

Hymni adventuales

Cyklus čtyř adventních skladeb
pro smíšený sbor a smyčcový orchestr
na texty latinských adventních hymnů

- I. Verbum salutis omnium*
- II. Veni redemptor gentium*
- III.*
- IV. Magnis prophetae vocibus*

Petr Koronthály
2012

I. Verbum salutis omnium

Petr Koronthály

Calmo (♩ = 86)

Soprano

Alto

Tenor

Bass

p

p sempre

p

p sempre

p

p sempre

Ve Ve Pa Pa

Ve Ve Pa Pa

Ve Pa

- rbum sa - lu - tis om - ni - um,

*) V místech označených hvězdičkou se ženský, respektive mužský sbor dělí pokud možno na tři stejně velké skupiny. Jinak probíhá dělení hlasů standardně.

Calmo (♩ = 86)

Violin I

Violin II

Viola

Violoncello

Contrabass

4

S. Vir - go be - a - ta, sus -

A. Vir - - go

T. Vir - - go be -

B. *p sempre*
Pa - tris ab o - re pro - di - ens, Vir - go be - a - ta, sus -



6 **con metrum**

S. ci - pe

A. cas - to, Ma - ri - a, vi

T. a - ta, - sce - re.

B. ci - pe

Violin solo

Musical score for Violin solo and string ensemble. The Violin solo part is written in 4/4 time with a dynamic of *mf*. The string ensemble (Vln. I, Vln. II, Vla., Vc., Cb.) is in 3/8 time, with dynamics of *mp* for the upper strings and *mf* for the lower strings. The score shows two measures of music.



Musical score for solo violin and string ensemble. The solo violin part is in 3/8 time with a dynamic of *f*. The string ensemble (Vln. I, Vln. II, Vla., Vc., Cb.) is in 4/4 time, with dynamics of *f* for the upper strings and *mp* for the lower strings. The score shows two measures of music.

16 **sine metrum**
p sempre

S. Te nunc i - lus - trat cae - li - tus, Spi - ri - tus, Do - mi -

A. um - bra fe - cun - di, ges - tes ut Chri -

T. Chri - stum

B.



19 **con metrum**
Più mosso

S. num, Pat - ri Fi - li - um.

A. ae - Fi - li - um.

T. ae - Fi - li - um.

B. *p sempre* ae - qua - lem Pa - tri - li - um.

Più mosso
con metrum

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

sine metrum
molto Meno mosso

23

S. *mf* * Haec est sa-cra - ti ia-nu - a

A. *mf* * Haec est sa-cra - ti ia-nu - a

T. *mf* * Haec est sa-cra - ti ia-nu - a

B. *mf* * Haec est sa-cra - ti ia-nu - a

sine metrum
molto Meno mosso

Vln. I *mp* I.V. *mf*

Vln. II *mp* II.V. *mf*

Vla. *mp* I.V. *mf*

Vc. *mf*

Cb. *mp*

27

S. *p* tem-pli se - ra - ta iu-gi-ter, so - - pre - mo - - be - - ta li - mi - na.

A. *p* tem-pli se - ra - ta iu-gi-ter, so - li su - prin-ci - pi. - a - ta li - mi - na.

T. *p* tem-pli se - ra - ta iu-gi-ter, so - - pre - mo - - dens - ta li - mi - na.

B. *p* tem-pli se - ra - ta iu-gi-ter, so - li su - prin-ci - pi pan - - ta li - mi - na.

31 ♩ = ♩

Vln. II tutti *mp*

Vla. *pizz.* tutti *mp*

Vc. *p pizz.*

Cb. *p*

35

Vln. II

Vla.

Vc.

Cb.

39

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

mf

mp

mp

mp

mp

mf

p

arco

pizz.



43

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. .

mf

tutti

f

mp

f

f

f

f

arco

pizz.

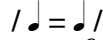
arco

pizz.

arco

arco

sine metrum



mf

48

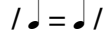
S. *mf* O - lim pro - mis-sus va - ti - bus,

A. *mf* O - lim pro - mis-sus va - ti - bus,

T. *mf* pro - mis-sus va - ti - bus,

B. *mf* pro - mis-sus va - ti - bus,

sine metrum



Vln. I *mp*

Vln. II *mp*

Vla. *mp* pizz.

Vc. *mp* pizz.

Cb. *mp*



Meno mosso

52

S. *mp* na - tus an - te lu - ci - fe-rum, a - nun-ci - at,

A. *mp* na - tus an - te lu - ci - fe-rum, a - nun-ci - at,

T. *p* an - te lu - ci - fe-rum, quem Ga-bri-el, Ga-bri - el, Ga-bri-el, Ga-bri-

B. *p* an - te lu - ci - fe-rum, quem Ga-bri-el, Ga-bri - el, Ga-bri-el, Ga-bri-

56 **con metrum**

S. ter - ris des - cen - dit Do - mi - nus. _____

A. ter - ris des - cen - dit Do - mi - nus. _____

T. el, Ga - bri - el, Ga - bri - el, Ga - bri - el, Ga - bri - el, Ga - bri - el...

B. el, Ga - bri - el, Ga - bri - el, Ga - bri - el, Ga - bri - el, Ga - bri - el...

con metrum
arco

Vc. *de niente*

Cb. *de niente*



60 non div. div.

Vln. I *mp* *f*

Vln. II *f*

Vla. *f*

Vc. *mf* *f*

Cb. *mf* *f*

65 non div. div.

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *f* *f* *f*



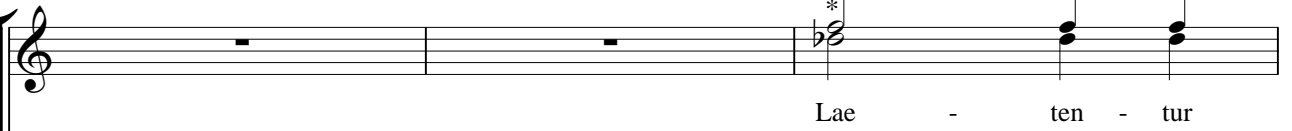
70 non div. div. non div.

Vln. I
Vln. II
Vla.
Vc.
Cb.


mp *f* *f* *f* *mp* *mp* *mf* *mf*

75

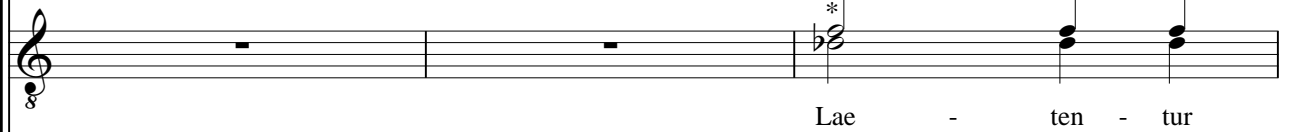
ff

S. 
Lae - ten - tur

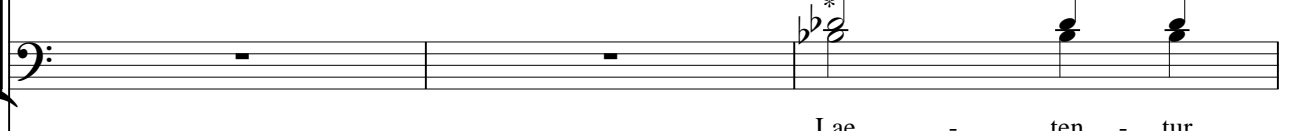
ff

A. 
Lae - ten - tur

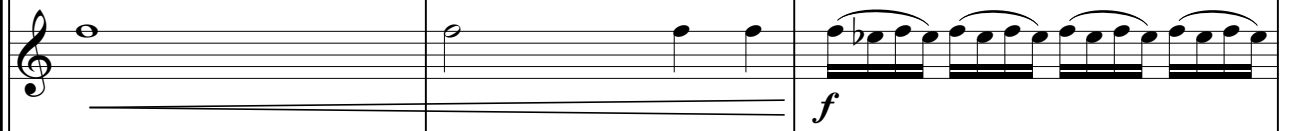
ff

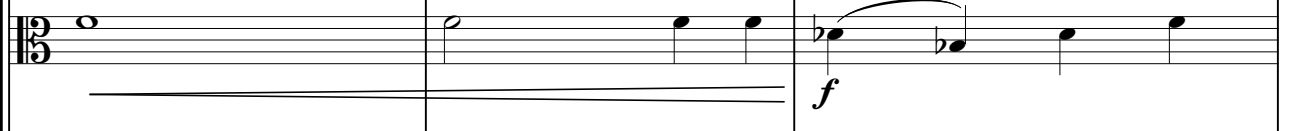
T. 
Lae - ten - tur

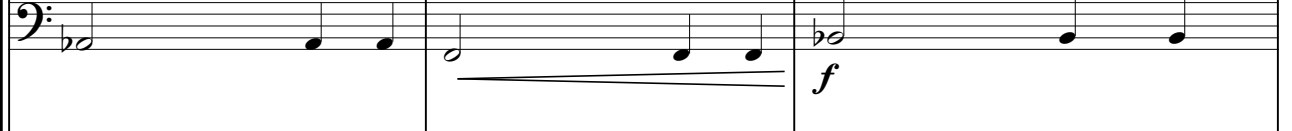
ff


B. 
Lae - ten - tur

Vln. I 
f

Vln. II 
f

Vla. 
f

Vc. 
f

Cb. 
f

78

S. si - mul an - ge - li,

A. si - mul an - ge - li,

T. si - mul an - ge - li,

B. si - mul an - ge - li,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *ff*

Cb. *ff*

81

S. om - - nes ex - sul - - tent

A. om - - nes ex - sul - - tent

T. om - - nes ex - sul - - tent

B. om - - nes ex - sul - - tent

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

83

S. *x**
po - pu - li: ex - cel-sus ve - nit

A. *x**
po - pu - li: ex - cel-sus ve - nit

T. *x**
po - pu - li: ex - cel-sus ve - nit

B. *x**
po - pu - li: ex - cel-sus ve - nit

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *ff* *f*

Cb. *ff* *f*

87

S. *pp*
hu - mi - lis m

A. *pp*
hu - mi - lis m

T. *pp*
hu - mi - lis m

B. *p*
hu - mi - lis sal - va - re,

Vln. I *pp sub* div.

Vln. II *pp sub* div.

Vla. *pp sub*

Vc.

Cb.

91

S.

A.

T.

B.

quod pe - ri - e - rat.

Vln. I

Vln. II

Vla.

non div.
mp
non legato

non div.
mp
non legato

mp
non legato



95

S.

mf

Sit, Chris - te, rex pi - is - si - me,

A.

mf

Sit, Chris - te, rex pi - is - si - me,

Vln. I

Vln. II

Vla.

98

S. ti - bi Pa - tri - que

A. ti - bi Pa - tri - que

Vln. I

Vln. II

Vla.



101

S. glo - ri - a

A. glo - ri - a

T. *mp* cum Spi - ri -

B. *mp* cum Spi - ri -

Vln. I

Vln. II

Vla.

104

T. *8* tu Pa - ra - cli - to,

B. tu Pa - ra - cli - to,

Vln. I

Vln. II

Vla.



107

T. *8* in sem - pi - ter - na sae - cu - la.

B. in sem - pi - ter - na sae - cu - la.

Vln. I

Vln. II

Vla.

Molto meno mosso / $\text{♩} = \text{♩} /$

110

S. *p* A - men.____

A. *p* A - men.____

T. *p* A - men.____

B. *p* A - men.____

Molto meno mosso / $\text{♩} = \text{♩} /$

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*



116

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *mf* *p*

Vc. *mf* *mf* *p* pizz.

Cb. *mf* *p*

II. Veni redemptor gentium

Calmo / ♩ = 63 /

SOPRANO *p*
 Ve-ni, re-dem-ptor gen-ti-um, os-ten-de par-tum Vir-gi-nis; mi-re-tur om-ne sae-cu-lum:..

ALTO *p*
 Ve - - ni, ve - - ni, mi - re - tur__

TENOR *p*
 ve - - ni, mi - re - tur__

BASS

4 *p* *mf* *mf* *p*
 ta - lis de-cet, ta - lis de-cet par - tus De-um. ,

p *mf* *mf* *p*
 ta - lis de-cet, ta - lis de-cet par - tus De-um.

p *mf* *mf* *p*
 ta - lis de-cet, ta - lis de-cet par - tus De-um.

p *mf* *mf* *p*
 ta - lis de-cet par-te De - um, ta - lis de-cet, ta - lis de-cet par - tus De-um.

8 *mf*
 Ver-bum De - i fac-tum est ca-ro fruc-tus-que ven-tris

mf
 Ver-bum De - i fac-tum est ca-ro fruc-tus__

mf
 Ver-bum De - i fac-tum est ca-ro fruc-tus__

mf
 Non ex vi-ri-li se-mi-ne, sed my-sti-co spi-ra-mi-ne Ver-bum De - i fac-tum est ca-ro fruc-tus__

13 *pp* *poco rit.* *A tempo* *p*

flo-ru-it. per - ma - net, ve-xil-la vir-tu-tum mi-cant,

flo-ru-it. per - ma - net, ve mi-cant,

flo-ru-it. Al-vus tu-mes-cit Vir-gi-nis, clau-strum pu-do-ris per-ma-net, ve mi-cant,

flo-ru-it. ve mi-cant,

17 *mf* *ff*

ver-sa-tur in tem-plo De-us. Pro-ce-dat e thal-mo su-o, pu-do-ris au-la re-gi-a, —

ver - sa - tur De - us. Pro - ce - dat e thal - mo su - o, pu - do - ris au - la re - gi - a, —

ver - sa - tur De - us. Pro - ce - dat e thal - mo su - o, pu - do - ris au - la re - gi - a, —

ver - sa - tur De - us. Pro - ce - dat e thal - mo su - o, pu - do - ris au - la re - gi - a, —

20 *ff* *mp* *mf*

gem-nae gi-gas sub-stan-ti-ae a-la-cris ut cur-rat vi-am.

gem-nae gi-gas sub-stan-ti-ae a-la-cris ut cur-rat vi-am. Ae-qua-lis ae-ter-no

gem-nae gi-gas sub-stan-ti-ae a-la-cris ut cur-rat vi-am.

gem-nae gi-gas sub-stan-ti-ae a-la-cris ut cur-rat vi-am. Ae-qua-lis ae-ter-no pa - tri,

23

mf

Ae - qua - lis ae - ter - no pa - tri ae - ter - no,

pa - tri, ae - ter - no pa - tri ae - ter - no pa -

mf

Ae - qua - lis ae - ter - no pa - tri ae - ter - no pa - tri ae - qua - lis ae - ter - no pa -

pa - tri ae - ter - no, ae - qua - lis ae - ter - no

25

p

ae - qua - lis, car - nis tro - pe - o cin - ge - re, car - nis tro - pe - o cin - ge - re,

tri, ae - qua - lis, car - nis tro - pe - o cin - ge - re, car - nis tro - pe - o cin - ge - re,

p

tri, ae - qua - lis, car - nis tro - pe - o cin - ge - re, car - nis tro - pe - o cin - ge - re,

ae - qua - lis, car - nis tro - pe - o cin - ge - re, car - nis tro - pe - o cin - ge - re,

28

car - nis car - nis tro - pe - o tro - pe - o cin - ge - re,

car - nis car - nis tro - pe - o tro - pe - o cin - ge - re, *mf* in - fir - ma nos - tri cor -

mf

car - nis car - nis tro - pe - o tro - pe - o cin - ge - re, in - fir - ma nos - tri cor - po - ris,

car - nis car - nis tro - pe - o tro - pe - o cin - ge - re,

31 *mf* *3* *3* *3* *3* *3* *3*

in - fir - ma nos - tri cor - po - ris, in - fir - ma nos - tri cor - po - ris,

po - ris, cor - po - ris, in - fir - ma, in - fir - ma nos - tri cor -

nos - tri cor - po - ris, nos - tri in - fir - ma cor -

mf *3* *3* *3* *3* *3* *3*

in - fir - ma nos - tri cor - po - ris, nos - tri, nos - tri cor -

33 *f* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

in fir - ma nos - tri cor - po - ris, vir - tu - te fir - mans per - pe - ti, in fir - ma nos - tri cor - po - ris,

po - ris, cor - po - ris, vir - tu - te fir - mans per - pe ti, in - fir - ma nos - tri cor - po - ris,

po - ris, cor - po - ris, vir - tu - te fir - mans per - pe ti, in - fir - ma nos - tri cor - po - ris,

po - ris, cor - po - ris, vir - tu - te fir - mans per - pe ti, in - fir - ma nos - tri cor - po - ris,

36 *ff* *3* *3* *3* *pp*

vir - tu - te fir - mans per - pe - ti. Prae - se - pe iam ful - get tu - um, lu - men - que nox spi - rat

ff *3* *3* *3* *pp*

vir - tu - te fir - mans per - pe - ti. Prae - se - pe iam ful - get tu - um, lu - men - que nox spi - rat

ff *3* *3* *3* *pp sub*

vir - tu - te fir - mans per - pe - ti. A

ff *3* *3* *3* *pp sub*

vir - tu - te fir - mans per - pe - ti. A

41

/ ♩ = ♩ / */ ♩ = ♩ /*

no - vum A

no - vum A

quod nul - la nox in - ter - po - let, fi - de - que iu - gi lu - ce - at.

quod nul - la nox in - ter - po - let, fi - de - que iu - gi lu - ce - at.

46

mp

Sit, Chris - te, rex pi - is - si - me, ti - bi Pa - tri - que glo - ri - a,

Sit, Chris - te, rex pi - is - si - me, ti - bi Pa - tri - que glo - ri - a,

Sit, Chris - te, rex pi - is - si - me, ti - bi Pa - tri - que glo - ri - a,

Sit, Chris - te, rex pi - is - si - me, ti - bi Pa - tri - que glo - ri - a,

48

p *mf* *p*

cum Spi - ri - tu Pa - ra - cli - to, in sem - pi - ter - na sae - cu - la. A - men.

cum Spi - ri - tu Pa - ra - cli - to, in sem - pi - ter - na sae - cu - la. A - men.

cum Spi - ri - tu Pa - ra - cli - to, in sem - pi - ter - na sae - cu - la. A - men.

cum Spi - ri - tu Pa - ra - cli - to, in sem - pi - ter - na sae - cu - la. A - men.

III

Pesante

♩ = 115

Violin I *poco f*

Violin II *poco f*

Viola *poco f*

Violoncello *poco f*

Contrabass *poco f*

Con moto

♩ = ♩

8

mf

mp

p

pizz.

mp

15

Musical score for measures 15-20. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature has one flat (B-flat). The time signature is 6/8. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The bottom staff (Double Bass) has a consistent rhythmic pattern of eighth notes.

21

Musical score for measures 21-26. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature has one flat (B-flat). The time signature is 6/8. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The bottom staff (Double Bass) has a consistent rhythmic pattern of eighth notes.

27

Musical score for measures 27-32. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature has one flat (B-flat). The time signature is 6/8. Dynamic markings include *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The bottom staff (Double Bass) has a consistent rhythmic pattern of eighth notes. Performance instructions include *arco* and *pizz.* (pizzicato).

Pesante
(♩ = ♩)

33

Violin I: *f*

Violin II: *poco f*

Viola: *poco f*

Violoncello: *f*, arco, pizz., arco

Contrabasso: *f*

Violin I: non div.

40

Violin I: non div.

Violin II: non div.

Viola: non div.

Violoncello: pizz., arco, pizz.

Contrabasso: pizz.

Con moto
(♩ = ♩)

48

Violin I: *p*, *mp*

Violin II: *p*

Viola: *p*

Violoncello: *p*

Contrabasso: *p*

54

Musical score for measures 54-59. The score is written for piano and violin. The piano part consists of a bass line and a treble line. The violin part is a single melodic line. The key signature has two flats. The time signature is 4/4. Dynamics include *mp* and *mf*. There are slurs and accents throughout the piece.

60

Musical score for measures 60-65. The score is written for piano and violin. The piano part consists of a bass line and a treble line. The violin part is a single melodic line. The key signature has two flats. The time signature changes from 4/4 to 3/4. Dynamics include *f* and *mp*. There are slurs and accents throughout the piece.

66

Musical score for measures 66-71. The score is written for piano and violin. The piano part consists of a bass line and a treble line. The violin part is a single melodic line. The key signature has two flats. The time signature is 4/4. Dynamics include *mf* and *mp*. There are slurs and accents throughout the piece.

72

mf *f* *mp* *poco f* *poco f*

79

mf *poco f* *cantabile* *sim.* *mp*

84

f

89

p

mf

poco f

poco f

non div.

poco f

Pesante
(♩ = ♩)

Violin solo

f

div.

f

f

(pizz.)

ff

div.

ff

arco

ff

ff

Violin solo

ff

non div.

pizz.

101

ff

arco

pizz.

arco

109

ff *mf* *ff* *mf* *ff* *mf* *ff*

non div.

pizz.

116

fff

fff

fff

fff

fff

fff

120

fff

IV. Magnis prophetae vocibus

Poco rubato (♩ = 64)

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

solo
p sempre

Mag-nis pro-phe-tae vo - ci - bus ve-ni-re Chris-tum nun - ti - ant, lae-te sa-lu-tis prae

6

S. *p sempre*
Ma - - - - ne_

A. *tutti p sempre*
vi - a, qua nos re-de-mit, gra - ti - a. Ma - - - - ne_

T. *p sempre*
Ma - - - - ne_

B. *p sempre*
Hinc ma-ne nos-trum pro - mi - cat

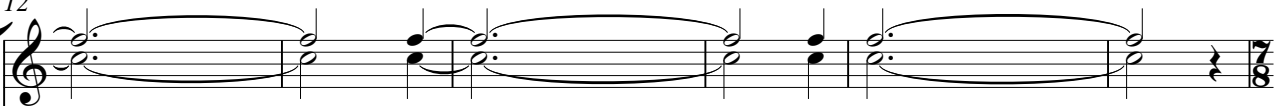
Vln. I *div. v pp*


Vln. II *div. v pp*

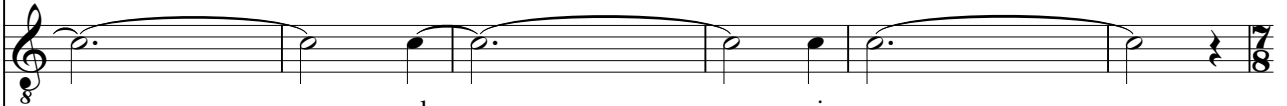
Vla. *div. v pp*

Detailed description of the musical score: The score is for page 34, starting at measure 6. It consists of seven staves. The vocal staves (S., A., T., B.) are in treble clef (S., A., T.) and bass clef (B.). The string staves (Vln. I, Vln. II, Vla.) are in treble clef (Vln. I, Vln. II) and bass clef (Vla.). The vocal parts have lyrics in Latin. The Soprano part has a long note on 'Ma' and another on 'ne'. The Alto part has a melodic line with lyrics 'vi - a, qua nos re-de-mit, gra - ti - a.' followed by a long note on 'Ma' and another on 'ne'. The Tenor part has a long note on 'Ma' and another on 'ne'. The Bass part has a melodic line with lyrics 'Hinc ma-ne nos-trum pro - mi - cat'. The string parts are marked with 'div.' and 'pp' and have a rhythmic pattern of eighth notes.

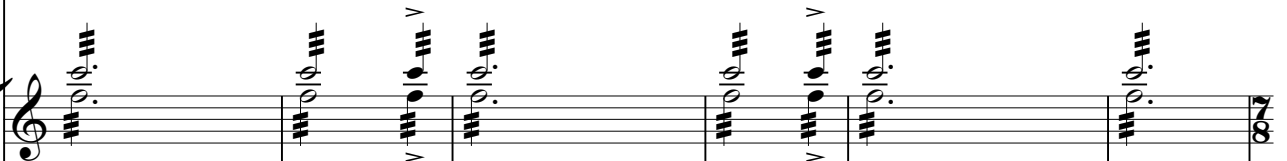
12

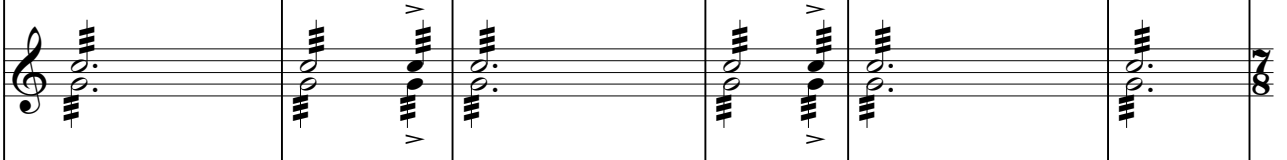
S.  glo - - - ri - ae,

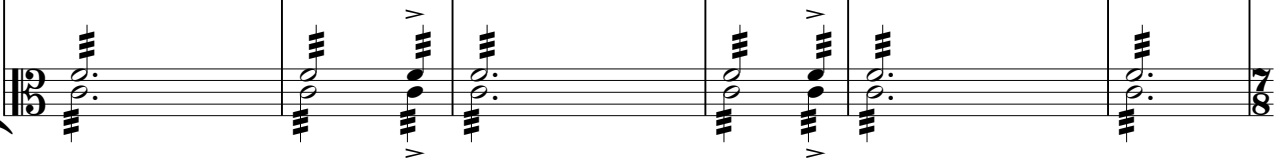
A.  glo - - - ri - ae,

T.  glo - - - ri - ae,

B.  et cor-da lae-ta e - xaes-tuant, cum vox fi-de-lis per - so-nat, prae-nun-ti-a-trix glo - ri - ae,

Vln. I 

Vln. II 

Vla. 

Con moto (♩ = 135)

18

S. glo - ri - ae, glo - ri - ae, glo - ri - ae.

A. glo - ri - ae, glo - ri - ae, glo - ri - ae.

T. glo - ri - ae, glo - ri - ae, glo - ri - ae.

B. glo - ri - ae, glo - ri - ae, glo - ri - ae.

Vln. I *p*

Vln. II *p*

Vla. *p* non div. *ff*

Vc. *p* *ff*

Cb. *mf* *ff*

24 *mf* *ff* *mf*

S. Ad - ven - tus hic pri - mus fu - it, pu - ni - re

A. Ad - ven - tus hic pri - mus fu - it, pu - ni - re

T. Ad - ven - tus hic pri - mus fu - it, pu - ni - re

Vla. *mf* *ff* *mf*

Vc. *mf* *ff* *mf*

Cb. *mf* *ff* *mf*



28 *ff* *mf*

S. quo non sae - cu - lum ve - nit, sed ul - cus

A. quo non sae - cu - lum ve - nit, sed ul - cus

T. quo non sae - cu - lum ve - nit, sed ul - cus

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

L'Istesso tempo

32

S. *p sub.*
ter-ge-re a

A. *p sub.*
ter-ge-re a

T. *p sub.*
ter-ge-re a

B. *mp*
sal - van - do, quod pe - ri - e - rat.

Vln. I non div.
p poco
(div.) poco

Vln. II *p poco poco*

Vla. *p*

Vc.

Cb.



37

solo Vln. *mf espr.*

Vln. I *sim.*

Vln. II *sim.*

Vla. *sim.*

42

solo Vln.

Vln. I

Vln. II

Vla.

sfz sub. p sfz sub.

47

Vln. I

Vln. II

Vla.

Violoncello solo

mf espr.

52

Vln. I

Vln. II

Vla.

solo Vc.

56

Vln. I

Vln. II

Vla.

solo Vc.

sfz sub.

L'Istesso tempo

61

S. *mf* At nos se - cun - dus prae -

A. *mf* At nos se - cun - dus prae -

T. *mf* At nos se - cun - dus prae -

B. *mf* At nos se - cun - dus prae -

Vln. I

Vln. II

Vla. non div. *ff* *mf*

solo Vc. *sfz*

Vc. *ff* *mf*

Cb. *ff* *mf*

66

S. *ff* *mf*
mo - net ad - es - se Chris - tum

A. *ff* *mf*
mo - net ad - es - se Chris - tum

T. *ff* *mf*
mo - net ad - es - se Chris - tum

B. *ff* *mf*
mo - net ad - es - se Chris - tum

Vln. I *mf*

Vln. II *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

69

S. *ff* *mf*
ia - nu - is, san - ctis co - ro - nas red -

A. *ff* *mf*
ia - nu - is, san - ctis co - ro - nas red -

T. *ff* *mf*
ia - nu - is, san - ctis co - ro - nas red -

B. *ff* *mf*
ia - nu - is, san - ctis co - ro - nas red -

Vln. I *poco f*

Vln. II *poco f*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

72

S. de - re cae - li - que reg - na pan -

A. de - re cae - li - que reg - na pan -

T. de - re cae - li - que reg - na pan -

B. de - re cae - li - que reg - na pan -

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

75 *fff*

S. *fff*
de - re.

A. *fff*
de - re.

T. *fff*
de - re.

B. *fff*
de - re.

Vln. I *ff*

Vln. II *ff* *poco f* *mp sub.*

Vla. *fff* *mp sub.* *pizz.*

Vc. *fff* *mf sub.* *pizz.*

Cb. *fff* *mf sub.*

78

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system contains measures 78 through 81. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a melodic line with slurs and accents. The Violin II, Viola, and Cello/Double Bass parts provide a rhythmic accompaniment with eighth and sixteenth notes. The Viola part includes accents and slurs. The Violoncello and Contrabasso parts also have rhythmic accompaniment with slurs.

82

Vln. I
Vln. II
Vla.
Vc.
Cb.

div. non div.
div. non div.

Detailed description: This system contains measures 82 through 85. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a melodic line with slurs and accents. The Violin II, Viola, and Cello/Double Bass parts provide a rhythmic accompaniment with eighth and sixteenth notes. The Viola part includes accents and slurs. The Violoncello and Contrabasso parts also have rhythmic accompaniment with slurs. The system includes dynamic markings 'div.' and 'non div.' for the Violin I and Viola parts.

86

Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *mp*
ff *mp*
ff arco *mp*
ff arco *mf*
ff *mf*

Detailed description: This system contains measures 86 and 87. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a melodic line with slurs and accents. The Violin II, Viola, and Cello/Double Bass parts provide a rhythmic accompaniment with eighth and sixteenth notes. The Viola part includes accents and slurs. The Violoncello and Contrabasso parts also have rhythmic accompaniment with slurs. The system includes dynamic markings *ff* and *mp* for the Violin I and Viola parts, and *mf* for the Violoncello and Contrabasso parts. The Viola part is marked 'arco'.

* = ženský i mužský sbor se dělí vždy na tři pokud možno stejně silné skupiny

88

*f**

S. Ae - - ter - na lux pro - -

A. Ae - - ter - na lux pro - -

T. Ae - - ter - na lux pro - -

B. Ae - - ter - na lux pro - -

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

89

S.
 mit - ti - tur

A.
 mit - ti - tur

T.
 mit - ti - tur

B.
 mit - ti - tur

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

S. si - - dus - que sal - - vans

A. si - - dus - que sal - - vans

T. si - - dus - que sal - - vans

B. si - - dus - que sal - - vans

Vln. I

Vln. II

Vla.

Vc.

Cb.

91

S. *pro - mi - tur;*

A. *pro - mi - tur;*

T. *pro - mi - tur;*

B. *pro - mi - tur;*

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

S. *mp sub* ^{x *}

iam nos iu - bar prae - ful - gi - dum ad ius vo - cat cae

A. *mp sub* ^{x *}

iam nos iu - bar prae - ful - gi - dum ad ius vo - cat cae

T. *mp sub* ^{x *}

iam nos iu - bar prae - ful - gi - dum ad ius vo - cat cae

B. *mp sub* ^{x *}

iam nos iu - bar prae - ful - gi - dum ad ius vo - cat cae

Vln. I

Vln. II

Vla.

Vc.

Cb.

95 *p sempre*

S. les - ti - um. Te, Chris-te so - lum

A. les - ti - um. Te, Chris-te so - lum

T. les - ti - um. Te, Chris-te so - lum

B. les - ti - um. Te, Chris-te so - lum

non leg.

Vln. I *mf* *ff* *pp*

Vln. II *mf* *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

Cb. *ff* *pp*

98

S. quae-ri-mus vi-de - re, si - cut es De - us, ut per-pes haec sit

A. quae-ri-mus vi-de - re, si - cut es De - us, ut per-pes haec sit

T. quae-ri-mus vi-de - re, si - cut es De - us, ut per-pes haec sit

B. quae-ri-mus vi-de - re, si - cut es De - us, ut per-pes haec sit

102

S. vi - si - o, pe - ren - ne lau - dis can - ti - cum.

A. vi - si - o, pe - ren - ne lau - dis can - ti - cum.

T. vi - si - o, pe - ren - ne lau - dis can - ti - cum.

B. vi - si - o, pe - ren - ne lau - dis can - ti - cum.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

107

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

112

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p pizz.

mf

p