten. po - mi - luj nas!
o du Lamm Got - tes!

Basso Po - mi - luj nas,
gnä - dig sei uns,

po - mi - luj nas!
gnä dig sei uns!

mf *t. c.*

L'istesso tempo (♩ = 42)

Basso Solo

mf espress.

25

A - gne - ě Bo - - žij, - - vem - - lej grě - chy mi - ra
 O du Lamm Got - tes, - - das hin - weg nimmt die Sün - den

Tenore Solo

mf

A - gne - ě Bo - - žij, - - vem - - lej grě - chy
 O du Lamm Got - tes, - - das hin - weg nimmt,
melodia espressiva

Alto Solo

mf

30

A - gne - ě Bo - - žij, - - vem - - lej grě - chy
 O du Lamm Got - tes, - - das hin - weg nimmt

Ten. Solo
 vem - lej grě - chy mi - ra.
 das hin - weg nimmt die Sün - den

Soprano Solo

35

f espress.

A - gne - će Bo - - žij, - - vem - - lej grě - - chy - - mi - - ra
 O du Lamm Got - - tes, - - das hin - weg nimmt die Sün - - den

Alto Solo
 - - mi - - ra
 die Sün - - den

A - gne - će Bo - - žij,
 O du Lamm Got - - tes,

Cl. *mf*
 Vla. Vlc.

vi. *f*

Soprano Solo

A - gne - će Bo - - žij, - - vem - - lej grě - - chy
 O du Lamm Got - - tes, - - das hin - weg nimmt

Alto Solo
 - - vem - - lej grě - - chy - - mi - - ra
 - - das hin - weg nimmt die Sün - - den

espress.

vi. *f*
 Cl.

Vla. Vlc.

Tempo I.

40

Sopr. Solo
 - - mi - - ra!
 die Sün - - den

mf

C O R O

45

Sopr. *pp* A - gne - će Bo - žij,
O du Lamm Got - tes,

Alto *pp* Po - mi - luj nas,
Gnä - dig sei uns,

Ten. *pp* Po - mi - luj nas,
Gnä - dig sei uns,

Basso *pp* Po - mi - luj nas,
Gnä - dig sei uns,

dim.

a - gne - će Bo - žij, po - mi - luj nas!
o du Lamm Got - tes, gnä - dig sei uns! rit. - - -

po - mi - luj nas, po - mi - luj nas!
gnä - dig sei uns, o du Lamm Got - tes!

po - mi - luj nas, po - mi - luj nas!
gnä - dig sei uns, gnä - dig sei uns!

rit. - - -

f

50

p

dim.

VII

VARHANY SOLO / ORGEL SOLO

Allegro (♩=152)

ff

5

10

15

20

25

30

Musical notation for measures 30-34. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). Measure 30 features a whole note chord in the right hand and a half note chord in the left hand. Measures 31-34 show a melodic line in the right hand and a bass line in the left hand, both with slurs.

35

Musical notation for measures 35-39. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F#, C#). Measures 35-39 show a continuous melodic line in the right hand and a bass line in the left hand, both with slurs.

40 Un poco più mosso

Musical notation for measures 40-44. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F#, C#). Measure 40 is marked with a forte *ff* dynamic. Measures 40-44 show a melodic line in the right hand and a bass line in the left hand, both with slurs.

45

Musical notation for measures 45-49. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F#, C#). Measures 45-49 show a melodic line in the right hand and a bass line in the left hand, both with slurs.

50

Musical notation for measures 50-54. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F#, C#). Measures 50-54 show a melodic line in the right hand and a bass line in the left hand, both with slurs.

55

Musical notation for measures 55-59. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F#, C#). Measures 55-59 show a melodic line in the right hand and a bass line in the left hand, both with slurs.

Musical score for piano, measures 60-95. The score is written in treble and bass clefs. It features complex harmonic structures with many accidentals (sharps, flats, naturals) and dynamic markings. The music is divided into systems, with measure numbers 60, 65, 70, 75, 80, 85, 90, and 95 marked in boxes. The notation includes various note values, rests, and phrasing slurs.

100 105

Two systems of piano music. The first system contains measures 100 and 105. The music is written for piano with treble and bass staves. Measure 100 features a complex chordal texture with many sharps. Measure 105 continues with similar complex chords and includes a 'Ped.' marking.

ritard. 110 a tempo

Two systems of piano music. The first system contains measures 110 and 115. The music is written for piano with treble and bass staves. Measure 110 is marked 'ritard.' and measure 115 is marked 'a tempo'. There are some '4' markings above the notes in measure 110.

115 accel.

Two systems of piano music. The first system contains measures 115 and 120. The music is written for piano with treble and bass staves. Measure 115 is marked 'accel.'. There are some '4' markings above the notes in measure 115. A 'Ped.' marking is present at the end of the system.

120 Presto

Two systems of piano music. The first system contains measures 120 and 125. The music is written for piano with treble and bass staves. Measure 120 is marked 'Presto'. A 'Ped.' marking is present at the end of the system.

125

Two systems of piano music. The first system contains measures 125 and 130. The music is written for piano with treble and bass staves. Measure 125 is marked '125'. There are some '2' markings above the notes in measure 125.

130

Musical score for measures 130-134. The piece is in a minor key, indicated by three flats in the key signature. The melody in the treble clef consists of eighth-note patterns with slurs. The bass clef accompaniment features chords and some eighth-note figures.

135

Musical score for measures 135-139. The melody continues with eighth-note patterns. The bass clef accompaniment includes a prominent eighth-note figure in measures 135 and 136, and then returns to chords.

140

Musical score for measures 140-144. The melody and bass clef accompaniment continue with similar patterns to the previous section.

145

Prestissimo

Musical score for measures 145-149, marked **Prestissimo**. The tempo is significantly increased. The melody in the treble clef is mostly rests, while the bass clef features a rapid eighth-note accompaniment.

150

rit.

Adagio

Musical score for measures 150-154, marked *rit.* and **Adagio**. The tempo is slowed down. The melody in the treble clef consists of sustained chords, while the bass clef features a rhythmic accompaniment of eighth notes.

VIII

INTRADA

Moderato (♩ = 88)

First system of piano introduction. The music is in 3/4 time and begins with a forte (*f*) dynamic. It features a complex texture with multiple voices in both the treble and bass staves, including chords and moving lines.

Second system of piano introduction. It includes parts for Timpani (*Timp.*) and Trumpets and Cornets (*Trb. Cor.*). A measure rest of 5 measures is indicated above the *Trb. Cor.* staff. The piano accompaniment continues with rhythmic patterns.

Third system of piano introduction. The piano accompaniment continues with a steady rhythmic pattern in the bass and treble staves.

Fourth system of piano introduction. It features a measure rest of 10 measures in the upper voice of the piano part. The lower voice continues with a rhythmic accompaniment.

Fifth system of piano introduction. The piano accompaniment continues with a steady rhythmic pattern in the bass and treble staves.

15

20

8

25

30

8

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a measure with a fermata and a measure with a 'v' marking.

35

Trbe.

3

3

3

3

Second system of musical notation, including a measure with a boxed number '35' and a section for 'Trbe.' with triplets.

3

3

3

Cor.

Trt.

Third system of musical notation, including a section for 'Cor.' with triplets and a section for 'Trt.'.

40

3

3

3

Fourth system of musical notation, including a measure with a boxed number '40' and triplets.

First system of musical notation. It consists of three staves: a treble staff with a melodic line of eighth notes, a middle staff with a complex rhythmic pattern of triplets and sixteenth notes, and a bass staff with a simple eighth-note accompaniment. The key signature has two flats.

Second system of musical notation. The treble staff continues with eighth notes. The middle staff features a *ff* dynamic marking and continues with triplets. The bass staff continues with eighth notes. A dotted line indicates a measure rest in the middle staff.

Third system of musical notation. A box containing the number 45 is positioned above the first measure of the treble staff. The notation continues with eighth notes in the treble, triplets in the middle, and eighth notes in the bass.

Fourth system of musical notation. The treble staff begins with a *fff* dynamic marking and contains block chords. The middle and bass staves continue with eighth notes. The system concludes with a double bar line.