

26.7. Sv. Jáchyma a Anny



Al-le-lu-ja, al-le-lu-ja, al-le-lu—ja.

A continuation of the handwritten musical score. It features two vocal parts (Soprano and Alto) and a piano part. The piano part includes a bassoon-like part. The music is in common time. The lyrics "O-če Kávali potěše-ní Izra-e-le a Duch svatý byl s ní-mi." are written below the vocal parts.

O-če Kávali potěše-ní Izra-e-le a Duch svatý byl s ní-mi.

26.7. Sv. Jáchyma a Anny

O 5

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

I-zra-e-le

-če-kávali potěše-ní I-zra-e-le a Duch svatý byl s ní-mi.

26.7. Sv. Jáchyma a Anny

Al-le-lu-ja, al-le-lu — ja, al-le - lu - ja.

O-če-kávali potěšení I-zra-ele a Duch svatý byl s ni - mi.



C: Alleluia Alleluja, alleluja, alleluja.



al-le-lu-ja, al-le-lu-ja, al—le-lu—ja.

Otec hledá ty, koho oprav- do-vě cti; Koho u-ctí-va-jí v du-chu a pravdě.

Posvěcení kostela

5



Al-le-lu-ja—, al-le-lu-ja—, al-le-lu-ja.

Otec hledá ty, kdo ho opravdově ctí, Kdo ho uctívají v duchu a pravdě.

Výročí posvěcení kostela ④

O₆

A handwritten musical score for two voices and piano. The top staff shows two voices in soprano range, indicated by a soprano clef. The bottom staff shows the piano part. The music consists of six measures. The lyrics "Al-le-lu-ja" are repeated three times. Measure 1: piano (two eighth notes), voice 1 (one eighth note), voice 2 (one eighth note). Measure 2: piano (one eighth note), voice 1 (one eighth note), voice 2 (one eighth note). Measure 3: piano (one eighth note), voice 1 (one eighth note), voice 2 (one eighth note). Measure 4: piano (one eighth note), voice 1 (one eighth note), voice 2 (one eighth note). Measure 5: piano (one eighth note), voice 1 (one eighth note), voice 2 (one eighth note). Measure 6: piano (one eighth note), voice 1 (one eighth note), voice 2 (one eighth note).

Al-le-lu-ja —, al-le-lu-ja —, al-le-lu-ja.

A handwritten musical score for two voices and piano. The top staff shows two voices in soprano range, indicated by a soprano clef. The bottom staff shows the piano part. The music consists of six measures. Measures 1-5: piano (one eighth note) followed by a melodic line for the two voices. Measures 6-7: piano (one eighth note) followed by a melodic line for the two voices.

Otec hledá ty, Kdo ho oprav-dově ctí; Kdo ho u-ctí-va-jí v duchu a v prav-dě.

Ú 9/r

st/6

C₁

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Al-le-lu-ja

Otec našeho Pána, Ježíše Krista, ať osvítí naše srdce, abychom pochopili,

Otec našeho Pána

co čeká na nás, kteřé povolal.

O₆

XXII/A Ú9/II

O₆

Al-le-lu-ja-, al-le-lu-ja—, al-le-lu-ja.

Otec našeho Pána Je-žíše Kri-sta at' o-svití naše srd- ce, a-by-chom

pocho-pili, co čeká na nás, které po-vo-lal.

O₁

Al-le-lu-ja —, al-le-lu-ja, al-le-lu-ja.

266

Otec našeho Pána Ježíše Krista, ať osvítí naše srdce, abychom pochopili,

60

co čeká nás, které po-volal.

XXVIII/A

61

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Otec našeho Pána Ježíš Krišta ať osvěti naše srdce, abychom

pocho-pili, co čeká nás, které povolal.

62



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Otec našeho Pána Ježíše Krista ať osvítí naše srdce, abychom

pochopiли, co čeká na nás, Kteře vyvolil.

XXII/A U2/I St 6//

O₈
St 6//.

al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

O tec našeho Pána Ježíše Krista ať osvítí vaše srdce, abyste pochopili,

O₉.
co če-ká na nás, které po-volal.

St 6/I

Handwritten musical score for St 6/I. The score consists of two staves. The top staff is for a soprano voice and a piano. The bottom staff is for a basso continuo instrument. The music is in common time, with a key signature of one sharp. The lyrics are written below the notes:

Alleluia, alleluia, alleluia, alleluia.

Continuation of the handwritten musical score for St 6/I. The score consists of two staves. The top staff is for a soprano voice and a piano. The bottom staff is for a basso continuo instrument. The music is in common time, with a key signature of one sharp. The lyrics are written below the notes:

Otec našeho Pána Ježíše Krista, ať osvítí vaše srdce, aby ste

Continuation of the handwritten musical score for St 6/I. The score consists of two staves. The top staff is for a soprano voice and a piano. The bottom staff is for a basso continuo instrument. The music is in common time, with a key signature of one sharp. The lyrics are written below the notes:

pochopili, co čeká na nás, které povídal.

pocho-pi-li, co čeká na nás, které po-va-lal.

Al-le-lu-ja-, al-le-lu-ja—, al-le-lu-ja.

Ktec rozhodl, že nám dá život slovem pravdy, abyhom byli jako prvotiny

ze vše-ho, co stvo-řil.

Al-le-lu-ja —, al-le-lu-ja, al-le-lu-ja.

Otec rozhodl, že nám dá život slo-vem prav-dy, aby chom byli jako

prvotiny ze vše-ho, co stvo-řil.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

O-tec rozhodl, že nám dá život slovem pravdy, abychom byli jako

pr-vo-ti-ny ze vše-ho, co stvo-řil.

A musical score for two voices and piano. The top staff features a soprano line with eighth-note patterns and a basso continuo line with sustained notes and bassoon entries. The bottom staff shows a piano line with sustained notes and bassoon entries. The key signature is D major (one sharp). The vocal line includes the lyrics "Al-le-lu-ja, al-le-lu-ja, al — le-lu — ja." The piano part includes dynamic markings like forte and piano.

Al-le-lu-ja, al-le-lu-ja, al — le-lu — ja.

Continuation of the musical score. The top staff continues the soprano and basso continuo lines. The bottom staff continues the piano line with sustained notes and bassoon entries. The key signature remains D major (one sharp).

O-te-vři, Pane, naše srd-ce, a-bychom neslouchali hla-su tvého Sy-na.

120

100

Al - le - lu - ia, al - le - lu - ia, al — le - lu - ia.

120

100

O-tevři, Pane, naše srd-ce, a-bychom nasloucha-li hlasu tvého Sy-na.

Al-le-lu-ja-, al-le-lu-ja—, al—le-lu-ja.

O-tevři, Pa-ne, naše srd-ce, abychom naslouchali slovům tvého Syna. All..

O Čt 27/I.

The image shows a handwritten musical score. At the top left, there is a large letter 'O' and the text 'Čt 27/I.'. The score consists of two systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. It features a vocal line with lyrics 'Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.' and an accompaniment line for the piano. The second system continues with a treble clef, a common time signature, and a key signature of one sharp. It features a vocal line with lyrics 'O-tevři, Pane, naše srdce, a-bychom nasloucha-li slovům tvého Syna.' and an accompaniment line for the piano. The music is written on five-line staves with various note heads and rests.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

O-tevři, Pane, naše srdce, a-bychom nasloucha-li slovům tvého Syna.

Čt 27/z

z



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.



O-tevři, pane, na-še srd-ce, a-bychom nasloučha-li slo-vům tvého Sy-na.

Pa 5/I

Pa 5/II 30/98c Janáček



2

Alleluia, alleluia, alleluia.

Otevři, pane, naše srdce, abychom naslouchali slovům tvého Syna.

Ct 17/II Ct 27/I

O₈



So 2/~~I~~ Čt 17/~~I~~

5

Musical score for two voices and piano, page 5, system 2. The top staff shows a soprano line with quarter notes and rests. The bottom staff shows a basso continuo line with quarter notes and rests. The piano part is indicated by a treble clef and a bass clef.

al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Continuation of the musical score for two voices and piano, page 5, system 3. The top staff shows a soprano line with eighth-note pairs and rests. The bottom staff shows a basso continuo line with eighth-note pairs and rests. The piano part is indicated by a treble clef and a bass clef.

O-tevři, Pane, naše srd-ce, abychom naslouchali slovům tvého Sy-na.

S 0 2/11

6



Al-le-lu-ja, al-le-lu-ja — , al-le-lu — ja.



O-tevři, Pane, naše srdce, abychom naslouchali slovům tvého Syna.

3. neděle velikonoční A

P₆

Al-le-lu-ja, al-le-lu-ja —, al-le-lu-ja.

Pá-ne Je-ží-ši, odhal nám smysl Písma, u-čiň, at' naše srdce ho-ří,

Kayž k nám nlu — vís.

P₈

3. neděle velikonoční B

P₈

Al-le-lu-ja, al-le-lu-ja, al- le- lu - ja.

Pa-né Ježíši, odhal nám smysl Písma, učiň, ať na-še srdece horí, Když Knáu-

mlu-viš.

P₉

28.6. Vigilie

A musical score for two voices (Soprano and Alto) and piano. The score consists of two systems of music. Each system has a treble clef, a key signature of one sharp (F#), and a common time signature. The piano part is in the bass clef. The vocal parts sing in unison. The lyrics are written in Czech.

Al-le-lu-ja, al-le-lu-ja, al-le-lu—ja.

Pane, ty viš všechno, ty viš, že tě miluji.

Pane, ty viš všechno, ty viš, že tě miluji.

Pá 23/I

Pá 7/II

P₆

Handwritten musical score for two voices and piano. The vocal parts are in soprano clef, and the piano part is in bass clef. The music consists of two staves separated by a vertical bar line. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. The vocal parts sing "Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja." The piano part provides harmonic support with sustained notes and chords.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Handwritten musical score for two voices and piano, continuing from page 23/I. The vocal parts are in soprano clef, and the piano part is in bass clef. The music consists of two staves separated by a vertical bar line. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. The piano part continues to provide harmonic support with sustained notes and chords.

Páne, tvé slovo je pravda; po-svět nás pravdou.

Pá 23// S+5/I, Po 30/I

P
S, a)



Al-le-lu-ja —, al-le-lu-ja —, al-le-lu-ja.



Pane, tvé slovo je pravda, posvěť nás pravdou.

Pá 7/I

A handwritten musical score for two voices (Soprano and Alto) and piano/bassoon. The music is written on five-line staves. The vocal parts are in common time, while the continuo part is in 9/8 time. The vocal parts begin with eighth-note patterns, followed by sustained notes and sixteenth-note figures. The continuo part provides harmonic support with sustained notes and occasional bassoon entries. A vertical bar line divides the first measure from the second.

Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

The continuation of the musical score. The vocal parts continue with eighth-note patterns and sustained notes. The continuo part maintains its harmonic function with sustained notes and occasional bassoon entries. A vertical bar line separates the first measure from the second.

Pane, tvé slovo je pravda, posvěť nás pravdou!

Po 30/II St 7/Vel

P₃

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

pane, tvé slovo je pravda; po-svět nás prav-dou!

III.

u

u

u

prav-dou!

P₁

Pá 23/I

5

Handwritten musical score for two voices in 3/4 time, key of G major. The top voice has a soprano C-clef, and the bottom voice has an alto F-clef. The music consists of two staves with various note heads and rests.

Al - le - lu - ja - , al - le - lu - ja, al - le - lu - ja.

Handwritten musical score for two voices in 3/4 time, key of G major. The top voice has a soprano C-clef, and the bottom voice has an alto F-clef. The music consists of two staves with various note heads and rests.

Pá - ne, tvé slo - vo je prav - da; posvět nás v prav - dě .

St 5/II St 7/Vcl.

2

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Páne, tvé slovo je pravda, po-svět nás pravdou.

Pá 23/I. Velebne!

65

Al-le-lu-ja —, al-le-lu-ja, al-le-lu-ja.

Al-le-lu-ja —, al-le-lu-ja, al-le-lu-ja.

Pane, tvé slovo je pravda, posvět nás prav-dou!

Vigilie slavnosti sv. Petra a Pavla

k 6

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Pa-ne, ty vís všechno, ty vís, že tě mi-lu-ji.

Po 30/11

48

Al-le-lu-ja, al-le-lu-ja-, al—le-lu-ja.

Pa-ne, tvé slovo je pravda, posvět nás pravdou.

2.2.

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of two systems of music. The first system ends with a double bar line and a repeat sign, followed by the lyrics "Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja." The second system begins with a new piano part on the left, indicated by a treble clef and bass clef. The vocal parts continue with their respective melodic lines.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

The continuation of the handwritten musical score. The vocal parts (Soprano and Alto) continue their melodic lines. The piano part is present throughout. The music concludes with a final double bar line.

Pan je světlo národní, Pan je sláva svého lide!

St 22/I

5

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Pán mě poslal, abych přinesl chudým radostnou zvěst, abych vyhlásit

zajatým propuštění.

B

S 0 1/2 IV/c

8

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Pán mě poslal, abych přinesl chudým radost nouzové, abych vyhlásil

za-já-tým propuštění.

T₅

St 22 //

P⁴

Al-le-lu-ja, al-le-lu-ja, al-le-lu — ja.

Pán mě poslal, abych přinesl chudým radostnou zvěst, abych vyzlábil zajatým

propu-ště-ní.

P₆ . .

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Pan mě poslal, abych přinesl chudým radost-nou zvěst, abych vyhlá-sil

za-jatým propu-ště-ní.

N 7/2

7
2

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

b6 b6 b6 b6 b6 b6

Pán mě poslal, abych přinesl chudým radostnou zvěst, abych vyhlásil zajatcům

b6 b6 b6 b6 b6 b6

propu-ště-ní.

P9.

S 0 1/I

M 1 2 3 4 5 6 7 8 9

C: Al-le-lu-ja — * / s: al-le-lu-ja — , al-lelu-ja — , al — lelu-ja.

Pan mě poslal, abych přine-sl chudým radost-nou zvěst, abych vyhlá-sil

zajatým propu-ště-ní.

P₂

Ne³/c

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Pánu poslal, abych přive-sl chudým rá-dostnou zvěst, abych vyhle-sil zajatým

propuš-te-ní.

D.

P

al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Pán mě poslal, abych přinesl chudým radost-nou zučest, abych vyhledal

zajatým propu-ště-ní.

8.1.

4



Ah le-lu-ja, ah le-lu-ja, ah le-lu-ja.



Pán mě poslal kázat chudým zádostnou zvěst, vyhlásit zajatým propuštění.

Pá 12/11

4

A handwritten musical score for two voices (Soprano and Alto) and piano. The vocal parts are written in soprano and alto clefs on five-line staves. The piano part is at the bottom, also on a five-line staff. The music consists of several measures of notes and rests, with some slurs and dynamic markings like '+' and 'f'. The key signature changes from C major to G major.

Pán vrazil na se-be naše sla-bosti a ne-sl naše nemo-ci.

A continuation of the handwritten musical score. The vocal parts (Soprano and Alto) and piano part are shown on five-line staves. The music includes measures of notes and rests, with slurs and dynamic markings. The key signature changes again, indicated by a sharp sign.

Al-le-lu-ja, al-le-lu-ja, al-le-lu—ja.

So 12/I

6

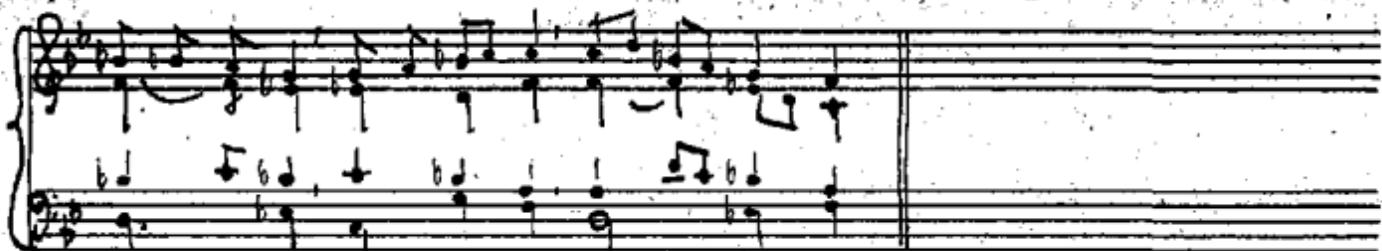
Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

Pán vzl na sebe na-še slab-o-sti a nesl na-še nemoci.

64/I
64/II

P₈

H



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.



Pan vzl na sebe naše slabosti a nesl naše nemo-cí.

Viz též V4

(vzl na sebe)

Pá 12/I, Ū 4/I. | So 12/II

1

Musical score for two voices:

- Top voice (Soprano): Soprano clef, common time, one sharp.
- Bottom voice (Alto): Alto clef, common time, one sharp.

The score shows two measures of music followed by a repeat sign.

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Musical score for two voices:

- Top voice (Soprano): Soprano clef, common time, one sharp.
- Bottom voice (Alto): Alto clef, common time, one sharp.

The score shows two measures of music followed by a repeat sign.

Pán vzal na sebe naše slabosti a nesl naše nemoci.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Pojd-te a slyšte, budu vám vyprávět, co prokázal Bůh mé duši.

1.-4. Takt podle Palestriny
Čt 15/II Pa 13/I

P₅

al-le-lu-ja —, al-le-lu-ja, al-le-lu-ja.

al-le-lu-ja —, al-le-lu-ja, al-le-lu-ja.

Pojďte ke mně všichni, Kdo se lopatíte a jste obtí-že-ni, a já vás

ob-čerstvím, pra-ví Pán.

P₆

%

Al-le-lu-ja, al-le-lu-ja, al — le-lu — ja.

Pojd-te ke mně všichni, Kdo se lopotíte a jste ob-tí-že-ní, a já vás

ob- čerstvím, pra-ví Pán.

Al-le-lu-ja, al-le-lu-ja-, al—le-lu-ja.

Pojdte ke mně všichni, kdo se lopotíte a jste obtížení, a já vás

občestvím, praví Paú.

P4 . /

čt 15/31 čt 31/I, ú 31/0,

4



Af-le-lu-ja, af-le-lu-ja, af-le-lu — ja.



Pojďte ke mně všichni, kdo se lopotíte a jste ob-blí-žen-i, a já vás občerstvíu, praví Pán.

čt 31/II.

2

Musical score for two voices and piano. The top staff shows a soprano line with eighth-note patterns. The bottom staff shows a basso continuo line with sustained notes and bassoon entries. The key signature is B-flat major.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Musical score for two voices and piano. The soprano line continues with eighth-note patterns. The basso continuo line features sustained notes and bassoon entries. The key signature changes to A major at the end.

Pojděte ke mně všichni, kdo se lo-po-tí-te a jste ob-tí-žení, a já vás

Musical score for two voices and piano. The soprano line concludes with a melodic line. The basso continuo line provides harmonic support. The key signature is B-flat major.

občerstvím, praví Pán.

P

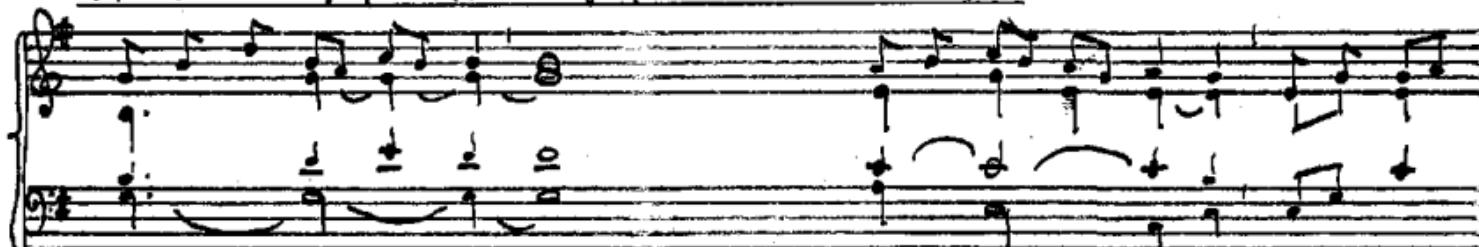
Ú 31/I

fif 1-11. 25.6 (M. Ivan)

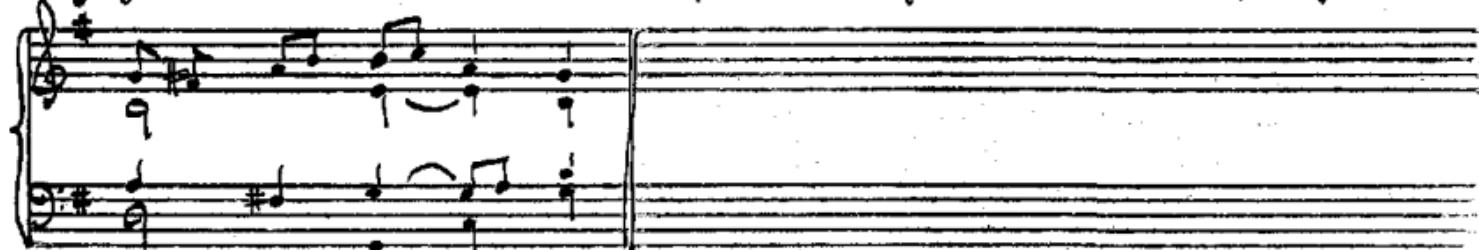
6



Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.



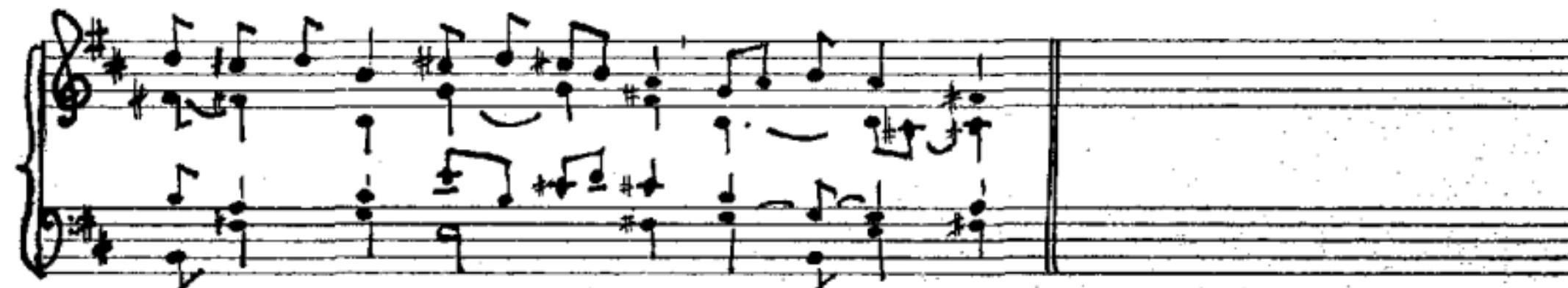
Pojd-te Ke mně všichni, Kdo se řepotíte a jste ob-ti-že-ni, a já vaš



občerstvím, pra-ví Pán.

9.5. (L VIth str. 419)

5



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Pokoj vám zanechávám, praví Pán, pokoj svůj vám dávám.

Ú 6. velikonoční

i 7

Al-le-lu-ja, al-le-lu-ja-, al-le-lu-ja.

Po-šlu k vám Ducha pravdy, praví Pán, on vás u-ve-de do veške-reé pravdy.

Nebo: →

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

S 07/vel (ráno)

1
5

Al-le-lu-ja —, al-le-lu-ja, al-le-lu-ja.

Po-šlu kváž Ducha pravdy, praví Pán, on vás u-ve-de do ve-škeré prav-dy.

N 2.A/C, B

6/3

6

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts are written on four-line staves, and the piano part is on a single staff below them. The vocal parts sing eighth-note patterns, primarily quarter note followed by eighth notes. The piano part provides harmonic support with sustained notes and eighth-note chords.

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Continuation of the musical score. The vocal parts continue their eighth-note patterns, and the piano part maintains harmonic continuity. The vocal line includes the phrase "Al — le-lu-ja."

Přípravte cestu Pa-nu, vyrov-nej-te mu stezky, Každý člověk uzří Bo-ží

Continuation of the musical score. The vocal parts begin a new phrase, and the piano part provides harmonic support. The vocal line includes the phrase "Přípravte cestu Pa-nu".

spa — su.

N 2./Adv. A

Čt 3

1

Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

Připrav - te cestu Pánu, vyrovnejte mu stezky, Každý člověk

u - zří Boží spásu.

6

22.7. Sv. Marie Magdalény

P₆

Al-le-lu-ja, al-le-lu-ja —, al-le-lu-ja.

Po-věz nám, Ma-ri-a, cos po ce-stě pôdě-la? Vidě-la jsem hrob Krista

ži-veho a slávu z mrtvých- vsta-lé — ho.

22.7. Sv. Matěj Magd.

2



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Po-věz nám, Mari-a, cos na ce-stě vidi-čka? Vědě-la / sem hrob Krista ži-

vé-ho a slávu z mrtvých vsta-lé-ho.

D

Pá 20/II

P_z

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

i

Pouč mě, můj Bože, o svých cestách, ved mě ve své pravdě.

St 10/II

P⁴



Al-le-lu-ja, al-le-lu-ja, al-le-lu — -ja.



Po-uč mě, můj Bože, o svých cestách, vede mě ve své pravdě.

St 10/II

P 5/4



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.



Pouč mě, můj Bože, o svých cestách, ved mě ve své prav-dě!

St 10/I

8

All.



Po-uč mě, můj Bože, o svých ce-stách, ved'-mě ve své prav-de.



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Al-le-lu-ja —, al-le-lu-ja —, al-le-lu-ja.

Po-uč mě, můj Bo-že, o suých cestách, ved' mě ve své prav-dě!

Čt. 9.

7

A-le-lu-ja, al-le-lu-ja, al - le - lu - ja.

Pouč mě, Pane, ať zachovám tvůj zákon a chráním ho celým svým

srdcem, a - le - lu - ja.

Čt 9/II

P₉

Al-le-lu-ja, V al-le-lu-ja-, al-lelu-ja—, al— le— lu— ja.

Po-uč mě, Pa-ne, at' zacho-vávám tvůj zá-kon a chráním ho celým svým srd-cem.

čt 9/I

H₇

Al - le - lu - ja, al - le - lu - ja, al — le — lu — ja.

Poúč mě, Pa-ne, ať zacho-vávám tvůj zá-kon a chráním ho

celým svým srd- cem.

P₉

St 6/Vel. Ú7/Vel

18

Al-le-lu-ia, al-le-luja, al-le-lu-ja.

Požádám Otce a on vám dá jiného U-tě-ši-te-le, aby s vámí

zů-stal na-vě-ky.

Úž-Vel

A handwritten musical score for two voices (Soprano and Alto) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part is in common time. The vocal parts sing "Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja." The piano part provides harmonic support with chords and bass notes.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

A handwritten musical score for two voices (Soprano and Alto) and piano. The vocal parts sing "Požádám Otce a on vám dá jiného Utešitele, aby s vámi zůstal navěky." The piano part provides harmonic support with chords and bass notes.

Požádám Otce a on vám dá jiného Utešitele, aby

A handwritten musical score for two voices (Soprano and Alto) and piano. The vocal parts sing "s vámi zůstal navěky." The piano part provides harmonic support with chords and bass notes.

s vámi zůstal navěky. Aii...

Al - le - lu - ja —, al - le - lu - ja —, al - le - lu - ja.

Po - zehnaný, Který přichází ve jméně Pa - ně, požehnané Království

našeho ot - ce Da - vi - da, Které přichází.

Čt 30/I

P 8

Musical score for two voices and piano. The top staff is soprano, the bottom staff is basso continuo. The piano part is indicated by a brace on the left.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Continuation of the musical score. The soprano and basso continuo parts are shown with their respective note heads and rests. The piano part is indicated by a brace on the left.

Po-zehnany, který přichází ja-ko Král ve jménu Páně. Na ne-bi po-koj

Continuation of the musical score. The soprano and basso continuo parts are shown with their respective note heads and rests. The piano part is indicated by a brace on the left.

a sláva na vý-so-stech!

Čt 30/II

18

Handwritten musical score for two voices (Soprano and Bass) and piano. The score consists of four systems of music. The first system shows the beginning of a phrase with various note heads and rests. The second system starts with the vocal line: "Al-le-lu-ja - , Vs: al-le-lu-ja - , al-le-lu-ja - , al-le-lu-ja - ". The third system continues the vocal line. The fourth system concludes the phrase with a final cadence. The piano part is indicated by a treble clef and bass clef, with various chords and rests.

C: Al-le-lu-ja - , Vs: al-le-lu-ja - , al-le-lu-ja - , al-le-lu-ja - .

Po-žehnání, Který přichází jako král ve jménu Pá-ně. Na ne-bi po-koj a

Handwritten musical score for two voices (Soprano and Bass) and piano, continuing from the previous page. The score consists of three systems. The first system shows the beginning of a new phrase with various note heads and rests. The second system continues the vocal line. The third system concludes the phrase with a final cadence. The piano part is indicated by a treble clef and bass clef, with various chords and rests.

sláva na vý-so-stech!

P.

Ct 2/Vcl Ne 2/Vcl (B,A) 3.7.

P₆



Pro-to-že jsi mě u-vi-děl, To-má-ši, věříš, blaho-sla-ve-ní, Kteří nevi-

Continuation of the handwritten musical score. The vocal line continues with eighth and sixteenth note patterns. The piano accompaniment provides harmonic support with sustained notes and chords.

dě-li a u-vě-ří — li.

Continuation of the handwritten musical score. The vocal line concludes with the word "ja". The piano accompaniment provides harmonic support with sustained notes and chords.

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

2. neděle velikonoční

(po sekvenci a 1#)

Al-le-lu-ja, al-le-lu-ja—, al-le-lu-ja.

Pro-to-že jsi mě u-vi-děl, To-máši, věříš; blaho-sla-vení, Kterí ne-vi-

dě-li a u-vě-ří — li.

St 14 //

P₂

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Pri-bli-ži-lo se Boží Království, praví Pán, obrat'-te se a věr-te e-van-

ge-li-u.

P₄ //

Čt 26/11 Po 1/I, E. St 14/I

P₄



Al-le-lu-ja, al-le-lu-ja, al-le-lu—ja.



Přiblížilo se Boží Králov-ství, praví Pán, obratěte se a věrte evange-li-u!

Ne 2/Vel

7
6

Musical score for two voices and piano. The vocal parts are in soprano and alto. The piano part is in the bass clef. The vocal parts sing "Al-le-lu-ja, al-le-lu-ja—, al-le-lu-ja." The piano part provides harmonic support with sustained notes and chords.

Al-le-lu-ja, al-le-lu-ja—, al-le-lu-ja.

Continuation of the musical score. The vocal parts continue singing the lyrics: "Pro-to-že jsi mě u-vi-děl, To-má-ši, věr-iš, blaho-sla-veni, Kteří nevi-..." The piano part continues to provide harmonic support.

Pro-to-že jsi mě u-vi-děl, To-má-ši, věr-iš, blaho-sla-veni, Kteří nevi-

Continuation of the musical score. The vocal parts continue singing the lyrics: "dě-li a u-vě-ři-li." The piano part continues to provide harmonic support.

dě-li a u-vě-ři-li.

čt 14/II, Ne 2/B, čet 14/I, číta 4/E

st 25/II

P₆

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

Přiblí-ží-lo se Boží Království, praví Pán, obratěte se a věrte

e-van-ge-li-u!

P₉

St 25/II Ne 2B Po 1/II

P₉

Al-le-lu-ja-, al-le-lu-ja-, al-le-lu-ja-

Al-le-lu-ja-

Přiblížilo se Boží Království, praví Pán, obratěte se a věříte

evan-ge-li-u!

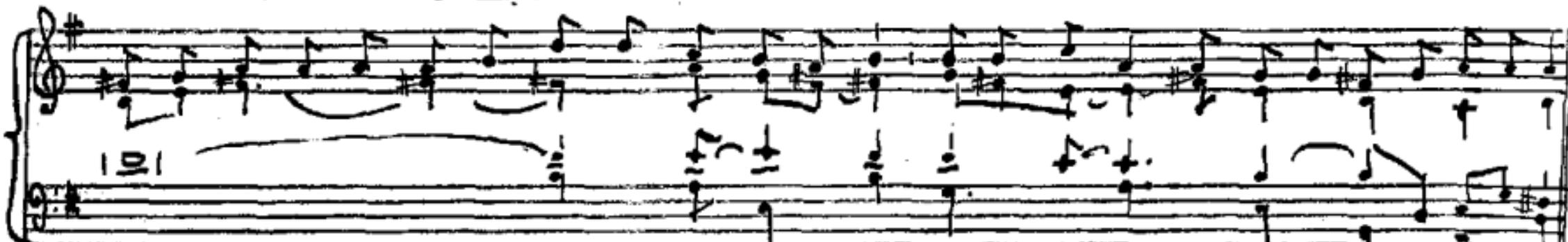
P₁₀

Čt 26/II 4/B

19

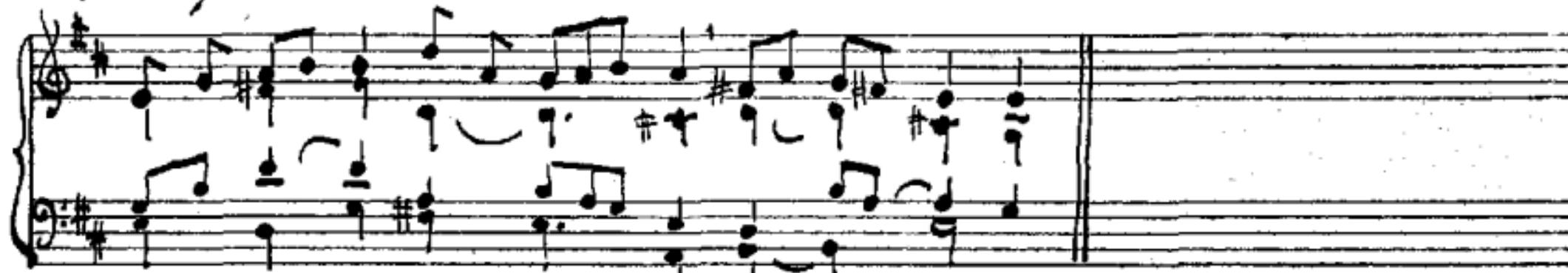


C: Al-le-lu-ja— *Vs: al-le-lu-ja—, al-le-lu-ja—, al—le-lu—ja.

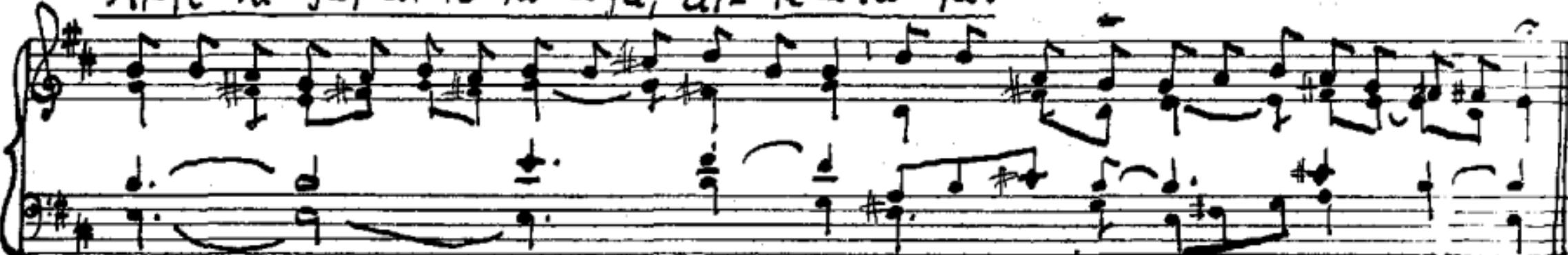


Přiblíží-lo se Boží Království, praví Pán; obratěte se a věřte e-vangeli-u!

Ne 3/B



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.



Přiblí - žíto se Boží Království, praví Pán, obrat̄te se a věrte evangeli-u!

St 25/I Čt 26/I Po

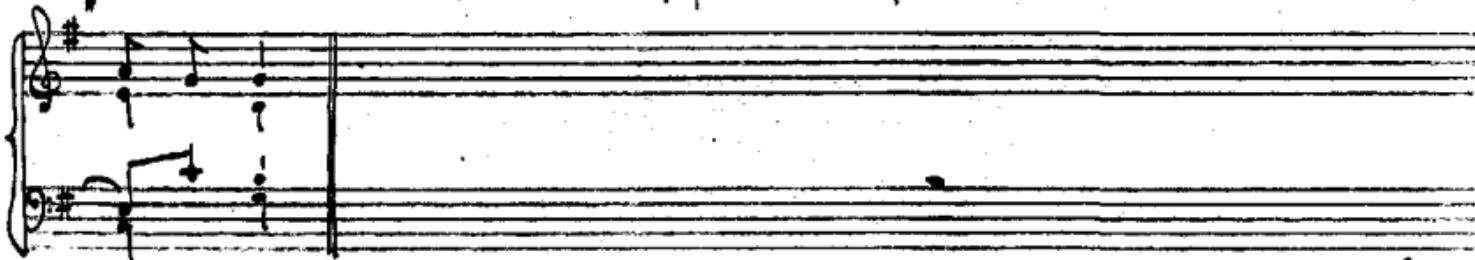
6



Al-le-lu-ja, al-le-lu-ja, al — le-lu - ja.



Přiblí-žilo se Boží Království, pra-ví Pán, obrať-te se a véřte e-van-



ge-li-u.

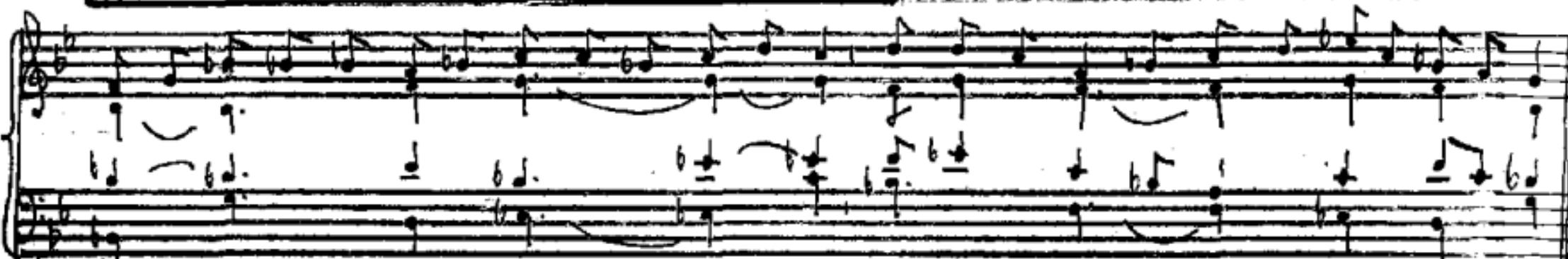
P₂

Čt 4/I

T₂



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.



Při-bli-ží-lo se Boží království, praví Pán, obrat-te se a věrte e-van-geli-u.

Hou Boží svato duši! (při všeck našich živ.)

P₆



Přijď, Duchu svatý, napln srdce svých věrných a

za-pal v nich "O-hen své lá" — sky.

A-le-lu-ia, a-le-lu-ia, a - le - lu - ia.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Přijď, Duchu svatý, naplní srdce svých věrných a zapál v nich oheň své

ta-sky.

Hod Boží svatodušní (vigile i ve dnu)

6

Al-le-lu-ja, al-le-lu-ja—, al-le-lu-ja.

Al-le-lu-ja, al-le-lu-ja—, al-le-lu-ja.

Přijá, Du-chu sva-tý, naplň srd-ce svých věr-ných a za-pal v nich

o-heř své lá-sky.

Vox. k Duchu sv., Hod Božího Svatosti.

8

Handwritten musical score for two voices (Soprano and Alto/Bass) in common time, key signature of one flat. The vocal parts are on the top and bottom staves respectively. The music consists of two measures followed by a repeat sign and two more measures.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Handwritten musical score for two voices (Soprano and Alto/Bass) in common time, key signature of one flat. The vocal parts are on the top and bottom staves respectively. The music consists of two measures followed by a repeat sign and two more measures.

Přijď, Duchu svatý, napln srdce svých věrnych a za-pal v nich o-hen své lásky.

Po 1/Adv



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Přijď, Hospo-dine, Boženáš a vysvoboď nás, ukaž nám svou tvář a

bu-deme spase-ní.

Ne XVII/C

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Při-já-li jste ducha synovství, a proto můžeme volat: „Abba, Otče!“

~~českého kapele~~ německy písaný

Oj, že se všechno

Ne XVII/C



Al-le-lu-ja, al-le-lu-ja, al-le-lu — ia.

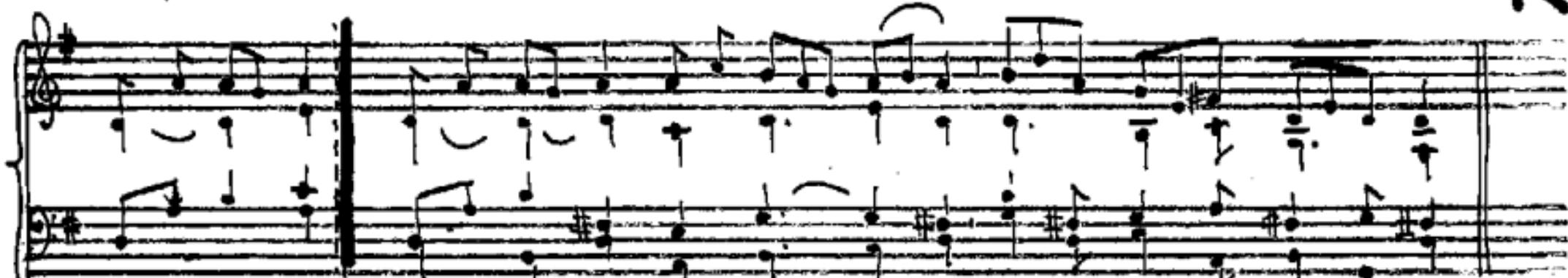
A handwritten musical score for two voices, continuing from the previous page. The top staff is in soprano C-clef, common time, and the bottom staff is in bass F-clef, common time. The music consists of two measures. The first measure features eighth-note patterns in both voices. The second measure begins with a bass note followed by eighth-note patterns. The score concludes with a vertical bar line.

Pri-ja-li jste ducha synovství, a proto mů-žeme vo-lat: Abba, Ot-če!

Po 10/II

Tenor

R 7



C: Al-le-lu-ja, V: al-le-lu-ja, al-le-lu — ja — , al — le — lu — ja.



Radujte se a já-sej-te, nebot' máte v ne-bí velkou odměnu!

U23/11

J
5

Al-le-lu-ia — , al-le-lu-ia — , al-le-lu-ia.

Já jsem vás vyvolil, abyste šli a přinášeli užitek a vaš užitek aby byl

tr-va-ly, praví Pánu.

R₇ •

K sv. Patronům českým (Lk 6,20-26) - říčka 23

R 5

Al- le- lu- ja —, al- le- lu- ja —, al- le- lu- ja.

Radujte se a já se jte,

praví Pán; máte totiž v nebi velkou odměnu.

4.p.a./A

Musical score for two voices in G major, 2/4 time. The top voice has a soprano C-clef, and the bottom voice has an alto C-clef. The music consists of two staves of six measures each. Measure 1: Top voice has a dotted half note followed by a quarter note. Bottom voice has a half note. Measure 2: Top voice has a half note followed by a quarter note. Bottom voice has a half note. Measure 3: Top voice has a half note followed by a quarter note. Bottom voice has a half note. Measure 4: Top voice has a half note followed by a quarter note. Bottom voice has a half note. Measure 5: Top voice has a half note followed by a quarter note. Bottom voice has a half note. Measure 6: Top voice has a half note followed by a quarter note. Bottom voice has a half note.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Musical score for two voices in G major, 2/4 time. The top voice has a soprano C-clef, and the bottom voice has an alto C-clef. The music consists of two staves of six measures each. Measure 1: Top voice has a half note. Bottom voice has a half note. Measure 2: Top voice has a half note. Bottom voice has a half note. Measure 3: Top voice has a half note. Bottom voice has a half note. Measure 4: Top voice has a half note. Bottom voice has a half note. Measure 5: Top voice has a half note. Bottom voice has a half note. Measure 6: Top voice has a half note. Bottom voice has a half note.

Radujte se a já sej-te, praví Pán, máte totiž v nebi velkou odměnu.

K sv. českým patronům



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

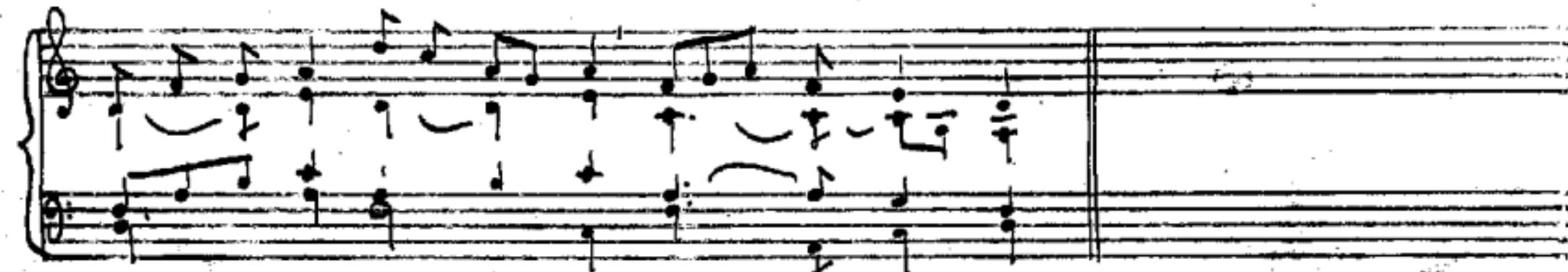
A handwritten musical score for three voices in G major. The top staff is in G major, the middle staff is in E major, and the bottom staff is in D major. The vocal parts are written in soprano, alto, and tenor clefs. The score consists of four measures. The letter "A" is written at the end of the score.

Radujte se a jásejte, praví Pán, neboť máte v nebi velkou odměnu!

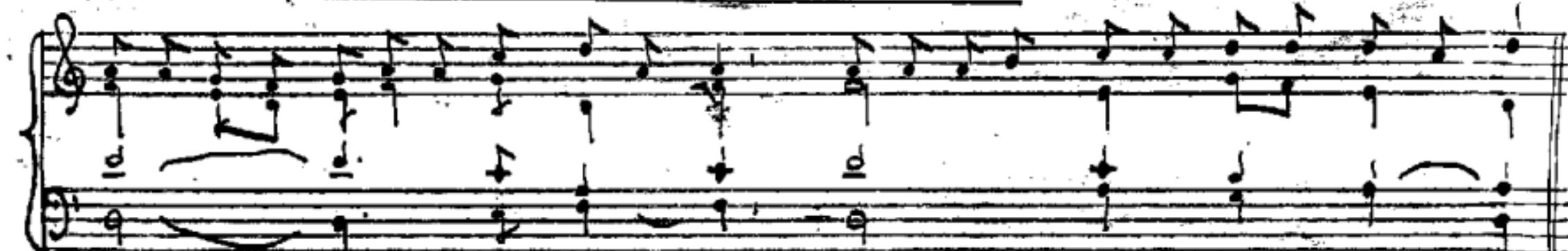
A handwritten musical score for three voices in G major. The top staff is in G major, the middle staff is in E major, and the bottom staff is in D major. The vocal parts are written in soprano, alto, and tenor clefs. The score consists of four measures. The letter "B" is written at the end of the score.

Radujte se a jásej-te, praví Pán, neboť máte v ne-bi velkou odměnu.

St 23/I



Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.



Radujte se a jásejte, praví Pán; máte totiž v nebe velkou odměnu.

St 23/II St 23/I

R 9

A handwritten musical score consisting of three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the piano. The music is in common time, with various key signatures (G major, C major, F major) indicated by sharps and flats. The lyrics "Al-le-lu-ja—" are written below the vocal parts, with a repeat sign and a colon indicating a repeat of the previous section. The piano part includes bass notes and harmonic indications. The score is signed "R 9" in the top right corner.

Raduj-te se a ja-sej-te, praví Pán, máte totiž v nebi velkou odměnu!

Po 10/I. sv. patronu náčetí (25.6.)

6

Al-le-lu-ja-, al-le-lu-ja-, al-le-lu-ja.

R

Raduj-te se a jásej-te, nebotř máte v ne-bi velkou odmě-nu.

K sv. českým patronům



Ah-le-lu-ja, ah-le-lu-ja, ah — le-lu-ja.



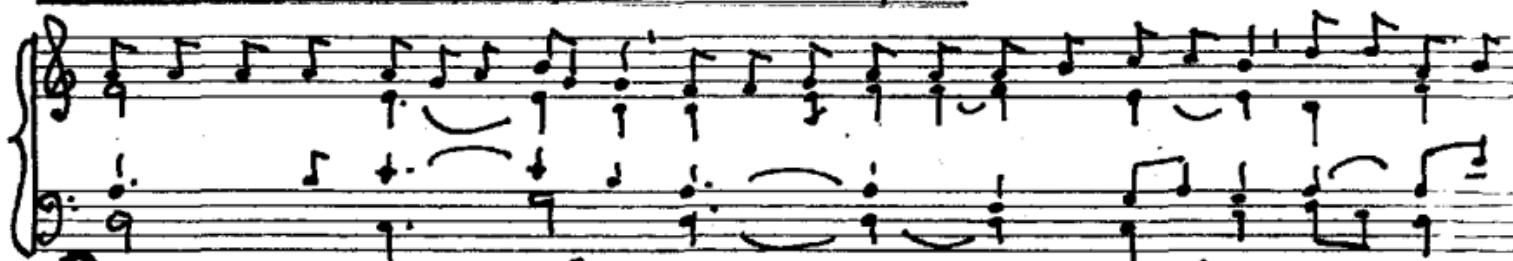
Radujte se a jásejte, praví Pán, neboť máte v nebi velkou odměnu!

C3/Adv.

R
1



Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.



Rosu dej-te, nebesa zhůry, obla-ka dřtěte spravedli-vé-ho, o-tevři se,

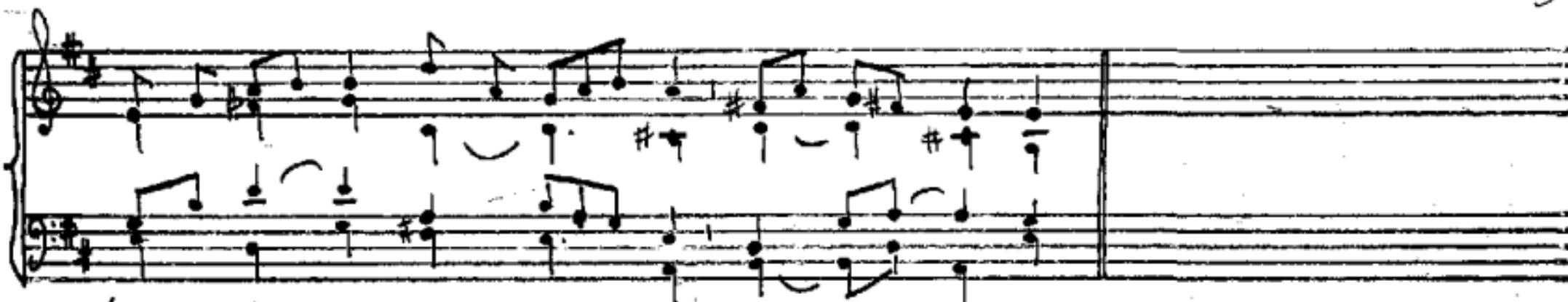


ze-mě, a vydaj spas - te - le.

Při návsi sv. ke cti sv. Anny

(Tak říkalo v písni)

P



Al-le-lu-ja, al-le-lu — ja, al- le - lu-ja.



Pívab se rozlé-vá po tvých rtech, proto ti Bůh požehnal na-vě-ky.

Kecí Sv. Anny (votivní nebo pouťní učeš)

P
5



Půvab se rozlé-vá po tvých rtech, proto ti Bůh požehnal na-vě-ky.



C: Al-le-lu-ja **Vs:** al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Slavnost sv. Anny (26.7.)

1
2
3
4 5

Al-le-lu-ja —, al-le-lu-ja —, al-le-lu-ja.

Al-le-lu-ja —, al-le-lu-ja —, al-le-lu-ja.

Pří-vab se rozlé-vá na tých rtech, proto tě Bůh navždy po-zehnal.

Při mši ke sv. Anny

(n boži, na vás)

P



Al-le-lu-ja — , al-le-lu-ja — , al-le-lu-ja .



Při mši ke sv. Anny
Při mši ke sv. Anny

R

Ned. 3. Adv.

Al-le-lu-ja, al-le-lu-ja, al-le- lu-ja.

Rekněte malomyslným: Vzmůžte se a nebojte se! Hle, nás Bůh

přijde a spasí nás!

Ne XV/A St 16// II St 3/I

S₃

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

Se-me-no je Boží slo-vo, rozsé-vac̄ je Kristus; Každý, kdo ho na-lezne,

vy-tr-vá na-vě-ky.

T.VI

XV/A, XI/B, Ú17/I,

S₆

Al-le-lu-ja, al-le-lu-ja, al — le-lu — ja.

Al-le-lu-ja, al-le-lu-ja, al — le-lu — ja.

Semeno je Boží slovo, roz-sé-vac je Kristus. Každý, kdo ho nařeze,

vy-trává na-vě-ky.

T.VIII/.

Al-le-lu-ja, al-le-lu-ja, al-le-lu — ja.

Semeno je Boží slovo, roz-se-váč je Kristus. Každý, kdo ho malezne,
vy-tr- vá nar-vě-ky.

St 16/I

S 5

Al-le-lu-ja —, al-le-lu-ja —, al-le-lu-ja.

Semeno je Boží slovo, rozsevač je Kri-stus. Každý, kdo ho našel,

Vy-trvá na-vě-ky.

St 3/II

Musical score for St 3/II. The top staff consists of three voices: soprano (S), alto (A), and bass (B). The bottom staff consists of three voices: soprano (S), alto (A), and bass (B). The lyrics 'Al-le-lu-ja' are written below the notes.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Continuation of the musical score. The top staff consists of three voices: soprano (S), alto (A), and bass (B). The bottom staff consists of three voices: soprano (S), alto (A), and bass (B). The lyrics 'Seme-no je Boží slovo' are written below the notes.

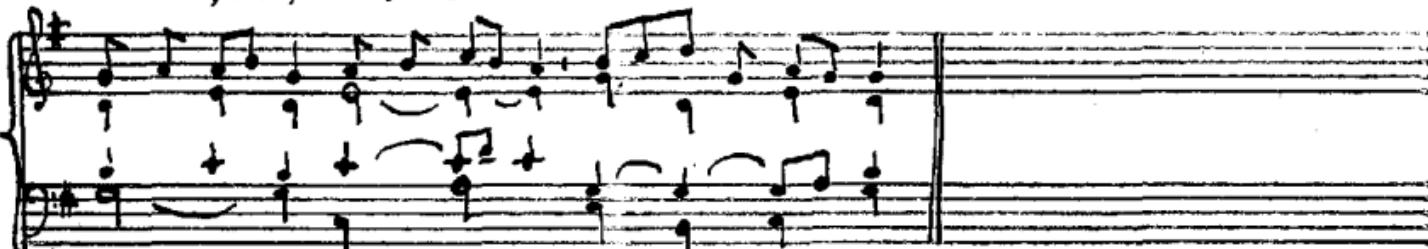
Seme-no je Boží slovo, roz-sé-váč je Kristus. Každý, kdo ho na-le-zne,

Continuation of the musical score. The top staff consists of three voices: soprano (S), alto (A), and bass (B). The bottom staff consists of three voices: soprano (S), alto (A), and bass (B). The lyrics 'vy-tr-vá na-vě-ky' are written below the notes.

vy-tr-vá na-vě-ky.

Ned. XV/A , N XI/B

6



Al-le-lu-ja, al-le-lu-ja, al—le-lu-ja.



Semeno je Boží slovo, rozsé-váč je Kristus; každy, kdo ho nalezne,



vv-tr-vá na-vé-ky.

52

A - le - lu - ja, a - le - lu - ja, a - le - lu - ja.

Semeno je Boží slovo, rozsévač je Kristus. Každý, kdo jej

malezne, vytrvá navěky.

Nejsv.Trojice /C,A,B

S 6

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Slava Otci i Synu i Duchu svatému, Bohu, který je, který byl a který

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

při-jde.

Nejsu.Trojice

Handwritten musical score for two voices in common time. The top voice has a soprano C-clef, and the bottom voice has an alto F-clef. The music consists of two staves of six measures each. Measure 1: Both voices begin on G. Measure 2: Both voices move to A. Measure 3: Both voices move to B. Measure 4: Both voices move to C. Measure 5: Both voices move to D. Measure 6: Both voices move to E.

Al-le-lu-ja —, al-le-lu-ja, al-le-lu-ja.

Handwritten musical score for two voices in common time. The top voice has a soprano C-clef, and the bottom voice has an alto F-clef. The music consists of two staves of six measures each. Measure 1: Both voices begin on G. Measure 2: Both voices move to A. Measure 3: Both voices move to B. Measure 4: Both voices move to C. Measure 5: Both voices move to D. Measure 6: Both voices move to E.

Sláva Otci i Synu i Duchu svatému, Bohu, který je, který byl a

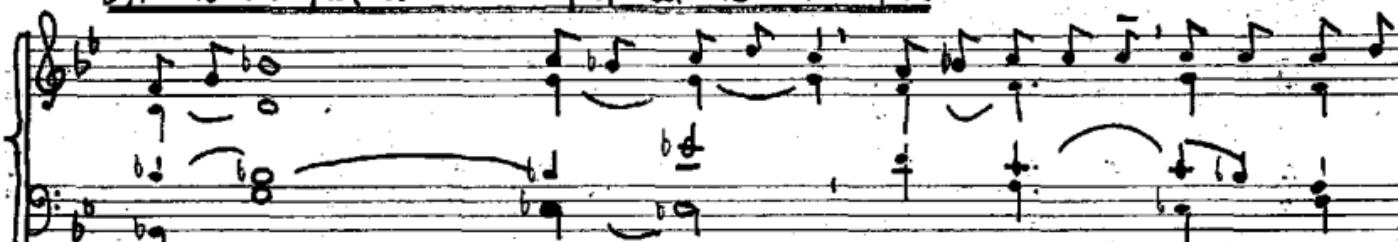
Handwritten musical score for two voices in common time. The top voice has a soprano C-clef, and the bottom voice has an alto F-clef. The music consists of two staves of six measures each. Measure 1: Both voices begin on G. Measure 2: Both voices move to A. Measure 3: Both voices move to B. Measure 4: Both voices move to C. Measure 5: Both voices move to D. Measure 6: Both voices move to E.

Který přijde.

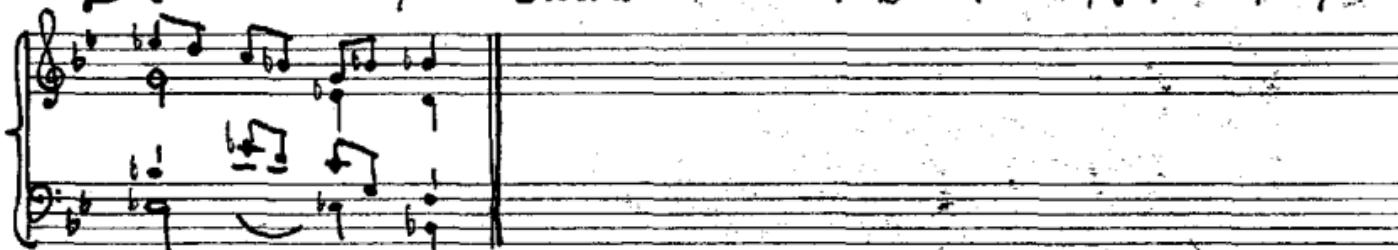
Nejsv.Trojice



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.



Sláva Otci i Synu i Ducha svatému, Bohu, který je, který byl a



Kte-ří při-jde.

Nejsv.Trojice

5

Handwritten musical score for two voices and piano. The score consists of three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing a continuous Alleluia. The piano part provides harmonic support with sustained notes and chords.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

5

Handwritten musical score for two voices and piano, continuing from the previous section. The vocal parts sing the Glory hymn. The piano part provides harmonic support with sustained notes and chords.

Sláva Otci i Synu i Duchu svaté-mu, Bohu, který je, který byl

5

Handwritten musical score for two voices and piano, concluding the hymn. The vocal parts sing the final phrase "a Který přijde." The piano part provides harmonic support with sustained notes and chords.

a Který přijde.

5



Sláva Otci i Synu i Duchu svatému, Bohu, Který je, Který byl

a Který při-jde.

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

Slovo Páně trvá na-věky; totiž slovo evan-ge-li-a, Které vám

by-lo zvěsto-va'-no.

Pá 17/I

S₆

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Slo-vo Páneč tr-vá na-vé-ky, totič slovo e-van-geli-a,

Které vám bylo zvěsto-vá-no.

S₈



Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

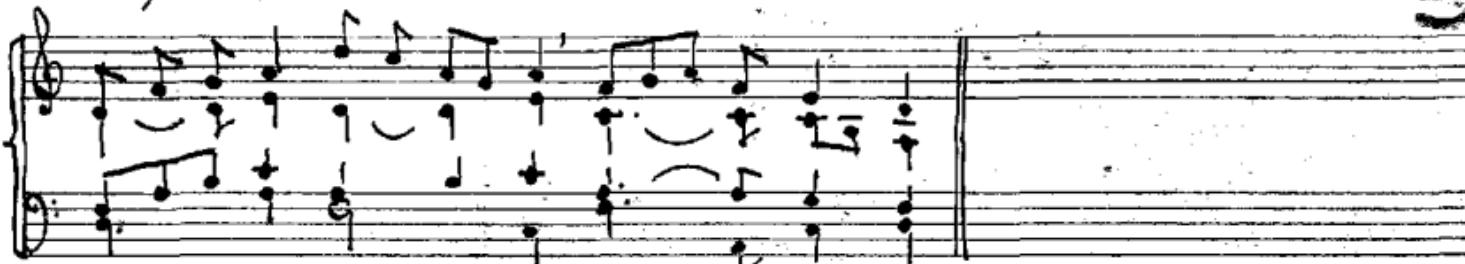


Slovo Páně trvá navěky, totiž slovo evangelia, které vám bylo zveštováno.

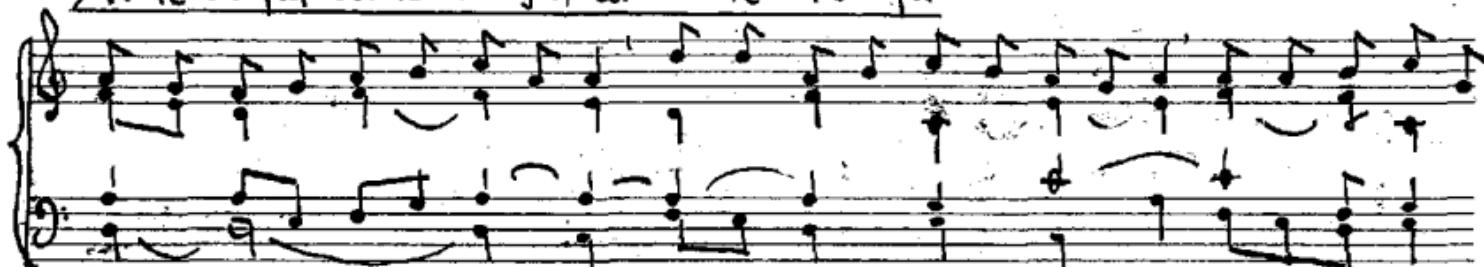
XXVII/c

4. 4. 4.

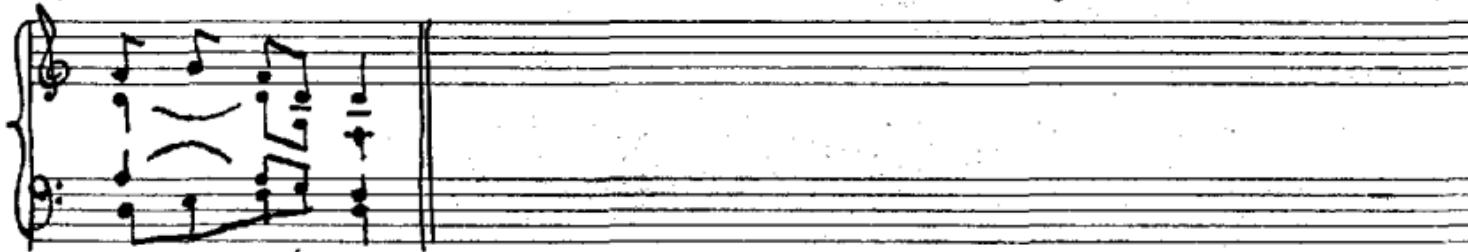
1



Al-le-lu-ja, al-le-lu-ja, al—le—lu—ja.



Slovo Páně tr-vá na věky, to-tíž slovo e-van-ge-li-a, které vám bylo



zvě-sto-vá-no.

1

25. 3. Zvěstování Páne

v poště:

Al-le-luja, al-le-lu-ja, al — le — lu — ja.

Zdráv bud, Kriste, Králi věčné slá-uy!

Slo-vo se stalo tělem a přeby-va-lo me-zí námi, a vidě-li jsme jeho slá-vu.

P. 2

25.3. (T.P.)

6

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Slovo se stalo tělem a přebývalo mezi námi, a viděli jisce

jeho slávou.

radě postni

Zdráv budí, Kriste, Králi věčné slávy!

Po 11/11

S_s

A: Al-le-lu-ja — * al-le-lu-ja —, al-le-lu-ja —, al — le — lu — ja.

Svi-tilnou mým náhádám je tvé slo - vo a světlem mé stez - ce.

čt 3/I , Po 11/I

S₆



Alle-lu-ja, al-le-lu-ja, al — le-lu-ja.

The continuation of the musical score for two voices and piano. It consists of two measures of music, followed by a repeat sign and a blank measure. The vocal parts continue their rhythmic pattern of eighth and sixteenth notes, while the piano part provides harmonic support.

Svítí — nou mym nohám je tvé slo — vo a světlém mé stez — ce.

Po 11/I

Al-le-lu-ja, at-le-lu-ja-, al—le-lu-ja.

Svitilnou mým nohám je tvé slovo a světlem mé stezce.

Čt 3/II

A handwritten musical score for two voices and piano. The top system shows two staves: a soprano staff with a treble clef and a basso continuo staff with an bass clef. The piano part is below the basso continuo staff. The music consists of six measures. The lyrics "Al-le-lu-ja, al-le-lu-ja, al-le-lu — ja." are written below the vocal parts. The bottom system shows two staves: a soprano staff with a treble clef and a basso continuo staff with an bass clef. The piano part is below the basso continuo staff. The music continues from the previous system, featuring sustained notes and some grace notes.

Al-le-lu-ja, al-le-lu-ja, al-le-lu — ja.

A handwritten musical score for two voices and piano, continuing from the previous system. The top system shows two staves: a soprano staff with a treble clef and a basso continuo staff with an bass clef. The piano part is below the basso continuo staff. The music consists of six measures. The bottom system shows two staves: a soprano staff with a treble clef and a basso continuo staff with an bass clef. The piano part is below the basso continuo staff. The music continues from the previous system, featuring sustained notes and some grace notes.

Svítilnou mým nohám je tvé slovo a světlem mé stezce.

čt 3/||

4



Svítíš ná mým nohám je tvé slovo a světlem mé stezce.

A handwritten musical score for two voices and piano, continuing from the previous page. The top system shows the soprano and alto parts with eighth and sixteenth note patterns. The piano part is below. The bottom system shows the continuation of the vocal parts.

Al-le-lu-ja, al-le-lu—ja, al-le-lu— ja.



Svitou mym nám je tvo slavo - a světová stezka.

Al-le-lu-ja —, al-le-lu-ja, al-le-le-ja.

Syn člověka přišel, a-by slou-žil a dal svůj život jako výkupné

za všechny.

S 2.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Syn člověka přišel, aby sloužil a dal svůj život jako

výkupné za všechny.

St 8/II Po 26/I XXIX/B

Základní řádky Svatého psalma

S
6

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Syn člověka přišel, aby sloužil a dal svůj život jako výkupné za všechny

A handwritten musical score for two voices (Soprano and Alto) and piano. The vocal parts are in common time, treble clef, and the piano part is in common time, bass clef. The vocal parts begin with eighth-note patterns. The piano part has sustained notes and some eighth-note chords.

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

The second measure of the musical score. The vocal parts continue their eighth-note patterns. The piano part features eighth-note chords and sustained notes.

Syn člověka přišel, aby sloužil a dal svůj ži-vot jako výkupné

The third measure of the musical score. The vocal parts continue their eighth-note patterns. The piano part features eighth-note chords and sustained notes.

za všechny.

S₆ //

Ú2./Vel

5₃

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Syn člověka musí být vy-výšen, a-by každý, kdo vneho věří, měl život

věc-ný.

66

Po 26/II

S. 6

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

B

Syn člověka přišel, aby sloužil a dal svůj život jako výkupné za všechny.

15.9. Panny Marie Boleslavé

S
2

Al-le-lu-ja —, al-le-lu-ja —, al-le-lu — ja.

Štastná jsi, Panno Mari-a, neboť tys pod Křížem Pa-i-na do-sáhla be-ze

smr-ti mučed-nické pal-my.

276. P.M. Ustřenčné pomoci

15. 9. P.M. Bolestné'

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Státná jsi ~~Pannu~~ Ma-ri-a, neboť tys pod Křížem Pána dosáhla

be-ze sur-ti mučed-ni-cké Koru-my.



C: Alle-lu-ja, alle-lu-ja, al-le-lu-ja, alle-lu-ja.

Štastná jsi, Panno Mari-a, neboť tys pod Křížem Pána dosáhla bez smrti

mucědničké palmy.

27.11. BMV a Sacro Numismate

S²

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Šťastná jsi, svatá Panno Maria, hodnajší veškeré chvály, neboť z tebe

vzešlo slunce spravedl-nosti, Kri-stus, náš Bůh.

55

Musical score for two voices and piano. The vocal parts sing "Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja." The piano accompaniment features sustained notes and chords.

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Musical score for two voices and piano. The lyrics are "Štěastná jsi, svaté Pan-nou Ma-ri-a, hodná jsi veškeré chvály," followed by a repeat sign and "8.". The piano accompaniment continues with sustained notes and chords.

Štěastná jsi, svaté Pan-nou Ma-ri-a, hodná jsi veškeré chvály,

Musical score for two voices and piano. The lyrics are "neboť z tebe vzešlo slunce sprave-dl-nosti: Kri-stus — , naš Bůh." The piano accompaniment continues with sustained notes and chords.

neboť z tebe vzešlo slunce sprave-dl-nosti: Kri-stus — , naš Bůh.

C: Al-le-lu-ja * B: al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Šťastná jsi, svatá Panno Maria, hodná jsi veškeré chvály,

neboť z tebe vzešlo slunce spravedlnosti, Kristus, nás Bůh. % 6

C: Al-le-lu-ja, V: al-le-lu-ja, al-le-lu—ja, al-le — lu - ja.

Tak at̄ vaše světlo svítí před lidmi, aby viděli va-še dobré skutky a

ve-le-bi-li va-še-ho Ot—ce.

Al-le-lu-ja, al-le-lu-ja, al-le-lu — ja.

Tak ať vaše světlo svítí před lidmi, aby viděli vaše dobré skutky a

Ve-le-bi-li va-še-ho Ot-ce.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Tak ~~at~~ svítí vaše světlo před lidmi, aby viděli vaše dobré

skutky a velebili vašeho Ot-ce.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Tak at' vaše světlo svítí před lidmi, aby viděli vaše dobré skutky a

velebi-li va-šeho Ot-ce.

Po 24/11

T₁

Al-le-lu-ia, al-le-lu-ia, al—le—lu—ia.

Tak Bůh mi-lo-val svět, že dal svého jednorozé-ného Syna; každý, kdo

v něho vě-ří, má život věčný.

T₆ %

al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Tak Bůh milo-val svět, že dal svého jedno-roze-né-ho Syna; Každý kdo v něho

vě-ří, má život vě-čný. Zdráv budeš, Kriste, Králi věčné slávy!

Al-le-lu-ja - , al-le-lu-ja - , al-le-lu - ja.

Tak Bůh mi-lo-val svět, žedal svého jedno-ro-ze-né-ho Sy-na;

Každý, kdo v něho věří, má věčný život.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Tak Bůh mi-lo-val svět, že dal svého jedno-roze-né-ho Syna; Každý, kdo

v něho vě-rí, má život vě-čný.

S 3/I,

8

Al-le-lu-ia, al-le-lu-ia — al — le-lu-ia.

Tak Bůh mi-lo-val svět, že dal svého jedno-ro-ze-né-ho Syna; Každý, kdo v něho

vě-ří, má život věčný.

T5

So 3/II

T 5

Musical score for two voices and piano, page 5. The top staff shows a soprano line with quarter notes and rests, and a basso continuo line with sustained notes. The key signature is A major (two sharps). The bottom staff shows a piano line with bass and treble clefs, featuring eighth-note patterns and rests.

Al-le-lu-ja —, al-le-lu-ja, al-le-lu-ja.

Musical score for two voices and piano, page 5. The top staff shows a soprano line with eighth-note pairs and rests, and a basso continuo line with sustained notes. The key signature is A major (two sharps). The bottom staff shows a piano line with bass and treble clefs, featuring eighth-note patterns and rests.

Tak Bůh mi-lo-val svět, že dal svého jednorozencého Syna; Každý, kdo v Něho

Musical score for two voices and piano, page 5. The top staff shows a soprano line with eighth-note pairs and rests, and a basso continuo line with sustained notes. The key signature is A major (two sharps). The bottom staff shows a piano line with bass and treble clefs, featuring eighth-note patterns and rests.

Vě-ří, má život věč-ný.

T 8



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Continuation of the musical score for two voices and piano, page 1. The vocal parts are in soprano C-clef, and the piano part is in bass F-clef. The key signature changes to three sharps (G#). The music consists of two measures of notes followed by a repeat sign and two more measures.

To-to je den, který u-či-nil Hospo-din, ja-sejme a

Continuation of the musical score for two voices and piano, page 1. The vocal parts are in soprano C-clef, and the piano part is in bass F-clef. The key signature changes to three sharps (G#). The music consists of two measures of notes followed by a repeat sign and two more measures.

radujme se z ně—ho!

6.8.

T



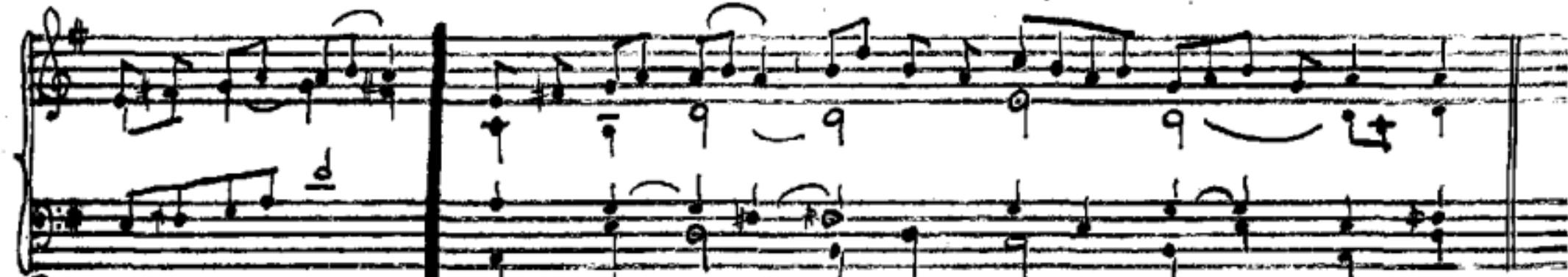
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.



To je můj mi-lo-vaný Syn, v něm jsem si za-li-bil, toho po-slou-chej-te!

S o 3/vel

T₅



C Al-le-lu-ja, al-le-lu-ja-, al-le-lu-ja-, al-le-lu-ja.



C Tá slo-va, Pane, jsou duch a ži-vot, ty máš slo-va věčné-ho ži-vot-a.

St 24/II

T 4



Al-le-lu-ia, al-le-lu-ia, al-le-lu — ia.



Tvá slova, Pane, jsou duch a jsou život; ty máš slova věčného života.

N XV/C

Žalm 68 psal 6 II/C

15

Musical score for two voices (Soprano and Alto) in 3/4 time. The top staff uses a soprano clef, and the bottom staff uses an alto clef. The music consists of six measures of chords.

Al-le-lu-ja-, al-le-lu-ja, al-le-lu-ja.

Musical score for two voices (Soprano and Alto) in 6/8 time. The top staff uses a soprano clef, and the bottom staff uses an alto clef. The music consists of six measures of chords.

Tvá slova, pane, jsou duch a jsou života; ty máš slova věčného

Musical score for two voices (Soprano and Alto) in 3/4 time. The top staff uses a soprano clef, and the bottom staff uses an alto clef. The music consists of three measures of chords.

živo-ta.

St 24/I

18

Al-le-lu-ja, al-le-lu-ja—, al—le-lu-ja.

Tvá slova, Pane, jsou duch a jsou ži-vot, ty máš slova věč-ného ži-vot-a.

XXIV/B, čt 6/II

XV/C

čt 6/II

T⁶

Handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of two staves. The top staff uses soprano and alto voices in G major, 3/4 time. The bottom staff uses bass and tenor voices in G major, 3/4 time. The vocal parts sing the phrase "Al-le-lu-ja-" three times, with each iteration underlined.

Al-le-lu-ja-, al-le-lu-ja —, al-le-lu-ja.

Continuation of the handwritten musical score for two voices (Soprano and Alto) and piano. The top staff continues the soprano and alto parts. The bottom staff continues the bass and tenor parts.

Tvá slova, Pa-ne, jsou duch a jsou ži-vot, ty máš slova věčného ži-vota.

Čt 6/I

St 3 - Po

T₆

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Tvá slova, Pa-ne, jsou duch a jsou ži-vot; týmás slo-va věč-né-ho živo-ta.

Zdráv bud, Kriste, Králi věčné slávy!

T₆ • ^

XXVI / B

5/6

C: Alleluia alle-lu - ja, al-le - lu — ja, al - le — lu - ja.

Tvé slovo, Pane,

je pravda; po - svět nás prav - dou.

24.6. Narození sv. Jana Křtitele

I.

7

Al-le-lu-ja, al-le-lu-ja, al- le - lu - ja.

Ty, dítě, budeš pro-rokem Nejvysokého, neboť půjdeš před Pámem

připra-vit mu ce-stu.

75

24.6. Narození sv. Jana Křtitele

II.

T₄

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Ty, dítě, budeš prorokem Nejvyššího, mebot půjdes před Pánem

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

připravit mu cestu.

T8*

24.6. Slavnost Narození sv. Jana Křt.

8

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Ty, dítě, budeš prorokem Nejvyššího, neboť půjdes před Pánem —

připravit mu cestu.

8

24. 6. 2. měsíč sv. veďme

Slavnost sv. Jana Křtitele

Al-le-lu-ja-, al-le-lu-ja, al-le-lu-ja.

Al-le-lu-ja-

Ty, dítě, budeš prorokem Nejvyššího, neboť půjdeš před Pánem

pripravit mu cestu.

pripravit mu cestu.

Čt 18/II

*5

Handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of three staves. The top staff is for the Alto voice, the middle staff for the Soprano voice, and the bottom staff is for the piano. The music is in common time, key signature is one sharp (F#). The vocal parts sing "Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja." The piano part provides harmonic support with sustained notes and chords. The vocal parts enter at measure 18.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Continuation of the musical score. The vocal parts continue their melody, and the piano part provides harmonic support. The vocal parts enter at measure 19.

Ty jsi Petr-Skála - a na té skále zbuduji svou církev, a pekelné

Continuation of the musical score. The vocal parts continue their melody, and the piano part provides harmonic support. The vocal parts enter at measure 20.

mocnosti ji nepřemohou.

Žalm %

50.

čt 18/II So 19/II

QV./B

50

Stvôr mi či-sté srdce, Bo-že!

Stvôr mi čisté srdce, Bo-že a obnov ve mně ducha u - tr - va - lo - sti.

2. Neodvrhuj mě od své, tvá - ře a neodnímej mi svého svaté - ho du - cha

3. Vrát mi radost z tvé ochrany a posilni mou velko - dus - nost

4. Budu učit bezbožné tým, ce - stám a hříšnici se budou ei - bra - cek k to - be

5. Vždyť nemusí žádít v o - bě - ti kdybych věnoval žertvu, nelyla by ti mi - la

6. Mou oběti, Bože, je z krouse - stí duch a kroušením a pokorným srdcem nepo - hrá - nes, Bo - že.

Ne XXI/A

Al-le-lu-ja-, al-le-lu-ja, al-le-lu-ja!

Ty jsi Petr, Skála, a na té skále zbuduji svou církev

a pekelné mocinosti ji nepřemohou!

29.6. Sv. Petra a Pavla (II. mís. IV.)

8

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Ty jsi Petr-Skála, a na té skále zbuduji svou církev a pe-kelme

mocno-stí ji ne-pré-mo-hou.

Ne 21/A

Al-le-lu-ja, al-le-lu — ja, al-le- lu-ja.

Ty jsi Petr- Ská-la a na té skále zbudu-ji svou cirkev, a pekelné

mocno-sti ji nepré-mo-hou.

Čt 18/I

Al-le-lu-ja, al-le-lu-ja, al -lé - lu - ja.

Ty jsi Pe-tr-Skála a na té ska-le zbudu-ji svou Cirkev,

a pekel-né mocnosti ji nepře-mo-hou.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Ty jsi Pe-tr-Ské-la-a na té skále zbudu-ji svou církev a pekelné

moc no-stc ji ne pře-mo-hou.

Zdráv bud říkriste, Králi věčné slávy.

29.6. Sv. Petra a Pavla

T.

Al-le-lu-ia, al-le-lu-ia, al-le-lu— ia.

Ty jsi Petr, Skála a míté skále zbudu-ji svou Cirkev a pe-kelme

mocno-sti ji ne-pře-mo-hou.

22.2. Stolce sv. Petra, Ap.

1

Handwritten musical score for two voices (Soprano and Bass) and piano. The music consists of two staves. The top staff is for the Soprano voice, and the bottom staff is for the Bass voice. The piano part is indicated by a brace on the left. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal parts begin with a melodic line, followed by a harmonic progression. The vocal parts end with a cadence.

Zdráv bud, Kriste, Králi věčné slávy!

Handwritten musical score for two voices (Soprano and Bass) and piano, continuing from the previous page. The music consists of two staves. The top staff is for the Soprano voice, and the bottom staff is for the Bass voice. The piano part is indicated by a brace on the left. The key signature changes to A-flat major (one flat). The time signature is common time. The vocal parts continue the melody and harmonic progression established on the previous page.

Ty jsi Pe-tr,- Skála, a ná-té skále zbuduji svou církev

Handwritten musical score for two voices (Soprano and Bass) and piano, continuing from the previous page. The music consists of two staves. The top staff is for the Soprano voice, and the bottom staff is for the Bass voice. The piano part is indicated by a brace on the left. The key signature changes to A-flat major (one flat). The time signature is common time. The vocal parts continue the melody and harmonic progression established on the previous pages.

a pekel-né mocnosti ji nepřemo-hou!

29. §. Sv. Archandělů

V₅

Al-le-lu-ja — , al-le-lu-ja — , al-le-lu-ja.

Velebte H̄ospodina, všechny jeho zástupy, jeho služebníci, kteří plní-te

je-ho vů-li!

V₈ %

2.10.

Alleluja možno vystídal All. g C + 16/II

V₈

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Z-lebte Hospodina, všechny jeho zástupy, jeho služeb-ní-ců; Kterí

pl-ní-te jeho vů-li.

V₅ %

N XVI/A Ú8/II, Nxvi/A, Pa29/, Ú3/I, Ú8/I, Šk15/I, So26/I, So26/II

V₆

Al-le-lu-ja—, al-le-lu-ja—, al-le-lu—ia.

Ve-le-bím tě, Otče, Páne nebes i ze-mě, že jsi tajemství Boží-ho Králov-

ství od-ha-lil ma-li-čkým.

V₂

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Vele-bim tě, Otče, Pane nebe i ze-mě, že jsi tajem-ství Božího Království

od-ha-lil malíčkým.

N XVI/A Ú 8/II, Ne XVII/A, Ú 3/I, Š 15/I č+16/I

V₆

Al-le-lu-ja-, al-le-lu-ja-, al-le-lu-ja.

Ve-le-blím tě, O tě, Pán ne-be a ze-mě, že jsi tajemství Boží-ho Království

*odha-lil mati-čkým.

V₅ %

S. 19/II, 4.10., B 24/I
S. 19/I

V5

Handwritten musical score for two voices and piano. The top system shows two staves: soprano (treble clef) and alto (bass clef). The key signature is A major (two sharps). The tempo is indicated as 4/4. The lyrics "Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja." are written below the notes. The bottom system shows a piano staff with a treble clef, indicating a harmonic progression.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Handwritten musical score for two voices and piano. The top system shows two staves: soprano (treble clef) and alto (bass clef). The key signature is A major (two sharps). The bottom system shows a piano staff with a treble clef, indicating a harmonic progression.

Veletbím tě, Otcé, Pane nebe i ze-mě, že jsi tajemství Božího Království

Handwritten musical score for two voices and piano. The top system shows two staves: soprano (treble clef) and alto (bass clef). The key signature is A major (two sharps). The bottom system shows a piano staff with a treble clef, indicating a harmonic progression.

od-ha-lil ma-li-čkým.

V6%

Ne XIV/A, 1.10.

So 7/11

Vg

A handwritten musical score page showing measures 11 and 12. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. It contains six measures of music with various note heads and stems. The bottom staff is in bass clef and also has a key signature of one sharp. It contains six measures of music, mostly consisting of quarter notes and eighth notes. Measures 11 and 12 are separated by a vertical bar line.

C: Al-le-lu-ja —, alle-lu-ja —, al-le-lu-ja —, al — le-lu — ja.

A musical score page showing measures 18 and 19. The key signature changes from B major to G major at measure 18. Measure 18 starts with a half note followed by a quarter note, then a eighth-note pattern of (G, B, D, E). Measure 19 continues with a eighth-note pattern of (G, B, D, E), followed by a half note, a quarter note, and a eighth-note pattern of (G, B, D, E).

C. Vele-květě! Otče, pane nebe i ze-mě, že jsi tajemství Božího Království

A musical score page showing two measures of music. The key signature is one sharp. The first measure consists of six eighth notes: the first three are on the treble clef staff, and the last three are on the bass clef staff, connected by a brace. The second measure begins with a bass note followed by a treble note. The page number '5' is at the bottom right.

od-ha-lil ma-ličkým.

Pá 24/II So 26/II XVII/A srdeční říčka (not.)

V₅₇

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Al-le-lu-ja, al-le-lu-ja.

Velebím tě, Otče, Pane ne-be i ze-mě, že jsi tajemství Božího Království

odhalil malíčkým.

V₉ %

1.10. Ú 30/I

1/10 ev. Terezínský

6

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Ve-le-bím tě, Otče, Pane nebes i ze-mě, že jsi tajemství Božího Království

od-ha-lil mali-čkým.

V8

St^3/I St 15/II $\text{C}+16/\text{II}$ NG/A, SO 7/I Ú8/II, Ú8/I, $\text{C}+16/\text{I}$, Ú3/II Ú8/I

V₈

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

Ve-le-bím tě, Otče, Pane nebe i ze-mě, že jsi tajemství Bo-ží-ho
veliký prorok mořitel mez

Králov-ství od ha-lil malí-čkým.

V₆



Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

Velebím tě, Otče, Pane nebe i země, že jsi tajemství Božího Království

odhalil malíčkým.

Pá 3/I

2

Musical score for two voices (Soprano and Alto) in G major, 2/4 time. The vocal parts are separated by a vertical bar line.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Musical score for two voices (Soprano and Alto) in G major, 2/4 time. The vocal parts are separated by a vertical bar line.

Vele-bimstě, Otče, Pane nebe i země, že jsi tajemství Božího Království

Musical score for two voices (Soprano and Alto) in G major, 2/4 time. The vocal parts are separated by a vertical bar line.

od-ha-lil ma-li-čky m.

V7. :

XVI/A



Ah-le-lu-ja, al-le-lu-ja, al-le-lu-ja.



Ve-lebitm tě, Otče, Panne ne-be i země, že jsi tajemství Božího



Království od-halil ma-ličkým.

So 19/II 4.10.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Velebitu tě, Oče, Pa-ne ne-be i ze-ně, že jsi tajemství Božího Království

odhe-lil ma-ličkým.

Pá 3/II

Al - le - lu - ja, al - le - lu - ja.

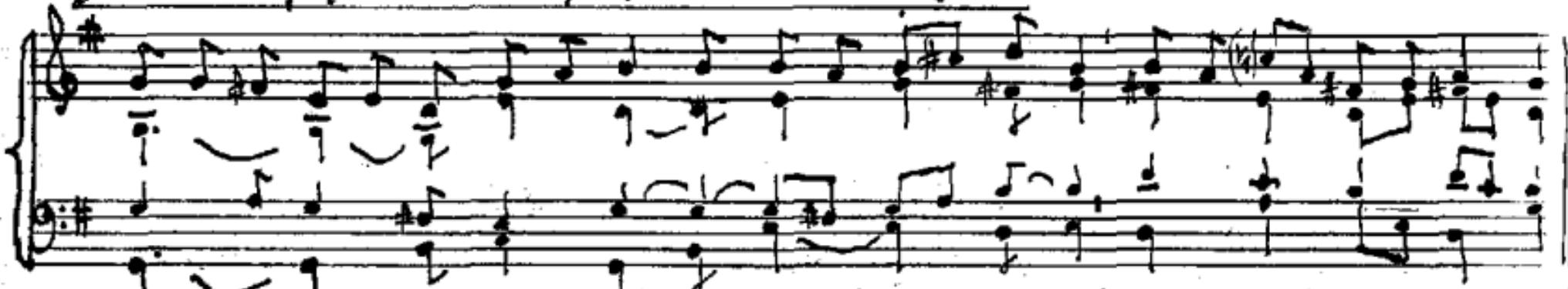
Ve - lebim tě, Otče, Páne nebe i země, že jsi tajemství Božího

Království od - ha - líl ma - líčkým.

Hymn na poděkování (8.5.)



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.



Ve-li-ké věci mi u-či-nil ten, který je mocný, jeho jmé-no je svaté.

Pá 1/I N12/B, St 18/I

2



al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.



Ye-li-ky' prorok povstal mezi nám. Bůh navštívil svůj lid.

St. 24/II Ne III/B Ni 2/B, Ú 24/I, Pa' 1/II.

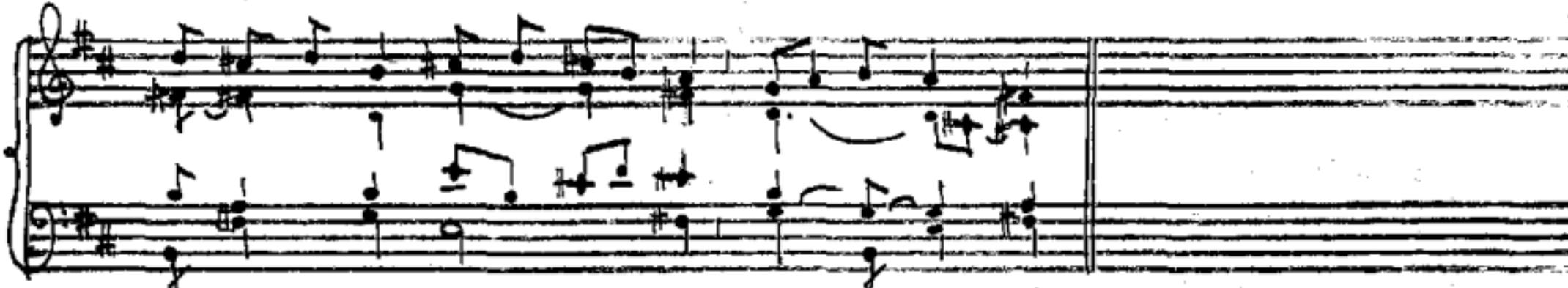
V
8



Veliký prorok povstal mezi námi, Bůh na-vštívil svůj lid.

Po 4/I St 18/II

V



Ve - li - ký prorok povstal mezi ná - mi, Bůh navští - vil svůj lid!

U 22/II

V 1



Veliký prorok povstal mezi námi, Bůh navští-vil svůj lid.

Musical score for two voices and piano. The top staff shows a soprano line with eighth-note chords and a basso continuo line with sustained notes. The bottom staff shows a piano line with bass notes and a treble line with eighth-note chords. The music consists of four measures followed by a repeat sign and two blank staves.

Al-le-lu-ja, al-le-lu-ja, al-le-lu — ja.

Continuation of the musical score. The top staff shows a soprano line with eighth-note chords and a basso continuo line with sustained notes. The bottom staff shows a piano line with bass notes and a treble line with eighth-note chords. The music consists of four measures followed by a repeat sign and two blank staves.

Ve-li-ký prorok povstal mezi ná-mi, Bůh navštívil svůj lid.

Ne VI./B

Ne 12./B

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja .

Ve-li-ký prorok povstal mezi námi, Bůh navštivil svůj lid.

Po 4/I

4

Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

Ve - li - Ký prorok povstal mezi námi, Bůh navštívil svůj lid!

St 32/I

V4

Al-le-lu-ja, al-le-lu-ja, al-le-lu—ja.

Ve všech životních podmírkách děkuj-te Bo-hu. Tak to Bůh pro Vás chce

v Kristu Je-ží-si.

V6-

Al - le - lu - ia, al - le - lu - ia, al — le - lu - ia.

Ve všech životních podmínek děkuji-te Bo-hu. Takto Bůh po va's chce

v Kri-stu Je-zí-si.

Ne XXVIII/c

Musical score for two voices. The top voice is in G major, 2/4 time, with lyrics: Al-le-lu-ja, at-le-lu-ja, at-le-lu-ja. The bottom voice is also in G major, 2/4 time, with a sustained note.

Al- le- lu - ja, at- le- lu - ja, at- le- lu - ja.

Musical score for two voices. The top voice continues with lyrics: Ve všech životních podmínkách děkujte Bo-hu. Tak to Bůh po vaš chce. The bottom voice has a sustained note.

Ve všech životních podmínkách děkujte Bo-hu. Tak to Bůh po vaš chce

Musical score for two voices. The top voice continues with lyrics: v Kristu je-ží-ši . The bottom voice has a sustained note.

v Kristu je-ží-ši .

Ne XXVIII /C

+ 8



Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

The continuation of the handwritten musical score. The soprano and bassoon parts are shown again, with the bassoon staff having a key signature of one flat. The vocal parts sing "Ve všech životních podmírkách děkujte Bo-hu! Tak to Bůh po vaš chce". The piano part is indicated by a treble clef and a bass clef, with various notes and rests.

Ve všech životních podmírkách děkujte Bo-hu! Tak to Bůh po vaš chce

The final section of the handwritten musical score. The soprano and bassoon parts are shown again, with the bassoon staff having a key signature of one flat. The vocal parts sing "v Kri-stu Je-ží-ši.". The piano part is indicated by a treble clef and a bass clef, with various notes and rests.

v Kri-stu Je-ží-ši.

Ne XXVIII/c

V

Handwritten musical score for two voices. The top voice is in common time (indicated by '3') and common key (indicated by '4'). The bottom voice is in common time (indicated by '2') and common key (indicated by '4'). The music consists of six measures. The lyrics 'Al-le-lu-ja—, al-le-lu-ja, al-le-lu-ja.' are written below the notes.

Al-le-lu-ja—, al-le-lu-ja, al-le-lu-ja.

Handwritten musical score for two voices. The top voice is in common time (indicated by '8') and common key (indicated by '4'). The bottom voice is in common time (indicated by '2') and common key (indicated by '4'). The music consists of four measures. The lyrics 'Ve všech životních podmínkách děkujte Bo-hu. Tak to Bůh po vaš chce' are written below the notes.

Ve všech životních podmínkách děkujte Bo-hu. Tak to Bůh po vaš chce

Handwritten musical score for two voices. The top voice is in common time (indicated by '8') and common key (indicated by '4'). The bottom voice is in common time (indicated by '2') and common key (indicated by '4'). The music consists of four measures. The lyrics 'v Kristu Je-ží-ši.' are written below the notes.

v Kristu Je-ží-ši.

U 19/II, So 30/II, Ne XXII/C

V₅

Al-ku-ja, al-ku-ja, al-le-ku-ja.

Vezměte nase-be moje jho, praví Pán, a učte se o-de-mue,

nebot jsem tichý a pokorný srd-cem.

V₈

Slavnost Nejsv. Srdce Ježíšova /B

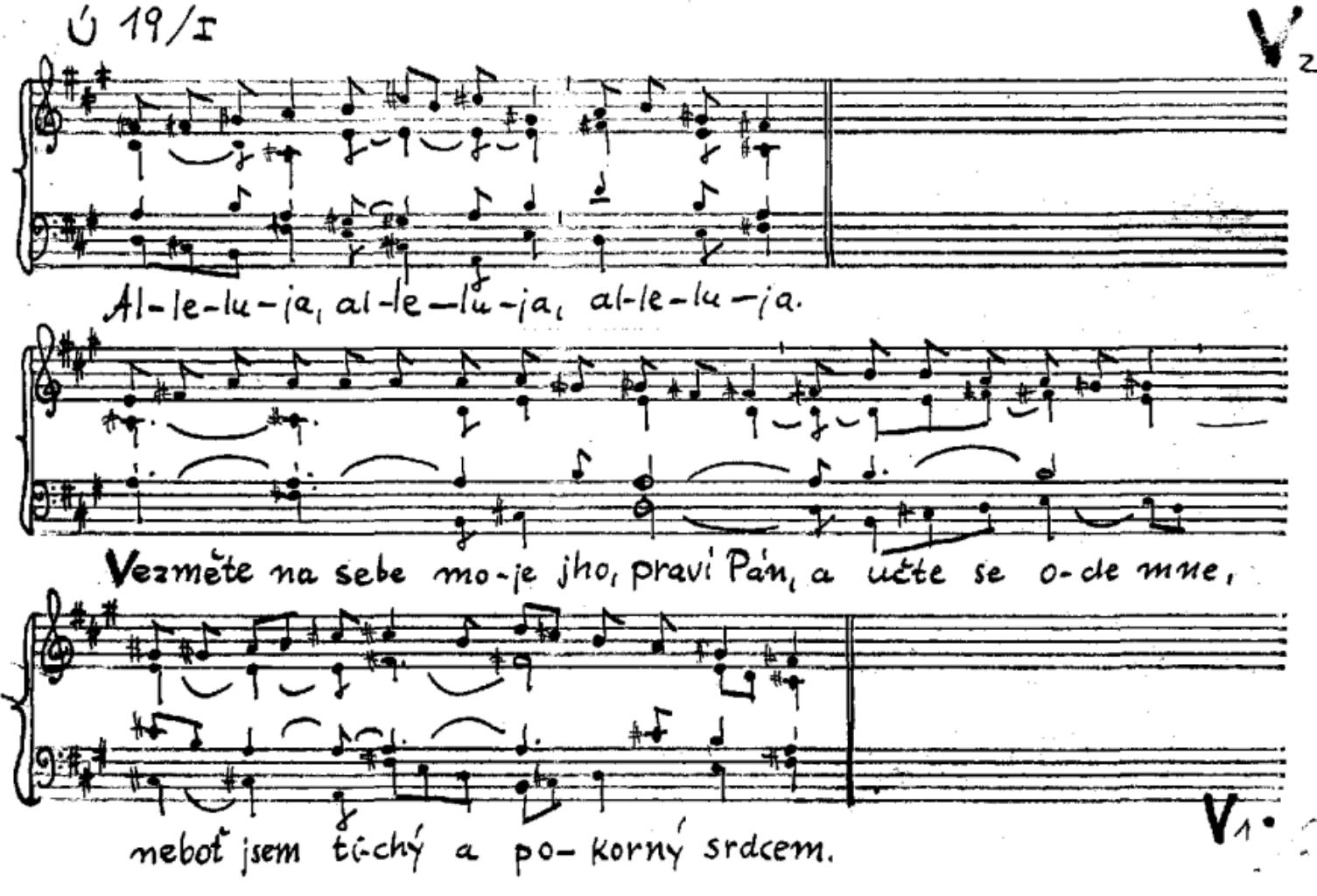
V 8

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Vezměte na sebe mé jho, píšovi Pán, a učte se o-de mně, nebot jsem tichý a

pokor-ný srd-cem.

V 5

 Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Vezměte na sebe moje jho, praví Pán, a učte se o-de-mne,

neboť jsem tichý a po-korný srdcem.

So 30/I

V1

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Vezměte na sebe moje jho, praví Pán, a učte se o-de mne, nebot jsem

tichý a pokor-ný srd-cem.

V2



Vezměte mi řebe moje jeho a učte se ade vše ; nebot' jsou ticky a pokruchy srdce

6.1.

Al-lelu-ja, al-lelu-ja —, al-le-lu-ja.

Vi-dě-li jsme jeho hvězdu na východě, a proto jsme příslušní

poklonit se Pá — nnu.

6.1.

Alle-lu-ja, al-lelu-ja, alle-lu-ja.

Al-lelu-ja, al-lelu-ja —, al-lelu-ja.

Vi-dě-li jsme jeho hvězdu na východě, a proto jsme příslušáři

poklo-nit se Pá — nll.

Výročí posvěcení kostela

6

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Vněm domě každý, Kdo prosí, dostává, praví Pán, kdo hledá, nalezá,

a Kdo tlouče, tomu se otevře.

Posvěcení chrámu

V₈

Al-le-lu-ja — , al-le-lu-ja — , al-le-lu-ja.

ménem doně Každý, kdo prosí, dostává, praví Pán, kdo hle-dá, na-le-zá,

a kdo tlucé, tomu se otevře.



Alleluia, alleluia, alleluia.

So 2./vel

V



Al-le-lu-ja, al-le-lu-ja, al-le-lu — ja.



Vstal z mrtvých Kristus, tvůrce všeho a smí-lo-val se nad ná-mi.

Handwritten musical score for two voices (Soprano and Alto) and piano. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The music consists of six measures. Measure 1: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 2: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 3: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 4: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 5: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 6: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs.

C: Al-le-lu-ja, Vs. alle-lu-ja, al-le-lu-ja, al-le — lu-ja.

Handwritten musical score for two voices (Soprano and Alto) and piano. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The music consists of six measures. Measure 1: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 2: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 3: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 4: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 5: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 6: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs.

Všechno považuji za škodu a za bezcenný brak, abych mohl získat

Handwritten musical score for two voices (Soprano and Alto) and piano. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The music consists of six measures. Measure 1: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 2: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 3: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 4: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 5: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs. Measure 6: Soprano has eighth-note pairs, Alto has eighth notes, Piano has eighth-note pairs.

Krista a být s ním spo-jen.

St 26/I, St 26/II

V 4

Al-le-lu-ja, al-le-lu-ja, al-le-lu — ja.

Al-le-lu-ja, al-le-lu-ja, al-le-lu — ja.

Všechno považuji za škodu a za bez-cenný brak, abych mohl získat

Al-le-lu-ja, al-le-lu-ja, al-le-lu — ja.

Krista a být s ním spojen.

V 1/1

Al-le-lu-ja, al-le-lu-ja, al — le — lu — ja.

Všechno považuji za škodu a za bezcenný brak, abych mohl získat

Krista a být s ním spo-jen.

Čt 29/II

V₅

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

—

Všechno považuji za škodu a za bezcenný brak, abych mohl získat

—

Krista a být s ním spojen.

V₇

St 26/II

V7

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

Všechno považuji za škodu a za bezcenný brak, abych mohl získat

Kri-star a být s ním spojen.

V5

/

So 6/Vel

(Základ 1/2 páteček 6/Vel.)

V₁

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Vyšel jsem od Otce a přišel jsem na svět; teď opouštím svět a

navracím se k Otci.

So 4/Vel

V₆

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Vy-tr-vá-te-li v mém slo-vě, jste oprav-du mym u-čed-ní-ky a po-znate

pravdu, praví Pán.

Posvěcení kostela

Handwritten musical score for two voices (Soprano and Bass) and piano. The music is in common time, key signature is B-flat major. The vocal parts are written on treble and bass staves respectively, with lyrics in Czech. The piano part is on a separate staff below the voices. Measure 1 consists of eighth-note patterns. Measures 2-3 show more complex rhythms, including sixteenth notes and rests. The lyrics begin with "Alleluja".

C Allelu - ja, allelu - ja, allelu - ja, allelu - ja.

Continuation of the handwritten musical score. The vocal parts continue with their respective staves. The piano part is present but mostly silent or with simple harmonic support. The lyrics continue from the previous page.

Vyvolil jsem si tento dům a po-svě-til, praví Pán, aby tam bylo mé

Continuation of the handwritten musical score. The vocal parts continue with their respective staves. The piano part is present but mostly silent or with simple harmonic support. The lyrics continue from the previous page.

jméno na-vě-ky.

9.11. Posvěcení lateránské baziliky

V₅

C: Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Vy-vo-lil jsem tento dům a posvě-til, pra-ví Pánu, aby tam bylo

mé jméno na vě-ky.

Posvěcení Kostela

16

A-le-lu-ja, a-le-lu-ja, a — le-lu-ja.

Vyvolil jsem si tento dům a po-svě-til, praví Pán, aby tam

by-lo mé jméno na-vě-ky.

Posvěcení Kostela (9.11.)

5

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Vyvolil jsem si tento dům a posvětil, praví Pán, aby tam bylo

mé jméno navěky.

6

N 5/B

A handwritten musical score page featuring two staves. The top staff is for a soprano voice, and the bottom staff is for a basso continuo. The piano accompaniment is indicated by a treble clef and a bass clef with a 'G' symbol. The music consists of several measures of notes and rests, with some slurs and grace notes.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

A continuation of the handwritten musical score from the previous page. The top staff shows the soprano line continuing with eighth-note patterns. The bottom staff shows the basso continuo line with sustained notes and bassoon entries. The piano accompaniment is indicated by a treble clef and a bass clef with a 'G' symbol.

Vza! na sebe naše sla-bosti a nesl na-še nemocí.

Al-le-lu-ja, al-le-lu-ja, al-le-lu — ja.

Vzal na se-be naše sla-bo-sti a ne-sl na-še nemoci. **Vie P8** (Pánu vás ušle)

N II A/Q

A handwritten musical score for two voices (Soprano and Bass) and piano. The vocal parts are written in soprano and bass clef, respectively, on five-line staves. The piano part is on a separate staff below. The music consists of two systems. The first system ends with a double bar line and a repeat sign, indicating a repeat of the previous section. The second system begins with a bass note followed by a soprano note. The score includes various musical markings such as dynamic signs, slurs, and rests.

Vzářivém ob-la-ku bylo slyšet Otcův hlas: To je můj milo-vaný Syn, toho poslouchejte!

A handwritten musical score for two voices (Soprano and Bass) and piano. The vocal parts are written in soprano and bass clef, respectively, on five-line staves. The piano part is on a separate staff below. The music consists of two systems. The first system ends with a double bar line and a repeat sign, indicating a repeat of the previous section. The second system begins with a bass note followed by a soprano note. The score includes various musical markings such as dynamic signs, slurs, and rests.

Zdráv bud, Kriste, krai-li věčně slá-vy!

NIIQ ABC

V



Vzářivém oblaku bylo slyšet Otciův hlas: To je můj milovany' Syn,

The continuation of the handwritten musical score. The vocal parts remain in common time, treble clef, and B-flat major. The piano part changes to common time, bass clef, and A-flat major. The lyrics "toho poslouchejte!" are written below the vocal lines, with an arrow pointing to the beginning of the piano part.

Zdráv bud, Kriste, Králi věčné slávy!

Pá 32/I

5



Al-le-lu-ja —, al-le-lu-ja —, al-le-lu-ja.



Vzpřimte se a zdvihně-te hla-vu, protože se blíží vaše vykou-pe-ní.

Handwritten musical score for two voices. The top staff is in common time (indicated by '3') and the bottom staff is in 2/4 time (indicated by '2'). The music consists of vertical stems with dots indicating pitch and small horizontal strokes indicating rhythm. The vocal parts are written in soprano and alto clefs.

Al-le-lu-ja —, al-le-lu-ja, al-le-lu — ja.

Handwritten musical score for two voices. The top staff is in common time (indicated by '3') and the bottom staff is in 2/4 time (indicated by '2'). The music consists of vertical stems with dots indicating pitch and small horizontal strokes indicating rhythm. The vocal parts are written in soprano and alto clefs.

Vzpríme se a zdvih-ně-te hla-vu, protože se bli-ží vaše vykou-pe-ní.

Čt/34/I, Pá 34/I Nø xxxiii/c

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Vzprimte se a zdvihne-te hla-vu, protože se bli-ží vaše vy-kou-pení.

Čt 34/11 Ne XXXIII/c

V
6



Al-le-lu-ja, al-le-lu-ja, al—le-u-ja.

Vepřimte se a zdvihně-te hlavu, proto-že se bli-ží Va-še vykou-pe-ní.

Pá 32/II Pá 34/I

V 8/2

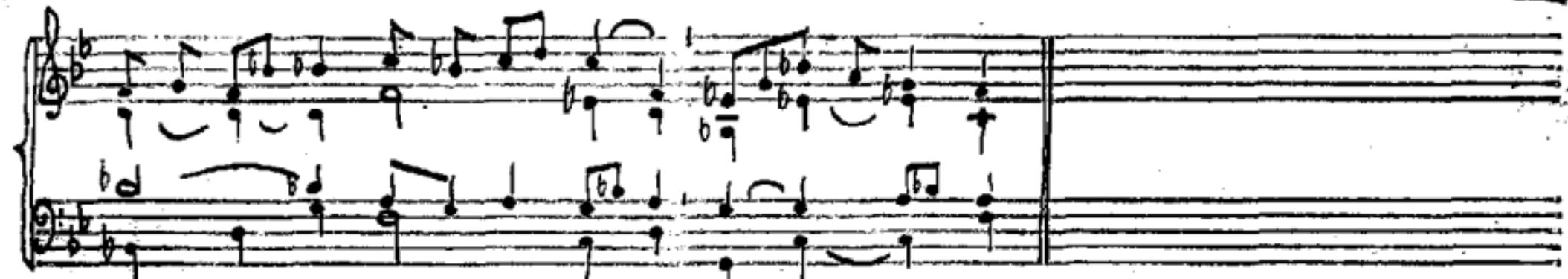
Zprímte se a zdvihněte hlavu, protože se blíží vaše vykoupení!

C: Al-le-lu-ja —, Vs: al-le-lu-ja —, al-le-lu-ja —, al — le-lu-ja.

Zá-ří-te jako hvězdy ve ves-mí-ru, když se pevně drží-te slov ži-vó-ta.

Po 32/I.

28



Al-le-lu-ja, al-le-lu-ja-, al—le-lu-ja.

A handwritten musical score for two voices. The top staff is in G major and the bottom staff is in C major. The music consists of two measures. Measure 1: The top voice begins with a sustained note followed by a melodic line with eighth and sixteenth notes. The bottom voice provides harmonic support with sustained notes and chords. Measure 2: The top voice continues its melodic line. The bottom voice provides harmonic support with sustained notes and chords.

Září-te jako hvězdy ve vesmíru, Když se pevně držíte slov ži-vó-ta.

Musical score for two voices and piano, page 32, section II. The vocal parts sing "Al-le-lu-ja" in a three-part setting. The piano accompaniment features sustained notes and chords.

Al-le-lu-ja, al-le-lu-ja, al — le-lu-ja.

Continuation of the musical score for two voices and piano, page 32, section II. The vocal parts continue their performance, and the piano accompaniment provides harmonic support.

Září-te jako hvězdy ve vesmíru, Když se pevně drží-te slov ži-vo-ta.

Pá 10/II

4



Al-le-lu-ja, al-le-lu-ja, al-le-lu—ja.



Září-te jako hvězdy ve vesmi-ru; Když se perně drží-te slov ži-vota.

Po 7/Vel

Z 2

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in common time, B-flat major. The piano part is in common time, B-flat major. The vocal line consists of eighth and sixteenth note patterns. The piano part features sustained notes and chords.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Continuation of the musical score for two voices and piano. The vocal parts continue with eighth and sixteenth note patterns. The piano part provides harmonic support with sustained notes and chords.

Zároveň s Kristem jste byli vzkříšeni, usilujte tedy o to, co pochází

Continuation of the musical score for two voices and piano. The vocal parts continue with eighth and sixteenth note patterns. The piano part provides harmonic support with sustained notes and chords.

zhůry, kde je Kristus po Boží pravici.

Z 57

Po 2.Vel.

M: Melchior Vulpius 1609

Z
5

Al-le-lu-ja —, al-le-lu-ja —, al-le-lu-ja.

Zároveň s Kristem jste by-li v kříše-ní: u-si-lujte tedy o to, co pochá-zí

z hříchu, kde je Kristus po Boží pravice!

Z
2

S 5/Vel P 7/Vel T 2/Vel

Z_g

Musical score for two voices (Soprano and Alto/Bass) in common time. The Soprano part consists of eighth-note patterns, while the Alto/Bass part consists of quarter-note patterns. The vocal parts are separated by a vertical bar line.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Musical score for two voices (Soprano and Alto/Bass) in common time. The Soprano part features eighth-note patterns with slurs, while the Alto/Bass part features quarter-note patterns with slurs. The vocal parts are separated by a vertical bar line.

Zároveň s Kristem jste byli vzkříšeni, usilujte tedy o to, co pochází

Musical score for two voices (Soprano and Alto/Bass) in common time. The Soprano part features eighth-note patterns with slurs, while the Alto/Bass part features quarter-note patterns with slurs. The vocal parts are separated by a vertical bar line.

shůry, kde je Kristus po Boží právici.

T. VII.

A-t-le-lu-ja, a-t-le-lu-ja, a-t-le-lu-ja.

Zdrávas, Ma-ri-a, mi-losti pl-ná, Pánster-bou, požehnaná bys-

me-zí že-na-mi.

I

II

2. 15.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja. Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

I

Zdrávas Mari-a, mi-losti-pl-ná, Pán stebou, požehnaná tys mezi ženami.

II

" " u " n.

me-zí ženami -

Ne 33/A

Ne-Vel-5/B

5

Al-le-lu-ja * Vs.: al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Zůstaně ve mně, a já zůstanu ve vás, praví Pán; kdo zůstává ve mně,

ten nese mnoho o-vo-ce.

28.6. Sv. Ireneá

2

Al-le-lu-ja, a-le-lu-ja, al-le-lu-ja.

Zůstaníte v mé lásce, praví Pán, kdo zůstává ve mně, a já v něm, ten

nese mnoho o-vo-ce.

2

15.10. Sv.Terezie z A.

9

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time, key signature of one sharp. The vocal parts are written on treble and bass staves respectively, with lyrics in Czech. The piano part is on a separate staff below the voices. The score consists of two systems of music.

C: Al-le-lu-ja-, Vs: al-le-lu-ja-, al-le-lu-ja —, al-le-lu-ja.

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time, key signature of one sharp. The vocal parts are written on treble and bass staves respectively, with lyrics in Czech. The piano part is on a separate staff below the voices. The score consists of two systems of music.

Zůstaně v mé lásce, praví Pán; Kdo zůstává mně a já v něm,

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time, key signature of one sharp. The vocal parts are written on treble and bass staves respectively, with lyrics in Czech. The piano part is on a separate staff below the voices. The score consists of two systems of music.

ten nese mnoho o - vo - ce.

Z 50

St 12/11 Ne S. Vel. 1.-4. text podle P. L. Palestriny (15.10.)

34. Anna (vst.) Z⁵

Al-le-lu-ja —, al-le-lu-ja, al-le-lu-ja.

Al-le-lu-ja —, al-le-lu-ja, al-le-lu-ja.

Zůstaněte ve mně a já zůstanu Ve vás, praví Pán; Kdo zůstává
ve mně, ten mne se mno-ho o-vá-ce.

Zg.

12.11.

Al-le-lu-ja, al-le-lu-ja-, al-le-lu-ja.

Zůstáv- te v ně- láscé, praví Pán, kdo zůstává ve vnitř a já ručím, ten nese

mlo-ho o-vo-ce.

St 5/Vel

Z
5

Musical score for two voices (Soprano and Alto) and piano. The vocal parts sing "Alleluja" in a mix of Czech and Latin. The piano accompaniment features eighth-note patterns.

C: Al-le-lu-ja * Ys: alle-lu-ja, al-le-lu-ja, al-le-lu-ja.

Continuation of the musical score, showing the vocal parts continuing the "Alleluja" chant.

Zůstáve mně a já ve vás, praví Pán; Kdo zůstává ve mně, ten nese

Continuation of the musical score, showing the vocal parts continuing the lyrics "Zůstáve mně a já ve vás".

mno-ho o-voce.

21.1. sv. Anežky

sv. Ignác (31.7.)

Z

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Zůstaníte v mé lásce, praví Pán; kdo zůstává ve mně a já v něm, ten ne-se muo-ho

O-vo-ce.

Z 5

St 12/II NeS/Vel/B

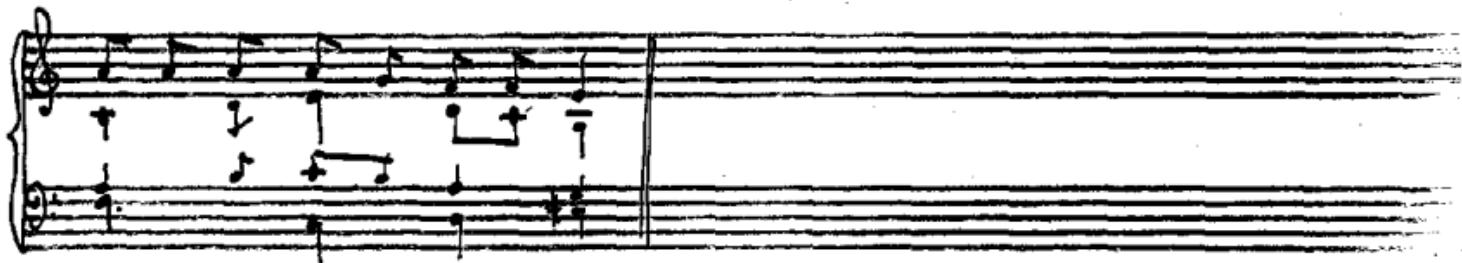
6. 4



Al-le-lu-ja, al-le-lu-ja, al-le-lu — ja.



Zůstáte v mě a já zůstanu ve vás, praví Pán; Kdo zůstá - vá ve mně,



ten ne-se mnoho o-vo-ce.