

I. Introdukce

$\text{♩} = 64$

20

p

25

ff 3 *mf* *ff* 3

29 G.P. [A] Poco meno mosso 3 2

35 A Tempo $\text{♩} = 68$ 6 6

p *mp* 3 3 3

50

ff 3 3 3 3 3 3 3

55 [B] 14

f 3 3 3 *crescendo*

73

76 4 2

II. Gospodi pomiluj

$\text{♩} = 78$

p *mp*

9 *mf* 5

19 *mf* 7

32 **A** 3 *mf* poco a poco crescendo

42 *ff* **B** *f*

48 *crescendo sempre a sempre* 3 3

53 *ff* 4 *fff* 3 3 3

61

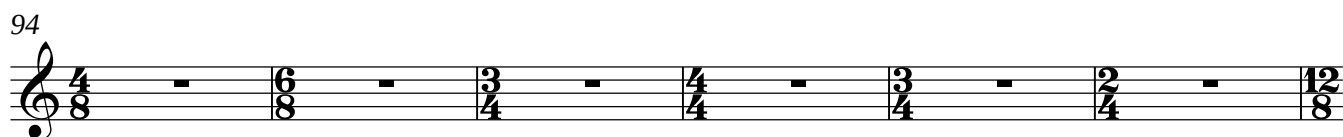
65 2 2 *sffz*

71 **C** **Poco più mosso**

15 5

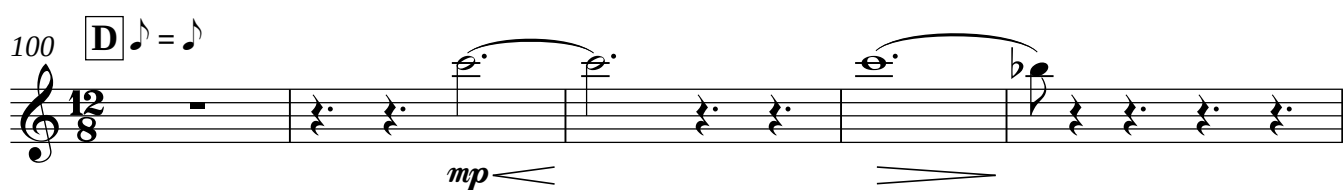


94



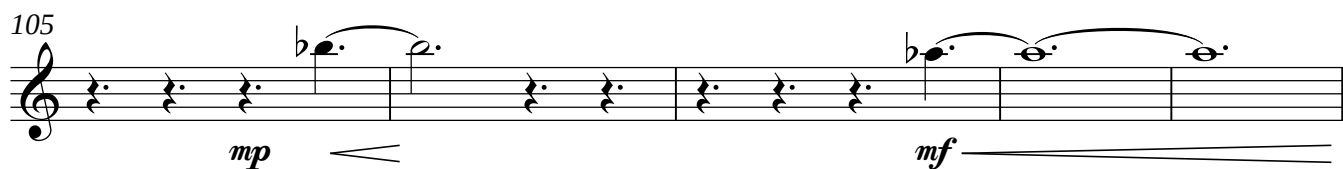
100 **D** ♩ = ♩

mp



105

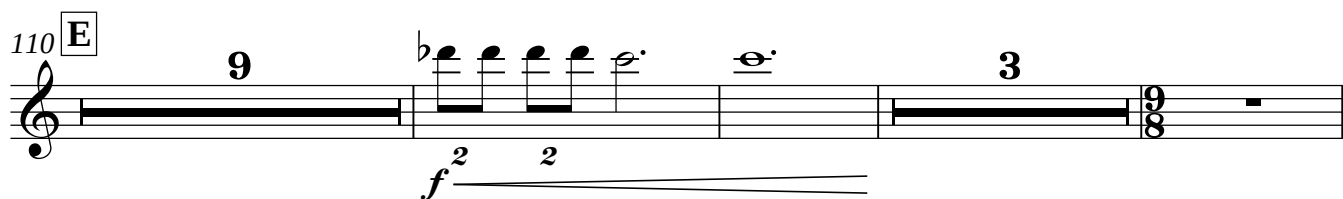
mp *mf*



110 **E**

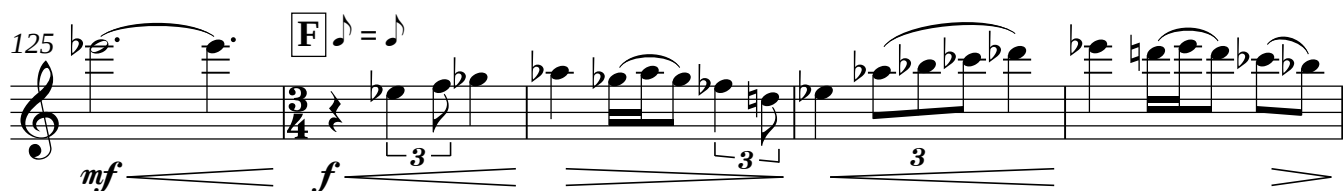
9 3

f 2 2



125 **F** ♩ = ♩

mf *f* 3 3 3

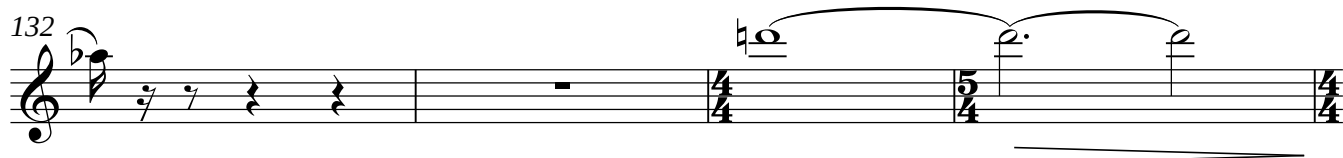


130

mf

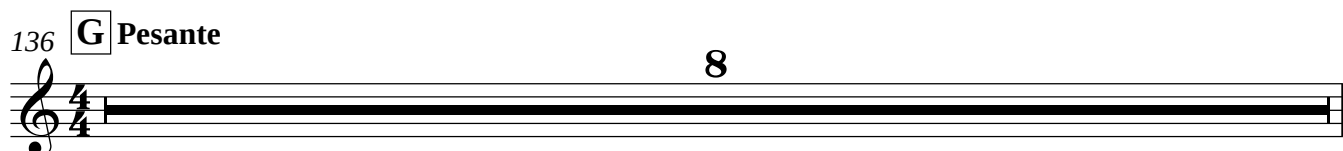


132



136 **G** **Pesante**

8



144

f 3 *crescendo* 3 3 3

148

ff

153

H ♩ = 64

f

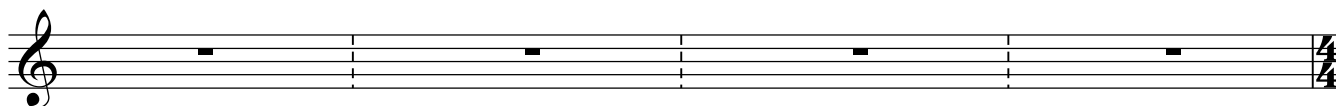
158

f 8 2 3 6

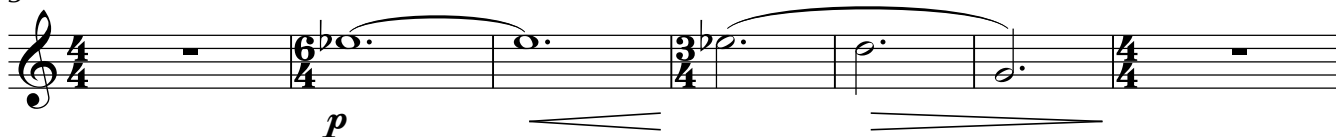
III. Glubinoju mudrosti

sine metrum

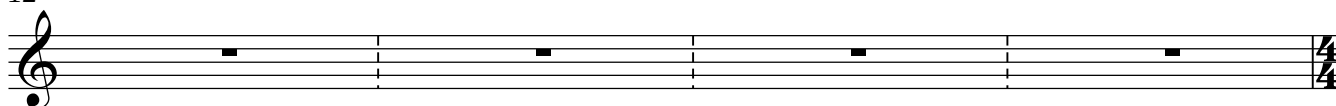
♩ = 72



5 con metrum

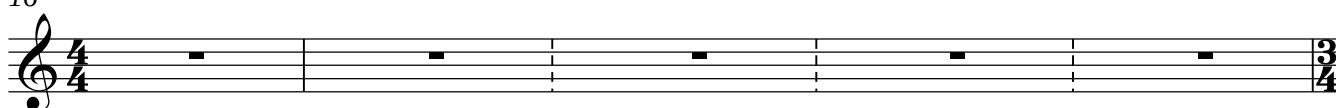


12 sine metrum

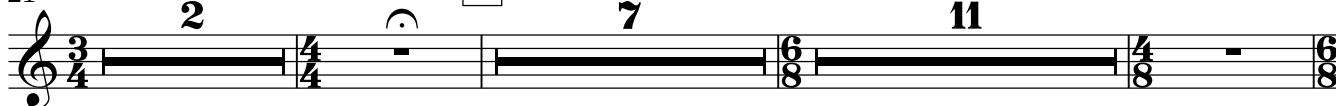


16 con metrum

sine metrum

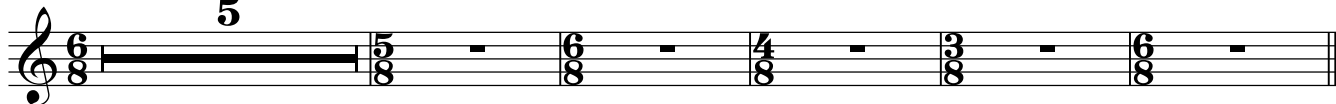


21 con metrum



43

attacca



IV. Blagosloven jesi

$\text{♩} = 48$ $\text{♩} = 64$

f *ff* *fff*

9 *p*

15 *mp*

24 *mf* *poco f* *f*

33 *ff* *fff*

39 G.P. **A** $\text{♩} = \text{♩}$

45 **B**

68 $\text{♩} = \text{♩}$

82

94

100 **C** $\text{♩} = \text{♩}$

105

109

117 **D**

126

134

137 **E**

143 **F** $\text{♩} = \text{♩}$

p mf

mf mf

mf f

f *mf*

mf f

ff

sub mf *crescendo poco a poco*

ff

149 *ff* **G** 3

157 3 *poco f* *f* *f* 3 3

165 **H** *ff* 3 3 3 3

169 3 3 3 3 *mf*

176 **I** *f*

182

185 2 *mp*

192 4 2 *f* 3 3

201 **J** *mf* 3 *f* *mf* 3 *f* *mf*

208

ff *fff* *f*

3 3 3 3 6 3

212

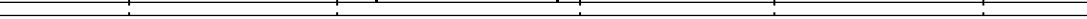
f *fff* *rit.*

6 3

sine metrum

216 **K** Calmo $\text{♩} = 58$

2



4/4

223 **con metrum**



Musical notation for exercise 223, "con metrum". The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The staff contains seven measures, each with a whole rest. The time signatures for the measures are 4/4, 2/4, 3/8, 4/8, 3/8, 4/4, and 3/4 respectively.

229

3

4

6

3

4

p

238

rit. *mp*

Molto Lento (♩ = 48)

244

mf *ff*

251 **Meno mosso** (♩ = 96) M

f 3

[illegible]

267 *ff* 3 3 3 2

274 N 2 4

284 *f* 2 *ff* 4

290 *tr.* 4

297 3 2 f pp

V. Pokoj, Gospodi

♩ = 112

2 2 3 rit. 4

12 ♩ = 72

8 [A] 12

mf *f* >

37

f 2

44 [B] ♩ = ♩.

mf

48

mp *mp* *mp*

54

mp *mp* *f* *mf* *mf* [C]

61

4 2

69

3 2

f 3 3

75 [D] ♩ = ♩.

2 4

85 $\text{♩} = \text{♩}$

92 $\text{E} \text{♩} = 84$ sine metrum

99 con metrum F

108 tr

114 f p mf

122 G

131 ff tr fff

136 fff

141 G.P. $\text{H} \text{♩} = 108$

149 mf f

154 $\text{♩} = \text{♩}$

f *ff*

161 **I Pesante molto**

mf 6 *mf* 6

169 3 *mf* 6 3

176 *f* 6 6

178 *ff* 3 3 3 3 **attacca**

VI. So duchi pravednych

$\text{♩} = 72$

10

f 3 3 *sempre f* 3 3 3

13

mf *f* 3 3 3 3 *ff* 3

17 [A] / $\text{♩} = \text{♩} /$

9 6

35 [B] $\text{♩} = 112$ molto rit.

2 7

Poco meno mosso ($\text{♩} = 84$)

47 *fff* 6 6 6 6

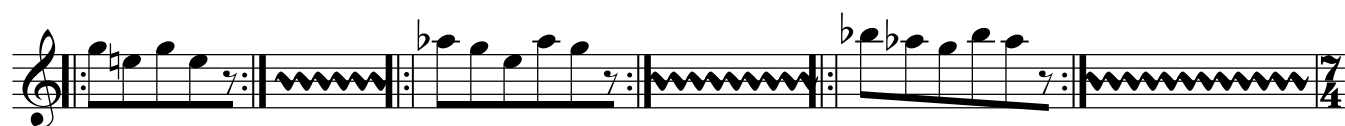
49 6 6 6 6

51 6 6 6 6

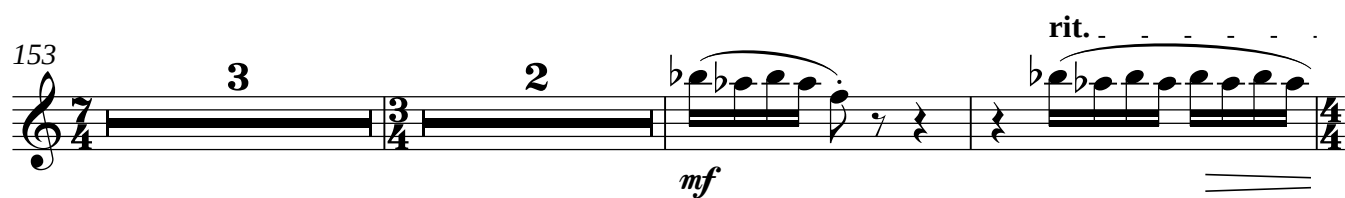
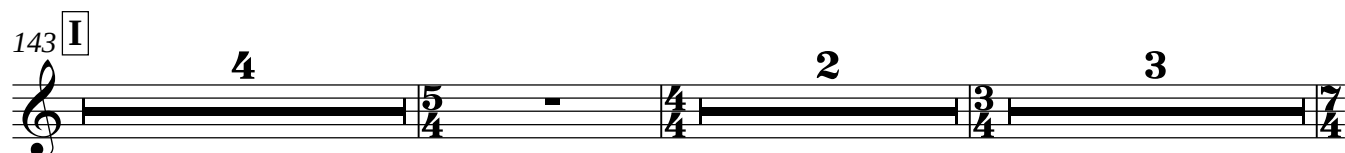
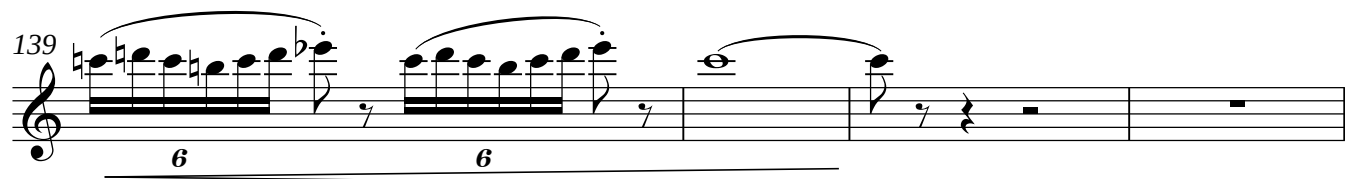
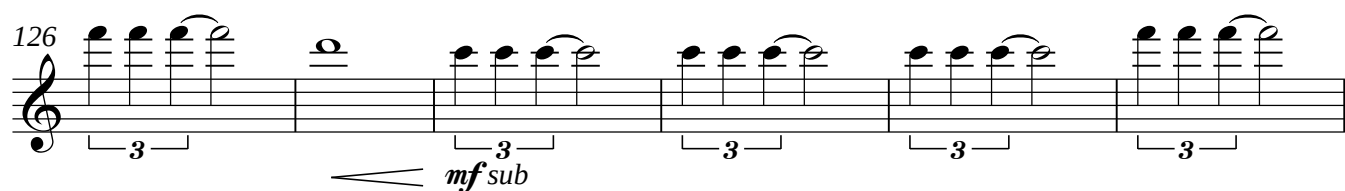
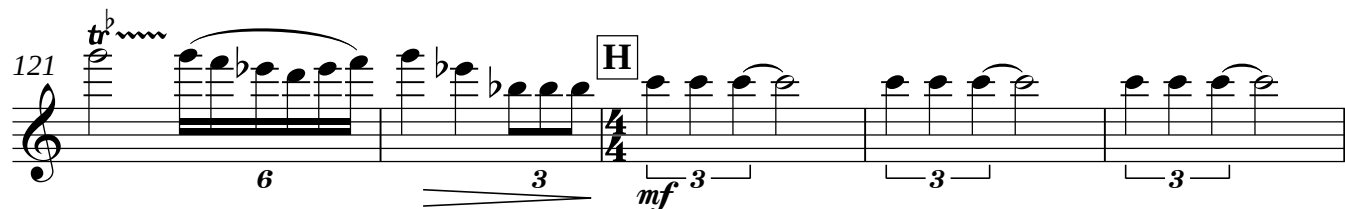
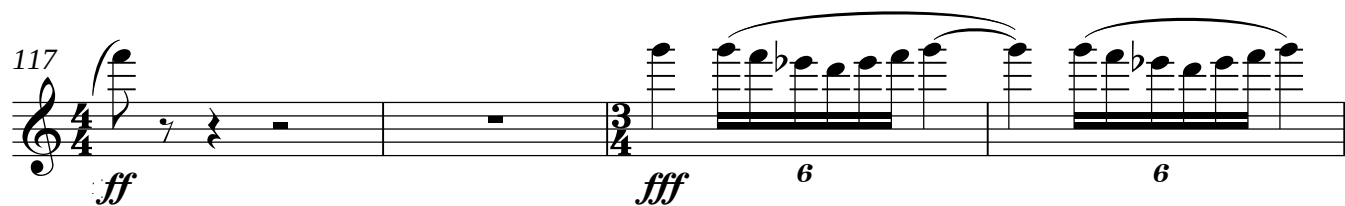
53 6 6 6 *mf*

114 **F** aleatorica piano e crescendo sempre poco a poco





senza aleatorica



♩ = 72

160 **J**

8

mf

3 3 3 3

172 **K**

6

f

3 3 3 3

183

f

ff

tr

190 **L**

2

p

mf

198 **M**

8

p

mf

p

pp

212

2

p

3 3 3 3

216

pp

ppp

3

pppp

Flauto II
Piccolo

I. Introdukce

♩ = 64

20

Fl. II

p

25

Fl. II

ff 3 *mf* *ff* 3

29

G.P.

A Poco meno mosso 3 2

Fl. II

35 A Tempo ♩ = 68 6 7

Fl. II

Muta in Picc.

p

50

Picc.

mf 3 3 3 3 3 3 *ff* 3

55

B

14

Picc.

f 3 3 3 *crescendo*

73

Picc.

76

4 2

Picc.

2
Flauto II
Piccolo

II. Gospodi pomiluj

$\text{♩} = 78$

Fl. II

p *mp*

9

6

Fl. II

mf

20

7

Fl. II

mf

32 **A**

3

mf poco a poco crescendo

42

Muta in Picc. **B**

8

Picc.

ff *ff*

4

58

Picc.

fff 3 3 3

63

Picc.

2 2

68

Picc.

fffz **C**

15

86

Poco più mosso

5

Picc.

6 3 6 3 4 6

95 Picc.

100 **D** $\text{♩} = \text{♩}$
Picc. *mp* *mf*

105 Picc. *mp* *mf*

110 **E**
Picc. *f* 2 5

119 Picc. *f* 2 2 3 *mf*

126 **F** $\text{♩} = \text{♩}$
Picc. *f* 3 3 3 *mf* Muta in Fl.

131 Picc.

134 *Muta in Picc.* **G Pesante** 8 Piccolo *f* 3 *crescendo*

145 Picc.

149 Picc. *ff*

153 **H** ♩ = 64

Picc. *f*

158 *f* 8

Picc. *f*

168 2 3 6

Picc.

The image shows three staves of music for Flauto II and Piccolo. The first staff (measures 153-167) is for Piccolo and features a melodic line starting with a half note, followed by eighth notes, and ending with a sixteenth-note run. A box labeled 'H' with a quarter note and '= 64' is above the first measure. A forte 'f' dynamic is marked below the first measure. The second staff (measures 158-167) is also for Piccolo and shows a single eighth note followed by a whole rest, then a whole note, and finally an 8-measure rest. A forte 'f' dynamic is marked below the first measure. The third staff (measures 168-177) is for Piccolo and shows a 2-measure rest, a 3-measure rest, a 6-measure rest, and a final half note. The staves are labeled 'Picc.' on the left.

III. Glubinoju mudrosti

sine metrum
♩ = 72

Fl. II

5 **con metrum**

Fl. II

p

12 **sine metrum**

Fl. II

16 **con metrum** **sine metrum**

Fl. II

21 **con metrum** **A** 7 11

Fl. II

43 5 **attacca**

Fl. II

Detailed description of the musical score: The score is for Flauto II. It begins with a 'sine metrum' section at 72 bpm. The first staff (measures 1-4) contains whole rests. The second staff (measures 5-11) is 'con metrum' and contains a melodic line starting with a half note G4, followed by eighth notes, marked 'p'. The third staff (measures 12-15) is 'sine metrum' and contains whole rests. The fourth staff (measures 16-20) is 'con metrum' and contains whole rests. The fifth staff (measures 21-30) is 'con metrum' and contains a melodic line starting with a half note G4, followed by eighth notes, marked 'A'. The sixth staff (measures 31-43) is 'sine metrum' and contains whole rests. The final staff (measures 44-49) is marked 'attacca' and contains a melodic line starting with a half note G4, followed by eighth notes, marked '5'.

IV. Blagosloven jesi

♩. = 48 ♩. = 64

Fl. II

f *ff* *fff*

9

Fl. II

p

16

Fl. II

mp

25

Fl. II

mf *poco f* Muta in Picc.

Piccolo

34

Picc.

f *ff* *fff* Muta in Fl.

40

Picc.

G.P. A ♩. = ♩.

45

Picc.

B

68

Picc.

82

Picc.

94 Picc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ 3

100 **C** Flauto II $\text{p} \text{ } \text{mf}$ 3 3 3 3

105 Fl. II mf 3 3 3 3 mf 3

109 Fl. II Muta in Picc. Piccolo mf f 2 3

115 Picc. f 2 2 2

124 Picc. Flauto II Muta in Picc. mf mf 4

133 Picc. Piccolo f ff 3 3 3 3 3 3 3 3

136 Picc. **E** sub mf $\text{crescendo poco a poco}$ 3 3 3 3

141 Picc. **F** ff 2

149 **G** **ff** **3**

157 **3** *poco f* **f**

164 **f** **3** **3** **3**

Pesante
167 **H** **ff** **3** **3** **3** **3**

171 **mf**

179 **I** **f**

183 **f**

188 **2** **4** **2** **mp**

199 **J** **f** **3** **mf** **3** **f** **mf** **3** **f** **mf**

206 Picc. *ff* *fff*

211 Picc. *f* *f* *fff* *Muta in Fl. rit.* *sine metrum*

216 Picc. *mp* *Calmo* ♩ = 58 2

223 Picc. *mp* *con metrum*

229 Picc. *mp* *Flauto II* *mp* <>

237 Fl. II *mp* *rit.*

244 Fl. II *mf* *ff*

251 Fl. II *f*

259 Fl. II *f*

267
Fl. II
ff
Muta in Picc.

274
Fl. II
N
2
5

285
Piccolo
f $\leftarrow$ *ff*

289
Piccolo
tr. Muta in Fl.

293
Piccolo
4 3 2

302
Piccolo
Flauto II
f $\rightarrow$ *pp*

V. Pokoj, Gospodi

Fl. II $\text{♩} = 112$ 2 2 3 rit. 4

Fl. II $12 \text{♩} = 72$ 8 **A** 12 *mf* *f* *>* To Picc.

Fl. II 37 Piccolo *f* To Fl. 2 6

Picc. 44 **B** $\text{♩} = \text{♩}$ 3 Flauto II *mf* *mp* *mp* *mp*

Fl. II 51 *mp* *mp*

Fl. II 57 **C** *f* *mf* *mf*

Fl. II 62 $\text{♩} = \text{♩}$ 4 2 3 3 *poco f*

Fl. II 73 **D** To Picc. 2 4

Fl. II 83

88 $\text{♩} = \text{♩}$

Piccolo

Fl. II

f

To Fl.

94

sine metrum

Picc.

E $\text{♩} = 84$

2

100

con metrum

Picc.

F Flauto II

5

mf

tr

110

Fl. II

2

f

2

f

117

Fl. II

p

To Picc.

mf

122

Fl. II

G

3

3

131

Piccolo

Picc.

ff

3

3

3

136

Picc.

tr

fff

3

To Fl.

141

G.P.

Picc.

H $\text{♩} = 108$

4

149 Flauto II To Picc.

Picc. *mf* *f*

154 Piccolo To Fl. *f* *ff*

161 I Pesante molto Picc. *mf* 3 6 3

168 Picc. *mf* 6 *mf* 6 3

176 Flauto II *f* 6 6

178 Fl. II *ff* 3 3 3 *attacca*

Detailed description: The image shows a page of a musical score for Flauto II and Piccolo. The page is numbered 13 at the top right. The title at the top center is 'Flauto II, Piccolo'. The score consists of six staves. The first staff is for Piccolo, starting at measure 149. It has a treble clef and a 2/4 time signature. The notes are: a whole rest, a quarter rest, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The dynamics are *mf* and *f*. The second staff is for Flauto II, starting at measure 154. It has a treble clef and a 2/4 time signature. The notes are: a whole rest, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The dynamics are *f* and *ff*. The third staff is for Piccolo, starting at measure 161. It has a treble clef and a 2/4 time signature. The notes are: a whole rest, a quarter rest, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The dynamics are *mf* and *ff*. The fourth staff is for Piccolo, starting at measure 168. It has a treble clef and a 2/4 time signature. The notes are: a whole rest, a quarter rest, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The dynamics are *mf* and *ff*. The fifth staff is for Flauto II, starting at measure 176. It has a treble clef and a 2/4 time signature. The notes are: a whole rest, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The dynamics are *f* and *ff*. The sixth staff is for Flauto II, starting at measure 178. It has a treble clef and a 2/4 time signature. The notes are: a whole rest, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The dynamics are *ff* and *attacca*.

VI. So duchi pravednych

♩ = 72

10

Fl. II

f > *mf* *f* 3 3 3

14

Fl. II

3 3 3 3 *ff* 3

17 [A] / ♩ = ♩ /

9 6

Fl. II

6/8 8/8 6/8 4/8 6/8 3/4

35 / ♩ = ♩ /

[B] ♩ = 112

2 7

Fl. II

3/4 7/4 3/4 7/4 molto rit.

Poco meno mosso (♩ = 84)

47

Fl. II

fff 6 6 6 6

50

Fl. II

6 6 6 6

52

Fl. II

6 6 6 6 *mf* Muta in Picc. 5

59

Piccolo

Muta in Fl.

mf

65 **C** ♩ = 64

Picc. **7**

Flauto II

mf < *f* **3** *mf* < *f* >

76

Fl. II

mf *f* **3** **3** **3** *mf* <

81 **D**

Fl. II

f **3** *mf* < *f*

88

Fl. II

3 *ff* **3** *f* **3** *ff* **3** >

♩ = 96

92 **E**

Fl. II

3 **5** **7**

109 ♩ = ♩

Fl. II

2

114 **F** aleatorica piano e crescendo sempre poco a poco

Fl. II

Fl. II

113

115 $\text{♩} = 96$

116

119

123 **G** senza aleatoria

129

137

139

143 **I**

ff

f

mf

mf sub

6

3

4

2

3

153 Fl. II **3** **2** *mf* rit.

160 Fl. II **J** = 72 Muta in Picc. **9** *mf* **Piccolo**

172 Picc. **K** **6** *f* *f* *f*

183 Picc. *f* *ff* Muta in Fl.

190 Fl. II **L** Flauto II **2** *p*

198 Fl. II **M** *mf* *p*

205 Fl. II **6** *pp* **2** *p* **3** **3** **3** **3**

215 Fl. II **3** *pp* *ppp* **3** *pppp*

Oboi

I. Introdukce

$\text{♩} = 64$

6

I. solo

p

11

p

17

4

p *ff*

mp *ff* *mf*

27

G.P.

A Poco meno mosso

3 2

A Tempo $\text{♩} = 68$

35

I. solo

mf

39

II. Gospodi pomiluj

Musical score for "L'Espresso" by Luciano Berio. The score is written for piano and voice. The tempo is marked as $\text{♩} = 78$. The key signature is one flat (B-flat). The score includes various musical notations such as rests, notes, and dynamic markings like *p*, *mf*, *f*, and *sffz*. It also includes section markers A, B, and C, and tempo changes like "Poco più mosso".

96 **D** ♪ = ♪

mf *f* *mp*

103

mf *mf* *mp*

107 **E**

mf *mf* *f*

111

114 5 2 2 3

f *mf*

♪ = ♪

126 **F**

f *mf*

131

136 **G** Pesante

8 *f* *crescendo*

147

ff

153 H ♩ = 64

f *f*

7 2 6

III. Glubinoju mudrosti

sine metrum

♩ = 72



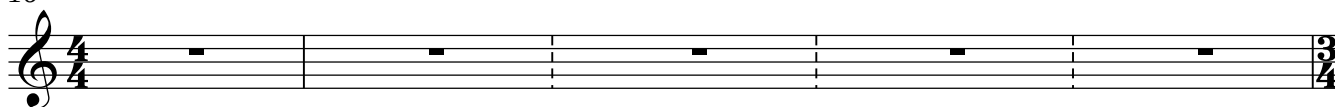
5 con metrum



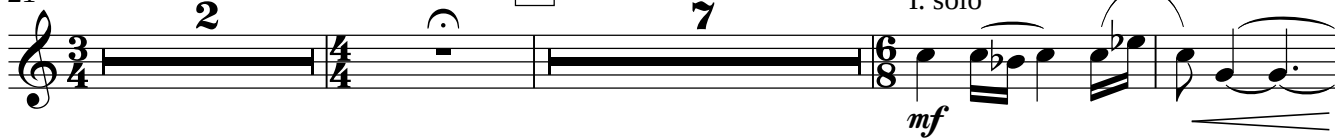
12 sine metrum



16 con metrum sine metrum



21 con metrum



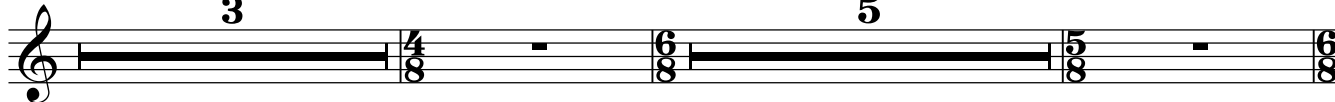
I. solo

mf

33

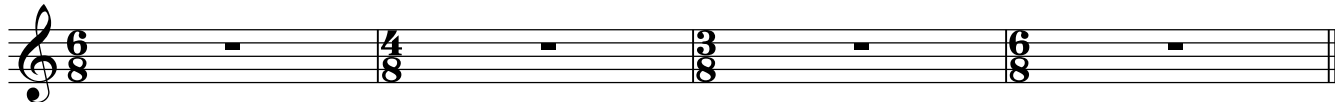


39



49

attacca



IV. Blagosloven jesi

♩. = 48 ♩. = 64

8 *f* *f* *ff* *fff*

15 *p*

27 *mf* *poco f* *f*

33 *ff* *fff*

39 G.P. **A** ♩. = ♩.

45 **B** 19

68 2 7 2 2

82 3 2 I. solo *mf*

91 3

98 mf C

103 C

115 D

124 I. mf

128 mf

131

134 ff

137 E sub mf *crescendo poco a poco*

143 **F**

ff *mp* *ff*

151 **G**

poco f

161

f *f*

Pesante
167 **H**

ff

171

mf

179 **I**

f

184

mp

189

mp

199 J

f *mf*

202

f *mf*

204

f *mf*

206

f *mf*

208

ff *fff* *f* *f* *fff*

214 K J L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A

233 **L**

mp < > *mp* < >

239

I. solo *mf* rit.

244 **Molto Lento** (♩ = 48)

ff

Meno mosso (♩ = 96)

251 **M**

f

261

mf *ff*

270 **N**

mf *ff*

279

mf *ff*

288

mf *ff*

297

f *pp*

V. Pokoj, Gospodi

♩ = 112

2 2 3 rit. 4

12 ♩ = 72

8 [A] 12

mf *f* >

37

f 2

44 [B] ♩ = ♩.

6 *mf*

53

mp *mp*

57 [C]

f *mf* *mf*

62 ♩ = ♩.

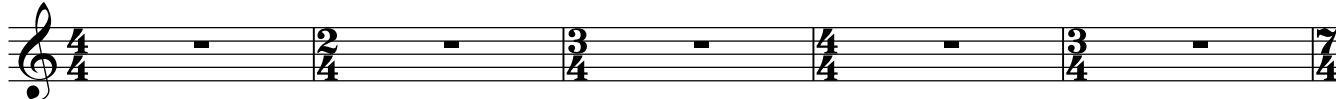
4 2 4 3 3 3 3

mf

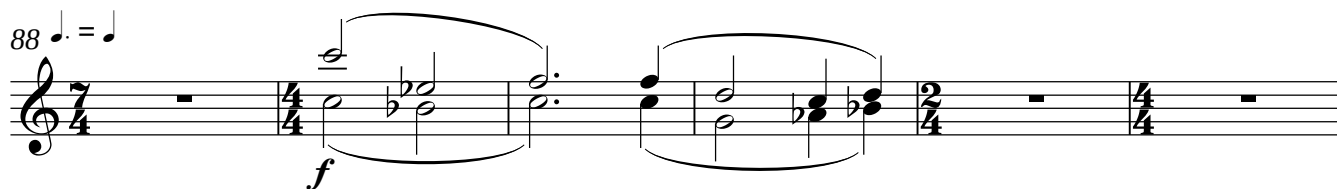
74 [D] ♩ = ♩.

2 4

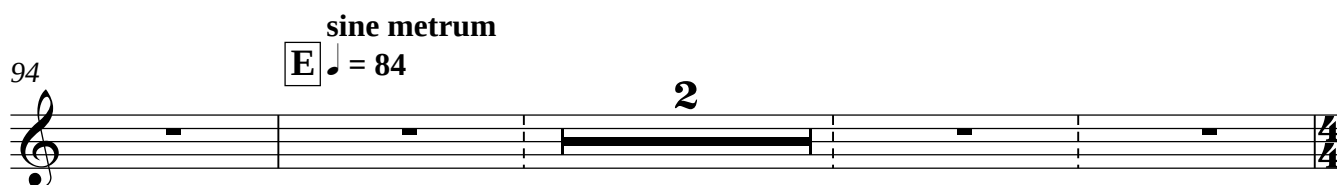
83



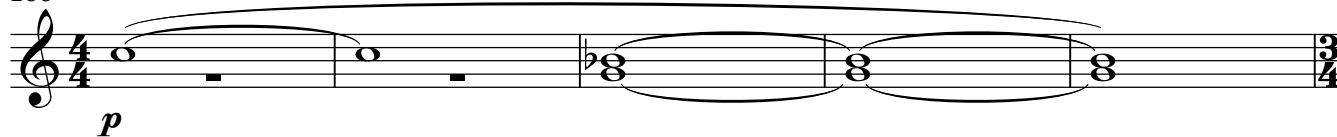
88



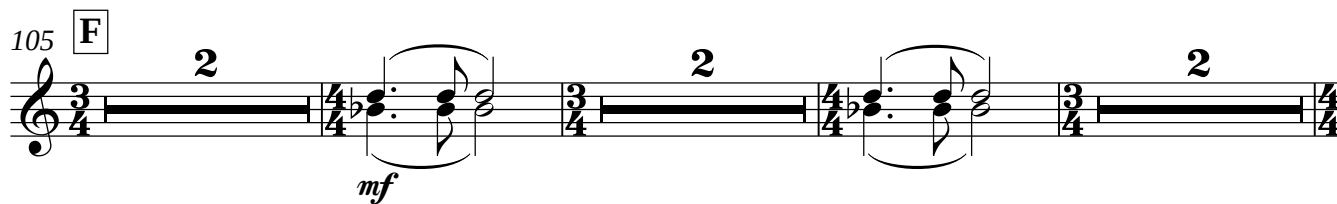
94



100 con metrum



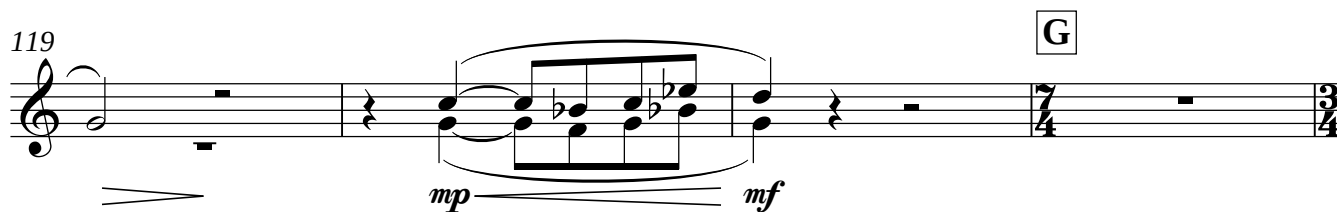
105



113



119



123

mp *mp* *ff*

132

mp *ff*

140

fff *mp*

G.P. **H** ♩ = 108

4

148

mp *f*

154

f *ff*

161

mp *f*

I Pesante molto

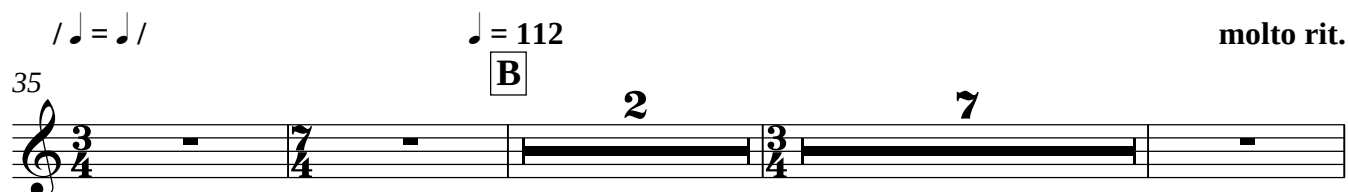
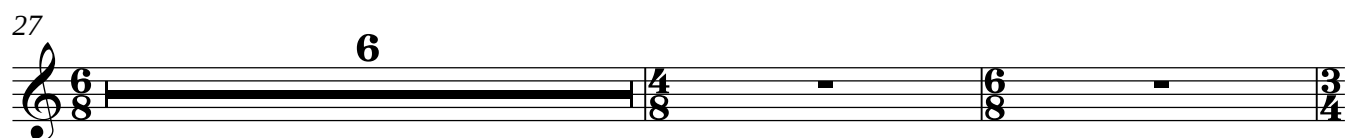
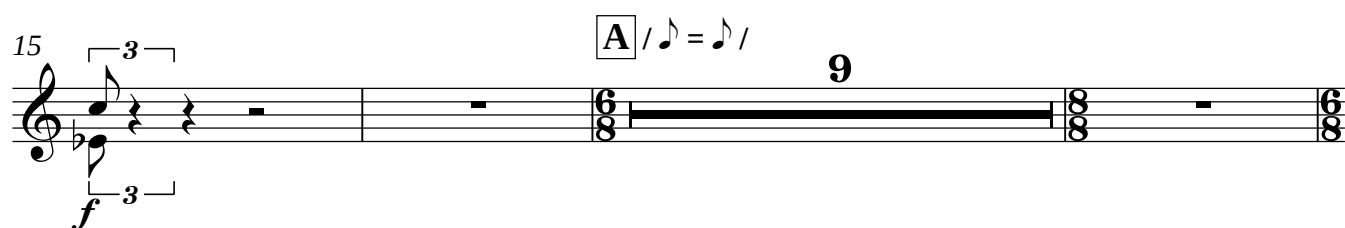
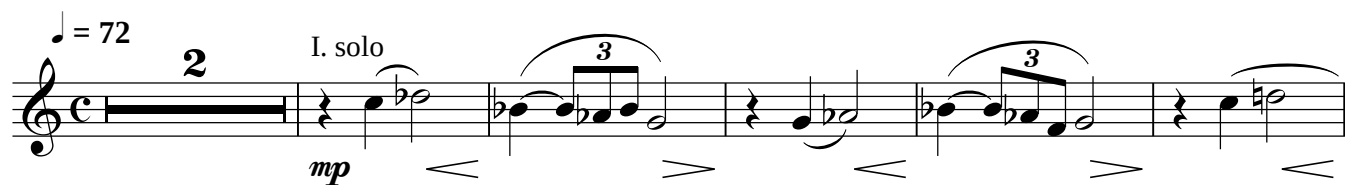
16

179

ff *mp*

attacca

VI. So duchi pravednych



Poco meno mosso (♩ = 84)

51

6 6 6 6 6 6

62 C ♩ = 64

11

Detailed description: This is a musical score for a song. It begins with a treble clef and a 2/4 time signature. The first two measures each contain a single eighth rest. The third measure contains a half rest. The fourth measure contains a whole rest. Above the fourth measure, there is a box containing the letter 'C' followed by a quarter note and the text '= 64'. Below the staff, there is a large number '11'.

[illegible]

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music begins with a treble clef and a key signature change to one flat. The first staff contains measures 87-90, and the second staff contains measures 91-94. The music features a mix of eighth and sixteenth notes, often beamed in groups of three. Dynamic markings include *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The system concludes with a double bar line.

91 **E** ♩ = 96

102

114 **F** aleatorica piano e crescendo sempre poco a poco

115 **G** ♩ = 96

118

123 **H**

129

136

senza aleatorica

ff *f* *ff* *f* *ff*

fff *mf* *sub* *p*

The musical score for 'L'Allegretto' by Luciano Berio, measures 91-136, is presented in a single system. The notation is in treble clef and includes various time signatures: 3/4, 5/4, 4/4, 7/4, 3/2, and 4/2. The score is divided into sections labeled E, F, G, and H. Section E (measures 91-101) features a series of rests and a single note in measure 102. Section F (measures 103-113) is an aleatoric section marked 'piano e crescendo sempre poco a poco', featuring a complex rhythmic pattern of eighth and sixteenth notes. Section G (measures 115-117) is marked 'senza aleatorica' and features a series of rests and a single note. Section H (measures 119-136) features a complex rhythmic pattern of eighth and sixteenth notes, including triplets and sextuplets. Dynamics range from piano (p) to fortissimo (fff). The score includes various musical notations such as rests, notes, beams, and slurs.

143 **I**

4 2 3 3

156 rit. **J** $\text{♩} = 72$

3 2

p crescendo poco a poco 3

166 3 3 3 3 3

171 **K** 6 *f* *f*

180 *f*

185 *f* *ff* 2

190 **L** 2 *p*

198 **M** *p* *mf* *p*

205 12

I. Introdukce

$\text{♩} = 64$

17

I.

mp

20 *à 2*

23

26

ff *mf* *ff*

29 G.P. A Poco meno mosso

35 A Tempo $\text{♩} = 68$

40

p *mp*

[illegible]

II. Gospodi pomiluj

$\text{♩} = 78$

11 6 *mf*

p

21 *mf* 7

32 *mf* **A** *mp*

36 3 *poco f* *crescendo* *ff*

45 **B** 6 *f* *ff* 4 *fff* *à 2* *3*

59 3 3

64 2 2 *sffz* 2 2

71 **C** 15 *Poco più mosso* 2

88

pp

Musical staff 88-93: Treble clef, 4/4 time. Measure 88: quarter rest, eighth note B $\flat$, eighth note A, quarter note G. Measure 89: whole note G. Measure 90: whole rest. Measure 91: whole rest. Measure 92: whole rest. Measure 93: whole rest.

94

mf f

Musical staff 94-99: Treble clef, 4/4 time. Measure 94: whole rest. Measure 95: whole rest. Measure 96: quarter note G, quarter note F, quarter note E, quarter note D. Measure 97: half note D, half note C. Measure 98: half note B, half note A. Measure 99: half note G, half note F.

100 [D] ♩ = ♩

mp

Musical staff 100-104: Treble clef, 12/8 time. Measure 100: whole rest. Measure 101: quarter note G, quarter note F, quarter note E, quarter note D. Measure 102: quarter note C, quarter note B, quarter note A, quarter note G. Measure 103: quarter note F, quarter note E, quarter note D, quarter note C. Measure 104: quarter note B, quarter note A, quarter note G, quarter note F.

105

mp mf

Musical staff 105-109: Treble clef, 4/4 time. Measure 105: quarter note G, quarter note F, quarter note E, quarter note D. Measure 106: quarter note C, quarter note B, quarter note A, quarter note G. Measure 107: quarter note F, quarter note E, quarter note D, quarter note C. Measure 108: quarter note B, quarter note A, quarter note G, quarter note F. Measure 109: quarter note E, quarter note D, quarter note C, quarter note B.

110 [E]

14 9 3

mf

Musical staff 110-115: Treble clef, 4/4 time. Measure 110: whole rest. Measure 111: whole rest. Measure 112: whole rest. Measure 113: whole rest. Measure 114: whole rest. Measure 115: whole rest.

126 [F] ♩ = ♩

f > mf

Musical staff 126-130: Treble clef, 3/4 time. Measure 126: quarter note G, quarter note F, quarter note E, quarter note D. Measure 127: quarter note C, quarter note B, quarter note A, quarter note G. Measure 128: quarter note F, quarter note E, quarter note D, quarter note C. Measure 129: quarter note B, quarter note A, quarter note G, quarter note F. Measure 130: quarter note E, quarter note D, quarter note C, quarter note B.

131

Musical staff 131-135: Treble clef, 4/4 time. Measure 131: quarter note G, quarter note F, quarter note E, quarter note D. Measure 132: quarter note C, quarter note B, quarter note A, quarter note G. Measure 133: quarter note F, quarter note E, quarter note D, quarter note C. Measure 134: quarter note B, quarter note A, quarter note G, quarter note F. Measure 135: quarter note E, quarter note D, quarter note C, quarter note B.

136 [G] Pesante 2

mp crescendo

Musical staff 136-141: Treble clef, 4/4 time. Measure 136: whole rest. Measure 137: quarter note G, quarter note F, quarter note E, quarter note D. Measure 138: quarter note C, quarter note B, quarter note A, quarter note G. Measure 139: quarter note F, quarter note E, quarter note D, quarter note C. Measure 140: quarter note B, quarter note A, quarter note G, quarter note F. Measure 141: quarter note E, quarter note D, quarter note C, quarter note B.

142

Musical staff 142-146: Treble clef, 4/4 time. Measure 142: quarter note G, quarter note F, quarter note E, quarter note D. Measure 143: quarter note C, quarter note B, quarter note A, quarter note G. Measure 144: quarter note F, quarter note E, quarter note D, quarter note C. Measure 145: quarter note B, quarter note A, quarter note G, quarter note F. Measure 146: quarter note E, quarter note D, quarter note C, quarter note B.

147

153

H ♩ = 64

ff

f

159

f

7 2 3 6

4 4 4 4

III. Glubinoju mudrosti

sine metrum

♩ = 72



IV. Blagosloven jesi

$\text{♩} = 48$ $\text{♩} = 64$

f *ff* *fff*

9 7 I. *pp* *p*

20 *p*

25 *mf* *poco f*

31 *f* *ff*

38 *fff* G.P. A $\text{♩} = 64$

45 B 19

68 2 7 2 2 $\text{♩} = 48$

82 **3**

mp *p*

90 **3**

98 **C** $\text{♩} = \text{♩}$

mf *p*

103 $\text{♩} = \text{♩}$

mf

104

105

mf

106

mf

108

110

mf *f*

Detailed description of the musical score: The score is for Clarinets in B-flat. It begins at measure 82 with a triplet of eighth notes in 3/4 time. The key signature has one flat (B-flat). Measures 82-90 show a melodic line with a key signature change to one sharp (F#) at measure 98. Measures 98-102 show a melodic line with a key signature change to one sharp (F#) at measure 98. Measures 103-110 feature complex rhythmic patterns with sixteenth and thirty-second notes, often beamed in groups of six. A key signature change to two sharps (F# and C#) occurs at measure 108. The piece concludes with a final measure (110) featuring a half note and a quarter note.

115

2

f

6

6

6

6

119 **D**

2

3

3

3

3

mf

p

125

Musical score for 'The Rose Tree' (The Rose Tree). The score is written for a single melodic line on a treble clef staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. The piece is divided into measures by vertical bar lines. There are several rests, including a whole rest in the second measure. The score ends with a double bar line. The number '125' is written in the top left corner.

128

mp

131



134

ff

137 **E**

sub *mf* *crescendo poco a poco*

143 **F**

ff *> mp < > ff*

V.S.

151 **G**

p *mf*

159

f *f*

Pesante

167 **H**

ff

171

mf

179 **I**

f

183

f

188

f

201 **J**

mf *f*

203

mf *f*

205

mf

207

ff

210

fff *f* *f* *fff*

sine metrum

Calmo

216 **K** = 58

223 con metrum

229

mp

237

239 rit. .

mp

244 **Molto Lento** (♩ = 48)

mf *ff*

Meno mosso (♩ = 96)

251

f

261

mf *ff*

270

279

p *ff*

288

297

f *pp*

V. Pokoj, Gospodi

$\text{♩} = 112$

2 2 3 rit. 4

12 $\text{♩} = 72$ 8 **A** 12 *mf*

34 *f*

38 *f* 2

44 **B** $\text{♩} = \text{♩}$ *mp* *mf* *mp*

49 *mf* *mp* *mp*

54 *mf* *mp* *mf* *mp*

57 **C** *f* *mf* *mf*

V.S.

62 $\text{♩} = \text{♩}$

4 2 4 *mp*

74 $\text{♩} = \text{♩}$ **D**

3 2 4

83

4 2 3 4 3

88 $\text{♩} = \text{♩}$

f

94 **E** $\text{♩} = 84$ sine metrum

2

100 con metrum

2 *p*

105 **F**

2 2 2 *mf*

113

2 5 *f*

122 **G**

mp *mp*

131 *ff*

140 *fff* G.P. **H** $\text{♩} = 108$

148

154 $\text{♩} = \text{♩}$ *f* *ff*

161 **I** Pesante molto **16**

178 *ff* *attacca*

VI. So duchi pravednych

$\text{♩} = 72$

3

9 *mp*

mf *f* *mf* *mf* *f*

16 [A] $\text{♩} = \text{♩} /$ 9 6

34 $\text{♩} = \text{♩} /$ [B] $\text{♩} = 112$ 2 7 *molto rit.*

Poco meno mosso ($\text{♩} = 84$)

47 *fff* 6 6 6

49 6 6 6

51 6 6 6

53 6 *mf*

59

mf

65 **C** ♩ = 64

8

I. solo

f *mf* *f*

[illegible]

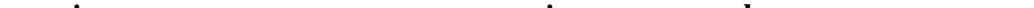
The musical score for 'The Rose Tree' is presented in a single system. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked '80'. The score features a variety of musical notations: a triplet of eighth notes, a quarter note, and a half note, all marked with a forte (*f*) dynamic. This is followed by a triplet of eighth notes marked with a mezzo-forte (*mf*) dynamic. The score then includes a triplet of eighth notes marked with a forte (*f*) dynamic, followed by a triplet of eighth notes marked with a mezzo-forte (*mf*) dynamic. The score concludes with a triplet of eighth notes marked with a forte (*f*) dynamic. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked '80'. The score features a variety of musical notations: a triplet of eighth notes, a quarter note, and a half note, all marked with a forte (*f*) dynamic. This is followed by a triplet of eighth notes marked with a mezzo-forte (*mf*) dynamic. The score then includes a triplet of eighth notes marked with a forte (*f*) dynamic, followed by a triplet of eighth notes marked with a mezzo-forte (*mf*) dynamic. The score concludes with a triplet of eighth notes marked with a forte (*f*) dynamic.

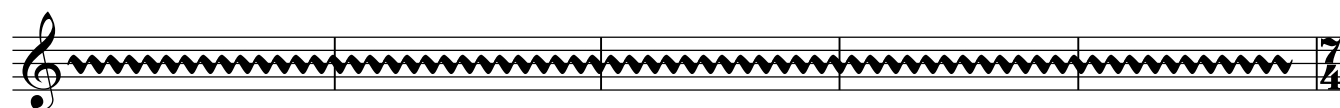
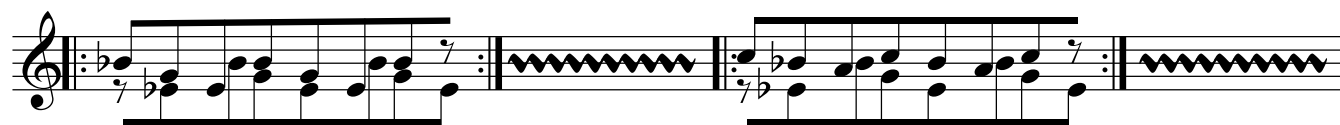
92 **E** ♩ = 96

3 5 7

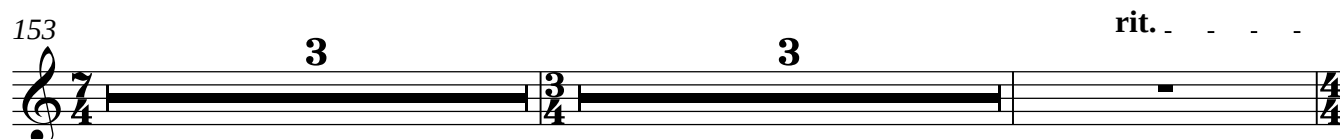
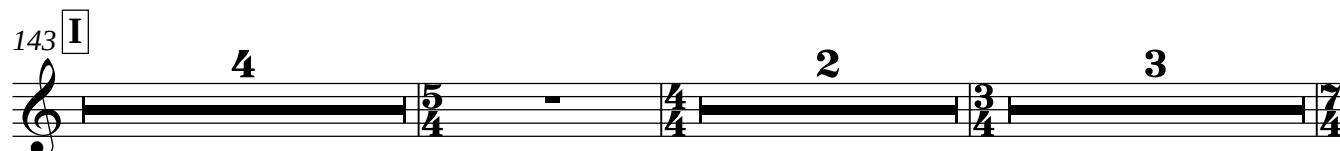
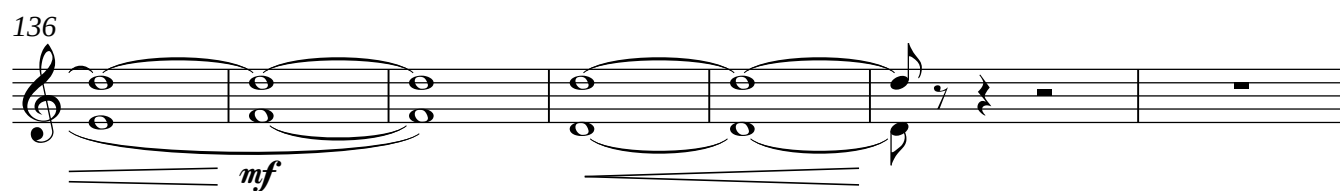
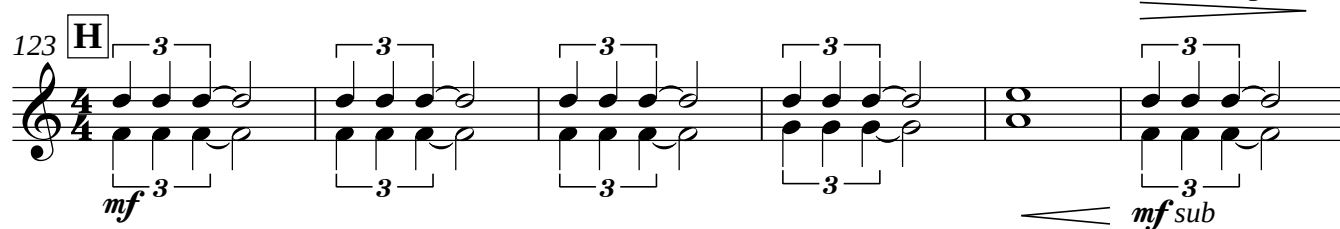
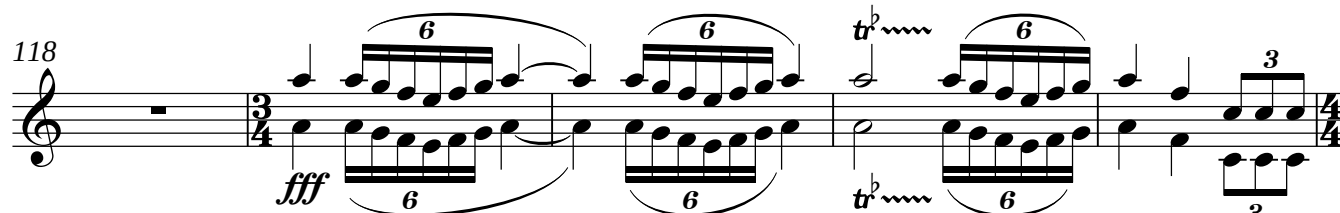
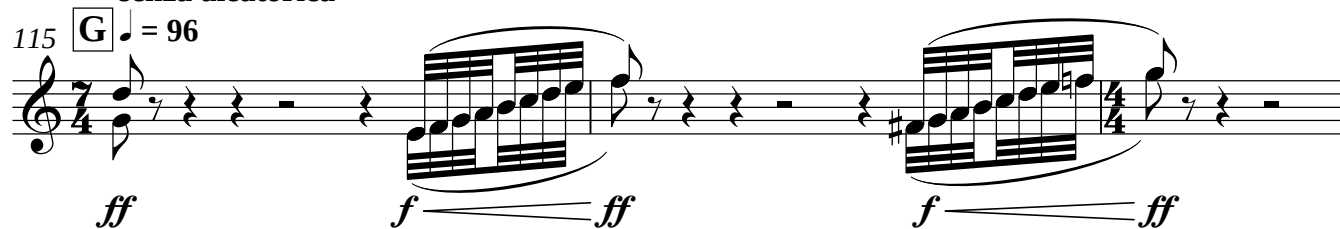
[illegible]

114 **F** aleatorica **piano e crescendo sempre poco a poco**





senza aleatorica



160 **J** $\text{♩} = 72$

164

p crescendo poco a poco

172 **K**

f *p*

175

f

177

f

179

f

181

f

183 *p* *f*

p

185

f *ff*

187

190 **L**

198 **M**

206

214

p

mf

p

pp

ppp

pppp

I. Introdukce

$\text{♩} = 64$

12

I.

p

18

mp

23

ff *mf* *ff*

29 G.P. **A** Poco meno mosso 3 2

35 **A** Tempo $\text{♩} = 68$ I.

p *mp* *p*

42

2 I. solo 3

mf

48

p

51

ff

Detailed description of the musical score: The score is for a Bassoon (Fagotti) part. It begins with a tempo of 64 quarter notes per minute. The first section (measures 1-12) is marked with a forte (f) dynamic. The second section (measures 13-18) is marked with piano (p) and mezzo-piano (mp). The third section (measures 19-28) is marked with fortissimo (ff), mezzo-forte (mf), and fortissimo (ff). The fourth section (measures 29-34) is marked with G.P. (Grave) and Poco meno mosso (Poco meno mosso). The fifth section (measures 35-41) is marked with Allegro (A Tempo) and 68 quarter notes per minute. The sixth section (measures 42-47) is marked with mezzo-forte (mf). The seventh section (measures 48-50) is marked with piano (p). The eighth section (measures 51-56) is marked with fortissimo (ff). The score includes various musical notations such as slurs, accents, and dynamic markings. The piece is divided into sections marked with numbers 12, 18, 23, 29, 35, 42, 48, and 51. The tempo changes from 64 to 68. The score includes a repeat sign and a key signature change to B-flat major. The piece ends with a final cadence.

II. Gospodi pomiluj

$\text{♩} = 78$

11 3

p *mp*

19

p *mp*

26 2

mp *mp*

32 A 6

mp sub *f*

44 B

ff *mf* *crescendo sempre a sempre*

53

ff *fff* *f*

62

2 2 2 2

68 C 15

fffz

Poco più mosso

86 I.

mp *mf*

93

f

100 **D** ♯ = ♮ **E**

10

mf *mf* *mp*

116

3

mf

125 **F** ♯ = ♮

mf *f* *mf*

133 **G** Pesante

mp *crescendo*

139

144

148

153

H ♩ = 64

ff

f

7 2

159

f

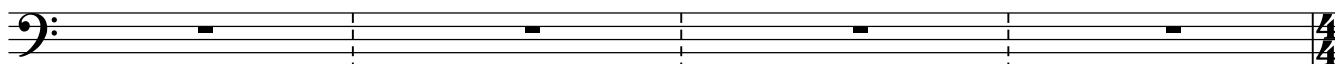
5/4 3/4 6/4

Detailed description: This block contains three staves of musical notation for the Fagotti part. The first staff (measures 148-152) features a melody in the upper voice with eighth and quarter notes, and a bass line with eighth notes and a fortissimo (ff) dynamic. The second staff (measures 153-158) includes a half note (H) with a tempo marking of ♩ = 64, a forte (f) dynamic, and a melodic line with slurs and ties. The third staff (measures 159-163) shows a forte (f) dynamic, a melodic line with slurs, and a series of rests with time signature changes to 5/4, 3/4, and 6/4. The piece concludes with a double bar line.

III. Glubinoju mudrosti

sine metrum

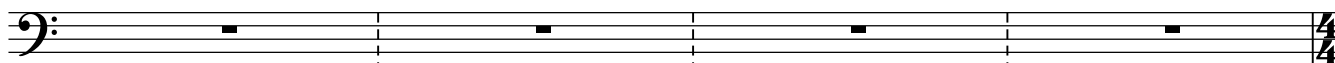
♩ = 72



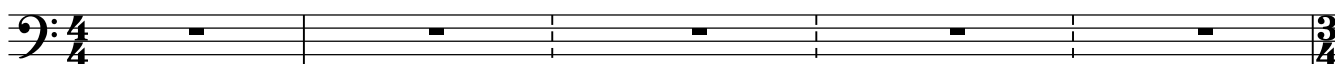
5 con metrum



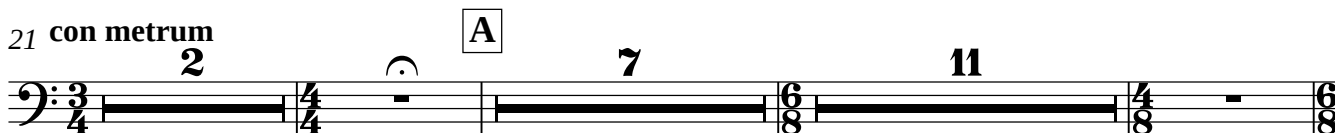
12 sine metrum



16 con metrum sine metrum

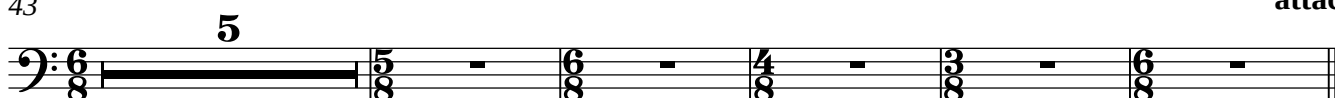


21 con metrum



43

attacca



IV. Blagosloven jesi

♩. = 48 ♩. = 64

f *f* *ff* *fff*

8 7 *p*

21 *p* *mf*

29 *poco f* *f*

34 *ff* *fff*

40 G.P. A ♩. = ♩

19

64 B

2

70 ♩. = ♩

7 2 2 3

85

p < > < >

94

mf

100

C

103

4

115

D

mf >

124

p < > < > *mp* < >

130

à 2

ff

137

E

sub mf *crescendo poco a poco*

143

F

ff > *mp* < > < > *ff*

150 G

p *mf*

158

f

164

f

167 H Pesante

ff

170

mf

179 I

f

186

f

199 J

f 3 *mf* 3 *f* *mf* 3 *f* *mf*

206

ff 3 *fff* 3

211

f 3 *f* 3 *fff* 3

rit.

sine metrum
Calmo
216 K ♩ = 58

2

223 con metrum

229 L I. solo

mp 3

235

3 2

rit. Molto Lento (♩ = 48)

242

mf

248 **Meno mosso** (♩ = 96)

ff

255 **M**

f *mf*

264

ff

272 **N**

2

280

6 *ff*

290

4 **3**

300

f *pp*

V. Pokoj, Gospodi

$\text{♩} = 112$

2 2 3 rit. 4

12 $\text{♩} = 72$

pp

20 **A**

31 *p*

38 *f*

44 **B** $\text{♩} = \text{♩}$

mp

50 *mp*

56 **C**

f *mf* *mf*

62 ♩. = ♩

4 3 2 5

p

75

Diagram: $\text{Whole Note} = \text{Two Eighth Notes}$, with a box containing the letter **D** below it.

85

$\text{♩} = \text{♩}$

f

92

sine metrum
E ♩ = 84

2



The musical notation for Example 92 consists of a single bass staff. The staff begins with a 2/4 time signature, followed by a 4/4 time signature. The notation includes a series of rests and a final measure with a double bar line. Above the staff, the text "sine metrum" and "E ♩ = 84" are present, along with a large number "2" indicating the measure count.

98

con metrum

2

p

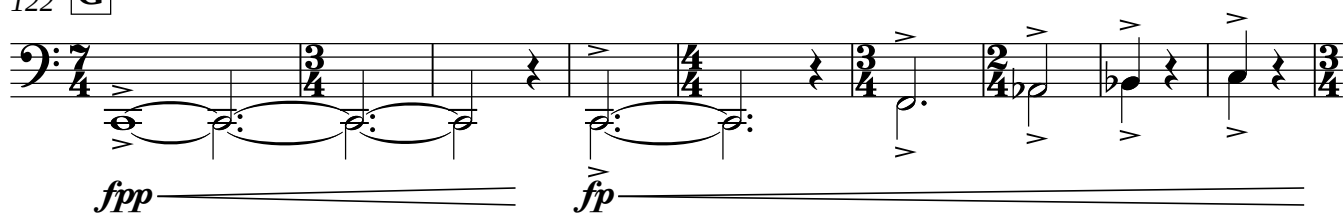
[illegible]

113

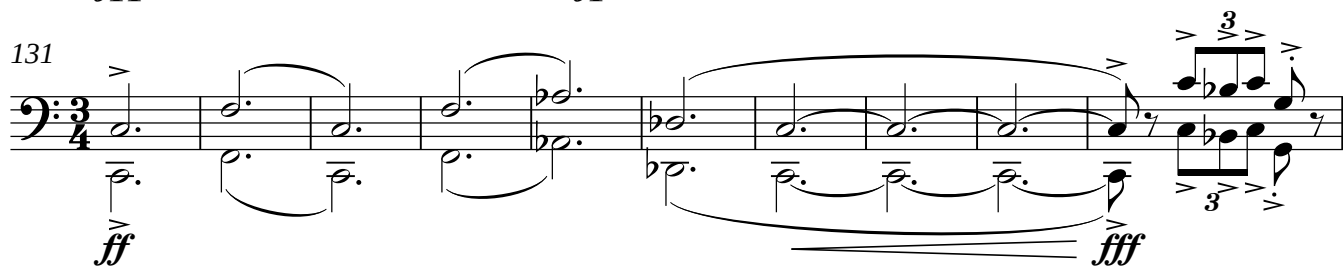


2

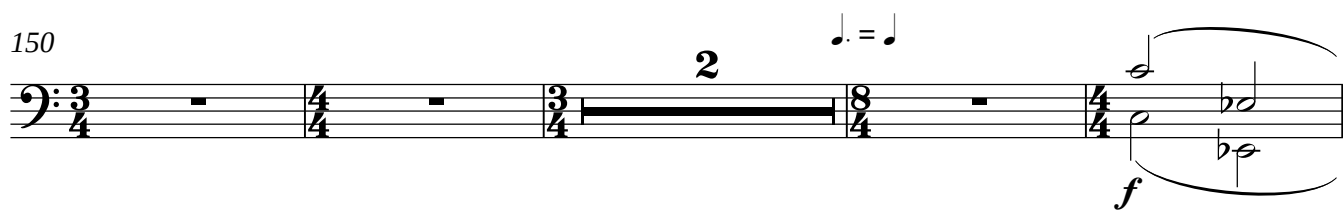
5

122 **G**

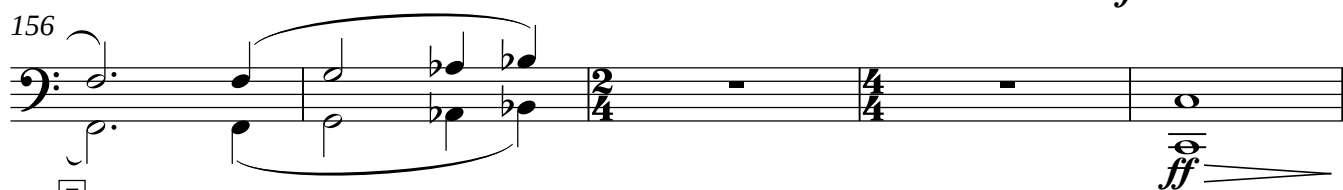
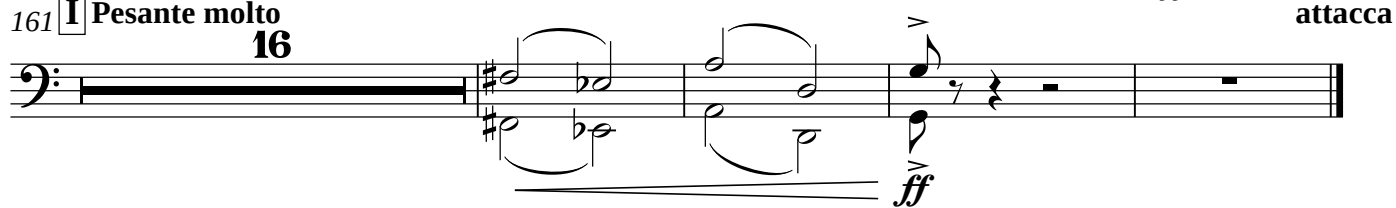
131

141 G.P. **H** ♩ = 108

150



156

161 **I** Pesante molto
16

VI. So duchi pravednych

$\text{♩} = 72$

8

mf *f* *mf* *mf*

14

f

A $\text{♩} = \text{♩}$

9

26

6

35

$\text{♩} = \text{♩}$

B $\text{♩} = 112$

2 7

molto rit.

47 Poco meno mosso ($\text{♩} = 84$)

fff *mf*

57

mf

62

C $\text{♩} = 64$

9

74

mf < *f* > *mf* *mf*

80

D

f > < > < *f* *mf* <

87

ff *mf* < *ff* >

92

E ♩ = 96

ff *mf* < *ff* >

109

ff *mf* < *ff* >

114

F aleatorica piano e crescendo sempre poco a poco

ff *mf* < *ff* >

115

G ♩ = 96

senza aleatorica

ff *f* < *ff* *f* < *ff* *fff*

120

H

ff *f* < *ff* *f* < *ff* *fff*

127

mf sub

135

p *mf*

143 **I**

4 2 3 3

156

3 2 11

rit. **J** ♩ = 72

173 **K**

p

176

p *f*

181

p *< f* *p* *< f* *ff*

189 **L**

mp *p* *p*

195

p *p* *mf* V.S.

201 **M**

211

216

p *pp* *pp* *pppp*

This musical score is for the Fagotti part, spanning measures 201 to 216. The key signature has one flat (B-flat) and the time signature is 4/4. The score is written on three staves. Measure 201 begins with a boxed 'M' and a dynamic of *p*. The first staff contains a series of half notes with slurs, followed by a crescendo leading to a *pp* dynamic. Measures 211 and 216 are marked on the second and third staves respectively. The second staff shows a crescendo and a slur. The third staff features a *pp* dynamic, a triplet of eighth notes, and a final *pppp* dynamic. The piece concludes with a double bar line.

I. Introdukce

$\text{♩} = 64$

16 2

16 2

pp pp p

23 3 33 3 33 3

ff ff mf mf

27 3 3 3 2

G.P. A Poco meno *ff* mosso

3 3 3 2

35 A Tempo $\text{♩} = 68$

7

42

5

5

p

mp

mf

51

3

3

3

3

ff

f

ff

56 **B**

3

3

f

mf

mf

poco a poco crescendo

64

3

3

3

3

f

mf

poco a poco crescendo

69

3

3

3

3

f

crescendo

f

crescendo

Detailed description: This page contains musical notation for four cornets (I, II, III, IV) in the key of F major. The score is divided into five systems, each with a first and second staff. Measure numbers 42, 51, 56, 64, and 69 are indicated at the start of their respective systems. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and dynamic markings. Measures 42-50 show a transition from a quiet *p* dynamic to a moderate *mp* and then a medium-forte *mf*. Measures 51-55 feature a series of triplets with dynamics ranging from *ff* (fortissimo) to *f* (forte). Measure 56 is marked with a 'B' in a box, indicating a repeat or a specific section. Measures 57-63 continue with triplets and a *poco a poco crescendo* instruction, starting from *f* and moving to *mf*. Measures 64-68 show further triplet patterns with a *crescendo* instruction starting from *f*. The final system (measures 69-72) continues the triplet patterns and the *crescendo* instruction.

74

78

2

2

2

2

II. Gospodi pomiluj

♩ = 78

23 7

32 **A** 13 **B** 13

ff *mf* *crescendo sempre a sempre*

52

ff *fff* *f*

59

ff *fff* *f*

65

fffz

71 **C**

Poco più mosso

15 5

fffz

94

100 **D** ♩ = ♪ **E**

10 10

mf

mf

114

mp

mp

116

mf

mf

120

f *p sub*

126 **F** ♯ = ♮

f *mf*

131

f *mf*

136 **G** Pesante

mf *crescendo*

142

mf *crescendo*

147

ff

153

H ♩ = 64

f

160

f

III. Glubinoju mudrosti

sine metrum

♩ = 72

TACET

IV. Blagosloven jesi

$\text{♩} = 48$ $\text{♩} = 64$

ff *f* *ff* *fff*

ff *f* *ff* *fff*

9 25

f *ff* *fff*

f *ff* *fff*

39 G.P. A $\text{♩} = \text{♩}$

f *ff* *fff*

43 9

f *ff* *fff*

54 I.

p *p*

63 B

f *f*

70 $\text{♩} = \text{♩}$

7 2 2 3

85

4 2 3

96 C $\text{♩} = \text{♩}$

3

103 $\text{♩} = \text{♩}$

mf *mf* *mf* *mf*

109

109 110 111 112

f *mf* *f*

113

113 114 115 116 117 118

f *f*

119 **D**

119 120 121 122 123 124 125 126

p *p*

127

127 128 129 130 131

mp *mp*

132

132 133 134 135 136

ff *ff*

137 **E** **F** $\text{♩} = \text{♩}$

f *ff*

145

ff

151 **G**

f

161 $\text{♩} = \text{♩}$

f

167 **H** Pesante

ff

179 **I**

f

187

mp *mf*

194

poco a poco crescendo *f*

201 **J**

mf *f* *mf* *f* *mf*

208

ff *fff* *f* *f* *fff*

ff *fff* *f* *f* *fff*

sine metrum

215

rit. K $\text{♩} = 58$
Calmo

2

223 con metrum

229

L

3 3 2

239

rit. .

244 **Molto Lento** ($\text{♩} = 48$)

2

f *ff*

f *ff*

Meno mosso (♩ = 96)

251

The image shows a musical score for a piece titled 'Agnus messie (p. 55)'. The score is written for two staves, likely representing a piano and a cello or double bass. The music is in 3/4 time and features a repeating rhythmic pattern of eighth notes. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The score is divided into four measures by vertical bar lines. Each measure contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The first measure has a whole rest in the right hand and a quarter note in the left hand. The second measure has a whole rest in the right hand and a quarter note in the left hand. The third measure has a whole rest in the right hand and a quarter note in the left hand. The fourth measure has a whole rest in the right hand and a quarter note in the left hand. The score is numbered 251 in the top left corner.

255 **M**

Measures 255-260 are marked with a 'M' in a box. The music continues with the same pattern of triplets and rests as measures 249-254. The right hand plays a triplet of eighth notes (G4, A4, B4) followed by a quarter rest. The left hand plays a triplet of eighth notes (F#3, G3, A3) followed by a quarter rest. The dynamics are marked *f* (forte).

261

mf

267

ff *mf* *ff*

273

N

2

6

4

3

281

The musical score is divided into three systems. The first system (measures 281-290) features a treble and bass staff. The treble staff begins with a rest, followed by a half note G4, a half note A4, and a half note B4. The bass staff begins with a rest, followed by a half note F3, a half note G3, and a half note A3. Dynamics are marked *p* (piano) at the start and *ff* (fortissimo) at measure 285. The second system (measures 291-299) continues the melodic line in the treble staff and the harmonic line in the bass staff. Measures 291-292 are marked with a slur and a fermata. Measures 293-294 are marked with a slur and a fermata. Measures 295-296 are marked with a slur and a fermata. Measures 297-298 are marked with a slur and a fermata. Measures 299-300 are marked with a slur and a fermata. The third system (measures 301-309) continues the melodic line in the treble staff and the harmonic line in the bass staff. Measures 301-302 are marked with a slur and a fermata. Measures 303-304 are marked with a slur and a fermata. Measures 305-306 are marked with a slur and a fermata. Measures 307-308 are marked with a slur and a fermata. Measures 309-310 are marked with a slur and a fermata.

p *ff*

291

4 4 6 4 3 4 4 6 4 3 4 4

300

2 2 2 2 2 2 2 2 2 2

V. Pokoj, Gospodi

$\text{♩} = 112$ rit. I. solo

2 2 3 2 mp

$12 \text{ ♩} = 72$

4 4

20 **A** 8 con sord. con sord.

8 8 p con sord. con sord. f

36 senza sord. senza sord. senza sord. senza sord.

mp senza sord. f senza sord. f senza sord.

85

$\text{♩} = \text{♩}$

mp

f

f

90

94

E sine metrum ♩ = 84

2

100

F con metrum

5 2 2

mf

111

f *mf* *f*

5

122

G

3

127

f *ff*

136

fff

141 G.P. **H** ♩ = 108

f

150

f *ff*

156

f *ff*

161 **I** Pesante molto **12**

f

f

ff

ff

attacca

VI. So duchi pravednych

$\text{♩} = 72$
A / $\text{♩} = \text{♩} /$
 16 9
 16 9
 16 9

27

6

[illegible][illegible]

42

mono ft.

47 Poco meno mosso (♩ = 84)

47. Poco meno mosso (♩ = 64)

The score is for two staves, both in treble clef. The key signature has one flat (B-flat). The tempo is 'Poco meno mosso' with a quarter note equal to 64 beats per minute. The time signature is 4/4. The first staff begins with a *fff* dynamic. The second staff begins with a *fff* dynamic. Both staves feature a series of eighth notes in the first four measures, followed by a rest for eight measures (indicated by a bracket with the number 8). The piece concludes with a final measure in 4/4 time, marked with a *mf* dynamic.

65 **C** ♩ = 64

15

senza sord. **D**

mf 3 3 3 3

15

senza sord. 3

mf 3 3 3 3

82

Handwritten musical score for 'The Rose Tree'. The score is written for two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is a simple, repetitive tune. The lyrics are written below the notes. The score is marked with a forte 'f' dynamic. The piece ends with a repeat sign and a first ending bracket.

Handwritten musical score for 'The Rose Tree'. The score is written for two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is a simple, repetitive tune. The lyrics are written below the notes. The score is marked with a forte 'f' dynamic. The piece ends with a repeat sign and a first ending bracket.

85

mf

88

ff *mf* *ff*

92

E ♩ = 96

3 5 3

105

p

p aleatorica piano e crescendo sempre poco a poco

113

114 **F**

senza aleatorica

G 115 ♩ = 96

ff

ff

ff

ff

ff

ff

ff

mf

f

mf

f

140

I

4 **2** **3**

4 **2** **3**

f *f*

150

3 **3** **3** rit. . . .

$\text{♩} = 72$

160 **J** **2** **11** **K** **6**

2 **11** **6**

f *f*

181

f *f* *ff*

187 **L** **2** **2** **2**

2 **2** **2**

f *f* *ff*

195

201 **M** I. solo

208

214

217

p *pp* *ppp* *pppp*

I. Introdukce

$\text{♩} = 64$

23

mf

26

ff *mf* *ff*

29 G.P. **A** Poco meno mosso 3 2

35 **A** Tempo $\text{♩} = 68$ 16

f *ff*

55 **B** 10

mf poco a poco crescendo

68

72 *f* crescendo

76 4 2

II. Gospodi pomiluj

$\text{♩} = 78$

23

7

32 [A] 13 [B] 9

fff

57 *f*

63

68 [C] 15

fffz

86 Poco più mosso 5

95

100 [D] $\text{♩} = \text{♩}$ 10 [E] 14 2

126 [F] $\text{♩} = \text{♩}$

f *mf*

133 G Pesante 6 I. *mf* *crescendo*

143

147 *ff*

153 H ♩ = 64 3 *ff*

159 8 2 3 6 *f*

Detailed description of the musical score: The score is for Trombe I, II in B-flat. It consists of five systems of music. The first system (measures 133-142) is in 4/4 time, key of B-flat major (one sharp). It features a 'Pesante' tempo marking and a '6' measure rest. The second system (measures 143-152) continues the melodic and harmonic development with triplet figures. The third system (measures 153-158) includes a 'H' marking and a tempo of 64 beats per minute. The fourth system (measures 159-168) features a 'f' dynamic marking and a series of measure rests (8, 2, 3, 6). The score concludes with a double bar line.

4
Trombe I, II in B $\flat$

III. Glubinoju mudrosti

sine metrum

♩ = 72

TACET



IV. Blagosloven jesi

$\text{♩} = 48$ $\text{♩} = 64$

ff *f* *ff* *fff*

8 27

40 G.P. **A** $\text{♩} = \text{♩}$ 19

64 **B** 2

70 $\text{♩} = \text{♩}$ 7 2 2 3

85 4 2 3 2 3 2

96 **C** $\text{♩} = \text{♩}$ 3 13 3 4

103 $\text{♩} = \text{♩}$ 4 3 2 2 4

112 2 2 4

f 3

118 **D** *f* 3 2

123 *mf* 3 11 3 3

137 **E** 5 *f* 3 *ff* **F** 3 6 3 6 3 6 3

146 6 3 > 2 *ff* 6 3

151 **G** 3 4

161 *f* 2 2 3

Pesante

167 **H** *ff* 3 3 3 3 3 3 3 3 3 3 3 3

171 **I** 8 3 *f* 3 3 3 3

185 2 3

191 **6** **2**

f

201 **J**

f

206

f *ff* rit.

210

fff *f* *f* *fff*

sine metrum

Calmo

216 **K** ♩ = 58 **2**

223 con metrum

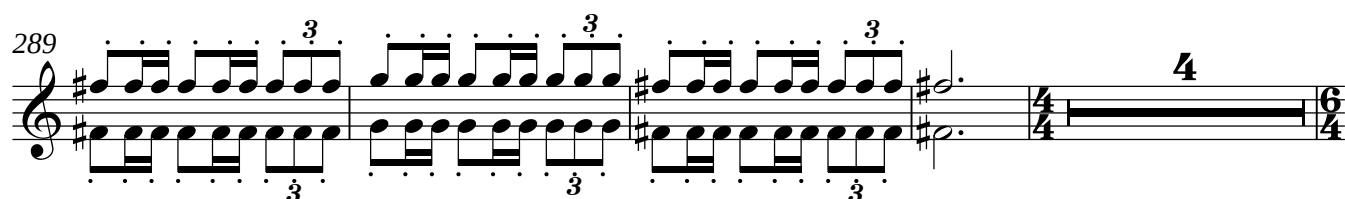
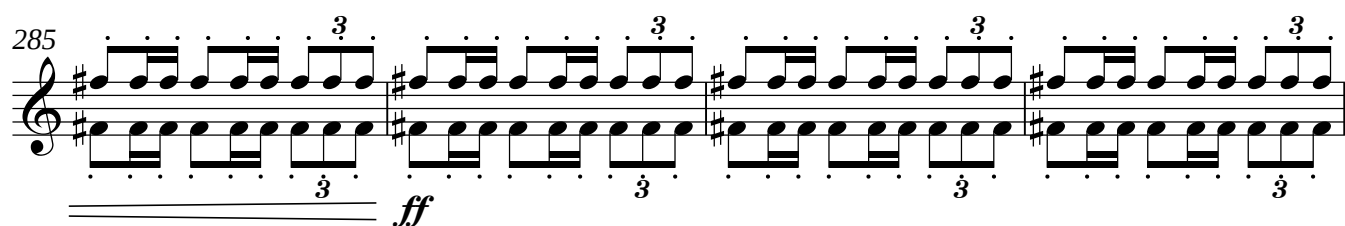
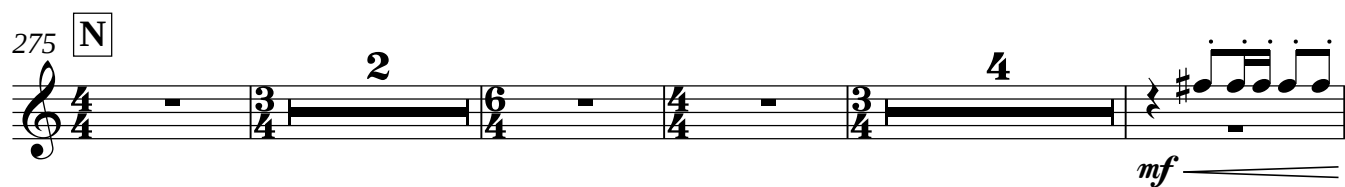
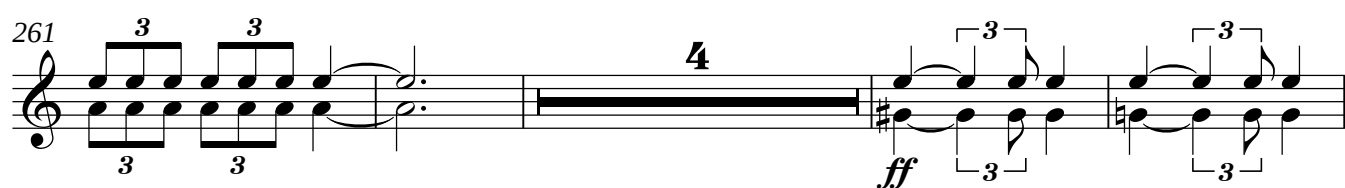
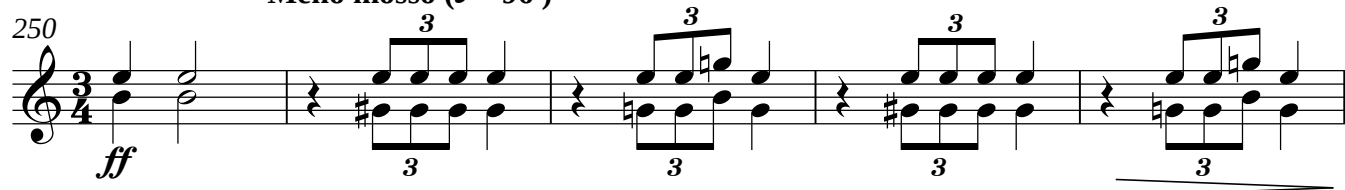
229 **L** **3** **3** **2**

239 rit.

Molto Lento (♩ = 48)

244 **2** **4**

Meno mosso (♩ = 96)



V. Pokoj, Gospodi

$\text{♩} = 112$
I. solo

7 *rit.*

12 $\text{♩} = 72$

8 15

38

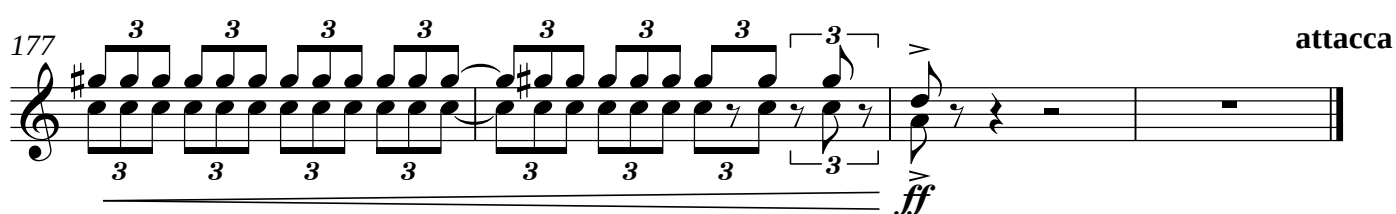
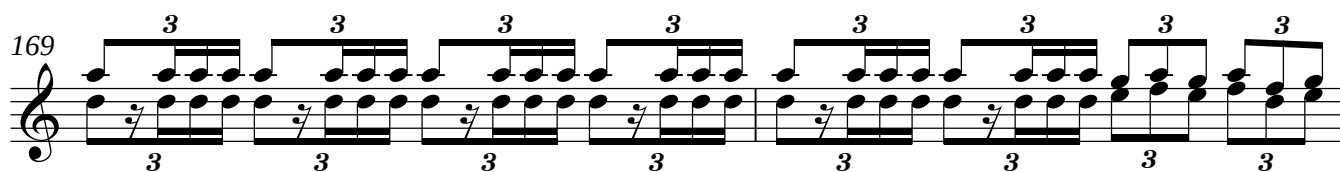
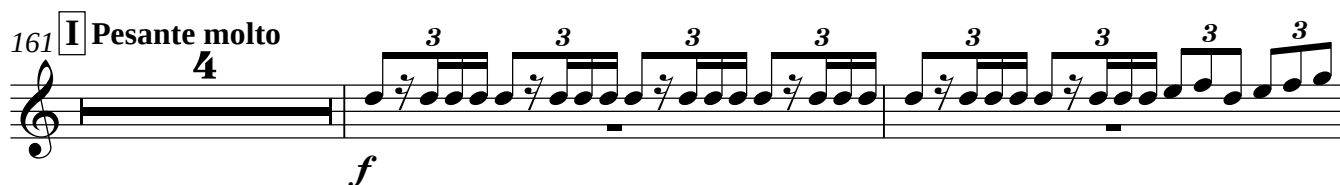
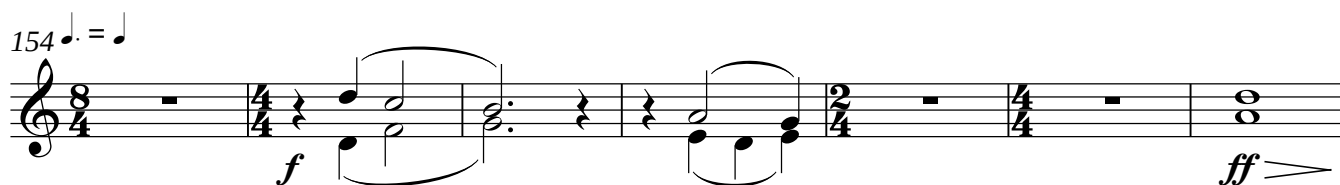
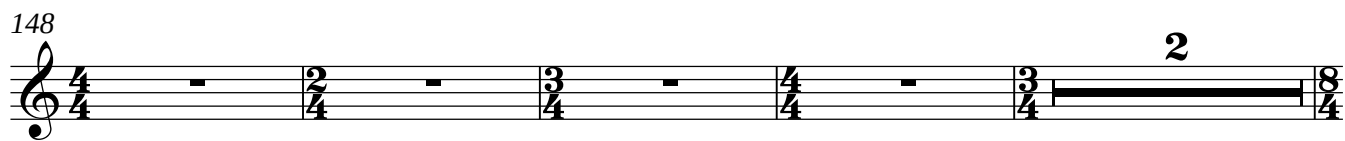
44 **B** $\text{♩} = \text{♩}$

13 **C** 5

62 $\text{♩} = \text{♩}$

4 2 6

[illegible]



VI. So duchi pravednych

$\text{♩} = 72$

16 **A** $\text{♩} = \text{♩} /$ **9**

27 **6**

35 $\text{♩} = \text{♩} /$ **B** $\text{♩} = 112$ **2** **5** **3** **3**

molto rit. Poco meno mosso ($\text{♩} = 84$) **f**

46 **3** **3** **fff**

54 **5** **mf**

64 **con sord.** **C** $\text{♩} = 64$ **16** **D** **8** **senza sord.** **3** **3** **mf** **3** **3**

90 **3** **3** **E** $\text{♩} = 96$ **3** **5**

101 **ff** **7** $\text{♩} = \text{♩}$ **2**

114 **F** aleatorica piano e crescendo sempre poco a poco

senza aleatorica

G $115 \text{ } \text{♩} = 96$

[illegible]

185

190

198

204

f

ff

L

M

I. solo
con sord.

p

13

Detailed description: This block contains four staves of musical notation for Trombe I and II in B-flat. The first staff (measures 185-189) features a series of eighth-note chords, followed by triplet eighth notes and a final measure with a whole note and a '2' above it. The second staff (measures 190-197) consists of whole notes with various time signatures (3/4, 4/4, 3/4, 4/4, 3/4, 2/4, 3/4) and a '2' above the first measure. The third staff (measures 198-203) shows whole notes with time signatures (3/4, 2/4, 3/4, 4/4) and a '2' above the fourth measure, followed by a half note and a whole note with a 'p' dynamic and a hairpin. The fourth staff (measures 204-207) begins with triplet eighth notes, followed by a whole note, a measure with a '13' above it, and ends with a whole note and a hairpin.

I. Introdukce

$\text{♩} = 64$

22

mp *ff* *mf*

27

G.P. **A** Poco meno mosso

35 **A** Tempo $\text{♩} = 68$

16

f *ff* *f*

54

B

ff *ff sempre*

60

mf poco a poco crescendo

66

72

f crescendo *ff*

77

2 2

The musical score is written for Tromboni I and II. It begins with a tempo marking of quarter note = 64. The first system (measures 22-27) is in common time and features a melodic line with triplets and dynamics of mezzo-piano (mp), fortissimo (ff), and mezzo-forte (mf). Section A (measures 27-35) is marked 'Poco meno mosso' and includes a key signature change to one sharp (F#). Section B (measures 35-54) is marked 'Tempo' and features a more rhythmic passage with triplets and dynamics of forte (f) and fortissimo (ff). The score continues with measures 54-60, 60-66, 66-72, and 72-77, each with specific musical notations and dynamics. The final system (measures 77-82) includes repeat signs and a key signature change back to one sharp (F#).

II. Gospodi pomiluj

$\text{♩} = 78$

23

7

32 **A**

10

f

45 **B**

ff *mf* *crescendo sempre a sempre*

52

ff *fff* *f*

59

67

fffz

71 **C**

15

5

Poco più mosso

94

100 D ♩ = ♩ E

10 **11**

f

The first system of the musical score is for the bass clef. It begins with a 12/8 time signature. Above the staff, there are two boxed letters, 'D' and 'E', with a quarter note symbol between them. Below the staff, the numbers '10' and '11' are placed above two measures of whole rests. The music then continues with a series of eighth notes, starting with a forte (*f*) dynamic marking. The system ends with a double bar line.

123

F ♪ = ♪

p sub *f* >

The first system of the musical score for 'The Little Boat' is written in bass clef with a key signature of one flat (B-flat). It begins with a tempo marking of 130 and a dynamic marking of *mf*. The melody consists of eighth and sixteenth notes, with triplets and a quintuplet indicated by brackets and the numbers 3 and 5. The system concludes with a double bar line and a fermata over the final note.

136 **G Pesante** **6**

The musical score for G Pesante 6, measures 136-139, is written on a single staff in bass clef with a 4/4 time signature. Measure 136 contains a whole rest. Measures 137, 138, and 139 each contain a half note followed by a quarter note. The notes are G2, F#2, E2, D2, C2, B1, A1, and G1. The dynamic marking *mf* is placed below the first measure of the sequence, and the word *crescendo* is written below the staff across measures 137, 138, and 139.

[illegible]

152

H ♩ = 64

3

8

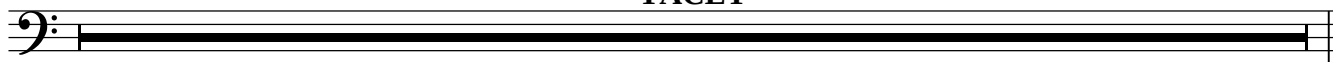
ff

[illegible]

III. Glubinoju mudrosti

sine metrum

♩ = 72

TACET

IV. Blagosloven jesi

$\text{♩} = 48$ $\text{♩} = 64$

8 25 *ff* *f* *fff*

38 *fff* G.P. A $\text{♩} = \text{♩}$

44 15 I. *p* *f*

64 B 2

70 $\text{♩} = \text{♩}$ 4 con sordino ad libitum *ppp* *pp*

82 *p* 3 2

91 3

98 $\text{♩} = \text{♩}$ C *p*

103 $\text{♩} = \text{♩}$

(senza sord.)

4

mf

111

2 **2**

f *f*

119 **D**

2 **13** *à 2*

ff

137 **E**

sub mf *crescendo poco a poco*

143 **F** $\text{♩} = \text{♩}$

ff *>* *ff*

151 **G**

3 **4**

161 $\text{♩} = \text{♩}$

2 **2**

f

167 **H** **Pesante**

ff

169

8

179 **I**

f

187

f

199

f

205

f

210

f

sine metrum
Calmo
216 **K** ♩ = 58

216

f

223 con metrum

223

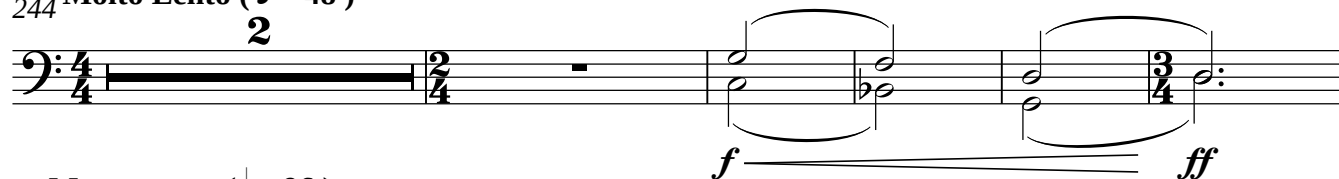
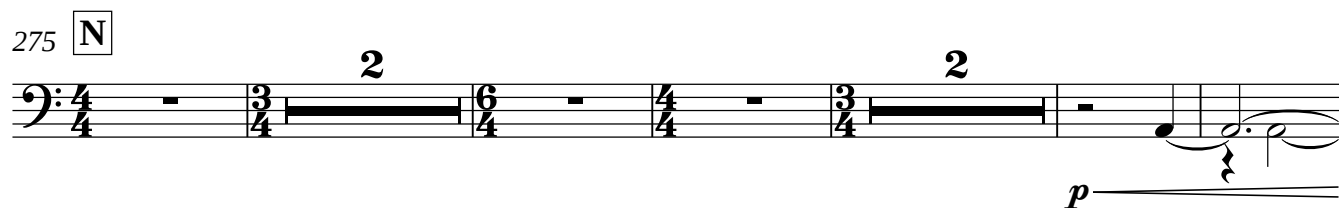
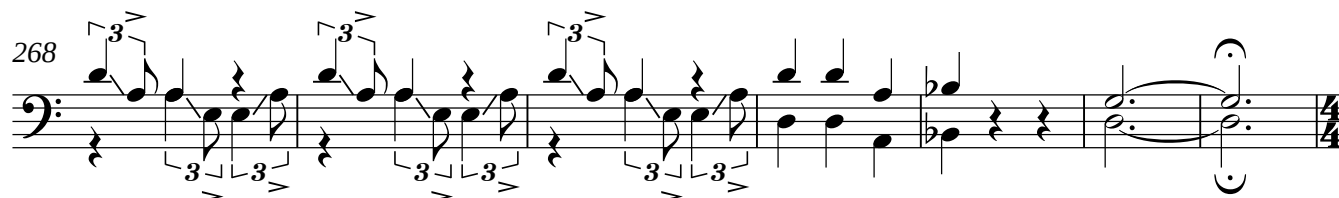
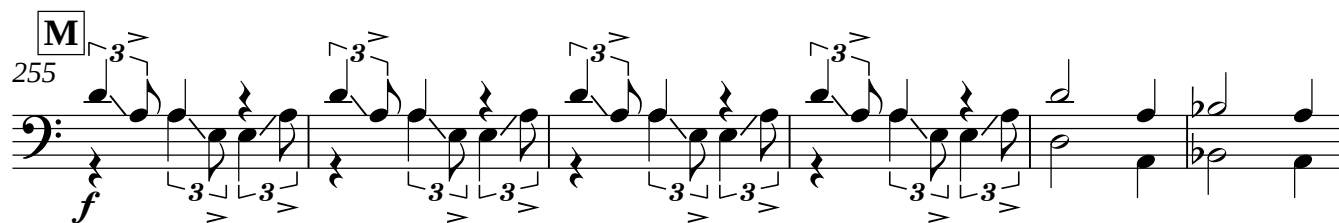
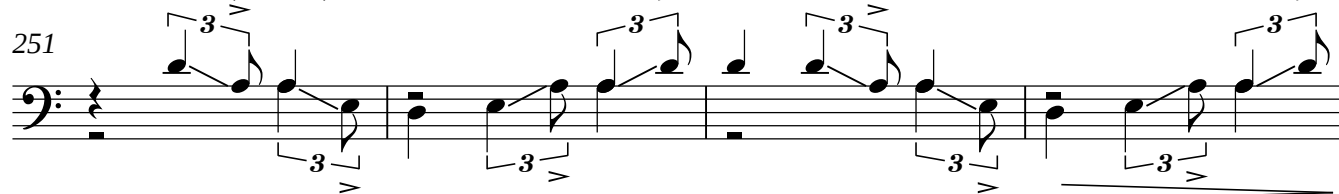
f

229

f

239

f

244 **Molto Lento** (♩ = 48)**Meno mosso** (♩ = 96)

V. Pokoj, Gospodi

$\text{♩} = 112$

2 2 3 rit. 4

$\text{♩} = 72$
con sord.

12

con sord.
pp

20 **A**

31

f

38

senza sord.

f

senza sord.

44 **B** $\text{♩} = \text{♩}$ **C**

13 5

62 $\text{♩} = \text{♩}$

f **mf** **f** **mf**

70

3 3 3 3 3

ff

2

The musical score is written for Tromboni I and II. It begins with a tempo of 112 and a 3/4 time signature. The first section consists of a whole rest followed by a 2-measure rest, another 2-measure rest, a 3-measure rest, and a 4-measure rest marked 'rit.'. The tempo then changes to 72. The second section starts with a 12-measure rest, followed by a series of notes with slurs and dynamic markings. The third section, marked 'A', continues with more notes and slurs. The fourth section, marked 'B', features a 13-measure rest followed by a 5-measure rest. The fifth section, marked 'C', continues with notes and slurs. The final section includes triplets and a forte (ff) marking.

75 **D** ♩ = ♩. 2 4

85 ♩ = ♩. f

90

94 sine metrum **E** ♩ = 84 2

100 con metrum **F** 5 2 2

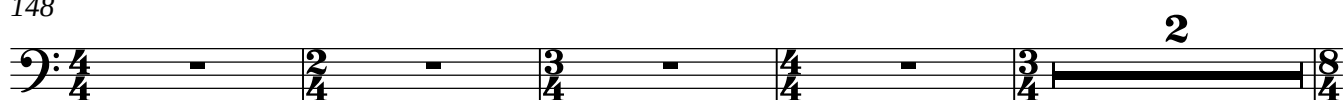
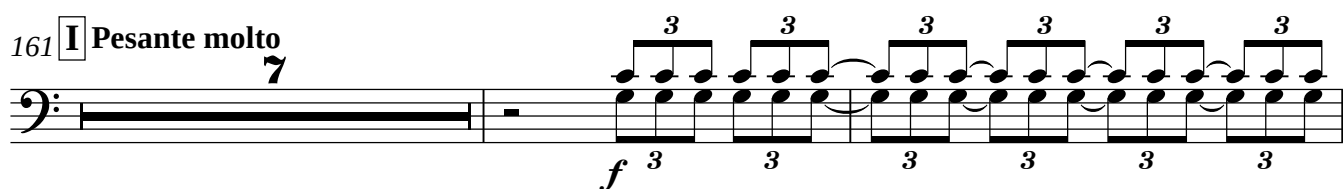
111 2 2 6

122 **G** fpp fp

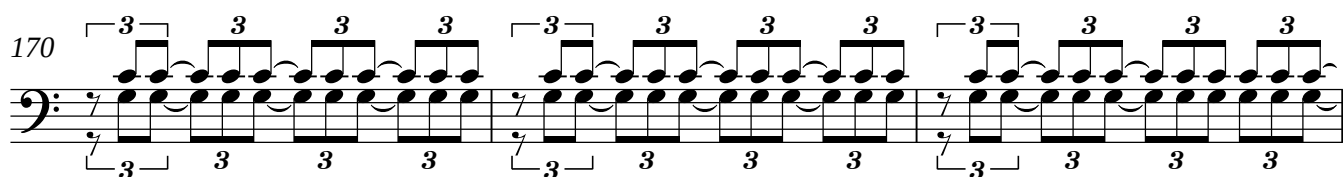
131 ff

140 G.P. **H** ♩ = 108 4

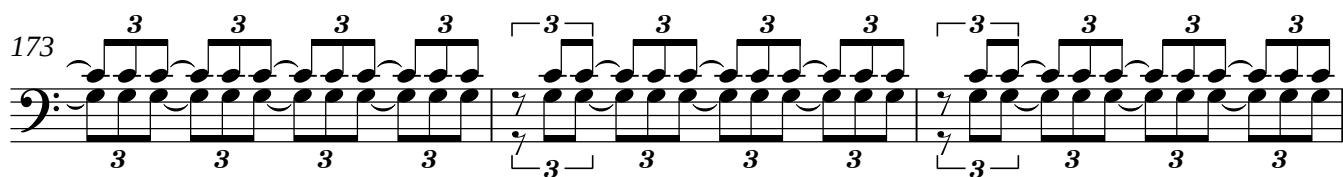
148

154 $\text{♩} = \text{♩}$ 161 **I** Pesante molto
7

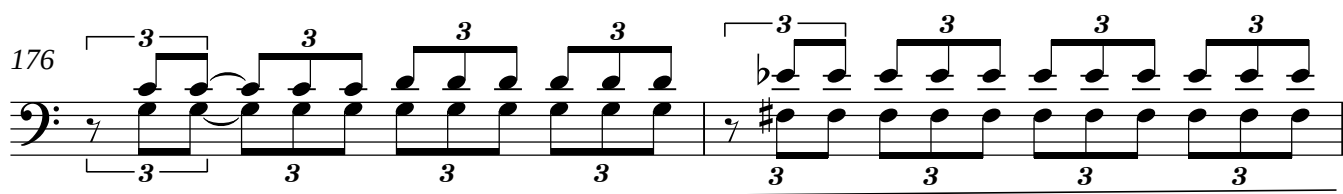
170



173



176



178



VI. So duchi pravednych

$\text{♩} = 72$

16 **A** $\text{♩} = \text{♩} /$ **9**

27 **6**

35 $\text{♩} = \text{♩} /$ **B** $\text{♩} = 112$ **2** **5** **3** **3** **3** **f**

46 **molto rit. Poco meno mosso** ($\text{♩} = 84$) **3** **fff**

54 **5** **mf**

64 **C** $\text{♩} = 64$ **16** **D** **8** **mf** **ff** **3** **3**

91 **E** $\text{♩} = 96$ **3** **5** **mf** **ff**

102 $\text{♩} = \text{♩}$ **7** **2**

114 **F** aleatorica piano e crescendo sempre poco a poco

senza aleatorica

G

115

♩ = 96

117

122

ff

fff

H

122

133

mf

133

143

f

I

143

153

153

155

mp

155

160

rit.

J

♩ = 72

160

179

K

179

f

185

190 **L**

198 **M**

19

The musical score is written for Tromboni I and II. It consists of three systems of music. The first system (measures 185-188) is in bass clef, 3/4 time, and features a melodic line with triplets and a dynamic marking of *ff*. The second system (measures 189-194) is in bass clef, 3/4 time, and features a melodic line with triplets and a dynamic marking of *f*. The third system (measures 195-198) is in bass clef, 3/4 time, and features a melodic line with triplets and a dynamic marking of *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

Trombone Basso

I. Introdukce

$\text{♩} = 64$

23

mf *G.P.* **A** *Poco meno mosso* ff mf

27

3

ff

35 **A** Tempo $\text{♩} = 68$ 17

56 **B**

ff sempre mf *poco a poco crescendo*

63

69

f *crescendo*

75

2

80

f

2
Trombone Basso

II. Gospodi pomiluj

$\text{♩} = 78$

23

7

32 **A** 10

f

45 **B**

ff *mf* *crescendo sempre a sempre* *ff*

54

fff *f*

62

70 **C** 15 5 *Poco più mosso* *sffz*

93

100 **D** $\text{♩} = \text{♩}$ 10 **E** 11

123 **F** $\text{♩} = \text{♩}$ *f*

p sub *f*

130

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth and sixteenth notes, with a key signature of one flat (B-flat). The piece concludes with a final cadence in 4/4 time, marked with a double bar line.

136 **G** Pesante

136  Pesante

8



f *crescendo*

147

The bass line of 'The Rose Tree' is written in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with a final measure containing a whole note. The notation includes a forte (*ff*) dynamic marking and a crescendo hairpin.

153

153 H ♩ = 64 **3**

The musical notation for Example 153 is on a bass staff. It begins with a half note. This is followed by a triplet of eighth notes, indicated by a '3' above the notes. The first note of the triplet is a half note, and the next two are eighth notes. The dynamics *ff* and *f* are shown with hairpins. The *ff* dynamic is under the first note of the triplet, and the *f* dynamic is under the second note of the triplet. The staff ends with a quarter note.

160

160

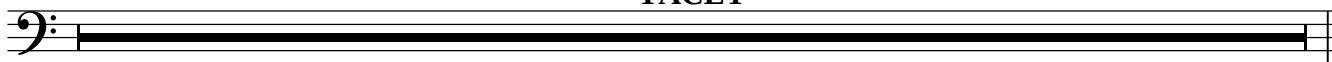
8 2

5 4 3 4 6 4

III. Glubinoju mudrosti

sine metrum

♩ = 72

TACET

IV. Blagosloven jesi

$\text{♩} = 48$ $\text{♩} = 64$

8 26

39 G.P. A $\text{♩} = \text{♩}$

44 17

64 B

70 $\text{♩} = \text{♩}$ 7 con sordino ad libitum

85 3 2 3

95

100 C $\text{♩} = \text{♩}$

Detailed description of the musical score: The score is for Trombone Basso and consists of several systems of music. It begins with a tempo marking of quarter note = 48 and a key signature of one flat. The first system (measures 1-8) is in 6/8 time and includes dynamic markings of *ff*, *f*, and *fff*. The second system (measures 9-26) includes a 26-measure rest and dynamics of *f*, *ff*, and *fff*. The third system (measures 27-39) includes a G.P. (Grave Play) marking, a repeat sign, and a change to common time (indicated by a box 'A' and $\text{♩} = \text{♩}$). The fourth system (measures 40-44) shows changes in time signature (4/4, 3/4, 3/8, 2/4) and a 17-measure rest. The fifth system (measures 45-64) includes a box 'B' and dynamics of *mf* and *f*. The sixth system (measures 65-70) includes a box 'C' and a tempo marking of quarter note = 64. The seventh system (measures 71-85) includes a 7-measure rest, a 'con sordino ad libitum' instruction, and dynamics of *ppp*, *pp*, and *p*. The eighth system (measures 86-95) includes rests of 3, 2, and 3 measures, and a 3-measure rest. The ninth system (measures 96-100) includes rests of 3, 2, and 3 measures, and a 7-measure rest. The final system (measures 101-105) includes rests of 13, 3, and 4 measures.

103 $\text{♩} = \text{♩}$

111 (senza sord.)

119 **D**

137 **E**

143 **F** $\text{♩} = \text{♩}$

151 **G**

161 $\text{♩} = \text{♩}$

167 **H** Pesante

179 **I**

187



200

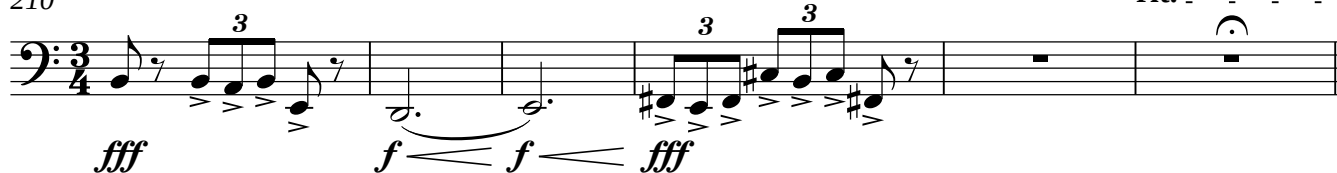
J



206



210



sine metrum

Calmo

216 K ♩ = 58

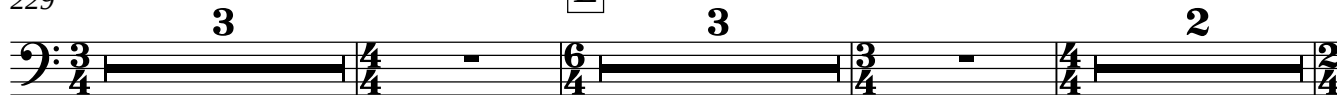


223 con metrum



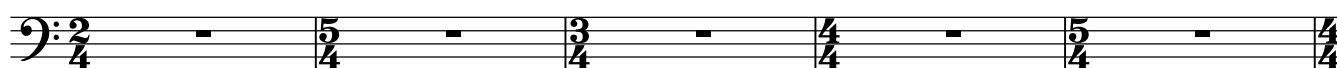
229

L



239

rit. .

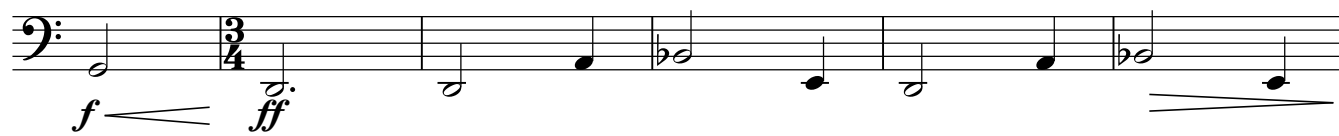


244 Molto Lento (♩ = 48)



249

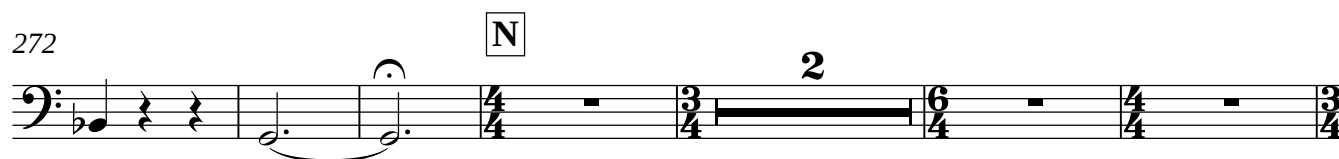
Meno mosso (♩ = 96)

255 M

264



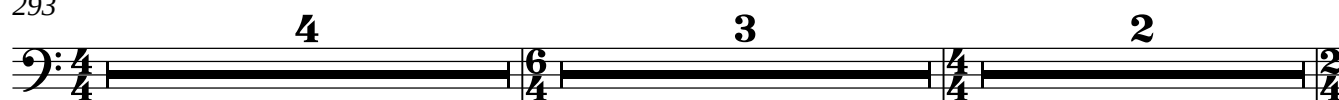
272



280



293



302



V. Pokoj, Gospodi

$\text{♩} = 112$

2 2 3 rit. 4

12 $\text{♩} = 72$

8

A con sord.

pp

28

p *f*

38 senza sord.

f

2

44 **B** $\text{♩} = \text{♩}$

13

C

5

62 $\text{♩} = \text{♩}$

f *mf* *f* *mf*

70

3 3 3 2

ff

156

The bass line is written on a single staff in bass clef. It begins with a half note G2, followed by a quarter rest, then a quarter note G2, and a quarter note F2. These last two notes are beamed together. The time signature changes to 2/4, where there is a whole rest. It then changes to 4/4, where there is another whole rest. The piece concludes with a final whole note G2, marked with a forte (ff) dynamic and a fermata.

161 **I** Pesante molto[illegible]

171

171

The musical notation for exercise 171 is written on a single staff with a bass clef. The key signature has one flat (B-flat). The exercise consists of two measures. The first measure begins with a quarter rest, followed by a triplet of eighth notes (G2, F2, E2), then another triplet of eighth notes (D2, C2, B1), and finally a triplet of eighth notes (A1, G1, F1). The second measure also begins with a quarter rest, followed by a triplet of eighth notes (E2, D2, C2), then another triplet of eighth notes (B1, A1, G1), and finally a triplet of eighth notes (F1, E1, D1). The notes are beamed together in groups of three, with a '3' above each group indicating a triplet.

174

The bass line is written on a single staff in bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with many triplets indicated by a '3' over a bracket. The piece ends with a double bar line.

177

attacca

177

att

177

178

179

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626

627

VI. So duchi pravednych

$\text{♩} = 72$ **A** $\text{♩} = \text{♩} /$

16 9

27

6

35 $\text{♩} = \text{♩} /$ **B** $\text{♩} = 112$ **molto rit.**

2 7

ff

47 **Poco meno mosso** ($\text{♩} = 84$)

5

fff

59

mf

65 **C** $\text{♩} = 64$ **D**

16 8

mf *ff*

92 **E** $\text{♩} = 96$

3 5 7

mf *ff*

109 $\text{♩} = \text{♩}$

2

114 **F** aleatorica piano e crescendo sempre poco a poco

senza aleatorica

G₁₁₅ ♪ = 96

119 *ff* **H**

132 *fff* *mf* **I**

143 *mf* *f* **I**

153 *mp* *con sord.* **J** $\text{♩} = 72$ **K** *senza sord.*

181 *f* *ff* **L**

195 **M**

201 **M**

Tuba

I. Introdukce

$\text{♩} = 64$

22

mp *ff* 3 *mf*

27 G.P. [A] Poco meno mosso 3 2

35 A Tempo $\text{♩} = 68$ 16

f *ff* 3 3 3 3

55 [B] 3 3 3

ff sempre *mf*

61 poco a poco crescendo

67 *f* crescendo

73 *ff*

78 2

f

2
Tuba

II. Gospodi pomiluj

$\text{♩} = 78$

23

7

32 **A**

10

f

45 **B**

ff *mf* *crescendo sempre a sempre* *ff*

54

fff *f*

62

sffz

70 **C**

Poco più mosso

15 **5**

93

100 **D** $\text{♩} = \text{♩}$

E

10 **11**

f

123 **F** ♩ = ♩

p sub *f* *>*

130 *mf*

136 **G** Pesante

f *crescendo*

147

ff

153 **H** ♩ = 64

ff *f*

160

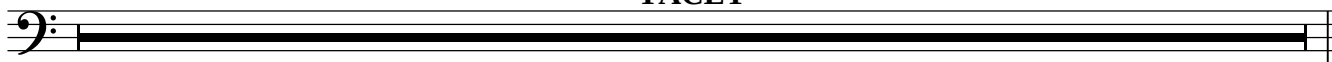
ff *f*

III. Glubinoju mudrosti

sine metrum

♩ = 72

TACET



IV. Blagosloven jesi

$\text{♩} = 48$ $\text{♩} = 64$

8 *ff* 26 *f* *fff*

39 G.P. [A] $\text{♩} = \text{♩}$ *f* *ff* *fff*

45 [B] 19

68 $\text{♩} = \text{♩}$ 2 7 2 2

82 con sordino ad libitum 3 2

91 *p* 3

98 [C] $\text{♩} = \text{♩}$

103 $\text{♩} = \text{♩}$ 4

111 (senza sord.)

f *f*

119 **D**

ff

137 **E**

sub mf *crescendo poco a poco*

143 **F** ♩ = ♪

ff *>* *ff*

151 **G**

3 *4*

161 ♩ = ♪

2 *2* *f*

167 **H** Pesante

ff *8*

179 **I**

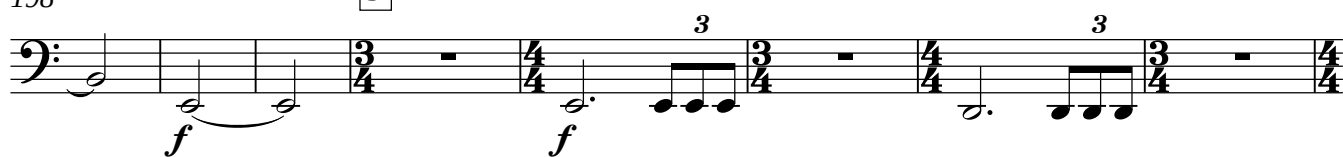
f

188

mf *poco a poco crescendo*

198

J



206



211

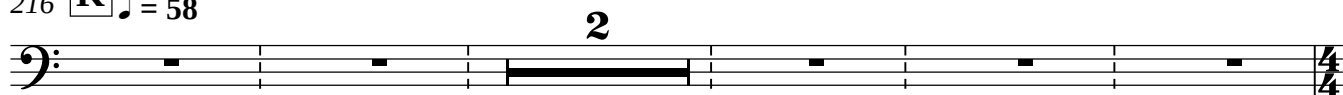
rit.



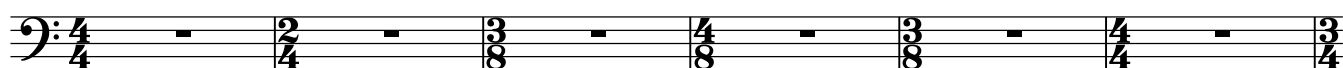
sine metrum

Calmo

216 K ♩ = 58

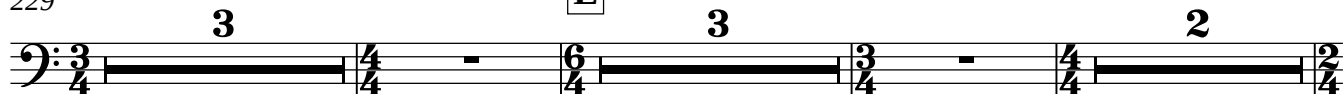


223 con metrum



229

L



239

rit. .



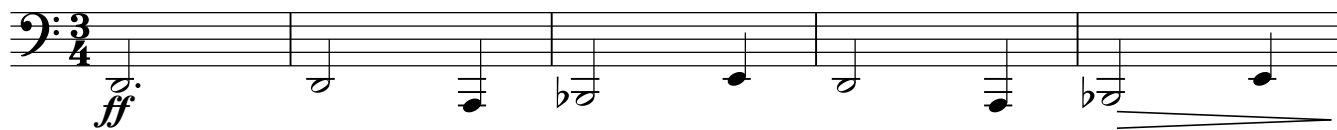
Molto Lento (♩ = 48)

244

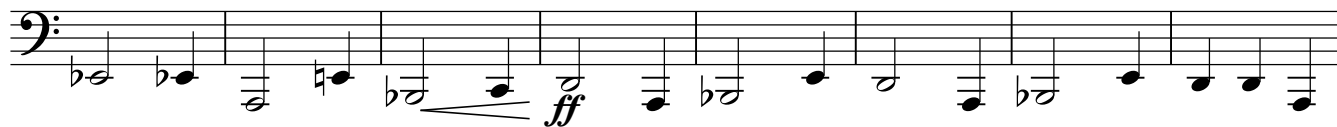


250

Meno mosso (♩ = 96)

255 M

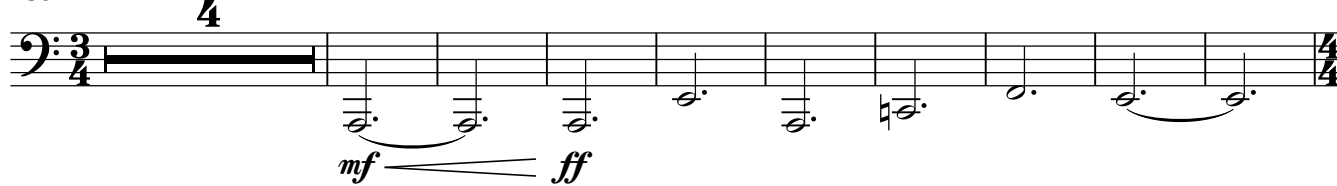
264



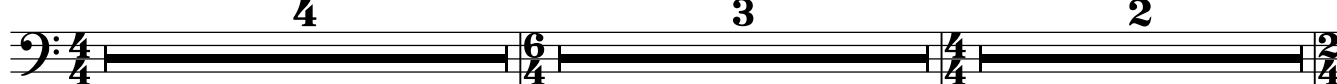
272



280



293



302



V. Pokoj, Gospodi

$\text{♩} = 112$

2 2 3 rit. 4

12 $\text{♩} = 72$

8 8 con sord.

p

34 senza sord.

f

41

2 13

B $\text{♩} = \text{♩}$

57 **C**

5

$\text{♩} = \text{♩}$

f *mf* *f*

68

3 3 3 2

mf *ff*

75 D $\text{♩} = \text{♩}$ 2 4

85 $\text{♩} = \text{♩}$

92 E $\text{♩} = 84$ sine metrum 2

99 con metrum F 5 2 2

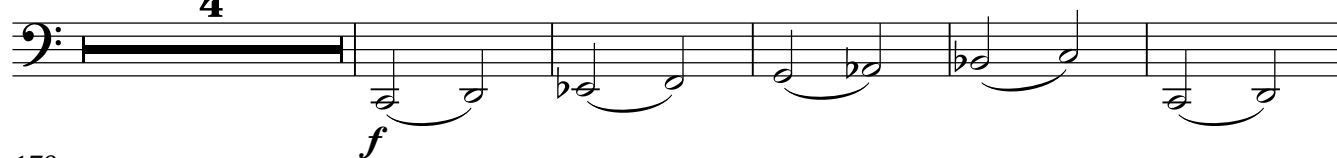
110 *mf* G *f* *mf* *f*

117 G 5 *fpp* *fp*

128 *ff* H $\text{♩} = 108$

139 *fff* H $\text{♩} = 108$ 3 4

148 *fff* 2

154 $\text{♩} = \text{♩}$ 161 **I** Pesante molto
4

170



176

attacca



VI. So duchi pravednych

$\text{♩} = 72$ **A** $\text{♩} = \text{♩} /$

16 9

27 6

35 $\text{♩} = \text{♩} /$ **B** $\text{♩} = 112$ **molto rit.**

2 7 3

47 **Poco meno mosso** ($\text{♩} = 84$)

8

60

65 **C** $\text{♩} = 64$ **D**

16 8 3

92 **E** $\text{♩} = 96$

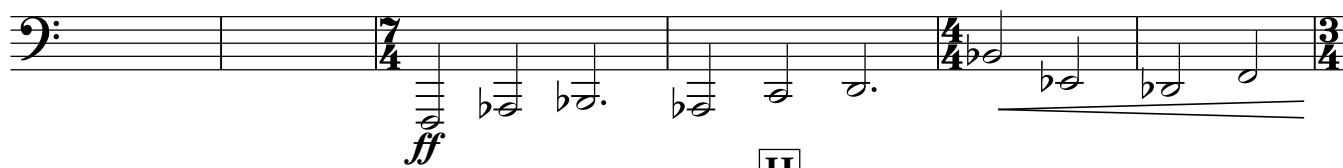
3 5 3

105 $\text{♩} = \text{♩}$

2

114 **F** aleatorica piano e crescendo sempre poco a poco

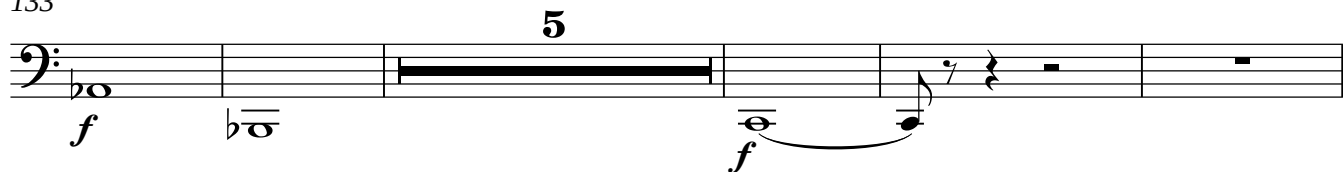
senza aleatorica

G 115 ♩ = 96

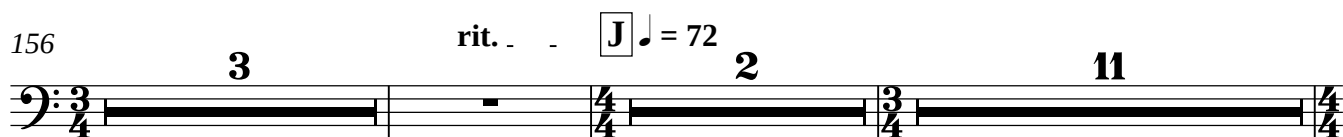
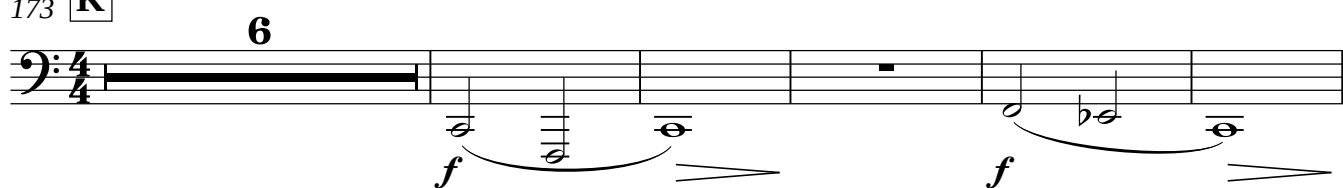
119



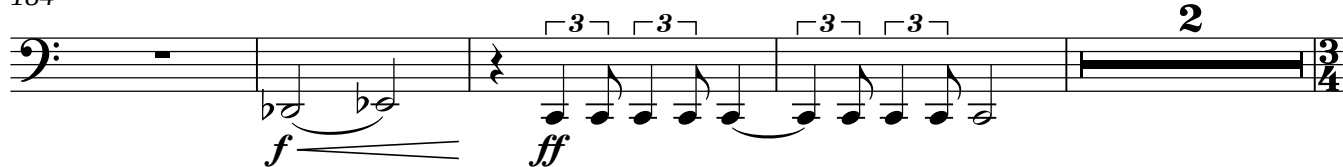
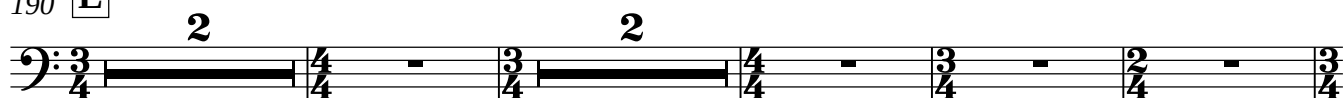
133

143 **I**

156

173 **K**

184

190 **L**

198



Perc.

I. Introdukce

Timpani

Gran Cassa

Piatti

Tam-tam

22

22

22

22

$\text{♩} = 64$

mp

26

Timp. *ff* *mf* *ff* l.s.

Gr. C. *f* *ff* l.s.

Ptti. *ff* l.s.

T.-t. *ff* l.s.

V.S.

29 **G.P.** **A** Poco meno mosso

3 2

Timp.

Gr. C.

Ptti.

T.-t.

35 **A** Tempo ♩ = 68

9

Timp.

pp

47

Timp.

51

Timp.

Ptti.

T.-t.

ff

ff

ff

56 **B**

Gr. C.

T.-t.

mf

poco a poco crescendo

63

Timp.

Gr. C.

Ptti.

T.-t.

69

Timp.

Gr. C.

Ptti.

T.-t.

poco f *f crescendo*

f crescendo

mf *f*

mf

74

Timp.

Gr. C.

Ptti.

T.-t.

ff

ff

sfz

V.S.

79

Timp.

Gr. C.

Ptti.

T.-t.

mp

The musical score for Percussion (Perc.) starting at measure 79. The score is for four parts: Timp., Gr. C., Ptti., and T.-t. The Timp. part is in bass clef. The Gr. C., Ptti., and T.-t. parts are in treble clef. The T.-t. part has a dynamic marking of *mp*. The score shows five measures of music. In the first measure, T.-t. has a half note. In the second measure, all parts have a half note. In the third measure, all parts have a half note. In the fourth measure, all parts have a half note. In the fifth measure, all parts have a half note. The T.-t. part has a dynamic marking of *mp* in the fourth measure.

II. Gospodi pomiluj

$\text{♩} = 78$
 Timpani $\frac{3}{4}$ 13 9
 Gran Cassa $\frac{3}{4}$ 13 9
 Piatti $\frac{3}{4}$ 13 9
 Tam-tam $\frac{3}{4}$ 13 l.s. 9
mp
 24 $\frac{4}{4}$ 7 13
 Timp. $\frac{4}{4}$
 45 **B**
 Timp. *ff* *mf* *crescendo sempre a sempre*
B l.s.
 T.-t. *ff*
 53
 Timp. *ff* *fff* 3 3 3 3 3
 Gr. C. *fff*
 T.-t. *fff*
 V.S.

59

Timp. *3* *3* *3* *3* *3* *3*

Gr. C.

T.-t.

65

Timp. *3* *2* *2* *fffz*

Gr. C. *l.s.*

Ptti. *l.s.* *fffz*

T.-t. *l.s.*

71 **C** **15** **5** **Poco più mosso**

Timp.

94

Timp.

100 **D** *♩ = ♩* **10** **E** **8** *mf*

Timp.

119

Timp. *ff*

Gr. C. *f*

122

Timp.

Gr. C.

125

Gr. C. *mf* *ff* *mf*

Ptti. *ff*

F $\text{♩} = \text{♩}$

l.s.

131

Gr. C.

T.-t. *mf*

136 **G** Pesante

Gr. C. *mp* *crescendo*

Ptti. *mp* *crescendo*

141

Gr. C.

Ptti.

146

Gr. C.

Ptti.

149

Timp.

Gr. C.

Ptti.

T.-t.

ff *pp*

ff l.s.

ff l.s.

ff l.s.

154 [H] ♩ = 64

2

2

2

Timp.

Ptti.

T.-t.

f *ff* *sffz*

ff

ff

[illegible]

III. Glubinoju mudrości

sine metrum

♩ = 72

Tam-tam
altri Perc. tacet

5 con metrum

T.-t. $\frac{4}{4}$ $\frac{6}{4}$ **2** $\frac{3}{4}$ **3** $\frac{4}{4}$

12 sine metrum

T.-t. $\frac{4}{4}$

16 con metrum

sine metrum

T.-t. $\frac{4}{4}$

21 con metrum

T.-t. $\frac{3}{4}$ **2** $\frac{4}{4}$ l.s. **A** **7** $\frac{6}{8}$ **11** $\frac{4}{8}$ $\frac{6}{8}$
mf

43

T.-t. $\frac{6}{8}$ **5** $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ **attacca**

IV. Blagosloven jesi

♩. = 48 ♩. = 64

Timp. *f* *ff* *f* *ff* *ff*

Gr. C.

Ptti. *f* l.s.

T.-t.

6 28

Timp. *fff*

Gr. C. 28

Ptti. 28

T.-t. *fff* l.s. 28

37

Timp. *ff* *fff*

Gr. C.

Ptti. *fff* *l.s.*

T.-t. *fff* *l.s.*

40 G.P. **A** ♩. = ♩.

T.-t.

45

Timp. 15

p *f*

64 **B**

Timp. 2

70 ♩. = ♩.

Timp. 7 2 2 3

85

Timp. 4 2 3

95

Timp. *p*

100 C ♩. = ♩

Timp. 

103 $\text{♩} = \text{♩}$.

4

Timp. 

112

Timp.

f *p sub* *f*

Gr. C.

f

119 **D**

Timp. $\frac{3}{4}$ **2** $\frac{4}{4}$ mf p

Ptti. f $\frac{3}{4}$ **2** $\frac{4}{4}$

126

Timp.

131

Timp.

Gr. C.

Ptti.

ff

ff

ff

137 **E**

Timp. *sub mf* *crescendo poco a poco* 3

Gr. C.

Ptti.

T.-t. *l.s.* *f*

143 **F** ♩ = ♩

Timp. *ff* *mp*

Gr. C. *ff*

149 **G**

Timp. *ff* *p* 2

156 ♩ = ♩

Timp. 4 *f* *mf* *f*

165 **H** Pesante

Timp. *ff* 3

Ptti. *ff* 3

169

Timp.

Ptti.

179 **I**

Timp.

185

Timp.

193

Timp.

201 **J**

Timp.

Gr. C.

205

Timp.

Gr. C.

209

Timp.

T.-t.

sine metrum Calmo
216 **K** ♩ = 58

216

K

♩ = 58

♪ = 58

2

223 **con metrum**

L

3

mp

235

[illegible]

p

c r e s c e n d o p o c o a p o c o

rit. - Molto Lento (♩ = 48)

2

4

[illegible]

Meno mosso (♩ = 96)

$$ff$$

3

1

•

4

3

7

3

7

3

7

 $\mathbf{f}\mathbf{f}$

The first staff of music is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody consists of the following notes: a quarter rest, a quarter note F#4, a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter rest, a quarter note C5, and a quarter note B4.

$$ff$$

255 **M**

Timp. *f* 3

Gr. C. *f*

Ptti. *f* l.s.

T.-t. *f*

260

Timp. 3 *mf* 3

Gr. C. *mf*

Ptti.

265

Timp. 3 *ff* 3

Gr. C. *ff*

Ptti. *ff*

V.S.

269

Timp. 

Gr. C. 

Ptti. 

T.-t. 

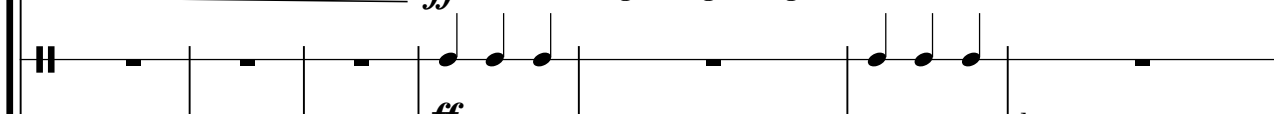
275 **N**

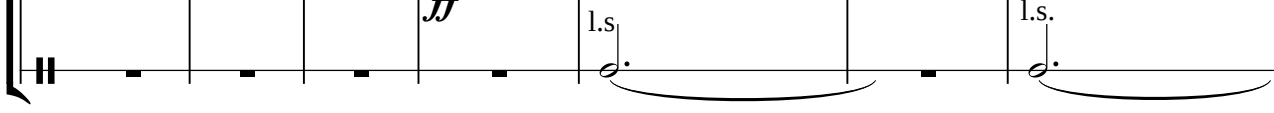
Timp. 

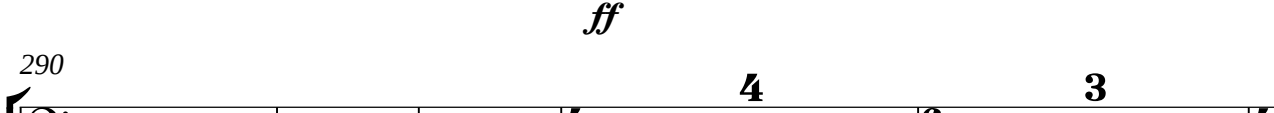
p

283

Timp. 

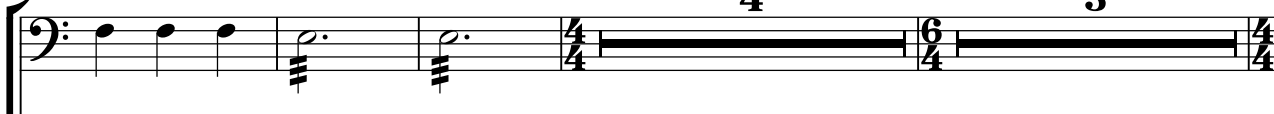
Gr. C. 

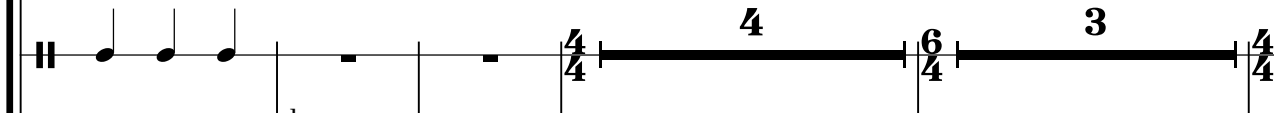
Ptti. 

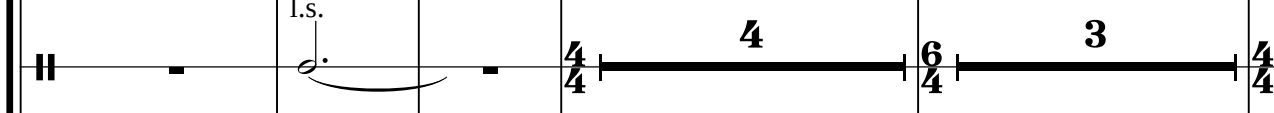
T.-t. 

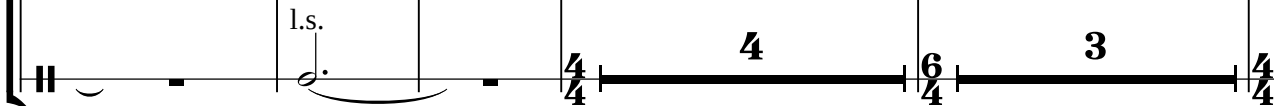
ff

290

Timp. 

Gr. C. 

Ptti. 

T.-t. 

ff

300

Timp. 

V. Pokoj, Gospodi

$\text{♩} = 112$

rit.

Timp. $\frac{3}{4}$ 2 $\frac{2}{4}$ 2 $\frac{3}{4}$ 3 $\frac{4}{4}$

Gr. C. $\frac{3}{4}$ 2 $\frac{2}{4}$ 2 $\frac{3}{4}$ 3 $\frac{4}{4}$

Ptti. $\frac{3}{4}$ 2 $\frac{2}{4}$ 2 $\frac{3}{4}$ 3 $\frac{4}{4}$

T.-t. $\frac{3}{4}$ 2 $\frac{2}{4}$ 2 $\frac{3}{4}$ 3 $\frac{4}{4}$

$12 \text{♩} = 72$

A

Timp. 8 15 f 3 $\frac{7}{4}$

Gr. C. 8 15 $\frac{7}{4}$

Ptti. 8 15 $\frac{7}{4}$

T.-t. 8 15 $\frac{7}{4}$

37

Timp. mp f $\frac{7}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

41 l.s.

B $\text{♩} = \text{♩}$

T.-t. f 2 6 13 $\frac{4}{4}$ $\frac{8}{8}$

57 **C** $\text{♩} = \text{♩}$

Timp. mf mf sub

68

Timp. ff

75 **D** $\text{♩} = \text{♩}$

Timp.

85 $\text{♩} = \text{♩}$

Timp. f

90

Timp.

T.-t. f l.s.

94 **E** sine metrum $\text{♩} = 84$

Timp.

100 **F** con metrum

Timp.

T.-t.

111

Timp. $f > \text{mf}$ $f > \text{mf}$

118

Timp.

4

7/4

3/4

4/4

f

pp

f

p

T.t.

4

7/4

3/4

4/4

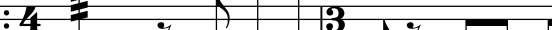
mf

l.s.

l.s.

126

Timp. 

Gr. C. 

131

Timp. *ff*

Gr. C. *ff*

Ptti. *ff*

3

3

3

3

136

Timp.

Gr. C.

Ptti.

T.-t.

l.s.

l.s.

fff

fff

mf

V.S.

141 G.P. H ♩ = 108

Timp. 4

Gr. C. 4

Ptti. 4

T.-t. 4

149

Timp. 2

Gr. C. 2

Ptti. 2

T.-t. 2

154 ♩ = ♩

Timp. *f*

Gr. C. *f*

Ptti. *f*

T.-t. *f*

160 **I Pesante molto**

Timp.

Gr. C. *ff* *mf* *crescendo poco a poco*

165

Gr. C.

170

Gr. C.

175

Gr. C.

178 *ff* **attacca**

VI. So duchi pravednych

♩ = 72

A / ♩ = ♩ /

16 9

Timp.

Gr. C.

Ptti.

T.-t.

27

6

Timp.

35 / ♩ = ♩ /

B ♩ = 112

2 4

Timp.

mf

46

molto rit. Poco meno mosso (♩ = 84)

3 6

Timp.

fff

molto rit. Poco meno mosso (♩ = 84)

Ptti.

ff

50

6

Timp.

p

59

Timp. *mf*

T.-t. *mf* l.s.

65 **C** ♩ = 64 **16** **D**

Timp. *mf*

83

Timp. *f* *mf*

Ptti.

86

Timp.

Ptti.

89

Timp. *ff* *mf* *ff* *p*

Ptti. *ff* l.s.

92 **E** ♩ = 96 **2** **5**

Timp.

102 **2**

Timp.

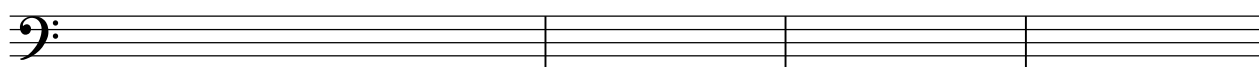
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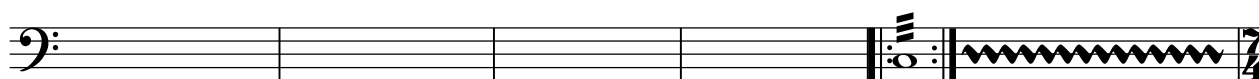
Timp.



Timp.



Timp.



115 **G**♯ = 96

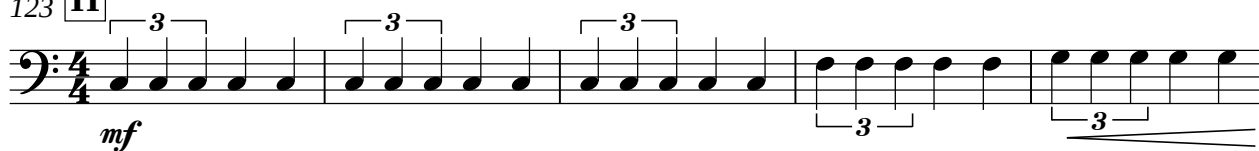
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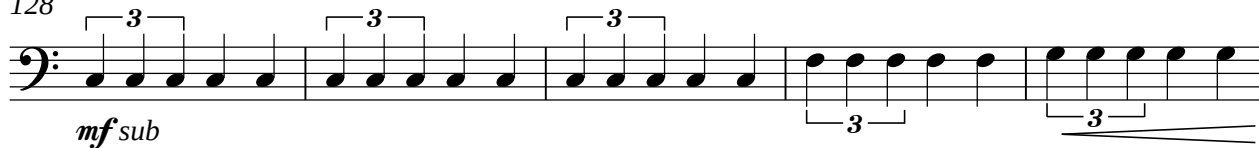
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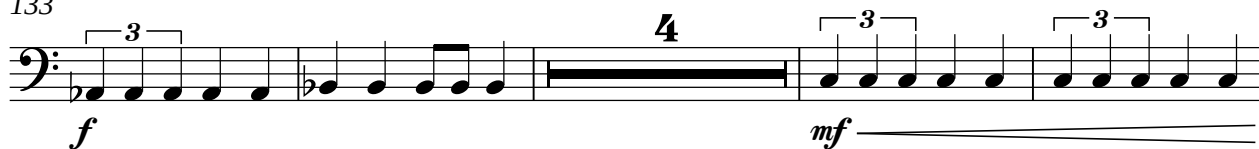
Timp.



Timp.



Timp.



141 I

Timp.

150

Timp.

160 J ♩ = 72

Timp.

173 K

Timp.

180 *p* *< f*

Timp.

T.-t.

185

Timp.

Gr. C.

Ptti.

T.-t.

190 L

Timp.

198 M

Timp.

Arpa

I. Introdukce

TACET

II. Gospodi pomiluj

$\text{♩} = 78$

23 7 7

32 **A** 13 **B** 9 14 2

70 **C** *mp*

76

81

86 **Poco più mosso**

D $\text{♩} = \text{♩}$ 14 10



III. Glubinoju mudrosti

sine metrum

♩ = 72



IV. Blagosloven jesi

$\text{♩} = 48$ $\text{♩} = 64$ 38 38 G.P.

41 **A** $\text{♩} = \text{♩}$ 19

64 **B** 2

$\text{♩} = \text{♩}$
molto legato
70 *mf*

73

76

79

2/4 3/4

82

3/4 5/4

85

5/4

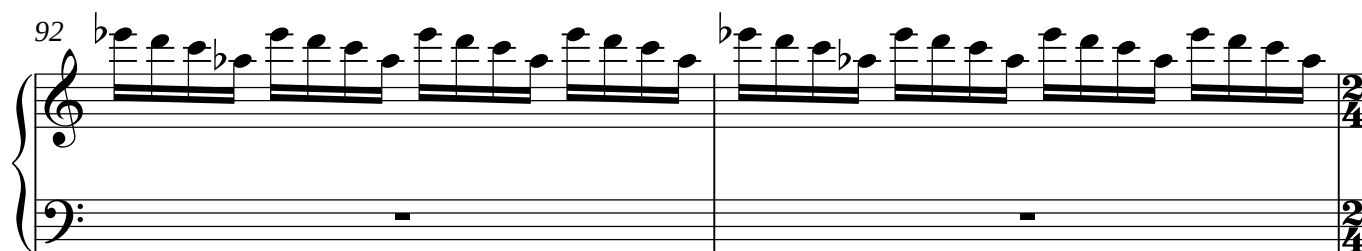
86

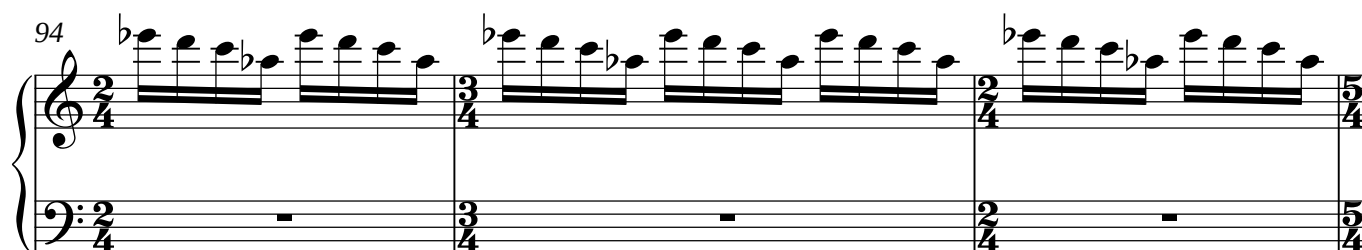
87

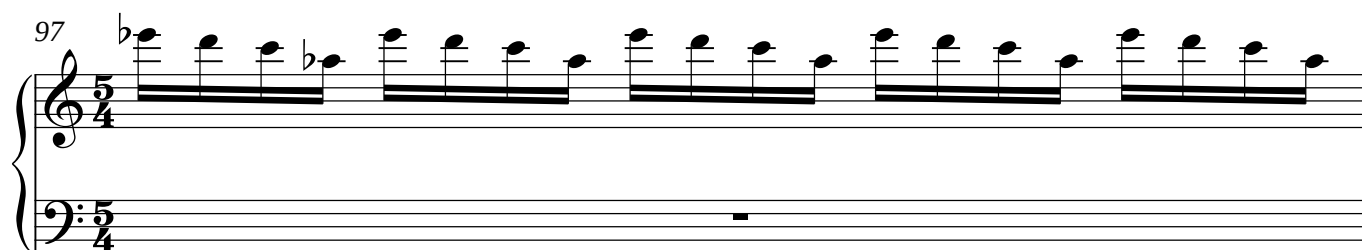
88

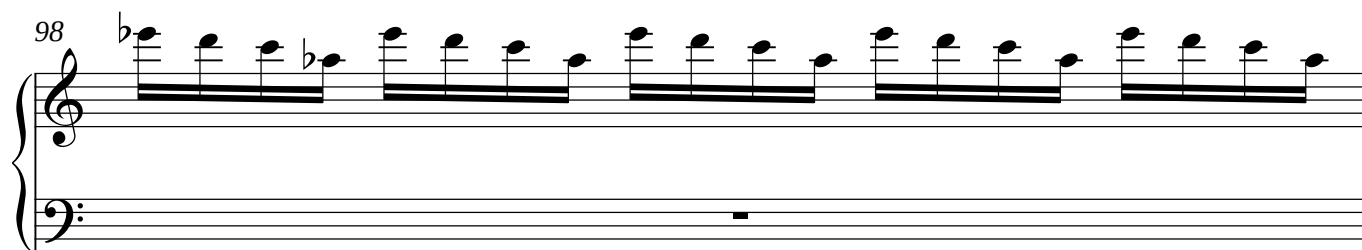
3/4

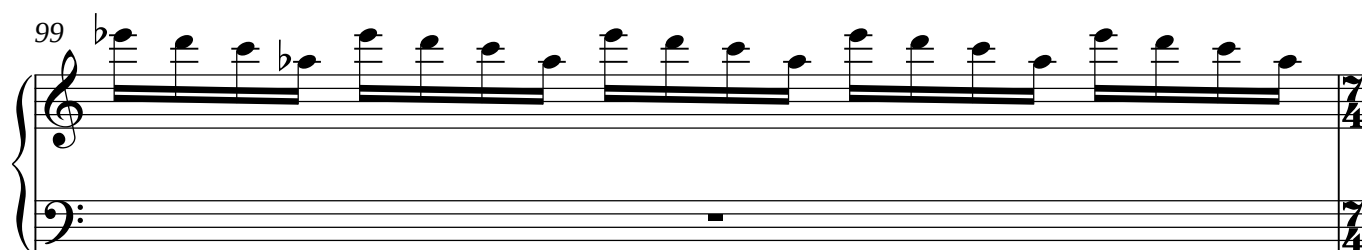
90 

92 

94 

97 

98 

99 

206 **2** **5** rit. - - -

sine metrum

216 **K** Calmo $\text{♩} = 58$ **2**

223 con metrum

229 *mf*

233 **L** **3** **2**

242 rit. - Molto Lento ($\text{♩} = 48$) **2** **4**

251 **M** Meno mosso ($\text{♩} = 96$) **4** **19**

275 **N** **2** **13**

293 **4** **3** **2**

302 **2**

V. Pokoj, Gospodi

$\text{♩} = 112$

2 2 3 rit. 4

12 $\text{♩} = 72$

mf

20 **A**

mp

28

9 3 2

44 **B** $\text{♩} = \text{♩}$ **C**

13 5

62 $\text{♩} = \text{♩}$

4 2 6

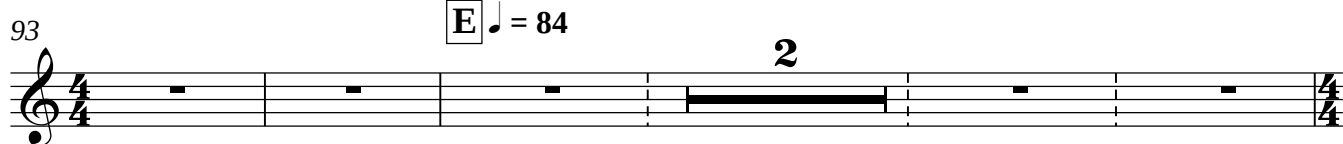
75 **D** $\text{♩} = \text{♩}$

2 4

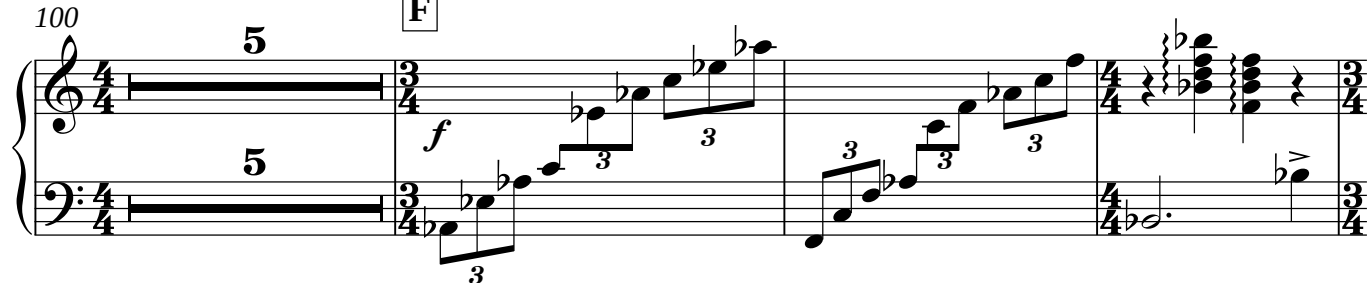
85 $\text{♩} = \text{♩}$



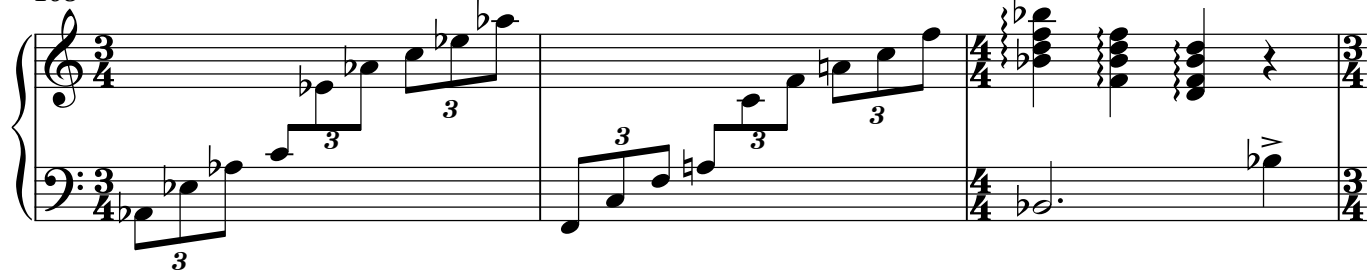
93 sine metrum **E** $\text{♩} = 84$



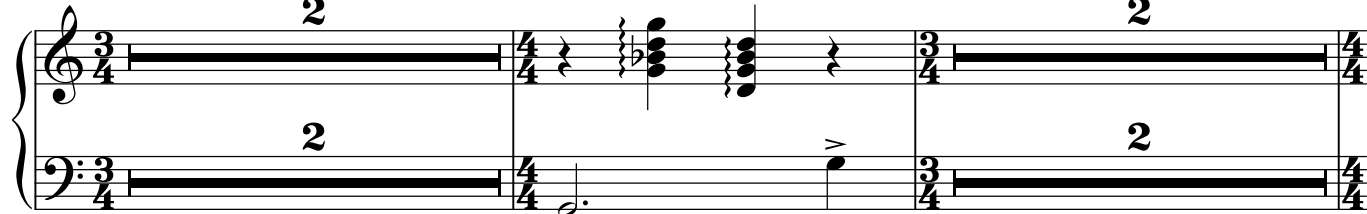
100 con metrum **F**



108



111



116

mf *f* *sim.*

119

f

122 **G**

3

131 G.P. **H** ♩ = 108

10 4

148

2

154 ♩. = ♩

3 2

161 **I** Pesante molto **19** **attacca**

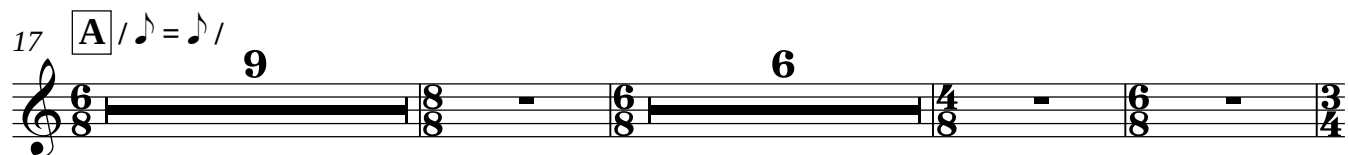
19

VI. So duchi pravednych

♩ = 72

mf *f* *sim.* *mp* *f* *ff*

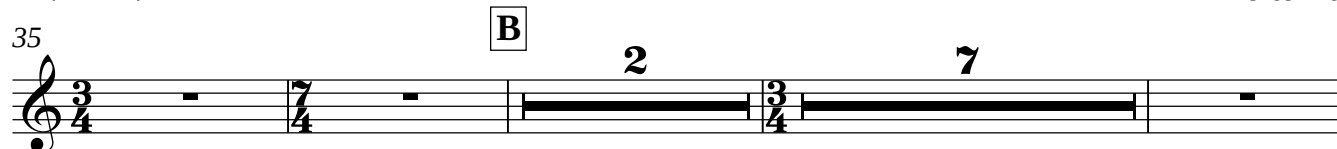
4 7 10 13



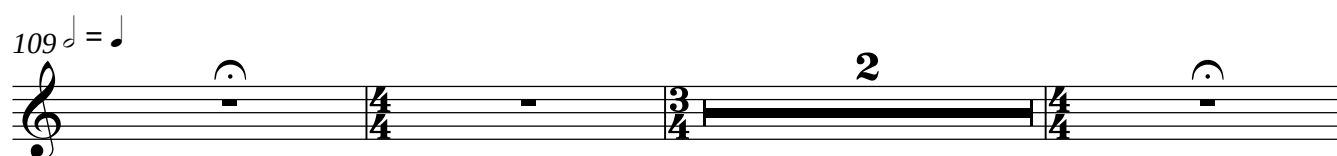
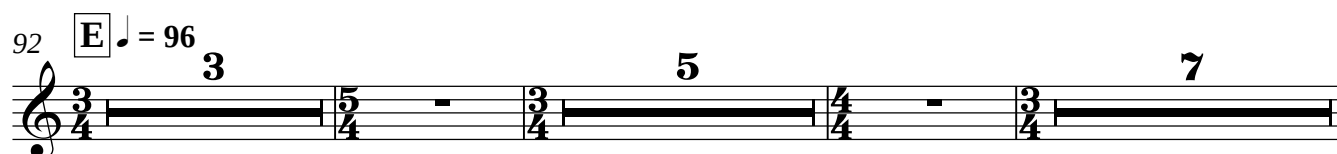
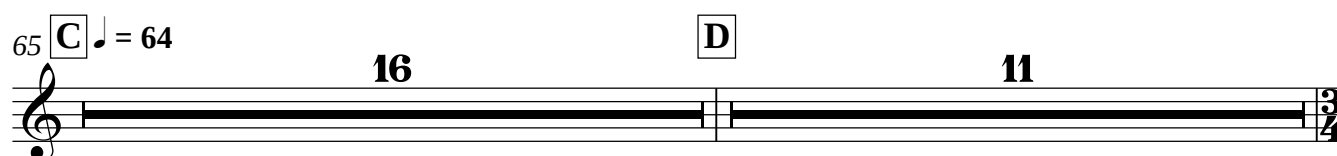
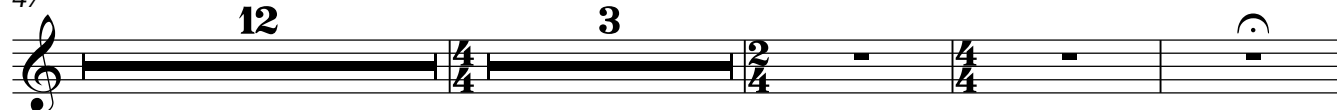
/ ♩ = ♩ /

♩ = 112

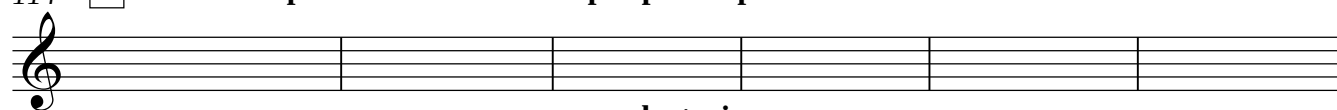
molto rit.



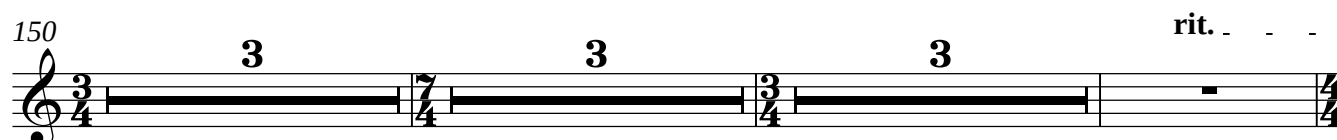
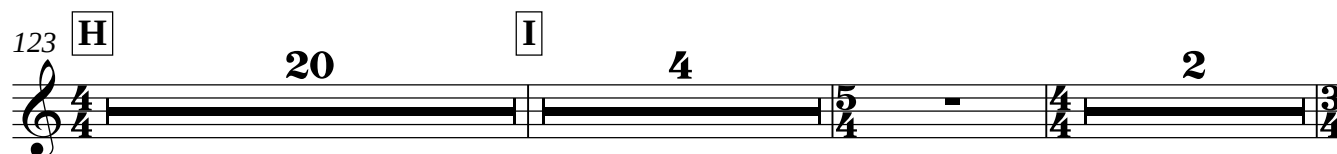
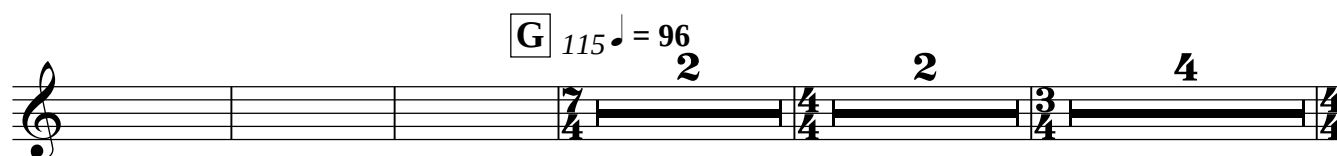
47 **Poco meno mosso** (♩ = 84)



114 **F** aleatorica piano e crescendo sempre poco a poco



senza aleatorica



rit. . . .

160 **J** ♩ = 72 **K**

2 11 17

190 **L**

2 2

198 **M**

9 9

mp

211

214

p

217

pp

I. Introdukce

$\text{♩} = 64$

Ierei 28 G.P. A Poco meno mosso 3 2

35 A Tempo $\text{♩} = 68$ 21 B 23 f

Ierei Bla-

80 Rubato

Ierei go-slo-ve - n Bog na - š, ny-ně i pris-no i vo vě-ky vě-ko - v!

S. f A - miň.

A. f A - miň.

T. f A - miň.

B. f A - miň.

II. Gospodi pomiluj

Tenor Solo $\text{♩} = 78$ **13** *f* Mi-ro - m Go - spo-du po-mo-lim - sja.____

Ierei **13**

Soprano **13** *mp* Gos-po-di po - mi-

Alto **13** *mp* Gos-po-di po - mi-

Tenore **13** *mp* Gos-po-di po - mi-

Basso **13** *mp* Gos-po-di po - mi-

Ierei **18** *mf* *Rubato* O svy-šie-m mir-je i o spa-se-ni-i du-š na-ši-ch, Gos

S. **3** - luj.____

A. **3** - luj.____

T. **3** - luj.____

B. **3** - luj.____

25 a Tempo

Ierei po - du po - mo - lim - sja. O

S. *mp* Gos - po - di po - mi - luj.

A. *mp* Gos - po - di po - mi - luj.

T. *mp* Gos - po - di po - mi - luj.

B. *mp* Gos - po - di po - mi - luj.

28 Rubato

a Tempo

Ierei o-stav-le-ni - i so-grje-še-nij, vo bla-že-njej pam-ja-ti pre-sta-vly-šich-sja, Gos - po-du po-mo-lim - sja.

30

A

Ierei *f* O

S. *mp* Gos-po - di po - mi - luj.

A. *mp* Gos-po - di po - mi - luj.

T. *mp* Gos-po - di po - mi - luj.

B. *mp* Gos-po - di po - mi - luj.

36

Ierei pri-sno-pa-mjat-ny-ch rab-je-ch bo-ži-i ch: Po-ko-ja, ti-ši-ny bla-žen-ny-ja pa-mja-ti ji - ch, Go

39

Ierei

spo-du po-mo-lim - sja.

S. *poco f*

Gos-po - di po - mi - luj. _____

A. *poco f*

Gos-po - di po - mi - luj. _____

T. *poco f*

Gos-po - di po - mi - luj. _____

B. *poco f*

Gos-po - di po - mi - luj. _____

2



45 **B**

Ierei

O pro-sti - ti ji - m vsja-ko-je

S. *ff* *mf*

Go-spo - di, po - mi - luj. Go-spo - di, po - mi - luj. Go-spo - di, po -

A. *ff* *mf*

Go-spo - di, po - mi - luj. Go-spo - di, po - mi - luj. Go-spo - di, po - mi - luj.

T. *ff* *mf*

Go-spo - di, po - mi - luj. Go-spo - di, po - mi - luj. Go-spo - di, po -

B. *ff* *mf*

Go-spo - di, po - mi - luj. Go-spo - di, po - mi - luj. Go-spo - di, po - mi - luj.

48 *crescendo sempre a sempre*

Ierei

pre-grje-še-ni - je vol'-no-je i ne-vol'-no-je, Gos-po-du po-mo-lim-sja. O

S. *crescendo sempre a sempre*
mi - luj. Go-spo-di, po - mi - luj. Go-spo-di, po - mi - luj. Go-spo-di, po -

A. *crescendo sempre a sempre*
Go-spo-di, po-mi - luj. Go - spo-di, po - mi - luj. Go - spo-di, po-mi - luj.

T. *crescendo sempre a sempre*
mi - luj. Go-spo-di, po - mi - luj. Go-spo-di, po - mi - luj. Go-spo-di, po -

B. *crescendo sempre a sempre*
Go-spo-di, po-mi - luj. Go - spo-di, po - mi - luj. Go - spo-di, po-mi - luj.



51

Ierei

ne - o - suž-den - ny - m pred - sta - ti u straš-na - go pre-sto - la Gos - po - da sla - vy, Gos -

S. mi - luj. Go - spo - di, po - mi - luj. Go - spo - di, po -

A. Go - spo - di, po - mi - luj. Go - spo - di, po - mi - luj.

T. mi - luj. Go - spo - di, po - mi - luj. Go - spo - di, po -

B. Go - spo - di, po - mi - luj. Go - spo - di, po - mi - luj.

53

Ierei

po-du po-mo-lim-sja.

S.

mi - luj.

A.

Go - spo - di, po-mi - luj.

T.

mi - luj.

B.

Go - spo - di, po-mi - luj.

14

2

71

Ierei

Go - spo - di, po-mi - luj.

mp dolce

3

O pla-ču-šči-ch i bo - lje-znu-ju-šči-ch

ča - ju-šči-ch Chri-sto-va

79

Ierei

u-tě-še-ni-ja, Go-spo-du po-mo-lim-sja. O ot

S.

Go-spo-di po-mi-luj.

A.

Go-spo-di po-mi-luj.

T.

Go-spo-di po-mi-luj.

B.

Go-spo-di po-mi-luj.

2

p

86

Poco più mosso

Ierei

pu-sti-ti-sja im ot vsja-ki-ja bol-jez-ni pe-ča-li, i vo-zdy-cha-ni-ja, i vse-li-ti

mp

mf

92

Ierei

ji-ch i-dě-že pri-sje-šča - je-t svjat li-ca bo-ži-ja, Gos - po-du po-mo-lim-sja.

98

Ierei

D *mf*

O ja-ko da Gos-pod Bog naš u - či-nit du-šy ji-ch v

S. *f*

Go-spo-di po-mi - luj.

A. *f*

Go-spo-di po-mi - luj.

T. *f*

Go-spo-di po-mi - luj.

B. *f*

Go-spo-di po-mi - luj.

102

Ierei

mjes-tě svje-tl'a, v mjes-tě zlač-ně, v mjes-tě po-koj-ně, i - de-že vsi pra-ved-ni - i

105

Ierei

pre-by - a - jut, Gos-po-du po-mo - lim-sja.

108 E

Ierei *mf* 3 *mf*
O pri-čte-ni-i ji - ch v ně-drjeh

S. *mf* 2 2 3
Go-spo-di po-mi - luj.

A. *mf* 2 2 3
Go-spo-di po-mi - luj.

T. *mf* 2 2 3
Go-spo-di po-mi - luj.

B. *mf* 2 2 3
Go-spo-di po-mi - luj.

115

Ierei 2 2 2
Av-ra-a-ma, i I-sa-a-ka i Ja-ko-va, Gos - po-du po-mo-lim-sja.

119 *ff*

Ierei 2 2
O i - zba - vi - ti - sja na - m ot vsja-ki - ja

S. *f* 2 2
Go - spo - di po - mi - luj.

A. *f* 2 2
Go - spo - di po - mi - luj.

T. *f* 2 2
Go - spo - di po - mi - luj.

B. *f* 2 2
Go - spo - di po - mi - luj.

122

Ierei

skor-bi gně-va i nuž-dy, Gos-po-du po-mo-lim-sja.

S.

A.

T.

B.

mf

Gos-po-di po-mi - luj.

mf

Gos-po-di po-mi - luj.

mf

Gos-po-di po-mi - luj.

mf

Gos-po-di po-mi - luj.

Gos-po-di po-mi - luj.

126 **F** ♯ = ♮

Ierei

4

3

3

3

3

3

3

Za-stu-pi, spa-si, po-mi-luj i so-chra-ni nas Bo-že, tvo-je-ju

134

Ierei

bla - go - da - ti - ju.

S.

A.

T.

B.

mf

Gos-po-di po-mi - luj.

mf

Gos-po-di po-mi - luj.

mf

Gos-po-di po-mi - luj.

mf

Gos-po-di po-mi - luj.

G Pesante

17

17

17

17

17

Gos-po-di po-mi - luj.

153 *Rubato*
mp

Ierei

Mi lo-sti Bo-ži-ja, ca-re-stva ne-bjas-na-go, i o-stav-le-ni-ja grje-cho-v is pro-siv-še tě-m i sa-

Ierei

mi seb-je, dru-g dru-ga, i vesj ži-vo-t ná-š Chris-tu Bo-gu pre-da-dji - m.

154 **H** $\text{♩} = 64$

S.

Te - bje Gos - po - di. A - miň.

A.

Te - bje Gos - po - di. A - miň.

T.

Te - bje Gos - po - di. A - miň.

B.

Te - bje Gos - po - di. A - miň.

162 *p*

T. S.

Al - li - lu - ji - ja, al - li - lu - ji - ja, al - li - lu - ji - ja.

Ierei

Al - li - lu - ji - ja, al - li - lu - ji - ja.

a Tempo
p

167

Ierei

al - li - lu - ji - ja.

S.

p

Al - li - lu - ja, al - li - lu - ja, al - li - lu - ja.

A.

p

Al - li - lu - ja, al - li - lu - ja, al - li - lu - ja.

T.

p

Al - li - lu - ja, al - li - lu - ja, al - li - lu - ja.

B.

p

Al - li - lu - ja, al - li - lu - ja, al - li - lu - ja.

III. Glubinoju mudrosti

sine metrum
♩ = 72
p sempre

Soprano
Glu - bi - no - ju mu - dro - sti, če - lo - vě - ko - ljub - no vsja - stro - jaj

Alto
p sempre
Glu - bi - no - ju mu - dro - sti, če - lo - vě - ko - ljub - no vsja - stro - jaj

Tenore
p sempre
Glu - bi - no - ju mu - dro - sti, če - lo - vě - ko - ljub - no vsja - stro - jaj

Basso
p sempre
Glu - bi - no - ju mu - dro - sti, če - lo - vě - ko - ljub - no vsja - stro - jaj

3

S.
i po - lez - no - je vsjem po - da - va - jaj, je - di - ne so - dě - tel - ju,

A.
i po - lez - no - je vsjem po - da - va - jaj, je - di - ne so - dě - tel - ju,

T.
i po - lez - no - je vsjem po - da - va - jaj, je - di - ne so - dě - tel - ju,

B.
i po - lez - no - je vsjem po - da - va - jaj, je - di - ne so - dě - tel - ju,

5 **con metrum** *mf*

S. *mf* u - po - koj, Gos-po - di, — du - šu ra - b tvo - ji - ch:

A. *mf* u - po - koj, Gos-po - di, — du - šu ra - b tvo - ji - ch:

T. *mf* u - po - koj, Gos-po - di, du šu ra - b tvo - ji - ch:

B. *mf* u - po - koj, Gos-po - di, du - šu ra - b tvo - ji - ch:

11 *p sempre* **sine metrum**

S. *p sempre* Na tja bo u - po - va - ni - je voz - lo - ži - ša, tvor - ca i ziž - di - tel - ja

A. *p sempre* Na tja bo u - po - va - ni - je voz - lo - ži - ša, tvor - ca i ziž - di - tel - ja

T. *p sempre* Na tja bo u - po - va - ni - je voz - lo - ži - ša, tvor - ca i ziž - di - tel - ja

B. *p sempre* Na tja bo u - po - va - ni - je voz - lo - ži - ša, tvor - ca i ziž - di - tel - ja

15 **con metrum** *f* **sine metrum**

S. *f* Bo - ga na - še - go. Sla - va Ot - cu i Sy - nu i Svja - to - mu Du - chu

A. *f* Bo - ga na - še - go. Sla - va Ot - cu i Sy - nu i Svja - to - mu Du - chu

T. *f* Bo - ga na - še - go. Sla - va Ot - cu i Sy - nu i Svja - to - mu Du - chu

B. *f* Bo - ga na - še - go. Sla - va Ot - cu i Sy - nu i Svja - to - mu Du - chu

19

S. I ny - ně i pris - no i vo vě - ky vě - ko - v,

A. I ny - ně i pris - no i vo vě - ky vě - ko - v,

T. I ny - ně i pris - no i vo vě - ky vě - ko - v,

B. I ny - ně i pris - no i vo vě - ky vě - ko - v,

21 *con metrum* **A**

S. a - miň. _____ **7** **8** *mp* Te-be i stě-nu

A. a - miň. _____ **7** **8** *mp* Te-be i stě-nu

T. a - miň. _____ **7** **8**

B. a - miň. _____ **7** **8**

40 *mf*

S. i pri-sta-ni-šte i - ma-my i mo-lit - ven-ni - cu bla - go - pri-jat - nu - ju

A. i pri-sta-ni-šte i - ma-my i mo-lit - ven-ni - cu bla - go - pri-jat - nu - ju

45 *mf* *mf* *mf*

S. k Bo - gu, Je - go - že ro - di - la je - si, Bo - go - ro - di - ce

A. k Bo - gu, Je - go - že ro - di - la je - si, Bo - go - ro - di - ce

49 *f* **attacca**

S. *f*
bez - ne - věst - na - ja. Věr-ných spa - se - ni - je

A. *f*
bez - ne - věst - na - ja. Věr-ných spa - se - ni - je

T. *f*
Věr-ných spa - se - ni - je

B. *f*
Věr-ných spa - se - ni - je

IV. Blagosloven jesi

♩. = 48 ♩. = 64 38 G.P.

Tenor Solo

Soprano

Alto

Tenore

Basso

41 ♩. = *p* **A**

S. Bla-go-slo-vě - n je - si, Gos - po - di, na - u - či mja o - prav - da - ni - je - m Tvo - jim.

A. Bla-go-slo-vě - n je - si, Gos - po - di, na - u - či mja o - prav - da - ni - je - m Tvo - jim.

T. Bla-go-slo-vě - n je - si, Gos - po - di, na - u - či mja o - prav - da - ni - je - m Tvo - jim.

B. Bla-go-slo-vě - n je - si, Gos - po - di, na - u - či mja o - prav - da - ni - je - m Tvo - jim.

47 **2** *p*

S. Svja-tych li - k o - brje te i - sto - čni - k žiz - ni i dverj raj - sku - ju,

A. Svja-tych li - k o - brje te i - sto - čni - k žiz - ni i dverj raj - sku - ju,

54

S. *da o-brjaš-tu i az put' po-klja-ni-jem, po-gib - še - je ov - ča az*

A. *da o-brjaš-tu i az put' po-klja-ni-jem, po-gib - še - je ov - ča az*

59

S. *je - sm, voz-zo - vi mja, spa - se, i spa - si mja.* *f* *3*

A. *je - sm, voz-zo - vi mja, spa - se, i spa - si mja.* *f* *3*

64 *mf* **B**

S. *Bla-go-slo-vě - n je - si, Gos - po - di, na - u - či mja o-prav - da-ni - je - m Tvo - jim.*

A. *Bla-go-slo-vě - n je - si, Gos - po - di, na - u - či mja o-prav - da-ni - je - m Tvo - jim.*

T. *Bla-go-slo-vě - n je - si, Gos - po - di, na - u - či mja o-prav - da-ni - je - m Tvo - jim.*

B. *Bla-go-slo-vě - n je - si, Gos - po - di, na - u - či mja o-prav - da-ni - je - m Tvo - jim.*

70 *mp*

T. *Agn-ca Bo - ži - ja pro-po-vě - dav - še, i za-kla-ni byv - še ja - ko - že agn - cy,*

B. *Agn-ca Bo - ži - ja pro-po-vě - dav - še, i za-kla-ni byv - še ja - ko - že agn - cy,*

79 *mf* *f*

T. *8* i k žiz-ni ne-star - jem-jej, Svja-ti - i, i pri-sno-sušč-nej

B. *mf* *f* i k žiz-ni ne-star - jem-jej, Svja-ti - i, i pri-sno-sušč-nej

86 *mf* *mf*

T. *8* pre-stavl' - še - sja, To-go pril - jež-no, mu - če - ni - cy, mo - li - te,

B. *mf* pre-stavl' - še - sja, To-go pril - jež-no, mu - če - ni - cy, mo - li - te,

93 *2*

T. *8* dol-gov raz - rje - še - ni - je nam da - ro - va - ti.

B. *2* dol-gov raz - rje - še - ni - je nam da - ro - va - ti.

100 *C* *poco f*

S. *8* Bla-go-slo-vě - n je - si, Gos-po - di, na - u - či mja o-prav-da-ni - je - m Tvo - jim.

A. *poco f* Bla-go-slo-vě - n je - si, Gos-po - di, na - u - či mja o-prav-da-ni - je - m Tvo - jim.

T. *8* Bla-go-slo-vě - n je - si, Gos-po - di, na - u - či mja o-prav-da-ni - je - m Tvo - jim.

B. *poco f* Bla-go-slo-vě - n je - si, Gos-po - di, na - u - či mja o-prav-da-ni - je - m Tvo - jim.

♩ = ♩.

103 *mf*

S. á pri-skor-bnyj

A. á pri-skor-bnyj á

T. á pri-skor-bnyj á

B. *f* 3 3 3 3 3 *mf*

V put' uz - kij chožd ši - ji pri-skorb-nyj, pri-skorb-nyj, á

105 *mf*

S. á vzem-ši - i á

A. á vzem-ši - i á

T. á vzem-ši - i á

B. *f* 3 3 3 3 3 *mf*

vsi v ži-ti - i krest ja-ko ja-re-m vzem-ši - i á I mně po-slje-do-vav-ši - i

108

S. vě-ro-ju pri - i - di - te, na - sla-di - te - sja,

A. vě-ro-ju pri - i - di - te, na - sla-di - te - sja,

T. vě-ro-ju pri - i - di - te, na - sla-di - te - sja,

B. *mf* 3 3 *f*

po-slje-do-va-vši-i vě-ro-ju pri - i - di - te, na - sla-di - te - sja,

112 *p*

S. Jich že u-go-to-vach vam po čes-tej, i věn-cev ne-bes-nych.

A. Jich že u-go-to-vach vam po čes-tej, i věn-cev ne-bes-nych.

T. Jich že u-go-to-vach vam po čes-tej, i věn-cev ne-bes-nych.

B. Jich že u-go-to-vach vam po čes-tej, i věn-cev ne-bes-nych.

117 *f* **D**

S. Bla-go-slo-vě-n je-si, Gos-po-di, na-u-či mja

A. Bla-go-slo-vě-n je-si, Gos-po-di, na-u-či mja

T. Bla-go-slo-vě-n je-si, Gos-po-di, na-u-či mja

B. Bla-go-slo-vě-n je-si, Gos-po-di, na-u-či mja

122 **13**

S. o-prav-da-ni-je-m Tvo-jim.

A. o-prav-da-ni-je-m Tvo-jim.

T. o-prav-da-ni-je-m Tvo-jim.

B. o-prav-da-ni-je-m Tvo-jim.

137 **E** **6** **ff** **F** **mp**

S. **6** **ff** **mp**
O-braz je-sm ne-i-zr - čen-ny-ja Tvo-je-ja sla-vy, a-šče i jaz-vy

A. **6** **ff** **mp**
O-braz je-sm ne-i-zr - čen-ny-ja Tvo-je-ja sla-vy, a-šče i jaz-vy

T. **6** **ff** **mp**
O-braz je-sm ne-i-zr - čen-ny-ja Tvo-je-ja sla-vy, a-šče i jaz-vy

B. **6** **ff** **mp**
O-braz je-sm ne-i-zr - čen-ny-ja Tvo-je-ja sla-vy, a-šče i jaz-vy

148 **G** **mp**

S. **mp**
no-šu pre-grje-še-nij: U - šče - dri Tvo - je soz - da - ni -

A. **mp**
no-šu pre-grje-še-nij: U - šče - dri Tvo - je soz - da - ni -

T. **mp**
no-šu pre-grje-še-nij: U - šče - dri, u - šče - dri soz - da - ni - je

B. **mp**
no-šu pre-grje-še-nij: U - šče - dri Tvo - je soz - da - ni -

154 **mf**

S. **mf**
je, Vla - dy - ko, i o - či - sti Tvo - jim bla - go - u - tro - biem

A. **mf**
je, Vla - dy - ko, i o - či - sti Tvo - jim bla - go - u - tro - biem

T. **mf**
Tvo - je, Vla - dy - ko, i o - či - sti Tvo - jim bla - go - u - tro - biem

B. **mf**
je, Vla - dy - ko, i o - či - sti Tvo - jim bla - go - u - tro - biem

161 $\text{♩} = \text{♩}$

S. *mf* 3 3 *f*
I vož-že-len-no-je o-te-čes-tvo po-dažd' mi. Ra - ja pa - ki ži - tel - ja mja

A. *mf* 3 3 *f*
I vož-že-len-no-je o-te-čes-tvo po-dažd' mi. Ra - ja pa - ki ži - tel - ja mja

T. *f*
Ra - ja pa - ki ži - tel - ja mja

B. *f*
Ra - ja pa - ki ži - tel - ja mja

166 **H** Pesante *mf*
S. so-tvor-ja-ja. Bla-go-slo-ve-n je - si, Gos - po - di, na - u - či

A. so-tvor-ja-ja. Bla-go-slo-ve-n je - si, Gos - po - di, na - u - či

T. so-tvor-ja-ja. Bla-go-slo-ve-n je - si, Gos - po - di, na - u - či

B. so-tvor-ja-ja. Bla-go-slo-ve-n je - si, Gos - po - di, na - u - či

175 **I** *f*
S. mja o-prav - da - ni - je - m Tvo - jim. Dre-vle u - bo ot ne suš-čich soz-da-vyj mja, i

A. mja o-prav - da - ni - je - m Tvo - jim. Dre-vle u - bo ot ne suš-čich soz-da-vyj mja, i

T. mja o-prav - da - ni - je - m Tvo - jim. Dre-vle u - bo ot ne suš-čich soz-da-vyj mja, i

B. mja o-prav - da - ni - je - m Tvo - jim. Dre-vle u - bo ot ne suš-čich soz-da-vyj mja, i

183

S. *mf*
o - bra - zom Tvo - ji - m bo - že - stven - nym poč - tyj, pre - stu - ple - ni - je - m, že za - po - vě - di pa -

A. *mp*
o - bra - zom Tvo - ji - m bo - že - stven - nym poč - tyj, O

T. *mp*
o - bra - zom Tvo - ji - m bo - že - stven - nym poč - tyj, O

B. *mp*
o - bra - zom Tvo - ji - m bo - že - stven - nym poč - tyj, O

189

S. *mf*
- ki mja voz - vra - ti - vyj v zem - lju, ot ne - ja - že vzjat bych na je - že po po -

A. *mf*
je - že po po -

T. *mf*
je - že po po -

B. *mf*
je - že po po -

194

S. *f* *3*
do - bi - ju voz - ve - di, drev - ne - ju do-bro-to - ju voz - zo - bra - zi - ti - sja.

A. *f* *3*
do - bi - ju voz - ve - di, drev - ne - ju do-bro-to - ju voz - zo - bra - zi - ti - sja.

T. *f* *3*
do - bi - ju voz - ve - di, drev - ne - ju do-bro-to - ju voz - zo - bra - zi - ti - sja.

B. *f* *3*
do - bi - ju voz - ve - di, drev - ne - ju do-bro-to - ju voz - zo - bra - zi - ti - sja.

201

S. 2
do - bi - ju voz - ve - di, drev - ne - ju do-bro-to - ju voz - zo - bra - zi - ti - sja.

A. 2

T. 2

B. 2

sine metrum

209

S. 5 rit. *p* *K* Calmo ♩ = 58
Bla-go-slo-ve - n je - si, Gos-po - di,

A. 5 *p*
Bla-go-slo-ve - n je - si, Gos-po - di,

T. 5 *p*
Bla-go-slo-ve - n je - si, Gos-po - di,

B. 5 *p*
Bla-go-slo-ve - n je - si, Gos-po - di,

217

sempre p

S. na - u - či mja o-prav-da - ni - je - m Tvo - jim. U - po-koj, Bo-že, ra-by Tvo-ja

A. na - u - či mja o-prav-da - ni - je - m Tvo - jim. U - po-koj, Bo-že, ra-by Tvo-ja

T. na - u - či mja o-prav-da - ni - je - m Tvo - jim. U - po-koj, Bo-že, ra-by Tvo-ja

B. na - u - či mja o-prav-da - ni - je - m Tvo - jim. U - po-koj, Bo-že, ra-by Tvo-ja

220

S. i u - či - ni ja v raj, i - dě - že li - cy svja-tych Go - spo - di i

A. i u - či - ni ja v raj, i - dě - že li - cy svja-tych Go - spo - di i

T. i u - či - ni ja v raj, i - dě - že li - cy svja-tych Go - spo - di i

B. i u - či - ni ja v raj, i - dě - že li - cy svja-tych Go - spo - di i

222

con metrum

S. pra-ved-ni-cy si - ja-jut ja-ko svě-ti - la: U - - - sop - šy-ja ra-by Tvo-ja

A. pra-ved-ni-cy si - ja-jut ja-ko svě-ti - la: U - - - sop - šy-ja ra-by Tvo-ja

T. pra-ved-ni-cy si - ja-jut ja-ko svě-ti - la: U - - - sop - šy-ja ra-by Tvo-ja

B. pra-ved-ni-cy si - ja-jut ja-ko svě-ti - la: U - - - sop - šy-ja ra-by Tvo-ja

227

S. u - po - koj, pre - zi - ra - ja jich vsja so - grje - še - ni - ja.

A. u - po - koj, pre - zi - ra - ja jich vsja so - grje - še - ni - ja.

T. u - po - koj, pre - zi - ra - ja jich vsja so - grje - še - ni - ja.

B. u - po - koj, pre - zi - ra - ja jich vsja so - grje - še - ni - ja.

233

T. S. *poco f* Sla - va Ot - cu i Sy - nu i Svja - to - mu Du - chu.

A. Tri - si - ja - tel' - no - je

T. Tri - si - ja - tel' - no - je

B. Tri - si - ja - tel' - no - je

237

S. po - je - m vo - pi - juš - če:

A. *crescendo poco a poco* je - di - na - go bo - že - stva bla - go - čest - no po - je - m vo - pi - juš - če:

T. *crescendo poco a poco* je - di - na - go bo - že - stva bla - go - čest - no po - je - m vo - pi - juš - če:

B. *crescendo poco a poco* je - di - na - go bo - že - stva bla - go - čest - no po - je - m vo - pi - juš - če:

240 *crescendo poco a poco* rit. .

S. Svjat je-si Ot-če bez - na-čal-nyj, so bez-na-čal-nyj Sy-ne i bo-že-stven-nyj Du-še.

A. Svjat je-si Ot-če bez - na-čal-nyj, so bez-na-čal-nyj Sy-ne i bo-že-stven-nyj Du-še.

T. Svjat je-si Ot-če bez - na-čal-nyj, so bez-na-čal-nyj Sy-ne i bo-že-stven-nyj Du-še.

B. Svjat je-si Ot-če bez - na-čal-nyj, so bez-na-čal-nyj Sy-ne i bo-že-stven-nyj Du-še.

Molto Lento (♩ = 48)

244 *mf*

S. Pro-svě-ti nas vě-ro-ju Te-bě slu-žaš-čych i věč-na-go og-nja is-chi-ti. I

A. Pro-svě-ti nas vě-ro-ju Te-bě slu-žaš-čych i věč-na-go og-nja is-chi-ti. I

T. Pro-svě-ti nas vě-ro-ju Te-bě slu-žaš-čych i věč-na-go og-nja is-chi-ti. I

B. Pro-svě-ti nas vě-ro-ju Te-bě slu-žaš-čych i věč-na-go og-nja is-chi-ti. I

247 *ff*

S. ny - ně i pris - no i vo vě - ky vě - ko - v. A - miň.

A. ny - ně i pris - no i vo vě - ky vě - ko - v. A - miň.

T. ny - ně i pris - no i vo vě - ky vě - ko - v. A - miň.

B. ny - ně i pris - no i vo vě - ky vě - ko - v. A - miň.

Meno mosso (♩ = 96)

251 *ff* **M**

S. *4* Ra-duj-sja, čis - ta - ja, Bo - ga - plo - ti - ju Rozd-ša - ja vo spa-se - ni - je vsje -

A. *4* *ff* Ra-duj-sja, čis - ta - ja, Bo - ga - plo - ti - ju Rozd-ša - ja vo spa-se - ni - je vsje -

262

S. ch, je - ju - že rod če-lo-vě - če-ski ob-rje-te spa-se - ni - je *6*

A. ch, je - ju - že rod če-lo-vě - če-ski ob-rje-te spa-se - ni - je *6*

274 *p* **N**

S. To-bo - ju da ob-rjaš-čem raj, Bo-go-ro-di-ce či - sta - ja, bla-go-slo

A. da ob-rjaš-čem raj, Bo-go-ro-di-ce či - sta - ja, bla-go-slo

T. *p* Raj, Bo-go-ro-di-ce či - sta - ja, bla-go-slo

B. *p* Raj, Bo-go-ro-di-ce či - sta - ja, bla-go-slo

280

S. *ff* 5 Al - li - lu - ja, al - li - lu - ja, al - li - lu - ja,

A. *ff* 5 Al - li - lu - ja, al - li - lu - ja, al - li - lu - ja,

T. *ff* 5 Al - li - lu - ja, al - li - lu - ja, al - li - lu - ja,

B. *ff* 5 Al - li - lu - ja, al - li - lu - ja, al - li - lu - ja,

292

S. *sempre ff* 3 *p* sla - va Te - bje, Bo - že. Gos - po - di po - mi - luj,

A. *sempre ff* 3 *p* sla - va Te - bje, Bo - že. Gos - po - di po - mi - luj,

T. *sempre ff* 3 *p* sla - va Te - bje, Bo - že. Gos - po - di po - mi - luj,

B. *sempre ff* 3 *p* sla - va Te - bje, Bo - že. Gos - po - di po - mi - luj,

298

S. Gos - po - di po - mi - luj, Gos - po - di po - mi - luj,

A. Gos - po - di po - mi - luj, Gos - po - di po - mi - luj,

T. Gos - po - di po - mi - luj, Gos - po - di po - mi - luj,

B. Gos - po - di po - mi - luj, Gos - po - di po - mi - luj,

300

S. *f* A - miň.

A. *f* A - miň.

T. *f* A - miň.

B. *f* A - miň.

V. Pokoj, Gospodi

$\text{♩} = 112$

Tenor Solo

Ierei

Soprano

Alto

Tenore

Basso

2 2 3 rit. 4

12 $\text{♩} = 72$

Ierei

A *mf*

8

Po-koj, Spa-se naš, s pra-ved-ny-mi ra-by Tvo-ja, i si-ja vse-li vo dvo-ry Tvo-ja,

23

Ierei

5

ja-ko že jest pi-sa-no. Pre-zi-ra-ja ja-ko bla-g pre-grje-še - ni-ja ji-ch, vol' - na-ja i ne-vol'-na-ja.

27 *mp* *poco f*

S. *mp* *poco f* 5

A. *mp* *poco f* 5

T. *mp* *poco f* 5

B. *mp* *poco f* 5

I vsja ja - že v vě-dě ni - i i ne v vě - dě-ni - i če-lo-vě-ko-ljub-če.

I vsja ja - že v vě-dě ni - i i ne v vě - dě-ni - i če-lo-vě-ko-ljub-če.

I vsja ja - že v vě-dě ni - i i ne v vě - dě-ni - i če-lo-vě-ko-ljub-če.

I vsja ja - že v vě-dě ni - i i ne v vě - dě-ni - i če-lo-vě-ko-ljub-če.

37 *f*

T. S. *f* 3 3 3

Sla-va Ot-cu i Sy-ňu i Svja-to-mu Du-chu.

S. *f*

I ny - ně i pri - sno i vo

A. *f*

I ny - ně i pri - sno i vo

T. *f*

I ny - ně i pri - sno i vo

B. *f*

I ny - ně i pri - sno i vo

40

S. vě - ky vě - kov. A - miň.

A. vě - ky vě - kov. A - miň.

T. vě - ky vě - kov. A - miň.

B. vě - ky vě - kov. A - miň.

44 **B** $\text{♩} = \text{♩}$ **13** **C** **5** *f* $\text{♩} = \text{♩}$

Ierei O - t Dě-vy voz-si-ja-kyj mi-ru, Chris-te

66 *ff* **4**

Ierei Bo-že, Sy-ny svě-ta to-ju po-ka - za-vyj, po-mi-luj na-s.

75 **D** $\text{♩} = \text{♩}$ *mp*

S. Po - koj, Go - spo - di, du - šy u - sop-šních ra - b

A. Po - koj, Go - spo - di, du - šy u - sop-šních ra - b

T. Po - koj, Go - spo - di, du - šy u - sop-šních ra - b

B. Po - koj, Go - spo - di, du - šy u - sop-šních ra - b

82

S. *f*
Tvo - ji - ch. Po - koj, Go - spo - di, du - šy u - sop-šnich rab Tvo-jich.

A. *f*
Tvo - ji - ch. Po - koj, Go - spo - di, du - šy u - sop-šnich rab Tvo-jich.

T. *f*
Tvo - ji - ch. Po - koj, Go - spo - di, du - šy u - sop-šnich rab Tvo-jich.

B. *f*
Tvo - ji - ch. Po - koj, Go - spo - di, du - šy u - sop-šnich rab Tvo-jich.

88

T. S. *f*
Sla - va Ot - cu i Sy - nu i Svja - to - mu Du - chu.

S. *f*
I ny - ně i pri - sno i vo vě - ky vě - kov.

A. *f*
I ny - ně i pri - sno i vo vě - ky vě - kov.

T. *f*
I ny - ně i pri - sno i vo vě - ky vě - kov.

B. *f*
I ny - ně i pri - sno i vo vě - ky vě - kov.

sine metrum

E ♯ = 84
mp sempre

92

S. *A - miň.* So Svja-ty - mi u - po - koj, Chris-te du - šy rab Tvo-jich,

A. *A - miň.* So Svja-ty - mi u - po - koj, Chris-te du - šy rab Tvo-jich,

T. *A - miň.* So Svja-ty - mi u - po - koj, Chris-te du - šy rab Tvo-jich,

B. *A - miň.* So Svja-ty - mi u - po - koj, Chris-te du - šy rab Tvo-jich,

97

S. i - dě - že něšť bo - lje - zň, ni pe - čal', ni voz - dy - cha - ni - je,

A. i - dě - že něšť bo - lje - zň, ni pe - čal', ni voz - dy - cha - ni - je,

T. i - dě - že něšť bo - lje - zň, ni pe - čal', ni voz - dy - cha - ni - je,

B. i - dě - že něšť bo - lje - zň, ni pe - čal', ni voz - dy - cha - ni - je,

100 **con metrum**

S. no ži - zň bez - ko - neč - na - ja. 2

A. no ži - zň bez - ko - neč - na - ja. 2

T. no ži - zň bez - ko - neč - na - ja. 2

B. no ži - zň bez - ko - neč - na - ja. 2

105 *f* **F**

S. *f* Sam je - din je - si bez-smert-nyj, so-tvo-ri-vyj i soz-da-vyj če-lo-vě-ka,

A. *f* Sam je - din je - si bez-smert-nyj, so-tvo-ri-vyj i soz-da-vyj če-lo-vě-ka,

T. *f* Sam je - din je - si bez-smert-nyj, so-tvo-ri-vyj i soz-da-vyj če-lo-vě-ka,

B. *f* Sam je - din je - si bez-smert-nyj, so-tvo-ri-vyj i soz-da-vyj če-lo-vě-ka,

111 *f*

S. *f* zem-ni - i u-bo ot zem-li soz-da-chom-sja, i v zem-l'u tu - juž-de poj-dem,

A. *f* zem-ni - i u-bo ot zem-li soz-da-chom-sja, i v zem-l'u tu - juž-de poj-dem,

T. *f* zem-ni - i u-bo ot zem-li soz-da-chom-sja, i v zem-l'u tu - juž-de poj-dem,

B. *f* zem-ni - i u-bo ot zem-li soz-da-chom-sja, i v zem-l'u tu - juž-de poj-dem,

117 *p*

S. *p* Ja - ko - že po - vel - jel

A. *mp* ja-ko-že po-vel-jel je - si, soz-da-vyj nas, i re-kij nam:

T. *p* Ja - ko - že po - vel - jel

B. *p* Ja - ko - že po - vel - jel

122 **G**

S. *p* *f* *mf*
Ja - ko zem-l'a je - si, i v zem-l'u ot i - de - ši, a - mo - že vsi če - lo - vě - cy poj - dem,

A. *p* *f* *mf*
Ja - ko zem-l'a je - si, i v zem-l'u ot i - de - ši, a - mo - že vsi če - lo - vě - cy poj - dem,

T. *p* *f* *mf*
Ja - ko zem-l'a je - si, i v zem-l'u ot i - de - ši, a - mo - že vsi če - lo - vě - cy poj - dem,

B. *p* *f* *mf*
Ja - ko zem-l'a je - si, i v zem-l'u ot i - de - ši, a - mo - že vsi če - lo - vě - cy poj - dem,

127 *fff*
S. nad-grob-no - je ry - da - nie tvor - jaš - če pě - sň: Al - li - ju -

A. nad-grob-no - je ry - da - nie tvor - jaš - če pě - sň: Al - li - ju -

T. nad-grob-no - je ry - da - nie tvor - jaš - če pě - sň: Al - li - ju -

B. nad-grob-no - je ry - da - nie tvor - jaš - če pě - sň: Al - li - ju -

133 **3**
S. ia, al - li - lu - ia, al - li - lu - ia.

A. ia, al - li - lu - ia, al - li - lu - ia.

T. ia, al - li - lu - ia, al - li - lu - ia.

B. ia, al - li - lu - ia, al - li - lu - ia.

G.P. ♩ = 108 **H**

141 *mp*

S. Po - koj, Go - spo - di, du - šy u - sop-šnich ra - b Tvo - ji - ch.

A. *mp* Po - koj, Go - spo - di, du - šy u - sop-šnich ra - b Tvo - ji - ch.

T. *mp* Po - koj, Go - spo - di, du - šy u - sop-šnich ra - b Tvo - ji - ch.

B. *mp* Po - koj, Go - spo - di, du - šy u - sop-šnich ra - b Tvo - ji - ch.

148 *f*

S. Po - koj, Go - spo - di, du - šy u - sop-šnich rab Tvo-jich.

A. *f* Po - koj, Go - spo - di, du - šy u - sop-šnich rab Tvo-jich.

T. *f* Po - koj, Go - spo - di, du - šy u - sop-šnich rab Tvo-jich.

B. *f* Po - koj, Go - spo - di, du - šy u - sop-šnich rab Tvo-jich.

154 *f*

T. S. Bla - go - slo - vim Ot - ca i Sy - na i Svja - ta - go Du - cha Gos - po - da

155 *f*

S. *f*
I ny - ně i pri - sno i vo vě - ky vě - kov. A - miň.

A. *f*
I ny - ně i pri - sno i vo vě - ky vě - kov. A - miň.

T. *f*
8 I ny - ně i pri - sno i vo vě - ky vě - kov. A - miň.

B. *f*
I ny - ně i pri - sno i vo vě - ky vě - kov. A - miň.

161 **I** **Pesante molto** **19** **attacca**

T. S.

VI. So duchi pravednych

$\text{♩} = 72$ **16** **A** / $\text{♩} = \text{♩} /$

Tenor Solo

Ierei

Soprano

Alto

Tenore

Basso

mp So du-chi pra-ved-nychskon-ča-všich-sja du-šy rab tvo-ji- ch,

mp pra - ved - nych Tvo- jich,

mp pra - ved - nych Tvo- jich,

mp pra - ved - nych Tvo- jich,

20

S. *mf* Spa-se, u-po-koj, so-chra-ňa-ja ji-ch vo bla-žen-noj žiz-ni, *f* ja-že u Te-be če-lo *mf*

A. *mf* Spa - se, du - šy, ji - ch vo bla-žen-noj žiz - ni, *f* ja - že u Te - *mf*

T. *mf* Spa - se, du - šy, ji - ch vo bla-žen-noj žiz - ni, *f* ja - že u Te - *mf*

B. *mf* Spa - se, u-po-koj du - šy, ji - ch vo bla-žen-noj žiz - ni, *f* ja - že u Te - *mf*

25

S. *mp*
vě-ko-ljub-če. V po-ko-jiš-ti Tvo-je-m, Gos-po-di, i-dě-že vsi sva-ti-i

A. *p* *mp*
be, če-lo-vě-ko-ljub-če. V po-ko-jiš-ti Tvo-

T. *p* *mp*
be, če-lo-vě-ko-ljub-če. V po-ko-jiš-ti Tvo-

B. *p* *mp*
be, če-lo-vě-ko-ljub-če. V po-ko-jiš-ti Tvo-

30

S. *mf* *f* *mf*
u-po-ko-je-va-jut-sja du-šy ra-b Tvo-ji-ch, ja-ko je-din je-si če-lo-vě-ko-lju-bec.

A. *mf* *mf*
jem du-šy ra-b Tvo-ji-ch, če-lo-vě-ko-lju-bec.

T. *mf* *mf*
jem du-šy ra-b Tvo-ji-ch, če-lo-vě-ko-lju-bec.

B. *mf* *mf*
jem u-po-koj du-šy ra-b Tvo-ji-ch, če-lo-vě-ko-lju-bec.

35 / ♩ = ♩ /

T. S. *f*
Sla - va Ot - cu i Sy - nu i Svja - to - mu Du - chu.

$\text{♩} = 112$ **molto rit. Poco meno mosso** ($\text{♩} = 84$)

fff

S. **B** 2 7 Ty je - si Bog so - še - dyj vo ad, i

A. 2 7 Ty je - si Bog so - še - dyj vo ad, i

T. 2 7 Ty je - si Bog so - še - dyj vo ad, i

B. 2 7 Ty je - si Bog so - še - dyj vo ad, i

mf Ty je - si Bog so - še - dyj vo ad, i

51

S. u - zy o - ko - van-nych raz-rje - ši - vyj, Sa - m i du - šy ra - b Tvo - ji - ch u-po-koj.

A. u - zy o - ko - van-nych raz-rje - ši - vyj, Sa - m i du - šy ra - b Tvo - ji - ch u-po-koj.

T. u - zy o - ko - van-nych raz-rje - ši - vyj, Sa - m i du - šy ra - b Tvo - ji - ch u-po-koj.

B. u - zy o - ko - van-nych raz-rje - ši - vyj, Sa - m i du - šy ra - b Tvo - ji - ch u-po-koj.

58

S. **mf sempre** I ny - ně i pri-sno i vo vě - ky vě - kov. **mp** A - miň.

A. **mf sempre** I ny - ně i pri-sno i vo vě - ky vě - kov. **mp** A - miň.

T. **mf sempre** I ny - ně i pri-sno i vo vě - ky vě - kov. **mp** A - miň.

B. **mf sempre** I ny - ně i pri-sno i vo vě - ky vě - kov. **mp** A - miň.

65 **C** ♩ = 64 **D** **E** ♩ = 96 *p sempre*

S. 16 11 Je - di - na čis - ta - ja i ne - po - roč - na - ja

A. 16 11 *p sempre* Je - di - na čis - ta - ja i ne - po - roč - na - ja

96 De - vo, Bo - ga bez sje - me - ne rožd - ša - ja, mo - li, spa - si - ti - sja du - šam jich.

A. De - vo, Bo - ga bez sje - me - ne rožd - ša - ja, mo - li, spa - si - ti - sja du - šam jich.

104 **5**

T. S.

109 *mf* ♩ = ♩ Po - mi - luj nas Bo - že, po ve - li - cnej mi - los - ti Tvo - jej, mo - lim - sja, u - sly - ši i po - mi - luj.

110 *mp* Gos - po - di po - mi - luj, Gos - po - di po - mi - luj, Gos - po - di po - mi - luj.

A. *mp* Gos - po - di po - mi - luj, Gos - po - di po - mi - luj, Gos - po - di po - mi - luj.

T. *mp* Gos - po - di po - mi - luj, Gos - po - di po - mi - luj, Gos - po - di po - mi - luj.

B. *mp* Gos - po - di po - mi - luj, Gos - po - di po - mi - luj, Gos - po - di po - mi - luj.

114 **F** *aleatorica* *piano e crescendo sempre poco a poco* *recitativ - ad libitum*

Ierei Bo - že du - chov, i vsja - ki - ja plo - ti, smert' po - pra - vyj i di - a - vo - la u - prazd - ni - vyj,



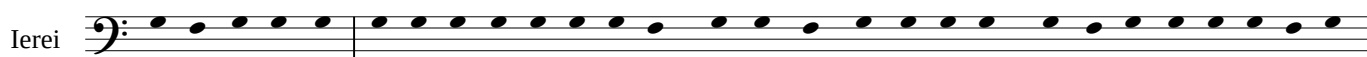
i ži-vot mi - ru Tvo-je-mu da-ro - va - vyj: Sam Gos-po - di, u - po - koj du - šu u - sop - ša - go rab Tvo - jich,



v mės - tě svět - lje, v mės - tě zlač - ně, v mės - tě po - koj - ně: ot - ňu - du - že ot - bje - že bol -



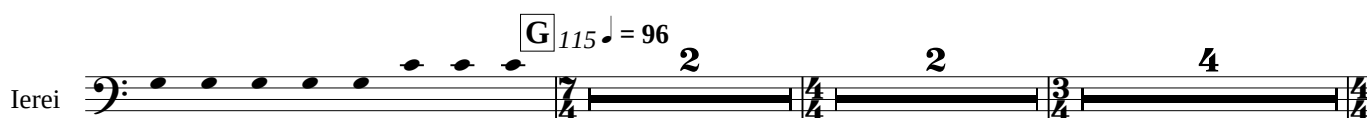
je - zn, pe - čať i voz - dy - cha - ni - je. Vsja - ko - je do - grje - še - ni - je, so - dje - jan - no - je jim slo - vom, i - li dě - lom, i - li



po - my - šle - ni - jem, ja - ko bla - gij če - lo - vě - ko - lju - bec Bog pros - ti, ja - ko něšť če - lo - věk, i - že živ bu -



det i ne so - grje - šit: Ty bo je - din krom - je grje - cha, prav - da Tvo - ja prav - da vo vě - ki,
senza aleatorica



i slo - vo Tvo - je jis - ti - na.



Ja - ko Ty je - si vo - skri - se - ni - je i ži - vot, i po - koj u - sop - ša - go rab Tvo - jich, Chris - te Bo - že náš i



Te - bje sla - vu voz - sy - la - je - m, so bez - na čať - nym Tvo - jim Ot - cem, i pre - svja - tym, bla - gim i



ži - vo - tvor - ja - šim Tvo - jim du - chom, ny - ně i pris - no, i vo - vě - ky vě - ko - v.

138

T. S. *f* Pre - mu-drost'

S. *mf* A - miň.

A. *mf* A - miň.

T. *mf* A - miň.

B. *mf* A - miň.

143 **I** *p sempre*

S. Čest-něj - šu - ju Che - ru - vi - m, i slav-něj - šu - ju bez srav-ne-ni-ja se-ra-fi-m, bez ist - l'e - ni - ja

A. *p sempre* Čest-něj - šu - ju Che - ru - vi - m, i slav-něj - šu - ju bez srav-ne-ni-ja se-ra-fi-m, bez ist - l'e - ni - ja

T. *p sempre* Čest-něj - šu - ju Che - ru - vi - m, i slav-něj - šu - ju bez srav-ne-ni-ja se-ra-fi-m, bez ist - l'e - ni - ja

B. *p sempre* Čest-něj - šu - ju Che - ru - vi - m, i slav-něj - šu - ju bez srav-ne-ni-ja se-ra-fi-m, bez ist - l'e - ni - ja

148 *mf* 3

S. Bo-ga Slo-va tožd-šu-ju suš-ču-ju Bo-go - ro - di - cu Ľa ve - li - ča - jem.

A. *mf* 3

A. Bo-ga Slo-va tožd-šu-ju suš-ču-ju Bo-go - ro - di - cu Ľa ve - li - ča - jem.

T. *mf* 3

T. Bo-ga Slo-va tožd-šu-ju suš-ču-ju Bo-go - ro - di - cu Ľa ve - li - ča - jem.

B. *mf* 3

B. Bo-ga Slo-va tožd-šu-ju suš-ču-ju Bo-go - ro - di - cu Ľa ve - li - ča - jem.

156 *rit.* $\text{♩} = 72$ *mf* **J** quasi parlando

Ierei Vo-skre-syj iz mer-tvych, Chris-tos jis-tin-nyj Bog naš,

162 *crescendo poco a poco*

Ierei mo-li-tva-mi pre-čis-ta-ta-ja svo-je-ja ma-te-re, svja-tych, slav-nych i vse-chval'-nych a-po-sto-lov,

164

Ierei pre-po-dob-ny-ch i Bo-go-nos-ny-ch o-te-c na-ši-ch, i vsje-ch svja-ty-ch,

166

Ierei du-šu ot nas pre-stavl'-šja go-sja ra-b svo-ji-ch v se-le-ni-jich pra-ved-ni-ch u-čin-ni-t, v ně-drjech

168

Ierei Av-ra-a-ma u-po-ko-jit i s pra-ved-ny-mi so-pri-čte-t, i na-s

170

Ierei

po - mi - lu - jet, ja - ko bla - g i če - lo - vě - ko - lju - be - c.

172

K

Ierei

Vo bla-žen-nom u - spe - ni - ji vječ-nyj po - koj po-dažd', Go-spo-

S. *f* A - miň.

A. *f* A - miň.

T. *f* A - miň.

B. *f* A - miň.

176

Ierei

di, u - sop-šym rab Tvo-jich, i so - tvo - ri jim vječ - nu - ju pa - mjať._

179 *f*

S. *f* Věč-na - ja pa-mjať. Věč-na - ja pa-mjať. Věč-na - ja

A. *f* Věč-na - ja pa-mjať. Věč-na - ja pa-mjať. Věč-na - ja

T. *f* Věč-na - ja pa-mjať. Věč-na - ja pa-mjať. Věč-na - ja

B. *f* Věč-na - ja pa-mjať. Věč-na - ja pa-mjať. Věč-na - ja

186 **L**

S. 3 2 2 pa-mjať.

A. 3 2 2 pa-mjať.

T. 3 2 2 pa-mjať.

B. 3 2 2 pa-mjať.

195

T. S. 8

201 **M**

T. S. 8 19

I. Introdukce

♩ = 64

pp

div.

8

16

22

25

29

34

38

41

G.P. **A** Poco meno mosso
molto tenuto

f *mf* *mp*

A Tempo ♩ = 68

p

V.S.

44 pizz
p

48 arco
mf *ff*

54 **B** 8 div.
mp poco a poco crescendo

67 *f* crescendo

75 2 *p*

80

II. Gospodi pomiluj

$\text{♩} = 78$

23

p

mp

27

p

mp

32 **A**

mf sub

36

3

poco f

crescendo

ff

45 **B**

9

14

2

71 **C**

11

div

pp

86 **Poco più mosso**

5

95

100 **D** ♪ = ♪

mf

104

108 **E**

f

112

118

f *mf*

126 **F** ♪ = ♪

f *mf*

131

133

136 **G** Pesante

mp crescendo

142

147

153 **H** ♩ = 64

160 *pp* *decrescendo*

167

ff

f

f

The musical score for Violini I consists of five staves. The first staff (measures 142-146) features a continuous eighth-note melody. The second staff (measures 147-152) continues the melody, ending with a double fermata and a fortissimo (*ff*) dynamic marking. The third staff (measures 153-159) begins with a half rest, followed by a melodic phrase marked with a forte (*f*) dynamic and a crescendo hairpin. A tempo change to half note = 64 is indicated. The fourth staff (measures 160-166) contains a series of chords, each marked with a piano-piano (*pp*) dynamic and a decrescendo hairpin. The fifth staff (measures 167-169) shows a change in time signature from 5/4 to 3/4 to 6/4, with a final half rest.

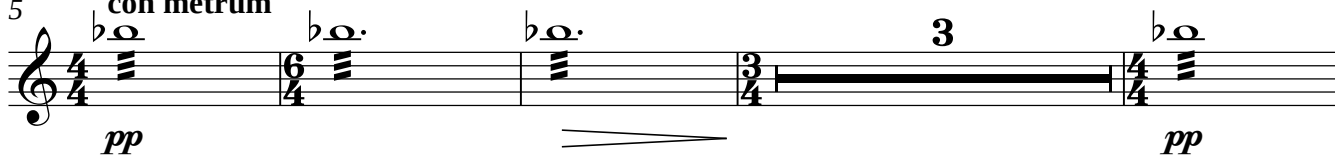
III. Glubinoju mudrosti

sine metrum

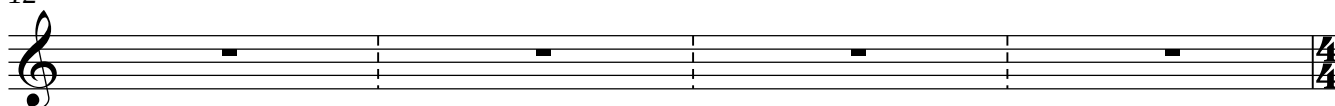
♩ = 72



5 con metrum

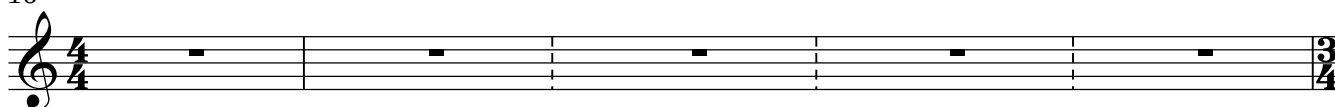


12 sine metrum



16 con metrum

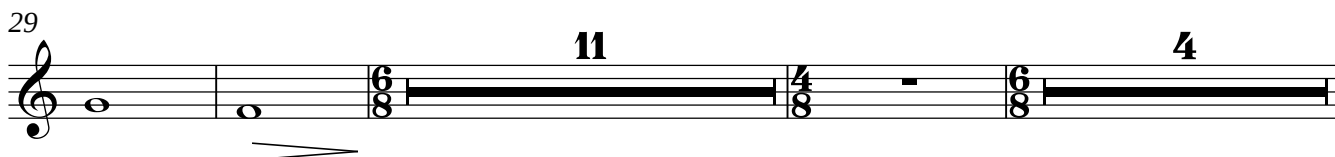
sine metrum



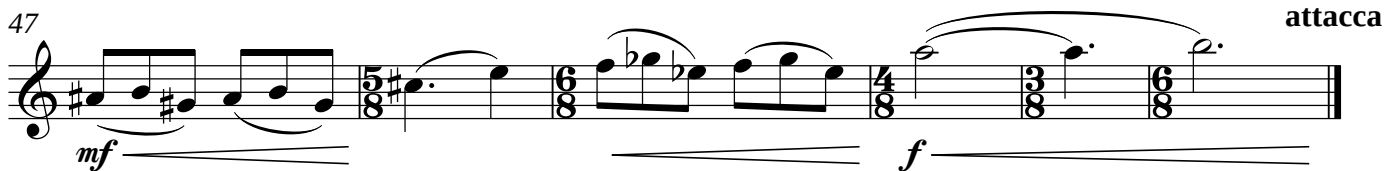
21 con metrum



29



47



IV. Blagosloven jesi

$\text{♩} = 48$ $\text{♩} = 64$

ff *f* *ff* *fff*

9 23 *f*

35 *ff* *fff*

40 G.P. A $\text{♩} = \text{♩}$ 2 *pp*

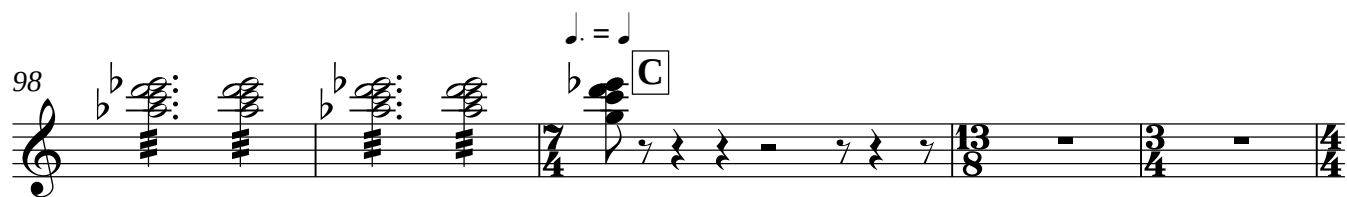
48 B 15

68 $\text{♩} = \text{♩}$ div à 4 2 *pp*

77

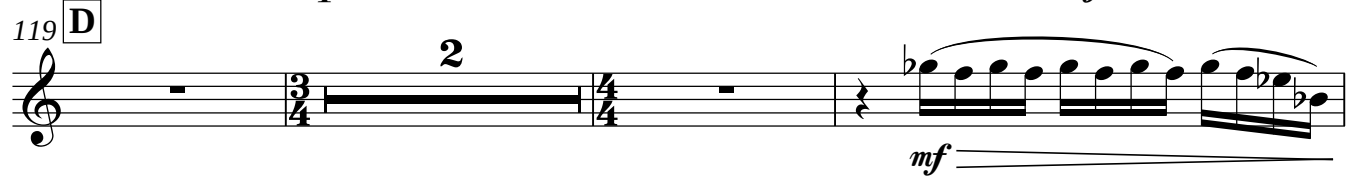
85

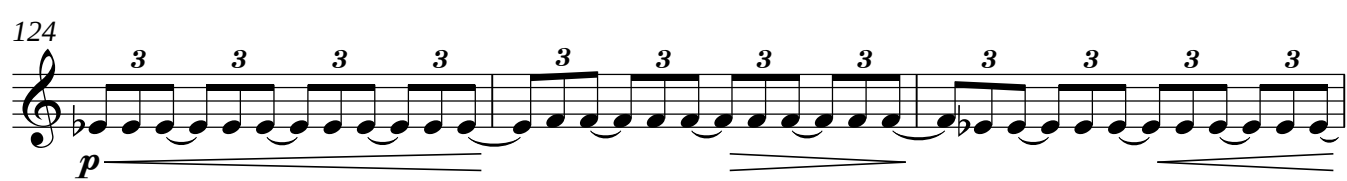
91

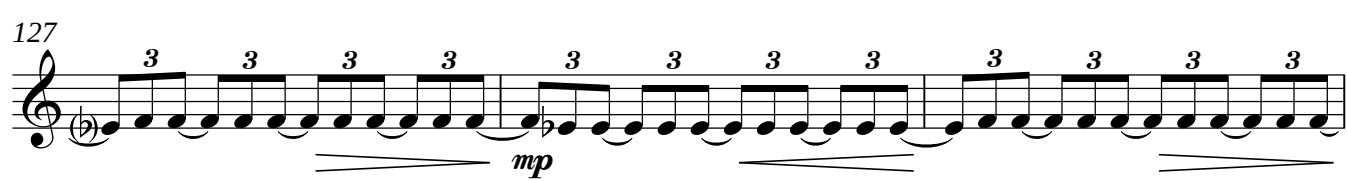
98 

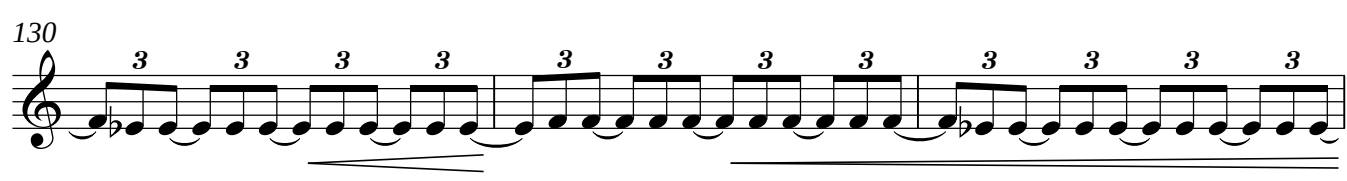
103 

111 
p sub *f*

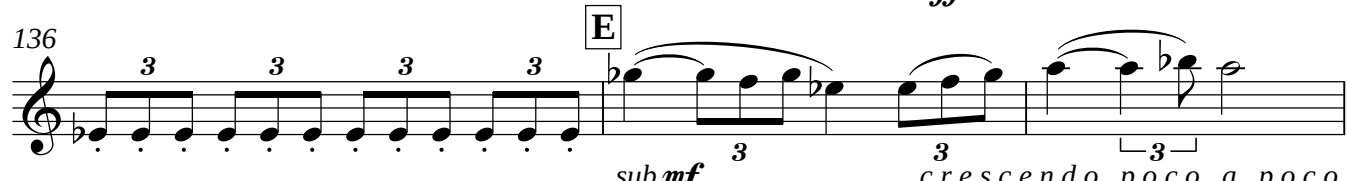
119 
mf

124 
p

127 
mp

130 

133 
ff

136 
sub mf *crescendo poco a poco*

139 

143 **F** $\text{♩} = \text{♩}$
ff

175

179 **I**

181

183

185

187 *mp*

189

191 *mf*

194 *poco a poco crescendo*

198 *f*

259

3 4

267 *ff* [3] [3] [3] 2

275 [N] 2 6

286 *ff*

289

292 *p sub*

298 2

V. Pokoj, Gospodi

$\text{♩} = 112$

2 2 3 rit. 4

12 $\text{♩} = 72$

pp

20 **A**

31

f *mp*

38

f *p sub*

44 **B** $\text{♩} = \text{♩}$ pizz. div.

p *mf*

49

p

52

mf

C arco

57 *mf*

60

62 $\text{♩} = \text{♩}$
mf sub

66 *mf sub*

69

71 *ff*

75 **D** $\text{♩} = \text{♩}$

85 *mp* *f*

91 *p sub*

sine metrum
E $\text{♩} = 84$

99 **con metrum**

mp *f*

105 **F**

mf *f*

109

f *f*

114

f *p* *mf*

122 **G**

f *p*

131

ff *f*

135

ff *f*

139 **G.P.** **H** $\text{♩} = 108$

fff *f*

148

f *f*

154 $\text{♩} = \text{♩}$

mf *f* *ff*

161 **I Pesante molto**

164

167

170

173

176

178 **attacca**

VI. So duchi pravednych

$\text{♩} = 72$
8^{va}

p 3 3 3 3 3 3 3 3 3 3 3 3

4 (8)

3 3 3 3 3 3 3 3 3 3 3 3

7 (8)

3 3 3 3 3 3 3 3 3 3 3 3

10 (8)

3 3 3 3 *f* 3 3 3 3 *mf*

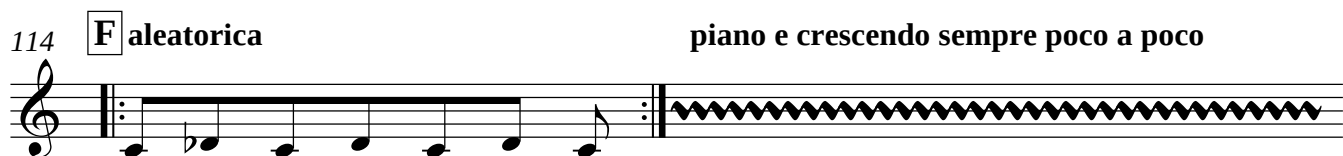
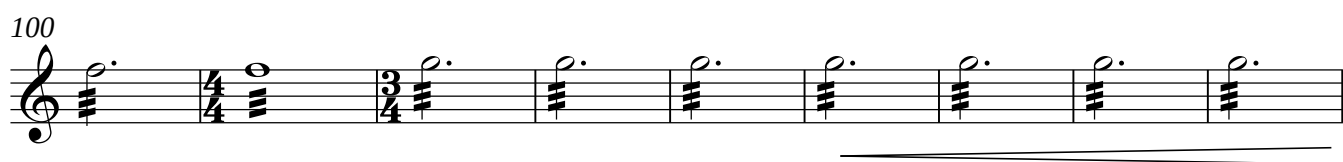
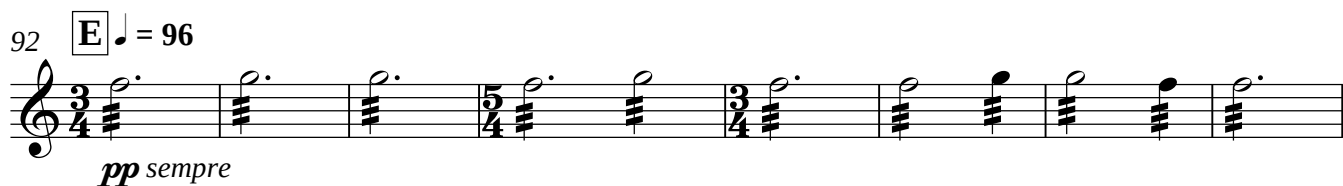
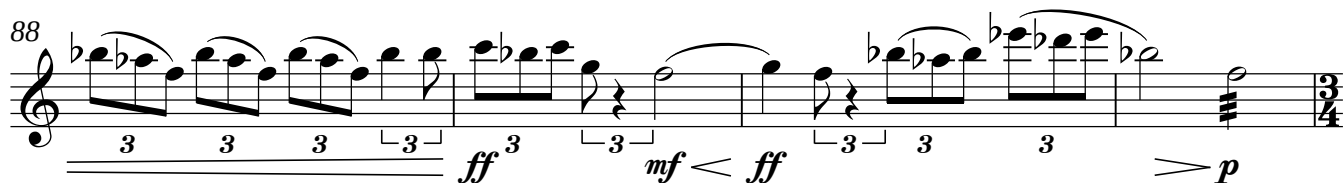
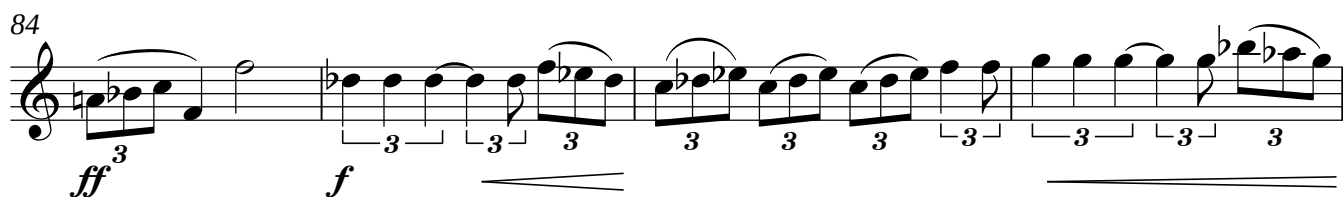
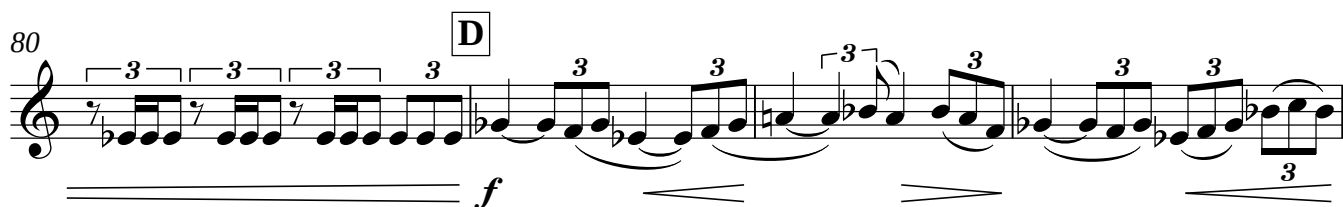
13

mf 3 3 3 3 *f* 3 3

17 [A] / $\text{♩} = \text{♩} /$

9 6

6/8 3/4 6/8 4/4 6/8 3/4



Measures 112-115 of the Violini I part. The music is in 4/4 time. Measures 112 and 113 feature a melodic line with eighth notes and a tremolo section. Measures 114 and 115 continue the melodic line with eighth notes and a tremolo section.

senza aleatorica

115 **G** ♩ = 96

Measures 115-116 of the Violini I part. Measure 115 starts with a whole rest, followed by a melodic line with eighth notes and a tremolo section. Measure 116 continues the melodic line with eighth notes and a tremolo section. The dynamic markings *ff* and *f* are present.

Measures 116-118 of the Violini I part. Measure 116 starts with a whole rest, followed by a melodic line with eighth notes and a tremolo section. Measure 117 continues the melodic line with eighth notes and a tremolo section. Measure 118 continues the melodic line with eighth notes and a tremolo section. The dynamic markings *ff* and *f* are present.

Measures 119-120 of the Violini I part. Measures 119 and 120 feature a melodic line with eighth notes and a tremolo section. The dynamic marking *fff* is present.

Measures 120-121 of the Violini I part. Measures 120 and 121 feature a melodic line with eighth notes and a tremolo section.

Measures 121-122 of the Violini I part. Measures 121 and 122 feature a melodic line with eighth notes and a tremolo section.

122 H

mf

Detailed description: Musical staff 122-124. Measure 122 starts with a treble clef and a key signature of two flats. It contains a descending eighth-note scale. Measure 123 continues the scale. Measure 124 begins with a 4/4 time signature and contains four groups of eighth-note triplets. A box labeled 'H' is above the first triplet. A slur with 'mf' is under measures 122-124.

125

mf sub

Detailed description: Musical staff 125-129. Measures 125-129 contain eighth-note triplets. A slur with 'mf sub' is under measures 125-129.

130

mf

Detailed description: Musical staff 130-132. Measures 130-132 contain eighth-note triplets. Measure 131 has a box labeled '6' above it. Measure 132 has a whole note and a half note. A slur with 'mf' is under measures 130-132.

141 I

pp sub

Detailed description: Musical staff 141-145. Measures 141-145 contain whole notes. Measure 142 has a box labeled 'I' above it. Measures 143-144 have a box labeled '4' above them. Measure 145 has a box labeled '2' above it. A slur with 'pp sub' is under measures 141-145.

150

mf rit. .

Detailed description: Musical staff 150-154. Measures 150-151 have a box labeled '3' above them. Measures 152-153 have a box labeled '3' above them. Measures 154-155 have a box labeled '4' above them. A slur with 'mf' is under measures 150-155. A 'rit. .' marking is above measure 155.

160 J ♩ = 72

p crescendo poco a poco

Detailed description: Musical staff 160-165. Measures 160-165 contain whole notes. A box labeled 'J' is above measure 160. A tempo marking '♩ = 72' is next to the box. A slur with 'p' is under measures 160-165. The text 'crescendo poco a poco' is written below the staff.

170 K

f p

Detailed description: Musical staff 170-178. Measures 170-171 contain whole notes. Measure 172 has a box labeled 'K' above it. Measures 173-178 contain eighth notes. A slur with 'f' is under measures 170-171. A slur with 'p' is under measures 173-178.

179

f p < f

Detailed description: Musical staff 179-183. Measures 179-180 contain eighth notes. Measures 181-182 contain eighth notes. Measure 183 contains a whole note. A slur with 'f' is under measures 179-180. A slur with 'p' is under measures 181-182. A slur with '< f' is under measures 183-184.

184

p < f ff tr

Detailed description: Musical staff 184-188. Measures 184-185 contain eighth notes. Measure 186 has a box labeled 'tr' above it. Measures 187-188 contain eighth notes. A slur with 'p' is under measures 184-185. A slur with '< f' is under measures 186-187. A slur with 'ff' is under measures 188-189.

190 **L**

2 2 2 2 2

198 **M**

p 3 3 3 3 3 3 3 3

203

3 3 3 3 3 3 3 3

206

3 3 13 13 13 13

pppp

Violini II

I. Introdukce

$\text{♩} = 64$

3

pp 3

9

16

23

25

ff *mf* *ff* 3

G.P. **A** Poco meno mosso
molto tenuto

29

f *mf* *mp*

34

A Tempo $\text{♩} = 68$

p

37

40

V.S.

43

3 3 3 3 pizz

p

47

2 arco

mf

52

ff

56 **B**

8 div.

mp

65

poco a poco crescendo

f crescendo

75

2

p

80

p

II. Gospodi pomiluj

$\text{♩} = 78$

23

p

mp

27

p

mp

32 **A**

mp sub

34

36

mf poco a poco crescendo

38

div.

ff

45 **B**

9 14 2

71 **C**

11

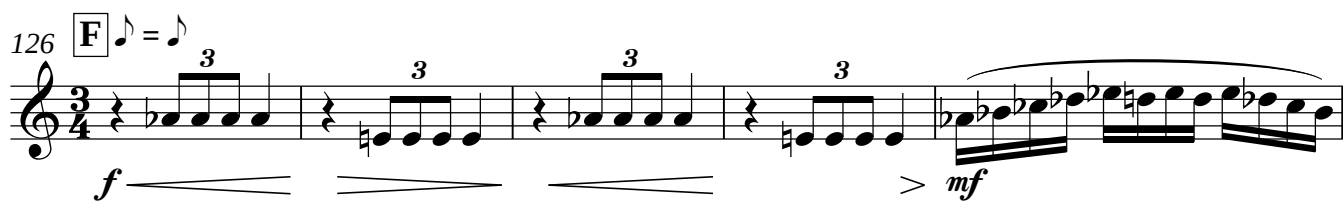
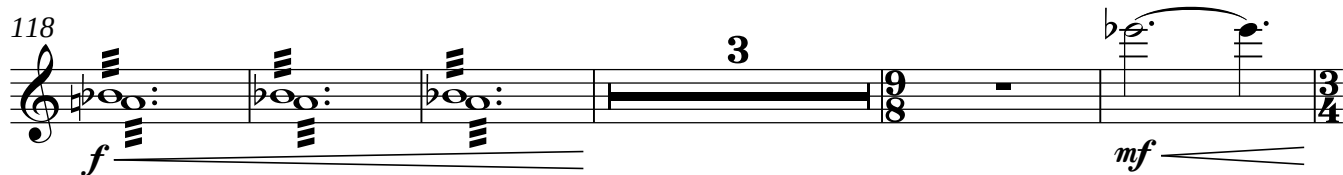
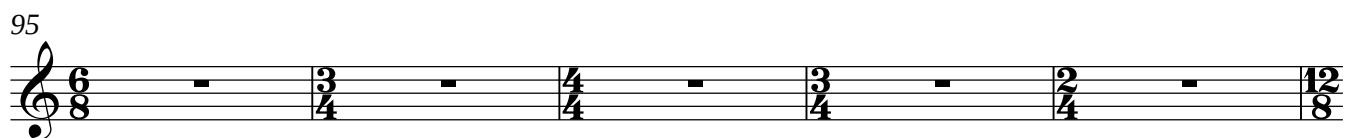
div.

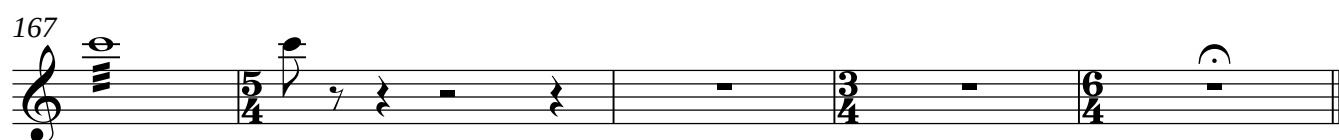
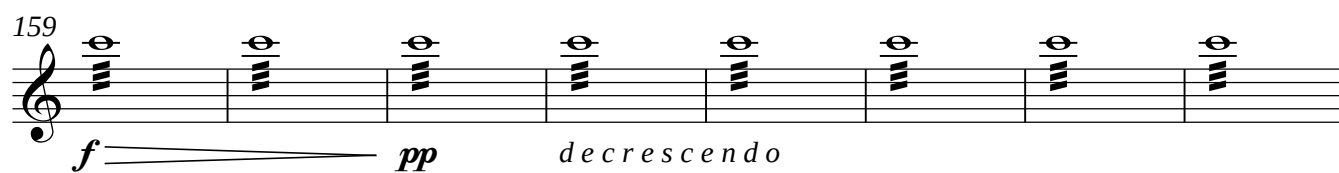
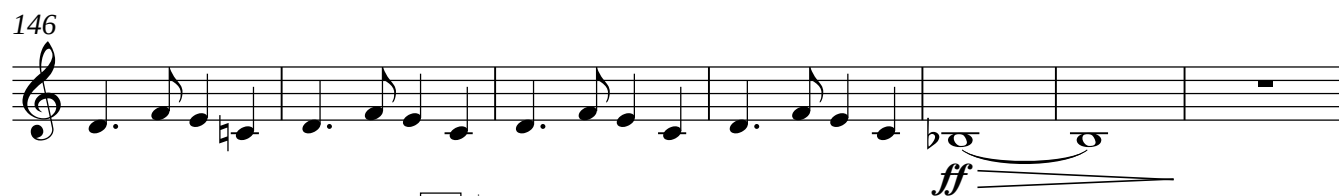
pp

86 **Poco più mosso**

5

The musical score is written for Violini II. It begins with a tempo marking of 78 beats per minute. The first staff contains a 23-measure rest, followed by a half note G2 (p) and a half note F#2 (mp). The second staff continues with a half note E2 (p), a half note D2 (mp), and a half note C2 (mp). The third staff, marked 'A', begins at measure 32 with a half note B1 (mp sub) and a half note A1 (mp sub). The fourth staff continues with a half note G1 (mp sub) and a half note F#1 (mp sub). The fifth staff, marked 'mf poco a poco crescendo', begins at measure 36 with a half note E1 (mf) and a half note D1 (mf). The sixth staff, marked 'div.', begins at measure 38 with a half note C1 (div.) and a half note B1 (div.). The seventh staff, marked 'ff', begins at measure 45 with a half note A1 (ff) and a half note G1 (ff). The eighth staff, marked 'B', contains a 9-measure rest, a 14-measure rest, and a 2-measure rest. The ninth staff, marked 'C', begins at measure 71 with a half note F#1 (pp) and a half note E1 (pp). The score concludes with a 5-measure rest at measure 86, marked 'Poco più mosso'.





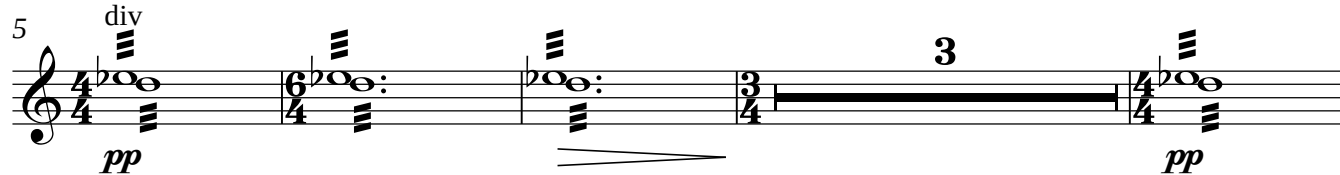
III. Glubinoju mudrosti

sine metrum

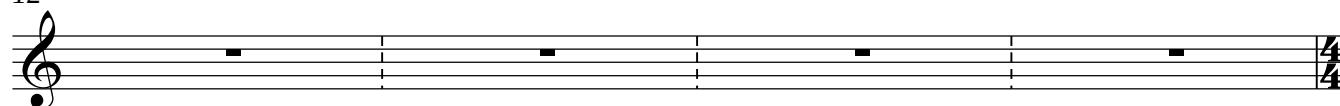
♩ = 72



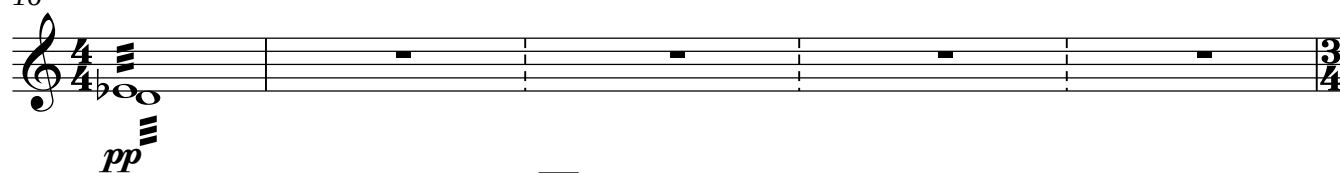
con metrum



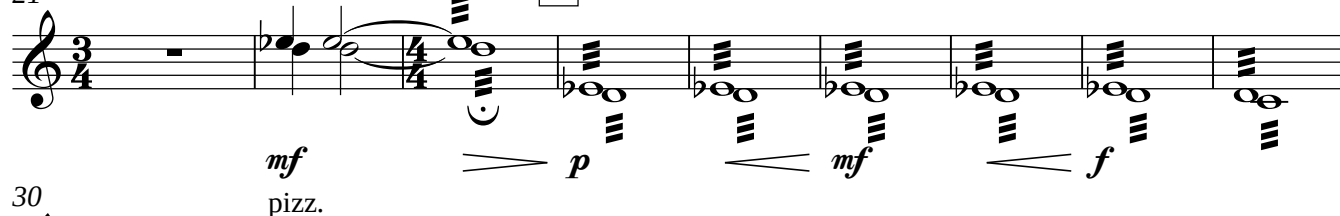
12 sine metrum



16 con metrum sine metrum



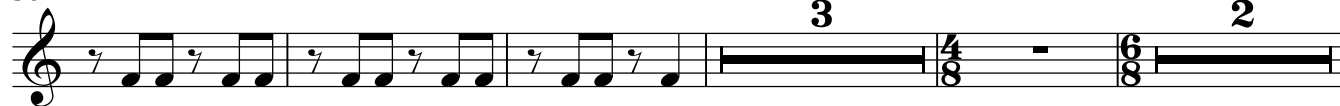
21 con metrum



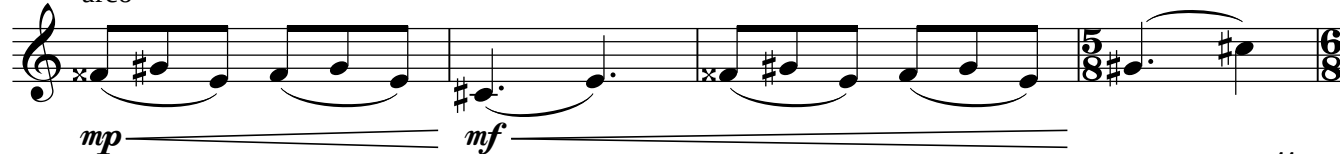
30 pizz.



36 p



45 arco



49 attacca



IV. Blagosloven jesi

♩. = 48 ♩. = 64

9 23

35 ff

40 G.P. A ♩. = ♩.

48 B 15

68 2 7 2 2

82 3 4 2 3

94 3

100 C ♩. = ♩.

4

109 **2**
p sub

116 **D** **2**
f *mf*

124 **3** **3** **3** **3** **3** **3** **3** **3**
p

126 **3** **3** **3** **3** **3** **3** **3** **3**

128 **3** **3** **3** **3** **3** **3** **3** **3**
mp

130 **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** **3**

133 **3** **3** **3** **3** **3** **3** **3** **3**

135 **3** **3** **3** **3** **3** **3** **3** **3**
ff

137 **E** **3** **3** **3** **3** **3** **3**
sub mf *crescendo poco a poco*

175

179 **I**

181

183

186

188 *mp*

190

192 *mf* *poco a poco crescendo*

196 *f*

201 **J**

mf *f* *mf* *f* *mf* *ff*

The musical score for Violini II, measures 175 to 201, is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings. Measure 179 is marked with a first ending bracket. Measure 188 is marked with 'mp'. Measure 192 is marked with 'mf' and 'poco a poco crescendo'. Measure 196 is marked with 'f'. Measure 201 is marked with a second ending bracket. The score ends with a double bar line and a repeat sign.

209

fff *f* *f* *fff*

214

sine metrum
Calmò
K $\text{♩} = 58$

rit. 3 2

221

con metrum

226

3 *pp*

233

L

mf > 2 2

241

rit. Molto Lento ($\text{♩} = 48$)

2 4 *ff*³

Meno mosso ($\text{♩} = 96$)

251

M

f 3 3 3

260

3 4 *ff* 3

268

3 2

273 N

3 2

280 **6**

ff

288

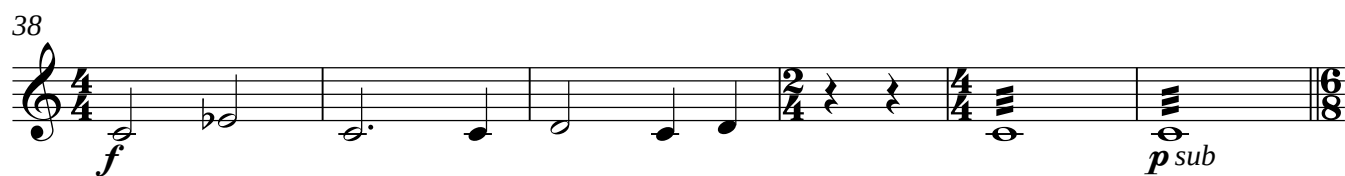
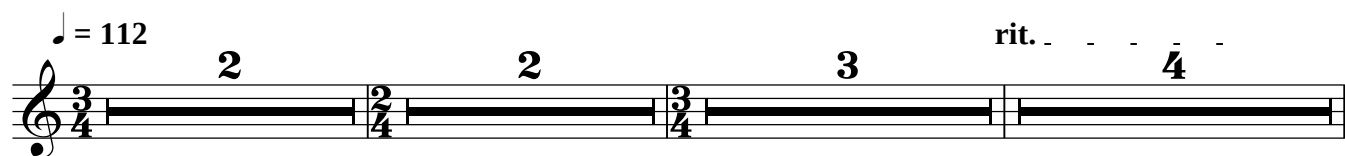
291

p sub

296

301 **2**

V. Pokoj, Gospodi



44 **B** $\text{♩} = \text{♩}$ pizz. div. *p* *mf*

49 *p* *mf*

54 **C** arco *mf* *mf*

59

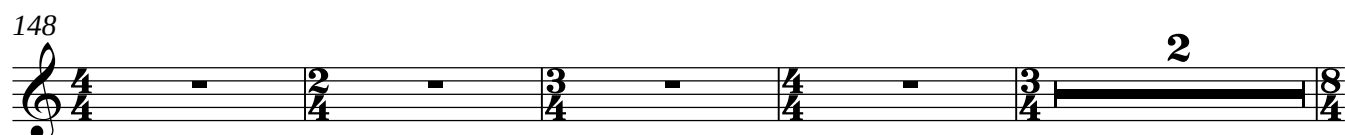
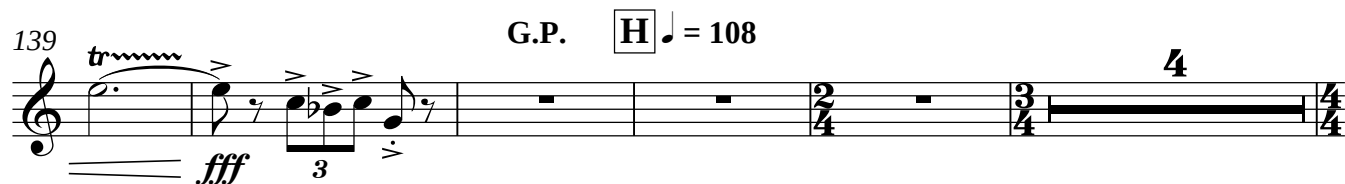
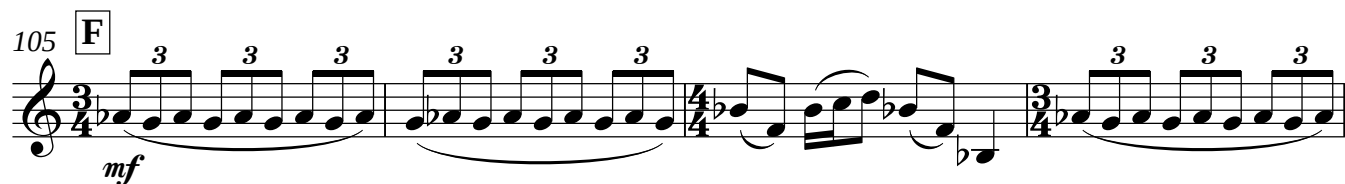
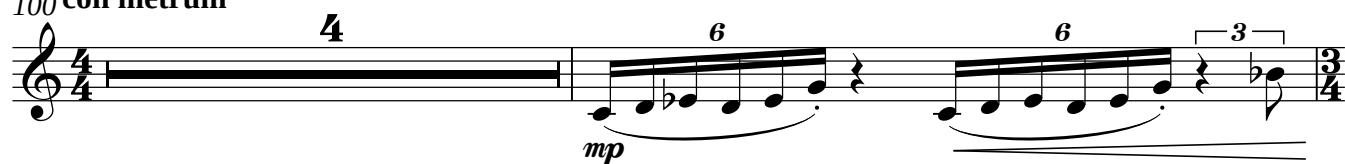
62 $\text{♩} = \text{♩}$ *mf* sub *mf* sub

72 **D** $\text{♩} = \text{♩}$ *ff* 2 2 4

83

88 $\text{♩} = \text{♩}$ *mp* *f*

94 **E** sine metrum $\text{♩} = 84$ 2 *p* sub

100 **con metrum**

154 $\text{♩} = \text{♩}$

161 **I Pesante molto**

164

166

168

170

172

174

176

178 **attacca**

mf *f* *ff*

f

ff ³

VI. So duchi pravednych

$\text{♩} = 72$

p

11

f *mf* *mf* *f* *mf*

16

A $\text{♩} = \text{♩} /$

9 6

33

$/ \text{♩} = \text{♩} /$

mf

37 *B* $\text{♩} = 112$

f

40

45

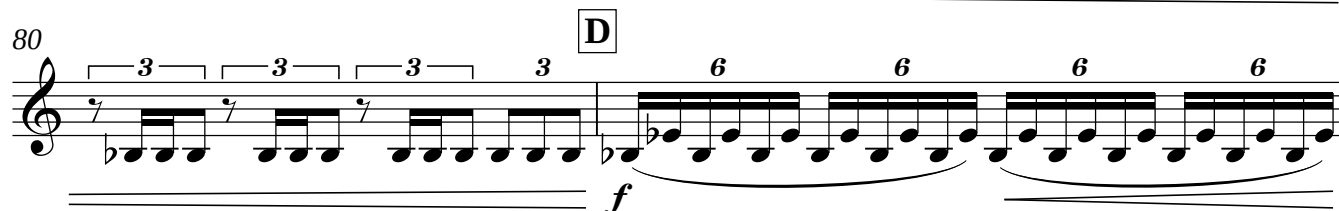
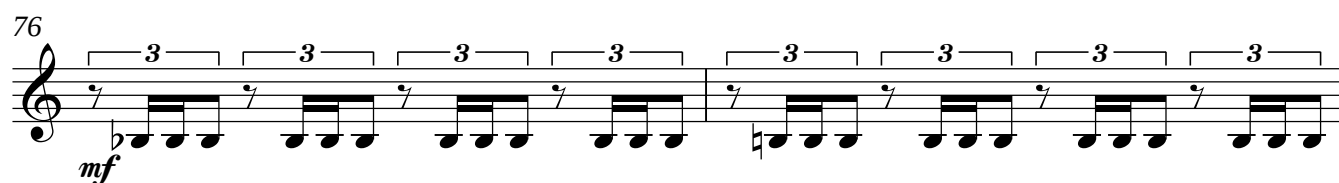
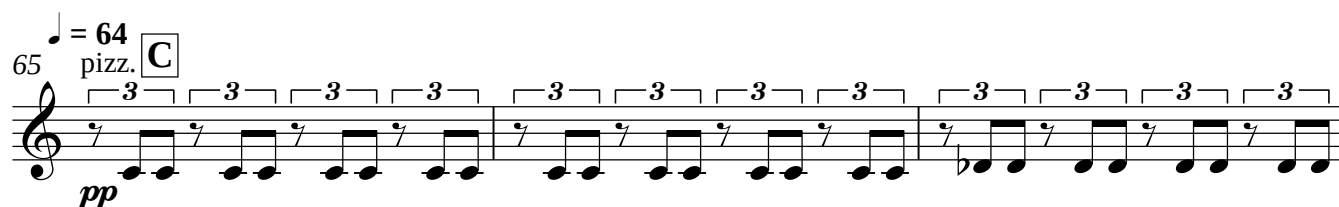
molto rit. Poco meno mosso ($\text{♩} = 84$)

fff

52

mf

V.S.



84

ff *f* 3 3 3

87

ff *mf < ff* *p* 3 3 3 3 3 3 3

92 **E** ♩ = 96

pp sempre

100

p

109 ♩ = ♩

mf *mp* *p*

114 **F** aleatorica

piano e crescendo sempre poco a poco

piano e crescendo sempre poco a poco

piano e crescendo sempre poco a poco

piano e crescendo sempre poco a poco

senza aleatorica

115 **G** ♩ = 96

115 **G** ♩ = 96

ff *f*

6

116

ff

6

119

fff

120

121

122

H

mf

3 3 3 3 3 3

126

mf sub

3 3 3 3 3 3 3 3

131

6

mf *pp sub*

143 **I**

4 2 3 3

156 rit. . **J** ♩ = 72

mf *p* *crescendo poco a poco*

164 *f*

173 **K** *p* *< f*

180 *p* *< f* *p* *<*

185 *f* *tr* *ff*

190 **L** 2 2

198 **M** *p* 3 3 3 3 3 3 3 3

203 3 3 3 3 3 3 3 3 3 3 3 3

206 13 *pppp*

I. Introdukce

♩ = 64

15

pp³ 3 4

22 div

p ff 3 mf ff³

29 G.P. [A] Poco meno mosso molto tenuto

34 A Tempo ♩ = 68

38

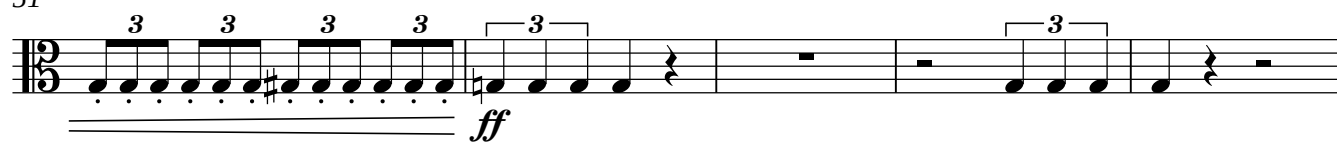
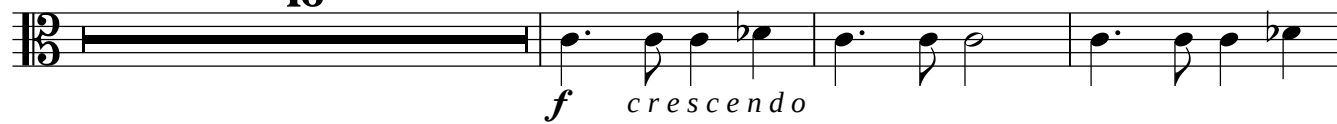
41

44 pizz

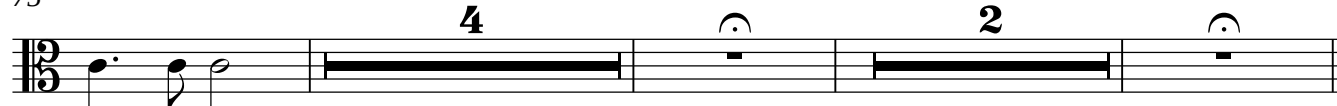
p

48 arco

51

56 **B****16**

75

4**2**

II. Gospodi pomiluj

$\text{♩} = 78$

12

mf *p* *mp*

20

p *mp* *p sub*

26

mp *p* *mp*

32 **A**

mp sub

34

36

mf *poco a poco crescendo*

38

div.

ff

45 **B**

9 14 2

71 **C**

11

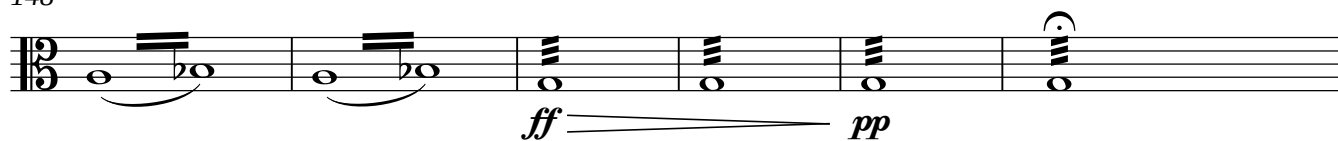
136 **G** Pesante



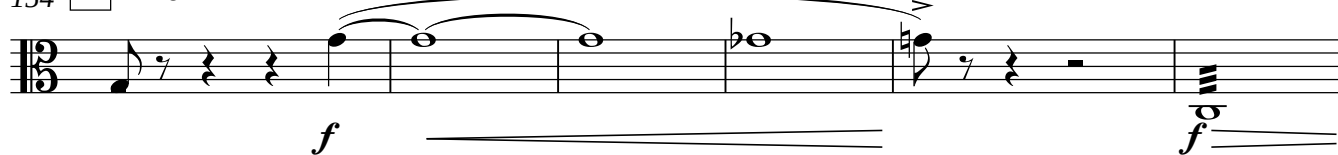
143



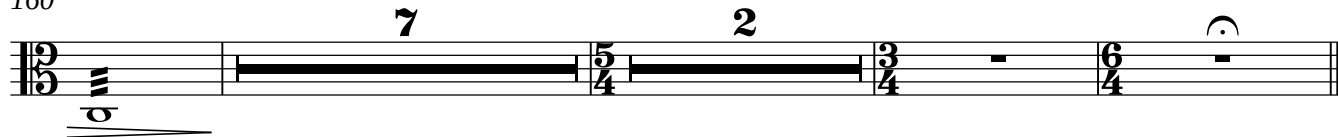
148



154 **H** ♩ = 64



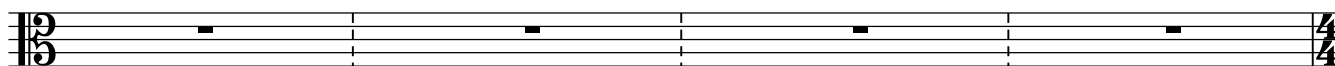
160



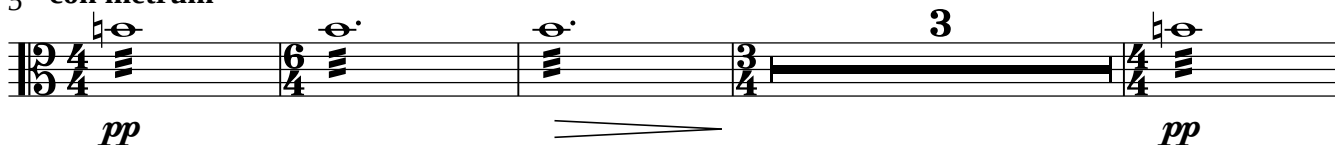
III. Glubinoju mudrosti

sine metrum

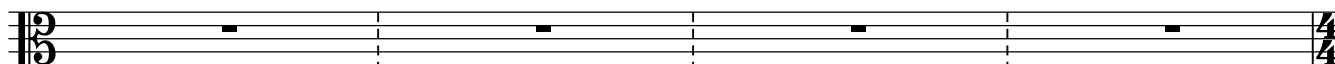
♩ = 72



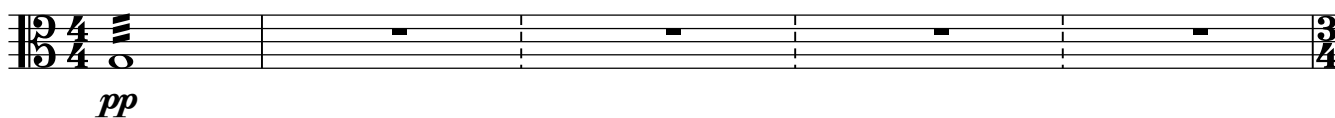
5 con metrum



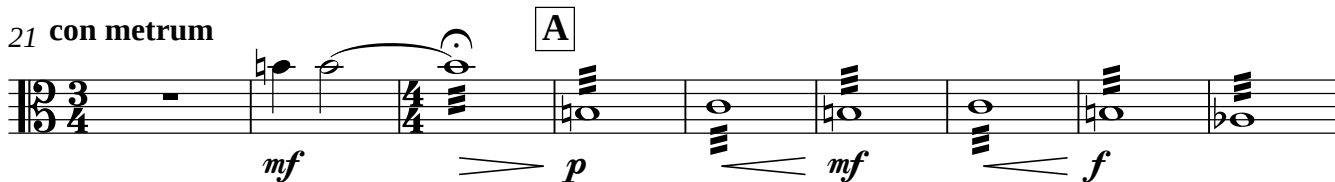
12 sine metrum



16 con metrum sine metrum



21 con metrum



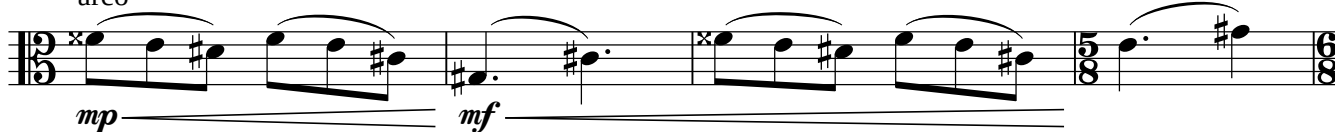
30 pizz.



36



45 arco



49



IV. Blagosloven jesi

$\text{♩} = 48$ $\text{♩} = 64$

9 **23** *ff* *f* *ff* *fff*

35 *ff* *fff*

40 G.P. **A** $\text{♩} = \text{♩}$ **2** *pp*

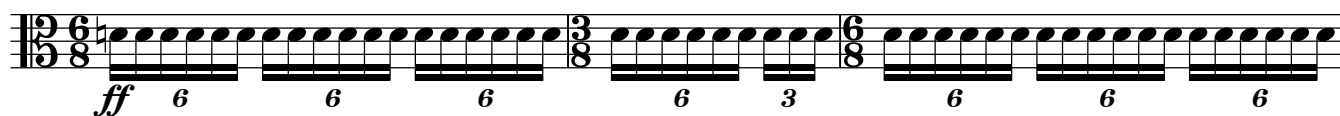
48 **B** **15**

68 $\text{♩} = \text{♩}$ **2** **7** **2** **2**

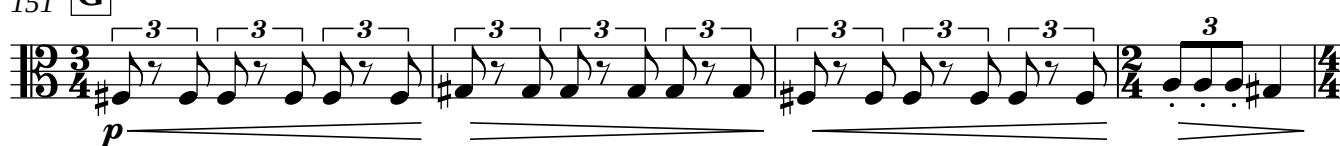
82 **3** **4** **2** **3**

94 **3**

100 **C** $\text{♩} = \text{♩}$ **4**

143 **F** ♯ = ♯

146

151 **G**

155



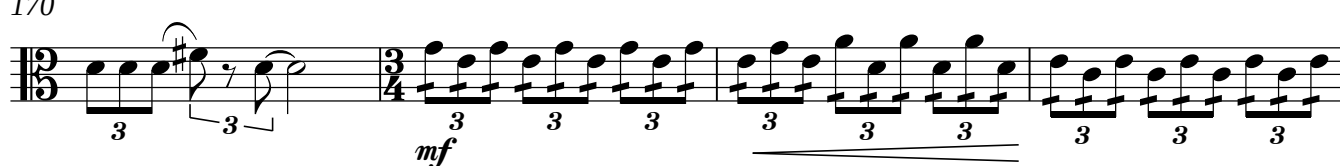
159



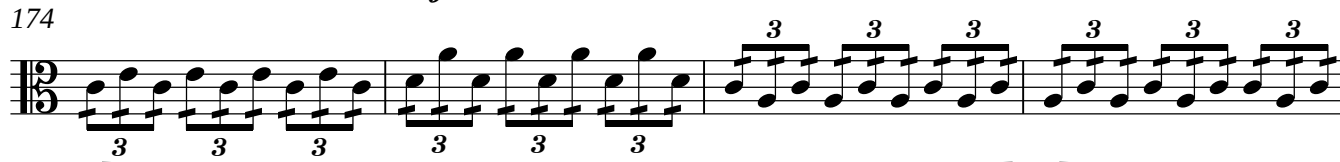
165



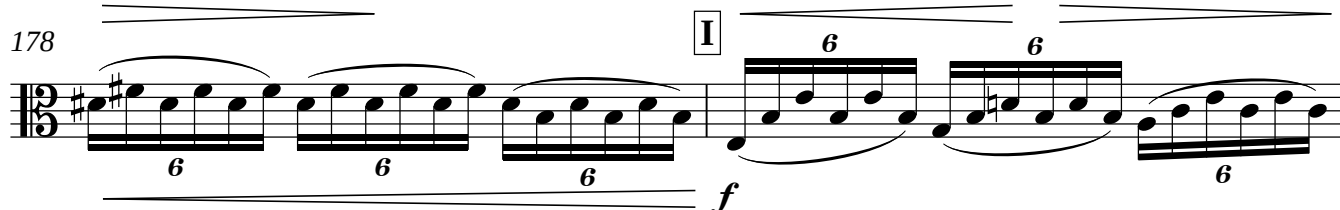
170



174



178



180



182

184

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199

208

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249

254

259

264

269

274

279

284

289

294

299

304

309

314

319

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344

349

354

359

364

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404

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414

419

424

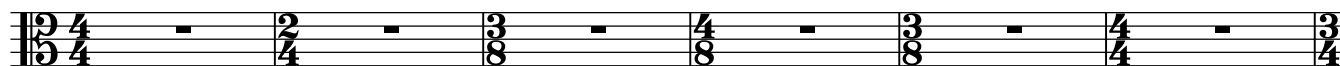
429

434

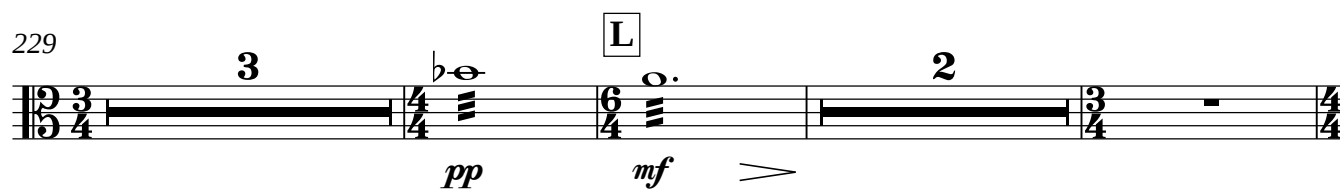
439

444

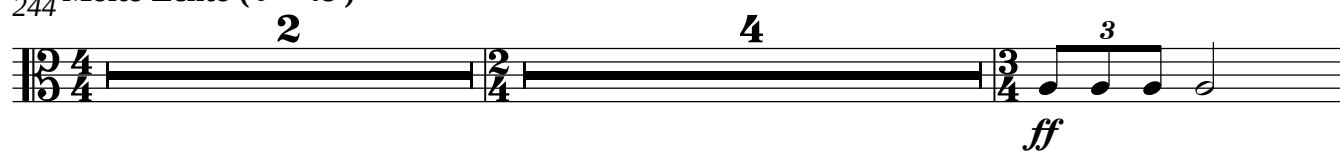
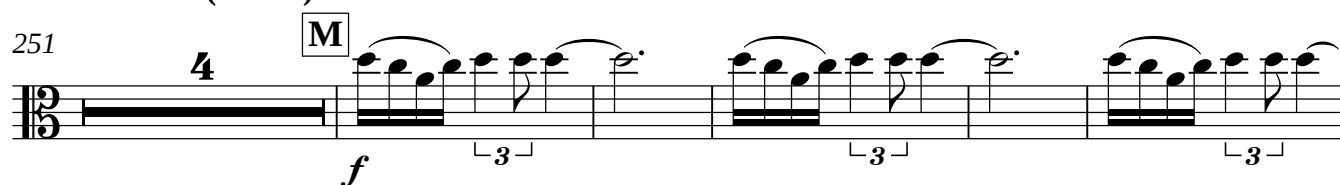
449

223 **con metrum**

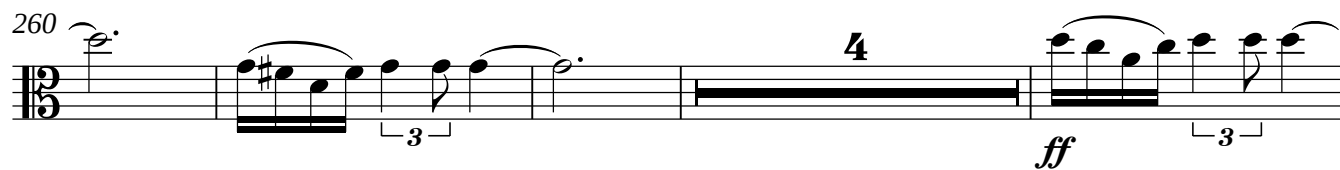
229



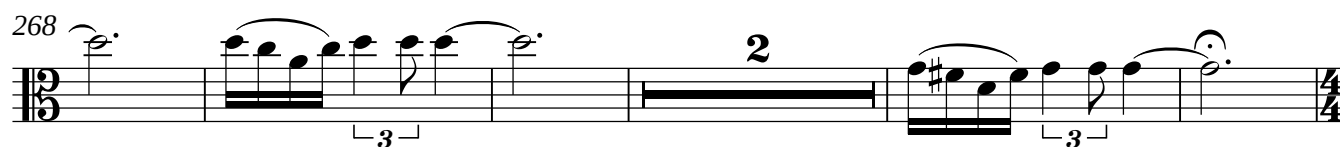
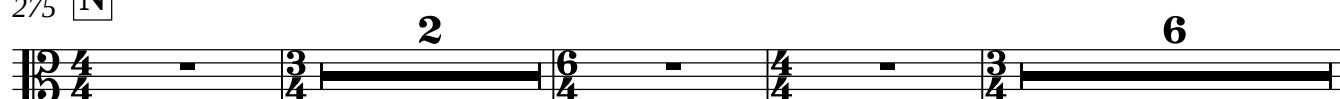
237

244 **Molto Lento** (♩ = 48)**Meno mosso** (♩ = 96)

260



268

275 **N**

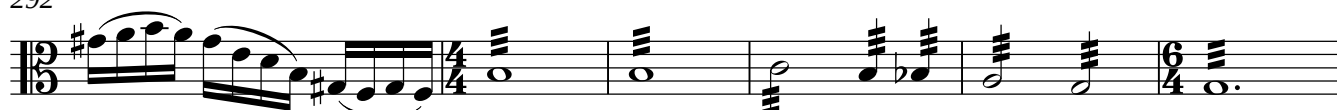
286

*ff*

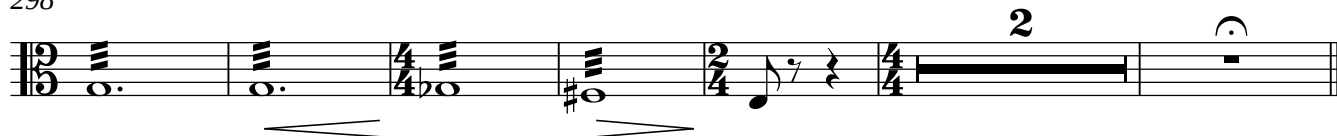
289



292

*p sub*

298



V. Pokoj, Gospodi

$\text{♩} = 112$

2 2 3 rit. 4

$12 \text{ ♩} = 72$

pp

20 **A**

31

f *mp*

38

f *p sub*

44 **B** *pizz.*

p *mf*

50

p *mf*

56 **C** *arco*

mf

62 $\text{♩} = 72$

mf sub *mf sub* V.S.

72 $\text{♩} = \text{♩}$
D
 2 2 4
 ff

83

88 $\text{♩} = \text{♩}$
 mp f

94 sine metrum
E $\text{♩} = 84$
 2
 p sub

100 con metrum
 3
 mp

105 **F**
 mf

109
 2
 f

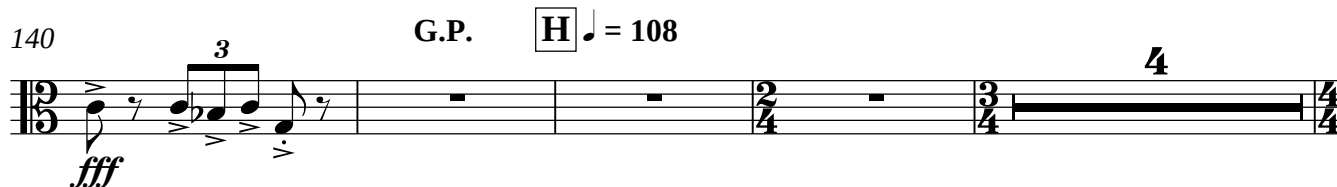
114
 2
 f p mf

122 **G**
 3 3

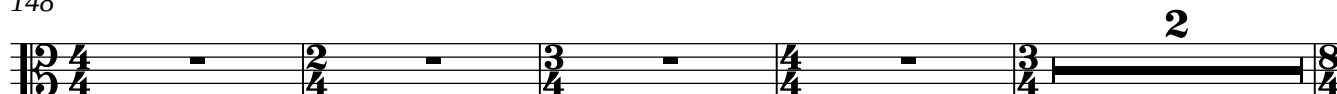
131



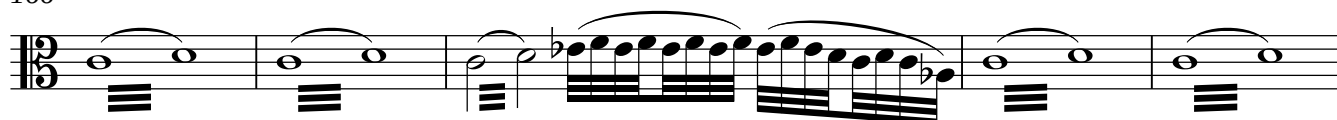
140



148

154 $\text{♩} = \text{♩}$ 161 **I** Pesante molto

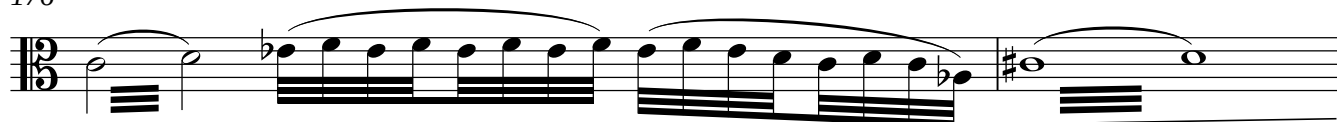
166



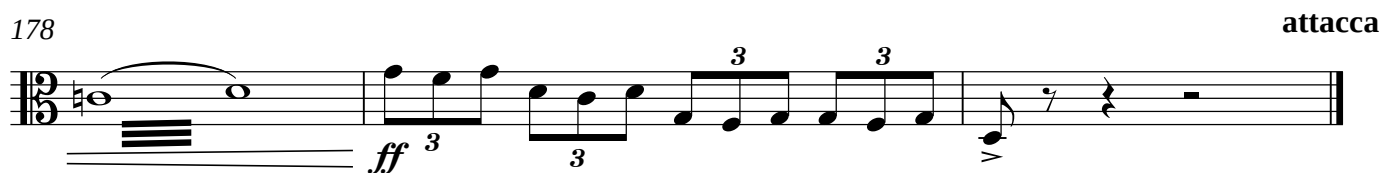
171



176



178



VI. So duchi pravednych

$\text{♩} = 72$

p

11

mf *mf* *f*

16

lunga **A** / $\text{♩} = \text{♩} /$

p

27

6

35 / $\text{♩} = \text{♩} /$ **B** $\text{♩} = 112$

mf *f*

39

molto rit.

47 Poco meno mosso ($\text{♩} = 84$)

fff

52

mf

59

♩ = 64

65 pizz. C

pp

68

p

71 arco

mf

74

f *mf*

77

80 D

f

82

84 *ff* *f*

86

88

ff *f*

V.S.

90 E ♩ = 96

ff *3* *3* *3* *> p* *pp* sempre

97

107

mf *mp* *p*

114 F aleatorica piano e crescendo sempre poco a poco

115 G ♩ = 96 senza aleatorica

ff *f* *6*

116

ff *f* *6* *ff* *fff* *trm* *trm*

121 *tr* H *mf*

128 *mf sub*

132 *mf* *pp sub*

143 I 4 2 3 3

156 rit. J ♩ = 72 *mf* *p* *crescendo poco a poco*

164 *f*

173 K *p*

176

179 *f* *p* *f*

183 *p* *f*

186

190 L

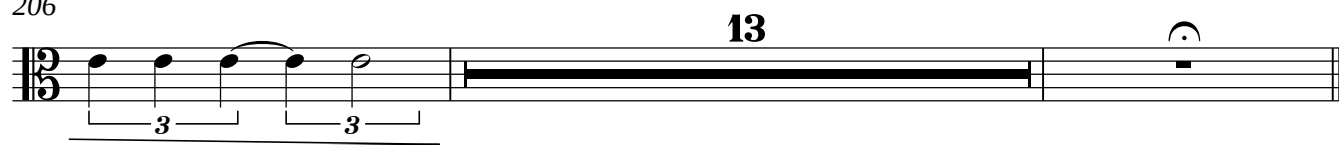
198

M

203



206



Violoncelli

I. Introdukce

$\text{♩} = 64$

16

pp ³ ³ ³

3

22 [#]_{div} [#]_{div} [#]_{div} [#]_{div} [#]_{div} ³ ³ ³

p **G.P.** **A** **Poco meno mosso** *ff* *mf* *ff* ³

29 **3**

mf

A **Tempo** $\text{♩} = 68$

35 *pizz*

mp

39

43 *arco* ³ *pizz*

47 *p* *arco*

50 ³ ³ ³ ³ ³ ³ ³ ³

55 **B** **16**

f *crescendo*

75 **4** **2**

II. Gospodi pomiluj

$\text{♩} = 78$

12

mf *p* *mp*

20

p *mp* *p sub*

26

mp *p* *mp*

32 **A**

mp sub *mf poco a poco crescendo*

39

45 **B**

ff *mf* *crescendo sempre a sempre*

53

14 **2**

ff

71 **C**

15 **5**

Poco più mosso

94

100 **D** pizz 

103



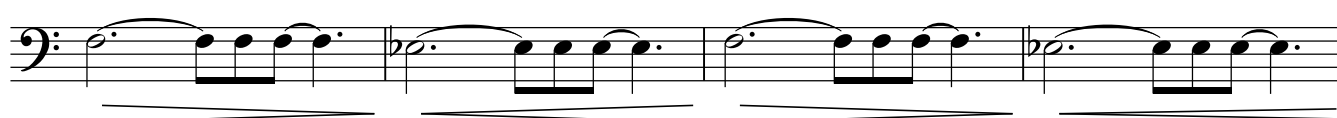
106



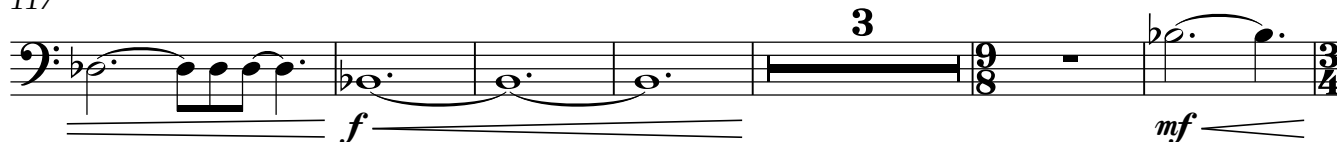
109

E arco

113



117

126 **F** pizz 

134

G Pesante

140



145



V.S.

151 H ♩ = 64

pp *f*

159

f

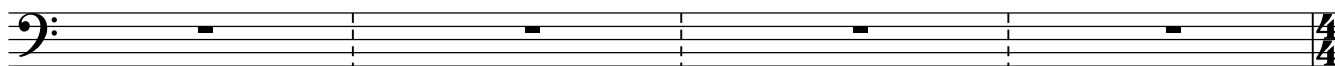
7 2

5/4 3/4 6/4

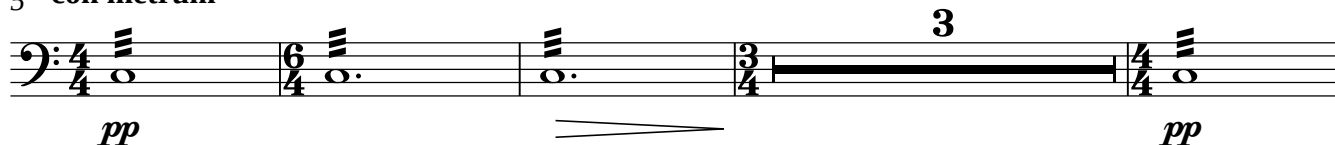
III. Glubinoju mudrosti

sine metrum

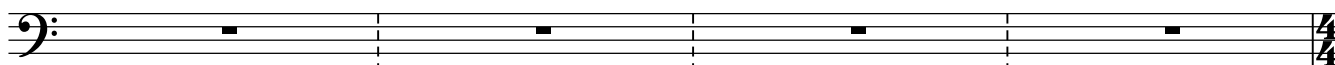
♩ = 72



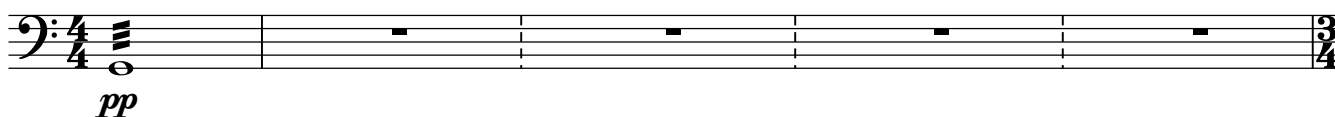
5 con metrum



12 sine metrum



16 con metrum sine metrum



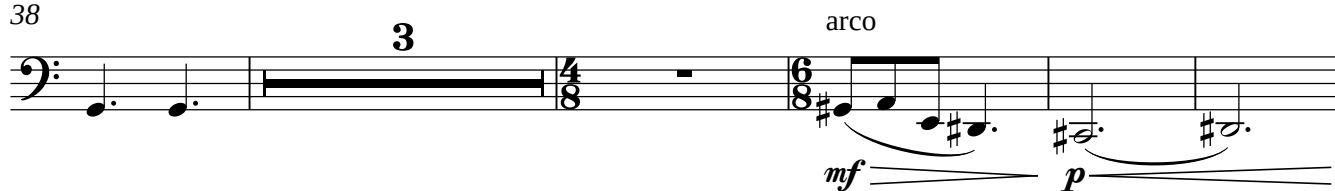
21 con metrum



29

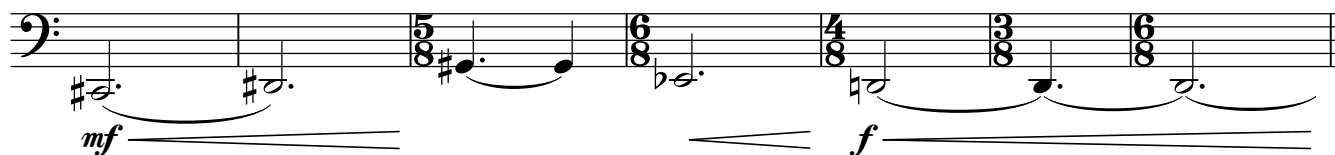


38



46

attacca



IV. Blagosloven jesi

♩. = 48 ♩. = 64

8 23 34 40 49 60 68 82 94

ff *f* *fff* *ff* *fff* *p* *p* *f* *p*

G.P. A B

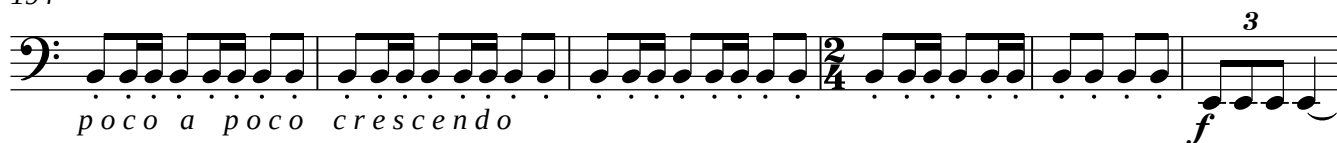
♩. = ♩.

2 7 2 2 3 4 2 3 3 4 2 2

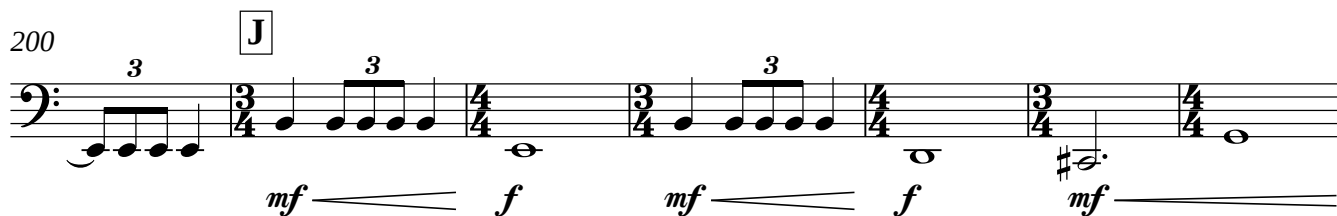
V.S.

[illegible]

194



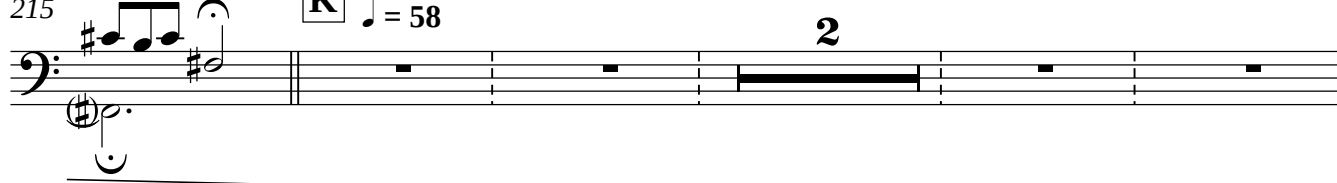
200



207

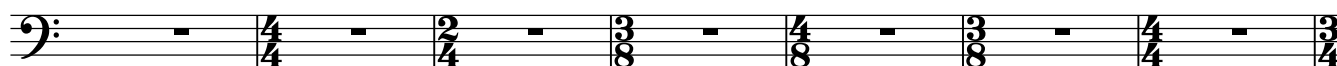


rit. . . sine metrum
 215 K Calmo
 ♩ = 58

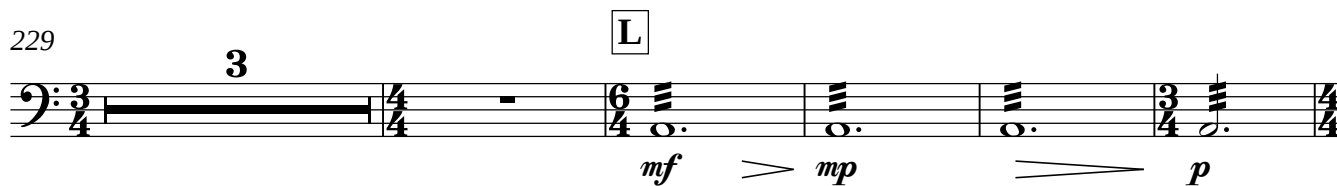


222

con metrum



229



237

rit. .



Molto Lento (♩ = 48)

244



Meno mosso (♩ = 96)

255 **M**[illegible]

N

The bass line of 'The Rose Tree' is written in bass clef. It begins with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The piece concludes with a 4/4 time signature and a final chord marked with a 'p' (piano) and a 'sub' (sub-octave) instruction.

301

V. Pokoj, Gospodi

$\text{♩} = 112$

2 2 3 rit. 4

12 $\text{♩} = 72$

8 8

A

p

31

f *mp*

38

f *p sub*

44 $\text{♩} = \text{♩}$ B pizz.

p *mf*

50

p *mf*

56 C

mf

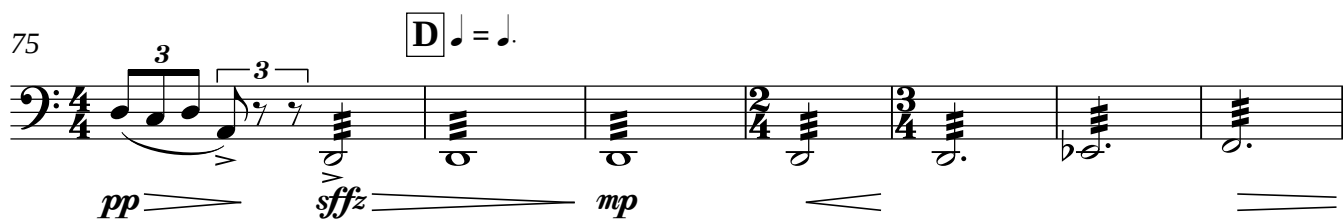
62 $\text{♩} = \text{♩}$ arco

mf sub *mf sub* V.S.

70



75



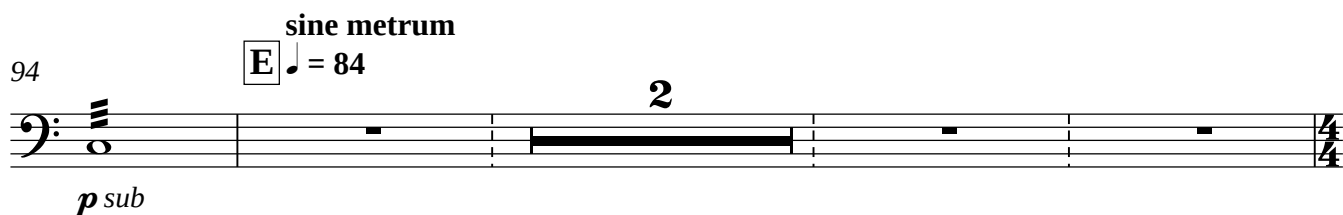
82



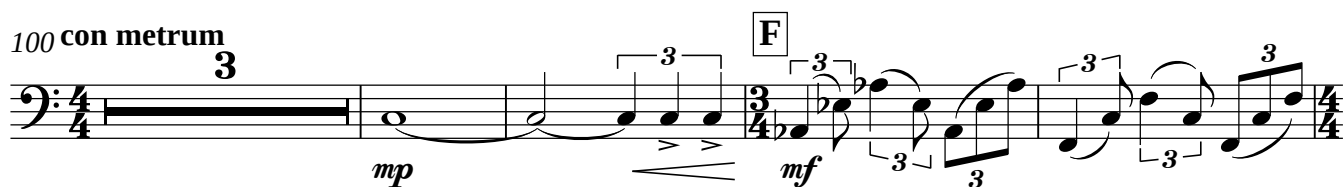
88



94



100 con metrum



107



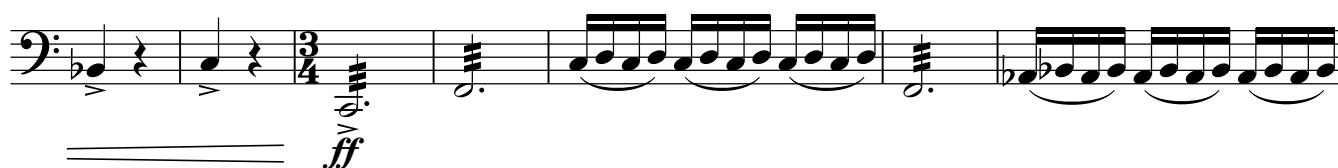
111



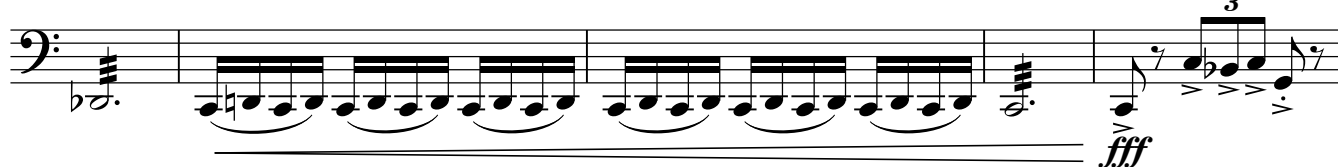
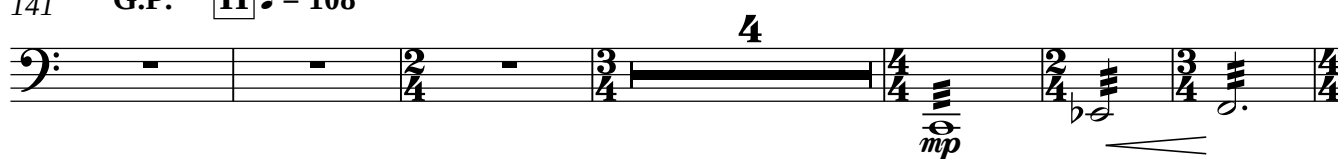
117



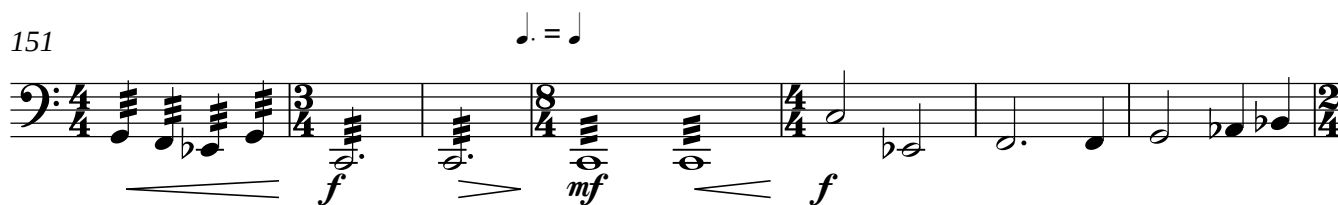
129



136

141 G.P. **H** ♩ = 108

151

158 **I** Pesante molto

165



171



176

attacca



VI. So duchi pravednych

$\text{♩} = 72$

16

A / $\text{♩} = \text{♩} /$

9

27

6

35 / $\text{♩} = \text{♩} /$

B $\text{♩} = 112$

mf *f*

39 *molto rit.*

47 **Poco meno mosso** ($\text{♩} = 84$)

fff *mf*

57 *mp*

65 $\text{♩} = 64$ **C** *pizz.*

pp *p*

71 *mf* *f*

76 *arco*

mf

81 **D**

f

83

ff

85

f

86

88

ff *mf < ff* *> p*

92 **E** ♩ = 96

pp

105

mf *mp*

aleatorica piano e crescendo sempre poco a poco

112

114 **F**

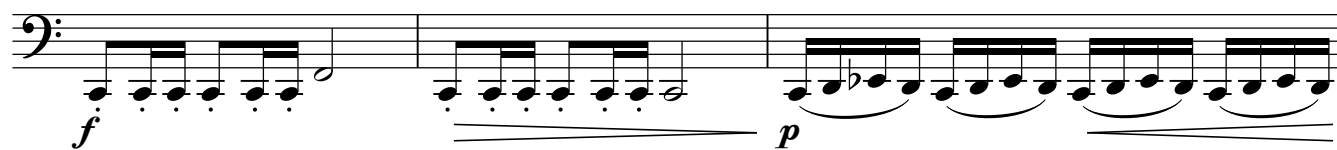
p

115 **G** ♩ = 96

177

177

179



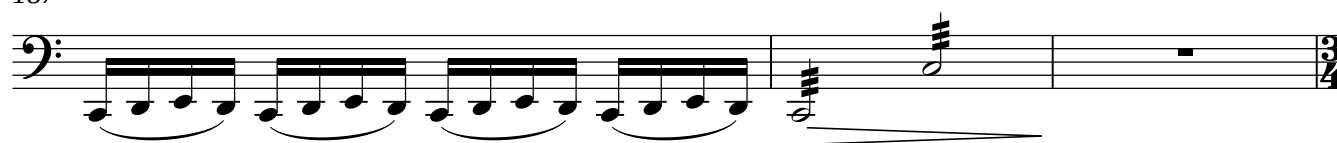
182



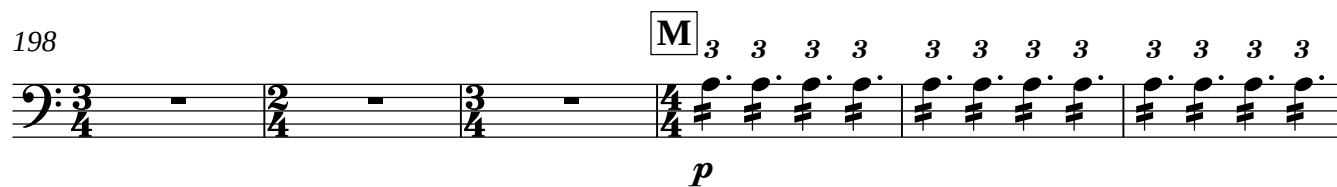
185



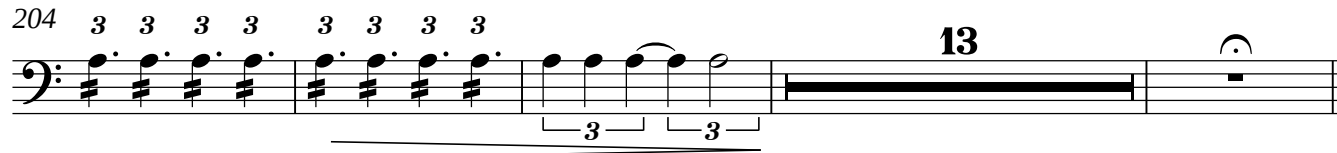
187

190 **L**

198



204



Contrabassi

I. Introdukce

♩ = 64

17 pizz. 3 arco

pp *p*

23

ff *mf* *ff*

3 3

29 G.P. A Poco meno mosso

3 2

35 A Tempo ♩ = 68

16

f *ff*

3 3 3

55 B

16

f *crescendo*

75

ff *p*

80

II. Gospodi pomiluj

$\text{♩} = 78$

12

mf *p* *mp*

20

p *mp* *p sub* *mp*

27

p *mp*

32 **A**

4

mf poco a poco crescendo

42 **B**

ff *mf*

48

14

crescendo sempre a sempre *ff*

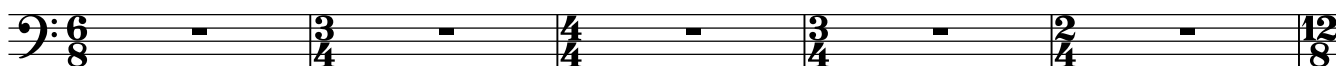
68 **C**

2 15

86 Poco più mosso

5

95



100 **D** ♯ = ♯

10

E pizz



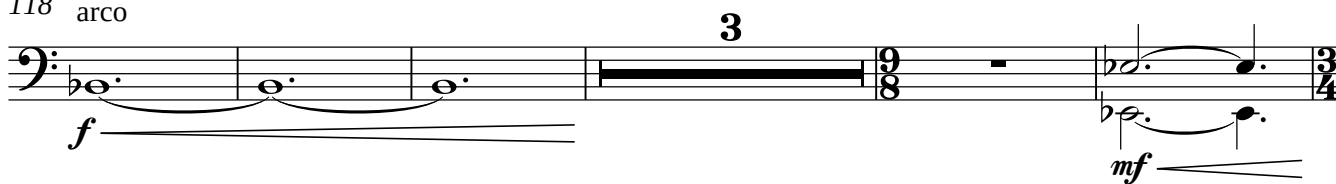
112



115



118 arco



126 **F** ♯ = ♯



134

G Pesante



139



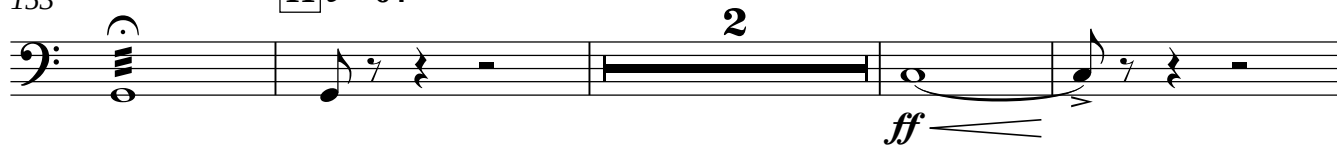
144



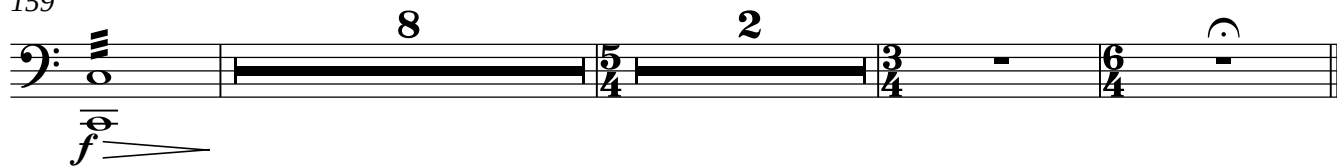
148



153

H ♩ = 64

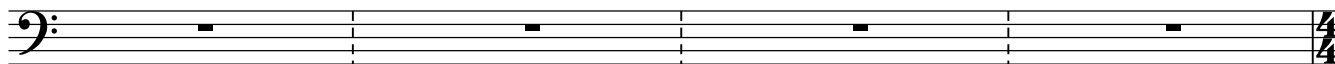
159



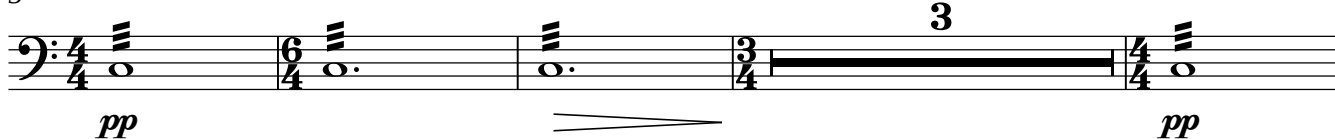
III. Glubinoju mudrosti

sine metrum

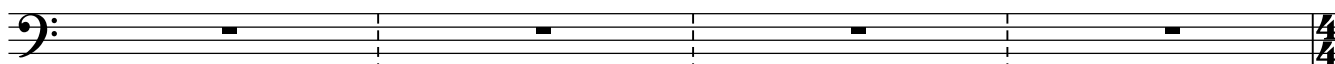
♩ = 72



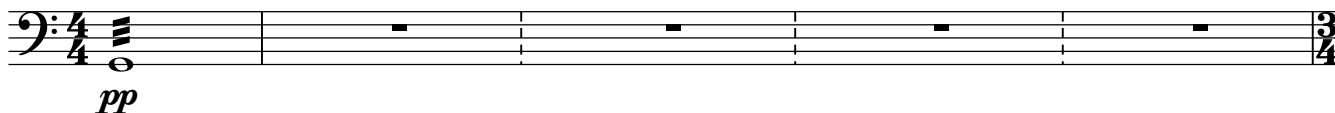
5 con metrum



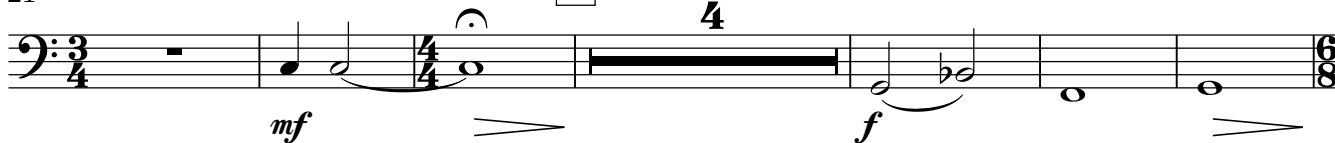
12 sine metrum



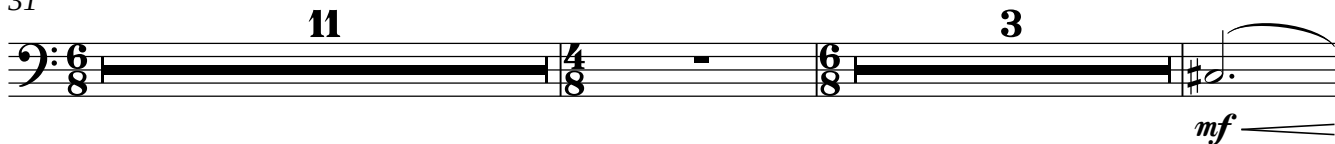
16 con metrum sine metrum



21 con metrum

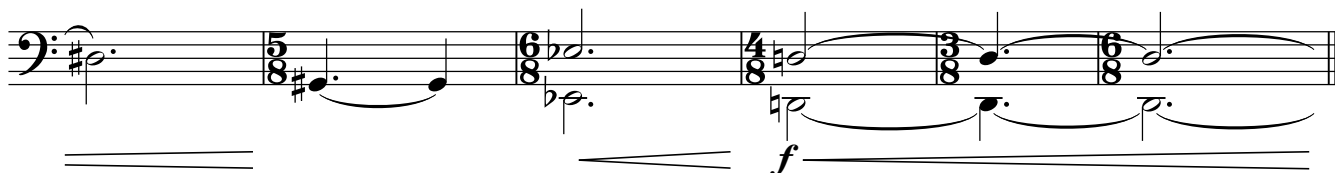


31



47

attacca



IV. Blagosloven jesi

♩. = 48 ♩. = 64

8 *ff* *f* 23 *fff*

34 *ff* *fff*

40 G.P. [A] ♩. = ♩. 3 *p*

49

60 [B]

68 *p* *f* ♩. = ♩. 2 7 2 2

82 3 4 2 3

94 3

100 **C** $\text{♩} = \text{♩}$

mf

105

mf *mf*

109

p sub

115 **D**

f 2

123 pizz.

mf *p* *mp*

129

134 arco

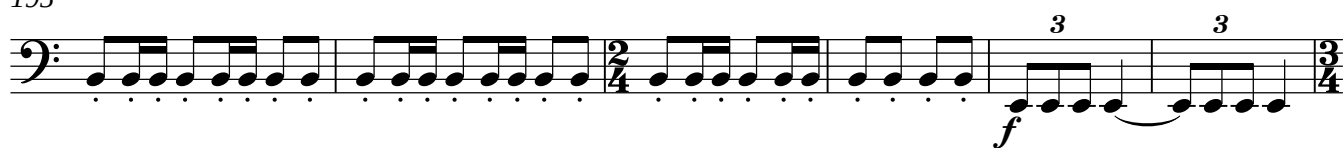
ff

137 **E**

sub mf *crescendo poco a poco*

140

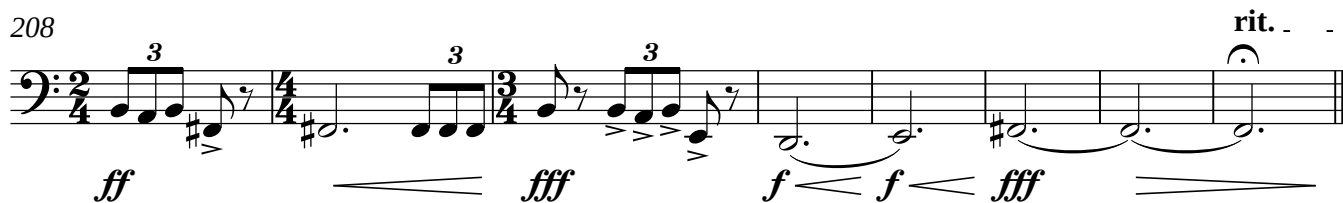
195



201 **J**

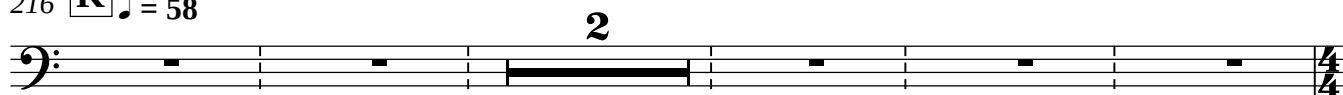


208

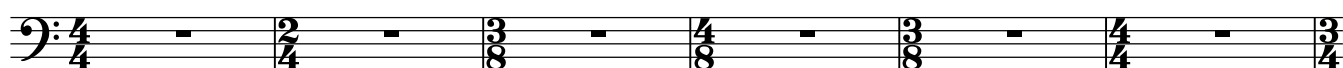


sine metrum
Calmo

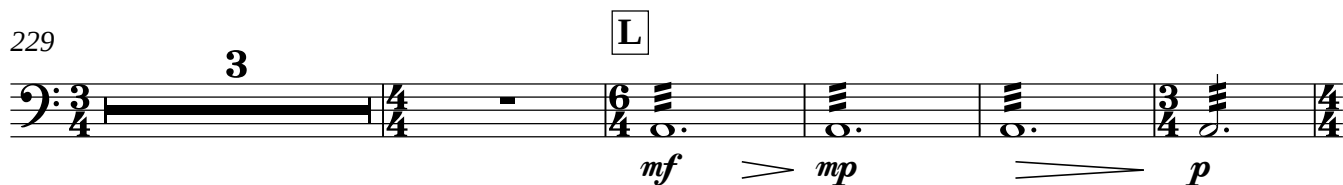
216 **K** ♩ = 58



223 con metrum



229



237



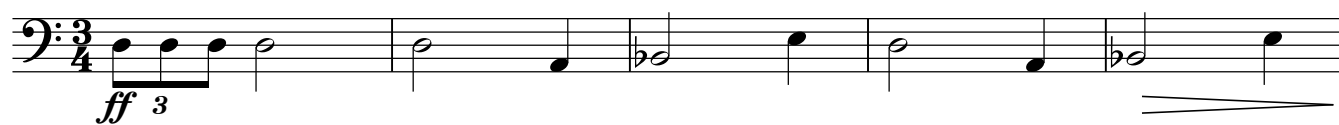
Molto Lento (♩ = 48)

244



250

Meno mosso (♩ = 96)



255

M



264



272

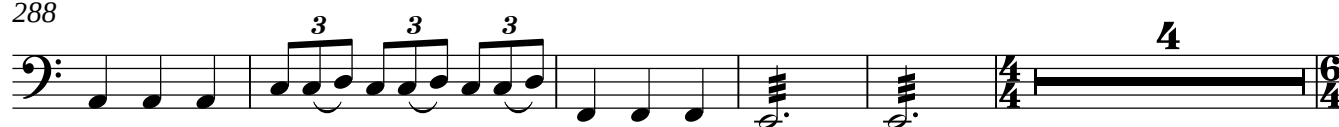
N



280



288



297



V. Pokoj, Gospodi

♩ = 112

2 2 3 rit. 4

12 ♩ = 72

8 A 12

mf f

37

mp f p sub

44 B ♩ = ♩.

13 C 5

62 ♩ = ♩.

4 2 6

75 D ♩ = ♩.

sffz mp

82

f

88 ♩ = ♩.

mp sub f

V.S.

94 **E** $\text{♩} = 84$ sine metrum

p sub

100 **F** con metrum

mp *mf*

110 *f*

117 **G**

fpp *fp*

129 *ff*

136 *fff*

141 **H** $\text{♩} = 108$ G.P.

mp

151 $\text{♩} = \text{♩}$

f *mf* *f*

158 **I** Pesante molto

ff *f*

165



171



176

attacca



VI. So duchi pravednych

$\text{♩} = 72$

16

A / $\text{♩} = \text{♩} /$

9

27

6

35 / $\text{♩} = \text{♩} /$

B $\text{♩} = 112$

39 *mf* *f* *molto rit.*

47 **Poco meno mosso** ($\text{♩} = 84$)

fff *mf*

57 *mp*

65 **C** $\text{♩} = 64$

12

mf

81 **D**

f

84 *ff* *f*

87

ff *mf < ff*

91

E ♩ = 96

mf

101

pp

109

mf *mp* *p*

114 **F** aleatorica piano e crescendo sempre poco a poco

mf

G senza aleatorica
115 ♩ = 96

ff *f < ff* *f <*

117

ff

119 H pizz. mf

126 mf sub

131 f

135 mf

143 I

156 arco rit. J mf p $\text{crescendo poco a poco}$

164 f

173 K p f

180 p f

184

p *f* *ff*

190 **L**

198 **M**

19