

JAROSLAV POHANKA

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DEJINY  
ČESKÉ  
HUDBY  
v příkladech

STÁTNÍ NAKLADATELSTVÍ  
KRÁSNÉ LITERATURY, HUDBY A UMĚNÍ

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PRAHA 1958

## PŘEDMLUVA

Dějiny české hudby v příkladech vznikly z potřeby doplnit obraz našeho hudebního vývoje výběrem vhodných skladeb a tak zpřístupnit roztrfštěný a mnohdy těžce dostupný materiál. Takto vzniklá anthologie obsahuje dobu více než devíti století, od nejstarších lidových písní duchovních až do roku 1848, který znamenal dalekosáhlý převrat v našem životě politickém i kulturním. Ve vývoji české hudby je tento rok významným mezníkem, neboť revoluce roku osmačtyřicátého se stala inspiračním zdrojem Bedřichu Smetanovi k prvním skladbám cílevědomě určeným celému českému národu. V takto ohraničeném úseku jsou chronologicky seřazeny ukázky hudební tvořivosti všech slohových epoch, forem i žánrů. Tím je umožněno sledovat nepřetržitý proud hudebního vývoje tak, jak ho uchovaly prameny. Je třeba znovu zdůraznit, že pro úplné pochopení zákonitosti vývoje je nezbytné sledovat nejen skladby umělé, které ostatně byly ve starší době téměř vždy majetkem jen určité společenské třídy, ale též hudbu lidovou, v níž jsou kořeny hudebnosti národa. Proto je stejně důležitým vývojovým článkem lidová píseň či jednoduchá skladba venkovského kantora jako kterýkoliv jiný útvar hudby komorní nebo symfonické. Potlačení nebo vyloučení některého vývojového úseku by vzápětí přineslo skreslený obraz dějinného vývoje. Teprve důkladná znalost pramenného materiálu v největší možné šíři, tedy i tak zvaných okrajových projevů hudební tvorby, o nichž se mnohdy soudilo, že jejich význam není rozhodující, pomůže vyslovit konečný úsudek o významu jednotlivých epoch a o vzájemných vztazích hudební kultury ke skutečnému životu českého lidu. Touto zásadou je také řízen výběr skladeb. Některá období vývoje jsou však dosud značně mezerovitá a bude jistě jedním z naléhavých úkolů nejbližší doby tyto mezery vyplnit důkladným studiem hudebního materiálu v archivech domácích i zahraničních a vypracováním podrobných monografií. Těmto úkolům by chtěla tato práce pomáhat. Současně s touto prací je vydáno dílo Jana Racka, Česká hudba od nejstarších dob do počátku 19. století, ve kterém jsou podrobně sledovány historické zákonitosti vývoje české hudby.

Děkuji všem, kteří mne ochotně podporovali cennými radami a připomínkami při vzniku této práce. Zvláště pak prof. Graciánu Černušákovi, jenž dal prvé podněty ke vzniku tohoto díla, univ. prof. dr. Janu Rackovi, který se zájmem sledoval růst této práce a s velkou ochotou podporoval její dokončení, dr. Theodorě Strakové a dr. Alexandru Buchnerovi za laskavé umožnění studia archivních materiálů a přáteli Vratislavu Bělskému za obětavou a nezištnou pomoc při namáhavé spartaci skladeb. Dále pak všem ústavům a knihovnám, které mi ochotně zapůjčily studijní materiál a konečně Českému hudebnímu fondu za hmotnou podporu při dokončování práce.

V Brně v prosinci 1956.

*Jaroslav Pohanka*

# 1. HOSPODINE, POMILUJ NY!

Traktát Jana z Holešova

Rkp. z r. 1397

Konec 10. — počátek 11. stol.

Ho - spo - di - ne, po - mi - luj ny, Je - zu - kri - ste, po - mi - luj ny!  
Ty, spa - se vše - ho mi - ra, spa - siž ny i u - slyš, Ho - spo - di - ne, hla - sy na - šel!  
Daj nám všem, Ho - spo - di - ne, žizn a mír v ze - mi! Kr - leš! Kr - leš! Kr - leš!

# 2. SVATÝ VÁCLAVE

Latinský graduál

Rkp. kolem r. 1473

Druhá polovina 12. stol.

1. Sva - tý Vá - cla - ve, vé - vo - do Če - ské ze - mě, kně - že náš,  
pros za ny Bo - ha, sva - té - ho Du - cha! Kri - ste - le - y - son!

2. Nebeský jest dvorstvo krásné,  
blaze tomu, kdož tam puójde:

[v] život věčný,  
oheň jasný  
svatého Duchal  
Kristeyleyson!

3. Spomoci my tvej žádáme,  
smiluj se nad námi,

utěš smutné,  
otveď vše zlé,  
svatý Václave!  
Kristeyleyson!

4. Maria, matko žádúcie,  
tys královna všemohúcie,

prosiž za ny,  
za křesťany,  
svého synal  
Kristeyleyson!

5. Ty jsi dědic České země,  
rač pomnieti na své plémě,

nedajž zahynúti  
nám i budúcím,  
svatý Václave!  
Kristeyleyson!

# 3. BUÓH VŠEMOHÚCÍ

Milččovské modlitby

Rkp. kolem r. 1380

První polovina 14. stol.

1. Buóh všemohúcí  
vstal z mrtvých žádúcí.  
Chvalmež Boha s veselím,  
toť nám všem Pismo velí!  
Kyrieleison!

2. Ležal tři dny v hrobě,  
dal proklati sobě  
bok, rucě, nozě obě  
na spásenie tobě.  
Kyrieleison!

3. Jezukriste, vstal si,  
nám na příklad dal si,  
žeť nám z mrtvých vstátí,  
s Bohem přě[bý]vati.  
Kyrieleison!

4. Maria žádúcie,  
z nebes rózě stkvúcie,  
pros za ny Hospodina,  
svého milé[ho] synal  
Kyrieleison!

5. Pane náš, Ježíši,  
uslyš svoji říši,  
nás hříšné křesťany,  
pro tvé svaté rány!  
Kyrieleison!

7. Ó králi nebeský,  
uslyš svůj lid český,  
zbav nás nůžé této,  
daj nám dobré léto!  
Kyrieleison!

9. Otpusť naše zlosti,  
všech nás bludův zprosti,  
daj nám pro svú dobrotu  
svaté cirkve jednotu!  
Kyrieleison!

6. Svaté Márie synu,  
otpusť hříšným vinu,  
Pane Jezukriste,  
jenž si vstal zajisté!  
Kyrieleison!

8. Uslyš naše hlasy,  
daj pokojné časy,  
Jezukriste králi,  
ať tě tvój lid chválí!  
Kyrieleison!

10. Všichni světi, proste,  
nám toho spomozte,  
bychom s vámi bydlili,  
Jezukrista chválili!  
Kyrieleison!

## 4. JESUKRISTE, ŠČEDRÝ KNĚŽE

Rkp. z počátku 15. stol.

Druhá polovina 14. stol.

1. Jesukriste, ščedry kněže,  
s Uocem, Synem jeden Bože,  
tvoje ščedrost, naše zbožiel  
Kyrieleison!

6. Anjelé jdú spievajicé,  
svého tvórcce hledajicé,  
chválu jemu vzdávajicé.  
Kyrieleison!

2. Ty si nyní zde přěd námi,  
tvoje tělo, svaté rány,  
spasiž, tvórcčě, své křesťany!  
Kyrieleison!

7. Pójděm, pójděm, Buóh přěd námi,  
bychom byli tvórci známi,  
zdat se smiluje nad námi!  
Kyrieleison!

3. Ty si svú krev prolil za ny,  
z věčné smrti vykúpils ny,  
odpusť nám naše viny!  
Kyrieleison!

8. Svatá Máří, přístup k súdu,  
s Uocem, Synem k svému lidu,  
dřive nežž já dušě zbudu!  
Kyrieleison!

4. Stvořiteli mého těla,  
rač zbaviti zlého díela,  
přěj duši, by tě viděla!  
Kyrieleison!

9. Křikněm všichni k Hospodinu,  
ať odpustí naši vinu,  
dá nám nebeskú dědinu!  
Kyrieleison!

5. Svatá Máří, božie máti,  
daj nám svého syna znáti  
a s ním v ráji přěbývati!  
Kyrieleison!

10. Ujměmž všichni za ten pramen,  
ať nás nežže věčný plamen,  
uslyš, Jesukriste! Amen!  
Amen! Amen! Amen!

## 5. SANCTUS

Troparium děkana Víta

Rkp. z r. 1235

První polovina 13. stol.

San - ctus. A - do - na - y a - tha - na - toz, ki - ri - oz.

San - ctus. Al - pha de - us et ho - mo. San - ctus.

Vir - tus prin - ci - pa - lis, pa - ter e - ter - na - lis, de - i - tas, hu - ma - ni - tas

be - ni - gni - tas, san - cti - tas. Do - mi - nus de - us sabaoth p. s. c.

## 6. DULCE MELOS

Sekvenciář Arnošta z Pardubic

Rkp. z r. 1363

Domaslaus

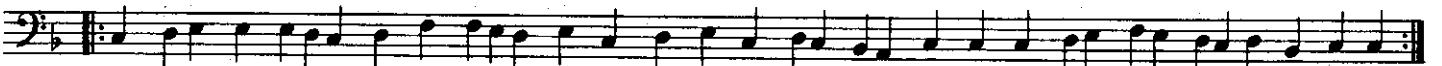
Druhá polovina 13. stol.



1. Dul-ce me-los cum con-cen-tu mo-du-le-mur in con-ven-tu to-ci-us ec-cle-si-e,  
2. Ve-ne-re-mur sub ob-ten-tu gra-ci-e, vi-te con-ven-tu, pa-tro-num bo-he-mi-e.



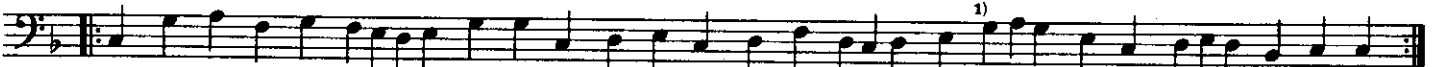
3. Flos de spi-na pro-cre-a-tus, Wen-ce-sla-us, ma-tre na-tus no-bi-li, sed pe-ssi-ma,  
4. Pa-trem sanctum i-mi-ta-tus, Cri-stum pu-er lu-crum ra-tus, in-do-le san-ctis-i-ma.



5. Le-gem ze-lat ut He-ly-as, ver-bi dux ut Y-sa-y-as, gen-tis pel-lens te-ne-bras.  
6. Hic se-cun-dum A-na-ni-as fu-tu-ro-rum ut A-bdi-as res pan-di-tur la-te-bras.



7. Re-gi Cri-sto mi-li-ta-vit, dux in-si-gnis li-be-ra-vit pu-e-ros gen-ti-li-um,  
8. Quos Cri-sto re-ge-ne-ra-vit, hos ver-bo ci-bo-que pa-vit, pro-pa-go fi-de-li-um.



9. Li-gna de-fert e-ge-no-rum, u-su-i, my-ste-ri-o-rum se-ser-vum ex-hi-bu-it,  
10. Cum ex ma-ni-bus su-o-rum mustum, ho-sti-as la-bo-rum al-ta-ri-bus pre-bu-it.



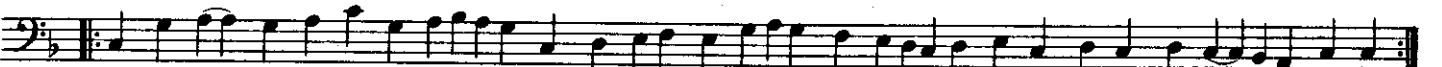
11. O res mi-ra, res pre-cla-ra, frons du-cis fit cru-cis a-ra de-i ful-gens lu-mi-ne.  
12. Dux cul-pa-tur mo-ra ca-ra, ce-sar sur-git cru-ce ra-ra, vi-sa qua-si nu-mi-ne.



13. Ja-cob san-ctum re-pre-sen-tat Wen-ce-zla-us, dum fre-quen-tat, tem-pla noc-te pe-di-bus  
14. Nu-dis ter-ras hinc cru-en-tat, cu-ius fi-dem di-ra temp-tat ma-ter mul-tis vi-ci-bus.



15. Ut con-vi-vet in-vi-ta-tur dux a fra-tre, sic pa-ra-tur Wen-ce-zla-o mar-ti-ri-um.  
16. Lau-des de-i dum ri-ma-tur, noc-te sanctus vul-ne-ra-tur et fit fra-tri-ci-di-um.



17. Li-men tem-pi pe-tit le-sus, com-men-da-tum Cri-stus Jhe-sus, fert in ce-lo spi-ri-tum.  
18. Mar-tir san-ctus, ut est ce-sus, fit a-gni pa-scha-lis e-sus, flos et gemma mi-li-tum.



19. Dux, me-de-la pec-ca-to-rum sa-lus e-gris op-pres-so-rum ve-rum



pa-tro-ci-ni-um. 20. Su-sei-ta-tor mor-tu-o-rum nos ad



cul-men be-a-to-rum due post hoc e-xi-li-um. A-men.

# 7. HRA TŘÍ MARIÍ

(Výňatek)

Codex mixtus

Rkp. z konce 14. stol.

Druhá polovina 14. stol.

*Tercia persona (Maria Magdalena) cantet:*

Cum ve - nis - sem un - ge - re mor - tu - um,  
mo - numen - tum in - ve - ni va - cu - um. He - ul ne - sci - o rec - te dis - cer - ne - re,  
u - bi po - - - - - ssim ma - gi - strum que - re - re.  
Když bych při - šla lé - či - ti mr - - - - - tvé - ho,  
nad - ji - dech hrob a v něm ni - ko - ké - ho. Au - vech! ne - mo - hu pra - vě zna - me - na - ti,  
kde bych mo - - - - - hla své - ho mi - stra hle - da - ti.

A nastojte hoře mého,  
velikého, nemalého,  
že nevizi tvůrce svého,  
utěšení srdce mého!

A zdali vy jeho víete,  
proč mi jeho nepovíte?  
Chtěla bych se tamo bráti,  
bych ho věděla kde optati.

Chtěla bych den i noc jíti,  
nechtíec jísti, ani píti,  
bych mohla jeho dojíti!

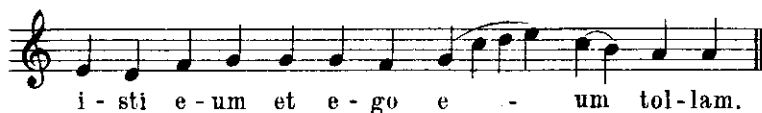
Ach, nelehká moje núze.  
Toť tak hubenice v túze  
budu den i noc plakati,  
až se můj život ukrátí.

*Ihesus appareat ei cantans:*

Mu - li - er, quid plo - ras? quem que - ris?

Pověz, cná ženo, co hledáš  
a proč se tak truchle jímáš?

*Tercia persona cantet:*



Cný muži, rač mi pověděti,  
ač muůžeš pravě věděti,  
tvá-li cnost jeho schovala.  
Pověz, abych jeho optala.

*Jhesus:*



*Maria:*



*Jhesus cantet:*



*Maria:*



## 8. PÍSEŇ SLUHY RUBÍNA Z MASTIČKÁŘE

Musejní Masticák  
Rkp. před r. 1350

Počátek 14. stol.



## 9. PLANKTUS PANNY MARIE

Rkp. z druhé poloviny 14. stol.

Druhá polovina 14. stol.

Vy, dcerky Jerozolemské, pyčte smutka i žalosti mé.  
 Ach, auvech, slyšela sem zlí novinu o mém zmlitkém synu,  
 by jej Judas Židuóm zradil.  
 Ach, kto mu na to poradil,  
 svého tvórcu pro třidceti peněz dáti na kříž zpieti?  
 Jene, mój rodiče milý, pravie, by jej na kříž zpieli.  
 Pro Buóh, doved' mě tam k němu, ať opatřím, co je jemu.

*Maria:*



- |   |  |   |
|---|--|---|
| 1. Pro Buóhračte po - stú - pa - ti,    | - rač - te mi tam po - má - ha - ti,     | bych mo - hla sy - na vi - dě - ti.     |
| 2. To - ho, je - muž tvó - rec dě - jí, | to - mu za ny dnes u - mřie - ti,        | za všě kře - sta - ny chce smrt vzieti. |
| 3. Juž tě vi - zikvietku stkvú - cí,    | mój sy - ná - čku pře - žá - dú - cí,    | u - mu - ře - ná, ach, strá - dú - cí.  |
| 4. Šip - ěm, hložím tě - lo drá - no,   | vtvo - ji svě - tie o - ěi pl - vá - no, | sy - nu mi - lý, to mně zná - mo.       |
| 5. A již ležíš, sy - nu mi - lý,        | a - no tvój lid vešken kvie - lí,        | ža - lo - stě - mi ne - ma - lý - mi.   |
| 6. Kamsděl, sy - nu, rú - chos se - be? | Tvé slú - hy kde jsú u te - be?          | Je - di - ná já ste - bú sto - jím.     |
| 7. Ve - lí - tě mi ne - pla - ka - ti,  | an mi řekl čest rá - je dá - ti,         | pro - to mu - siem tú - hú lká - ti.    |

*Joannes:*



Se - stro mo - je zmi - le - lá, au - vech, by ty vi - dě - la,



vé - dě, že by po - spie - ši - la, své - ho sy - na pla - ka - la.

Maria, nerod' plakati,  
 toť se musilo všě státi,  
 co Buóh kázal o sobě psáti.

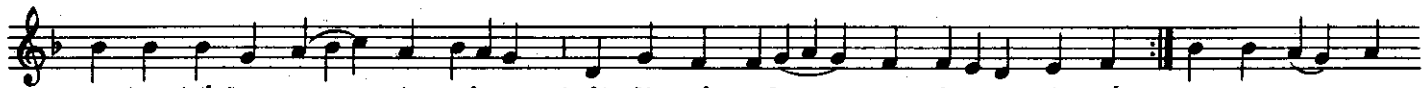
*Maria:*



Plá - ěi mé - mu ho - di - na, když já vi - zi své - ho sy - na  
 Tú - ho mo - je ve - li - ká, ve - se - lé mé všě po - ni - ká,



na kří - ži sto - jie - ce. Sy - nu mój je - di - ný, tr - piš mu - ky bez vi - ny,  
 na tvé mu - ky zrie - ce. Au - vech, mo - je ža - lo - sti i ve - li - ká pa - ko - sti,



a jsa tvó - rec ne - vin - ný, tvój ži - vó - tek prav - dy pl - ný. Sy - nu mój je -  
 južť já ho - ře mám do - sti, pře - sta - núc mé všě ra - do - sti.



di - ný, ka - kú máš mu - ku? Kvie - tku mój sva - dú - cí, jiez - vy máš vru - kú!



Vze - zři na mě je - di - ný, srd - ce mé ho - ří, na svú mat - ku smú - ce - nú,



o - čí o - tvo-ři! Na svú vel-mi smú-ce - nú i pře-liš po - hu - be - nú,  
 sy-nu mój la-ska - vý! Když já vi-zi tvój bok pro-kla-ný, tvo-je tě-lo sva - té,  
 na kří-ži roz - pa - té, ve-li-ké máš rá - - - ny, za ny,hříšné kře - sťa-ny.  
 Je - mu od - pu - sti - te, mě sa - mu jmě - te, mě zaň u - kří - žuj - tel  
 Chcít rá - da tr - pě - ti, za sy - na mi - lé - ho, Bo - ha  
 pra - vé - ho. Pyč-te vši-ckni ho-ře mé - ho, ne - mo - huť skon - če - ti.  
 Au-vech,ka-ko se za-pá-lá, sy - na mé-ho čest i chvá-la, pa-kost mi se jest sta - la,  
 když sem to-ho do - ždá-la. Py-čte vši-ckni ho-ře mé-ho, sy - na mé-ho la - ska - vé-ho,  
 Je - zu-kris-ta ne-be - ské - ho, jenž chce za ny u - mře-ti, za vše kře - sťa-ny.

## 10. PRIMO TEMPORE

Rkp. z druhé poloviny 14. stol.

*utg. Katalan / volun*

Druhá polovina 14. stol.

Pri-mo tem-po-re al-le-vi-a-ta est ter-ra Za-bu - lon et ter-ra  
 Ne-pta - lin. Et no-vis - si-me ag-gra-va-ta est vi-a ma - ris  
 trans Jor-da-nem Ga-li-le-e Gen-ti-um. Po-pu-lus ge-nu-it qui am-bu-la-bat

in te - ne - bris, vi - dit lu - cem ma - gnam: ha - bi - tan - ti - bus in re - gi - o - ne  
 um - brae mor - tis, lux or - ta est e - is. Mul - ti - pli - cas - ti  
 gen - tem, et non ma - gni - fi - cas - ti lae - ti - ci - am. Hec di - cit  
 Do - mi - nus De - us: con - ver - ti - mi - ni ad me et sal - vi. e - ri - tis.

## 11. EX LEGIS OBSERVANTIA

Rkp. Vyšebrodský  
 Kolem r. 1410

Počátek 15. stol.

Ex le - gis ob - ser - van - ti - a vir - go Ma - ri - a Chri - stum prae - sen - ta - - - vit.  
 Sy - na - go - gae mo - sa - i - cae se poe - ni - tus sub le - ge sub - iun - ga - - - vit.  
 R<sup>o</sup> Si - me - on hic lae - tus am - ple - xa - tur ve - - - tus con - gau - det an - ge - lo - rum coe - - - tus.

## 12. RONDELLUS

Rkp. z počátku 15. stol.

Počátek 15. stol.

[Discantus]

Flos flo - - - rum in - ter  
 Tenor Ach, du ge - truis blut von al -

li - li - a, qui sper - nit  
den soln...

mun - di vi - li - a, se - na - to - ris na - ta.

A - ve, que le - ta - ris cum ab ip - so a - do - ra -

ris in ce - li pal - la - ei - o.

### 13. LIDOVÉ TANCE

Vyšehradský sborník spisů Tomáše Štítného  
Rkp. z r. 1396

14. stol.

*Czaldy waldy*

## 14. ANDĚLÍKU ROZKOCHANÝ

Vyšehradský sborník spisů Tomáše Štítného

Rkp. z r. 1396

14. stol.

1)  
An - dě - lí - ku roz - ko - cha - ný, na - de vše - cky pře - vý - bor - ný, vše mi - lo - sti pl - ný,  
mé - mu srd - ci zvo - le - ný. Ty si kvie - tek o - všem pře - vý - bor - ný, to - běť slú -  
žím be - ze vše pro - mě - ny, já, tvůj slu - ha je - di - ný.

## 15. DŘEVO SĚ LISTEM ODIEVÁ

Rkp. z 15. stol.

14. stol.

1. Dře - vo sě li - stem o - die - vá, sla - ví - ček v keř - ku spie - vá. Má - ji, ža - lu - ji  
Zvo - lil sem so - bě mi - lú, ta tře mé srd - ce pi - lú. Pi - la ře - že, ach,  
to - bě a mé tě srd - ce ve mdlo - bě. R° Sr - de - čko, di - vím sě to - bě, že ne - chceš dbá -  
bo - lí a tvójt bu - du, kdet sem ko - lí.  
ti o so - bě, tvá ra - dost, ve - se - lé hy - ne, pro tu be - ze jmé - ne.

2. Ačť bych já ji zmenoval,  
mnohýt by mě štrafoval  
a fka: Proč ty tak slúžíš?  
Čemu sě milostí chlubíš?

Neustavičný milovník  
jako u cesty fepík:  
k čemu sě koli přičiní,  
a tomu všemu uškodí.

R° Ktoť sem, tenž nosím pilu,  
ját mám najkrašší milú,  
tět nikomu nepoviem,  
sámť ji s mým srdečcem viem.

3. Viera vieře pomáhá  
kdeť sú dva sobě věrná  
— on jí a ona jemu —  
nepovídaj třetiemu.

Mnohýt sě rád honosí,  
tenť tajemstvie pronosí.  
Ach naň, zlyť obyčejť jmá,  
nepřejtež mu, ktoť jeho zná!

R° Poniž on vás tak hanie,  
prosimť vás, panny a panie,  
přezdiec jemu: Rušíš nás,  
vystrčmež jeho pryč od nás!

## 16. DECET HUIUS CUNCTIS HORIS

Rkp. z počátku 15. stol.

Jan z Jenštejna  
Kolem r. 1350—1400

1. De-cet hu-ius cun-ctis ho - - ris fe-sti vo-ce dul - ci - o - ris fa-ce-re me-mo - - ri - am.  
2. Nec in-dig-num, sed be - nig - num vo-ce cor-di da - re sig-num Ma-ri - e in glo - - ri - am.

3. In - no - ve - mus men - te sa - na, ma - ter quod pe - tit mon - ta - na, sa - lu - ta - re gra - vi - dam.  
4. Pa - ra - nym - pho co - mi - ta - ta, fu - e - rat quo sa - lu - ta - ta, se - nem mul - cet pa - vi - dam.

5. Rem - mi - ra - tur, sed ma - tro - - na, un - de, in - quit, tan - ta do - - na mi - hi dan - tur ho - di - e.  
6. Ad me ve - ni - ret quod il - - la, ma - ter de - i et an - cil - - la, scep - trum om - nis glo - ri - e?

7. Gau - det clau - sus su - a ma - tre, sen - tit pro - lem si - ne pa - - tre, ag - num de - i pre - di - cat.  
8. E - rit mag - nus in - fans ri - te, re - gem ce - li, ag - num vi - - te, clau - sus plau - su in - di - cat.

9. Ne - quit se - nex im - mo - ra - - - ri, ra - pit ma - mus ma - nu pa - - ri, et ni - mis ce - le - ri - ter.  
10. Ex - ul - ta - bat mo - do mi - - - ro, cir - cum - ple - xa hanc in gy - ro, sa - lu - tan - do dul - ci - ter.

11. Cla - mat se - nex vo - ce cla - ra, am - ple - xa - ta tot pre - cla - ra in - si - gni - a de - o ca - - - ra,  
12. Sal - ve in - ter mu - li - e - res, te res - pe - xit ce - li he - res, me - ru - i - sti, quod vi - de - - - res

vo - ce pen - dens ve - te - ri. 13. Il - - la sed re - pu - di - a - vit, lau - dem de - o  
cas - ta fruc - tum u - te - ri. 14. Cle - mens vir - go at - que pi - a, tu nos fo - ve,

as - si - gna - vit, quan - do sup - plex de - can - ta - - vit con - te - - xens: Ma - - gni - fi - cat.  
o Ma - ri - - a, par - tus nam - que tis nos qui - - a so - la spes vi - - - vi - fi - cat.

A . . . . . men.

## 17. DOROTO, PANNŮ ČISTÁ

Rkp. Vyšebrodský  
Kolem r. 1410

Druhá polovina 14. stol.

Do-ro - to, pan-no či - stá, tvojí hod - tí cier - kev sva - tá, nebs ty die - vka vý - bor - ná, Bo - hem zvo - le - ná.  
Tvé krá - sy i tvé či - sto - ty ne mŏž žá - dný vy - psa - ti, ji - mižs ty ob - da - ře - na, Kri - stem snú - be - ná.

R<sup>o</sup> Ra - du - jí - cí se s cho - těm svým; spo - mo - žiž nám tam smu - tným k věč - né ra - do - sti.

# 18. OTEP MYRRHY

Canticum boemicale

Rkp. Vyšebrodský  
Kolem r. 1410

Druhá polovina 14. stol.

O - tep myrr - - - hy mět můj mi - - - lý, mi - lu - jet' mě  
[z] své vše sí - ly; a já je - ho zmi - le - lé - ho, proňžt' netbámnic na ji - né - ho.  
Mój mi - lý <sup>1)</sup> mně běl, čer - ven, krá - - - sen, ja - ko le - te - ční den ja - sen.  
To div z di - va, žet' sem ži - va, proňžt' se mé sr - dé - - čko zní - - má.  
Vsta - nuci pó - jdu to - - ho dle, po - ptám se o bě, proňžt' mé sr - dé - čko mdlé, řkúc: Ba - tí - čku zmi - le - lí - čku,  
zjev mi svú tvář, so - - ko - lí - čku. Je - hožt' má du - še mi - lu - je, vi - dě - li ste,  
zda kde tu je? Mi - lost sil - ná, žá - dost pil - ná, k ně - mužt' má my - sl ne - myl - ná.  
Když dých prá - vě od puol - no - ci, stržet' mě je - den z je - ho mo - - - - - ci,  
tak ne - zná - mě vze - zřev na mě, ve - cet: Pře - nes mě v svém prá - mě.  
Te - hdy já naň vze - zřech <sup>2)</sup> ni - ce, do mně chs své ho pa - - - - - ni - ce,  
řech: Kam ko - ho? A on: To - ho, je - hož ty hle - dáš pře - mno - ho.

# 19. JIŽŤ MNE VŠE RADOST OSTÁVÁ

Mnichovský zlomek  
Rkp. před r. 1411


Mistr Závíš ze Zap  
Před r. 1360 — po r. 1411

Jižť mne vše ra - - dost o - - - stá - - vá, jižť mé vše ú - - - tě - chy  
 sta - - - nu; srd - ceť v tú - žeb - nej kr - - vi pla - - - vá, to vše  
 pro mí pa - ní žád - - nú. Svý - - ma zra - ky skr - zě oě - - - ko,  
 sil - něť stře - lé v mé sr - - dé - - čko, by - dlímt' v pla - men - -  
 nej mo - - - ci. Mój ži - vot v tú - - hách ne - má - - há,  
 to vše je - - jie krá - - - sa dra - - - há, kto - mut' mé  
 sil - - - ně při - pu - - - zie. Srd - ce bo - - lí sil - ně, ve krvi plo - va - je,  
 žá - da - je, žá - dná, tvój mi - lo - sti, ač se mó - že stá - ti. Južť ni - ko - liv  
 živ ne - bu - du na dhú - ze v tej tú - ze, ač se žá - dná ne - rá - í smi - lo - va - ti.  
 Tú - hať mě po niej, když na ni vzpo - ma - nu, dív žeť hned ne - vzpla - nu, om - dle - je v tú - hách sta - nu,  
 jižť pro ni u mej mla - do - sti za - lo - sti - vě za - hy - nu. Toť mé ne - sče - stie...


## 20. ROTULUM SUPER SANCTUS

Rkp. Vyšehradský  
Kolem r. 1450

První polovina 15. stol.



Sal - ve lux fi - de - li - um, ful - gens in au - ro - ra, quo est su - pra




li - li - um, li - li - li - li - um, pul - chra et de - co - ra.

## 21. TROPUS SUPER REGINA

Rkp. Vyšehradský  
Kolem r. 1450

První polovina 15. stol.



Al - le. Do - mi - na, flos vir - gi - na - lis si - ne spi - na, tu cle - ro non sis a - li - o - na,



gra - ci - a ple - na. Ce - li re - gi - na, dans vi - te se - qui ve - sti - gi - a,



pro no - bis de - um im - plo - ra et ex - o - ra, pa - cis con - fer gau - di - a, al - le - lu - ia.

## 22. VAGANTSKÁ PÍSEŇ

Rkp. ze 14.—15. stol.

Počátek 15. stol.



O quan - tum sol - li - ci - tor et cu - ris sub - pe - di - tor, dum cor - de trans - me - di - tor pre - sens et fu - tu - ra.  
Presens et pre - te - ri - tum ver - gunt in in - te - ri - tum, ta - lem ha - bet e - xi - tum hu - ma - na cre - a - tu - ra.<sup>1)</sup>



*R<sup>o</sup>* O quis in - tel - li - ge - ret mor - tem, quam sit du - ra, et fi - nem pro - spi - ce - ret,



in ti - mo - re vi - ve - ret, vo - ve - ret et red - de - ret de - o, su - a iu - ra.



## 23. ŽÁKOVSKÁ KOLEDA

Jistebnický kancionál  
Rkp. kolem r. 1420

Počátek 15. stol.

1. Mo - re fe - sti que - ri - mus vi - rum vir - tu - o - sum, quem et be - ne - di - ci - mus, ho - spi - tem glo - ri - o - sum.  
R° Et. ab i - pso pe - ti - mus mu - nus gra - ci - o - sum, ut sum - mam no - bis con - fe - rat tri - um so - li - do - rum.

2. Přišli sme na čest zpievajíc  
ku pánu šlechtnému,  
jeho se daru radujíc  
vedle biskupa ctného.

R° Račič ny obdařiti,  
toběť na čest zpieváme,  
chcemť tvú štědrost chváliti  
neb k tobě lásku máme.

3. Hospes amantissime,  
ex amicis unus,  
fac honorem hodie,  
nobis dando munus,

R° ut possis diu vivere  
cum honorandis unus,  
pro quo nos cottidie  
petitores sumus.

4. Štědrého sme tě zvěděli,  
proto sme k tobě přišli,  
s biskupem před tě přijeli,  
obdařič ny, račič-li.

R° Račič ny obdařiti etc.

5. Clericalis concio  
in re deprecatur,  
ut tua perpetua  
[sa]lus augeatur.

R° Super mundi climata  
semper agnoscatur,  
virtus tibi tradita  
non diminuatur.

6. Štědrost chváléc i tvú čest,  
prosíme daru tvého,  
rač nám dáti peněz šest  
podle biskupa ctného.

R° Račič ny obdařiti etc.

## 24. NOCI MILÁ, PROČS TAK DLŮHÁ?

Text: rkp. Oldřicha Kříže z Telče, 15. stol.  
Nápěv: Šamotulský kancionál, tisk z r. 1561

První polovina 15. stol.

1. No - ci mí - lá, pročs tak dlú - há? Po mé mi - lé jest mi tú - ha,  
že mi sní ne - lze mlu - vi - ti. Ko - mu se mám u - tě - ši - ti?

2. Jižť mé srdce bydlí v strasti,  
v smutku, v túžebné žalosti.  
To vše činí nebývání  
u té najmilejšíe panie.

3. Milý Bože, nedaj dlúze  
po mé milé býti v túze!  
Brachku milý, nestyšť sobě,  
nad jiněť chci přieti tobě.

## 25. VZEL ĎÁBEL BABU NA PLECE

Graduál

Rkp. z první poloviny 15. stol.

První polovina 15. stol.

Vzel <sup>1)</sup>ďá - bel ba - bu na ple - ce, chtěť ji so - bě jmie - ti  
 a o - na je - mu od - po - vě - dě - la: Mi - lý sy - nu, již sem sta - rá, di ve - dlé ke krě - mář - ce,  
 tať ne - dá - vá pra - vé mie - ry, tať jest ho - to - va <sup>2)</sup>ste - bú na <sup>3)</sup>ty ho - dy.

## 26. PRIMA DECLINATIO

Franušův kancionál

Rkp. z r. 1505

Počátek 15. stol.

Pri - ma de - cli - na - ti - o, ca - su - um re - gu - la - ti - o  
 in a - e a - na - le - psim, quos ce - pit per e - the - sim  
 mi - sit ge - ni - ti - vum, *R<sup>o</sup>* Hos bo - ni - ta - tis ge - ru - la at - tra - xit o -  
 sty - gis in - fe - cti - vum.  
 ma - gi - o, quos ne - pa nu - gi - ge - ru - la con - clu - sit <sup>1)</sup>ob - sta - gi - o.

## 27. NAVŠTĚV NÁS, KRISTE ŽÁDÚCÍ

Jistebnický kancionál

Rkp. kolem r. 1420

Počátek 15. stol.

1. Nav - štěv nás, <sup>1)</sup>Kri - ste žá - dú - cí, Pa - ne svě - ta vše - mo - hú - cí,  
 daj nám se v srd - ci poz - zna - ti, bez hruó - zy se - be če - ka - ti.

2. Protos vstúpil [v] život panny,  
 jsa Bohem, byl si útrobný,  
 chud, bled, bíť, pro nás ohavný,  
 po tváři zedrán, zplvaný.

3. Potiv se potem krvavým,  
 visal si s lotrem rúhavým,  
 ruh, pláč, křik, smrt směles podstúpil,  
 od smrti nás tak vykúpil.

4. Daj nám žití vykúpenie,  
život večný, oslavenie,  
večný, jenž jsi u věčnosti,  
zbav núžě, daj své radosti!

5. Neb chlipnost čerstvých vítězí,  
vešken svět hříechy již hoří,  
řád, pravda, viera potuchla,  
valem jdú lidé do pekla.

6. Bože, jenžs trojice svatá,  
i Maria, panno čistá,  
i všecka říše nebeská,  
pomozte v lásce od světa!

7. Ktož tu piesničku zpievají  
a Ježíše v srdci mají,  
štedřef jeho požívají,  
vidětiť jeho žádají.

8. Chvála Bohu Otci, Synu  
milému, svatému Duchu,  
vše jednomu Hospodinu,  
jenž svým dává žádost čistú.

9. Jakož byla ot věčnosti,  
bude na věky v radosti  
mezi námi bez žalosti,  
a to vše z božie milosti. Amen.

## 28. JESUKRISTE, ŠTĚDRÝ KNĚŽE

Jistebnický kancionál

Rkp. kolem r. 1420

Druhá polovina 14. stol.



1. Je - su - kri - ste, ště - drý kně - že, s Uot - cem, Du - chem je - den Bo - že, tvo - je ště - drost na - šě zbo - žie z tvé mi - lo - sti!

2. A tys nyní zde před námi,  
tvé tělo trpělo rány,  
za ny, za hříešné křesťany  
z tvé milosti.

3. Tys ráčil v nás přebývati,  
chléb vezdajší chtěls náš býti,  
chtě nás tudy obživiti  
z tvé milosti!

4. Ó dobroto tvá k nám božská,  
ó milosti tvá předivná,  
dáváš nám chléb z tvého těla  
z tvé milosti!

5. Dals krev z srdce vytočiti  
a tu nám dnes dáváš pítí,  
chtě ny tudy obživiti  
z tvé milosti.

6. Věru nám se velmi dáváš,  
svú milostí k nám plápoláš,  
že nás tak sobě vzácny máš  
z tvé milosti.

7. Taks sě s námi chtěl sjednati,  
žes svůj život nám chtěl dáti,  
smrti naše odolati  
z tvé milosti.

8. Věru drazes nás vykúpil,  
pro nás mra, svú duši pustil  
a taks nám věrně poslužil  
z tvé milosti.

9. Tohos pamět nám ostavil,  
tvé tělo si nám připravil,  
chléb vezdajší aby náš byl  
z tvé milosti.

10. Ó milosti tvá k nám silná,  
ve běda, kto tebe nedbá,  
tvé krve pítí nežádá  
z tvé milosti!

11. Ó křesťané, z hříechův vstaňme,  
dobré nám dané poznajme,  
k tělu božiemu chvátajme  
z tvé milosti!

12. Chléb náš vezdajší chutnajme,  
jieti jeho zde žádajme,  
protož svatě přebývajme  
v té milosti!

13. Ó Ježíši křižovaný,  
pro nás ohavně zplvaný,  
buď nám proto milostivý  
z tvé milosti!

14. Ó Maria milostivá,  
nás zhrzuje naše vina,  
buď nám proto milostiva  
v té milosti!

15. A vy, anjelé nebeští,  
i vy, boží všickni světi,  
uprostež nám ten chléb jieti  
v té milosti!

16. Abychom jej jedli s vámi,  
svatými všemi křesťany,  
ej, poprostež Boha za ny  
v té milosti!

17. Chvalmež Ježíše milého,  
život věčný máme jeho,  
tělo a krev jedúc jeho  
v té milosti!

18. Budem zlého zde zbaveni,  
ve vše cnosti rozplozeni,  
v život věčný uvedeni  
v té milosti.

19. Ktož tu piesničku zpievají  
a Ježíše v srdci mají,  
štedřef jeho požívají  
v té milosti.

20. Chvála Bohu Otci, Synu  
milému, svatému Duchu,  
vše jednomu Hospodinu  
v té milosti!

21. Jakož byla ot věčnosti,  
bude na věky v radosti  
mezi námi bez žalosti  
z tvé milosti.

## 29. BUÓH VŠEMOHÚCÍ

Jistebnický kancionál

Rkp. kolem r. 1420

První polovina 14. stol.

[Discantus]  
Tenor



Buóh vše - mo - hú - cí vstal z mr - tvých zá - dú - cí

Chvalmež Bo - ha sve - se - lím, toť nám všem pí - smo ve - lí! Pa - ne, smi - luj se!

## 30. OTČE NÁŠ

Jistebnický kanconál  
Rkp. kolem r. 1420

Počátek 15. stol.

Ot - če náš, jenž jsi na ne - be - siech o - svět' se jmě Tvé, přijď krá - lov - stvie Tvé.  
 Buď vó - le Tvá ja - ko v ne - bi i v ze - mi! Chléb náš vez - daj - ší daj nám dnes.  
 I od - pust' nám na - še vi - ny, ja - ko i my od - púš - tie - me na - šim vin - ní - kom.  
 I ne - u - vo - diž nás u po - ku - še - nie, a - le zbav ny od zlé - ho. A - men.

## 31. VIZMEŽ PACHOLÍČKA

Rkp. Vyšehradský  
Kolem r. 1450

Po r. 1378

Viz - mež pa - cho - lí - čka, ant' v je - sli - čkách le - ží, je - ho mi - lost tak ve - li - ká, ktož chce, tent' o - tie - ží.  
 Bla - ze, že sme do - če - ka - li, té mi - lo - sti no - vé, ješ - toť jsú dá - vno žá - da - li star - ší pro - ro - ko - vé.

2. V. Sobě věčné spasenie  
v jeho narozenie  
a všem hřiechóm odpuštění  
kolikrát pro viny.

V. Veselme se, křesťané,  
Buóh se nám narodil,  
což jest Adam byl zavádil,  
Ježíš vysvobodil.

R° Radujme se s anjely,  
děkujíc z milostí,  
zpievajíc: „Budiž chvála  
Bohu na výsosti

R° a lidem mír na zemi  
budiž dobrého chtění,  
pamatujíc s veselím  
to anjelské pěníe.

3. V. Maria, božie matko  
i panno přečistá,  
okojiž nám své dětátko,  
Boha Jezukrista!

V. Modlmež se, křesťané,  
prosic slitování,  
pane náš, milý Ježíši,  
dajž nám již sjednání!

R° Stavíž těžká rozděníe  
v tvém svatém kostele,  
pro tvé svaté narozenie  
nemstiž se již viece!

4. V. Rač, Ježíši, staviti  
všecky búfe škodné,  
od zlého nás zde zbaviti,  
daj časy pokojné.

V. Abychom se vzdálili  
již ode všie zlosti,  
Boha věčně chválili,  
děkujíc z milostí.

R° Všichni božie vyvolení  
prostež Hospodína,  
ať nám po našem skončení  
hřiechów nezpominá.

R° Přiviniž nás, Hospodine,  
až před súdem stanem,  
ty jsi útočiště jisté,  
chvála Bohu! Amen.

## 32. DIES EST LAETITIAE

Jistebnický kancionál

Rkp. kolem r. 1420

Konec 14. stol.

Di - es est lae - ti - ti - ae in or - tu re - ga - li, nam pro - ces - sit ho - di - e  
 de ven - tre vir - gi - na - li. Pu - er ad - mi - ra - bi - lis, to - tus de - lec - ta - bi - lis, in hu - ma - ni -  
 ta - te, qui in - e - sti - ma - bi - lis, est et in - ef - fa - bi - lis in di - vi - ni - ta - te.

## 33. STALA SĚ JEST VĚC DIVNÁ

Jistebnický kancionál

Rkp. kolem r. 1420

Počátek 15. stol.

[Discantus]  
[Tenor]  
♩<sup>8</sup> 1. Sta I Sta - la sě jest věc div - ná, pan - I - sa - i - áš pro - ro - ko - val  
 8 na sy - na po - ro - di - la Tenor<sup>2)</sup> be - zě všie - stra - sti  
 a Ga - bri - el zvě - sto - val, řka: „Zdrá - va pl - na  
 Pueri<sup>2)</sup> 8 tě - le - sné. Tot' jest div - né a no - vé, Tenor<sup>2)</sup> Ra - duj - me se, vě - sel - me - se, u Be - thlé - mě  
 mi - lo - sti, po - ro - díš bez bo - le - sti, bez bo - les - til<sup>4</sup> R<sup>o</sup> Ra - duj - me se, vě - sel - me - se, u Be - thlé - mě  
 8 ma - lém mě - stě, 3<sup>1</sup> ma - lém mě - stě.

2. V. Pastuškám sě anjel zjevil  
 a jim noviny pověděl,  
 že sě narodilo dietě,  
 jenž vládne po všem světě.

V. Kto slýchá divy také,  
 by přijeli tři králové  
 ot východa slunce k němu,  
 dávajíc dary jemu.

R<sup>o</sup> Radujme se, veselme se etc.

## 34. JEŽÍŠ, NÁŠ SPASITEL

Jistebnický kancionál

Rkp. kolem r. 1420

Počátek 15. stol.

[Discantus]

1. Je - žíš, náš spa - si - tel a hříšných vy - ku - pi - tel, na - ro - dil se jest nám dnes, a -

Tenor<sup>1)</sup>

by nás po - jal do ne - bes, na - ro - dil se jest nám dnes, a - by nás po - jal do ne - bes.

2. Panna porodila  
a v jeslech položila  
svého syna milého,  
od Boha Otce daného.

3. Volek, oslík poznal,  
na Pána svého dýchal,  
ale člověk jest nedbal,  
aby Pána svého poznal.

4. Amen zpívající,  
v Bohu se radující,  
dajž nám toho dojíti,  
Bože, beze vše žalosti!

## 35. DIETKY MLADÉ I STARÉ

Jistebnický kancionál

Rkp. kolem r. 1420

Počátek 15. stol.

[Discantus]

1. Die - tky mla - dé i sta - ré, pa - nie, pa - ni - co - vé, i vši - cni kře -

Tenor

8 stá - no - vé, ra - duj - mež se již té chví - le, če - ka - jí - ce ve - se - le své - ho vy - ku -

8 pi - te - le, Pá - na Je - su - kri - sta krá - le, na - še - ho spa - si - te - le.

2. Kterýž jest nám skrze proroky prorokován, že má na svět přijíti a z panny se naroditi, pro lid svůj pracovati a jej vysvoboditi z moci d'ábla ukrutného a vraha lidu svého.
3. Protož se veselme, zpievajíce a řkúce: „Narodil se spasitel, všech hříšníkóv vykupitel. Chvála Bohu na nebi a pokoj buď na zemi všemu lidu dobré vuole, buď radost, veselé!“
4. Zvláště buď radost, veselé nám všem děťátkám, že jsa anjelským králem, chtěl býti malým děťátkem, mezi námi obcoval, nás jest velmi miloval, pokoru svú okazuje, s námi se objímaje.
5. Pro nás učedníky tresktal a jim přimlúval, že jsú starým bránili, by nás k němu nenosili. A Ježíš jest řekl k nim, ke všem učedníkóm svým: „Nechajť jdú malitčti ke mně, neb jich jest království!“
6. Hled'tež na to, staří, zatvrzení reptáci, ješto vždycky repcete a nad námi se horšíte, že s Kristem obcujeme a k němu vždy běháme, bychom jeho tělo jedli a krev jeho svatú pili,
7. že nás jest miloval, na nás své ruce vzkládal, s námi se jest objímal a nám své požehnání dal, před zákoníky mluvil, o nás jim písmo pravil, že skrze děťátka mladá skoná se božie chvála.
8. Nám království zaslíbil malým, a řka starým: „Neobráťte-li se, do království nevendete!“ A protož nemeškajte k němu se navrátiti, svých všech zlostí ostávati, chcete-li s ním bydleti.
9. Vzdajmež, dietky, chválu jemu, Otcí mocnému, Synu jeho múdrému, Duchu svatému dobrému! Vesele zpievajíce, srdcem naším pléšice, chvalmež jej, dietky, celým srdcem, k tomu jazykem!
10. O němž vždy vesele zpieváme a řekáme: „Narodil se spasitel, všech hříšníkóv vykupitel.“ Chvála Bohu na nebi a pokoj buď na zemi všemu lidu dobré vuole, buď radost, veselé!

## 36. IN NOVO ANNO

Jistebnický kancionál  
Rkp. kolem r. 1420

První čtvrtina 15. stol.

Discantus  
Tenor

In hoc an - ni cir - cu - lo vi - ta da - tur sae - cu - lo na - to no - bis  
par - vu - lo per vir - gi - nem, na - to no - bis par - vu - lo per vir - gi - nem Ma - ri - a.  
*R<sup>o</sup>* Ver - bum ca - ro fac - tum est per vir - gi - nem, ver - bum ca - ro fac - tum est per vir - gi - nem Ma - ri - a.

## 37. BUĎ BOHU CHVÁLA, ČEST

Jistebnický kancionál

Rkp. kolem r. 1420

Počátek 15. stol.

1. Bud' Bo - hu chvá - la, čest, bud' je - ho jmé - no po - že - hná - no pro tak ne - smier - nú mi - lost,  
 měv sy - na mi - lé - ho, jed - no - ro - ze - né - ho, dal na smrt kří - že be - rán - ka ne - vin - né - ho  
 pro ělo - vě - ka hře - šné - ho. *R<sup>o</sup>* A - by bo - žie mi - lost za ny smr - ti sku - si - la,  
 neb kdež jest mi - lost ce - lá, tať se smr - ti rov - ná. Ó mi - lo - sti tvá k nám pře - div - ná!

2. *Ÿ* Aby nám zde jeho  
 věrné práce paměť zuostala,  
 svátost božieho těla  
 a jeho drahá krev  
 křestanóm vydána,  
 v niež Kristus a tak Buóh,  
 živý člověk celý,  
 pravda v pravdě přebývá.

*R<sup>o</sup>* Od věkuov jest toho  
 živý člověk neslychal,  
 byť Buóh s lidmi na zemi  
 tak vlastně přebýval,  
 jakož náš Buóh s námi přebývá.

3. *Ÿ* Anjelé vesele tu svému  
 Pánu přísluhují,  
 všickni věrní milují,  
 nábožně, pokorně,  
 mše přijímají,  
 svooj chléb veždajší,  
 nejlepší, najdivnější  
 jedúc, v tom se kochají.

*R<sup>o</sup>* Milý Bože, daj nám  
 svú pravdu milovati,  
 kterýžs nám dal nehodným  
 v tento čas poznati!  
 Ó milosti tvá k nám nesmierná!

## 38. O PRAVDĚ

Jistebnický kancionál

Rkp. kolem r. 1420

Počátek 15. stol.

1. Prav - do mi - lá, tie - žem te - be, prošs od nás vstú - pi - la do ne - be? Komus nás po - ru - či - la?  
 Tie - žem te - be, Prav - do mi - lá!

2. Pravda k tomu odpovědě:  
 „Milý synu, toť povědě,  
 neviem se zde kam podietí,  
 žádný mne nechtěl přijieti.

3. Já kdež sem se bydlu nadála,  
 tam jidech, ano již přitáhla  
 Křivda vóbec všechny k sobě,  
 tepruv tehdy steščeš sobě.

4. I jidech tam ku papeži,  
 k němužť každý vóbec běží,  
 i počech na něm žádati,  
 by mi ráčil radu dáti,

5. kterak bych Křivdu přemohla,  
 ješto u mé věno sáhla.  
 Papež odpovědě k tomu:  
 „Ját nemám prázdnosti k tomu,



6. poručím tě kardinálóm,  
rúče beť se v jich tam dóm,  
ať poradie i pomohú,  
což oni najlépe mohú.'
7. Učinich jeho kázanie,  
brách se já tam mezi ně,  
mniec, bych mohla tam prospěti,  
proti Křivdě konec vzieti.
8. Když tam mezi ně přijdech,  
tepruv tesknosti dojidech,  
otáza mne jeden z nich,  
jsa v černé kápi jakžto mnich:
9. ‚Pravdo, proč si ty sem přišla, co zde chceš,  
proč před nás cestú nejdeš?  
Chceš-li sobě konec vzieti,  
musíš mnoho zlatých míeti.‘
10. Druhý podlé něho sedě,  
otovědě, na mě hledě:  
‚Pravdo, zde konce nemáš,  
když nám dosti zlatých nedáš.‘“
11. Pravda tak smutně stojící,  
žádného se nebojící,  
otovědě velmi tiše  
a řkúc: ‚Ano, svatá říše
12. ot vás kněži v zmatek přišla.  
Viz jich nemúdrého smysla,  
kterak divným během běžie  
kardinálští ti kněžie!
13. Učinili dva papeže,  
ihned k tomu dva cesaře,  
pro jich nemúdré volenie  
svatú cierkev, říši plenie.
14. Tuť se Boha nic nebojie,  
jedno nepokoje strojie,  
ovšem Pravdy nemilují,  
ustavičně Křivdě holdují.
15. Odtud jidech na vše strany  
mezi kniežata i pány,  
hledajíc sobě bydla,  
nalit jsou všudy osidla.
16. Nerodichuť na mě dbáti,  
kázachuť mě se psy vyhnutí,  
shledachť tu mnoho neřádu,  
toť vše běží mladú radú.
17. Dřěvní kniežata i páni  
vedli ctné, počestné rady,  
prospievali u milosti  
i nebylo také zlosti,
18. jakožto nynie jest pohřiechu.  
Já jsem Pravda všudy v smiechu;  
neviem se již kam podieti,  
musímť na se kápi vzieti,
19. zda tu pokoje poživu  
a přemohu Křivdu lstivú.  
Když přijidech do zákona,  
radoštěmi srdce vstona,
20. a řkúc: ‚Mněť lepšieho nenie  
viece do mého skončenie,  
než při zákoně ostati  
a tu život dokonati.‘
21. Ale než měsieć pomínu,  
tak mi tu dáchu vinu:  
‚Pravdo, zde se nám nehodíš,  
v naší řehole nám škodíš.‘
22. Odtad jidech mezi měšťany,  
rozbich tu své krásné stany.  
Nemožech nic znamenati,  
bychť mohla s kterými ostati,
23. ano chudí všudy pláči,  
ktož móż lépe, ten je tlačí;  
kdež sem byla na vše strany,  
v tom shledach i měšťany.
24. Odtad pak jidech k sedlákóm,  
k jich faráfóm i k jich žákóm,  
ano tu závistí mnoho.  
Ihned se brach přič od toho.
25. Kdež jsem byla po všem světě,  
tak staří jakožto dietě,  
žádný mne nechtěl přijieti,  
tepruv rozbich v nebi sieti.
26. Tuť se mé bydlo dokona,  
když přijidech do toho zákona,  
i do té nebeské radosti,  
jiežto mají zbožní dosti.‘“
27. Uslyš, Bože, naše hlasy,  
daj nám na věčné časy  
s sebú bydlo, na tě zřieće  
a tě s anjely chváléce!

## 39. SLYŠTE, RYTIEŘI BOŽÍ

Jistebnický kancionál  
Rkp. kolem r. 1420

Así r. 1411

V Slyš-te, ry-tie-ři bo-ží, při-prav-te se již k bo-ji, chvá-lu bo-ží ku po-ko-ji sta-teč-nězpie-vaj - te!

R° A-by čte-nie ne-ká-za-li, pá-ny svě-ta a - by by-li, a - po-što-ly vsmiechměli, jimž pil-ně při - ká - zal.

Ť. Antikristus již chodí,  
zapálenú pěčí vodi,  
kněžstvo hrdé již plodí,  
pro Buoh znamenajte!

R° I cožs se, Zbyňku, tak zpořil,  
na kněži se tak obořil,  
pravdu Krista umořil,  
jenž tě v srdce hnětla?

Ť. Antikristu aby dvořil,  
s kanovňky se svolil,  
pokorným se protivil,  
neb máš málo světla.

Ť. Zajiec se dřiev nazýval  
a již se tak vzhóru vzpal,  
aby na lva nic nedbal,  
což jemu přikáže.

R° Bože, rač lvu, ať vstane,  
zlosti kněžské roztrhne,  
zákon Kristóv navede,  
ra, ať húsky káží!

Ť. Jest příslovie staré, dobré:  
plémě české poctivé,  
nelze, by bylo bludné,  
všecky země pějí.

Ť. Tráva, kvietie i povětřie,  
plač hlúposti člověcie,  
zlato, kamenie drahé,  
poželejte s námi!

R° Anjelé, archanjelé,  
vy Kristovi manželé,  
tróny, apoštolové,  
poželejte s námi,

R° ať Trojice svatá  
toho skrze tělo Krista  
i svatých zaslúženie  
věrným nedá zahubenie.

Amen.

## 40. PÍSEŇ O KONCILU KOSTNICKÉM

Rkp. panoše Racka  
Konec 15. stol.

Así r. 1415

1. O svo - lá - nie Kon - stan - ské, jenž se na - zie - vaš sva - té, 1) kak si bez o - patr - no - sti  
shla - di - lo bez mi - lo - sti člo - vě - ka sva - té - - ho!

2. Zdalí jest tiem zavínll,  
že mnohým hřiechy zjevll  
z daru milostí božie,  
aby právě pokánie  
činlll beze lstí?

3. Pýchánle a smilstvo tvé  
i lakomstvie nesyté  
od tebe chtěl odvésti  
a tě na cestu zvésti  
dóstojenstvie tvého.

4. A ty, sebe netbaje,  
božích daruov neznae,  
zlé za dobré vracuješ,  
nevďěčnost ukazuješ  
k spasiteli svému.

5. Již všady na všě strany  
hlásaly vaše činy,  
že ste z řádu súzenie  
a božieho zpravenie  
zjevně vystúpili.

6. Nebo ste bez rozumu  
i pravého dóvodu  
křikem vaším nesmyslným  
obyčejem židovským  
pravdu potupili.

7. Proč ste nepřepatřili  
těch práv, kteráž ste dřév čtli,  
že to na vás neslušie,  
byste skrze skřekánie  
měli svítěziti?

8. Daleko ste zblúdíli  
a z pravdy vystúpili,  
svědectvie všěch dobrých  
s vaší hanbú i jiných  
davše u potupu.

9. Nad ty sobě zvolivše,  
své vůli povolivše,  
svědky pravdě protivné,  
vieře nedostatečné,  
přijeli ste vzácně.

14. Činiec pokánie pravé,  
jenž jest hřiešným vydané!  
A to vám ten rač dáti,  
kterýž má kraleovati  
na věky věkoma. Amen.

10. Skrzě snažnost vaší zlú,  
Bohu velmi protivnú,  
k libosti a k vůli svéj,  
již plně dokonanej,  
co dobrého pójde?

11. Zdalí skrze smrt jeho,  
člověka nevinného,  
zlosti kněžské ohavné,  
světu všemu poznané,  
budú se tajiti?

12. Bohu mnohem vďěčnějie  
i vám užitečnějie  
bylo by bez omyly,  
byste byli přijeli  
to, co jest on kázal.

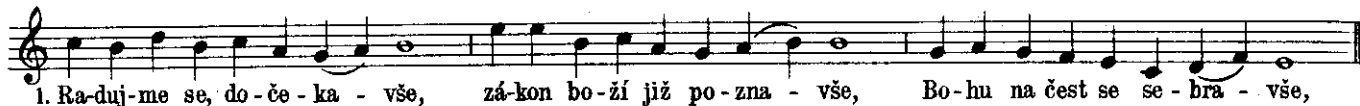
13. Již po takém neřádu  
přijmēte tuto radu,  
aby netbajíc světské,  
potlačíc lsti dábelské,  
jmētež boží pramen!

## 41. RADUJME SE, DOČEKAVŠE!

Jistebnický kancionál

Rkp. kolem r. 1420

Počátek 15. stol.



- |   |   |
|---|---|
| 2. k hodóm beránka slavného,<br>ot hříechov všech nevinného,<br>za nás obětovaného.         | 12. nebo je chce vysvoboditi<br>a z hrdla jich vytrhnúti,<br>a sám je na horách pásti,          |
| 3. Blaze, ktož budú zvedeni,<br>k oběti té přiblížení,<br>od hříechov jsúc odtrženi,        | 13. což zahynulo, shledati,<br>a což zašlo, to navesti,<br>a což zlámano, ztvrditi.             |
| 4. poslouchajíc Boha na tom,<br>což jest mluvil k svým prorokóm<br>i také k svým apoštolóm. | 14. Jakož prorok opět pravi,<br>Izaiáš to tak svědčí,<br>že pójdu k té hoře mnozí,              |
| 5. Neb jest Buoh k proroku mluvil,<br>Ezechielovi zjevil,<br>že jest tu obět učinil         | 15. řkúc: „Vstupme na horu boží,<br>ať nás tam svým cestám učí!“<br>Toť nám svědčíe ti proroci. |
| 6. řka: „Zbeřte se i přiblížte se<br>a všudy se svolávajíte<br>a obět mi obětujte,          | 16. Toho nám příklad ukázán,<br>že jest na hoře zákon dán<br>a od Krista nový učen.             |
| 7. kterúz já vám obětují,<br>obět velikú na hory,<br>nedbajte na zlých úkory.               | 17. Lid chleby na hoře krmen,<br>když jest byl k tomu způsoben,<br>od Krista na půšť veden.     |
| 8. Tělo obětujíc jezte<br>a krev spolu všickni píte,<br>dokud se nenasytíte!“               | 18. Protož se zlí neprotivte,<br>ale na horu vyjděte,<br>tu se pravdě naučíte,                  |
| 9. Také Izaiáš pravi,<br>že všem lidem Buoh učiní,<br>na hoře hody připravi.                | 19. nebť jest Kristus tak přikázal,<br>když na hoře prorokoval,<br>o zboření chrámu kázal,      |
| 10. To opět die Ezechiel,<br>jenž jest zjevení božie měl,<br>o zlých pastuzích pověděl,     | 20. řka: „Ktož budete v křesťanství,<br>utíkejte k horám rychle<br>pro zámutki velmi truchlé!“  |
| 11. že jim Bóh káže přestati<br>a ovceťm jich panovati<br>a jimi se nekrmiti,               | 21. Smiluj se nad námi, Pane,<br>neb tebe smutní čekáme,<br>budiž naše v jitře ráme,            |
| 22. neb náš život velmi raněn,<br>od dobréhoť jest obnažen,<br>račiž nás spasiti! Amen.     |   |

## 42. NUŽ KŘESŤANÉ VIERY PRAVÉ

Jistebnický kancionál

Rkp. kolem r. 1420

Jan Čapek

1417



2. Plňmež jeho přikázanie,  
jemu sě naučiece,  
velikéf jest pohaněnie,  
ktož uměti nechce  
Boha znáti.
3. Dietkyť se v tom neopozdie,  
byť ho neuměly,  
jednak uslyšíš zpíevanie  
po uliciech všady  
od maličkých.
4. Pán Bóh, aby lid svůj spasil,  
Zákona obého  
přikázanie své ohlásil  
skrže sluhu svého  
Mojzieše.
5. Na dvě dckú kamennú popsal  
tu sám svými prsty,  
a fka: „Jáť jsem Bóh a tvój Pán  
vždycky ot věčnosti  
i vše říšel“
6. Taktóť jest popsal Mojzieš  
v knihách menovaných  
Exodus, a fka: „Nebudeš  
mieti bohóv jiných!“  
Toť jest prvé.
7. „Nevezmeš jména božieho  
nadarmo nikoli,“  
aby oklamal bližnieho,  
tohoť Buóh nevelí.  
Toť jest druhé.
8. „Šest dní abychom dělali,  
Pán Bóh jest ustavil,  
protož každý pomni,  
aby den sváteční světil.“  
Toť jest třetí.
9. „Cti otce svého, matku svú“  
a také „nezabieš,  
nesesmilníš, nepokradeš“  
pro otplatu věčnú.  
Již jich máš sedm.
10. „Nepromluvíš proti svému  
bližníemu křivého  
svědectvie!“ Počti v hromadu,  
počna od prvního,  
toť jest osmé.
11. Pro Otce milostivého  
a pro pomstu jeho  
„nepožádáš domu bližnieho  
ani ženy jeho.“  
Toť deváté.
12. Království božieho dočekáš  
a oslavy jeho,  
dobře živ jsa, „nepožádáš  
nic bližnieho svého.“  
Toť desáté.
13. Pane Bože, daj svobodu  
všem, ktož tě milují,  
ať vyznávají tvú pravdu  
všudy, kdež jsú koli  
po křestanství.
14. Požádajme všickni toho,  
byť nám byl oznámen  
Bóh Otec, Syn i Duch svatý,  
řkúc vespolek: Amen,  
amen, amen!

## 43. DIETKY, BOHU ZPIEVAJME

Kronika Vavřince z Březové  
Rkp. z let 1419—1421

Jan Čapek  
1420

Dietky, Bohu zpíevajme,  
jemu čest, chválu vzdávajme  
i s starými.

Neb Němce, Mišněny, Uhry,  
Šváby, také Rakušeny,  
poběhlé Čechy

*Repeticio* zarmútil, zastrašil i rozehnal  
ot dietek malých,

*2<sup>da</sup> repet.* onoho sem, onoho tam,  
k utěšení svých milých stálých.

Milý Otče, přijmi chválu  
ot Čechóv věrných!

Chvalmež Boha s veselím,  
toť nám všem Písmo velí.<sup>1)</sup>

## 44. POVSTAŇ, POVSTAŇ, VELIKÉ MĚSTO PRAŽSKÉ

Jistebnický kancionál

Rkp. kolem r. 1420

Kolem r. 1419

Po-vstaň, po-vstaň, ve - li - ké mě - sto Praž - ské, vše - cka ří - še věr - ná té - to ze - mě če - ské,  
 ry - tieř - ské po - hla - vie i vše - cky mo - ci zem - ské. *R<sup>o</sup>* Pro - ti to - mu krá - li ba - by - lon - ské - mu,  
 ješ - toť hro - zí mě - stu Je - ru - za - lém - ské - mu, praž - ské ob - ci i mno - hé - mu li - du věr - né - mu.

Vezmiž na pomoc krále najvyššieho,  
 proti tvým nepřátelóm velmi silného,  
 ještoť nenie na všem světě nadeň větčého,

*R<sup>o</sup>* neb se jemu líbíš tohoto léta,  
 že potlačuješ marnost pyšného světa,  
 neb požíváš ovoce věčného života.

Zruš Nabuchodonosorovu sochu,  
 hada měděného, jenž nad Boha ctiechu,  
 chtiec, aby neduhóv zbyli, jemu se klaněli.

*R<sup>o</sup>* Nerodiž se báti krále uherského,  
 ještoť jest na mále cti i chvály jeho,  
 nebt bude přemožen od lidu pokorného.

Judith, vdova, Oloferna mocného  
 přemohlať jest pokorú života svého  
 a jeho mečem stala hlavu v stanu jeho.

*R<sup>o</sup>* Protož sobě zvol krále šlechtného,  
 ještoť by byl přítel zákona božieho,  
 ať by porazil Oloferna ukrutného

a porazil božieho nepřetele,  
 Antikrista, falešné jeho učitele,  
 ať nekází více bludóv v svatém kostele.

*R<sup>o</sup>* Vzdajmež Bohu chválu izrahelskému,  
 nade všechny bohy Bohu velikému,  
 prosiec, ať dá mier a pokoj lidu českému!

## 45. DIETKY, V HROMADU SE SENDĚME

Jistebnický kancionál

Rkp. kolem r. 1420

Kolem r. 1419

1. Die - tky, v hro - ma - du se sen - dě - me, pro - ti bra - tří pod - me! Pří - kla - dem Mel - chi - se - de - cho - vým  
 chléb a ví - no nes - me! *R<sup>o</sup>* Po ne - přá - tel - ském sví - tě - ze - ní již bra - tří při - ví - taj - mež!  
 Da - vid když po - ra - zil Go - li - á - še, k Je - ru - za - lé - mu se vra - co - vá - še, z měst mno - hých pro - ti  
 ně - mu vy - šli, sla - vně při - ví - ta - li. <sup>1)</sup> Po ne - přá - tel - ském sví - tě - ze - ní, ví - taj - te, bra - tříe mi - lí!

2. Piesnici novú již zpievajme,  
v Bohu se radujíc,  
a Pánu Bohu poděkujme,  
bratři přivítajíc!  
Po nepřátelském svítězení  
vítajte, bratřie milí!

Již jsme vždy od Boha dočekali,  
čehož jsme našim bratřím žádali,  
protož, bratřie milí, vítajte,  
vítajte, vítajte!  
Po nepřátelském svítězení  
vítajte, bratřie milí!

3. Podměž spolu a provedměž se  
do domu božieho,  
a z darování rozličného  
zvlášť pochvalme jeho!  
Po nepřátelském svítězení  
vítajte, bratřie milí!

Ne nám, Hospodine, ne nám,  
neb což jsi ráčil, tos učinil sám,  
budiž tvému jménu čest,  
chvála na věky věkoma!  
Po nepřátelském svítězení  
vítajte, bratřie milí!



Již spo - lu ví - taj - tel

## 46. KTOŽ JSÚ BOŽÍ BOJOVNÍCI

Jistebnický kancionál  
Rkp. kolem r. 1420

Před r. 1420

<sup>1)</sup>

1. Ktož jsú bo - ží bo - jo - vni - ci a zá - ko - na je - ho, pro - stež od Bo - ha po - mo - ci,  
Kri - stusť vám za ško - dy sto - jí, sto - krát viac sli - bu - je, pak - lí kto proň ži - vot slo - ží,

a ú - faj - te v ně - ho, že ko - ne - čně vždy - cky s ním sví - tě - zí - te. *R°* Tent' Pán ve - líť  
vě - čný mie - ti bu - de, bla - ze kaž - dě - mu, ktož na pra - vdě sen - de.

se ne - bá - ti zá - hub - cí tě - les - ných, ve - líť i ži - vot slo - ži - ti pro lá - sku svých bliž - ných.

2. Protož střelci, kopiníci  
řádu rytieřského,  
sudličníci a cepníci  
lidu rozličného,  
pomnětež všickni na Pána štědrého!  
Nepřátel se nelekajte,  
na množství nehleďte,  
Pána svého v srdci mějte,  
proň a s ním bojujte  
a před nepřáteli neutiekajte!

*R°* Dávno Čechové říkali  
a příslovie měli,  
že podle dobrého pána,  
dobrá jízda bývá.

3. Vy, pakosti a drabantí,  
na duše pomněte,  
pro lakomství a lúpeže  
životův netraťte  
a na kořistech se nezastavujte!  
Heslo všickni pamatujte,  
kteréž vám vydáno,  
svých hauptmanův pozorujte,  
retuj druh druhého,  
hledíž a drž se každý šiku svého!

*R°* A s tím vesele křikněte,  
řkúc: Na ně, hr na ně!  
braň svú rukama chutnajte,  
Bóh pán náš! křikněte.

## 47. PROČ KALINA V STRUZE STOJÍ?

Rkp. panoše Racka  
Konec 15. stol.

15. stol.

Proč ka - li - navstru - ze sto - jí?....

## 48. PĚKNÁ KÁČA TRÁVU ŽALA

Rkp. panoše Racka  
Konec 15. stol.

15. stol.



## 49. VÍMŤ JÁ HÁJEK ZELENÝ

Rkp. panoše Racka  
Konec 15. stol.

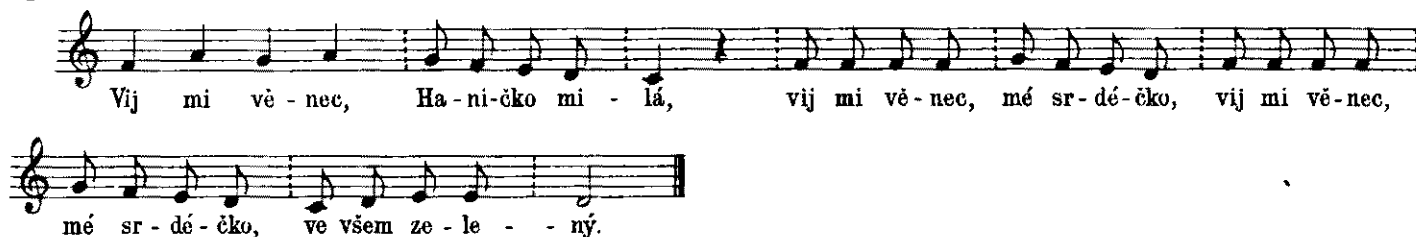
15. stol.



## 50. VIJ MI VĚNEC

Rkp. z r. 1519

15. stol.



## 51. O BOČKOVI

Nápěv: Tobiáš Závorka Lipenský, Písně chval božských  
Tisk z r. 1606

Po r. 1517



## 52. JIŽŤ MI PAN ZDENĚK

Nápěv: Šamotulský kanconál  
Tisk z r. 1561

Kolem r. 1468



# 53. BISKUP ZVĚDĚV TVŮ ŠTĚDROTU

Rkp. zlomek  
Konec 15. stol.

15. stol.

1. Bi - skup      zvě - - děv      tvů ště - - - dro - tu,      pá - - na      ve - leb -

[Discantus]      [Tenor]

1. Bi - skup      zvě - děv      [tvů ště - dro - - tu,      pá - na      ve - leb -

né - - - - - ho,      na - vštie - vil      tě s svú      vši

né - - - - - ho],      na - vštie - vil      [tě s svú      vši      ro - - - -

ro - tú,      po - mi - 3 - - - - nuv      ji - - né - - - - - ho.

tú,      po - - mi - - - - nuv      ji - - né - - - - - ho.]

R<sup>o</sup> Tie - že - - - - te - li,      co by<sup>2)</sup>      chtě - li      chu - dí,      ka - ždý

R<sup>o</sup> Tie - že - - - - te - li,      [co by      chtě - li      chu - dí,]      ka - ždý

z nás      to      mů - že      ří - ci      be - - ze      vše - ho      stu - - - -

z nás [to      mů - že      ří - - - ci      be - ze      vše - ho      stu - - - -

du,      žet'      ne - - má - - me      dnes      co      já - sti,

du,      žet'      ne - má - - me      dnes      co      já - - - - sti,

a - ni      3      pi - - - va      v su - - - - - du.

a - - ni      pi - - - va      v su - - - - - du.]

2. Ukažiž se vděčným  
tomu<sup>5)</sup> knězi velebnému,  
nežádát od tebe mnoho,  
chceť všemu rovnému.

R<sup>o</sup> Tiežete-li, *ut supra*.

3. Domať nemá ani hradu,  
všudy přiezni hledá,  
rád by o to s králem v radu,  
vrátnýť jemu nedá.

R<sup>o</sup> Tiežete-li, *ut supra*.

4. Koní nemá, ani vozu,  
musíť pěš choditi,  
také i poslední kozu  
musíť zastaviti.

R<sup>o</sup> Tiežete-li, *ut supra*.



# 54. ČECHOVÉ, MILÍ ČECHOVÉ

Tisk z r. 1525

1525

[Discantus]  
Altus

1. Če - cho - vé, mi - li Če - cho - vé, o vás jdú no - vi - ny mno - hé,

Tenor  
Bassus

že by - ste ny - ni v té mí - ře ne - by - li stá - lí. ve ví - ře.

2. Že vás víře učí Němci,  
píkharti, mnozí zpletenci,  
k nimž se o to utíkáte  
a na své předky netbáte.
3. Chcete se Němci zpraviti,  
zákon boží opustiti  
a místra Jana Hus také  
i všechny doktory svaté.
4. Otcové, vaši předkové,  
byli stáli jako lvové  
a pro víru bojovali,  
v Bazilí ji pokázali.
5. Vedlé zákona vždy stáli,  
pravdu boží milovali,  
protivníkóm odpírali,  
životuo nelitovali.
6. Mušili jích cizozemci,  
národové všickni, Němci,  
při jejich víře nechati,  
zjevně pravdě místo dáti,
7. jakož po všem světě pověst  
ta dávno rozhlášena jest.  
A to činila krev drahá,  
jenž nepřátely přemáhá.
8. Lichva jest neměla místa,  
sama byla pravda čistá;  
kacífství plenili z země  
i všeliké bludné plémě.
9. Čechové, Čechové milí,  
byšte vy takoví byli,  
cizozemci příklad na vás  
brali by v ten poslední čas.
10. Ale naopak se děje,  
již se vám všecken svět směje,  
že doma víry nemáte,  
do Míšně se utíkáte
11. k jednomu změtenci, mnichu;  
dopustili ste se smíchu,  
zavrhli ste předkuo radu,  
strach jest z velikého pádu.
12. Pane Bože, přispoř víry,  
nebť již není bludóm smíry,  
přicházejí pohoršení  
a od víry odstúpení.
13. Prosímeť my hříšní tebe,  
když k nám doluo sstúpíš s nebe,  
by na zemi nalezl víru  
v pokoji a v dobrém míru. Amen.

## 55. SANCTISSIMA, MITISSIMA

Franuštv kancionál

Rkp. z r. 1505

Konec 15. stol.

Discantus Tenor

Sanc - tis - - si - ma, mi - tis - si - - ma, o stel - la ma - - ris lu - ci -  
 Sanc - tis - - si - ma, mi - tis - si - ma, o stel - la ma - ris lu - ci -  
 dis - si - ma, fer o - pem mi - se - - ris lu - cens prae - ce - te - - ris.  
 dis - si - ma, fer o - pem mi - se - - ris lu - cens prae - ce - - te - - ris.  
 In hoc mun - do ge - me - bun - do no - bis, sis pi - - a,  
 In hoc mun - do ge - me - bun - do no - bis, sis pi - a, vir - go  
 vir - go Ma - - ri - a, in ex - tre - ma mor - tis ho - ra as - sis si - - ne mo - - ra.  
 Ma - - ri - - a, in ex - tre - ma mor - tis ho - ra as - sis si - - ne mo - ra.

## 56. GENTI CONFER

Franuštv kancionál

Rkp. z r. 1505

Konec 15. stol.

[Discantus] Tenor

Gen - ti con - fer o - pem  
 o Mar - ti - ne,  
 i - - - sti o Mar - ti - ne, o Mar - ti - ne ver - - na  
 Chri - - - sti. Pa - no - - ni - ae ge - - - ni - - tus  
 I - ta - li - ae  
 I - ta - li - ae, a - - - - - li - - - tus.

## 57. O REGINA, LUX DIVINA

Franušův kancionál  
Rkp. z r. 1505

Konec 15. stol.

O re - gi - na, pro me ro - gi -

Discantus Medium

8 O re - gi - na, lux di - vi - na pro me ro - gi -

Tenor

8 O re - gi - na, lux di - vi - na pro me ro - gi -

ta, for - mo - sa, sen - sum vi - si - - ta.

8 ta, o for - mo - sa, plus quam ro - sa, sen - - - sum vi - si - - ta.

8 ta, o for - mo - sa, plus quam ro - sa, sen - sum vi si - - ta.

Pro - te - ge be - nig - na, om - ni lau - de dig - na, tu - um fi - li - um.

8 Pro - te - ge be - nig - na, om - ni lau - de dig - na, tu - um fi - li - um.

8 Pro - te - ge be - nig - na, om - ni lau - de dig - na, tu - um fi - li - um.

## 58. OTČE, BOŽE VŠEMOHÚCÍ

Franušův kancionál  
Rkp. z r. 1505

Konec 15. stol.

[Discantus]

O - tče, Bo - že vše - mo - hú - cí, jenž jsi nám dal člo - vě - - - - - - - - - -

[O - - tče, Bo - že vše - mo - hú - cí, jenž jsi nám dal člo - - - vě - - - - - - - - - -

Tenor Bassus

[O - - tče, Bo - že vše - mo - hú - cí, jenž jsi nám dal člo - vě - - - - - - - - - -

ství, sy - na své - ho je - di - né - ho Je - zu - kri - sta na spa - - - se - - - - - - - - - -

ství, sy - na své - ho je - di - né - ho Je - - - zu - kri - sta na spa - se - - - - - - - - - -

ství, sy - - na své - - ho je - di - - né - ho Je - - - zu - kri - sta na spa - se - - - - - - - - - -

# 59. DE NATIVITATE DOMINI

Franusův kancionál

Rkp. z r. 1505

Konec 15. stol.

[Triplum]  
[Motetus]

Ex - or - di - um qua - dru - pla - te pho - no hoc mu - te - ti - co zo - phi - sa - te quod

Con - cre - pet in - fan - ti na -

[Tenor]  
[Quadruplum]

Na - te de - i, de - i,

Ver - bum ca - ro fac - tum est et ha - bi - ta -

ex mo - re pro - phe - ti - co sic con - tu - i - tu per - so - na - te, sta - te,

ti de sur - gi - te ri - vi vi - vi, vi - vi,

me - mor es - to cle - ri me - i quo - que re - i,

bit in no - bis

sta - te tan - tum con - fi - den - ter con - tra hos vi - de - bi - tis cle - men - ter au - xi - li - li - um

vox gen - tis en - tis men - tis

neu - ma - ta no - stra

et vi - di - mus glo - ri - am e - ius, e - ius glo - ri - am

do - mi - ni su -

mo - do mun - di, un - de su - per - va - cu - e no - cu - e ces - sant

ve - hi fa - ci - as, u - bi sum - ma tro - phe - i spe - i fi - nis quo - que

qua - si u - ni - ge - ni - ti a pa - tre, ple - num gra - ti - a et ve - ri -

per vos. E - xor - di - um qua - dru - pla - te.

ma - ge tu - te. Vir - tu - te. Con - cre - pet.

om - nis re - i. Na - te.

ta - te. Ver - bum.

# 60. OMNIS NUNC MICROCOSMUS

Speciální královéhradecký

Rkp. kolem r. 1550

Počátek 16. stol.

[Discantus]

O-mnis nunc mi-cro-cos-mus in gau-di - o io-cun-de-tur na-to Chri - - sto at-que  
O-mnis mun - dus io - cun - de - - tur na - to sal - va -

[Tenor]  
[Contratenor]

sal - va - to - re, ca-sta, pi - a ma - ter Ma - ri - a re - gi - a quem conce-pit su-pre-mi Ga -  
to - - - re, ca - sta ma - ter, quem con - ce - - - pit Ga - bri - -

bri - e - lis nunc-ci - i o - - re. So - no - ris, dul - cis - so - nis ac lae-tis vo-ci - bus,  
e - lis o - - - - re. So - - no - - - ris vo - ci - - - bus,

sin-ce-ris pu - ris canden-ti - bus-que purismenti - bus e - xul - te - mus, gau-de - a - mus,  
sin - ce - - ris men - ti - - - bus e - xul - te - mus et lae - -

con-ci-namus at - que lae - te-mur ho - di - e, ho - di - e, di - e, di - e, ho - di - e,  
te - - - mur ho - - di - - e, ho - - di - - - - e,

hac sa-lu-tis di - e. Chri-stus sae-di fac-tor na-tus ex Ma-ri-a sanctissi-ma, castis-si-ma ac  
ho - - di - - e. Chri - stus na - tus ex Ma - - ri - - a

vir - gi-num vir - gi - ne, ex di-va, di-va, di-va vir - gi - ne, hu-mi-li-ma vir - gi - ne,  
vir - - gi - - ne, vir - - gi - - ne, vir - - gi - - ne,

vi - ri, vi - ri, vi - ri, vi - ri, vi - ri, vi - ri, vi - ri, vi - ri, vi - ri nes-ci - a, praec-la-ra vir - gi - - ne.  
vir, vir, vir, vir, vir, vir, vir, vir, vir - - gi - - ne.

## 61. DE SPIRITU SANCTO

Speciálník královéhradecký

Rkp. kolem r. 1550

Počátek 16. stol.

[Discantus]  
8 Ve - - - - -  
Da gau-di - o - rum praec-mi - a, da gra-ti - a - rum mu-ne - ra

[Tenor]  
[Contratenor]  
8 Ve - - - - -

- - ni san - - - - - cte Spi - ri -  
dis - - - sol - ve li - tis vin - cu - la, a - strin - ge pa - cis foe - de - ra,  
ni san - - - - - cte Spi - ri -

tus, Spi - - - - - ri - tus, san - cte Spi - ri - tus!  
ve - ni sanc - te Spi - - ri - tus, san - cte Spi - ri - tus!  
tus, Spi - - - - - ri - tus, san - cte Spi - ri - tus!

Da no - bis Chri - ste car - men mo - du - lan - ti - bus, con - iun - ge lac - tis re - gni se - di - bus,  
utcum e - lec - tis su - mus in cae - le - sti - bus, con - fo - ves an - ge - lo - rum ci - vi - bus.

## 62. PANE BOŽE, BUĎ PŘI NÁS

Speciálník královéhradecký

Rkp. kolem r. 1550

Počátek 16. stol.

Pa - ne Bo - že, buď při nás, když bu - de - me mřie - - ti,  
a všech hřie - chův zba - - viž nás, ne - - - - - daj za - hy - - - - - nú - - - - - ti.

[Discantus]

Pa - ne Bo - že, buď při nás, když bu - - de - me mřie - - ti,  
a všech hřie - chův zba - viž nás, ne - daj - - za - hy - - - - - ti.

[Tenor]  
[Contratenor]

<sup>1)</sup> Pa - ne Bo - že, buď při nás, když bu - de - me mřie - - ti,  
a všech hřie - chův zba - - - - - viž nás, ne - daj za - hy - - - - - nú - - - - - ti.

Od zlé - ho ě - bla vy - svo - - bod' nás, Pa -

Od zlé - ho ě - bla vy - - - - - svo - bod' nás,

Od zlé - ho ě - bla vy - svo - bod' nás,

ne Je - - - - - zu - kri - - - - - ste, a vsvá by - - dla u -

Pa - ne Je - - zu - - kri - - - - - ste, a vsvá by - - dla u -

Pa - ne Je - - - - - zu - - - - - kri - - - - - ste, a vsvá by - - dla u -

- - - - - ved' nás, zpí - vaj - - - - - mež al - le - - - - - lu - - - - - ja!

u - ved' nás, zpí - vaj - - - - - mež al - - - - - le - - - - - lu - - - - - ja!

ved' nás, zpí - vaj - - - - - mež al - - - - - le - - - - - lu - - - - - ja!

Al - le - - - - - lu - ja zpí - vaj - me Je - - zu - kri - - - - - stu k chvá -

Al - le - - - - - lu - ja zpí - vaj - - - - - me Je - - zu - kri - - - - - stu

Al - le - - - - - lu - ja zpí - - - - - vaj - - - - - me Je - - zu - kri - - - - - stu k chvá -

le, daj nám, Kri - - - ste ne - - - be - ský,  
 k chvá - - le, daj nám, Kri - - ste ne - be - - ský,  
 le, daj nám, Kri - - - - - - - ste ne - be - - - ský,

ať ste - - bú pře - - bý - - vá - - - me! Ky - ri - e - lei - son,  
 ať ste - - bú pře - - bý - vá - - - me! Ky - ri - e - lei - son,  
 ať ste - - bú pře - - bý - vá - - - me! Ky - ri - e - lei - son,

Kri - ste - lei - son, Kri - ste, smi - luj se nad ná - - - mi!  
 Kri - ste - lei - son, Kri - ste, smi - - luj se nad ná - - mi!  
 Kri - ste - lei - son, Kri - ste, smi - - luj se nad ná - - mi!

### 63. NÁŠ MILÝ SVATÝ VÁCLAVE

Speciálník královéhradecký  
 Rkp. kolem r. 1550

*Speciálník královéhradecký*

První polovina 16. stol.

*lage  
da  
men  
la*

Discantus  
 Tenor  
 Contratenor

Náš mi - lý sva - tý  
 Náš mi - - lý sva -  
 Náš mi - lý sva - tý

Vá - - - cla - - - - ve,  
 s tý Vá - - - cla - - - - ve,  
 Vá - - - cla - - - - ve,



vé - vo - do če - ské ze - mě, knie - že

8 vé - vo - do če - ské ze - mě,

vé - vo - do če - ské ze - mě, knie - že

náš, pros za ny Bo - ha, sva - té - - ho

8 knie - že náš, pros za ny Bo - ha, sva - té - ho

náš, pros za ny Bo - ha, sva - té - - ho

Du - - cha, Kri - sto - le i - - son.

8 Du - - cha, Kri - ste - le i - - son.

Du - - cha, Kri - ste - le i - - son.

## 64. BUĎ BUOHU CHVÁLA, ČEST

Speciálník královéhradecký  
Rkp. kolem r. 1550

Jontrášek  
První polovina 16. stol.

[Discantus]

Bud' Buo - hu chvá - la, čest, bud' je - ho jmé -

Bud' Buo - hu chvá - la, čest, bud'

[Tenor]  
[Contratenor]

<sup>1)</sup>[Bud' Buo - hu chvá - - - la,] čest, bud'

no po - že - hná - - no pro tak ne - smír - nú

je - ho jmé - no po - že - hná - no pro tak ne - smír - nú mi -

je - ho jmé - no po - že - hná - no pro tak ne - smír - nú mi -

mi - - - lost, měv sy - na mi - lé - ho, je - dno -  
 - - - lost, měv sy - na mi - lé - ho, je - dno-ro -  
 lost, měv sy - na mi - lé - ho, je - dno - ro - ze -

ro - ze - né - ho, vy - dav na smrt kří - že  
 ze - né - ho, vy - dav na smrt kří - že be - rán -  
 né - - - - ho, vy - dav na smrt be - rán -

be - rán - ka ne - vin - né - ho pro ělo - vě - ka hře - šné -  
 ka ne - vin - né - - - - ho pro ělo - vě - - - ka  
 - ka ne - vin - né - ho pro ělo - vě - ka

ho. At' by buo - žie mi - lost za nás  
 hře - šné - ho. At' by buo - žie mi - lost za  
 hře - šné - ho. At' by buo - - - žie mi - lost za nás

smr - ti zku - si - la, neb kdež jest mi - lost ce - lá, tat'  
 nás smr - ti zku - si - la, neb kdež jest mi - lost ce - lá, tat'  
 smr - ti zku - si - la, neb kdež jest mi - - - lost ce - lá, tat'

se smr - ti ro - vná. O mi - lo - sti tvá k nám ne - smír - nál  
 se smr - ti ro - vná. O mi - lo - sti tvá k nám ne - smír - nál  
 se smrti ro - vná. O mi - lo - sti tvá k nám ne - smír - nál

# 65. JESUS CHRISTUS, NOSTRA SALUS

Speciálník královéhradecký

Rkp. kolem r. 1550

První polovina 16. stol.

[Discantus]  
Altus

Tenor  
Bassus

Je - sus Chri - stus, no - stra sa - -

[Je - sus Chri - stus, no - - stra sa - -

Detailed description: This system contains two staves of music. The upper staff is labeled '[Discantus] Altus' and the lower staff is labeled 'Tenor Bassus'. Both staves show a melodic line with Latin lyrics written below the notes. The lyrics are 'Je - sus Chri - stus, no - stra sa - -' for the upper part and '[Je - sus Chri - stus, no - - stra sa - -' for the lower part. The music is in a simple, early 16th-century style.

lus, quod re - cla - mat o - mnis

lus, quod re - cla - mat o - - mnis

Detailed description: This system continues the musical setting with two staves. The lyrics are 'lus, quod re - cla - mat o - mnis' for the upper part and 'lus, quod re - cla - mat o - - mnis' for the lower part. The notation continues with similar rhythmic patterns.

ma - - - lus, no - bis su - i me -

ma - - - lus, no - bis su -

Detailed description: This system continues the musical setting with two staves. The lyrics are 'ma - - - lus, no - bis su - i me -' for the upper part and 'ma - - - lus, no - bis su -' for the lower part. The notation continues with similar rhythmic patterns.

mo - - ri - - am de - dit

i me - - mo - ri - - am de - dit

Detailed description: This system continues the musical setting with two staves. The lyrics are 'mo - - ri - - am de - dit' for the upper part and 'i me - - mo - ri - - am de - dit' for the lower part. The notation continues with similar rhythmic patterns.

in pa - - - nis ho - - - sti - am.]

in pa - nis ho - - - sti - am.]

Detailed description: This system concludes the musical setting with two staves. The lyrics are 'in pa - - - nis ho - - - sti - am.]' for the upper part and 'in pa - nis ho - - - sti - am.]' for the lower part. The notation ends with a final cadence.

# 66. IMPERATRIX GLORIOSA

Speciálník královéhradecký  
Rkp. kolem r. 1550

První polovina 16. stol.

[Discantus]  
Tenor

Vaux perze na  
quinternu



# 67. MUTETA KOKODÁČ

vel ut-re-mi-fa et converso

Speciálník královéhradecký

Rkp. kolem r. 1550

První polovina 16. stol.

[Discantus]  
[Altus]



[Tenor]  
[Bassus]



Ut re mi

This system shows the first two staves of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The notes are: Ut (C4), re (D4), mi (E4).

fa fa

This system shows the next two staves. The notes are: fa (F4), fa (F4).

mi re

This system shows the next two staves. The notes are: mi (E4), re (D4).

re ut

This system shows the next two staves. The notes are: re (D4), ut (C4).

This system shows two staves of musical notation without lyrics.

This system shows two staves of musical notation without lyrics.

This system shows two staves of musical notation without lyrics, featuring triplets in both staves.

## 68. LIDOVÝ TANEC

Jan Josquin, Muzika  
Tisk z r. 1561

Druhá polovina 16. stol.

## 69. KDO SVÉ DÍTKY MILUJE

Rkp. kolem r. 1538

První polovina 16. stol.

Discantus I.  
Discantus II.

Kdo své dí - tky mi - lu - je, ve - diž je kdo - bré - - - mu a své

Altus  
Tenor

to - - - - mu.

sy - ny dej do ško - ly, ať se u - čí to - - mu.

to - - - - mu.

to - - - - mu.

# 70. ALLELUJA! PANNA SYNA PORODILA

Krolmusův kancionál

Rkp. z r. 1556

První polovina 16. stol.

Al - - - le - - - lu - - - ja! Pan - na sy - na

Discantus  
Altus

Tenor  
Bassus

Al - - - le - - - lu - - - ja! Pan - na sy - na

po - ro - - di - - la! Hu - ra, mil - le - - lu - - ja!

po - ro - - di - - la! Hu - ra, mil - le - - lu - - ja! Al - - - -

le - - - lu - - - ja! Vje - sli - - čky jej

Al - - - le - - - lu - - - ja! Vje - sli - - čky jej po - lo -

O - ra, mil - le - - lu - - - ja! Hu - ra, mil -

po - lo - - ži - - la. Hu - ra, mil -

1) ži - la. O - ra, mil - le - - lu - - ja! Hu - ra, mil -

le - - lu - - ja! Hu - ra, mil - le - - lu - - ja!

le - - lu - - ja! Hu - ra, mil - le - - lu - - ja!

le - - lu - - ja! Hu - ra, mil - le - - lu - - ja!

le - - lu - - ja! Hu - ra, mil - le - - lu - - ja!



# 71. NALI PIVA STARÉHO!

Rkp. z poloviny 16. stol.

První polovina 16. stol.

[Discantus]

Tenor

Contratenor

Na - li pi - va sta - ré - ho, na - li, pa -  
 Na - li pi - va sta - ré - ho, na - li,  
 Na - li pi - va sta - ré - ho, na - -

ni Du - ro, sta - ré - ho pi - va, na -  
 pa - - ni Du - ro, sta - ré - ho pi - va,  
 li, pa - - ni Du - ro, sta - ré - ho

- li ve tři, na - - li, na -  
 na - li ve tři, na - li, na - li  
 pi - va, na - li ve tři, na - li,

li pi - va, pa - ni Du - ro, sta - ré - ho!  
 pi - va, pa - ni Du - ro, sta - ré - ho!  
 na - li pi - va, pa - ni Du - ro, sta - ré - ho!

# 72. POSLÁN JEST OD BOHA ANDĚL

Benešovský kancionál  
Rkp. kolem r. 1576

Druhá polovina 16. stol.

Po - slán jest od Bo - ha an - děl,

Po - slán jest od Bo - ha an - děl,

Po - slán jest od Bo - ha an - děl, je -

je - muž - to jmé - no Ga - bri - el,

děl, je - muž - to jmé - no Ga - bri - el,

muž - to jmé - no Ga - bri - el,

muž - to jmé - no Ga - bri - el, tak

tak ma - je jmé - no od ně - ho, vy - klá - dá se

el, tak ma - je jmé - no od ně - ho, vy - klá - dá

el, tak ma - je jmé - no od ně - ho, vy - klá - dá

ma - je jmé - no od ně - ho, vy - klá - dá

sí - la je - ho.

dá se sí - la je - ho.

se sí - la je - ho.

vy - klá - dá se sí - la je - ho.

se sí - la je - ho.

# 73. OFFICIUM „DUNAJ, VODA HLUBOKÁ“

Rkp. z r. 1578

Druhá polovina 16. stol.

Discantus  
Altus

Tenor  
Bassus

Ky - ri - e e - le - i - son,

e, Ky - ri - e

e, Ky - ri - e

Ky - ri - e e - le -

e - le - i - son, Ky - ri - e

le - i - son, Ky - ri - e

- i - son, Ky - ri - e e - le - i - son, Ky -

e - le - i - son. Chri - - - ste

e - le - i - son.

e - le - i - son.

ri - e e - le - i - son. Chri - ste

e - le - i - son, Chri - ste

Chri - ste e - le - i -

e - le - i - son, Chri - ste

The image shows a musical score for a discantus. It consists of two staves: the upper staff is for the Altus voice and the lower staff is for the Tenor/Bassus voice. The music is written in a mensural style with a treble clef for the Altus and a bass clef for the Tenor/Bassus. The time signature is 8/8. The lyrics are in Latin and include 'Kyrie eleison' and 'Christe'. The score is divided into several systems, each with a '8' marking at the beginning of the staff. The lyrics are placed below the notes, with some words split across lines. The overall style is characteristic of 16th-century manuscript notation.

e - le - i - son,

8 Chri - ste  
son, Chri - ste e - le - i -

Chri - ste e - le - i - son.

8 son, Chri - ste e - le - i - son. Ky -  
e - lei - son. Ky - ri - e

Ky - ri - e

8 s - ri - e e - le - i - son, Ky - ri - e  
e - le - i - son, Ky -

e - le - i - son, Ky - ri -

8 e - le - i - son, Ky - ri -  
Ky - ri - e, Ky - ri - e, Ky - ri -

e, Ky - ri - e e - le - i - son.

8 e, Ky - ri - e e - le - i - son.  
Ky - ri - e e - lei - son.  
Ky - ri - e e - lei - son.  
e, Ky - ri - e e - le - i - son.

# 74. VŠEMOHÚCÍ STVOŘITELI

Benešovský kancionál  
Rkp. kolem r. 1576

Jan Trojan Turnovský  
Druhá polovina 16. stol.

Vše - mo - hú - cí Stvo - ři - te - li, Stvo - ři - te - li, ne - be, ze -

[Discantus]  
[Altus I]  
Vše - mo - hú - cí Stvo - ři - te - li, vše - mo - hú - cí Stvo - ři - te -

[Altus II]  
8 Vše - mo - hú - cí Stvo - ři - te - li, vše - mo - hú - cí  
Vše - mo - hú - cí Stvo - ři - te -

[Tenor]  
[Bassus]  
Vše - mo - hú - cí Stvo - ři - te - li,

mě slav - ný krá - li, ne - be, ze - mě slav - ný krá - li,

li, ne - be, ze - mě slav - ný krá - li, slav - ný krá - li, slav - ný

8 Stvo - ři - te - li, ne - be, ze - mě slav -

li, ne - be, ze - mě slav - ný krá - li,

ne - be, ze - mě slav - ný krá - li, slav - ný krá - li, nad

nad tě moc - něj - ší - ho ne - ní,

krá - li, nad tě moc -

8 ný krá - li, nad tě moc - něj - ší - ho ne - ní, ne - by - lo,

nad tě moc - něj - ší - ho ne - ní, ne - by -

tě moc - něj - ší - ho ne - ní, ne - ní,

ne - ní, ne - by - lo, a - niž bu - de.

něj - ší - ho ne - ní, ne - by - lo, a - niž bu - de.

8 ne - ní, ne - by - lo, a - niž bu - de.

lo, a - niž bu - de.

ne - by - lo, a - niž bu - de, a - niž bu - de.

# 75. PROROKOVALI PROROCI

Rkp. z r. 1578

Jiří Rychnovský  
Asi 1545 — asi 1616

Discantus  
Altus

Tenor  
Bassus

Pro-ro-ko - va - li pro - ro - ci, pro-ro-ko - va - li pro - ro - - ci,  
 Pro-ro-ko - va - li pro - ro - ci, pro-ro-ko - va - li pro - - ro - - - ci,  
 Pro-ro-ko - va - li pro - - - ro - ci,  
 Pro - ro-ko-va - li pro-ro - ci, pro - ro - ci,  
 pro-ro-ko - va - li pro - ro - ci,  
 pro-ro-ko-va - li pro - - ro - - - ci. pro-ro-ko - va - li pro - - - ro - - ci,  
 pro-ro-ko-va - li pro-ro - ci, pro - - - ro-ko - va-li pro - - - ro - - - ci,  
 pro-ro-ko - va - li pro - ro - - ci,  
 pro-ro-ko-va - - - li pro - - - - ro - - - ci, co se sta - - - lo o pŭl - - - no -  
 pro - - ro - - ko-va-li pro - - - - ro - - - ci, co se sta - lo o  
 pro-ro-ko - va - li pro-ro - ci, pro ro - - ko - va - li,  
 pro - - ro - - ci, pro-ro-ko-va - li pro-ro - ci, co se sta - lo o pŭl - - -  
 - - ci, co se sta - lo o pŭl - - - no - ci: Na-ro-dil se Buoħ, -  
 pŭl - no - ci, co se sta - - lo o pŭl - no - ci: Na -  
 pro-ro-ko - va - li pro-ro - ci, co se sta - lo o pŭl - - no - -  
 no - - - ci, pro-ro-ko-va - li pro - - - - ro - ci, co se sta - lo o pŭl - no - -  
 na - - ro - dil se Buoħ v své mo - ci, na - ro - dil  
 ro - dil se Buoħ v své mo - - - ci, na - ro - dil se Buoħ v své mo - ci,  
 ci: Na - ro - dil se Buoħ v své mo - ci, na - ro - dil  
 ci: Na - ro - dil se Buoħ v své mo - - - ci, na - ro - dil se Buoħ v své mo - - - ci, na - ro - dil

se Buoh v své mo - ci, vi - - da lid svůj v těž - ké ne - mo - - - - ci,  
 8 na - ro - dil se Buoh v své mo - - - - ci, vi - da lid svůj v těž - ké ne - mo - - - - - - - - - - ci,  
 se Buoh v své mo - - - - - - - - - - ci, vi - - - - da lid svůj v těž - - - - ké ne - mo - -

se Buoh v své mo - - - - - - - - - - ci, vi - - - - da lid svůj v těž - - - - ké ne - mo - -

vi - - - da lid svůj v těž - ké ne - mo - - - - ci, z ne - -  
 8 vi - da lid svůj v těž - ké ne - - - - mo - ci, z ne - smír -  
 ci, vi - da lid svůj v těž - ké ne - mo - - - - ci,  
 ci, z ne - smír - né lá - sky své,

smír - né lá - - sky své, z ne - smír - né lá - sky své, chtě nám  
 8 - - - - né lá - - - - sky své, z ne - - smír - - - - né lá - - sky své, chtě nám všem od dř - - - - bla spo -  
 z ne - smír - - - - né lá - sky své, chtě nám všem od  
 z ne - - - - smír - né lá - sky své, chtě nám všem od dř - bla -

všem od dř - - - - bla, chtě nám všem od dř - - - - bla spo - - - - mo - ci, chtě nám všem  
 8 - - - - - mo - ci, chtě nám všem od dř - - - - bla spo - - - - mo - ci, chtě nám všem  
 dř - bla spo - mo - - - - ci, chtě nám všem od dř - - - - bla, chtě nám všem  
 - spo - mo - - - - - - - - - - ci, chtě nám všem od dř - bla spo - mo - ci, chtě nám všem

- - - - - bla spo - - - - mo - - - - ci.  
 8 od dř - bla spo - mo - - - - - - - - - - ci, chtě nám všem od dř - bla spo - - - - mo - ci.  
 od dř - bla spo - mo - - - - - - - - - - ci.  
 od dř - bla spo - mo - - - - - - - - - - ci, od dř - bla spo - mo - - - - - - - - - - ci.

# 76. MISSA QUINIS VOCIBUS SUPER DOLOROSI MARTYR

Rkp. z konce 16. stol.

Kryštof Harant z Polžic a Bezdrůžic  
1564—1621

Cantus Altus  
Tenor  
Quinta vox Bassus

Qui tol - lis pec - ca - ta mun - di, mi - se - re -  
 Qui tol - lis pec - ca - ta mun - di, mi - se - re -  
 Qui tol - lis pec - ca - ta mun - di, mi - se - re -

re no - bis, qui tol - lis, qui tol - lis, qui tol - lis  
 re no - bis, qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun -  
 mi - se - re - re no - bis, qui tol - lis pec - ca - ta mun - di,  
 re - re no - bis, qui tol - lis

pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem  
 tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem no -  
 di, qui tol - lis pec - ca - ta mun - di.  
 qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem  
 pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem

no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re -  
 stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re -  
 Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no -  
 no - stram. Qui se - des mi - se - re -  
 no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re -



re no - - - - bis. Quo - - - ni - - am tu so - - lus san - - - -

re no - - - - bis. Quo - ni - am tu so - - lus sanctus, quo - - - ni - am tu so - - - - lus

8 - - - - bis. Quo - - - ni - am tu so - - - - lus san - -

re no - - - - bis. Quo - - ni - - am tu so - - - - lus san - - - -

re no - - - - bis. Quo - - ni - - am tu so - - - - lus san - - - -

- - - ctus, tu so - - - lus, tu so - - - - lus Do - - - mi - nus, tu so - lus

san - - - - ctus, tu so - - - lus Do - mi - nus, tu so - - - - - lus al - tis - - -

8 - - - ctus, tu so - - - lus Do - mi - nus, tu so - - - - lus

- - ctus, tu so - - - lus, tu so - - - - lus Do - mi - nus,

- - - ctus, tu so - - - lus Do - - - - mi - nus, tu so - - - - - lus al - tis -

al - - tis - si - mus, Je - - su Chri - - - - ste. Cum san - cto spi - ri - tu in glo - ri - a

- - si - mus, Je - - - su Chri - - - ste. Cum san - cto spi - ri - tu in glo - ri - a

8 al - - tis - si - mus, Je - - su Chri - - - - ste. Cum san - cto spi - ri - tu in glo - ri - a De - i

Je - - - su Chri - - - - ste. Cum san - cto spi - ri - tu in glo - ri - a De - i

- - si - mus, Je - - - su Chri - - - - ste.

De - i Pa - - - - - tris, De - i Pa - tris, De - i Pa - - - - tris, a - - - - - men.

De - i Pa - - - - tris, De - i Pa - - - - tris, a - - - - - men.

8 Pa - - - - tris, De - i Pa - - - - - tris, De - i Pa - - - - tris, a - - - - - men.

Pa - - - - tris, a - - - - men, De - i Pa - tris, De - i Pa - tris, a - men.

De - - i Pa - - - - - tris, a - - - - - men.

## 77. MURÁNSKÝ ZÁMEK

Nápěv: Jan Sylvanus, Písně nové

Tisk z r. 1571

1549

Mu - rán-ský zá - mek v U - her-skej ze-mi, na vy-so-kej ská - le jest po-sta-ve-ný,  
bí - lý, sví-tí se me-zi ho-ra-mi, zdi,baš-ty pa-lá-co-vé pěk-ně spra-ve-ní.

## 78. ZRÁDNÁ MARTO, FALEŠNÁ

Nápěv: Jakub Kunvaldský, Kancionál český

Tisk z r. 1576

Druhá polovina 16. stol.

Zrá-dná Mar-to, fa-leš-ná, kams mu-že po-dě - la...

## 79. NEPODOBNE PAZDEŘÍ

Nápěv: Jakub Kunvaldský, Kancionál český

Tisk z r. 1576

Druhá polovina 16. stol.

Ne-po-do-bné pa-zde-ří k té čer-ve-né rů - ži...

## 80. SLYŠELA JSEM

Nápěv: Jan Musophil Soběslavský, Kancionál

Tisk z r. 1583—1585

Druhá polovina 16. stol.

a) Sly - še - la jsem, muoj mi - lý, že se mi pryč stro - jíš, skuo - ro - li se vrá - tíš...  
b) Sly - še - la jsem, sly - še - la...

## 81. DOBRÁ NOC, MÁ MILÁ

Nápěv: Jakub Kunvaldský, Nešpor

Tisk z r. 1576

Druhá polovina 16. stol.

Do-brá noc, má mi - - - lá, do-brá noc...

## 82. TRUBAČSKÁ

Nápěv: Jan Sylvanus, Písně nové

Tisk z r. 1571

Druhá polovina 16. stol.

Musical notation for '82. TRUBAČSKÁ' consisting of two staves. The first staff has a treble clef and a key signature of one flat. It contains several measures of music, including triplets marked with a '3' and a fermata. The second staff continues the melody with similar triplet markings.

## 83. POZORUJTEŽ MNE

Šamotulský kancionál

Tisk z r. 1561

Druhá polovina 16. stol.

Musical notation for '83. POZORUJTEŽ MNE' consisting of seven staves. The first staff has a treble clef and a key signature of one flat. The lyrics are written below the notes. The music includes various rhythmic patterns and rests.

Po - zo - ruj - tež mne (dí Pán Bůh), li - de můj mi - lý, na - kloň u - cha své - ho ke mně,  
 Spra - vedl - nost má jest blíz - ko, spa - se - ní mě vy - šlo a rá - mě mé sou - di - ti bu -

li - de zvo - le - ný: Než o - de mne zá - kon vy - jde vě - čné mi - lo - - sti,  
 de li - dí mno - hé, mne če - ka - ti, v mě dou - fa - ti bu - dou po - ha - - né,

soud je - ho ná - ro - dům Bo - ží vy - né - sti, svě - tlo li - dem k za - pu - ze - ní je - jich te - mno - sti.  
 než v něm duch můj od - po - čí - va - ti bu - de. Slyš - tež hlas můj, zá - ko - na ko - neč - né vů - le mé:

*R<sup>o</sup>* To - tož jest syn můj mi - lý, v němž mi se vše lí - - bí, aj, dal sem ho za svěd - ka no -

vě - ho zá - ko - na, za vej - vo - du vše - mu li - du, při - ka - za - te - le

a nej - pr - vo - tněj - ší - ho ka - za - te - le, to - ho po - slou - chej - te! Tot jest ji - stá má vů - le.

## 84. PŘÍLIŠNÁ OUZKOSTI

Šamotulský kancionál

Tisk z r. 1561

Jan Blahoslav

1523—1571

Musical notation for '84. PŘÍLIŠNÁ OUZKOSTI' consisting of two staves. The first staff has a treble clef and a key signature of one flat. The lyrics are written below the notes. The music includes various rhythmic patterns and rests.

Pří - lišná ou - zko - sti srd - ce ctné - ho, věr - nés' jež na - vští - vi - la, trá - píš vel - mi ka - ždé -

ho a všu - dys' se - vře - la, a - by cho - dil jsa smu - - ten, ja - ko je - len,

kte - rýž cho-dem kro - tkým a řvá - ním tru - chli-vým, smu-tek svůj pro - zra-žu - - - je,  
z ží - zně dlou-hé jej ma - je, vo - dou o - čer - stven bý - - ti, žá - da - je.

## 85. O PROROKYNI SYBILE

(Nota obecná)

Nápěv: Šimon Lomnický z Budče, Písně nové

Tisk z r. 1580

16. stol.

1. Po-slú-chaj-te, pá-ni mi-lí, o pro-ro - ky-ni Sy-bi-li, co já vám bu-dem zpí-va-ti a její ře-či vy-klá-da-ti.

2. Co jest dávno prorokovala,  
když s králem Šalamúnem seděla,  
všecko jest mu zvěstovala  
co jest na hvězdách viděla:

5. Stanet až do dne soudného  
podle Zákona nového.  
Přijdeť na ni mnoho zlého,  
opustí-li Boha svého.

8. Pána Boha se nebojí,  
mnohé ženy s rohy chodí,  
na nich řezané suknice,  
na nohách krátké střevíce.

3. Natanut, králi, křesťané  
a Židov málo zůstane,  
nebudut mítí krále jiného,  
neb umučí Boha svého.

6. A po čtrnácti stech létech  
nastaneť jim král Jiříček,  
za něho pejcha nastane,  
rozhněvát se Pán Bůh na ně.

9. Co sedlák uhlédá na pánu,  
byť měl prodati pól lánu,  
chceť takové šaty mítí;  
jak jich nemají páni dítí?

4. Nechtěl tomu král věřiti,  
jal se Sybily tázati:  
Pověz mi, Sybilo, milá,  
dlouho-li stane křesťanská víra?

7. Nastaneť pak rúcho dvorné,  
kukly, čepce, vše potvorné,  
ano nyní v tyto časy  
sukně s dlúhými vocasy.

10. Pověděla Sybila dále:  
Budú mít Fridricha krále,  
nad něhož nebude vyššího,  
tenť dobude hrobu božího.

11. Když pak bude světa skonání,  
budeť na hvězdách znamení,  
toť nám svědčí svatě čtení,  
slunečko svú krásu změní.

12. Pane Kriste, rač spomoci,  
svět, také ďábla přemoci,  
potom veselé skonání,  
s tebou v nebi přebývání.

## 86. KATOLICKÁ PÍSEŇ V 16. STOLETÍ

### a) KDYŽ V OKOVÁCH O SKUTCÍCH SLYŠEL JAN

Jako: Proč tak spíte, nedbali Čechové

Šimon Lomnický z Budče, Písně nové

Tisk z r. 1580

Druhá polovina 16. stol.

Když v o - ko - vách o skut-cích sly-šel Jan, kte-réz či-nil Kri-stus Pán, po - slav dva z u -  
čedl-níkův svých k ně-mu, po - ru - čil ří - ci je - - mu.

### b) JAKÁ DOBRODINÍ

Jako: V černém lese stáli

Ja - ká do - bro - dí - ní Pán Bůh v každou chví-li nám či - nil a či - ní, važ-me, lí - dé mi - lí!

# 87. FUGA TRIUM VOCUM

Český kanconál  
Rkp. z r. 1599

Druhá polovina 16. stol.

Ve - sel - me se, kře - stá - né, a dí - ky vzdá - vej - me mi - lé - mu,  
Ve - sel - me se,

slav - né - mu, věč - né - mu pá - nu Kri - stu, žet' jest rá - čil  
kře - stá - né, a dí - ky vzdá - vej - me mi - lé - mu, slav - né - mu,  
Ve - sel - me se, kře - stá - né,

z mrt - vých vstá ti. Ve - sel - me se, kře - stá - né, zpí - va - jí - ce:  
věč - né - mu pá - nu Kri - stu, žet' jest rá - čil z mrt - vých  
a dí - ky vzdá - vej - me mi - lé - mu, slav - né - mu, věč - né - mu pá - nu

Al - le - lu - ja!  
vstá - ti. Ve - sel - me se, kře - stá - né, zpí - va - jí - ce: Al - le - lu -  
Kri - stu, žet' jest rá - čil z mrt - vých vstá - ti.

Al - le - lu - ja!  
Ve - sel - me se, kře - stá - né, zpí - va - jí - ce: Al - le - lu - ja!

# 88. JINDŘICHOHRADECKÝ ZLOMEK

Rkp. z druhé poloviny 16. stol.

Druhá polovina 16. stol.

[Cantus]  
[Altus]

Trub - te v trú - bu, správ - co - vé věr - ní, sa - mi jsou - ce

Trub - te v trú - bu již, správ - co - vé věr - ní, pře - dem jsouc sa -

[Tenor]  
[Bassus]

Trub - te v trú - bu již, správ - co - vé věr - ní, pře - dem jsouc sa -

šle - chet - ně ži - vi, at' li - dé nej - pr - ve

mi šle - chet - ně ži - vi, li - dé nej - pr - ve at' hří -

sa - mi jsou - ce šle - chet - ně ži - vi, at' li - dé nej - pr -

mi šle - chet - ně ži - vi, li - dé nej - pr - ve at' hří -

již hří - chy slo - zí, v do - brém se mno - ží, tak do zbro - je, dra - by stro - je,

chy slo - zí, v do - brém se mno - ží, a tak do zbro - je, dra - by hned stro -

ve hří - chy slo - zí, v do - brém se mno - ží, tak do zbro - je, dra - by stro - je,

chy slo - zí, v do - brém se mno - ží, a tak do zbro - je, dra - by hned stro -

bez meš - ká - ní, v po - že - hná - ní po - - - - - mni - - - - - te!

je, v tom po - že - hná - ní mu - struj - te, ši - kuj - te, věr - nost za - cho - va - ti po - mni - tel

bez meš - ká - ní, v po - že - hná - ní mu - struj - te, ši - kuj - te, věr - nost za - cho - va - ti po - mni - tel

je, v tom po - že - hná - ní mu - struj - te, ši - kuj - te, věr - nost za - cho - va - ti po - mni - tel

## 89. PÍSEŇ ADELFOVA

Rkp. z let 1575—1612

Jan Adelf Městecký  
Zemřel r. 1593

[Cantus]  
[Altus]

1. Jan A - delf, Kyr - me - ze - ře, vzka - zu - jet' da pa - cem, a žes je - ho dr - ba - je

[Tenor]  
[Bassus]

a žes

v psa - ní svém byl zrád - cem. Pro - tož k té tvé tra - ge - di - i slo - žil tu - to me - lo - di - i dvo - řá - kům

i zá - kům, všechněm do - brým jo - ná - kům, s ni - mit' ji chci zpí - va - ti, to - bě dě - ko - va - ti.

s ni - mit'

2. Protož milí hůdečci,  
kejdaři, fejfaři,  
začněmež ji při kvasu,  
když se nejlép daří;  
hrejmež při ní i na buben,  
pydrum, pydrum tlouci budem,  
trubači,  
kejdači,  
když kejdičky přitlačí,  
lýdl, lýdl, pískejte  
a takto zpívejte,

3. ěkouc: Pavle Kyrmezefe,  
falešný jazyk máš,  
jedovatý ještěře,  
pročež mne jím štípáš;  
mněl si, že sem tvrdé kůže,  
bils mne než-li Balam touze,  
jazykem,  
psím zvykem,  
škoda, že jest v hrdle tvém,  
lépef by slušel v týle  
od velké chvíle.

# 90. PÍSNÍČKA PŘÍKLADNÁ

Sborník Dobřenského

Tisk z konce 16. stol.

Konec 16. stol.

[Cantus]  
[Altus]

1. Kdo chce slid - mi ve - sel bý - ti, u - ží - ti hled' ča - su, vše - cky vě - ci chtí

[Tenor]  
[Bassus]

čas mí - ti, u - tí - kej, u - tí - kej, u - tí - kej bez - bož - né - mu kva - su,

u - tí - kej, u - tí - kej bez - bož - né - mu kva - su, bez - bož - né - mu kva - su! kva - su!  
kva - su!  
bez - bož - né - mu kva - su!

2. Za dobrého jmín býti chceš, hled' též skutek míti,  
sic poctivosti neduojdeš, utíkej, utíkej, utíkej mezi zlé choditi...
3. Pravdu miluj, jí pomáhej, chceš-li lásku míti,  
též faleš v nenávisti měj, utíkej, utíkej, utíkej pochlebničkem býti...
4. Spravedlnost ke všem konej, neb tak Bůh chce míti,  
za dary jí neprodávej, utíkej, utíkej, utíkej proti ní činiti...
5. Přátel dobrých sobě hledáš, nad čež nic těžšího,  
snadno je pak sobě zmrháš, utíkej, utíkej, utíkej opilství mrzkého...
6. Vystříhej se řečí marných, dobré věci ruší,  
svědomí zlé zejskáš na nich, utíkej, utíkej, utíkej, pamatuj na duši...
7. Milý všechněm býti žádáš, následuj pokoje,  
utrhnám nic nezjednáš, utíkej, utíkej, utíkej sváru a rozbroje...
8. Rytířem se býti praviš, sám sebe přemáhej,  
tu, jaký jsi, nejlépe zviš, zmužile, zmužile, zmužile, šlechetně se chovej...
9. Bohu, lidem budeš milý v takovém rytířství,  
potomkuom mezi přáteli zuostaviš, zuostaviš, zuostaviš po sobě svědectví...
10. To jest dvořák, to jest rytíř, kdož v tom jíti umí,  
ten pak nebude než cvikýř nemilý, nemilý, nemilý, kdož toho neumí...



## 91. PUER OLIM SENIO ONERATUS

Harmoniae univocae in odas Horatianas

Tisk z r. 1555

Matouš Kolín z Chotějčiny

1516—1566

Musical score for '91. PUER OLIM SENIO ONERATUS'. It consists of two staves of music in a single system. The first staff begins with a treble clef and a common time signature. The lyrics are: 'Pu-er o - lim se - ni - o o - - ne - ra - tus. Ge - ro ca - num ca - put: At non ta - men un - quam. Ho - mo ius - tus mi - hi vi - sus fu - it a - tra fa - me pres - sus.'

## 92. ŽALM 1.

Žalmy sv. Davida

Tisk z r. 1572

Jan Vorličný Aquilinas

Zemfel 1575

Musical score for '92. ŽALM 1.'. It features two staves: a vocal line and a lute line. The vocal line is marked '[Cantus]' and the lute line is marked '[Tenor] [Bassus]'. The lyrics are: 'Bla - ho - sla - ve - ný ten člo - věk a šta - stný, kte - rý jest vší ra - dy bez - bož - ných prá - zdný, jenž ne - sto - jí na ce - stě li - dí hří - šných, a - niž se - dí na sto - li - ci po - smě - šných.'

## 93. ŽALM 82.

Žalmové někteří

Tisk z r. 1606

Vavřinec Benedikti z Nudožer

1555—1615

Musical score for '93. ŽALM 82.'. It features two systems of music. The first system has a vocal line marked '[Cantus] [Altus]' and a lute line marked '[Tenor] [Bassus]'. The lyrics are: 'Při všech sně - mích Bůh při - to - men sám se - dí, na sou - dy lid - ské be - dli - vě sám hle - dí, a když ne - rád při sou - du bý - vá, při - sně na jich se ne - rád o - zý - vá.'

# 94. RORANDO COELI

Sacrarum odarum libri duo  
Tisk z r. 1618

Jan Campanus Vodňanský  
1572—1622

Cantus Altus

CHORUS I. Ro - ran - do coe - - li de - flu - ant,

Tenor Bassus

Cantus Altus

CHORUS II. Ro - ran - do coe - - li de - - flu -

Tenor Bassus

nu - bes - que ju - stum de - plu - ant; a - per - ta ter - ra ma - chi -

ant, nu - bes - que ju - stum de - plu - ant;

na, flo - rem sa - lu - tis ger - mi - na, flo - rem sa -

a - per - ta ter - ra ma - chi - na, flo - rem sa - lu - tis

ger - mi - - - - na.

lu - tis ger - mi - na, ger - mi - na.

ger - mi - na, flo - rem sa - lu - - tis ger - mi - na, ger - mi - na.

## 95. GRATULAČNÍ HESLA

Tisk z r. 1608

Matěj Měncel z Kolsdorfu  
Počátek 17. stol.

Sal - ve - te quot - quot e - stis, o ma - - - gni So - phi, o ma - - - gni So - phi!

Discantus  
Altus

CHORUS

Tenor  
Bassus

Sal - ve - te quot - quot e - stis, o ma - gni So - phi, o ma - - - gni So - phi!

Sal - ve - - te quot - quot e - - stis, o ma - - - - - gni So - phi!

Sal - ve - - te quot - quot e - stis, o ma - gni So - phi!

CHORUS

Lae - ta - - - bi - les o - - va - te!

*Fidic. Tymp.  
et Tubic.*

Vi - vi - te Phi - lo - so - phi, vi - vi - te Phi - lo - - - so - - phi!

CHORUS

Vi - vi - te Phi - lo - so - phi, Phi - lo - - so - - phi!

Vi - vi - te Phi - lo - so - phi, Phi - lo - so - phi!

*Tymp.  
et Tubic.*

Vi - vi - te Phi - lo - so - - phi!

## 96. PREAMBULUM

Loutnová tabulatura  
Rkp. z konce 16. stol.

Stephanus Laurentius Jacobides  
Konec 16. stol.

Loutna

The musical score for '96. PREAMBULUM' is written for lute in G major and 2/4 time. It consists of four systems of two staves each. The first system includes two fingerings: '1)' for the first measure and '2)' for the second measure. The notation features a variety of rhythmic values including eighth and sixteenth notes, as well as rests and accidentals.

## 97. PANNO, VRTKAVOST TVÁ

Loutnová tabulatura  
Rkp. z konce 16. stol.

Konec 16. stol.

Loutna

The musical score for '97. PANNO, VRTKAVOST TVÁ' is written for lute in G major and 2/4 time. It consists of two systems of two staves each. The notation includes eighth and sixteenth notes, rests, and accidentals, with a repeat sign in the second system.

# 98. TOCCATA

Varhanní tabulatura  
Rkp. z počátku 17. stol.

První čtvrtina 17. stol.

Varhany



A musical system consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time and features a melodic line in the treble and a more rhythmic accompaniment in the bass.

A musical system consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with similar melodic and accompanimental lines.

A musical system consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with similar melodic and accompanimental lines.

VERSETTO

A musical system consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time and features a melodic line in the treble and a more rhythmic accompaniment in the bass.

A musical system consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with similar melodic and accompanimental lines.

A musical system consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with similar melodic and accompanimental lines.

First system of a musical score, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The music is in a minor key and features a rhythmic pattern of eighth and sixteenth notes.

Second system of a musical score, continuing the piece from the first system. It maintains the same rhythmic and melodic motifs.

Third system of a musical score, concluding the piece with a final cadence. The notation includes various rests and note values.

### 99. BRANLE à 5 — ISABELLA

Newe Paduanen  
Tisk z r. 1611

Valerius Otto  
Počátek 17. stol.

Cantus  
Vagans  
Altus

Tenor  
Bassus

Fourth system of a musical score, featuring four vocal parts: Cantus Vagans, Altus, Tenor, and Bassus. The notation is arranged in two staves, with the vocal parts written in a mensural style.

Fifth system of a musical score, continuing the vocal parts. It includes a repeat sign and a second ending marked with a '2)'.

Sixth system of a musical score, concluding the vocal parts with a final cadence. The notation includes various rests and note values.

## 100. LUGIT BOHEMIA

Paměti Mikuláše Dačického z Heslova

Mikuláš Dačický z Heslova

Počátek 17. stol.

1555—1626

1. U-pads hro-zně, mi-lý Če-chu, do zá-hu-by a po-smě-chu! Kaž-dý do tvé vla-sti bě-ží,  
ne-zů-stá-váš jen v lou-pe-ži; již tvá slá-va bíd-ně kle-sla.

2. A udatnost přeč odešla,  
svoboda také zahrána,  
kdož tím vinen, než ty sama.  
Ochraňujž sám Pán Bůh tebe  
a pomoz z země do nebe.

## 101. UKOLÉBAVKA

J. A. Komenský, Informatorium školy mateřské

Počátek 17. stol.

Kolem r. 1630

Spi, mé milé pou-pě, spi, ma-lé ho-lou-bě, spi mi do-brou chvί-li, ho-di-mu, tři, čty-ři, dě-tá-tko!

## 102. PÍSEŇ TOBIÁŠOVA K PLÉSÁNÍ SLOŽENÁ

J. A. Komenský, Kancionál český

Jan Amos Komenský

Tisk z r. 1659

1592—1670

Po-že-hna-ný Bůh na vě-ky, Bůh ži-vý vě-ky po vše-cky, i krá-lov-ství  
slá-vy je-ho mi-lo-sr-den-ství pl-né-ho.

## 103. LIDOVÉ PÍSNĚ A TANCE Z VIETORISOVA KODEXU

Vietoristův kodex

Rkp. z druhé poloviny 17. stol.

a) ACH, SMUTNÁ, SIRÁ

17. stol.

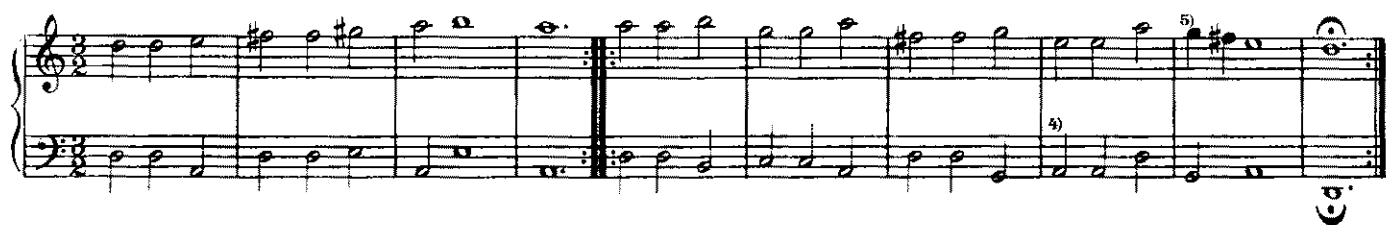
1)  
2)  
3)



b) PRES HÁJ



c) NA PECI BARNUŠEK HLUCHÝ



d) NERADA ROBILA SEM



e) NA VOJNU PUOJDEM



f) LOPATKOVANÝ TANEC



## g) KLOBUCKÝ TANEC



## 104. LIDOVÉ PÍSNĚ ZE 17. STOLETÍ

Sborník E. J. Košetického  
Rkp. kolem r. 1690

17. stol.

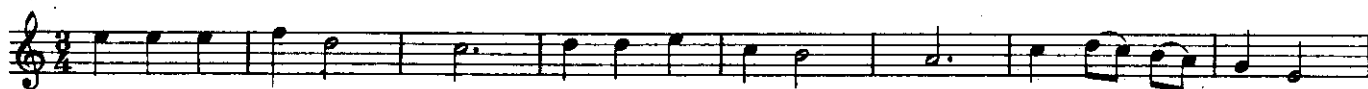
### a) CHODILA, CHODILA VOKOLO VOSENÍ



1. Cho-di-la, cho-di-la vo-ko-lo vo - se - ní, hle-da-la, hle-da-la své-ho po-tě - še - ní.

2. Chodila, chodila vokoło háječku,  
volala, volala: „Můj milý holečku!“
3. Holeček, holeček, seděl podle lávek,  
zerzavý, zerzavý jako zlatohlávek.
4. Vozejval, vozejval se huhňavým hlasem:  
„Má milá, má milá, u potoka já jsem!“
5. Vohlídal, vohlídal se šilhavým okem,  
vytíral, vytíral boty za potokem.

### b) U NAŠEHO BÁRTY



1. U na-še - ho Bár - ty stá-le vkap - se kar - ty, ka - bát bez šo - su,



pri - zi - la vno - su, u na-še - ho Bár - ty.

2. U našeho Bárty  
plundry na caparty,  
kejdy při boku,  
fejčka při voku,  
u našeho Bárty.

3. U našeho Bárty  
od nebožky Marty,  
klobouk postraně,  
džbáněk na ráně,  
u našeho Bárty.

4. U našeho Bárty  
škorně nemá nártý,  
pata vykouká,  
měch přece fouká,  
u našeho Bárty.

## c) PÍSEŇ ČESKÝCH SEDLÁKŮV O JEJICH TĚŽKOSTECH

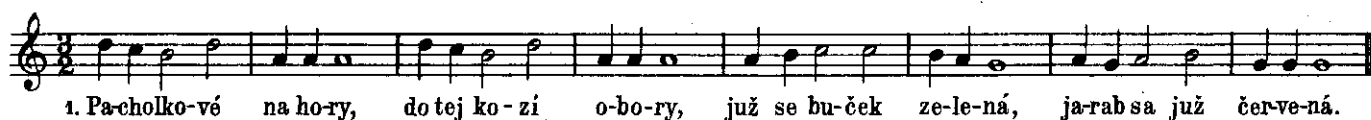


1. Žád-nej ne-ví co jest nou-ze, kdo jí nez-ku-sil, ne-šel bych já na ro-bo-tu, kdybych ne-mu-sil.  
Dar-mo pá-nům dě-la-ti, těž-ké prá-ce ko-na-ti, co nej-ví-ce vy-mej-šle-jí, mu-sí se stá-ti.

2. Rychtářové rozkazují i ti drábové,  
na poddaný se potrhují, nuzní chlapové.  
Služiti jim musíme,  
slova říci nesmíme,  
jen abych se málo ozval, vyprášil by mne.

3. A ti páni oficíři jen vždy hledají  
není-li co uděláno, hnedky nám hrozí.  
Musíme se kořiti  
a je pěkně prositi,  
není možné učiniti, se vymluvíti.

## d) HONÁCKÁ



1. Pa-chołko-vé na ho-ry, do tej ko-zi o-bo-ry, juž se bu-ček ze-le-ná, ja-rab sa juž čer-ve-ná.

2. Dajte za pás obučky  
a na plece těšinky,  
Dunaj, Dunaj, výskajte  
a na kajdy zahrajte.

3. Budem k zemi křepčiti,  
valaškami točiti,  
Jurčo, šermuj čekanem,  
Ondráču bozikanem!

4. Nikoho se nebojte,  
hrdinsky se chovajte,  
háků, rožňa i kola  
nebojte sa ništ zhola.

5. Udeřme na pány,  
pozbijeme formany,  
budú-li se brániti  
věru neujdu smrti.

6. Já dám oheň popredu,  
vy zaskoňte pozadu,  
bíte, bíte, doražte,  
žádného nelltujtel

# 105. MAGNIFICAT

Tisk z r. 1626

Jan Sixt z Lerchenfeldu

? — 1629

Cantus semper praecellit solus cum tribus Violis etc.

Respondent aliae 4. Voces cum Tubis et Organis.

*Solus* *Omnes*

Magni - fi - cat a - ni - ma me - a do - mi - num, a - ni - ma me - a do - mi - num.

*Solus* *Omnes*

Et e - xul - ta - vit spi - ri - tus me - us, et e - xul - ta - vit spi - ri - tus me - us,

*Solus* *Omnes*

in De - o sa - lu - ta - ri me - o, in De - o sa - lu - ta - ri

*Solus* *Omnes*

me - o, sa - lu - ta - ri me - o, sa - lu - ta - ri me - o.

*Solus* *Omnes* *Solus* *Omnes*

Qui - a re - spe - xit, qui - a re - spe - xit, hu - mi - li - ta - tem, hu - mi - li - ta - tem,

*Solus* *Omnes* *Solus* *Omnes*

an - cil - lae su - ae, an - cil - lae su - ae. Ec - ce e - nim, ec - ce e - nim,

*Solus* *Omnes*

et hoc be - a - tam me di - cent, et hoc be - a - tam me di - cent,

*Solus* *Omnes*

o - mnes ge - ne - ra - ti - o - nes, o - mnes ge - ne - ra - ti - o - nes.

*Solus* *Omnes* *Solus* *Omnes*

Qui - a fe - cit, qui - a fe - cit, qui - a fe - cit, qui - a fe - cit,

*Solus* *Omnes*

mi - hi ma - gna qui po - tens est, mi - hi ma - gna qui po - tens est,

*Solus* *Omnes*

et san - ctum no - men e - ius, et san - ctum no - men e - ius.

# 106. CHTÍC, ABY SPAL

Česká mariánská muzika

Tisk z r. 1647

Adam Michna z Otradovic

1600?—1676

1. Chtíc, a - by spal, tak zpí - va - la sy - náč - ko - vi,  
mat - ka, jež po - no - co - va - la, mi - láč - ko - vi:

Ny - nej, roz - koš - né dě - řát - ko, sy - nu bo - ží,

ny - nej, ny - nej, ne - mluv - ňát - ko, svě - ta zbo - ží!

2. Tobě lůžko jsem ustlala,  
Spasiteli,  
tvory k tvé chvále svolala,  
Stvořiteli:  
Nynej, krásu a korunu  
svrchovaná,  
nynej, milujících cenou  
vinšovaná.

3. Nynej, ta jest matky žádost,  
holubičko,  
nynej, všech andělův radost,  
má perličko:  
slávu, chválu vždy nabudeš  
od mamičky,  
když se vyspíš, jísti budeš  
med včeličky.

4. Osladím ním tvou kašičku  
k tvé libosti,  
otevřeš, vím, tvou hubičku  
k té sladkosti:  
Nynej, ráje mého kvítku,  
rozmaryne,  
z tebeť sobě dělám kytku,  
jež nezhyne.

5. Ó fialo, ó lilium,  
ó růže má!  
Nynej, vonné konvalium,  
zahrádka má!  
Ó loutno má, ó labuť má,  
můj slavíčku,  
nynej, líbezná harfo má,  
cymbálíčku!

6. Na dobrou noc, ej hubička,  
nynej, dítě,  
kolíbat bude matička,  
nynej hbitě:  
Spí miláčkové! umlkněte,  
andělové!  
se mnou k Bohu přiklekněte,  
národové!

# 107. REQUIEM

Sacra et litaniae  
Tisk z r. 1654

Adam Michna z Otradovic  
1600?—1676

*Sinfonia*

Tromboni I. II. III.

Violino I. II.

Basso continuo

5 b6 6 6 6 7 6 # 6 b 6 8 8

Canto

SOLO  
La - chry - mo - sa di - es il - la, qua re - sur - get

Alto  
Tenore

Basso

b 4 3 # # # b #

ex fa - vil - la.

SOLO  
Ju - di - can - dus ho - mo re - us, hu - ic er - go par - ce De - us.

b 7 6 6 6 #

RIPIENI  
Pi - e Je - su Do - mi - ne, SOLO do - na e - is

RIPIENI  
do - na e - is

PI - e Je - su Do - mi - ne, pi - e Je - su Do - mi - ne, do - na e - is

PI - e Je - su Do - mi - ne, do - na e - is

PI - e Je - su Do - mi - ne, do - na e - is

re - qui - em, do - na e - is re - qui - em. A - men,

re - qui - em, do - na e - is re - qui - em. A - men,

re - qui - em, do - na e - is re - qui - em.

re - qui - em, do - na e - is re - qui - em.

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

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

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

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



# 108. ZPÍVEJTE ANDĚLOVÉ

Capella Regia musicalis  
Tisk z r. 1693

Václav Karel Holan Rovenský  
1644—1718

Voce

1. Zpí - vej - te an - dě - lo - vé, vy ne - beš - tí zač - ko - vé,

Violino  
Viola alta

Viola tenore  
Organo

na - ro - ze - né - mu Je - ži - ši Pá - nu po - ní - že - né - - mu, jenž zstou - pil

z ne - be, po - ní - žil se - be; člo - ve - če, to vše - cko jest pro te - - be.

Mu - zi - ku, an - dě - lo - vé, hned dě - lej - te, zpě - vác - ko - vé!

2. O jak jsi tak ponížen,  
z Betléma jsi musil ven.  
O rajský kvítku,  
v bídným přibytku  
bydlíš, Ježíši;  
v nebi bohatý,  
zde jsi dost chudý,  
od velké lásky  
pro nás zajatý,  
nejmilejší Spasitel,  
celého světa Stvořitel.

3. V městě místa nemělo,  
mezi hůvady leželo,  
to rozmilé,  
dětátko malé,  
nade všechny krále;  
leží v oudolí,  
kvílí v marštali,  
miláček malý,  
Spasitel milý!  
O člověče, rozjímej,  
ihned k jeslem pospíchej!

4. Neleží v žádném loži  
nejmilejší syn Boží,  
v špatných jesličkách,  
v strhaných plínkách,  
Ježíšek malý,  
bídu v marštali,  
žádné pohodlí  
neužil, milý  
syn Boží chudý.  
O člověče, rozjímej,  
ihned k jeslem pospíchej!

## 109. SURREXIT CHRISTUS HODIE

Capella Regia musicalis  
Tisk z r. 1693

Václav Karel Holan Rovenský  
1644—1718

Canto

Sur-re-xit Christus ho-di-e, al-le-lu-ja, al-le-lu-ja!

Violino I. II.

Organo

Hu-ma-na pro so-la-mi-ne, al-le-lu-ja, al-le-lu-ja!

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



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



al - le - lu - ja, al



le, al - le - lu - ja,



al - le - lu - ja!



# 110. BALLETTI à 4

Rkp. z druhé poloviny 17. stol.

Tolar  
Druhá polovina 17. stol.

*Intrada*

Violino  
Viola I.

Viola II.  
Basso

The Intrada section consists of two systems of music. The first system shows the Violino Viola I and Viola II Basso staves. The Violino Viola I part features a complex, rhythmic melody with many sixteenth and thirty-second notes. The Viola II Basso part provides a harmonic accompaniment with a more steady, rhythmic pattern. The second system continues the same musical material, showing the continuation of the Violino Viola I and Viola II Basso parts.

This system continues the Intrada section. The Violino Viola I part maintains its intricate, rhythmic texture, while the Viola II Basso part continues its supporting role with a consistent rhythmic accompaniment.

This system concludes the Intrada section. The Violino Viola I part ends with a final flourish, and the Viola II Basso part provides a solid harmonic foundation.

*Treza I.*

The Treza I section is a short, simple piece. It consists of two systems of music. The Violino Viola I part features a simple, melodic line with a few ornaments. The Viola II Basso part provides a simple harmonic accompaniment with a steady rhythm.

This system continues the Treza I section. The Violino Viola I part continues its simple melodic line, and the Viola II Basso part continues its harmonic accompaniment.

*Treza II.*

The Treza II section is another short, simple piece. It consists of two systems of music. The Violino Viola I part features a simple, melodic line with a few ornaments. The Viola II Basso part provides a simple harmonic accompaniment with a steady rhythm.

A musical score system consisting of two staves, treble and bass clef, in a key signature of one flat. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings.

*Gigue*

A musical score system for a piece titled "Gigue". It consists of two staves in 3/4 time, one flat key signature. The melody is primarily eighth notes, while the bass line has a more rhythmic accompaniment.

A musical score system with two staves, treble and bass clef, in one flat key signature. The music is characterized by a steady eighth-note pattern in the treble and a more active bass line.

A musical score system with two staves, treble and bass clef, in one flat key signature. The treble staff continues with eighth-note patterns, and the bass staff provides a rhythmic foundation.

A musical score system with two staves, treble and bass clef, in one flat key signature. The system concludes with a series of notes and rests, including a fermata over the final notes.

*Retrada*

A musical score system for a piece titled "Retrada". It consists of two staves in 3/4 time, one flat key signature. The melody is highly rhythmic, featuring many sixteenth and thirty-second notes.

A musical score system with two staves, treble and bass clef, in one flat key signature. The music is very rhythmic and complex, with many sixteenth and thirty-second notes throughout.

# III. SONATA à 4

Rkp. z druhé poloviny 17. stol.

Pavel Josef Vejvanovský  
1640?—1693

Clarino solo

Violino  
Viola I.

Viola II.  
Basso

4 3

[b] 6 7 6 #

4 3

7 6 7 6

7 6 # b6 4 3 # #

4 3

System 1: Treble clef, bass clef. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers 5, 6, 6, 4, 3 are visible at the end of the system.

System 2: Treble clef, bass clef. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers 4 #3 and 6 are visible at the end of the system.

System 3: Treble clef, bass clef. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers 7, 6, # are visible at the end of the system.

System 4: Treble clef, bass clef. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers 6, b, 4, 3 are visible at the end of the system.

System 5: Treble clef, bass clef. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Fingering number 6 is visible at the end of the system.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music is in a key with two flats and a 3/4 time signature. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a complex rhythmic accompaniment with many beamed notes. The third staff contains a bass line with quarter and eighth notes.

Second system of musical notation, consisting of three staves. The first staff continues the melodic line. The second staff features a dense texture of beamed notes. The third staff includes a bass line with some fingerings indicated by numbers 4, 3, 4, 3, 4, 2 below the notes.

Third system of musical notation, consisting of three staves. The first staff continues the melodic line. The second staff has a complex texture of beamed notes. The third staff includes a bass line with a fingering of 4 #3 indicated below the notes.

Fourth system of musical notation, consisting of three staves. The first staff continues the melodic line. The second staff has a complex texture of beamed notes. The third staff includes a bass line with fingerings 7, 6, #, # indicated below the notes.

Fifth system of musical notation, consisting of three staves. The first staff continues the melodic line. The second staff has a complex texture of beamed notes. The third staff includes a bass line with fingerings 7, 6, 7, # indicated below the notes.



First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a bass line with some rests and notes. Fingering numbers 6, 7, and 6 are written below the bass staff.

Second system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with several slurs and fingering numbers 2) and 3). The bass staff contains a bass line with notes and rests. Fingering numbers 4, #3, 2, 4, 7, 6, 5, 4, 3 are written below the bass staff.

Third system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with a slur. The bass staff contains a bass line with notes and rests. Fingering numbers b, [4 3], b, 6, 7, 6 (#) are written below the bass staff.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with a slur. The bass staff contains a bass line with notes and rests. Fingering numbers b, 7, 6 are written below the bass staff.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with a slur. The bass staff contains a bass line with notes and rests. Fingering numbers 4, #3, # are written below the bass staff.

# 112. ARIA DE COMMUNIONE

Opella ecclesiastica

Tisk z r. 1723

Josef Antonín Plánický

1691?—1732

Soprano solo

Quo us-que se ex-ten-dit a-mor di-vi-nus, ut ve-re ad ho-minem mi-serum deviat a-

Bassetto in Concert et Organo

7 5 4 2, 7 5

man-do, to-tus pul-cher, to-tus a-ma-bi-lis, to-tus pul-cher, to-tus a-ma-bi-lis, to-tus

b, 6, 4 2, 6, 7

de-si-de-ran-dus, o gra-ti-a, o a-mor, o in-ex-hau-sta de-i mi-se-ra-ti-o!

6, 4 #, b7, 6 5, b7, 4 4

Violino solo

Soprano solo

7 5 b, 6 4, 6 4 2, b6, 7 4, 6 6 5

Do - mi-ne, do-mi-ne,

4, 6 [b] 4, 6 [b] 4, 6 6 5 b, [4], 4 4, 4 6, 6 5 b, 4, 6

non sum di - gnus, ut in - tres me-um cor.

Do - mi-ne, do-mi-ne, non sum di - gnus, ut

in - tres me-um cor, non

sum, non sum di - gnus, non, non, non, non, ah! non sum, non sum di - gnus, ut in - tres me - um

cor, non, non, non, non, ah! non sum, non sum di - gnus, ut in - tres me-um cor, ut

in - tres me-um cor!

[tr]

Fine

Sed tu es tam be - ni - gnus, sed tu es tam be - ni - gnus om-ni ma - je -

sta - te di-gnus, ma-je - sta te di - - gnus,

me in-gra-tum per pec - ca - tum,

me in - gra - tum per pec - ca - tum, me in - gra

tum, me in - di - gnum, in - di - gnum vi - si - tas,

me in - gra - tum per pec - ca - tum, me in - gra - tum et in - di - gnum vi - si - tas!

Arie D. C.

## 113. OFFERTORIUM SOLENNE

Rkp. z počátku 18. stol.

Šimon Brixl  
1693—1735

Fresco

Clarini I. II. D  
Timpani D, A  
Violino I.  
Violino II.  
Organo  
Tutti registri

First system of musical notation, consisting of four staves. The top two staves are vocal lines (soprano and bass) with rests. The bottom two staves are piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, consisting of four staves. The vocal lines begin with notes, and the piano accompaniment continues with a steady eighth-note pattern.

Third system of musical notation, consisting of four staves. The vocal lines continue with melodic phrases, and the piano accompaniment maintains its rhythmic accompaniment.

Fourth system of musical notation, consisting of four staves. The piano accompaniment features a more complex rhythmic pattern with sixteenth-note runs. The system concludes with a double bar line and repeat signs.

Largo

Clarini I, II, D

Timpani D, A

Canto

Alto

Tenore

Basso

Violino I.

Violino II.

Organo

*p* *f*

*p* *f*

*recit.*

Slyš pak, ty ná-ro-de!

Slyš pak, ty ná-ro-de!

Clari. III, D

Timp. D, A

C.

A.

T.

B.

Viol. I.

Viol. II.

Org.

Krá-lo-véz Sá - hy, krá - lo-véz Sá by přichází,

krá-lo-véz z Sá - by, ze

*p*

*p*

6 6 6 3

Presto

Clni.I.II.D  
Timp.D.A

Presto

C.  
A.  
T.  
B.

Presto

Viol.I  
Viol.II  
Org.

Clni.I.II.D  
Timp.D.A

C.  
A.  
T.  
B.

Viol.I  
Viol.II  
Org.



Clni.I.II.D

Timp.D.A

C.

A.

T.

B.

na - pro - ti, vy - jdě - - - te, vy - jdě - te na - pro - ti hned jim, vy - jdě - - -

na - pro - ti, vy - jdě - - - te, vy - jdě - te na - pro - ti hned jim, vy - jdě - -

na - pro - ti, vy - jdě - - - te, vy - jdě - te na - pro - ti hned jim,

na - pro - ti, vy - jdě - - - te, vy - jdě - te na - pro - ti hned jim,

Viol.I.

Viol.II.

Org.

$\frac{6}{4}$  - 3 6 #  $\frac{6}{4}$  3  $\frac{6}{4}$  - 3 # 7 7

Clni.I.II.D

Timp.D.A

C.

A.

T.

B.

te, vy - jdě - te na - pro - ti hned jim, na - pro - ti hned jim, vy -

- - - te, vy - jdě - te na - pro - ti hned jim, na - pro - ti hned jim, vy -

vy - jdě - - - - te, vy - jdě - te na - pro - ti hned jim, na - pro - ti hned jim, vy -

vy - jdě - - - - te, vy - jdě - te na - pro - ti hned jim, na - pro - ti hned jim, vy -

Viol.I.

Viol.II.

Org.

6 6

**Allegro**

Clni I,II,D

Timp.D,A

C.

A.

T.

B.

jdě - te na-pro-ti hned jim, na-pro-ti hned jim. Al - le - lu - ja, al - le - lu - ja,  
 jdě - te na-pro-ti hned jim, na-pro-ti hned jim. Al - le - lu - ja, al - le - lu - ja,  
 jdě - te na-pro-ti hned jim, na-pro-ti hned jim. Al - le - lu - ja, al - le - lu - ja,  
 jdě - te na-pro-ti hned jim, na-pro-ti hned jim. Al - le - lu - ja, al - le - lu - ja,

Viol. I.

Viol. II.

Org.

6 6

Clni I,II,D

Timp.D,A

C.

A.

T.

B.

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

Viol. I.

Viol. II.

Org.

6 # 6 #



Largo  
a 2

Clarini I.II.D

Timpani D,A

SOLI

Basso I.  
Kde - pak, kde - pak, kde - pak, kde - pak, kde - - pak, kde - pak,

Basso II.  
Kde - pak, kde - pak, kde - pak, kde - pak,

Basso III.  
Kde - pak, kde - pak,

Organo

Clni.I.II.D

Timp.D,A

SOLI

B. I.  
kde - pak jest, jenž zro - zen jest, král ten ži - do - vský, král ten ži - do - vský, <sup>5)</sup>

B. II.  
kde - pak jest, jenž zro - zen jest, král ten ži - do - vský,

B. III.  
kde - pak jest, jenž zro - zen jest,

Org.  
5/4 # 5/4 # 6/4 5/3 3 6/4 5/3

Clni.I.II.D

Timp.D,A

SOLI

B. I.  
král ten ži - do - vský kde - pak jest? Vi - dě - li, vi - dě - li jsme již hvězdu je

B. II.  
král ten ži - do - vský kde - pak jest? Vi - dě - li, vi - dě - li jsme již hvězdu,

B. III.  
král ten ži - do - vský kde - pak jest? Vi - dě - li,

Org.  
3 6/4 5/3 5/4 # # P

Clni.I.II.D  
Timp.D.A

SOLI

B.I. ho, vi - dě - li jsme již hvězdu je - - ho, vi - dě - li jsme již hvě-zdu  
B.II. je - - - - ho, vi - dě - li jsme již hvězdu je - ho, vi - dě - li  
B.III. vi - dě - li jsme již hvězdu je - ho, vi - dě - li jsme již hvězdu je - ho, vi - dě - li

Org. 6 8 17

Clni.I.II.D  
Timp.D.A

SOLI

B.I. je - ho, hvězdu je - ho tam na vý - cho - - - - - dě jsme vi - dě - li,  
B.II. jsme již hvě - zdu je - ho tam na vý - cho - - - - - dě jsme vi - dě - li,  
B.III. jsme již hvě - zdu je - ho tam na vý - cho - - - - - dě jsme vi - dě - li,

Org. 3 - 6 6 4 5 3 7 4 3 5 4 #

Clni.I.II.D  
Timp.D.A

SOLI

B.I. a při - - šli, a při - - šli jsme se kla - nět je - - mu.  
B.II. a při - - šli jsme se kla - nět je - - mu.  
B.III. při - šli kla - nět se je - mu.

Org. 3 6 4 5 3 3 6 4 5 3 3 5 4 5 4 6 3

*Alleluja ut supra*

Moderato

Violino I. II.

Basso I.

Organo

*Kašpar*

Já te - dy Kaš - par, já te - dy

6 6 5 6 7 6 7 6

4 3 6 5 4 5 6

Kaš - par, já pak zla - to vě - - - - - nu - - - - - ji,

6 3

zla - to vě - nu - ji.

6 5 7 6 5 4 5

4 3 4 3

Andante

*unisono*

Violino I. II.

Basso II.

Organo

*Melichar*

Já pak Me - li - char,

*unisono*

tutti registri

já pak Me - li-char, já pak, já pak ka - di - dlo  
 solo 6 3 8 6 3 8 6 3 8

vě - nu - ji.  
 tutti registri

Andante  
 Violino I. II.  
 Basso III. *Baltazar*  
 Já pak Bal-tazar,  
 Organo 6 6 7 7 7 7 8

*unis.*  
 já pak Bal - ta-zar myr - - - hu, myr -  
 6 # 6 7 7 7 7

- - hu vě - nu - ji.  
 tr.

*Alleluja ut supra*

# II 4. OUVERTURE à 7

Rkp. z první poloviny 18. stol.

Jan Dismas Zelenka  
1679–1745

Grave

Viol.I.Ob.I.

Viol.II.Ob.II.

*f*

Vla.  
Bs. Fag.



Allegro

Viol. I. Ob. I.

Viol. I. Ob. I. *f*

Vla

Viol. II. Ob. II.

Vla  
Bs. Fag.

Vla senza Ob. II.  
Ob. I. II.  
Viol. I. II.  
Fag.  
Bs.

Viol. I. II. senza Ob. I. II.

Viol. II. Ob. II.

senza Ob.I. Tutti unis.

*p* senza Ob.II. *f*

Ob.I.  
Ob.II.  
Viol.I.  
Viol.II.  
Vla.

*p*

Solo

Solo

Viol.I,II.unis.

*f*

Ob.unis.

Viol.unis.

*p*

Fag. solo

Ob.I.

*f* Viol.unis.

Ob.II. *p*

Vla Fag.

Bs.

Bs. Fag. unis.

*p*

Viol. I. *f*  
Viol. II. *f*  
Vla *f*  
Fag. solo

Ob. unis.  
Viol. unis.  
Viol. I. *p*  
Viol. II.  
Vla  
Fag. solo *p*  
Bs.  
Fag. Bs. unis.

Vla *f*  
Bs. *f*  
Fag. Bs. unis. *f*  
Vla 8<sup>.....</sup>

*p*  
senza Fag.

Ob. unis. *f*  
Viol. unis.  
Vla *f*  
Vla 8<sup>.....</sup>  
Fag. *f*  
unis.

Ob.unis. *p* *f* *p* Solo

Vla *p* *f* *p*

Viol. I. II. *f* *p*

Fag. Vla *f* *p*

Bs. Fag. Bs.unis. senza Fag.

*p*

Viol. I. Ob. I. *f*

Viol. II. Ob. II. *f*

Fag. Vla *f* *p*

Bs. senza Fag. Bs. Fag. Bs.unis.

*tr*

Vla *f*

Fag. Bs.unis.

Viol. I. Ob. I. *f*

Viol. II. Ob. II. Vla *f*

Ob. I. II. soli senza Ob. *f* col Ob. I.

Viol. II. *p* *f* col Ob. II.

Vla. Fag. Solo *f* col Fag.

Bs. senza Fag.

First system of musical notation, featuring a treble and bass staff. The treble staff includes a flat key signature (B-flat) and a trill (tr) marking.

Second system of musical notation, featuring a treble and bass staff with various rhythmic patterns and dynamics.

Third system of musical notation, featuring a treble and bass staff. It includes dynamic markings such as *p* and *f*, and performance instructions: *Ob. solo*, *Viol. solo*, *Fag. solo*, *Viol. Vla*, *Viol. I. Ob. I.*, *Viol. II. Ob. II.*, and *Tempo I.* Instrument abbreviations include *Fag.*, *Bs.*, and *Fg. Bs.*

Fourth system of musical notation, featuring a treble and bass staff. It includes a *tr* marking and a *p* dynamic marking. The *Ob. I. solo* instruction is positioned above the treble staff.

Fifth system of musical notation, featuring a treble and bass staff. It includes a *f* dynamic marking and the *Viol. I. Ob. I.* instruction above the treble staff.

Sixth system of musical notation, featuring a treble and bass staff. It includes a *tr* marking and the *Adagio* tempo marking above the treble staff.

Seventh system of musical notation, featuring a treble and bass staff. It includes a *p* dynamic marking and a *f* dynamic marking.

# 115. REGINA COELI

Rkp. z první poloviny 18. stol.

Bohuslav Matěj Černošský  
1684—1742

Canto solo  
Violoncello concerto  
Organo

Re-gi-na coe-li lae-ta re, re-gi-na coe-li lae-ta re, lae-ta re, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, qui-a quem me-ru-i-sti por-ta-re, quem me-ru-i-sti por-ta-re, por-ta-re,

6 6  
6 6 6 5 6  
6 6  
6 6  
6 7 7

por - ta - - - - re, por - ta - - - -

6 6

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole rest followed by a half note 'por' and a quarter note 'ta'. The piano accompaniment (bass clef) features a complex rhythmic pattern with sixteenth notes and eighth notes. A '6' is written below the bass line in two places.

re, por - ta - - - - re, al - le - lu - ia, por -

*p*

This system contains the second two staves of music. The vocal line continues with 're, por - ta' and then 're, al - le - lu - ia, por -'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking '*p*' is present at the end of the system.

ta - - - - re, al - le - lu - ia.

*p*

This system contains the third two staves of music. The vocal line concludes the phrase with 'ta - - - - re, al - le - lu - ia.'. The piano accompaniment continues. A dynamic marking '*p*' is present at the beginning of the system.

Re - sur - re

6 5 6 5 b6 6

This system contains the fourth two staves of music. The vocal line begins with 'Re - sur - re'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking '*p*' is present at the beginning of the system. Fingering numbers '6 5 6 5 b6 6' are written below the bass line.

xit, re - sur - re - xit, re - sur - re - xit si - cut di - xit, si - cut

6 6

This system contains the fifth two staves of music. The vocal line continues with 'xit, re - sur - re - xit, re - sur - re - xit si - cut di - xit, si - cut'. The piano accompaniment continues. Fingering numbers '6 6' are written below the bass line.

di - xit, al - le - lu - ia.

Adagio

O - ra pro no - bis, o - ra pro no - bis, pro no - bis de - um, pro no - bis de - um, o - ra,

o - ra pro no - bis, pro no - bis de - um, pro no - bis de - um, al - le - lu - ia,

al - le - lu - ia.



# 116. CONCERTO à FLAUTO TRAVERSO

Rkp. z první poloviny 18. stol.

Jan Zach  
1699—1773

Lento

Flauto solo  
Solo  
sempre *p*

Violino I.  
Violino II.  
sempre *p*

Viola  
Basso  
pizz.

arco

*p*

*f*

*p*

pizz.

This section of the score consists of three systems of staves. The first system includes a Flute solo line with trills (tr) and triplets (3), and a string section with a triplet in the bass line. The second system continues the string accompaniment, with a dynamic marking of *f* and the instruction *arco* in the bass line. The third system features a Flute solo line with trills and triplets, and a string section with a triplet in the bass line.

Tempo di minuetto

Flauto solo

Corni I. II. D

Violino I.  
Violino II.

Viola  
Basso

This section is titled "Tempo di minuetto" and includes staves for Flute solo, Horns I & II in D, Violins I & II, Viola, and Bass. The Flute solo part is marked *f* and *unis.*. The string section is marked *f*.

This section includes staves for Violin I, Violin II, Viola, and Bass. The Violin I part features a trill (tr). The Bass line is marked *f*.

The image displays a musical score for a piece in D major, consisting of six systems of staves. The notation includes various musical elements such as trills (tr), unison passages (unis.), and dynamic markings (p for piano, [f] for forte). The score is written in a standard staff format with treble and bass clefs. The first system begins with a piano (p) dynamic and features trills in the upper staves. The second system continues with trills and includes a unison passage in the lower staves. The third system shows a transition to a forte ([f]) dynamic, with trills and unison passages. The fourth system features a unison passage in the upper staves and a piano (p) dynamic in the lower staves. The fifth system includes a unison passage in the upper staves and a piano (p) dynamic in the lower staves. The sixth system concludes with a unison passage in the upper staves and a piano (p) dynamic in the lower staves.

Musical score system 1, featuring Violin I and II, Viola, and Bass. The system includes dynamic markings such as *[f]* and *unis.* (unison).

Musical score system 2, featuring Violin I and II, Viola, and Bass. The system includes dynamic markings such as *p* and trills (*tr*).

Musical score system 3, featuring Violin I and II, Viola, and Bass. The system includes trills (*tr*) and other musical notations.

Musical score system 4, featuring Violin I and II, Viola, and Bass. The system includes trills (*tr*) and other musical notations.

Musical score system 5, featuring Violin I and II, Viola, and Bass. The system includes dynamic markings such as *f* and *unis.* (unison).

# 117. PARTHIA

Rkp. z 18. stol.

František Ignác Antonín Tůma  
1704—1774

Andante

Violino I.  
Violino II.

Alto Viola obl.  
Violone et Organo

The musical score for Partia, Op. 117, is presented in five systems. The first system is marked 'Andante' and 'f'. The second system is marked 'p'. The third system is marked 'tr'. The fourth system is marked 'p'. The fifth system is marked 'p' and '[f]'. The score includes staves for Violino I, Violino II, Alto Viola obl., Violone et Organo, and Organ.

First system of musical notation. The treble clef staff contains a melodic line with dynamic markings *[f]* and *[p]*. The bass clef staff contains a bass line with a dynamic marking *f*.

Second system of musical notation. The treble clef staff features a dense, rhythmic texture with many beamed notes. The bass clef staff has a simpler bass line.

Third system of musical notation. The treble clef staff has a melodic line with a dynamic marking *p*. The bass clef staff has a bass line with a dynamic marking *p*.

Fourth system of musical notation. The treble clef staff has a melodic line with trills (*tr*) and a dynamic marking *f*. The bass clef staff has a bass line with a dynamic marking *p*.

Fifth system of musical notation. The treble clef staff has a melodic line with a dynamic marking *f* and a dynamic marking *[p]*. The bass clef staff has a bass line with a dynamic marking *f*.

Sixth system of musical notation. The treble clef staff has a melodic line with trills (*tr*) and dynamic markings *[p]*, *f*, *p*, and *[f]*. The bass clef staff has a bass line with a dynamic marking *[p]*.

Presto

Viol. I. II. unis.

Viol. I. II. unis. *p*  
Vla *f*  
Bs.

Viol. I. II. unis. *p*  
Vla *f*  
Bs.

Viol. II. *p*  
Viol. I. *f*  
Vla *p*  
Bs. *f*  
Org.

Viol. I. *f*  
Viol. II. *f*  
Vla *f*  
Bs. *f*  
Org. *f*  
unis. *f*  
Vla *f*  
Bs. *f*  
Org.

Viol. I. *f*  
Viol. II. *p*  
Vla *p*  
Bs. *f*  
Org. *f*  
tr  
[tr]

unis. *p*  
Vla *f*  
Bs. *f*  
Org. *p*

Viol. I. Viol. II.

tr

Org. tacet

Bs.

Viol. unis.

Bs.

Org.

Viol. I.

Viol. II.

Bs. Org.

unis.

(tr)

Vla

8

p

f

tr



Arietta

Andante

Viol. I. Viol. II. Vla. p

Viol. I.

This system shows the beginning of the Arietta. It features a treble clef with a key signature of one flat and a 3/4 time signature. The music is in a slow, Andante tempo. The first staff contains the Violin I and Violin II parts, with a trill (tr) marked above the first measure. The second staff contains the Viola part, starting with a piano (p) dynamic. The bass clef staff provides the harmonic foundation.

Viol. I. II. unis. (tr) Vla. p

This system continues the Arietta. The first staff shows the Violin I and Violin II parts playing in unison, with a trill (tr) marked above the first measure. The second staff shows the Viola part, which has a piano (p) dynamic. The bass clef staff continues the harmonic support.

Viol. I. Viol. II.

This system continues the Arietta. The first staff shows the Violin I and Violin II parts. The second staff shows the Viola part. The bass clef staff continues the harmonic support.

Viol. I. Viol. I. II. unis. (tr)

This system continues the Arietta. The first staff shows the Violin I and Violin II parts. The second staff shows the Viola part, which has a forte (f) dynamic. The bass clef staff continues the harmonic support.

Menuet

Viol. I. II. unis.

Vla. p Bs.

This system shows the beginning of the Menuet. It features a treble clef with a key signature of one flat and a 3/4 time signature. The music is in a slow, Andante tempo. The first staff contains the Violin I and Violin II parts. The second staff contains the Viola part, starting with a piano (p) dynamic. The third staff contains the Bass part, starting with a piano (p) dynamic.

This system continues the Menuet. The first staff shows the Violin I and Violin II parts. The second staff shows the Viola part. The third staff shows the Bass part. The music concludes with a trill (tr) marked above the first measure of the final measure.

First system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking. The key signature has one flat.

Second system of musical notation, featuring a treble and bass clef. It includes a triplet (*3*) and a trill (*tr*) marking. The key signature has one flat.

Third system of musical notation, featuring a treble and bass clef. It is labeled for Violin I (Viol. I.), Violin II (Viol. II.), and Bass Organ (Bs. Org.). The Violin II part starts with a piano (*p*) dynamic marking.

Fourth system of musical notation, featuring a treble and bass clef. It is labeled for Violin I and II unison (Viol. I. II. unis.), Viola (Vla.), and Bass Organ (Bs. Org.). It includes a trill (*tr*) marking, a piano (*p*) dynamic marking, and a *[Fine]* instruction. A *Trio* section begins in the second half of the system.

Fifth system of musical notation, featuring a treble and bass clef. It is labeled for Viola (Vla.) and Bass Organ (Bs. Org.). It includes a piano (*p*) dynamic marking and a *[Fine]* instruction.

Sixth system of musical notation, featuring a treble and bass clef. It includes a forte (*f*) dynamic marking. The key signature has one flat.

Menuet D. C.

**Presto**

Viol. I.  
Viol. II.  
Vla.  
Bs.

*f* *p* *f* *p*

*f* *p* *f* *p*

*tr* *f* *p* *f* *p*

*f* *fp* *f*

*f* *p* *f* *p*

*f* *p* *f* *p* *f* *p*

Viol. I. II. unis.  
Vla.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with dynamic markings *f* and *p*. The bass staff contains a bass line with an 8-measure rest at the beginning.

Second system of musical notation, continuing the melodic and bass lines from the first system.

Third system of musical notation, including a *Vla* (Viola) part with an 8-measure rest and dynamic marking *p*.

Fourth system of musical notation, featuring dynamic markings *f* and *p* in both staves.

Fifth system of musical notation, labeled *Viol. I. II. unis.* with dynamic markings *p*, *f*, *p*, *f*, and *fp*.

Sixth system of musical notation, labeled *unis.* with dynamic marking *f*.

# 118. OUVERTURE

Loutnová tabulatura  
Rkp. z konce 17. stol.

Jan Antonín Losy  
Mezi 1643/47—1721

Grave

Loutna

Allegro

1)

Musical score for guitar, first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes in the treble, with a simpler bass line.

Musical score for guitar, second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with similar rhythmic patterns in both staves.

## 119. TOMBEAU

Tabulatura pro kytaru  
Rkp. z konce 17. stol.

Jan Antonín Losy  
Mezi 1643/47—1721

*Allemande*

Kytara

Musical score for guitar, third system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The tempo/mood is marked 'Allemande'. The music features a rhythmic pattern of eighth and sixteenth notes in the treble, with a simpler bass line. There are some 'w' markings above the treble staff.

Musical score for guitar, fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The music continues with similar rhythmic patterns in both staves. There are some 'w' markings above the treble staff.

Musical score for guitar, fifth system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The music continues with similar rhythmic patterns in both staves. There are some 'w' markings above the treble staff.

Musical score for guitar, sixth system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The music continues with similar rhythmic patterns in both staves. There are some 'w' markings above the treble staff.

# 120. VALAŠSKÉ TANCE

Tabulatura pro mandoru  
Rkp. z konce 17. stol.

Kolem r. 1700

## a) VALACHICA

Mandora

*D.C. al Fine*

## b) KOZÁK

# 121. HANÁCKÉ TANCE

Rkp. z počátku 18. stol.

Kolem r. 1700

## a) NAVAŘILA BUCHET STUDENOU VODOU ...

Klavichord

Musical score for 'NAVAŘILA BUCHET STUDENOU VODOU ...'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/8. The melody is in the treble staff, and the bass line is in the bass staff. The piece ends with a double bar line and repeat dots.

Musical score for 'NAVAŘILA BUCHET STUDENOU VODOU ...'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/8. The melody is in the treble staff, and the bass line is in the bass staff. The piece ends with a double bar line and repeat dots.

## b) ŠLA PANENKA SMUTNĚ ...

Musical score for 'ŠLA PANENKA SMUTNĚ ...'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/8. The melody is in the treble staff, and the bass line is in the bass staff. The piece ends with a double bar line and repeat dots.

## c) POĎ, DĚVEČKO, POĎ TANCOVAT ...

Musical score for 'POĎ, DĚVEČKO, POĎ TANCOVAT ...'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/8. The melody is in the treble staff, and the bass line is in the bass staff. The piece ends with a double bar line and repeat dots.

Musical score for 'POĎ, DĚVEČKO, POĎ TANCOVAT ...'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/8. The melody is in the treble staff, and the bass line is in the bass staff. The piece ends with a double bar line and repeat dots.



d) TLUČU, TLUČU, OTEVŘETE . . .

Musical notation for the first system of 'TLUČU, TLUČU, OTEVŘETE . . .'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/8. The piece concludes with the word 'Fine' in the right margin.

Musical notation for the second system of 'TLUČU, TLUČU, OTEVŘETE . . .'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/8. The piece concludes with the instruction 'Da Capo' in the right margin.

e) V PROSTĚJOVĚ O JARMACE

„Coufavý tanec“

Musical notation for the first system of 'V PROSTĚJOVĚ O JARMACE'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 6/8. A trill (tr) is indicated above the first note in the treble staff.

Musical notation for the second system of 'V PROSTĚJOVĚ O JARMACE'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The instruction 'Na to tripl' is written above the treble staff.

Musical notation for the third system of 'V PROSTĚJOVĚ O JARMACE'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 6/8.

# 122. L'ORIGINE DI JAROMERITZ IN MORAVIA

II. akt, scéna 4

Autograf (?) z r. 1730

František Václav Miča  
1694—1744

*Drahomira* *Olakar*

Ny - ní spa - třu - ji ne - be již vy - jas - ně - né! Snad šla Hed - vi - ka od nás!

*Drahomira*

Skr - ze svou při - tom - nost vy - dat nám sli - bu - je svět - lo jas - něj - ší. Ne - bo z dvou - ch ne - přá - te - lů dva mí - lov -

6  
#4  
63

ní - ci sou - věr - ní a ra - dost jest vi - dě - ti je - jich slad - ké srov - ná - ní a ná - chyl - nos - ti, mys - le jed - no -

*Genovilda*

stej - né. Necht' se lás - ka po - sil - ní! Na - pro - ti mně skry - ju tru - co - vá - ní a pod - vod - zná - ti ne - dám.

*Aria*  
Andante

Châleau

*Genovilda*

Senza Cembalo e Violini

Srd-ce se jen tře - se a ne - po - koj ne - se. Již

se du-še bo - jí, ne - vím, jak ob - sto - jí.

Srd-ce se jen tře - se a nepokoj ne - se, srd-ce se

jen tře - se a nepokoj ne -

se, srd - ce se jen tře - se, ne - vím jak

ob - sto - jím.

Jest - li se ptá srd - ce, zdá se, že říc - ti chce:

*Fine*

jest, ne - jni na - dě - je, tak se vsvě - tě dě - je, jest, ne - jni na - dě -

je, tak se vsvě - tě dě - je, tak se dě - je.

<sup>1)</sup>

*Da Capo*

# 123. PRELUDIUM

Museum für Orgelspieler  
Tisk kolem r. 1832

Josef Ferd. Norbert Seger  
1716—1782

Con moto

Manuale

Pedale

The first system of the musical score is divided into two parts: 'Manuale' and 'Pedale'. The 'Manuale' part consists of two staves, a treble and a bass clef, with a 12/8 time signature. The 'Pedale' part is a single bass clef staff. The music begins with a treble clef staff containing a series of eighth notes and quarter notes, with some notes marked with a sharp sign. The bass clef staff of the manual part contains a steady eighth-note accompaniment. The pedal part starts with a whole note chord and then moves to a series of quarter notes.

The second system continues the musical piece. The treble clef staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass clef staff of the manual part continues with a consistent eighth-note pattern. The pedal part remains in the bass clef, providing a harmonic foundation with quarter and half notes.

The third system shows further development of the melodic and accompanimental themes. The treble clef staff has more complex rhythmic patterns, including some sixteenth-note runs. The manual bass clef staff maintains its eighth-note accompaniment. The pedal part continues with its steady quarter-note accompaniment.

The fourth system continues the piece. The treble clef staff features a series of sixteenth-note runs. The manual bass clef staff continues with its eighth-note accompaniment. The pedal part continues with its steady quarter-note accompaniment.

The fifth system concludes the prelude. The treble clef staff has a melodic line with some grace notes. The manual bass clef staff continues with its eighth-note accompaniment. The pedal part continues with its steady quarter-note accompaniment.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is written in a key with one flat (B-flat) and a common time signature. The grand staff features a complex melodic line with many beamed eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of the musical score, continuing the piece. The notation remains consistent with the first system, showing intricate melodic patterns in the upper staves and a rhythmic accompaniment in the lower staves.

Third system of the musical score. This system shows a continuation of the melodic and harmonic development, with various articulations and dynamics markings visible throughout the staves.

Fourth system of the musical score. The music continues with similar rhythmic and melodic motifs, maintaining the overall texture established in the previous systems.

Fifth and final system of the musical score on this page. It concludes the piece with a final cadence, showing the resolution of the melodic and harmonic elements.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and accidentals.

Second system of musical notation, continuing the piece with complex rhythmic patterns and melodic lines.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a variety of musical textures and dynamics.

Fifth system of musical notation, concluding the page with a trill (tr) and other musical ornaments.

# 124. FUGA

Acht Toccaten und Fugen  
Tisk z r. 1793

Josef Ferd. Norbert Seger  
1716—1782

Allegro

Manuale

Pedale



First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The first staff has a trill (tr) over the first note. The second staff has a trill (tr) over the last note. The third staff has a trill (tr) over the last note.

Second system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The first staff has a trill (tr) over the first note. The second staff has a trill (tr) over the last note. The third staff has a trill (tr) over the last note.

Third system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The first staff has a trill (tr) over the last note. The second staff has a trill (tr) over the last note. The third staff has a trill (tr) over the last note.

Fourth system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The first staff has a trill (tr) over the first note. The second staff has a trill (tr) over the last note. The third staff has a trill (tr) over the last note.

# 125. CONCERTO IN C

Rkp. z konce 18. stol.

František Xaver Brixi  
1732—1771

Adagio

Violino I.  
Violino II.

Viola  
Violone

Organo  
principale

*p*

*tr*

[P]

6  
4

8  
6

7  
5

Detailed description: This block contains the first system of the musical score. It features four staves: Violino I and Violino II (top two), Viola and Violone (middle), and Organo principale (bottom). The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Adagio'. The first measure of the Violino parts is marked with a piano (*p*) dynamic. The Viola and Violone parts have rests in the first measure. The Organo part begins with a piano (*p*) dynamic and a forte (*[P]*) dynamic. There are fingerings indicated below the organ part: 6 and 4 for the first measure, and 8, 6, 7, 5 for the second measure. A trill (*tr*) is marked above the final note of the Violino I part.

Detailed description: This block contains the second system of the musical score. It features four staves: Violino I and Violino II (top two), Viola and Violone (middle), and Organo principale (bottom). The Violino parts continue with their melodic lines. The Viola and Violone parts have rests in the first measure. The Organo part continues with its accompaniment. A fingering of 7 is indicated below the first measure of the Violino I part.

Detailed description: This block contains the third system of the musical score. It features four staves: Violino I and Violino II (top two), Viola and Violone (middle), and Organo principale (bottom). The Violino parts continue with their melodic lines. The Viola and Violone parts have rests in the first measure. The Organo part continues with its accompaniment.

Detailed description: This block contains the fourth system of the musical score. It features four staves: Violino I and Violino II (top two), Viola and Violone (middle), and Organo principale (bottom). The Violino parts continue with their melodic lines. The Viola and Violone parts have rests in the first measure. The Organo part continues with its accompaniment. A fingering of 5 is indicated below the first measure of the Violino I part.

First system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The music is in G major. The first system contains four measures. The grand staff has a bass line with a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure. The treble staff has a melodic line with a slur over the first two measures and a trill in the third measure.

Second system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The music is in G major. The second system contains four measures. The grand staff has a bass line with a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure. The treble staff has a melodic line with a slur over the first two measures and a trill in the third measure.

Third system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The music is in G major. The third system contains four measures. The grand staff has a bass line with a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure. The treble staff has a melodic line with a slur over the first two measures and a trill in the third measure.

Fourth system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The music is in G major. The fourth system contains four measures. The grand staff has a bass line with a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure. The treble staff has a melodic line with a slur over the first two measures and a trill in the third measure.

First system of a musical score. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The vocal line features a melody with eighth and sixteenth notes, while the piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines.

Second system of the musical score, continuing the vocal and piano parts. The piano accompaniment includes a section with a 6/4 time signature indicated at the bottom right of the system.

Third system of the musical score. The vocal line has some rests, and the piano accompaniment continues with complex rhythmic patterns and chordal textures.

Fourth system of the musical score. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. The system concludes with a 6/6 time signature indicated at the bottom right.

System 1: Treble and bass staves. Treble clef, key signature of one sharp (F#). The system contains two measures. The first measure has a whole rest in the treble and a whole note chord in the bass. The second measure has a half note chord in the treble and a half note chord in the bass. Fingering numbers 5, 3, 6, 5, 3, 4 are written below the bass staff.

System 2: Treble and bass staves. Treble clef, key signature of one sharp (F#). The system contains two measures. The first measure has a half note chord in the treble and a half note chord in the bass. The second measure has a half note chord in the treble and a half note chord in the bass. Fingering numbers 7, 7 are written below the bass staff.

System 3: Treble and bass staves. Treble clef, key signature of one sharp (F#). The system contains two measures. The first measure has a half note chord in the treble and a half note chord in the bass. The second measure has a half note chord in the treble and a half note chord in the bass. Fingering numbers 6, 4, 7, 5, 3 are written below the bass staff.

System 4: Treble and bass staves. Treble clef, key signature of one sharp (F#). The system contains two measures. The first measure has a half note chord in the treble and a half note chord in the bass. The second measure has a half note chord in the treble and a half note chord in the bass. Fingering numbers 6, 4, 7, 5, 3 are written below the bass staff.

# 126. TRIO

Rkp. z druhé poloviny 18. stol.

František Xaver Dušek  
1731—1799

Andante

Violino

Violoncello

Cembalo

6 3 4 3 6 4 2 6 6 5 6 5 5 6 5

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a triplet of eighth notes, followed by eighth and sixteenth notes, and includes a trill (tr) on a note. The piano accompaniment has a bass line with a triplet of eighth notes and a treble line with eighth notes. Fingering numbers 6, 5b, 6, 5, 6, 4, 5, b are shown below the piano part.

Second system of musical notation. It includes a vocal line with two first endings (1. and 2.) and a piano accompaniment. The piano part features trills (tr) in the treble clef. Fingering numbers 6, 5b, 6, 5, 6, 4, 5, b are shown below the piano part.

Third system of musical notation. It includes a vocal line and a piano accompaniment. The piano part features trills (tr) in the treble clef. Fingering numbers 6, 7, 4, 3, 6, 4, 2 are shown below the piano part.

Fourth system of musical notation. It includes a vocal line and a piano accompaniment. The piano part features trills (tr) in the treble clef. Fingering numbers 6, 4, 5, 3, 6, 5, 6, 5 are shown below the piano part.

First system of musical notation. It consists of four staves: a vocal line (top), a bass line, and a piano accompaniment (two staves). The piano part features a complex, rhythmic texture with many sixteenth notes. There are some rests in the vocal and bass lines. At the bottom of the piano accompaniment, there are two small numbers: '6' and '7' above a '3'.

Second system of musical notation, continuing the piece. It follows the same four-staff structure. The piano accompaniment continues with its intricate rhythmic patterns. The vocal and bass lines have more notes and some rests.

Third system of musical notation. The piano accompaniment shows some trills (marked 'tr') in the upper register. The vocal and bass lines continue their melodic and harmonic development.

Fourth system of musical notation, the final system on this page. It concludes the musical passage with various notes and rests across all four staves.



First system of musical notation. It consists of four staves: two for a vocal line (treble and bass clefs) and two for a piano accompaniment (treble and bass clefs). The key signature has two flats. The vocal line features a trill (tr) in the first measure. The piano accompaniment includes sixteenth-note runs and chords.

Second system of musical notation, continuing the piece with similar instrumental and vocal parts.

Third system of musical notation. The piano accompaniment features a triplet of eighth notes in the bass line. The vocal line has a trill (tr) and a flat (b) in the final measure. The system concludes with figured bass notation: 6, b5, 6, 4, 3.

Fourth system of musical notation, the final system on the page, showing the concluding phrases of the piece.

# 127. PARTHIA

Řkp. z poloviny 18. stol.

Jan Krumlovský  
1719—1763

March

Viola d'amour

Violoncello

The image shows a musical score for two instruments: Viola d'amour and Violoncello. The score is titled 'March' and 'PARTHIA'. It is in the key of D major (two sharps) and 3/4 time. The music is written in a single system with two staves. The top staff is for Viola d'amour and the bottom staff is for Violoncello. The score consists of eight systems of music. The first system starts with a dynamic marking of *f* (forte). The music is a march, characterized by a steady, rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some performance instructions like '1.' and '2.' indicating first and second endings. The score is written in a clear, legible font.

Adagio

The musical score is written for piano in 3/4 time and the key of D major. It begins with the tempo marking "Adagio" and a piano (*p*) dynamic. The score is organized into seven systems, each with a treble and bass staff. The first system shows a piano introduction with a triplet in the treble and a steady bass line. The second system continues the melodic development in the treble. The third system features a prominent triplet in the treble and a piano (*p*) dynamic marking in the bass. The fourth system shows a more complex melodic line in the treble with some chromaticism. The fifth system continues with intricate melodic patterns in the treble. The sixth system features a melodic line in the treble with a steady bass accompaniment. The seventh system concludes the piece with a final melodic flourish in the treble and a simple bass line.

Menuet

The first system of the Minuet consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains several measures of eighth-note patterns. The lower staff provides a steady accompaniment. The system concludes with a trill (*tr*) in the upper staff and a forte (*f*) dynamic marking in the lower staff.

Trio

The Trio section is divided into two systems. The first system starts with a piano (*p*) dynamic and features a simple accompaniment. The second system begins with a triplet of eighth notes (*3*) in the upper staff and a forte (*f*) dynamic in the lower staff.

Menuet D.C.

Polonese

The Polonaise section is divided into three systems. The first system starts with a forte (*f*) dynamic in the upper staff and a piano (*p*) dynamic in the lower staff. The second system features a forte (*f*) dynamic in both staves. The third system begins with a group of four notes (*4*) in the upper staff.

# 128. ZPĚV, KTERÝ SE NA DEN SV. TŘECH KRÁLŮ PŘI KOLEDĚ ZPÍVÁ

Rkp. z druhé poloviny 18. stol.

Jiří Ignác Línek  
1725—1791

Alto

1. Den pře-sla - vný    jest k ná-m při - šel,    v němž má bý - ti    ka - ždý ve - sel, }  
2. Že při - je - li    tři krá - lo - vé,    ne - sou - ce da - ry    ve - li - ké, }    ra - duj-me se,

Basso

ve-sel-me se,    ra-duj-me se,    ve-sel-me se,    ra-duj-me se,    ve-sel-me se,    v tomto novém ro - ce!

Canto concerto

Tři krá - lo - vé od vý - cho - du,    tři krá - lo - vé od vý - cho - du

Canto Alto

Tři krá - lo - vé od vý - cho - du,    tři krá - lo - vé od vý - cho - du

Basso

při - je - li se kla - nět Bo - hu,    při - je - li se kla - nět Bo - hu,

při - je - li se kla - nět Bo - hu,    při - je - li se kla - nět Bo - hu,

na - lez - li bož - ské dě - tá - tko, Je - ží - še, ma - lé pa - ňá - tko,

na - lez - li bož - ské dě - tá - tko, Je - ží - še, ma - lé pa - ňá - tko,

da - ry mu o - bě - to - va - li, čest, chvá - lu je - mu vzdá - va - li;

da - ry mu o - bě - to - va - li, čest, chvá - lu je - mu vzdá - va - li;

i my ta - ké no - vé chvá - ly, vzdá - vá - me ti, dí - tě ma - lý.

i my ta - ké no - vé chvá - ly, vzdá - vá - me ti, dí - tě ma - lý.

C.  
A. Den přeslavný jest k nám přišel, v němž má bý - ti kaž - dý ve - sel, ra - duj - me se, ve - sel - ne se, ra - duj - me se,

B.

ve - sel - me se, ra - duj - me se, ve - sel - me se, ra - duj - me se, ve - sel - me se, v tom - to, v tomto novém ro - ce!

# 129. PASTUŠÍ KOLÍBKA

Pastorela

Rkp. z druhé poloviny 18. stol.

Druhá polovina 18. stol.

Alto Tenore

Basso Organo

Sein pojd'- te, po - spěš - te k Je - žíš - ko - vi, vzdá - vej - te chvá - lu Vy -

ku - pi - te - li, dí - tě - ti no - vě na - ro - ze - né - mu, za - trub - te, zpl - vej - te

pí - seň je - mu, Pá - nu na - še - mu. Ny - nej, da - dej, Je - žíš - ku ma - lej!

Basso solo

Chval ka - ždý duch Ot - ce i Sy - na, Bo - ha, Du - cha, Ho - spo - di -

na! Od - bi - la je - de - ná - ctá ho - di - na, chval - mež Pá - na Bo - ha!

Sonata

Violino I.  
Violino II.

Organo

Basso solo

Chval ka - ždý duch Ot - ce i Sy - na, Bo - ha, Du - cha, Ho - spo - di -

na! Od - bi - la dva - ná - ctá ho - di - na, chval - mež Pá - na Bo - ha!

Tibia D

Violino I.  
Violino II.

Alto  
Tenore

Organo





Musical score system 1, featuring vocal lines and piano accompaniment. The lyrics are: Za-hrej-te ve-se-le, pís-kej-te ve-se-le,



Musical score system 2, featuring vocal lines and piano accompaniment. The lyrics are: za-trub-te ve-se-le, ve-se-le pa-stuš-ko-vé!



Musical score system 3, featuring piano accompaniment.



Musical score system 4, featuring piano accompaniment.



Musical score system 5, featuring piano accompaniment.

# 130. OPERA BOHEMICA DE CAMINO

Rkp. z druhé poloviny 18. stol.

Karel Loos

?—1772

## INTRODUCTIO

Violino I. *[f]*

Violino II. *[f]*

Violone et Basso *[f]*

[f]  
[f]  
[f]

1)

*Recitativo*

*Murarius*

*Cementarius*

Sta-ví-me, sta-ví-me, tu-ším, že br-zo do-sta-ví-me. Však sme ta-ké

Viol. I. II. unis.  
Bs.  
2)

*1. Duetto*

[Allegretto]

z hlí-ny po-šli, pře-ce k velkým vě-kům do-šli.

Viol. I. II. unis.  
Bs.  
3)

*Mur.*

Hlí-na, po-pel, nej-ni pev-nost, jež by mo-hla več-ně stá-ti.

3)  
3)  
p  
p

*Cem.* Ba, je - nom měj - te na tom dost, když my mů - že - me ob - stá - ti. *Mur.* Ja - ké jest to ma - zá - ní!

*Cem.* Pán Bůh, Pán Bůh s ná - mi! Co so - bě z to - ho dě - lá - te, *Mur.* vem - te to co k to - mu má - te. Ach,

mi - lej, mi - lej Ro - chu, kýž má - me vá - pna tro - chu, kýž má - me vá - pna tro - chu.

*Cem.* Špat - né my dí - lo dě - lá - me, když špatné mate - ri - e má - me, z hlí - ny, blá - ta, nic stá - *Mur.* Špat - né my dí - lo dě - lá - me, když špatné mate - ri - e má - me, z hlí - ny, blá - ta, nic stá -

lé - ho, nic pev - né - ho, na tom svě - tě nic věč - né - ho, nic věč - né - ho.  
lé - ho, nic pev - né - ho, na tom svě - tě nic věč - né - ho, nic věč - né - ho.

unis.  
f

Mur. Cem.

Hle, hle, mi - lý Ko - při - vo, ko - mún klá - tí na - kři - vo. Voč, leh - ko - mys - lý vi - se - lec,

Mur. Cem. Mur.

voč, že nám zmete ko - ze - lec. To je ma - zá - ní! Ba, Pán Bůh sná - mí! Hlí - na, po - pel, nej - ni pevnost,

unis.

Cem.

jež by mo - hla věč - ně stá - lí. Ach, mi - lej, mi - lej Ro - chu, kýž má - me vá - pna tro - chu, kýž má - me vá - pna

tro - chu. Jak špat - né my dí - lo dě - lá - me, když špatné ma - te - ri - e má - me. Na tom

Mur.

Jak špat - né my dí - lo dě - lá - me, když špatné ma - te - ri - e má - me. Na tom

svě-tě nic věč - né - ho, nic věč - né - ho, z hlí-ny, blá-ta, nic pev - né - ho, nic pev - né - ho.

svě-tě nic věč - né - ho, nic věč - né - ho, z hlí-ny, blá-ta, nic pev - né - ho, nic pev - né - ho.

unis.

*f*

*Mur.*

Dojdi, dojdi zatím pro plat, trochu já zdeť zůstanu stát a popatřím na-ši prá-ci, ať se přišera neskácí.

unis.

*Allegro*

Viol. I, II, unis.

*f*

*Cem.*

Pa - ne, dí - lo spravíme, na-čí-sto u - dě-lá-me. Žá - dám o plat za-slou-že - nej, však je dá - vno

unis.

*Dominus*

za - dlu - že - nej. Jo, jo, jo, jo, váš plat má - te, jen když vy do - bře dě - lá - te!

*Cem.* *Allegro*

Te - prv nás, pane, poznáte, voč, že nám zas brzo dí - lo dá - te.

Viol. I, II. unis.  
*f*  
Bs.

unis.

*2. aria*

*Andante*

*Cem.*

1. Již já pe - ní - ze mám, to jest do - bře, ach, jak sme si po - ra - di - li do - bře.

Viol. I.  
Viol. II. *p*  
Bs.

Ko - mín - ku, ko - mín - ku, ko - mín - ku můj, za to tě žá - dá - me jen tro - šku stůj.

2. Však o ty peníze je nejhůře,  
to jsem já včera prál naší Důře.  
Komínku, komínku, komínku můj,  
za to tě žádáme, jen trošku stůj.

3. Dyby tě kamarád můj nedržel,  
voč, že bys, komínku, dávno ležel.  
Komínku, komínku, komínku můj,  
za to tě žádáme, jen trošku stůj.

4. Hleď, milý komínku, to ti pravím,  
že tě bez vápna víc nevystavím.  
Komínku, komínku, komínku můj,  
za to tě žádáme, jen trošku stůj.

*Mur.*

Pod' již! Co se na - dý - máš! Zda - liž pak pe - ní - ze máš?

*Viol. I. II. unis.*

*Cem. (viz aria 2.)*

5. Peníze sem dostal, jak náleží,  
rád sem tomu, že komín neleží.  
Komínku, komínku, komínku můj,  
za to tě žádáme, jen trošku stůj.

*Mur.*

Jdi pryč! Již pu - stím ko - mín! Až při - jdu do - mů, ně - co ti po - vím.

*Viol. I. II. unis.*

*Cem. (viz aria 2.)*

6. Zatím se měj dobře, můj komínku,  
jenom dnes o sobě nečih zmínku.  
Komínku, komínku, komínku můj,  
za to tě žádáme, jen trošku stůj.

*Puela* *Mur.* *Puela*

Hej, hej! zed - ní - cí! Co pak? Vo - laj vás, vo - laj vás!

*Cem.* *Puela*

Kdo? Pod' - te je - nom hezky br - zy, pán se na vás ně - co mr - zí.

*Cem. (viz aria 2.)*

7. Voč, že se prach — komín již zpovídal,  
budeme my míti v ústech přival.  
My, starci, my za to nemůžeme,  
kterak si od toho pomůžeme.



3. aria  
Allegro

Viol. I, II.  
Bs.

*f*

Musical score for Violin I and II and Bass. The score is in 2/4 time and G major. It features a melody in the violin parts and a bass line in the bass part. The dynamic marking is *f*.

*Dominus*

Co jste, vy zed-ní-ci! Jste vy ře-me-sní-ci!

unis.

*p*

Musical score for the first vocal entry. It includes a vocal line with lyrics and piano accompaniment. The dynamic marking is *p*.

Na-před pe-ní - ze jste vza-li, po lur-kov-sku pra-co-va-li, to je krásné, to je čas-né, to je hez-ky, třesky, plesky,

Musical score for the second vocal entry. It includes a vocal line with lyrics and piano accompaniment.

mám já od vás zi - sku, ko-mín le - ží v pí - sku.

*f*

Musical score for the third vocal entry. It includes a vocal line with lyrics and piano accompaniment. The dynamic marking is *f*.

Co jste, vy zed-ní-ci!

Jste vy

unis.

*p*

Musical score for the fourth vocal entry. It includes a vocal line with lyrics and piano accompaniment. The dynamic marking is *p*.

ře-mes-ní-ci! Na-před pe-ní-ze vy-bra-li, po lur-kov-sku pra-co-va-li, to je krásné, to je čas-né, unis.

to je hez-ky, třes-ky, ples-ky, mám já od vás zi - sku, ko-mín le - ží v pí - sku. Na - před pe-ní -

ze jste vza-li, po lur-kov-sku pra - co - va - li; to je krásné, to je čas-né, to je hez-ky, třesky, plesky,

mám já od vás zi - sku, ko-mín le - ží v pí - sku. unis.

*Mur.*  
[p] To pa - ne, jste moh zná-ti, že ne-mů-že ko-mín věč-ně stá-ti.

Bs.

4. aria

Andante

*Mur.*

Ja - ko na tom svě-tě nic ne-mů-že ob-stá-ti, tak ta - ky ten-to ko-mín, ne - mů-že věč-ně stá - ti. Dyť pak

Viol. I.  
Viol. II.  
Bs.

z ně - ho že - bra, hná - ty, mů - že - me po - tře - bo - va - ti, vy - sta - ví - me ko - mín ji - nej, bu - de ja - ko va - lach sil - nej.

*Chorus*  
*Allegro*

*[f]* Ko - mín sem, ko - mín tam, dyť zas ji - nej u - dě - lám! Je to je - nom o kus hlí - ny, bu - de za - se ko - mín ji - ný,  
*[f]* Viol. I.  
*[f]* Viol. II.  
Bs.

při - mí - chá - me po - pe - le, bu - de ko - mín jak te - le, ko - mín sem, ko - mín tam, dyť zas ji - nej u - dě - lám!

Vy - pad - ne - li je - den ká - men, bu - de zas ko - mín - ku a - men, ko - mín sem, ko - mín tam, dyť zas ji - nej u - dě - lám!

*Rep. 3 x*

# 131. OPERETTA O SEDLSKEJ SVOBODĚ

Rkp. z konce 18. stol.

Jan Antoš  
Druhá polovina 18. stol.

## Recitativo<sup>d</sup>

Vůdce rebelie

Se-dlá-ci, chalupní-ci, baráční-ci, vejmění-ci, nádení-ci,

Violino I.  
Violino II.

Fundamento

## Aria

### Andante

ře-me-sní-ci, všic-kni poddá-ci! Mo-cí na-ší všem na-ři-zu-je-me,

pod vy-pá-le-ním při-ka-zu-je-me: z každé-ho nu-me-ra jed-no-ho mu-že, neb to ji-náč.

být ne-mů-že, čtvrt ho-di-nou po-stav-te, k selský voj-ně bez meš-ká-ní do-stav-te.

Kdo se ne - chceš při - dat k na - ší ar - má - dě, hned máš o - kna, ka - mna na hro -

ma - dě, do - mov - ní sta - ve - ní zle zru - ný - ru - jem, co by krejcar pla - ti - lo, to všecko zplundrujem,

ško - dy na - dě - lá - me co nej - víc, ne - bo je nás po - hro - ma - dě přes ti - síc, až pů - jde - me

po dru - hý a po tře - tí, bu - de ně - co hor - ší - ho vi - dě - ti:

s ko - sa - ma, s vi - die - ma pů - jde - me růz - no, spo - dáv - ka - ma, ko - pá - če - ma, te - prv bu - de hroz - no,

pá - nům žád - ná mi - lost, nic par - don, pře - ba se po - sta - vil pro - ti nám Lau - don! Než - li vo - ják



po - my - slí vy - stře - lit, já ho mů - žu spo - dáv - ka - ma za - bit,



paj - ne - tu a ša - vle ne - bo - jí - me se nic, vi - dle a po - dávky na - dě - la - jí děr víc i ta - ké sedl -



ský ko - páč, lep - ší bu - de než - li vo - jan - skej kar - táč.



## 132. LAMENTACE O SELSKEJ REBELII

K. Michl: Selské bouře na Hradecku

Matěj Chvojka?  
1755?—1791

### Zdlouha

1. Bě - da mně smut - né - mu, když jsem do - mu své - mu mu - sel dát va - le!  
V tom ne - na - dál jsem se, co se při tom ča - se tre - ří se dá - le.

2. Že při rebelii  
selské, nákou chvíli  
jsem byl, to se znám,  
však jsem nic nevěděl  
a nic nepřezvěděl,  
až to přišlo k nám.

3. Přišel ke mně smělý  
pacholík veselý,  
divně se točil  
a řka: „Stroj se s námi,  
půjdeme na pány!“  
tak ke mně vkročil.

4. Já se počnu smáti  
a jeho se ptáti:  
„Koho sebou máš?“  
„Neptej se na to nic,  
vždyť nás tu stojí víc,  
hned je uhlidáš.“

5. Já když z domu vyjdu,  
vidím mnoho lidu,  
veliké houfy;  
všichni byli smělí,  
v rukách hole měli  
jako cepovky.

6. Ode mne pak ten houf  
běžel do Kratonoh,  
my za ním taky;  
ostatní se smáli,  
dost se nastrkali  
mezi sedláky.

7. Do Kratonoh přijdu,  
rozličného lidu  
tu všudy vidím;  
co se má státi,  
počnu se jich ptáti,  
vesměs k nim mluvím.

8. Napořád nemálo  
všudy lidu stálo,  
chlapů jako hora;  
od nich jsem slyšel řeč,  
že půjdou na Chlumec —  
na derektora.

9. Ten udatný správce,  
jemu naše práce  
nepostačuje;  
s těmi robotami  
ubohé poddané  
velmi sužuje.

## 133. ŠPÁSOVNÁ NOVINA V PÍSEŇ UVEDENÁ O SEDLSKÉ SVOBODĚ

Kramářský tisk z r. 1777

Jan Antoš?  
Druhá polovina 18. stol.

1. Ra - duj - te se, se - dlá - ci, bu - de - te mít re - gra - ci, při - šel po - sel  
od kraj - ský - ho prá - vě o půl - no - ci; při - nes my - slím svo - bo - du,  
ne - bu - de - te pít vo - du; pi - vo, ví - no, vel - ké džbá - ny tak ja - ko pá - ni

2. To hned bude začátek:  
musíme každý svátek  
pěkně se nést, vlasy česat  
tak jako v pátek.  
A když přijdou soboty,  
nebudou víc roboty,  
musíte si vypucovat  
stěvíce, boty.
3. Klobouk s třema rohama  
budete nosit s náma,  
ve vlasech již nesmí být  
plevy a sláma;  
košile vyškrobeny  
muži i také ženy,  
žádný nebude vyčítat,  
že ste poddaní.
4. To vám nastanou časy:  
u kabátu dvě kapsy,  
v jedny pixlu, v druhý šátek,  
utírat nosy.  
Dřív ste na to nedbali,  
manýry ste neznali,  
o kalhoty a šosama  
ste utírali.
5. Budete moct svobodně  
piva se napít hodně,  
však ale se neožírat  
a pít pozorně,  
musíte se naučit,  
který budete ho pít,  
a na to nezapomínat,  
hubu si utíťt.
6. Byli jste nezdvořáci,  
milí páni sedláci;  
kdo vás bude ctnostem učit,  
bude mít práci;  
neb tak tvrdé stvoření,  
a hned od narození,  
žádněj v světě neviděl,  
jak v české zemi.
7. Opět něco nového  
slyším přepodivného,  
o čem jsem vám nyní zpíval,  
nic není z toho:  
žádný z vašeho rodu  
že nedočká svobodu,  
jedna sedlka povídala,  
když šla pro vodu.
8. Ach, neboží sedláci,  
co ste si způsobili,  
kž ste raděj k tej svobodě  
vy nesvolili!  
Robot bude přeškoda,  
nastane nová moda,  
že má sedlák být vojákem —  
pěkná svoboda!
9. Myslili ste, sedláci,  
svobodní být jak ptáci;  
strčejí vás vladykové  
do jiných klecí.  
Obzvláště pak vás, páni  
husité a beraní,  
nejlepší jest všecky vyhnat  
ze české zemi.
10. Měli ste se Boha bát  
a kostely neloupat;  
trpělivost nese růže,  
měli ste čekat.  
Když ste čekat nechtěli,  
u Prahy vás věšeli,  
vojáci vám jsou na zádech  
svobodu psali.
11. Kde pak jest váš generál,  
co vás komandýroval,  
u křestanů a u židů  
s váma raboval?  
Ten byl moudrý i v síle,  
dělal vám kratochvíle,  
nyní se v Praze vyrazí  
v obecným díle.
12. Mnozí sedláci moudří  
jináč o tom hovoří:  
„Kolikrát obilí šmahem  
všecko vyhoří;  
kam pak se podějeme,  
kde pak pomoc najdeme?  
Vrchnosti nám nepůjčejí,  
hladem pomřeme.
13. Zůstanem rač poddaní,  
vždycky nám naši páni  
zapůjčejí a zpomůžou  
v našem soužení.  
Svobodným hejt, nic nemřt  
a den po dni nouzi třtít,  
lepší chodit na robotu,  
nežli hladem mřtít.“
14. Čekejte tehdy času,  
tak jako husa klasu;  
na robotu posílejte  
domáci chasu;  
na potažný, na pěší,  
jistě vás Bůh potěší,  
jaké patenty vám přijdou,  
každý uslyší.
15. Kterak vám byla hojna,  
ta vaše hloupá vojna!  
praví sedlák jako sedlák,  
musím říct znova:  
Šli ste podle Sibylly,  
a kterak ste chybili,  
protože se kráva s volem  
o to radili.
16. Můžete začít znova  
jako Kec u Jankova,  
uděláte si památku  
na léta mnohá.  
Nastanou jiný tance,  
až půjdete na šance,  
to Sibyllino prorocství  
vemte do rance.

## 134. LIDOVÉ PÍSNĚ ZE 17. A 18. STOLETÍ

Guberniální sbírka z r. 1819

Druhá polovina 17. stol.?

Zápis z lidového podání

### a) ŽÁDNÝ ČLOVĚK NEUVĚŘÍ



1. Žad-ný člo-věk ne-u - vě-ří co mu-sí sed - lák vy - znat, co mu-sí sed - lák vy - znat;  
ve dně mu-sí na ro-bo-tu a v no-ci seč - ku chy-stat, a v no-ci seč - ku chy - stat.

2. V nedělu jde do kostela,  
[: kněz mu tam peklem hrozí; :]  
odpoledna do hromady —  
[: a fojt ho v kladě vězí. :]



## b) ZÁBRDOVSKÉ VRCHNÍ

F. Sušil: Moravské národní písně

17.—18. stol.



2. Máme drába, máme  
v černým dolamáně,  
dyž on hlavó kévá,  
nerád večer bévá.

3. Zlýho pána máme  
v modrým baladráně,  
nesce nás dům pustít,  
me mo zhotíkáme.

## c) SELSKÁ MODLITBA

K. J. Erben: Písně národní v Čechách

17.—18. stol.



2. Ten purkrabí, parukář,  
sám největší pletichář,  
bije nás  
jako ras:  
zasloužil by sám provaz!

4. Šafář, taškář vybraný,  
od bílice vypraný,  
sám co vzal  
a prodal,  
nám sedlákům vinu dal.

3. A ten šelma nešťastný,  
ten šmařhavý poklasný,  
ten pro klas  
stíhá nás:  
zasloužil by sám provaz!

5. Pane Bože veliký!  
smiluj se nad rolníky:  
přijmi je  
do nebe —  
a pány ať čert vemel

## d) HEJ! HORE HÁJ

Slovenské spevy I.

17.—18. stol.

Rozmarně



2. Hej! Já musím byť zbojník,  
bo krivda veliká,  
[: nepravosť u pánov,  
pravda u zbojníka. :]

3. Hej! Pravda u zbojníka,  
čo zná krivdy s vami  
[: a keď jim niet lieku,  
márni jich guliami. :]

## e) HEJ! PIJÚ CHLAPCI, PIJÚ

Slovenské spevy II.

17.—18. stol.

1. Hej! Pi - jú chlap-ci, pi - jú v ka-men-nej piv - ni - ci, všet - ko ľu - dia vra - via,  
že sú to zboj - ní - ci, všet ko ľu - dia vra - via, že sú to zboj - ní - ci.

2. Hej! Popíjaj, popíjaj,  
nekradni, nezbfájaj:  
[: čerta napopíjáš,  
ak si nenazbfájáš. :]

3. Hej! Na Véglašskom zámku  
zvony vyzváňajú:  
[: počme, chlapi, počme,  
na zboj nás volajú. :]

4. Hej! Pofukuj, povievaj  
vetríčok voňavý,  
[: poráňaj, posrážaj  
rosičku pred nami. :]

## f) V TOM ZELENÉM BOŘÍ

F. Sušil: Moravské národní písně

17.—18. stol.

1. V tom ze - le - ném bo - ří, v tom ze - le - ném bo - ří,  
jas - ný o - heň ho - ří, jas - ný o - heň ho - ří.

2. [: A při tom ohýnku :]  
[: dvanást švárných synků. :]

7. [: Vezměte mia sebú :]  
[: do tých tmavých žlebů. :]

3. [: Třinástý Adámek, :]  
[: zbojnický hajtmánek. :]

8. [: Tam mia pochovajte, :]  
[: kde sa scházívate. :]

4. [: Leží poraněný, :]  
[: kulkú je střelený. :]

9. [: Na tych křižných cestách :]  
hrob mně vykopajte,  
do něho mia dajte.

5. [: Keď už umřít musí, :]  
[: kamarádů prosí: :]

10. [: Pod tema jedlami, :]  
[: kde sem píjal s vámi. :]

6. [: Kamarádi moji, :]  
[: nenechte mia tady. :]

11. [: Keď mia pochováte, :]  
[: nápis na hrob dajte: :]

12. [: Tu leží Adámek, :]  
[: náš dobrý hajtmánek. :]

## g) ONDRÁŠ, ONDRÁŠ

O. Zich: Vojenský zpěvník

Počátek 18. stol.?

Volně  
1. On - dráš, On - dráš, vči - lej so - bě roz - važ, aj,  
vči - lej so - bě roz - važ, ke - ru ces - tu it' máš.

2. Pujďem, pujďem  
hore dolinami,  
aj, hore dolinami,  
pujďe Pambu s nami.

3. Pujďem, pujďem  
hore do kopečka,  
aj, budě o mě plakať  
moja galanečka.

4. Hory, lesy,  
stromečku březový,  
aj, stromečku březový,  
listku javorový!

## h) JÁNOŠÍK, JÁNOŠÍK

Slovenské spevy II.

Počátek 18. stol.?

Volně

1. Já - no - šík, Já - no - šík! kde tvo - ja va - laš - ka, kde tvo - ja va - laš - ka?  
V Kle - nov - ci u ka - ta do bu - ka za - ťa - tá, do bu - ka za - ťa - tá.

2. Jánošík, Jánošík!  
[: kde je tvoj palošík? :]  
Tam v hore na hore  
[: zafatý v javore. :]

## ch) SEM, CHASO, SPĚCHAJTE

J. Poláček: Slovákcké pĚsníčky

17.—18. stol.

1. Sem, cha - so, spē - chaj - te, po - mo - ci hle - daj - te, na - še - mu hejt - ma - nu,  
má na ěe - le ra - nu, a už za - mod - ra - lú, a - ja - jú!

2. Kde sú tvé pistole,  
cos míval pri stole,  
kde doloman zlatý,  
husársky pripjatý,  
už si ty zabitý, ajajú!

3. Kde tvá karabina,  
tvoja zbraň ohnivá,  
kde tvé ostré nože,  
nic ti nepomože,  
dobrotivý Bože, ajajú!

4. Kde tvé boty žluté,  
pri nich strapce zlaté,  
kde podkovky zlaté,  
ostruhy stříbrné,  
už ti věc nebrní, ajajú!

5. Dyckys byl tak silný,  
každému odbojný,  
nikoho sas nebál,  
koho sis ty potkal,  
jako lev si rúbal, ajajú!

# 135. SINFONIA PASTORALE

Nedatovaný tisk z poloviny 18. stol.

Jan Václav Stamice  
1717—1757

**Presto**

Oboi I. II.  
o Flauti

Corni I. II. D

Violino I.

Violino II.

Viola

Continuo

Ob. I. II.

Cor. I. II. D

Viol. I.

Viol. II.

Vla

Cont.

Ob. I. II.

Cor. I. II. D

Viol. I.

Viol. II.

Vla

Cont.

Ob.I.II. *fp* *fp*

Cor.I.II.D *fp* *fp*

Viol.I. *fp* *fp*

Viol.II. *fp* *fp*

Vla. *fp* *fp*

Cont. *fp* *fp*

6/4 6/4 6

Ob.I.II. *fp* *f*

Cor.I.II.D *fp* *f*

Viol.I. *fp* *f*

Viol.II. *fp* *f*

Vla. *fp* *f*

Cont. *fp* *f*

6/4 6/4 6/4 #7/2

Ob.I.II.

Cor.I.II.D

Viol.I. *p*

Viol.II. *p*

Vla. *p*

Cont.

Ob.I.II. *[p]* *f* *p*

Cor.I.II.D *p* *f* *p*

Viol.I.

Viol.II. *f* *p*

Vla *f* *p*

Cont. *f* *p*

# 6 7 7 # 6 7 7 6 4 #7 2

Ob.I.II. *f* *p*

Cor.I.II.D *f* *p*

Viol.I. *f* *p*

Viol.II. *f* *p*

Vla *f* *p*

Cont. *f* *p*

3 4 2 #7 3 6 4 3 4 2 #7

Ob.I.II. *f*

Cor.I.II.D *p* *f* *p*

Viol.I. *f* *p* *f* *p*

Viol.II. *f* *p* *f* *p*

Vla *f* *p* *f* *p*

Cont. *f* *p* *f* *p*

6 6 5 6 6 4 6 6 5 7 #

Ob.I.II. *f* *p*

Cor.I.II.D *f* *p*

Viol.I. *f* *p*

Viol.II. *f* *p*

Vla. *f* *p*

Cont. *f* *p*

6 7 7# 6 7 7#

Ob.I.II. *f* *tr* *p*

Cor.I.II.D *f* *p*

Viol.I. *f* *tr* *p*

Viol.II. *f* *tr* *p*

Vla. *f* *p*

Cont. *f* *p*

#6 6 4 7#

Ob.I.II.

Cor.I.II.D

Viol.I.

Viol.II.

Vla.

Cont.

6 7 7# 6 7 7#

Ob.I.II. *tr* *pp*

Cor.I.II.D *pp*

Viol.I *tr* *pp* *p*

Viol.II *tr* *pp*

Vla *pp* *p*

Cont. *pp* *p*

#6 6 4 7 #

Ob.I.II. *fp* *fp*

Cor.I.II.D *fp* *fp*

Viol.I *fp* *fp*

Viol.II *p* *fp* *fp*

Vla *fp* *fp*

Cont. *fp* *fp*

6/4

Ob.I.II. *fp* *fp* *cresc.*

Cor.I.II.D *fp* *fp* *cresc.*

Viol.I *fp* *fp* *cresc.*

Viol.II *fp* *fp* *cresc.*

Vla *fp* *fp* *cresc.*

Cont. *fp* *fp* *cresc.*

3 2 #7 #7/2



Ob.I.II. *f* *ff*

Cor.I.II.D *f* *ff*

Viol.I. *f* *ff* *p*

Viol.II. *f* *ff*

Vla. *f* *ff* *p*

Cont. *f* *ff* *p*

47 6 7 7

Ob.I.II.

Cor.I.II.D

Viol.I. *cresc.* *f* *p* *cresc.* *f* *ff* *tr* *p*

Viol.II. *p* *cresc.* *f* *p* *cresc.* *f* [*ff*]

Vla. *cresc.* *f* *p* *cresc.* *f* [*ff*]

Cont. *f* *p* *cresc.* *f*

♯ 6 7 ♯ 6 5

Ob.I.II. *a 2* *p*

Cor.I.II.D *a 2* *p*

Viol.I.

Viol.II. *p*

Vla. *p*

Cont.

7 5 7 47 7 7

Ob.I.II. *f* *f*

Cor.I.III.D *f* *f* *f*

Viol.I. *f* *p* *f*

Viol.II. *f* *p* *f*

Vla. *f* *p* *f*

Cont. 7 6 7 8

Ob.I.II. *f* *p* *f* *p*

Cor.I.III.D *f* *p* *f* *p*

Viol.I. *p* *f* *p* *f*

Viol.II. *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Cont. 7

Ob.I.II. [*p*] *p* *f*

Cor.I.III.D [*p*] *p* *f*

Viol.I. [*p*] *f*

Viol.II. [*p*] *f*

Vla. [*p*] *f*

Cont. 6 7 7 6 7 7

Ob.I.II.  
 Cor.I.II.D  
 Viol.I.  
 Viol.II.  
 Vla.  
 Cont.

6 7

Ob.I.II.  
 Cor.I.II.D  
 Viol.I.  
 Viol.II.  
 Vla.  
 Cont.

6 7 7 8 7 7

Ob.I.II.  
 Cor.I.II.D  
 Viol.I.  
 Viol.II.  
 Vla.  
 Cont.

6 3 4/2 #7 3 6/4 3 4/2 #7

Ob.I.II.  
 Cor.I.II.D  
 Viol.I.  
 Viol.II.  
 Vla  
 Cont.

6 7 6 6 6 6 6 4 7

Ob.I.II.  
 Cor.I.II.D  
 Viol.I.  
 Viol.II.  
 Vla  
 Cont.

6 7 7 6 7 7

Ob.I.II.  
 Cor.I.II.D  
 Viol.I.  
 Viol.II.  
 Vla  
 Cont.

6 6 7 p 4 3 #7 3 4 3 #7

# 136. DIVERTIMENTO IN G à QUATTRO

Rkp. z 18. stol.

František Xaver Richter

1709—1789

*Allegretto*  
Viol. II.

Violino I.  
Violinoll.

Vla. *[f]*

Viola  
Violoncello  
Vel.

The musical score is arranged in five systems. The first system includes staves for Violino I., Violinoll., Viola, and Violoncello. The second system continues the Violino I. and Violinoll. parts. The third system continues the Violino I., Violinoll., and Viola parts. The fourth system continues the Violino I., Violinoll., and Viola parts, with a 'p dolce' marking. The fifth system continues the Violino I., Violinoll., and Viola parts, with a 'p Solo' marking. The score includes various musical notations such as triplets, trills, and dynamic markings.

First system of a musical score, featuring a piano accompaniment with a treble and bass clef. The bass line includes a sharp sign and a fermata.

Second system of a musical score, featuring a piano accompaniment and three staves for strings: Violin I, Violin II, and Viola. The piano part includes a trill [tr] and a forte dynamic *f*. The string parts include a *p* dynamic and a *Vcl. solo* marking.

Third system of a musical score, featuring a piano accompaniment and a single staff for strings. The piano part includes a *unis.* marking and a fermata.

Fourth system of a musical score, featuring a piano accompaniment and a single staff for strings. The piano part includes a *f* dynamic, a *p* dynamic, and a trill *tr* with a crescendo *[cresc.]*.

Fifth system of a musical score, featuring a piano accompaniment and a single staff for strings. The piano part includes a *f* dynamic, a *p* dynamic, and a trill *tr*.

Sixth system of a musical score, featuring a piano accompaniment and a single staff for strings. The piano part includes a *[cresc.]* marking and a *f* dynamic.

Seventh system of a musical score, featuring a piano accompaniment and a single staff for strings. The piano part includes a *unis.* marking and a trill *tr*.

Viol. I. *tr*  
Viol. II.  
Vla  
Viol. II.

First system of musical notation, featuring a treble and bass clef. It includes a *mf* dynamic marking and a *tr* (trill) marking for Viol. I. The music consists of eighth and sixteenth notes with some triplets.

*dolce*  
*p*

Second system of musical notation, featuring a treble and bass clef. It includes a *dolce* marking and a *p* (piano) dynamic marking. The music consists of eighth and sixteenth notes.

Third system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes.

*f* *(crescendo)*

Fourth system of musical notation, featuring a treble and bass clef. It includes a *f* (forte) dynamic marking and a *(crescendo)* marking. The music consists of eighth and sixteenth notes.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with some triplets.

*tr*  
*p*

Sixth system of musical notation, featuring a treble and bass clef. It includes a *tr* (trill) marking and a *p* (piano) dynamic marking. The music consists of eighth and sixteenth notes with some triplets.

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a 7th fret marking and a 3rd fret marking. The left hand provides a bass accompaniment with a 3rd fret marking. A "solo" instruction is placed above the right hand in the final measure of the system.

Second system of musical notation. The right hand continues with a melodic line, and the left hand provides a bass accompaniment. A 3rd fret marking is visible in the first measure of the right hand.

Third system of musical notation. The right hand features a melodic line with a *dolce* marking. The left hand provides a bass accompaniment. A 3rd fret marking is visible in the final measure of the right hand.

Fourth system of musical notation. The right hand features a melodic line with trills (*tr*) and triplets (3). The left hand provides a bass accompaniment with triplets (3).

Fifth system of musical notation. The right hand features a melodic line with triplets (3) and a *p* dynamic marking. The left hand provides a bass accompaniment with triplets (3) and a *solo* marking. Trills (*tr*) are present in the right hand.

Sixth system of musical notation. The right hand features a melodic line with 7th fret markings. The left hand provides a bass accompaniment with 3rd fret markings.



First system of musical notation. The upper staff features a melodic line with triplets and a fermata. The lower staff has a rhythmic accompaniment with a dynamic marking of *p*.

Second system of musical notation. The upper staff continues the melodic line with a dynamic marking of *unis.*. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff includes trills (*tr*) and a dynamic marking of *p*. The lower staff features a *[cresc.]* marking.

Fourth system of musical notation. The upper staff contains a trill (*tr*) and a dynamic marking of *p*. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff has a dynamic marking of *f*. The lower staff includes a trill (*tr*) and a *[cresc.]* marking.

Sixth system of musical notation. The upper staff begins with a dynamic marking of *unis.* and includes trills (*tr*) and triplets. The lower staff continues the accompaniment.

# 137. SYMPHONIA I.

Tisk asi z poloviny 18. stol.

Antonín Fils  
1730?—1760

Allegro

Flauti I.II.  
Corni I.II.A  
Violino I.  
Violino II.  
Viola  
Basso

6 7 3 6 7  
4 2 3 4 2

7 7

6 6 # #  
4 5 # #

First system of a musical score in G major. It features a piano accompaniment with a steady eighth-note bass line and a treble part with sixteenth-note patterns. The melody includes trills marked with 'tr #'. Chord symbols 'B' and 'G' are placed above the staff. The system concludes with a fermata over a whole note chord.

Second system of the musical score. The piano accompaniment continues with eighth-note patterns. The treble part features a more active melody with slurs and accents. The system ends with a piano dynamic marking 'p' and a fermata over a whole note chord.

Third system of the musical score. The piano accompaniment continues with eighth-note patterns. The treble part features a more active melody with slurs and accents. The system ends with a piano dynamic marking 'p' and a fermata over a whole note chord. The system number '6' and measure number '7' are indicated at the bottom right.

First system of musical notation, featuring a grand staff with five staves. The top staff contains a melodic line with various ornaments and slurs. The second staff shows a bass line with sustained notes. The third and fourth staves contain a complex rhythmic pattern of sixteenth notes. The fifth staff is a bass line with sustained notes. Below the staves, there are numerical figures: 6/4, 7/4, 3, +7/2, 3, 6/4, 3, +7/2, 3, 6/4.

Second system of musical notation, featuring a grand staff with five staves. The top staff has a melodic line with trills (tr) and slurs. The second staff has a bass line with sustained notes. The third and fourth staves contain a complex rhythmic pattern of sixteenth notes. The fifth staff is a bass line with sustained notes. Dynamics include *f* and *tr*. A sharp sign (#) is present below the fifth staff.

Third system of musical notation, featuring a grand staff with five staves. The top staff has a melodic line with trills (tr) and slurs. The second staff has a bass line with sustained notes. The third and fourth staves contain a complex rhythmic pattern of sixteenth notes. The fifth staff is a bass line with sustained notes. Dynamics include *f* and *tr*.

First system of musical notation. It consists of four staves: two vocal staves at the top and two piano accompaniment staves at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass line. The vocal lines contain various notes, rests, and trills (tr). Dynamic markings include *p* (piano) and *tr* (trill). Fingering numbers 7 and 4 are visible in the piano part.

Second system of musical notation, continuing from the first. It features four staves. The piano accompaniment continues with eighth-note patterns. The vocal lines show more complex melodic lines with slurs and dynamic markings such as *pp* (pianissimo) and *f* (forte). A double bar line is present in the middle of the system. Fingering numbers 6, 4, 7, and 2 are visible in the piano part.

Third system of musical notation, the final system on the page. It consists of four staves. The piano accompaniment continues with eighth-note patterns. The vocal lines feature more complex melodic lines with slurs and dynamic markings such as *p* (piano). Fingering numbers 3, 6, 4, 7, 2, 3, 7, and 7 are visible in the piano part.

Musical score system 1, measures 1-4. The system consists of two staves at the top and a grand staff (treble and bass clefs) below. The top two staves are mostly empty, with dynamic markings *f*, *p*, and *poco f* appearing below the notes. The grand staff contains dense rhythmic patterns, primarily sixteenth-note runs. Dynamic markings *f*, *p*, and *poco f* are placed throughout the system.

Musical score system 2, measures 5-8. This system features a prominent crescendo in the first staff, marked with *cresc.* and reaching *ff*. The grand staff continues with rhythmic patterns, with *ff* markings in the middle and bottom staves. The system concludes with a fermata over the final measure.

Musical score system 3, measures 9-12. The first two staves are mostly empty, with a fermata over the final measure. The grand staff continues with rhythmic patterns, with a *7* marking in the bass staff at the end of the system.

First system of a musical score in G major (one sharp). It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The vocal staves have whole notes with lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A rehearsal mark '6' is placed below the piano part.

Second system of the musical score. It continues the vocal and piano parts. The piano part includes a dynamic marking 'f' (forte) at the end of the system. A rehearsal mark '7' is placed below the piano part.

Third system of the musical score. It continues the vocal and piano parts. The piano part includes a dynamic marking 'f' (forte) at the end of the system. Rehearsal marks '6/4', '7/2', '3', '6/4', '3', and '7/2' are placed below the piano part.

System 1: A complex musical score with five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has three sharps (F#, C#, G#). The music features intricate rhythmic patterns, including triplets and septuplets. A dynamic marking of *p* (piano) is present in the second measure of the top staff.

System 2: Continuation of the musical score with five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature remains three sharps. The music continues with complex rhythmic figures. A dynamic marking of *p* is visible in the second measure of the top staff. Fingering numbers (2, 3, 6, 4, 3, 7) are written below the bottom staff.

System 3: Continuation of the musical score with five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature remains three sharps. The music features complex rhythmic patterns, including triplets and septuplets. Fingering numbers (3, 7, 3, 6, 3, 7, 3, 6) are written below the bottom staff.



First system of a musical score in G major, 3/4 time. It consists of five staves: two grand staves (treble and bass clef) and three piano staves (two treble clefs and one bass clef). The piano part features a dense texture of sixteenth-note chords. The first staff has a dynamic marking of *f* and a trill (*tr*) over a note. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. The system concludes with a double bar line.

Second system of the musical score. It consists of five staves. The piano part continues with sixteenth-note chords. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. The system concludes with a double bar line.

Third system of the musical score. It consists of five staves. The piano part continues with sixteenth-note chords. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *pp*. The fourth staff has a dynamic marking of *pp*. The fifth staff has a dynamic marking of *pp*. The system concludes with a double bar line.

# 138. DUO PER VIOLINO

con suo accompagnamento

Rkp. z 18. stol.

František Benda

1709—1786

Andante

Violino

Cembalo

6 7 6 7

6 6 6 5 6 5 6 6

6 5 8 6 6 6 6 7

6 7 6 7

7 6 5

First system of musical notation. The treble clef staff contains a melodic line with frequent trills (tr) and slurs. The bass clef staff contains a bass line with sixteenth-note patterns. Fingering numbers 6 and 7 are indicated below the bass line.

Second system of musical notation. The treble clef staff continues the melodic line with trills and slurs. The bass clef staff continues the bass line. Fingering numbers 6 and 7 are shown, along with a  $\sharp 6$  marking.

Third system of musical notation. The treble clef staff features a melodic line with slurs and trills. The bass clef staff continues the bass line. Fingering numbers 6 and 7 are present, along with a  $\sharp$  marking.

Fourth system of musical notation. The treble clef staff has a melodic line with trills and slurs. The bass clef staff continues the bass line. Fingering numbers 6 and 7 are shown.

Fifth system of musical notation. The treble clef staff includes a melodic line with triplets (3) and slurs. The bass clef staff continues the bass line. Fingering numbers 6 and 7 are indicated.

Sixth system of musical notation. The treble clef staff features a melodic line with triplets (3) and trills (tr). The bass clef staff continues the bass line. Fingering numbers 6 and 7 are shown, along with a  $\sharp$  marking.

Seventh system of musical notation. The treble clef staff has a melodic line with trills (tr) and slurs. The bass clef staff continues the bass line. Fingering numbers 6 and 7 are indicated.

Largo

6 #4/2 6 b7 6 6

6 # 6

6 7 # 6 6/5 2 6 6/5

[tr] 1. 2. 6 #4/2 6 b7

6 6 7 6 #4/2 6 b7

6 6 6 #

b6 6 2 6 6/5

tr

Allegro

The musical score is written for piano in G major and 2/4 time, marked 'Allegro'. It consists of seven systems, each with a treble and bass staff. The piece begins with a treble staff chord and a bass staff eighth-note pattern. The first system includes fingerings 6/4, 3, 6/4, and 3. The second system has fingerings 6, 6, and 6. The third system features a sharp sign and a fermata over the final measure. The fourth system includes fingerings 6/5, #, 6, 6/4, 5, and #. The fifth system contains trills marked 'tr #' and fingerings 6/5, #, #, 5, 6/5, #, and 6/5. The sixth system has a double bar line and fingerings 2, #, 7, 7, 6, 5, and #. The seventh system concludes with a sharp sign and fingerings 6/5, 4, and 3.

4 6 5 4 3 7 4 6 5 4 3 7 4 6 5 6 5 6 5 # 6 4

6 5 5 # 6 4 # 6 4

4 3 2)

6 4 8 6 4 8 6 5 6

6 6

tr tr tr

5 # 6 7 5 6 5

6 5 6 5 6 5

tr

# 139. ARIADNA (Výňatek)

Rkp. z konce 18. stol.

Jiří Antonín Benda  
1722—1795

**Marcia**

Oboi I.II.  
o Clarinetti

Corni I.II.Es

Clarini I.II.Es

Fagotto

Flauti I.II.  
Oboi I.II.

Corni I.II.Es

Violini I.II.

Viole I.II.  
Fagotti I.II.  
Basso

(Z dálky zazní po třetí hudba)

*Theseus:*  
Ach! Ještě jednou!

Bohové!  
Řekové sem přicházejí!  
Vidím je, neúprosné!

*Vla<sup>8</sup>*  
*f* *Fag. Bs.*

**Allegro**

Již kynou,  
hrozí!

Ještě okamžik-  
a Ariadna  
bude obětována  
jejich zuřivosti!

**Ariadno!**  
Moje Ariadno!

**Adagio**

Viol. I.

*p* Viol. II.

Vla.

Bs.

Bs. 6 6 6 6 b  
4 2 b

b 6 46

46 65 68 67  
4

**Allegro**

Fl. I.II. Ob. I.II.

Cor. I.II.

Bs. Fag. I.II.

Ne, ne! Spěchám,  
abych zachoval  
její život!

Ob. II.

6 6 b5 b5

Bohové, smilujte se!  
Sešlete ochránce!

Andante quasi allegretto

Viol. I.  
Viol. II.  
Vla. I.  
Vla. II.  
Fag. Bs.  
Bs.

6

Ob. I.  
Fag. I.

*cresc.*

*p*

*p*

*p*

*p*

*p*

*p*

Viol. I. *cresc.*  
Viol. II.  
Vie.

Bs. *cresc.*

6 7 7 6 4 5 2

b7 6 b7 4 2

*p* 6 6 6

F.III.  
Ob. III.  
Fag. III.  
Cor. I. III.

Probouzí se—

Ob. I.  
Fag. I.

*ff*

*ff*

*ff*

*ff*

*p*

*p*

*p*

*p*

b6 6 5 6 5 6 4 2



Odtud! Dokud neprocítne!  
Její úpění by mne obměkčilo!  
Pryč, synu neštěstí!

**Allegro**  
Viol.III.  
Vla  
Bs.

Fl.III. Ob.III.  
Viol.III. Vla  
[f]  
Fag.III. Bs.

(Na protější skále se objeví několik Řeků, Theseus jim spěchá naproti.)  
Zpátky, Řekové, zpátky!  
Její život budiž vám svatý!  
Ona zachránila mňj; bohové určili její osud!  
Jdu za vámi!

**Andante sostenuto**  
Viol.I.  
Viol.II.  
Vla  
Bs.

(Theseus pohlíží pln bolestné touhy a něžnosti na Ariadnu.)  
Ariadno! Ariadno!  
(Odejde s Řeky.)

Fl.I. Ob.I.  
Fl.II. Ob.II.  
Cor.III. D  
Viol.I.  
Viol.II.  
Vla  
Fag.I.II. Bs.

(Ariadna se vzbudí při posledním Theseově výkřiku)

**Andante con moto**

*Ariadna:*  
Thesee!  
Nevolal jsi mne,  
můj Thesee?  
Nevyslovils mé jméno?

Ob.I. *p* Fl.I. *p*  
Viol.II. *p* Viol.I. *p*  
Vla *p* Fag.I. *p*  
Bs. *p*

Ne, byl to sen!  
Krásné jitro  
odvedlo mně jej!

Fl.I. *f*  
Ob.I. *p* Fag.I. *f*  
Fag.I. *f* Fag.II. *f*  
Viol.I. *p* *f*  
Viol.II. *p*  
Vla *p*  
Bs. *p*

**Andante quasi allegretto**

Budiž pozdravena,  
skvostná jítrenko!

Viol.I. *p*  
Viol.II. *p*  
Vcl. solo

Nikdy dosud jsem ji  
neviděla tak krásnou-  
tak žhoucí!

Fl.I.II. *p* Fl.I.Ob.I. *p*  
Ob.I.II. *f* Fl.II.Ob.II. *f*  
Viol.I.Vla I. *p*  
Viol.II.Vla II. *p* senza Vle *f* col.Vle *p* senza Vle *f* col.Vle *f*  
Vla II. *f*  
Fag.I.II. Bs. *p* Bs.Fag.I.II. *f*

f p f p f p  
 f p f p f p

Allegro moderato e maestoso

S jakou nádherou  
nyní vychází slunce!

Fag. I.II.

*p poco a poco cresc.*

Viol. I.II.

*p poco a poco cresc.*

Bs.

7  
4  
2

b7

6  
4

Fl. I. Ob. I.  
 [f] Fl. II. Ob. II. a 2  
 [f] Cor. C  
 [f]  
 [f]

6 7 6 b7

4 2 6 5

Viol. I  
 Viol. II  
 Vla. I  
 Vla. II

6 6 6 7

# 140. SONÁTA

Tisk z druhé poloviny 18. stol.

Jan Křtitel Krumpholz

1742—1790

Allegretto

Harfa

*pf* *p* *f* *smorz.* *p* *pf* *f* *tr* *fz* *smorz.* *f* *smorz.* *f* *smorz.*

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A dynamic marking of *[p]* is present in the second measure.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Dynamic markings include *f* in the first measure, *smorz.* in the third measure, and *p* in the fourth measure.

Third system of the piano score. The right hand has a melodic line with some rests, and the left hand continues the eighth-note accompaniment. Dynamic markings include *f* in the second measure, *smorz.* in the fourth measure, and *rf* in the fifth measure.

Fourth system of the piano score. The right hand features a melodic line with eighth notes, and the left hand continues the eighth-note accompaniment. Dynamic markings include *p* in the second measure and *f* in the sixth measure.

Fifth system of the piano score. The right hand has a melodic line with some rests, and the left hand continues the eighth-note accompaniment. Dynamic markings include *smorz.* in the second measure, *p* in the fourth measure, and *rf* in the sixth measure.

Sixth system of the piano score. The right hand features a melodic line with eighth notes, and the left hand continues the eighth-note accompaniment. A dynamic marking of *f* is present in the fifth measure.

Seventh system of the piano score. The right hand has a melodic line with a trill (*tr*) in the second measure, and the left hand continues the eighth-note accompaniment. Dynamic markings include *smorz.* in the second measure, *f* in the third measure, and *smorz.* in the fifth measure.

Andante

*p* *fp* *fz*

*f* *smorz.* *p* *p* *pf*

*f* *smorz.* *p*

*pf* *f*

*smorz.* *Fine* *pf un peu gaiement* *fz*

*smorz.* *p* *pp* *pf*

First system of a musical score. The right hand (treble clef) plays a series of chords with a melodic line, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment.

Second system of a musical score. The right hand continues with a melodic line, featuring dynamics of forte (*f*), piano (*pf*), and forte (*f*). The left hand maintains the eighth-note accompaniment.

Third system of a musical score. The right hand continues with a melodic line, featuring dynamics of piano (*p*), pianissimo (*pp*), and piano (*pf*). The left hand maintains the eighth-note accompaniment.

*D.C. Mineur*

**Allegro**

Fourth system of a musical score, marked **Allegro**. The right hand plays a melodic line with dynamics of forte (*f*) and piano (*p*). The left hand plays a steady eighth-note accompaniment.

Fifth system of a musical score. The right hand continues with a melodic line, featuring dynamics of forte (*f*) and piano (*f*). The left hand maintains the eighth-note accompaniment.

Sixth system of a musical score. The right hand continues with a melodic line, featuring a piano (*p*) dynamic. The left hand maintains the eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes. A dynamic marking *f* is present in the bass line.

Second system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes. Dynamic markings *p* and *f* are present.

Third system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes. A *Fine* marking is present in the bass line.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes. Dynamic markings *[p]* and *f* are present.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes. Dynamic markings *smorz.*, *p*, and *f* are present.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes. Dynamic markings *pf*, *f*, *smorz.*, and *p* are present.

*D.C. Allegro*



# 141. RONDEAU EN CHASSE

Tisk z druhé poloviny 18. stol.

Jan Václav Stich-Punto  
1746—1803

Allegretto

Oboi I.II.  
Corni I.II.F  
Corno F solo  
Violino I.  
Violino II.  
Viola  
Basso

This system of the musical score includes staves for Oboes I and II, Horns I and II in F, a solo Horn in F, Violins I and II, Viola, and Bass. The tempo is marked 'Allegretto'. The music begins with a forte (*f*) dynamic. The Oboe I and II parts play a rhythmic pattern of eighth notes. The Horns play a similar rhythmic pattern. The Violins and Viola play a harmonic accompaniment, while the Bass provides a steady bass line.

Ob. I.II.  
Cor. I.II.F  
Cor. F solo  
Viol. I.  
Viol. II.  
Vla  
Bs.

This system continues the musical score with staves for Oboe I and II, Horns I and II in F, a solo Horn in F, Violins I and II, Viola, and Bass. The tempo remains 'Allegretto'. The music continues with a forte (*ff*) dynamic. The Oboe I and II parts play a rhythmic pattern of eighth notes. The Horns play a similar rhythmic pattern. The Violins and Viola play a harmonic accompaniment, while the Bass provides a steady bass line.

Ob.I.II.  
Cor.I.II.F  
Viol.I.  
Viol.II.  
Vla  
Bs.

This system contains six staves. The woodwinds (Ob. I & II and Cor. I & II F) play a rhythmic pattern of eighth notes. The strings (Viol. I & II, Vla, and Bs.) play a more complex, flowing line with many sixteenth and thirty-second notes.

Ob.I.II.  
Cor.I.II.F  
Cor. F solo  
Viol. I.  
Viol. II.  
Vla  
Bs.

This system contains seven staves. The woodwinds play a rhythmic pattern. The Cor. F solo part has a melodic line with a *[p]* dynamic marking. The strings play a rhythmic accompaniment. Dynamics *p* are marked for Viol. I, Viol. II, and Bs. at the end of the system.

Cor. F solo  
Viol. I.  
Viol. II.  
Vla  
Bs.

This system contains five staves. The Cor. F solo part continues with a melodic line. The strings play a rhythmic accompaniment. Dynamics *pp* are marked for Viol. I, Viol. II, and Bs. at the end of the system. A *Solo* marking is present above the Viol. II staff.

*Tutti*

Ob. I.II.  
Cor. I.II. F  
Cor. F solo  
Viol. I.  
Viol. II.  
Vla  
Bs.

Ob. I.II.  
Cor. I.II. F  
Cor. F solo  
Viol. I.  
Viol. II.  
Vla  
Bs.

*Solo p*  
*Solo p*  
*pp*

Ob. I.II.  
Cor. I.II. F  
Cor. F solo  
Viol. I.  
Viol. II.  
Vla  
Bs.

Ob.I.II.  
Cor.I.II.F.  
Cor.F solo  
Viol.I.  
Viol.II.  
Vla.  
Bs.

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tutti

Ob.I.II.  
Cor.I.II.F.  
Cor.F solo  
Viol.I.  
Viol.II.  
Vla.  
Bs.

*p* *pp* *pp* *pp*

Solo

Ob.I.II.  
Cor.I.II.F.  
Cor.F solo  
Viol.I.  
Viol.II.  
Vla.  
Bs.

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

Tutti

Ob.I.II.  
 Cor. I.II. F  
 Cor. F solo  
 Viol. I.  
 Viol. II.  
 Vla  
 Bs.

Ob.I.II.  
 Cor. I.II. F  
 Cor. F solo  
 Viol. I.  
 Viol. II.  
 Vla  
 Bs.

Ob.I.II.  
 Cor. I.II. F  
 Cor. F solo  
 Viol. I.  
 Viol. II.  
 Vla  
 Bs.

Tutti

Ob.I.II. *Minore*

Cor.I.II.F

Cor. F solo *Solo*  
*p*

Viol.I. *p*

Viol.II. *p*

Vla *p*

Bs. *p*

Ob.I.II.

Cor.I.II.F

Cor. F solo

Viol.I. *p*

Viol.II. *p*

Vla *p*

Bs. *p*

Ob.I.II. *Tutti*  
*p*

Cor.I.II.F *pp*

Cor. F solo *[f]*

Viol.I. *f* *p*

Viol.II. *f* *p*

Vla *f* *p*

Bs. *f* *p*

Ob.I.II.  
Cor. I.II. F  
Cor. F solo  
Viol. I.  
Viol. II.  
Vla  
Bs.

*cresc. poco a poco*  
*cresc. poco a poco*  
*cresc. poco a poco*  
*cresc. poco a poco*

Ob.I.II.  
Cor. I.II. F  
Cor. F solo  
Viol. I.  
Viol. II.  
Vla  
Bs.

*ff*  
*ff*  
*ff*  
*ff*

Ob.I.II.  
Cor. I.II. F  
Cor. F solo  
Viol. I.  
Viol. II.  
Vla  
Bs.

*f*  
*f*  
*Solo*  
*f*  
*p*  
*p*  
*p*  
*Tutti*  
*f*  
*ff*  
*ff*  
*ff*  
*ff*  
*p*  
*ff*

smorzando

Ob.I.II.  
Cor.I.II.F  
Cor.F solo  
Viol.I.  
Viol.II.  
Vla  
Bs.

Ob.I.II.  
Cor.I.II.F  
Cor.F solo  
Viol.I.  
Viol.II.  
Vla  
Bs.

Ob.I.II.  
Cor.I.II.F  
Cor.F solo  
Viol.I.  
Viol.II.  
Vla  
Bs.



Ob.I.II.  
 Cor. I.II.F  
 Cor. F solo  
 Viol. I.  
 Viol. II.  
 Vla  
 Bs.

Ob.I.II.  
 Cor. I.II.F  
 Cor. F solo  
 Viol. I.  
 Viol. II.  
 Vla  
 Bs.

Ob.I.II.  
 Cor. I.II.F  
 Cor. F solo  
 Viol. I.  
 Viol. II.  
 Vla  
 Bs.

Tutti

Ob.I.II.  
 Cor.I.II.F  
 Cor.F solo  
 Viol.I.  
 Viol.II.  
 Vla  
 Bs.

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

smorzando  
 Ob.I.II.  
 Cor.I.II.F  
 Cor.F solo  
 Viol.I.  
 Viol.II.  
 Vla  
 Bs.

*[f]* Solo

Ob.I.II.  
 Cor.I.II.F  
 Cor.F solo  
 Viol.I.  
 Viol.II.  
 Vla  
 Bs.

*[p]* *p* Solo *pp* *f* *p* *pp* *f* *p* *pp*

*Tutti*

Ob. I, II.  
Cor. I, II, F  
Cor. F solo  
Viol. I.  
Viol. II.  
Vla  
Bs.

*a 2*

Ob. I, II.  
Cor. I, II, F  
Cor. F solo  
Viol. I.  
Viol. II.  
Vla  
Bs.

Ob. I, II.  
Cor. I, II, F  
Cor. F solo  
Viol. I.  
Viol. II.  
Vla  
Bs.



# 142. LE RETOUR à PARIS

Tisk z konce 18. stol.

Jan Ladislav Dusík

1760—1812

Molto adagio  
con anima ed espressione

Klavír

*dolcissimo* *rf* *cresc.* *rf* *dim.*

*tr* *rf* *dol.* *dim.* *pp* *pp* *cresc.* *con anima*

*rf* *pp* *f* *pp*

*rf* *dim.* *dolce* *espres.* *rf* *sf*

*con espres.* *p*

6 5

First system of a piano score. The right hand features a melodic line with slurs and ornaments, while the left hand plays a rhythmic accompaniment. Dynamics include *p*, *cresc.*, *f*, *dim.*, and *pp*.

Second system of a piano score. The right hand continues the melodic line with trills. Dynamics include *cresc.* and *tr.*

Third system of a piano score. The right hand features a melodic line with trills. Dynamics include *ff con molto fuoco*, *sfz*, and *tr.*

Fourth system of a piano score. The right hand features a melodic line with slurs. Dynamics include *rfz* and *dim.*

Fifth system of a piano score. The right hand features a melodic line with slurs. Dynamics include *dolce*, *p*, *rfz*, *p*, and *rfz*.

Sixth system of a piano score. The right hand features a melodic line with slurs. Dynamics include *pp* and *sempre più piano*.

ten.  
pp  
sotto voce dolce sfz dim. sfz

This system shows the beginning of a piece in G major. The right hand starts with a tenor clef and a piano piano (pp) dynamic. The left hand plays a steady eighth-note accompaniment. The music features a variety of dynamics and articulations, including accents and slurs.

dim. con grazia sfz p sfz [p] sfz p

This system continues the piece with a 'dim.' marking and a 'con grazia' instruction. It includes sixteenth-note passages in the right hand and dynamic shifts between piano (p) and fortissimo (sfz).

sempre dim. sfz sotto voce p con molto espres. sfz

This system features a 'sempre dim.' instruction and a 'sotto voce' marking. It includes triplet markings in the right hand and a 'con molto espres.' instruction.

dim. sfz sfz f sfz

This system shows a dynamic progression from 'dim.' to 'sfz' and then to 'f' (forte). It includes sixteenth-note passages and a '6' marking in the right hand.

cresc. sfz sfz sfz dolce

This system begins with a 'cresc.' (crescendo) instruction and features three 'sfz' markings. It concludes with a 'dolce' marking and a change in the right hand's texture.

mezza voce 6 sempre cresc.

This system features a 'mezza voce' marking and a '6' marking. The right hand has a complex texture with many sixteenth notes, while the left hand has a simple accompaniment. The system ends with a 'sempre cresc.' instruction.

dim. *f* dim.

This system shows the beginning of a musical piece. The right hand features a complex, rapid melodic line with many accidentals. The left hand provides a steady accompaniment of chords. The first measure is marked *dim.* and the second measure is marked *f*. The system concludes with a *dim.* marking and a trill-like flourish.

*sempre sotto voce*

The second system continues the melodic and harmonic development. The right hand maintains its intricate melodic pattern. The left hand accompaniment consists of rhythmic chords. The instruction *sempre sotto voce* is written above the first measure.

*cresc.* *espres.*

This system introduces triplet markings (3) in both hands. The right hand has a triplet of eighth notes, and the left hand has a triplet of quarter notes. The first measure is marked *cresc.* and the second measure is marked *espres.*

*f* *dolce* *dolcissimo*

The fourth system features sixteenth-note runs in the right hand, marked with '6' and 'tr'. The left hand has a triplet of eighth notes. The first measure is marked *f*, the second *dolce*, and the third *dolcissimo*.

*p* *smors.*

The fifth system shows a change in dynamics and texture. The right hand has a more rhythmic, eighth-note pattern, and the left hand has a steady quarter-note accompaniment. The first measure is marked *p* and the second *smors.*

*f* *pp* *ff* *pp*

The final system on the page features a dynamic range from *f* to *pp*. The right hand has a complex, multi-measure rest followed by a melodic line. The left hand has a rhythmic accompaniment. The measures are marked *f*, *pp*, *ff*, and *pp*.



First system of musical notation, featuring treble and bass staves with various notes and rests. Dynamics include *rf* and *dim.*

Second system of musical notation, featuring treble and bass staves. Dynamics include *sfz*, *p*, and *perdendosi*.

Third system of musical notation, featuring treble and bass staves. Dynamics include *sotto voce*, *rf*, *dolce*, *dim.*, and *f*.

Fourth system of musical notation, featuring treble and bass staves. Dynamics include *p*, *sfz*, and *p*.

Fifth system of musical notation, featuring treble and bass staves. Dynamics include *sotto voce*, *sfz*, *dim.*, *dolce*, and *p*.

Sixth system of musical notation, featuring treble and bass staves. Dynamics include *pp dolcissimo*, *morendo*, and *sempre sotto voce*.

Seventh system of musical notation, featuring treble and bass staves. Dynamics include *perdendosi* and *pppp*. Includes a *Red.* marking and an asterisk *\**.

# 143. QUINTETTO

Tisk z počátku 19. stol.

Antonín Rejcha  
1770—1836

Andante poco adagio  $\text{♩} = 60$

Flauto

Oboe

Clarinetto B

Corno Es

Fagotto

Solo

*p* *fp* *f* *fz* *p* *mf*

First system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Second system of a musical score, consisting of four staves. It includes dynamic markings such as *f* (forte) and *p* (piano). The music continues with various rhythmic patterns and includes a triplet of eighth notes in the second measure of the top staff.

Third system of a musical score, consisting of four staves. The music is marked with *p* (piano) throughout. It features a consistent rhythmic pattern of eighth notes in the lower staves and more melodic lines in the upper staves.

Fourth system of a musical score, consisting of four staves. It begins with a *Solo* marking above the first staff. The music includes a trill (*tr*) in the second measure of the top staff and a second ending bracket (*2*) in the third measure. The system concludes with a trill in the final measure of the top staff.

First system of a musical score. It consists of five staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with a trill (tr) and sixteenth-note runs. The second staff has a bass clef and contains a bass line. The third and fourth staves have treble clefs and contain a piano accompaniment. The fifth staff has a bass clef and contains a bass line. Dynamics include *fp* (fortissimo piano) and *f* (forte). There are also markings for sixteenth-note groups.

Second system of the musical score. It consists of five staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with sixteenth-note runs. The second staff has a bass clef and contains a bass line. The third and fourth staves have treble clefs and contain a piano accompaniment. The fifth staff has a bass clef and contains a bass line. Dynamics include *fz* (forzando) and *f* (forte).

Third system of the musical score. It consists of five staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with sixteenth-note runs and a trill (tr). The second staff has a bass clef and contains a bass line. The third and fourth staves have treble clefs and contain a piano accompaniment. The fifth staff has a bass clef and contains a bass line. Dynamics include *fz* (forzando) and *f* (forte). There are also markings for triplet and sixteenth-note groups.

Fourth system of the musical score. It consists of five staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with sixteenth-note runs. The second staff has a bass clef and contains a bass line. The third and fourth staves have treble clefs and contain a piano accompaniment. The fifth staff has a bass clef and contains a bass line. Dynamics include *f* (forte).

First system of musical notation, featuring four staves. The music is in a minor key and includes dynamic markings such as *p* (piano) and *fp* (fortissimo piano). There are also triplets indicated by a '3' over a group of notes.

Second system of musical notation, featuring four staves. It includes a 'Solo' marking above the first staff. Dynamic markings include *[p]*, *fp*, and *p*. A triplet is also present.

Third system of musical notation, featuring four staves. The music is characterized by strong dynamics, with multiple *f* (forte) and *ff* (fortissimo) markings. A triplet is also present.

Fourth system of musical notation, featuring four staves. It includes dynamic markings such as *p* (piano) and *ff* (fortissimo). The system concludes with a double bar line.

First system of musical notation, featuring five staves. The bottom staff (bass clef) contains a complex rhythmic pattern with repeated eighth-note figures, marked with *mf* (mezzo-forte) dynamics.

Second system of musical notation, featuring five staves. The bottom staff continues the rhythmic pattern from the first system.

Third system of musical notation, featuring five staves. The top staff has a *f* (forte) dynamic marking. The bottom staff has a *p* (piano) dynamic marking. A *Solo* marking is present above the third staff in the final measure of the system.

Fourth system of musical notation, featuring five staves. The bottom staff includes a *tr* (trill) marking above a note.

First system of a musical score. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. Dynamics include *fp*, *f*, and *p*. There are also markings for *tr* and *6*.

Second system of a musical score. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. Dynamics include *f*.

Third system of a musical score. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. Dynamics include *fz*. There are also markings for *3*, *6*, and *tr*.

Fourth system of a musical score. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. Dynamics include *fz*. There are also markings for *3* and *9*.

First system of a musical score, featuring four staves (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. It begins with a forte (*f*) dynamic. The notation includes various rhythmic values, slurs, and accents.

Second system of the musical score, continuing the four-staff arrangement. The dynamics remain forte (*f*). The music features complex rhythmic patterns and melodic lines across all staves.

Third system of the musical score. It includes the instruction *calando* above the first staff. The dynamics are marked *f* and *fz* (forzando). The notation shows a transition in the music's tempo and intensity.

Fourth system of the musical score. It features the instruction *p tenuto* (piano tenuto) in all four staves. The music is characterized by sustained notes and a more restrained dynamic level compared to the previous systems.



# 144. NOTTURNO

Rkp. z konce 18. stol.

Josef Mysliveček  
1737—1781

Allegro

Clarineti I. II. C.  
Corni I. II. C.  
Canto I.  
Canto II.  
Violino I.  
Violino II.  
Viola  
Basso

Soli

Cl. I. II. C.  
Cor. I. II. C.  
C. I.  
C. II.  
Viol. I.  
Viol. II.  
Vla.  
Bs.

CL.I.II.C *Soli*  
[p]

Cor. I.II.C

C. I. *p*  
Dim - mi, che va - ga se - i, dim - mi, che va - ga

C. II. *p*  
Dim - mi, che va - ga

Viol. I. *p*

Viol. II. *p*

Vla. *p*

Bs. *p*

CL.I.II.C *Soli*

Cor. I.II.C

C. I. se - i, ma non par - lar d'a - mo - re, ch'io non fas - col - te - rò, ch'io

C. II. se - i, ma non par - lar d'a - mo - re, ch'io non fas - col - te - rò, ch'io

Viol. I. *rinf.* *p*

Viol. II. *rinf.* *p*

Vla. *rinf.* *fp*

Bs. *rinf.* *fp*

Cl.I.II.C *f* *p* *f* *Soli*

Cor.I.II.C *f* *p* *f*

C.I.  
non t'as - col - te - rò.

C.II.  
non t'as - col - te - rò.

Viol.I. *rinf.* *p* *f*

Viol.II. *rinf.* *p* *f*

Vla. *rinf.* *f*

Bs. *rinf.* *f*

Cl.I.II.C

Cor.I.II.C

C.I. *[p]*  
Sol cac - cia-tor son i - o, le fiere at - ten - do al

C.II. *p*  
Sol cac - cia-tor son i - o, le fiere at - ten - do al var - co, al

Viol.I. *p*

Viol.II. *p*

Vla. *p*

Bs. *p*

Cl.I.II.C *a 2*  
*p sost.*

Cor.I.II.C

C.I.  
var - co, le fiere at - ten - do al var - co, fuor chè gli stra - li e l'ar - co, le

C.II.  
var - co, le fiere at - ten - do al var - co, fuor chè gli stra - li e

Viol.I.  
*cresc.* *p*

Viol.II.  
*cresc.* *f* *p*

Vla.  
*cresc.* *f* *p*

Bs.  
*cresc.* *f* *p*

Cl.I.II.C *rinf.*

Cor.I.II.C

C.I.  
fiere at - ten - do al var - co, le fiere at - ten - do al var - co, al - tro piacer non

C.II.  
l'ar - co, le fiere at - ten - do al var - co, al var - co, al - tro piacer non

Viol.I.  
*rinf.* *p*

Viol.II.  
*rinf.* *p*

Vla.  
*rinf.* *p*

Bs.  
*rinf.* *p*

Cl.I.II.C  
 Cor.I.II.C  
 C.I.  
 ho, non ho, al - tro pia - cer non ho  
 C.II.  
 ho, non ho, al - tro pia - cer non ho  
 Viol.I.  
 Viol.II.  
 Vla  
 Bs.  
*cresc.* *rinf.* *p*

Cl.I.II.C  
 Cor.I.II.C  
 C.I.  
 al - tro pia - cer non ho.  
 C.II.  
 al - tro pia - cer, pia - cer non ho.  
 Viol.I.  
 Viol.II.  
 Vla  
 Bs.  
*cresc.* *f* *p*  
*p* *cresc.* *f*  
*cresc.* *f*  
*cresc.* *f* *p*

Soli  
*p*  
 a2  
*p*

Cl.I.II.C *Soli*

Cor.I.II.C *a2*

C.I. *p*  
Dim - mi, che va - - - ga se - i,

C.II.

Viol.I. *p*

Viol.II. *p*

Vla. *p*

Bs. *p*

Cl.I.II.C *Soli*

Cor.I.II.C

C.I. *p*  
dim - mi, che va - - - ga se - i, ma non par - lar d'a - mo - re, ch'io

C.II. *p*  
Dim - mi, che va - - - ga se - i, ma non par - lar d'a - mo - re, ch'io

Viol.I.

Viol.II.

Vla.

Bs.

CL.II.C *f*

Cor.I.II.C *f*

C.I. non tās - col - te - rò, dim - mi ch'hai

C.II. non tās - col - te - rò, dimi - mi, che va

Viol.I. *rinf.* *f* *p*

Viol.II. *rinf.* *f* *p*

Vla. *rinf.* *f* *p*

Bs. *rinf.* *f* *p*

CL.II.C *Soli* *p*

Cor.I.II.C

C.I. fi - do il co - re, ma non par - lar d'a - mo - re, d'a -

C.II. ga se - i, ma non par - lar d'a - mo - re, d'a -

Viol.I.

Viol.II.

Vla.

Bs.

Cl.II.C

Cor.II.C

C.I.  
mo - re, ch'io non t'as - col - te - rò, ch'io non t'as - col - te -

C.II.  
mo - re, ch'io non t'as - col - te - rò, ch'io non t'as - col - te -

Viol.I.

Viol.II.

Vla

Bs.

*[f]*

*f*

*p*

*rinf.*

*f*

*p*

*rinf.*

*f*

*p*

*rinf.*

*f*

*p*

*rinf.*

Cl.II.C

Cor.II.C

C.I.  
rò, t'as - col - te - rò, ch'io non t'as -

C.II.  
rò, t'as - col - te - rò, ch'io non t'as -

Viol.I.

Viol.II.

Vla

Bs.

*p*

*p*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*



CL.II.C *f* *f* *p* *Soli*

Cor.I.II.C *f* *f* *p*

C.I. col - - - te - - - rò.

C.II. col - - - te - - - rò.

Viol.I. *f* *p* *f*

Viol.II. *f* *p* *f*

Vla. *f* *p* *f* [*p*]

Bs. *f* *p* *f* [*p*]

CL.II.C *f*

Cor.I.II.C *f*

C.I.

C.II.

Viol.I. *f*

Viol.II. *f*

Vla. *f*

Bs. *f*

# 145. FUGA

Sei Fughe

Tisk z druhé poloviny 18. stol.

Václav Pichl

1741—1805

Violino solo

[Moderato]

[p]

[cresc.]

[mf]

p

cresc.

[f]

p

[cresc.]

[p]

[cresc.]

[f]

p

[p]

[mf]

3

2

4

3

4

3

4

[p]

[mf]

The image displays a page of musical notation for a piano piece, consisting of ten staves. The notation includes various dynamics and performance instructions:

- Staff 1: *p*
- Staff 2: *[cresc.]*, *f*
- Staff 3: *ff*
- Staff 4: *ad libitum*, *f*, *12*
- Staff 5: *p*, *cresc.*
- Staff 6: *f*, *ff*, *1*, *2*
- Staff 7: *ff*, *1*, *2*
- Staff 8: *p*
- Staff 9: *f*, *[cresc.]*, *f*
- Staff 10: *[ff]*, *12*, *[f]*

# 146. DIVERTIMENTO EX G

Rkp. z druhé poloviny 18. stol.

Josef Antonín Štěpán  
1726—1797

Allegro

Clavicembalo primo

Clavicembalo secondo

The score is written for two clavichords, primo and secondo. It begins with the tempo marking 'Allegro'. The music is in G major (one sharp) and common time. The first system shows the beginning of the piece with a triplet in the primo part. The second system continues with more complex rhythmic patterns and trills. The third system features a prominent sixteenth-note run in the primo part. The fourth and fifth systems conclude the piece with various trills and rhythmic motifs. The notation includes many trills (tr), triplets (3), and sixteenth-note passages (6).

First system of musical notation, consisting of two grand staves (treble and bass clef). The music features complex rhythmic patterns, including triplets and sixteenth notes, with trills (tr) and slurs. The key signature is one sharp (F#).

Second system of musical notation, continuing the piece. It includes various ornaments like trills and slurs, and maintains the complex rhythmic structure. The key signature remains one sharp.

Third system of musical notation, showing a change in texture with some rests in the upper staves. The lower staves continue with rhythmic accompaniment. Trills and slurs are used for ornamentation.

Fourth system of musical notation, featuring more intricate rhythmic figures and trills. The piece concludes with a final cadence in the key of one sharp.

First system of musical notation, consisting of two grand staves (treble and bass clef). The music features complex rhythmic patterns, including triplets and sixteenth notes. Trills (tr) are indicated above several notes. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns and trills. The notation includes various note values and rests.

Third system of musical notation. This system includes a wavy line above a trill in the upper staff, indicating a tremolo effect. The rhythmic complexity continues with triplets and sixteenth notes.

Fourth system of musical notation, the final system on the page. It concludes with complex rhythmic figures and trills. The key signature remains one sharp.

First system of musical notation, consisting of two grand staves (treble and bass clefs). The music features a complex melodic line in the right hand with frequent trills (tr) and triplets (3). The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. It includes trills (tr) and triplets (3) in both hands, with the right hand showing more intricate melodic patterns.

Third system of musical notation, featuring a dense texture with multiple trills (tr) and triplets (3) in both hands, creating a highly technical and rhythmic passage.

Fourth system of musical notation, concluding the piece. It features sextuplets (6) in both hands, indicating a final, highly rhythmic section.

# 147. CONCERTO I.

à Flauto Principale

Tisk z druhé poloviny 18. stol.

Jan Křtitel Vaňhal

1739—1813

Allegretto

Solo

Flauto traverso principale

Corni I.II.A

Violino I.II.

Alto Viola Basso

Viol. I.

Viol. II.

Vla.

Bs.

p

Fl.

Viol. I.

Viol. II.



Cor. I. II.  
*f*  
Viol. I.  
Viol. II.  
Via.  
Bs.

This system contains the first five staves of a musical score. The top staff is empty. The second staff is for Cor. I. II. with a forte (*f*) dynamic. The third and fourth staves are for Viol. I. and Viol. II. respectively, also with a forte (*f*) dynamic. The fifth staff is for Viola (Via.) and Bass (Bs.).

Solo  
[p]  
Viol. I.  
*p*  
Viol. II.  
Bs.

This system contains the next five staves. The top staff has a solo section starting with a piano (*p*) dynamic. The second staff is empty. The third and fourth staves are for Viol. I. and Viol. II. with a piano (*p*) dynamic. The fifth staff is for Bass (Bs.).

Fl. solo  
Viol. I.  
Viol. II.  
Bs.

This system contains the next five staves. The top staff is for Flute solo (Fl. solo). The second and third staves are for Viol. I. and Viol. II. respectively. The fifth staff is for Bass (Bs.).

This system contains the next five staves of the score, continuing the instrumental parts.

[f]  
[f]

This system contains the final five staves of the score, ending with a fortissimo (*[f]*) dynamic.

First system of musical notation, featuring a treble clef staff with a complex melodic line containing several triplet markings (indicated by a '3' above the notes) and a piano accompaniment consisting of two staves (treble and bass clefs).

Second system of musical notation, continuing the melodic and accompanimental lines. A 'Vla.' (Violoncello) part is introduced in the lower staff with a '7' above the first note and a '(2)' below the second note.

Third system of musical notation, showing further development of the melodic and accompanimental parts. The key signature changes to two sharps (F# and C#).

Fourth system of musical notation, featuring a 'Fl. solo' (Flute solo) part in the upper staff marked with a piano 'p' dynamic, and a 'Viol. I.' (Violin I) part in the lower staff also marked with 'p'.

Fifth system of musical notation, featuring a 'Fl. solo' part in the upper staff, a 'Cor. I.II.' (Coronet) part in the middle staff marked with a forte 'f' dynamic, and 'Viol. I.' and 'Viol. II.' parts in the lower staff. A 'Vla.' part is also present in the lower staff, and a 'Bs.' (Bass) part is indicated at the bottom.

Musical score system 1, featuring a Solo section. The score is written for a string quartet (Violin I, Violin II, Viola, and Bass) and includes a Solo part. The Solo part is marked with a dynamic of *[p]* and a *p* dynamic. The Solo part begins with a treble clef and a key signature of two sharps (F# and C#). The Solo part is marked with a dynamic of *[p]* and a *p* dynamic. The Solo part begins with a treble clef and a key signature of two sharps (F# and C#).

Musical score system 2, featuring a Flute solo (Fl. solo) section. The score is written for a string quartet (Violin I, Violin II, Viola, and Bass) and includes a Flute solo part. The Flute solo part is marked with a dynamic of *p* and a *p* dynamic. The Flute solo part begins with a treble clef and a key signature of two sharps (F# and C#). The Flute solo part is marked with a dynamic of *p* and a *p* dynamic. The Flute solo part begins with a treble clef and a key signature of two sharps (F# and C#).

Musical score system 3, featuring a Flute solo (Fl. solo) section. The score is written for a string quartet (Violin I, Violin II, Viola, and Bass) and includes a Flute solo part. The Flute solo part is marked with a dynamic of *p* and a *p* dynamic. The Flute solo part begins with a treble clef and a key signature of two sharps (F# and C#). The Flute solo part is marked with a dynamic of *p* and a *p* dynamic. The Flute solo part begins with a treble clef and a key signature of two sharps (F# and C#).

Musical score system 4, featuring a Flute solo (Fl. solo) section. The score is written for a string quartet (Violin I, Violin II, Viola, and Bass) and includes a Flute solo part. The Flute solo part is marked with a dynamic of *p* and a *p* dynamic. The Flute solo part begins with a treble clef and a key signature of two sharps (F# and C#). The Flute solo part is marked with a dynamic of *p* and a *p* dynamic. The Flute solo part begins with a treble clef and a key signature of two sharps (F# and C#).

Musical score system 5, featuring a Flute solo (Fl. solo) section. The score is written for a string quartet (Violin I, Violin II, Viola, and Bass) and includes a Flute solo part. The Flute solo part is marked with a dynamic of *p* and a *p* dynamic. The Flute solo part begins with a treble clef and a key signature of two sharps (F# and C#). The Flute solo part is marked with a dynamic of *p* and a *p* dynamic. The Flute solo part begins with a treble clef and a key signature of two sharps (F# and C#).

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is two sharps (F# and C#). A trill (tr) is marked above the final note of the first measure.

Second system of musical notation, continuing the melodic and rhythmic lines. A trill (tr) is marked above the final note of the first measure. A dynamic marking of *[p]* (piano) is present at the end of the system.

Third system of musical notation, featuring a Flute solo (Fl. solo) in the treble clef and Violin I (Viol. I.) and Violin II (Viol. II.) parts in the bass clef. A dynamic marking of *p* (piano) is present.

Fourth system of musical notation, featuring a Cor I & II (Cor. I. II.) part in the treble clef and Violin I (Viol. I.), Violin II (Viol. II.), Viola (Vla.), and Bass (Bs.) parts in the bass clef. A dynamic marking of *f* (forte) is present.

Fifth system of musical notation, featuring a Solo part in the treble clef and Violin I (Viol. I.) and Violin II (Viol. II.) parts in the bass clef. Dynamic markings of *p* (piano) and *pp* (pianissimo) are present.

# 148. SONÁTA

Tisk z druhé poloviny 18. stol.

Leopold Antonín Koželuh  
1747—1818

*Allegro*

Piano *p.*

*f*

*p*

*f*

*p*

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes. The left hand provides a steady accompaniment of chords. Dynamic markings include *[f]* and *[p]*.

Second system of the piano score. The right hand continues with a similar rhythmic pattern. The left hand accompaniment is more active, with moving lines. Dynamic markings include *[p]*, *[f]*, and *[p]*.

Third system of the piano score. The right hand has a more melodic line with some rests. The left hand accompaniment is simpler, consisting of chords and a few moving notes. A dynamic marking of *[f]* is present.

Fourth system of the piano score. The right hand has a melodic line with some grace notes. The left hand accompaniment is mostly chords. A dynamic marking of *p* is present.

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand accompaniment is mostly chords. A dynamic marking of *p* is present.

Sixth system of the piano score. The right hand has a melodic line with some rests. The left hand accompaniment is mostly chords. A dynamic marking of *mf* is present.

Seventh system of the piano score. The right hand has a melodic line with some rests. The left hand accompaniment is mostly chords. A dynamic marking of *mf* is present.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with many sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

Second system of musical notation. The treble staff begins with a *p* (piano) dynamic marking. The bass staff features a *f* (forte) dynamic marking and contains a dense, rhythmic accompaniment.

Third system of musical notation. The treble staff includes a *tr* (trill) marking over a note. The bass staff has a *p* (piano) dynamic marking. The treble staff shows a melodic line with some grace notes.

Fourth system of musical notation, continuing the piece with similar melodic and accompaniment patterns in both staves.

Fifth system of musical notation. The treble staff has a *f* (forte) dynamic marking. The bass staff continues with its accompaniment.

Sixth system of musical notation. The treble staff begins with a *p* (piano) dynamic marking. The bass staff features a melodic line with grace notes.

Seventh system of musical notation. The treble staff has a *f* (forte) dynamic marking. The bass staff continues with its accompaniment.

First system of a musical score, featuring a treble and bass clef. The treble clef part contains a complex, fast-moving melodic line with many sixteenth notes. The bass clef part has a few notes, including a whole note and a half note.

Second system of a musical score. The treble clef part continues with a fast, intricate melodic line. The bass clef part consists of several chords and rests.

Third system of a musical score. The treble clef part features a melodic line with some slurs and accents. The bass clef part has chords and rests, with some notes marked with a 'b' and a 'v'.

Fourth system of a musical score. The treble clef part has a more melodic and slower-moving line. The bass clef part has a rhythmic pattern of eighth notes.

Fifth system of a musical score. The treble clef part has a fast, repetitive melodic pattern. The bass clef part has a rhythmic pattern of eighth notes. A dynamic marking 'mf' is present in the treble clef.

Sixth system of a musical score. The treble clef part has a melodic line with some slurs. The bass clef part has a fast, repetitive melodic pattern.

Seventh system of a musical score. The treble clef part has a fast, repetitive melodic pattern. The bass clef part has a rhythmic pattern of eighth notes. A dynamic marking 'f' is present in the treble clef.



First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex melodic line with many sixteenth and thirty-second notes. The bass clef part has a simpler, more rhythmic accompaniment. A dynamic marking of *p* is present in the bass clef.

Second system of musical notation. The treble clef part continues with melodic lines, while the bass clef part features a steady accompaniment of chords. A dynamic marking of *p* is present in the bass clef.

Third system of musical notation. The treble clef part has a more active melodic line. The bass clef part features a complex accompaniment with many chords. Dynamic markings of *f* and *p* are present in both staves.

Fourth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part features a complex accompaniment with many chords. Dynamic markings of *p* and *f* are present in both staves.

Fifth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part features a complex accompaniment with many chords. A dynamic marking of *p* is present in the bass clef.

Sixth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part features a complex accompaniment with many chords.

Seventh system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part features a complex accompaniment with many chords. A dynamic marking of *[p]* is present in the bass clef.

First system of a piano score. The right hand features a continuous sixteenth-note pattern, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *[f]* and *[p]*.

Second system of the piano score. The right hand continues with sixteenth-note runs, and the left hand provides a rhythmic base. Dynamic markings include *[p]* and *[f]*.

Third system of the piano score. The right hand has sixteenth-note passages, and the left hand has a more active line. Dynamic markings include *[f]*.

Fourth system of the piano score. The right hand features sixteenth-note runs with accents, and the left hand has a steady accompaniment.

Fifth system of the piano score. The right hand has sixteenth-note passages, and the left hand has a steady accompaniment.

Sixth system of the piano score. The right hand has sixteenth-note passages, and the left hand has a steady accompaniment.

Seventh system of the piano score. The right hand has sixteenth-note passages, and the left hand has a steady accompaniment. A dynamic marking of *mf* is present.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes, while the bass clef part provides a rhythmic accompaniment with a steady eighth-note pattern.

Second system of musical notation, continuing the piece. The treble clef part shows a more complex melodic line with sixteenth-note runs, and the bass clef part continues with a similar rhythmic accompaniment.

Third system of musical notation, including dynamic markings *p* (piano) and *f* (forte). The treble clef part features a melodic line with a fermata over the first measure, and the bass clef part has a more active accompaniment.

Fourth system of musical notation, showing a continuation of the melodic and rhythmic themes. The treble clef part has a melodic line with eighth notes, and the bass clef part has a rhythmic accompaniment.

Fifth system of musical notation, featuring a trill (*tr*) in the treble clef part. The treble clef part has a melodic line with a trill, and the bass clef part has a rhythmic accompaniment.

Sixth system of musical notation, including a dynamic marking *f* (forte). The treble clef part has a melodic line with eighth notes, and the bass clef part has a rhythmic accompaniment.

Seventh system of musical notation, featuring triplets (*3*) in both the treble and bass clef parts. The treble clef part has a melodic line with triplets, and the bass clef part has a rhythmic accompaniment with triplets.

# 149. OUVERTURE

Rkp. z druhé poloviny 18. stol.

Pavel Vranický  
1756—1808

Allegro

Musical score for woodwinds and percussion. The score is in 2/4 time and G major. The instruments listed are Piccolo, Flauto traverso, Oboi I. II., Clarinetti I. II. A, Fagotti I. II., Corni I. II. D, Clarini I. II. D [Trombe], Timpani D, A, Triangolo, and Piatti. The woodwinds and percussion parts are mostly rests, with some initial notes marked *ff*.

Allegro

Musical score for strings. The score is in 2/4 time and G major. The instruments listed are Violino I., Violino II., Viole, Violoncelli, and Bassi. The strings play a rhythmic pattern of eighth notes, starting with a *ff* dynamic and moving to *p* after the first measure.

Ob. I. II. *ff*

Cl. I. II. A *ff*

Fag. I. II. *ff*

Cor. I. II. D *ff*

Clni. I. II. D Tr. *ff*

Timp. D. A *ff*

I. Viol. *ff* *p*

II. Viol. *ff* *p*

Vla. *ff* *p*

Vcl. *ff* *p*

Bs. *ff* *p*

I. Viol. *ff* *p*

II. Viol. *ff* *p*

Vla. *ff* *p*

Vcl. *ff* *p*

Bs. *ff* *p*

Picc.

Fl.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Cln. I. II. D  
Tr.

Timp. D, A

Trgl.

Piatti

I.

Viol.

II.

Vla.

Vcl.

Bs.

Picc.

Fl.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Cl. I. II. D  
Tr.

Timp. D. A

Trgl.

Piatti

I.  
Viol.

II.

Vla.

Vcl.

Bs.

Picc.  
 Fl.  
 Ob. I. II.  
 Cl. I. II. A.  
 Fag. I. II. a2  
 Cor. I. II. D.  
 Clni I. II. D. Tr.  
 Timp. D. A.  
 Trgl.  
 Piatti  
 I. Viol.  
 II. Viol.  
 Vla.  
 Vcl.  
 Bs.



Picc.

Fl.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Clni. I. II. D  
Tr.

Timp. D. A

Trgl.

Piatti

I.  
Viol.

II.

Vla.

Vcl.

Bs.

a 2

a 2

The image shows a page of a musical score, page 263. It features a variety of instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Timpani, Triangle, Cymbals, Violin I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings have active parts, while the brass and percussion are mostly in a supporting role. There are dynamic markings like 'p' and 'a 2' throughout the score.

I. Viol. I. *p*

Viol. II. *p*

Vla. *p*

Vcl. *p*

Bs.

I. Viol. I.

Viol. II.

Vla.

Vcl.

Bs. *p*

I. Viol. I.

Viol. II.

Vla.

Vcl.

Bs.

Picc. *f*

Fl. *f*

Ob. I. II. *f*

Cl. I. II. A *f*

Fag. I. II. *f* a2

Cor. I. II. D *f*

Clni. I. II. D Tr. *f*

Timp. D, A *f*

Trgl. *f*

Piatti *f*

I. Viol. *f*

II. Viol. *f*

Vla. *f*

Vcl. *f*

Bs. *f*

Picc.  
 Fl.  
 Ob. I. II.  
 Cl. I. II. A  
 Fag. I. II. *a 2*  
 Cor. I. II. D  
 Clni I. II. D  
 Tr.  
 Timp. D. A  
 Trgl.  
 Piatti  
 I. Viol.  
 II. Viol.  
 Vla.  
 Vcl.  
 Bs.

Musical score for orchestral instruments. The score is written in G major (one sharp) and 2/4 time. The instruments listed are Piccolo, Flute, Oboe I & II, Clarinet I & II A, Bassoon I & II (with *a 2* marking), Horn I & II D, Clarinet I & II D, Trumpet, Timpani D & A, Triangle, Cymbals, Violin I & II, Viola, Violoncello, and Bass. The score shows the first few measures of a piece, with dynamics such as *p* (piano) and *a 2* (second octave) indicated. The Piccolo, Flute, and Bassoon parts have specific rhythmic patterns in the first measure. The strings and woodwinds enter in the second measure. The score is divided into systems, with the first system containing Picc., Fl., Ob., Cl., and Fag.; the second system containing Cor., Clni, Tr., Timp., Trgl., and Piatti; and the third system containing Violins, Viola, Vcl., and Bs.

Picc.  
Fl.  
Ob. I. II.  
Cl. I. II. A  
Fag. II.  
Cor. I. II. D  
Clui. I. II. D  
Tr.  
Timp. D. A  
Trgl.  
Piatti  
I.  
Viol.  
II.  
Vla.  
Vcl.  
Bs.

Picc.

Fl.

Ob. I. II.

Cl. I. II. A

Fag. I. II. a 2

Cor. I. II. D

Clni I. II. D Tr.

Timp. D. A

Trgl.

Piatti

I. Viol.

II. Viol.

Vla.

Vcl.

Bs.

Picc.

Fl.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Clni I. II. D  
Tr.

Timp. D. A

Trgl.

Piatti

I.  
Viol.

II.

Vla.

Vcl.

Bs.

a 2

The image shows a page of a musical score, page 269, featuring a woodwind and string section. The score is written in G major (one sharp) and 2/4 time. It consists of 14 staves. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe I and II (Ob. I. II.), Clarinet I and II A (Cl. I. II. A), Bassoon I and II (Fag. I. II.), Cor Anglais I and II D (Cor. I. II. D), and Clarinet in Bb I and II D with Trill (Clni I. II. D Tr.). The percussion section includes Timpani D and A (Timp. D. A), Triangle (Trgl.), and Cymbals (Piatti). The string section includes Violin I and II (Viol. I. II.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Bs.). The woodwinds and strings play a melodic line with eighth and sixteenth notes, while the percussion provides a steady rhythmic accompaniment. A dynamic marking 'a 2' is present in the Bassoon I part.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cl. I. solo

*p* 3 3 3 3 3 3

I. Viol.

II. Viol.

Vla.

Vcl.

Bs.

*p*



Ob. I. II.

Cl. I. II. A

Fag. I. II.

soli

*p*

I. Viol.

II. Viol.

Vla.

Vcl.

Bs.

*tr*



Picc.  
Fl.  
Ob. I. II.  
Cl. I. II. A  
Fag. I. II.

I.  
Viol.  
II.  
Vla.  
Vcl.  
Bs.

Picc.  
Fl.  
Ob. I. II.  
Cl. I. II. A  
Fag. I. II.

I.  
Viol.  
II.  
Vla.  
Vcl.  
Bs.

Pic. *f*

Fl. *f*

Ob. I, II *f*

Cl. I, II, A *f*

Fag. I, II *f*  
a2

Cor. I, II, D *f*

Chni I, II, D Tr. *f*

Timp. D, A *f*

Trgl. *f*

Piatti *f*

I. Viol. *f*

II. Viol. *f*

Vle. *f*

Vcl. *f*

Bs. *f*

Pic.

Fl.

Ob. I, II.

Cl. I, II, A

Fag. I, II.

Cor. I, II, D

Clni I, II, D  
Tr.

Timp. D, A

Trgl.

Piatti.

I.

Viol.

II.

Vle

Vcl.

Bs.

a2

Pic.

Fl.

Ob. I, II.

Cl. I, II, A

Fag. I, II. a2

Cor. I, II, D

Clni I, II, D  
Tr.

Timp. D, A

Trgl.

Piatti

I.  
Viol.

II.

Vle

Vcl.

Bs.

Detailed description: This is a page of a musical score, page 274. It features a variety of instruments. The woodwind section includes Piccolo (Pic.), Flute (Fl.), Oboe I and II (Ob. I, II.), Clarinet I, II, and A (Cl. I, II, A), Bassoon I and II (Fag. I, II.) with a second octave (a2) marking, Cor Anglais I, II, and D (Cor. I, II, D), and Clarinet in B-flat I, II, and D with Trumpet (Clni I, II, D Tr.). The percussion section includes Timpani D and A (Timp. D, A), Triangle (Trgl.), and Cymbals (Piatti). The string section includes Violin I and II (Viol. I, II.), Viola (Vle.), Violoncello (Vcl.), and Double Bass (Bs.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings have active parts, while the Piccolo and Clarinet in A parts are mostly rests.

Pic.  
Fl.  
Ob.I,II.  
Cl.I,II,III.A  
Fag.I,II. a2  
Cor. I,II.D  
Clni I,II.D  
Tr.  
Timp.D,A  
Trgl.  
Piatti  
I. Viol.  
II. Viol.  
Vle.  
Vcl.  
Bs.

The image shows a page of a musical score, page 275. It contains staves for various instruments: Piccolo (Pic.), Flute (Fl.), Oboe I and II (Ob.I,II.), Clarinet I, II, and III A (Cl.I,II,III.A), Bassoon I and II (Fag.I,II.) with a second octave (a2) marking, Horn I and II D (Cor. I,II.D), Trumpet I and II D (Clni I,II.D) with Trombone (Tr.), Timpani D and A (Timp.D,A), Triangle (Trgl.), and Cymbals (Piatti). The bottom section includes staves for Violin I (I. Viol.), Violin II (II. Viol.), Viola (Vle.), Violoncello (Vcl.), and Double Bass (Bs.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

Pic.

Fl.

Ob. I, II

Cl. I, II, A

Fag. I, II

Cor. I, II, D

Clni. I, II, D  
Tr.

Timp. D, A

Trgl.

Piatti

1. Viol.

2. Viol.

Vle.

Vcl.

Bs.

a2

*p*

*p*

*p*

*p*

*p*

Pic. *f*

Fl. *f*

Ob.I.II. *f*

Cl.I.II.A *f*  
a 2

Fag.I.II. *f*  
a 2

Cor. I.II.D

Clni I.II.D  
Tr.

Timp.D.A

Trgl. *f*

Piatti *f*

I. Viol. *f*

II. Viol. *f*

Vle. *f*

Vcl. *f*

Bs. *f*

Detailed description: This page of a musical score, numbered 277, features a woodwind section (Piccolo, Flute, Oboe II, Clarinet I/II A, Bassoon I/II) and a brass section (Coronet I/II D, Clarinet I/II D Tr.). The woodwinds and strings (Violins I & II, Viola, Violoncello, Bass) are marked with a forte (*f*) dynamic. The woodwinds have specific fingering or breath mark notations like 'a 2'. The percussion section includes Timpani (D, A), Triangle (Trgl.), and Cymbals (Piatti). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings have active parts, while the brass and percussion are mostly silent or have minimal activity.

Pic.  
 Fl.  
 Ob. I. II.  
 Cl. I. II. A  
 Fag. I. II.  
 Cor. I. II. D  
 Cln. I. II. D  
 Tr.  
 Timp. D. A  
 Trgl.  
 Piatti  
 I.  
 Viol.  
 II.  
 Vie.  
 Vcl.  
 Bs.

Musical score for page 278, featuring woodwinds, strings, and percussion. The score is in G major and 4/4 time. The woodwind section includes Piccolo, Flute, Oboe I & II, Clarinet I & II A, Bassoon I & II, Cor Anglais I & II D, Clarinet I & II D, and Trumpet. The string section includes Violin I, Violin II, Viola, Violoncello, and Bass. The percussion section includes Timpani D & A, Triangle, and Cymbals. The score shows a dynamic change to *p* (piano) starting in the second measure of the first system. The woodwinds and strings play a rhythmic pattern, while the percussion provides a steady accompaniment.



Pic. *f*

Fl. *f*

Ob. I, II. *f*

Cl. I, II, A *f*

Fag. I, II. *f*

Cor. I, II, D

Clni I, II, D Tr.

Timp. D, A *f*

Trgl. *f*

Piatti *f*

I. Viol. *f*

II. Viol. *f*

Vle. *f*

Vcl. *f*

Bs. *f*

The musical score is for measures 279-284. It features a variety of instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Timpani, Triangle, Cymbals, Violin I and II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *f* (forte) and *a2* (second octave). It also contains performance instructions like *f* and *a2*, and includes triplets and slurs. The key signature has one sharp (F#) and the time signature is 4/4.



Pic. *p*

Ob. I. II. Solo I.

Cl. II. A

I. Viol.

II. Viol.

Vle

Vcl. *p*

Bs.

Pic.

Fl. Solo *p*

Ob. I. II. *p*

Fag. I. II. *p*

I. Viol.

II. Viol.

Vle

Vcl. *p*

Bs. *p*

Pic. Fl. Ob. I, II. Cl. I, II, A. Fag. I, II. Cor. I, II, D. Clni. I, II, D. Tr. Timp. D, A. Trgl. Piatti. I. Viol. II. Vle. Vcl. Bs.

*p* *pp*

Detailed description: This is a page of a musical score, page 282, showing measures 281 through 290. The score is for a full orchestra and strings. The woodwind section includes Piccolo (Pic.), Flute (Fl.), Oboe I and II (Ob. I, II), Clarinet I, II, and A (Cl. I, II, A), Bassoon I and II (Fag. I, II), Cor Anglais I, II, and D (Cor. I, II, D), and Clarinet in B-flat I, II, and D (Clni. I, II, D). The percussion section includes Timpani D and A (Timp. D, A), Triangle (Trgl.), and Cymbals (Piatti). The string section includes Violin I (I. Viol.), Violin II (II. Viol.), Viola (Vle.), Violoncello (Vcl.), and Double Bass (Bs.). The key signature is one sharp (F#) and the time signature is 4/4. The Piccolo part has a melodic line with eighth notes. The Flute part has a few notes. The Oboe I and II parts have a melodic line with eighth notes. The Clarinet I, II, and A part has a melodic line with eighth notes. The Bassoon I and II part has a bass line with eighth notes. The Cor Anglais I, II, and D part has a chordal accompaniment. The Clarinet in B-flat I, II, and D part has a chordal accompaniment. The Timpani D and A part has a rhythmic pattern. The Triangle part has a rhythmic pattern. The Cymbals part has a rhythmic pattern. The Violin I part has a melodic line with eighth notes. The Violin II part has a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello part has a rhythmic pattern. The Double Bass part has a rhythmic pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

Pic.  
 Fl.  
 Ob. I. II.  
 Cl. I. II. A.  
 Fag. I. II.  
 Cor. I. II. D.  
 Clni I. II. D.  
 Tr.  
 Timp. D. A.  
 Trgl.  
 Piatti  
 I. Viol.  
 II. Viol.  
 Vle.  
 Vcl.  
 Bs.

Musical score for page 283, featuring woodwinds, brass, percussion, and strings. The score includes dynamics like *p* and *f*, and a "Solo" marking for the Trgl. part. The woodwinds (Pic., Fl., Ob., Cl., Fag.) and brass (Cor., Clni, Tr.) parts show a dynamic shift from *p* to *f*. The strings (Viol., Vle., Vcl., Bs.) play a rhythmic accompaniment. The Trgl. part has a "Solo" section starting with *p* and ending with *f*. The Piatti part has a *f* dynamic. The Pic. part has a *f* dynamic. The Fl. part has a *p* dynamic. The Ob. I. II. part has a *f* dynamic. The Cl. I. II. A. part has a *f* dynamic. The Fag. I. II. part has a *f* dynamic. The Cor. I. II. D. part has a *p* dynamic. The Clni I. II. D. part has a *f* dynamic. The Timp. D. A. part has a *f* dynamic. The Trgl. part has a *p* dynamic. The Piatti part has a *f* dynamic. The Viol. I. II. part has a *f* dynamic. The Vle. part has a *f* dynamic. The Vcl. part has a *f* dynamic. The Bs. part has a *f* dynamic.

Pic.

Fl.

Ob. I. II.

Cl. I. II. A

Fag. I. II. *a 2*

Cor. I. II. D

Clni. I. II. D Tr.

Timp. D, A

Trgl.

Piatti

I. Viol.

II. Viol.

Vle.

Vcl.

Bs.

Detailed description: This is a page of a musical score for an orchestra. It features 17 staves. The top five staves are for woodwinds: Piccolo (Pic.), Flute (Fl.), Oboe I and II (Ob. I. II.), Clarinet I and II A (Cl. I. II. A), and Bassoon I and II (Fag. I. II.) with a second octave marking 'a 2'. The next five staves are for brass: Horn I and II D (Cor. I. II. D), Trumpet I and II D (Clni. I. II. D Tr.), Timpani D and A (Timp. D, A), Triangle (Trgl.), and Cymbals (Piatti). The bottom seven staves are for strings: Violin I (I. Viol.), Violin II (II. Viol.), Viola (Vle.), Violoncello (Vcl.), and Double Bass (Bs.). The score is in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The Violin II part is heavily marked with slurs and accents.

I. Viol. *p*

II. Viol. *p*

Vle. *p*

Vcl. *p*

Bs. *p*



Ob.I.II.

Cl.I.II. A

Fag. I.II.

Cor. I.II. D

Clni I.II. D Tr.

Timp. D, A

I. Viol. *ff* *p*

II. Viol. *ff* *p*

Vle. *ff* *p*

Vcl. *ff* *p*

Bs. *ff*

I. Viol. II. Vle Vcl.

Pic. Fl. Ob. I. II. Cl. I. II. A Fag. I. II. Cor. I. II. D Clni I. II. D Tr. Timp. D, A Trgl. Piatti

I. Viol. II. Vle Vcl. Bs.



This musical score page contains ten systems of staves for various instruments. The top system includes Piccolo (Pic.), Flute (Fl.), Oboe III (Ob.III.), Clarinet in A (Cl.III. A), and Bassoon III (Fag.III.). The second system includes Cor I and II (Cor. I.II. D), Clarinet in D (Clni I.II. D), and Trumpet (Tr.). The third system includes Timpani D and A (Timp. D, A), Triangle (Trgl.), and Cymbals (Piatti). The bottom system includes Violin I (Viol. I.), Violin II (Viol. II.), Viola (Vle.), Violoncello (Vcl.), and Bass (Bs.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Piccolo, Flute, Oboe III, and Violin I parts feature melodic lines with eighth and sixteenth notes. The Flute part includes triplet markings. The Clarinet in A and Bassoon III parts play block chords. The Cor I and II, Clni I.II. D, and Tr. parts play sustained chords. The Timp. D, A part has a rhythmic pattern of eighth notes. The Trgl. part has a tremolo effect. The Piatti part has a rhythmic pattern of eighth notes. The Violin II, Viola, Violoncello, and Bass parts play a steady eighth-note accompaniment.

Pic. Fl. Ob.I,II. Cl.I,II, A. Fag.I,II. Cor.I,II, D. Clni I,II, D. Tr. Timp. D, A. Trgl. Piatti. I. Viol. II. Vle. Vcl. Bs.

The score is for a full orchestra. The woodwind section includes Piccolo, Flute, Oboe I and II, Clarinet I, II, and A, and Bassoon I and II. The brass section includes Horn I, II, and Drum, Trumpet I, II, and Drum, Timpani Drum and A, Triangle, and Cymbals. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score features various musical notations such as triplets, slurs, and dynamic markings like 'a 2'.

This page of a musical score, numbered 289, contains the following parts and staves:

- Pic.** (Piccolo): Treble clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- Fl.** (Flute): Treble clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- Ob. I, II.** (Oboe): Treble clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- Cl. I, II, A.** (Clarinet): Treble clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- Fag. I, II.** (Bassoon): Bass clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- Cor. I, II, D.** (Trumpet): Treble clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- Clni. I, II, D Tr.** (Trumpet): Treble clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- Timp. D, A.** (Timpani): Bass clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- Trgl.** (Triangle): Treble clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- Piatti.** (Cymbals): Treble clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- I. Viol.** (Violin I): Treble clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- II. Viol.** (Violin II): Treble clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- Vle.** (Viola): Bass clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- Vcl.** (Violoncello): Bass clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).
- Bs.** (Bass): Bass clef, G major key signature. Part 1: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Part 2: Rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4).

Pic.  
Fl.  
Ob. I, II.  
Cl. I, II, A.  
Fag. I, II. *a 2*  
Cor. I, II, D.  
Clni I, II, D.  
Tr.  
Timp. D, A.  
Trgl.  
Piatti  
I.  
Viol.  
II.  
Vle.  
Vcl.  
Bs.

The musical score is arranged in two systems. The first system includes Piccolo, Flute, Oboe I & II, Clarinet I, II, A, Bassoon I & II (marked *a 2*), Cor Anglais I, II, D, Clarinet I, II, D, Trumpet, Timpani D & A, Triangle, and Cymbals. The second system includes Violin I, Violin II, Viola, Violoncello, and Bass. The score is in 2/4 time with a key signature of one sharp (F#). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support.

Pic. *f*

Fl.

Ob. I, II.

Cl. I, II, A

Fag. I, II. *a 2*

Cor. I, II, D

Clm. I, II, D  
Tr.

Timp. D, A

Trgl.

Piatti

I. *f*

Viol.

II.

Vle.

Vcl.

Bs.

Pic. *3* *3* *3*

Fl. Solo *p3* *3* *3*

Ob.II. *p*

Cl.II.A *p*

Fag.II. *a 2* *p3* *3* *3*

Cor.II.D

Clni I.II.D Tr.

Timp.D.A

Trgl.

Piatti

I. Viol. *3* *3* *3* *p*

II. Viol. *p*

Vle. *p*

Vcl.

Bs.

Pic.  
 Fl.  
 Ob. I. II.  
 Cl. I. II. A.  
 Fag. I. II. *a 2*  
 Cor. I. II. D.  
 Clni I. II. D.  
 Tr.  
 Timp. D. A.  
 Trgl.  
 Piatti  
 I. Viol.  
 II. Viol.  
 Vle.  
 Vcl.  
 Bs.

*tr.*  
*tr.*  
*tr.*  
*pizz.*  
*p*  
*pizz.*  
*p*

Pic.  
 Fl.  
 Ob.II.  
 Cl.II.A  
 Fag.II.  
 Cor.III.D  
 Cln.III.D  
 Tr.  
 Timp.D.A  
 Trgl.  
 Piatti  
 I.  
 Viol.  
 II.  
 Vle  
 Vcl. arco  
 Bs. arco

Musical score for orchestra and strings, measures 292-294. The score includes parts for Piccolo, Flute, Oboe II, Clarinet II A, Bassoon II, Horn III D, Clarinet III D Tr., Timpani D A, Triangle, Cymbals, Violin I, Violin II, Viola, Violoncello, and Bass. Dynamics range from forte (f) to piano (p).





Pic. *f*

Fl. *f*

Ob.I.II. *f*

Cl.I.II.A *f*

Fag.I.II. *f*

Cor.I.II.D *f*

Clni.I.II.D Tr. *f*

Timp.D,A *f*

Trgl. *f*

Piatti *f*

I. *f*

Viol. II. *f*

Vle *f*

Vcl. *f*

Bs. *p* *f*

Pic.  
Fl.  
Ob. I, II.  
Cl. III, A  
Fag. I, II.  
Cor. I, II, D  
Cl. II, B  
Tr.  
Timp. D, A  
Trgl.  
Piatti  
I.  
Viol.  
II.  
Vle.  
Vcl.  
Bs.

The musical score is for page 297 and includes the following instruments and parts:

- Woodwinds:** Piccolo (Pic.), Flute (Fl.), Oboe I and II (Ob. I, II.), Clarinet III and Alto (Cl. III, A), Bassoon I and II (Fag. I, II.), Cor Anglais I and II, D (Cor. I, II, D), Clarinet II, Bass (Cl. II, B), and Trumpet (Tr.).
- Percussion:** Timpani D and A (Timp. D, A), Triangle (Trgl.), and Cymbals (Piatti).
- Strings:** Violin I (I.), Violin II (II.), Viola (Vle.), Violoncello (Vcl.), and Double Bass (Bs.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *sf* (sforzando) is present at the beginning of the Piccolo part. A rehearsal mark *a2* is located in the Bassoon II part. The woodwind parts show complex rhythmic textures, while the strings provide a steady accompaniment.

The image displays a page of a musical score, page 298, featuring a variety of instruments. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments and their parts are as follows:

- Pic.** (Piccolo): Starts with a trill, followed by eighth-note patterns with triplets.
- Fl.** (Flute): Plays a rhythmic eighth-note pattern.
- Ob. II.** (Oboe II): Plays a series of chords.
- Cl. IIIA** (Clarinet IIIA): Plays a series of chords.
- Fag. III.** (Bassoon III): Starts with a dynamic marking of *a 2*.
- Cor. III. D** (Cor Anglais III): Plays a rhythmic eighth-note pattern.
- Clri. III. D Tr.** (Trumpet III): Plays a rhythmic eighth-note pattern.
- Timp. D.A.** (Timpani D.A.): Plays a rhythmic eighth-note pattern.
- Trgl.** (Trigon): Plays a series of chords.
- Piatti** (Cymbals): Plays a series of chords.
- I. Viol.** (Violin I): Plays a series of chords.
- II. Viol.** (Violin II): Plays a series of chords.
- Vlc.** (Viola): Plays a series of chords.
- Vcl.** (Violoncello): Plays a series of chords.
- Bs.** (Double Bass): Plays a series of chords.

# 150. CONCERTO IN D

Rkp. z konce 18. stol.

Antonín Vranický

1761—1820

## Rondeau Allegretto

Flauti I. II.

Oboi I. II.

Fagotti I. II.

Corni I. II. D

Clarini I. II. D  
[Trombe]

Timpani D, A

Violoncello principale

Violino I.

Violino II.

Viole due

Violoncello Contrabasso

Fl.

Ob.

Fag.

Cor.

Tr.

Timp.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

Fl.

Ob.

Fag.

Cor.

Tr.

Timp.

Viol. I.

Viol. II.

Vle.

Vcl. Cbs.

This system contains the first five staves of a musical score. From top to bottom, they are: Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), and Trumpet (Tr.). The sixth staff is for Timpani (Timp.). The seventh and eighth staves are for Violin I (Viol. I.) and Violin II (Viol. II.). The ninth and tenth staves are for Viola (Vle.) and Violoncello/Double Bass (Vcl. Cbs.). The music is in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and strings play a rhythmic accompaniment, while the brass instruments play a more melodic line.

Vcl. princ.

Viol. I.

Viol. II.

Vle.

Vcl. Cbs.

Solo 0

*p*

This system contains the second five staves of the musical score. From top to bottom, they are: Violin Principal (Vcl. princ.), Violin I (Viol. I.), Violin II (Viol. II.), Viola (Vle.), and Violoncello/Double Bass (Vcl. Cbs.). The Violin Principal part is marked "Solo 0" and begins with a dynamic marking of *p* (piano). The other instruments provide a rhythmic accompaniment. The music continues in the same key and time signature as the first system.

Vcl. princ.

Viol. I.

Viol. II.

Vle.

Vcl. Cbs.

3 2 1 2 3 2 3 3 2 3

This system contains the third five staves of the musical score. From top to bottom, they are: Violin Principal (Vcl. princ.), Violin I (Viol. I.), Violin II (Viol. II.), Viola (Vle.), and Violoncello/Double Bass (Vcl. Cbs.). The Violin Principal part features a complex rhythmic pattern with fingerings indicated by numbers: 3 2 1 2 3 2 3 3 2 3. The other instruments continue their accompaniment. The music is in the same key and time signature.

Vcl. princ. *1 4 2 4 2 4 1 4* *2 0 4 0 2 0*

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

Cor.

Vcl. princ. *dolce* *fp*

Viol. I. *dolce* *fp*

Viol. II. *dolce* *fp*

Vle *dolce* *fp*

Vcl. Cbs. *dolce*

Vcl. princ.

Viol. I.

Viol. II.

Vle.

Vcl. Cbs.

2 1 1 3 1 2 1 1 3 1

Vcl. princ.

Viol. I.

Viol. II.

Vle.

Vcl. Cbs.

*pp* *p*

*pp* *p*

*pp* *p*

*pp* *p*

Vcl. princ.

Viol. I.

Viol. II.

Vle.

Vcl. Cbs.



Fl. *f*

Ob. *f*

Fag. *f*

Cor. *f*

Tr. *f*

Timp. *f*

Vcl. princ.

Viol. I. *f*

Viol. II. *f*

Vle. *f*

Vcl. Obs. *f*

The first system of the musical score covers measures 1 through 4. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Bassoon, and Cor Anglais) play sustained chords and melodic fragments. The brass section (Trumpets and Trombones) provides harmonic support with rhythmic patterns. The percussion includes Timpani and a Principal Violin. The strings (Violins I and II, Viola, and Violoncello/Double Bass) play a complex rhythmic and melodic texture. The dynamic marking *f* (forte) is indicated for most instruments.

Fl.

Ob.

Fag.

Cor.

Tr.

Timp.

Viol. I.

Viol. II.

Vle.

Vcl. Obs.

The second system of the musical score covers measures 5 through 8. The orchestration continues with similar textures. The woodwinds and brass maintain their roles, while the strings play a more active part. The dynamic marking *f* is present throughout the system.

Solo

Vcl. princ. *p*

Viol. I. *p*

Viol. II. *p*

Vle

Vcl. Cbs. *p*

Solo

Fag. *p*

Vcl. princ. *p*

Viol. I. *dolce* *pp*

Viol. II. *pp*

Vle *pp*

Vcl. Cbs. *pp*

Fag.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Fag.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

*pp*

*pp*

*pp*

*ppizz.*

*pp*

*f*

*f*

*f*

*f*

*arco*

*f*

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

*p*

*p*

*p*

*p*

*p*

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

*f*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

*pocof* *dolce*

*pocof* *dolce*

*pocof* *dolce*

*pocof* *dolce*

Vel.

Solo  
0  
[p dolce]

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

Cbs.

Detailed description: This system of musical notation includes five staves. The top staff is for the principal violin (Vcl. princ.) and features a 'Solo' marking above the staff and a '0' below it. The dynamic marking '[p dolce]' is placed below the first few notes. The other staves (Viol. I, Viol. II, Vle, and Vcl. Cbs.) contain various rhythmic and melodic patterns. A 'Cbs.' marking is located at the bottom right of the system.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

Detailed description: This system continues the musical score with five staves. The Vcl. princ. staff shows a more active melodic line. The Viol. I and Viol. II staves have similar rhythmic patterns. The Vle and Vcl. Cbs. staves provide harmonic support.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

Detailed description: This system shows the Vcl. princ. staff with a complex, fast-moving melodic line. The other staves (Viol. I, Viol. II, Vle, and Vcl. Cbs.) continue with their respective parts, maintaining the overall texture of the music.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

The first system of the musical score consists of five staves. The Violin Principal staff (top) features a complex melodic line with many sixteenth and thirty-second notes, starting with a natural sign (0) above the first measure. The Violin I and Violin II staves have a simpler, more rhythmic accompaniment. The Viola and Violoncello/Double Bass staves provide a steady bass line with some harmonic support.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

The second system continues the musical score. The Violin Principal staff has several measures with fingering numbers (1, 2, 3, 2) above the notes, indicating a specific technical passage. The other staves continue their respective parts, maintaining the overall texture of the music.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

The third system shows further development of the musical themes. The Violin Principal staff has a more active role with frequent sixteenth-note patterns. The Violin I and Violin II staves have some long, sustained notes, while the Viola and Violoncello/Double Bass staves continue to provide a solid harmonic foundation.

Vcl. princ.  
Viol. I.  
Viol. II.  
Vle  
Vcl. Cbs.

Vcl. princ.  
Viol. I.  
Viol. II.  
Vle  
Vcl. Cbs.

Fl.  
Ob.  
Fag.  
Cor.  
Vcl. princ.  
Viol. I.  
Viol. II.  
Vle  
Vcl. Cbs.

Fl. *pp*

Fag. *pp*

Cor. *pp*

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs. *Vel.*

Vcl. princ. *Flag.*

Viol. I.

Viol. II.

Vle

Vcl. Cbs.



Musical score for measures 1-5. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.), Tympani (Timp.), Violin Principal (Vcl. princ.), Violin I (Viol. I), Violin II (Viol. II), Viola (Vle), and Violoncello/Double Bass (Vcl. Cbs.). The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds and strings are mostly silent in these measures, while the Violin Principal plays a melodic line.

Musical score for measures 6-9. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.), Tympani (Timp.), Violin Principal (Vcl. princ.), Violin I (Viol. I), Violin II (Viol. II), Viola (Vle), and Violoncello/Double Bass (Vcl. Cbs.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 6-9 feature a full orchestral texture with a forte (*f*) dynamic. The woodwinds play chords, the strings play rhythmic patterns, and the Violin Principal plays a melodic line.

Fl.

Ob.

Fag.

Cor.

Tr.

Timp.

Viol. I.

Viol. II.

Vle.

Vcl. Cbs.

Fl. *a2*

Ob. *a2p*

Fag. *p*

Cor. *p*

Tr. *p*

Timp. *p*

Vcl. princ. *Solo p*

Viol. I. *p*

Viol. II. *p*

Vle. *p*

Vcl. Cbs. *p*

Fl. *a<sup>2</sup>*  
 Ob. *a<sup>2</sup>*  
 Fag.  
 Cor.  
 Tr.  
 Timp.  
 Vcl. princ.  
 Viol. I.  
 Viol. II.  
 Vle.  
 Vcl. Cbs.

Fl.  
 Ob.  
 Fag.  
 Cor.  
 Tr.  
 Timp.  
 Vcl. princ.  
 Viol. I.  
 Viol. II.  
 Vle.  
 Vcl. Cbs.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

Cor.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

*fp*

*dolce*

*dolce*

*dolce*

*fp*

*[dolce]*

*fp[dolce]*

Cor.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Obs.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Obs.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Obs.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

This system of musical notation includes five staves. The top staff is for the Violin Principal (Vcl. princ.) in bass clef, featuring a complex melodic line with many slurs and accents, and some fingering numbers (1, 1, 1, 0). Below it are the Violin I (Viol. I.), Violin II (Viol. II.), Viola (Vle), and Violoncello/Double Bass (Vcl. Cbs.) staves. The Violin I and II parts are in treble clef, while the Viola and Cello/Double Bass parts are in bass clef. The music consists of rhythmic patterns and melodic fragments.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

This system continues the musical score with five staves. The top staff is for the Violin Principal (Vcl. princ.) in treble clef, showing a melodic line with various note values and rests. The Violin I (Viol. I.), Violin II (Viol. II.), Viola (Vle), and Violoncello/Double Bass (Vcl. Cbs.) staves are in their respective clefs (Violins in treble, Viola and Cello/Double Bass in bass). The music continues with rhythmic and melodic development.

Fl.

Ob.

Fag.

Cor.

Tr.

Timp.

Vcl. princ.

Viol. I.

Viol. II.

Vle

Vcl. Cbs.

This system contains ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), and Trumpet (Tr.). The sixth staff is for Timpani (Timp.). The bottom five staves are for strings: Violin Principal (Vcl. princ.), Violin I (Viol. I.), Violin II (Viol. II.), Viola (Vle), and Violoncello/Double Bass (Vcl. Cbs.). The woodwind parts are mostly block chords or simple rhythmic patterns. The string parts are more active, with the Violin I and II parts showing melodic lines and the Viola and Cello/Double Bass parts providing harmonic support. Dynamics like *f* (forte) are indicated.









First system of musical notation, featuring a treble clef and a bass clef. The music includes a melodic line in the treble and a bass line in the bass. Dynamics include *f* (forte) and *f* (forte).

Second system of musical notation, featuring a treble clef and a bass clef. The music includes a melodic line in the treble and a bass line in the bass. Dynamics include *f* (forte).

Third system of musical notation, featuring a treble clef and a bass clef. The music includes a melodic line in the treble and a bass line in the bass. Dynamics include *p* (piano).

Fourth system of musical notation, featuring a treble clef and a bass clef. The music includes a melodic line in the treble and a bass line in the bass. Dynamics include *p* (piano).

First system of a musical score. It consists of four staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs). The music features a complex melodic line in the upper staves and a steady bass line in the lower staves.

Second system of a musical score. It consists of four staves: a single treble clef staff at the top, followed by a grand staff. The music continues with similar melodic and bass lines. The word *[cresc.]* is written below the bottom staff in the final measure of the system.

Third system of a musical score. It consists of four staves: a single treble clef staff at the top, followed by a grand staff. The music includes a trill (*tr*) in the first measure of the top staff. Dynamic markings *[f]* and *p dolce* are present throughout the system.

Fourth system of a musical score. It consists of four staves: a single treble clef staff at the top, followed by a grand staff. The music features a strong dynamic *f* in the final measure of the top staff.

First system of musical notation, featuring a grand staff with treble, alto, and bass clefs. The music is marked with a forte *f* dynamic.

Second system of musical notation, featuring a grand staff with treble, alto, and bass clefs. The music is marked with a piano *p* dynamic, followed by a crescendo *cresc.* leading to a forte *f* dynamic.

Third system of musical notation, featuring a grand staff with treble, alto, and bass clefs. The music is marked with a piano *p* dynamic, followed by a trill *tr* and a fortissimo *ff* dynamic.

Fourth system of musical notation, featuring a grand staff with treble, alto, and bass clefs. The music is marked with a piano *p* dynamic.

First system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs). The music includes dynamic markings *f* and *p*, and a triplet of eighth notes. The key signature has one flat.

Second system of musical notation, featuring four staves. The music includes dynamic markings *p* and *f*. The key signature has one flat.

Third system of musical notation, featuring four staves. The music includes dynamic markings *p* and *f*. The key signature has one flat.

Fourth system of musical notation, featuring four staves. The music includes dynamic markings *p* and *f*. The key signature has one flat.

First system of a musical score. It consists of four staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The first staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed below the grand staff.

Second system of the musical score. It continues the four-staff format. The melodic line in the top staff features some slurs and rests. The piano accompaniment in the grand staff continues with similar rhythmic patterns. Dynamic markings of *f* (forte) and *p* (piano) are used to indicate changes in volume. A *p* marking is also present at the end of the system.

Third system of the musical score. The melodic line in the top staff includes triplet markings (indicated by a '3' over a group of notes). The piano accompaniment in the grand staff also features triplet patterns. Dynamic markings of *f* and *p* are used throughout the system.

Fourth system of the musical score. The melodic line in the top staff continues with triplet markings. The piano accompaniment in the grand staff maintains the eighth-note accompaniment. The system concludes with a final measure.

First system of a musical score. It consists of four staves: a single treble staff at the top, followed by a grand staff (treble and bass clefs) below. The music is in 2/4 time and features a key signature of one sharp (F#). The first staff has a melodic line with some grace notes. The grand staff contains a piano accompaniment with a steady eighth-note bass line and a more active treble line. A dynamic marking of *f* (forte) is present in the second measure of the grand staff.

Second system of the musical score, continuing the four-staff format. The melodic line in the top staff continues with various rhythmic patterns and slurs. The piano accompaniment in the grand staff maintains its texture, with some changes in the bass line. A dynamic marking of *f* is visible in the first measure of the grand staff.

Third system of the musical score. The top staff shows a melodic phrase with a sharp sign (#) indicating a key change or modulation. The piano accompaniment features a prominent treble line with many slurs and a steady bass line. A dynamic marking of *f* is present in the first measure of the grand staff.

Fourth system of the musical score. The top staff continues the melodic development. The piano accompaniment in the grand staff has a more active treble line with many slurs and a bass line that provides harmonic support. A dynamic marking of *f* is present in the first measure of the grand staff.

First system of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features complex rhythmic patterns with many sixteenth notes and slurs. A dynamic marking of *f* (forte) is present at the beginning of the bass staff.

Second system of the musical score, continuing the three-staff arrangement. The notation includes various note values, slurs, and rests across the treble, grand, and bass staves.

Third system of the musical score. This system includes dynamic markings of *p* (piano) in the treble, grand, and bass staves. It also features trill ornaments indicated by wavy lines above notes in the treble and grand staves.

Fourth system of the musical score, continuing the three-staff arrangement. The music concludes with various note values and rests across the treble, grand, and bass staves.



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes treble, middle, and bass staves. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation. Dynamics include *f*, *[p]* (piano), and *cresc.* (crescendo).

Third system of musical notation. Dynamics include *f*.

Fourth system of musical notation. Dynamics include *p* (piano) and *f*. It features trills and triplets.

# 152. QUARTETTO

Tisk z první poloviny 19. stol.

Vojtěch Jírovec  
1763—1850

Allegro con spirito

Violino I.  
*p sotto voce* *rff* *f*

Violino II.  
*p sotto voce* *rff* *f*

Viola  
*p sotto voce* *rff* *f*

Violoncello  
*p sotto voce* *rff* *f*

*p* *rff* *rff* *rff*

*f* *f* *f* *f*

First system of a musical score in B-flat major, 4/4 time. It features four staves: two treble clefs and two bass clefs. The music includes various rhythmic patterns and dynamics, with *rf* (ritardando forte) markings in the first and second measures.

Second system of the musical score, continuing the four-staff arrangement. It features complex rhythmic figures, including sixteenth-note runs in the upper staves.

Third system of the musical score. It includes dynamic markings such as *p* (piano) and *ff* (fortissimo). The music shows a transition in texture with more sustained notes in the lower staves.

Fourth system of the musical score, concluding the page. It features a melodic line in the upper staves and a more active bass line.

First system of musical notation, featuring four staves (treble and bass clefs). The music includes a melodic line in the upper staves and a bass line in the lower staves. A dynamic marking of *mf* is present in the second measure of the second staff.

Second system of musical notation, featuring four staves. The music continues with melodic and bass lines. Multiple dynamic markings of *cresc.* are used throughout the system, indicating a gradual increase in volume.

Third system of musical notation, featuring four staves. The system includes dynamic markings of *ff* and *p*. Above the first staff, the tempo markings "un poco rallentando" and "a tempo" are indicated. The music shows a change in dynamics and tempo.

Fourth system of musical notation, featuring four staves. The music continues with melodic and bass lines, concluding the page.

First system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some dynamic markings like *ff* and *mf* in the right-hand staves.

Second system of the musical score, continuing the four-staff arrangement. It shows a continuation of the melodic and harmonic material from the first system, with similar note values and rests.

Third system of the musical score, continuing the four-staff arrangement. The notation includes various rhythmic patterns and rests across the staves.

Fourth system of the musical score, continuing the four-staff arrangement. This system includes dynamic markings such as *mf* and *f*. A triplet of eighth notes is clearly visible in the top staff.

First system of a musical score, consisting of four staves. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes.

Second system of a musical score, consisting of four staves. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes. A dynamic marking 'p' is present in the first measure of the top staff.

Third system of a musical score, consisting of four staves. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes. A dynamic marking 'p' is present in the first measure of the top staff.

Fourth system of a musical score, consisting of four staves. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes. A dynamic marking 'p' is present in the first measure of the top staff.

First system of a musical score. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The top staff features a melodic line with trills (tr) in the final measures. The bottom staff includes a triplet of eighth notes. The music is in a key with one sharp (F#).

Second system of the musical score. It features four staves. The top staff has a melodic line with accents (>) and a fermata. The middle two staves have a piano accompaniment with dynamic markings of *f* and *mf*. The bottom staff has a bass line with a triplet of eighth notes and dynamic markings of *f* and *mf*.

Third system of the musical score. It features four staves. The top staff has a melodic line with a *mf* dynamic marking. The middle two staves have a piano accompaniment with *mf* dynamics. The bottom staff has a bass line with trills (tr) and *mf* dynamics.

Fourth system of the musical score. It features four staves. The top staff has a melodic line with a trill (tr) and a *mf* dynamic marking. The middle two staves have a piano accompaniment with *mf* dynamics. The bottom staff has a bass line with trills (tr) and *mf* dynamics.

First system of a musical score, consisting of four staves. The first three staves (treble, alto, and tenor clefs) feature a melodic line with dynamic markings of *rf* (ritardando fortissimo) in the first three measures, followed by a *p* (piano) dynamic in the fourth measure. The fourth staff (bass clef) provides a rhythmic accompaniment of eighth notes, also marked *p* in the fourth measure.

Second system of a musical score, consisting of four staves. The first three staves feature a melodic line with a *pp* (pianissimo) dynamic in the first two measures, followed by a *p (cresc.)* (piano crescendo) dynamic in the last two measures. The fourth staff (bass clef) provides a rhythmic accompaniment, also marked *pp* in the first two measures and *p (cresc.)* in the last two measures.

Third system of a musical score, consisting of four staves. The first three staves feature a melodic line with a *f* (forte) dynamic in the last measure. The fourth staff (bass clef) provides a rhythmic accompaniment, also marked *f* in the last measure.

Fourth system of a musical score, consisting of four staves. The first three staves feature a melodic line with a *f* (forte) dynamic in the last measure. The fourth staff (bass clef) provides a rhythmic accompaniment, also marked *f* in the last measure.



First system of a musical score, consisting of four staves. The top staff features a melodic line with various ornaments and dynamics such as *sfz* and *p*. The lower staves provide harmonic support with chords and bass lines.

Second system of the musical score, consisting of four staves. It begins with a *pp* dynamic marking. The music continues with intricate melodic and harmonic textures across all staves.

Third system of the musical score, consisting of four staves. The melodic lines in the upper staves are particularly active, featuring many sixteenth and thirty-second notes.

Fourth system of the musical score, consisting of four staves. The piece concludes with sustained chords and melodic fragments in the final measures.

First system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first staff contains melodic lines with *rfp* markings. The second staff contains accompaniment with *rfp* markings. The third staff contains a bass line with *rfp* markings. The fourth staff contains a bass line with *rfp* markings.

Second system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first staff contains melodic lines with *rfp* markings. The second staff contains accompaniment with *rfp* markings. The third staff contains a bass line with *rfp* markings. The fourth staff contains a bass line with *rfp* markings.

Third system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first staff contains melodic lines with *rfp* markings. The second staff contains accompaniment with *rfp* markings. The third staff contains a bass line with *rfp* markings. The fourth staff contains a bass line with *rfp* markings. Dynamic markings *f* and *p* are present in the second and third staves.

Fourth system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first staff contains melodic lines with *rfp* markings. The second staff contains accompaniment with *rfp* markings. The third staff contains a bass line with *rfp* markings. The fourth staff contains a bass line with *rfp* markings. Dynamic markings *f* and *p* are present in the second and third staves.

First system of a musical score. It consists of four staves. The top staff is in treble clef with a key signature of two flats and a dynamic marking of *f*. It features a melodic line with slurs and a series of sixteenth-note runs. The second staff is also in treble clef with the same key signature, containing a more rhythmic line. The third staff is in alto clef with a key signature of two flats and a dynamic marking of *f*, featuring a melodic line. The bottom staff is in bass clef with a key signature of two flats, containing a bass line.

Second system of the musical score. It consists of four staves. The top staff is in treble clef with a key signature of two flats, featuring a melodic line with slurs and a dynamic marking of *f*. The second staff is in treble clef with a key signature of two flats, containing a rhythmic line. The third staff is in alto clef with a key signature of two flats, featuring a melodic line. The bottom staff is in bass clef with a key signature of two flats, containing a bass line.

Third system of the musical score. It consists of four staves. The top staff is in treble clef with a key signature of two flats, featuring a melodic line with slurs and a dynamic marking of *p*. The second staff is in treble clef with a key signature of two flats, containing a rhythmic line with a trill (*tr*) and a dynamic marking of *p*. The third staff is in alto clef with a key signature of two flats, featuring a melodic line with a dynamic marking of *p*. The bottom staff is in bass clef with a key signature of two flats, containing a bass line with a dynamic marking of *p*.

Fourth system of the musical score. It consists of four staves. The top staff is in treble clef with a key signature of two flats, featuring a melodic line with slurs. The second staff is in treble clef with a key signature of two flats, containing a rhythmic line. The third staff is in alto clef with a key signature of two flats, featuring a melodic line. The bottom staff is in bass clef with a key signature of two flats, containing a bass line.

First system of a musical score, consisting of four staves. The top staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The music features various note values, including eighth and sixteenth notes, and rests. A double bar line is present at the end of the system.

Second system of a musical score, consisting of four staves. The notation continues from the first system, with similar rhythmic patterns and note values. A double bar line is present at the end of the system.

Third system of a musical score, consisting of four staves. This system includes dynamic markings: *tr* (trill) and *p* (piano) in the second and third staves. A double bar line is present at the end of the system.

Fourth system of a musical score, consisting of four staves. The notation continues with various note values and rests. A double bar line is present at the end of the system.

First system of a musical score in B-flat major, 4/4 time. It features four staves: two treble clefs and two bass clefs. The music begins with a melodic line in the upper treble staff, followed by a piano accompaniment in the lower staves. A dynamic marking of *fp* (fortissimo piano) is present in the second measure of each staff.

Second system of the musical score. It continues the melodic and harmonic development from the first system. The piano part features a steady eighth-note accompaniment in the bass clef staves, while the treble clef staves have more complex melodic lines.

Third system of the musical score. This system is characterized by a strong dynamic of *f* (forte) across all staves. The piano part has a driving eighth-note accompaniment, and the treble clef staves feature a more active melodic line with some sixteenth-note passages.

Fourth system of the musical score. It concludes with a melodic flourish in the upper treble staff, marked with a *fp* dynamic. The piano part includes a triplet of eighth notes in the bass clef staves. The system ends with a final cadence.

First system of a musical score. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a key with two flats. The first staff has a 'trp.' marking above it. The second staff has a 'p' dynamic marking. The third staff has a 'p' dynamic marking. The fourth staff has a 'pizz.' marking and a 'p' dynamic marking.

Second system of the musical score, continuing the four-staff arrangement. It features various melodic lines and rhythmic patterns across all staves.

Third system of the musical score. The third staff includes a triplet of eighth notes and a 'col arco' marking. The fourth staff has a 'p' dynamic marking.

Fourth system of the musical score, showing further development of the musical themes in the four-staff format.

First system of a musical score. It consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has two flats. The music features a complex rhythmic pattern in the top staff, with eighth and sixteenth notes. The second and third staves have a more melodic line with some rests. The bottom staff has a steady eighth-note accompaniment.

Second system of the musical score. It continues the four-staff arrangement. The top staff has a melodic line with some rests. The second and third staves have a melodic line with some rests. The bottom staff has a steady eighth-note accompaniment.

Third system of the musical score. It continues the four-staff arrangement. The top staff has a melodic line with a trill (tr) and some rests. The second and third staves have a melodic line with some rests. The bottom staff has a steady eighth-note accompaniment.

Fourth system of the musical score. It continues the four-staff arrangement. The top staff has a melodic line with some rests. The second and third staves have a melodic line with some rests. The bottom staff has a steady eighth-note accompaniment.

First system of a musical score. It consists of four staves: two treble clefs and two bass clefs. The music is in a key with two flats. The first staff has a dynamic marking of *f* and features a melodic line with some grace notes. The second staff has a dynamic marking of *f* and contains a fast, rhythmic accompaniment. The third and fourth staves also have a dynamic marking of *f* and provide a steady bass line.

Second system of the musical score. It consists of four staves. The first staff has a dynamic marking of *p* and features a melodic line with some grace notes. The second staff has a dynamic marking of *p* and contains a fast, rhythmic accompaniment. The third and fourth staves also have a dynamic marking of *p* and provide a steady bass line.

Third system of the musical score. It consists of four staves. The first staff has a dynamic marking of *f* and features a melodic line with some grace notes. The second staff has a dynamic marking of *f* and contains a fast, rhythmic accompaniment. The third and fourth staves also have a dynamic marking of *f* and provide a steady bass line.

Fourth system of the musical score. It consists of four staves. The first staff has a dynamic marking of *f* and features a melodic line with some grace notes. The second staff has a dynamic marking of *f* and contains a fast, rhythmic accompaniment. The third and fourth staves also have a dynamic marking of *f* and provide a steady bass line.





# 153. FUGA

Museum für Orgelspieler  
Tisk kolem r. 1832

Jan Křtitel Kuchař  
1751—1829

*Handwritten: Orgel*

Manuale

Pedale

*Handwritten: Orgel*

*Handwritten: Orgel*

Handwritten musical score system 1, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

*Andante*

Handwritten musical score system 2, continuing the piece with similar melodic and rhythmic patterns.

Handwritten musical score system 3, showing further development of the musical themes.

*Andante*

Handwritten musical score system 4, featuring a more active bass line with frequent sixteenth-note patterns.

*Adagio*

Handwritten musical score system 5, marked with a slower tempo, showing a change in the melodic and harmonic texture.

*cas lux - lacina*

# 154. MISSA SOLEMNIS PASTORALIS IN A

## Kyrie

Autograf z r. 1796

Jakub Jan Ryba  
1765—1815

*Allegretto*

Flauto

Clarinetti I, II, C

Corni I, II, A

Violino I,  
Violino II.

Viola  
Violone

Organo  
*Mutatio Principalis*

Fl.

Cl.  
I, II, C

Cor.  
I, II, A

Viol. I,  
Viol. II.

Vla.  
VI.

Org.

*Solo*

*p*

*p*

*p*

*pizz.*

*cum pedal*

FL.

Cl. I, II, C

Cor. I, II, A

Viol. I, Viol. II

Vla. VI.

Org.

Tenore

T.

Hej, mi - stře! vstaň by - stře! vzhléd - ni na jas - nost,

Viol. I, Viol. II

Vla. VI.

Org.

arco

Mutatio Octave

T.

ne - bes na švar - nost, krá - su u - hlí - dáš v ten - to no - ční

Viol. I, Viol. II

Vla. VI.

Org.

Fl. *crescendo*

Cl. I, II, C *crescendo*

Cor. I, II, A *crescendo*

T. čas.

Viol. I, Viol. II *crescendo*

Vla. VI.

Org.

Fl.

Cl. I, II, C

Cor. I, II, A

T. *p*

Hvě - zdy jsou dnes krás - něj - ší, o - blo - ha teď jas - něj - ší,

Viol. I, Viol. II *p*

Vla. VI.

Org.

7 5 6 5 7 5 6 5

3 4 3 3 4 3

T. mě - síc krás - ně plá - po - lá, svě - tlí ním sad, sto - do - la, den - ni - ce již vy - chá - zí,

Viol. I.  
Viol. II.

Vla.  
Vi.

Org.

*mf*

T. z há - jů zů - ve zvěř, cvr - li - ká - ním pře - li - bým ptá - čků zvu - čí keř, roz - lé - há se

Viol. I.  
Viol. II.

Vla.  
Vi.

Org.

*crescendo*

T. keř.

Viol. I.  
Viol. II.

Vla.  
Vi.

Org.

*Solo*  
*Mutatio Quintadena Salicionalis*

T. Sly - ším za ho - rou tam zvuk, mol - dán - ko - vý je - mný hluk.

Viol. I.  
Viol. II.

Vla.  
Vi.

Org.

*p*

Fl.

Cl. I, II, C

Cor. I, II, A

T.

Viol. I, Viol. II

Vla. VI.

Org.

pizz.

Ry-chle!

Quintadena conjuncta Copula majoris per contractus sin pedale

Fl.

Cl. I, II, C

Cor. I, II, A

T.

Viol. I, Viol. II

Vla. VI.

Org.

Sly - šíš! Mi - stře! Sly - šíš! Du - dlo - vá - ní, li - bé hra - ní, jak to zvu - cí,

crescendo

crescendo

crescendo

crescendo

crescendo



Fl.

Cl. I. II. C

Cor. I. II. A

T.

Viol. I.  
Viol. II.

Vla. VI.

Org.

*f*

*f*

*f*

*f*

krás - ně hu - cí; ho - nem, vstaň mi - stře, pro - hléd - ni by - stře!

Fl.

Cl. I. II. C

Cor. I. II. A

B.

Viol. I.  
Viol. II.

Vla. VI.

Org.

*p*

*p*

*p*

*p*

*p*

*p*

Nu, nu, proč mi ne - dáš v spaní po - ko - je,

*arco*

*arco*

*p*

*p*

♯ 3 3 3 ♯

Fl.

Cl. I.II.C

Cor. I.II.A

B.

Viol. I.  
Viol. II.

Vla. VI.

Org.

proč mě ny-ní le-káš, řekni: Copak je? Ce-lý den jsem v práci byl, až do po-tu lo-po-til

♯ 3 3 3 ♯

Fl.

Cl. I.II.C

Cor. I.II.A

B.

Viol. I.  
Viol. II.

Vla. VI.

Org.

a tu když mám odpo-či-nout, ty mi ne-dáš spá-ti, řekni, řekni, copak předně má to zname-nat?

*crescendo*

*crescendo*

*f*

Allegretto

Org. Copula minor

T. *p*  
Co jest to, co jest za li - bé hra - ní,  
B. *p*

Viol. I.  
Viol. II.  
Via *p*

Org.

T.  
ne - be - ský toť jest zpěv a ple - sá - ní.  
B.

Viol. I.  
Viol. II.  
Via

Org.

Org.

T. *p* *B.*  
 To - to já sly-ším dnes ce - lou - noc! Toť mu - sí zna-me-nat vel - mi moc.

Viol. I.  
 Viol. II.  
 Vla.  
 Vl. *p*  
 Org.

T. *B.*  
 To - to já sly-ším dnes ce - lou - noc! Toť mu - sí zna-me-nat vel - mi moc.

Viol. I.  
 Viol. II.  
 Vla.  
 Vl. *p*  
 Org.

T. *mf*  
 Pro - to jsem tě pro - bu - dil, a - bys sly - šel hra - - ní.

Viol. I.  
 Viol. II.  
 Vla.  
 Vl. *mf*

B. *p dolce*  
 Jsem rád žeš mě za - vo - lal k to - mu po - dí - vá - ní.

Viol. I.  
 Viol. II.  
 Vla.  
 Vl. *p dolce*  
 Org. *p dolce*

T.  
B.

Bez vše-ho ho - nem pro - dle - ní, běž-me tam, kde to li - bě zní.

Viol. I.  
Viol. II.

Vla.  
Vi.  
Org.

Fl.

Cl. I. II. C.

Cor. I. II. A.

T.  
B.

Tě - to no - ci pře - po - div - né, všechno vsu - dy jest jak ve dne.

Viol. I.  
Viol. II.

Vla.  
Vi.  
Org.

Fl.

Cl. I. II. C.

Cor. I. II. A.

T.  
B.

Jak vše li - bě pa - dá v u - ši, jak vše pro - ni - ku - je du - ši.

Viol. I.  
Viol. II.

Vla.  
Vi.  
Org.

Solo

Org. *Principale cum Quinta*

Fl.

Cl. I,II,C

Cor. I,II,A

T.

B.

Viol. I.

Viol. II.

Vla. VI.

Org.

*mf*

*mf*

*mf*

*mf*

*mf*

Zas to hu - cí, mi - le zvu - cí,

Fl.

Cl. I,II,C

Cor. I,II,A

T.

B.

Viol. I.

Viol. II.

Vla. VI.

Org.

*f*

*f*

*f*

*f*

pojď - me se tam po - dí - vat, ne - chtěj - me dýl

Fl.  
Cl. I, II, C  
Cor. I, II, A  
T.  
B.  
Viol. I, Viol. II  
Vla. VI.  
Org.

pro - dle - vat!

Fl.  
Cl. I, II, C  
Cor. I, II, A  
Viol. I, Viol. II  
Vla. VI.  
Org.

# 155. SPOKOJENÝ SEDLÁK

Zwölf böhmische Lieder

Tisk z r. 1800

Jakub Jan Ryba

1765—1815

Zpěv

[1]

1. S mocí Bo-ží, v poli zbo-ží po-čí-ná mi zrát,

Klavír

*f*

*p*

ne-mám mnoho: Co je z to-ho? Smě-le mo-hu

*f*

*p*

spát, smě-le mo-hu spát,

*f*

smě-le mo-hu spát, smě-le mo-hu spát.

*p*

*f*

2. Jen mne, hezká  
holka česká  
vroucně miluje,  
kdežto v světě,  
na nevěstě  
lest se zjevuje.

3. Naše mladost  
cítí radost  
v prosté muzice,  
když se pání  
v požívání  
mejli velice.

4. Ať se blaží,  
břicho vlaš  
vínem nezdravým:  
Já si vodou,  
moudrý škodou,  
zdraví napravím.

5. Stříbro, zlato,  
vdovám vzato,  
strachu dělá moc;  
v poctivosti  
všeho dostí:  
Páni, dobrou noc!



# 156. MENUET

Rkp. z počátku 19. stol.

Jan Augustin Vitásek

1770—1839

Flauti I. II. *ff* *a2*

Clarineti I. II. A *ff* *a2*

Fagotti I. II. *ff* *a2*

Corni I. II. D *ff* *a2*

Clarino D *ff* *a2*

Timpani D *ff*

I. Violino *ff* *a2*

II. *ff* *a2*

Basso *ff* *a2*

Fl. I. II. *f* *a2*

Cl. I. II. A *f* *a2*

Fag. I. II. *f* *a2*

Cor. I. II. D *f* *a2*

Clar. D *f* *a2*

Timp. D *f* *a2*

I. Viol. *f* *a2*

II. *f* *a2*

Bs. *f* *a2*

Fl. I. II.      *a 2*

Cl. I. II. A

Fag. I. II.

Cor. I. II. D      *a 2*

Clar. D      *p*

Timp. D

I. Viol.

II.

Bs.

Fl. I. II.      *a 2*

Cl. I. II. A      *p dolce*

Fag. I. II.

Cor. I. II. D

Clar. D

Timp. D      *p*

I. Viol.      *p*

II.      *p*

Bs.      *p*

*fp*

*fp*

*fz*

*fz*

*fp*

*fp*

*fp*

FL. I. II. *fp* *f*

CL. I. II. A *fp* *f*

Fag. I. II. *fp* *f* a 2

Cor. I. II. D *fp* *f*

Clar. D *fz* *f*

Timp. D *fz* *f*

I. Viol. *fp* *f*

II. *fp* *f*

Bs. *fp* *f*

FL. I. II.

CL. I. II. A

Fag. I. II. a 2

Cor. I. II. D

Clar. D

Timp. D

I. Viol.

II.

Bs.

TRIO

Fl. I. II.   
Cl. I. II. A   
Fag. I. II.   
Cor. I. II. D   
Clar. D   
Timp. D   
I. Viol.   
II. Viol.   
Bs. 

Fl. I. II.   
Cl. I. II. A   
Fag. I. II.   
Cor. I. II. D   
Clar. D   
Timp. D   
I. Viol.   
II. Viol.   
Bs. 

Menuet D. C.

# 157. DITHYRAMB

Tre Dítirambi  
Tisk z r. 1823

Václav Jan Tomášek  
1774—1850

Allegro risoluto ♩ = 160

Klavír

The musical score is written for piano (Klavír) in a key of three sharps (F#, C#, G#) and a tempo of Allegro risoluto (♩ = 160). It consists of six systems of two staves each. The first system begins with a forte (f) dynamic in the bass clef and a piano (p) dynamic in the treble clef. The second system continues with similar dynamics. The third system features a mezzo-forte (mf) dynamic in the bass clef and a forte (f) dynamic in the treble clef. The fourth system has a sf (sforzando) dynamic in the bass clef and a p dynamic in the treble clef. The fifth system has a sf dynamic in the bass clef. The sixth system has a fp (fortissimo piano) dynamic in the bass clef and a sf dynamic in the treble clef. The score includes various musical notations such as slurs, ties, and ornaments.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations. A dynamic marking of *mf* is present in the bass line.

Second system of musical notation, continuing the piece. A dynamic marking of *crescendo* is written in the bass line.

Third system of musical notation, showing a continuation of the melodic and harmonic development. A dynamic marking of *f* is present in the bass line.

Fourth system of musical notation, featuring more complex rhythmic patterns and articulations.

Fifth system of musical notation, continuing the intricate musical texture.

Sixth system of musical notation, featuring a *ten.* (ritardando) marking in the treble line and a *trm* (trill) marking in the bass line. A dynamic marking of *mf* is present in the treble line, and *p dolce* is present in the bass line.

Seventh system of musical notation, concluding the page with a final melodic flourish. A dynamic marking of *f* is present in the bass line.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment of eighth notes. A fermata is placed over the first measure of the right hand.

Second system of the piano score. The right hand continues with eighth-note patterns and slurs. The left hand accompaniment remains consistent. A fermata is placed over the first measure of the right hand.

Third system of the piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand accompaniment includes some rests. A fermata is placed over the first measure of the right hand.

Fourth system of the piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand accompaniment includes some rests. A fermata is placed over the first measure of the right hand.

Fifth system of the piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand accompaniment includes some rests. A fermata is placed over the first measure of the right hand.

Sixth system of the piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand accompaniment includes some rests. A fermata is placed over the first measure of the right hand. The word *[crescendo]* is written in the bass staff.

Seventh system of the piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand accompaniment includes some rests. A fermata is placed over the first measure of the right hand.

First system of a piano score. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment. Dynamics include *f* and *p*.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score, featuring more complex rhythmic patterns in both hands.

Fifth system of the piano score, with dynamic markings *p* and *f* indicating volume changes.

Sixth system of the piano score, showing a continuation of the melodic motifs.

Seventh system of the piano score, concluding with a *ff* dynamic marking.



Con più moto  $\text{♩} = 132$

*ff* *pp*

*tr* *p* *tr*

*pp* *tr*

*p*

*tr*

*mf* 3

First system of a piano score. The right hand features a melodic line with a *crescendo* marking. The left hand provides a rhythmic accompaniment. Dynamics include *f* and *sf*.

Second system of a piano score. The right hand has a *triumph* marking. The left hand has *sf* and *p* markings.

Third system of a piano score. The right hand has a *triumph* marking and a *[non legato]* instruction. The left hand has a *[crescendo]* marking and triplet figures.

Fourth system of a piano score. The right hand has a melodic line with a *f* marking. The left hand has a *f* marking.

Fifth system of a piano score. The right hand has a melodic line with a *f* marking. The left hand has a *f* marking.

Sixth system of a piano score. The right hand has a melodic line with a *f* marking. The left hand has a *f* marking.

Seventh system of a piano score. The right hand has a melodic line with a *p* marking. The left hand has a *p* marking.

First system of a piano score in G major. The right hand features a melodic line with slurs and accidentals, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of the piano score. The right hand continues the melodic development, and the left hand features a rhythmic accompaniment. Dynamic markings include *fp* (fortissimo piano) in both hands.

Third system of the piano score. The right hand has a more active melodic line. The left hand has a steady accompaniment. Dynamic markings include *fp* and *[mf sempre cresc.]* (mezzo-forte, sempre crescendo).

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand has a consistent accompaniment. The system concludes with a series of eighth notes in the right hand.

Fifth system of the piano score. The right hand features a more complex melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings include *f stringendo*, *fp*, and *f*. An *8* (ottava) marking is present above the right hand.

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings include *f* and *fp*. An *8* (ottava) marking is present above the right hand. The system concludes with the instruction *crescendo e accelerando*.

Seventh system of the piano score. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings include *f* and *ff*. An *8* (ottava) marking is present above the right hand.

# 158. MĚJ SE DOBŘE

Šestero písní  
Tisk po r. 1823

Václav Jan Tomášek  
1774—1850

Allegro  $\text{♩} = 116$   
*p*

Zpěv  
Po ši-rém po-li ži-to vla-je se, te-plý-mi vě-try za-kvě-ta-je se.

Klavír  
*p*

Měj se tam dob-ře,  
mi-len-ko drahá, ne-do-jdu ví-ce ta-ké-ho bla-ha,  
vů-ko-lí, te-be zba-ve-no, has-ne, ne-u-ko-jí mne o-ko  
tvé jas-né.

*fp* *fp* *p* *[cresc.]* *[dim.]* *p* *fp* *fp*

Vzne-sla se ra-dost z há-jů těch svatých, ne - spatřím již tvých ka-de - ri zla - tých;

ka-de - ře tře-mi proudy

se vě - jí, po li - li - o - vé po ší - ji je - jí,

ne - do - jdu ví - ce ta - ké - ho blaha, měj se tam do - bře, mi -

len - ko drahá.

# 159. RAPSONDIE

12 Rapsodies

Tisk z první poloviny 19. stol.

Jan Hugo Vofšek

1791—1825

*Velocitate ardente*  $\text{♩} = 160$

Klavír

*mf* *p* *cresc.* *mf* *fz* *fz*

*p* *cresc.* *fz* *fz* *p cresc.*

*f* *p cresc.* *f*

*fz* *fz* *p* *fz* *p*

*pp* *mf* *p* *fz* *fz*

*mf* *p* *mf* *fz* *fz*

First system of a piano score. The right hand features a melodic line with a long slur. The left hand has a rhythmic accompaniment. Dynamics include *p* and *fz*. A *cresc.* marking is present in the right hand.

Second system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *p*, *f*, *[p]*, and *fz*. A *legato sempre* marking is present in the right hand.

Third system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *dim.* and *mf*. *fz* markings are present in the left hand.

Fourth system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *p*, *cresc.*, *mf*, and *p*. *fz* markings are present in the left hand.

Fifth system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *cresc.*, *p*, *cresc.*, and *f*. *fz* markings are present in the left hand.

Sixth system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *p* and *[f]*.

Seventh system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *fz*, *p*, and *pp*. A *Fine* marking is present at the end of the system.

Con agitazione

First system of a piano score. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *mf*.

Second system of the piano score, continuing the rhythmic and harmonic patterns from the first system. The right hand features more complex chordal textures.

Third system of the piano score. The right hand has a more active melodic line with slurs. The left hand continues with eighth notes. A *dim.* marking is present.

Fourth system of the piano score. The right hand plays chords with some melodic movement. Dynamics include *p* and *mf*.

Fifth system of the piano score. The right hand has a more static, chordal texture. The left hand continues with eighth notes. A *p* marking is present.

Sixth system of the piano score. The right hand features a melodic line with a *b4* marking. The left hand continues with eighth notes. A *mf* marking is present.



First system of musical notation, piano (p), crescendo (cresc.), forte (f).

Second system of musical notation, piano (p), pianissimo (pp), pianississimo (ppp).

Third system of musical notation, mezzo-piano (mp), mezzo-forte (mf).

Fourth system of musical notation, piano (p), sforzando (sfz).

Fifth system of musical notation, first ending (1.), diminuendo (dim.).

Sixth system of musical notation, second ending (2.), pianissimo (pp), crescendo (cresc.).

*D. C. senza repet. sin al Fine*

# 160. O PINCE

České písně  
Tisk z r. 1812

Jan Emanuel Doležálek  
1780—1858

*Andante molto*

Zpěv

Klavír

Ó jak slad-ce ny-ní ži-ji, la-ho-du a lás-ku  
pi-ji a mě Pin-ka rá-da má a mě Pin-ka rá-da má; ho-di-  
ny mně ti-še ply-nou, dlou-ho-sti mně všu dy hy-nou. Ó jak bla-že-ný jsem já, ó jak  
bla-že-ný jsem já.

*p* *sfz* *fp* *p* *p* *sfz* *p* *rit.* *a tempo* *f* *Più mosso* *p* *rit.* *f* *p*



# 162. KDE DOMOV MŮJ?

Autograf z r. 1834

František Škroup  
1801—1862

*Andante con moto* ♩ = 88

Corno E solo *Solo* *p* *staccato*

Fagotti *p*

Mareš

Violino solo *Solo* *p* *tr* *staccato*

Violino I. II.

Viola *p*

Violoncello Basso *p*

Cor. E *rall. e dim.*

Fag.

Mareš *p* *pp*

1. Kde do-mov můj? Kde do-mov můj? Vo-da  
2. Kde do-mov můj? Kde do-mov můj? V kraji

Viol. solo *rall. e dim.*

Viol. I. II.

Vla *rall. e dim.* *pp* *sempre legato*

Vcl. Bs. *rall. e dim.* *pp*

Cor. E *p*

Fag. *p*

Mareš

1. hu - čí po lu - čí - nách, bo-ry šu - mí po — ska - li - nách, v sa-dě  
 2. znáš - li bo-hu - mi - lém, du-še ou - tlé v tě - le čí - lém, my-sl

Viol. solo

Viol. I. II.

Vla

Vcl. Bs.

Cor. E

Fag.

Mareš *pp*

1. stkví — se ja-ra květ, zem-ský ráj — to na po-hled! A to  
 2. jas - nou,znik a zdar, a tu sí - lu vzdoru zmar! To je

Viol. solo

Viol. I. II.

Vla

Vcl. Bs.

Cor. E *p*

Fag. *p*

Mareš

1. je ta krás - ná ze - mě, ze - mě čes - ká, do - mov můj, ze - mě  
 2. Če - chů slav - né plé - mě, me - zi Če - chy do - mov můj, me - zi

Viol. solo

Viol. I. II.

Vla *sfz*

Vcl. Bs. *sfz*

Cor. E 1. 2. *rallent.* *p* *dim.*

Fag. *p* *p*

Mareš *pp* *p*

1. čes - ká do - mov můj!  
 2. Če - chy do - mov můj!

Viol. solo *Solo* *p* *p* *dim.*

Viol. I. II. *p* *pizz.* *dim.*

Vla *p* *pizz.* *dim.*

Vcl. Bs. *p* *pizz.* *dim.*

# 163. PÍSEŇ

ze zpěvohry Dráteník

Věvec ze zpěvů vlastenských III.  
Tisk z r. 1837

František Škroup  
1801—1862

*Andante con moto* *p*

Vojtěch

Zá - hy tak má hvěz - da has - ne, co mně

Klavír *p*

v lás - ky ve - dla háj? já kde slas - ti po - znal - spas - né, dnů kde mých po - čal se

*cresc.*

máj? dnů kde mých po - čal se máj!

*dim.* *pp*

*mf*

Ó, ce - lá tu ze - mě

kol mne tak do - je - mně změ - ni - la se v bož - ský

ráj, změ-ni-la se v bož - ský ráj!

Du-se má v hoj-né ra - dos - ti roz-ko - ší se ztá - pě - la: an si

na vna-dách mi - los - ti, vol-ně tak po - ho - vě - la, vol-ně tak po - ho - vě -

la; čá - kou šťas - tén hoj - ně, krá - čel já po -

koj - ně, jsa voděn od an - - je - la, od an - - je -



la. *p* Zá-hy tak má hvěz-da has-ne, co mně v lás-ky ve - dla

*cresc.*  
háj? já kde sias - ti po - znal spas - né, dnů kde mých po - čal se máj, dnů kde

*p* *cresc.*

*dim.* *p*  
mých po - čal se máj! Má mne znič - te lká - ní!

*dim.* *f* *p* *f*

*pp* *pp*  
tam v di - věm kle - sá - ní ztra-cu-je se, ach! můj ráj! ztra-cu-je se, ach! můj

*p* *pp* *pp*

*dim.*  
ráj! — ztra-cu-je se, ach! můj ráj!

*pp*

# 164. KOZLÁTKO

Sebrání českých písní  
Tisk z r. 1836

Jan Theobald Held  
1770—1851

[Rozmarně]

Zpěv

1. Ma - lé koz - lát - ko roz - mi - lé šlo z ve - se - la se pás - ti,

Klavír

sko - kem je - týl - ka roz - či - le se oct - lo v zel - ném chrás - tí;

tu to šlo hop, hop, hop, tu to šlo hop, hop, hop!

2. Tu prostopášně hop a skok!  
šlo přes hory a doly.  
Dí matka: „Dítě, sklouzne krok  
a nožky lom pak bolí!“  
[: No, přec šlo, hop, hop, hop! :]

3. Kozlátko matky nedbalo,  
šlo lehkomyšlně dále,  
však brzo za své dostalo,  
že běhalo nestále.  
[: To ještě hop, hop, hop! :]

4. Na kopci stály skaliny,  
chce přes ně skákat trošku  
a hupky, padne v skuliny  
a sobě zláme nožku.  
[: Už nešlo hop, hop, hop! :]

5. To dobře dítě pamatuj:  
vždy mírno buď v radosti,  
rozpustile neposkakuj,  
přináší to žalosti.  
[: Ne mnoho hop, hop, hop! :]

# 165. SPOLEČNÁ

Věvec ze zpěvů vlastenských IV.  
Tisk z r. 1838

Josef Vorel  
1801—1874

[Rozmarně]

Zpěv

Klavír

*f* *p*

*[p]*

1. Že pe - ní - ze svě - tem vlád - nou,

sta - ré pří - slo - ví, ji - mi že se di - vy sta - nou, kaž - dý chla - pec ví.

Schu - da - sem je ny - ní a - men,

*tr* *p*

*ritard.* Sbor *f*

ten a - by jen lá - mal ká - men, že - bro - ta, nu - zo - ta, mu - sí do kou - ta. Jen

kdo pe - ní - ze má, ať si na pá - na hrá, jen ten, jen

ten ať si na pá - na hrá!

*ff*

2. Jak kdo vejde do hospody,  
třeba tulipán,  
nechť se nenoší dle módy,  
vidět zdali pán;  
šenkýř hned sejme čepičku,  
hosta vítá, dá hubičku:  
„Povězte, co chcete,  
vše dostanete.“  
Jen kdo peníze má...

3. Boháč, prosí-li o ruku  
dívčete jak květ,  
třeba již nosil paruku,  
hned je připověď;  
matka mu hned pochlebuje,  
dceři dědka vychvaluje:  
„Toničko, dceruško,  
to je terničko!“  
Jen kdo peníze má...

4. Proto mi vždy dával radu  
střežček starý Vít,  
kdo chce nosit vzhůru bradu,  
žoldy musí mít.  
Ale který pána dělá,  
kdežto v kapse souchotě má,  
tomu dát, kolikrát  
za den baštonát!  
Jen kdo peníze má...

# 166. KYTKA VLASTENKÁM

Věnc ze zpěvů vlastenských V.

Tisk z r. 1839

Jan Nepomuk Škroup

1811—1892

Andante con moto

Klavír

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante con moto' and the dynamics are 'p' (piano).

[p]  
Dě-vy krás - né, dě-vy na - še, vám ky-tin-ky u - vi - jem, dej - te jed - no

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: 'Dě-vy krás - né, dě-vy na - še, vám ky-tin-ky u - vi - jem, dej - te jed - no'. The piano part includes a 'p' dynamic marking.

kvít - ko va - še, my o - stat - ní vě - nu - jem. Prv - ní kvít - ko, vim bez mí - ry,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'kvít - ko va - še, my o - stat - ní vě - nu - jem. Prv - ní kvít - ko, vim bez mí - ry,'. The piano part includes a 'p' dynamic marking.

u vě - neč - ka po - ky - ne, neb kdo vám by ne - dal ví - ry, když jste vy tak ne - vin -

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'u vě - neč - ka po - ky - ne, neb kdo vám by ne - dal ví - ry, když jste vy tak ne - vin -'. The piano part includes a 'mf' dynamic marking.

né! Dru - hé kvít - ko vy nám přej - te, ať se v kyt - ce za - skvě - je,

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: 'né! Dru - hé kvít - ko vy nám přej - te, ať se v kyt - ce za - skvě - je,'. The piano part includes a 'p' dynamic marking.

at' je ma - lé, jen je dej - te: je to kvít - ko na - dě - je, at' je ma - lé,

jen je dej - te: je to kvít - ko na - dě - je!

My vlo - ží - me tře - tí v pás - ku vám dě - vin - ky bez - dě - ky, ne - bo Češ - ky

pro vás lás - ku cí - tí srd - ce na vě - ky, ne - bo Češ - ky pro vás lás - ku

cí - tí srd - ce na vě - ky, cí - tí srd - ce na vě - ky!

# 167. NA MORAVU

Vlastenské písně  
Tisk z r. 1843

Ludvík rytíř z Dietrichů  
1803—1858

Andante con moto

Zpěv

Kytara

Klavír

*p*

*p*

*p*

*p*

*f*

*f*

*p*

*p*

*pf*

*pf*

1. Mo - ra - vo, Mo - ra - vo,

Mo - ra - vič - ko mi - lá! Co z te - be po - chá - zí, cha - sa u - šlech - ti - lá.

Cha - sa u - šlech - ti - lá, zá - dos - ti - vá bo - je; a ja - ké to

koň - stvo, ro - dí pů - da tvo - je!

2. Moravo, Moravo, Moravičko drahá!  
Proč se přidružuješ úhlavního vraha?  
Úhlavního vraha, Pán Bůh na to patří,  
že jsme my Čechové tvoji vlastní bratři.

3. Moravo, Moravo, vždycky's při nás byla;  
ty jsi s námi první kalich Páně pila.  
Kalich Páně pila, slávu vojny nesla;  
proč bys teď krkavci v dravé spáry klesla.

4. Moravo, Moravo, tvá orlice pestrá,  
byla našeho lva vždy upřímná sestra.  
Vždy upřímná sestra, budiž ještě dále,  
máme hrdinného a dobrého krále.



# 168. PŘÍJDE JARO, PŘÍJDE

Tisk z poloviny 19. stol.

Arnošt Förchtgott Tovačovský  
1825—1874

Andante  
*p dolce*

Tenor I.  
II.

Bas I.  
II.

1. Pří - jde ja - ro, pří - jde, za - se bu - de máj, u - smí - vá se shu - ce,

*f*

u - smí - vá se háj: stří - br - né své vl - ny ho - ra vy - le - je, roz - kve - te se rů - že,

*un poco rit.* *a tempo*

*p* *f*

sla - vík za - pě - je; roz - kve - te se rů - že, roz - kve - te se rů - že, sla - vík za - pě - je.

2. Rozpuknou se ledy,  
volný bude proud,  
po vlnách šumících  
lodě budou plout.  
Vyskočí z hrud klasy,  
bujný bude květ,  
kosa bude řinčet,  
zpěv radostný znět,  
kosa bude řinčet,  
kosa bude řinčet,  
zpěv radostný znět.

3. A ta lípa naše,  
bude zelená,  
z větví mocných listí  
nám na věnce dá.  
Ajta, vlasti, plesej!  
usmívá se háj;  
bujné přijde jaro,  
budem mítí máj,  
bujné přijde jaro,  
bujné přijde jaro,  
budem mítí máj!

# 169. ESMERALDA

## Polka

Rkp. z r. 1840

František Matěj Hilmar

1803—1881

Klavír

*p*

The first system of the piano part consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *p*.

*f*

The second system continues the piano part. It features a first ending (marked '1.') and a second ending (marked '2.'). The dynamic marking changes to *f* in the second ending. The piece concludes with a *Fine* marking.

*Fine*

The third system continues the piano part. It features a first ending (marked '1.') and a second ending (marked '2.'). The piece concludes with a *Fine* marking.

TRIO

*p* [*f*]

The Trio section begins with a new key signature of one flat and a 3/4 time signature. The right hand plays a melody with eighth notes, and the left hand provides a harmonic accompaniment with chords. The dynamic marking is *p*, with a *[f]* marking appearing later in the system.

*p* [*f*]

The second system of the Trio section continues the melody and accompaniment. The dynamic marking is *p*, with a *[f]* marking appearing later in the system.

The first system of music consists of two staves. The upper staff features a melodic line with eighth-note patterns and some rests. The lower staff provides a harmonic accompaniment with chords and eighth-note figures. A dynamic marking of *p* (piano) is placed above the upper staff.

The second system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings of *f* (forte) and *p* (piano) are present.

The third system shows a change in the lower staff's accompaniment. The upper staff continues with a melodic line. A dynamic marking of *ff* (fortissimo) is placed above the lower staff.

The fourth system features a consistent accompaniment in the lower staff. The upper staff has a melodic line. A dynamic marking of *ff* (fortissimo) is placed above the lower staff.

The fifth system includes a repeat sign in the lower staff. The upper staff has a melodic line. A dynamic marking of *p* (piano) is placed above the lower staff.

The sixth system is the final system on the page. The lower staff has a rhythmic accompaniment. The upper staff has a melodic line. A dynamic marking of *f* (forte) is placed above the lower staff.

*Polka D.C. al Fine*

## a) KOČÍ SEDÍ NA KOZLÍKU

Ko - čí se - dí na ko - zlí - ku, je - de spá - nem, lo - kaj sto - jí  
za ko - čá - rem, plá - če hla - dem; a - ni chle - ba, a - ni sej - ra, a - ni v kap - ce  
troj - ní - ku, a vy pá - ni čer - ta dbá - te, jen když má - te mu - zi - ku.

## b) JIŽ MOU MILOU NA ODDAVKY VEDOU

Již mou mi - lou na od - dav - ky ve - dou, již jsou tam - hle  
na vr - šíc - ku. Dej ti Pán Bůh štes - tí, mo - je nej - mi - lej - ší; dejž to  
Pán Bůh, můj Hon - zíc - ku, dejž to Pán Bůh, můj Hon - zíc - ku.

## c) DUPÁK

Ne - vdá - vej se, má pa - nen - ko, až ti bu - de sto let, až ti zu - by  
vy - pa - da - jí ne - bu - dou tě bo - let!

## d) LATOVÁK



### e) KOZEL



## NÁPĚVY PÍSNÍ NÁRODNÍCH V ČECHÁCH

Tisk z let 1842—1870

K. J. Erben-J. P. M. Martinovský  
1811—1870 1808—1873

### a) SVÍTÁNÍ

Z Bydžovska

*Con vivo*

Zpěv *p*

1. Vlaš - to - vič - ka li - tá, po - ví - dá, že sví - tá,

Klavír *p*

*mp* *mf*

sví - tá sví - tá - nič - ko, vstaň má An - du - lič - ko!

*mp* *mf*

2. Kdybych měla klíče od toho svítání,  
nedala bych svítat zejtra do snídání.

3. Kdybych měla klíče ode dne bílého,  
nedala bych svítat do roka plného.

## b) PODIVNOSTI

Z Bydžovska

Poco lento

*mf espress.*

1. Co to máš, má mi-lá, co to máš za če-lo: jak jsem tě po-lí-bil, ce-lé se za-rdě-lo.

The score consists of a vocal line and a piano accompaniment. The vocal line is in a 2/4 time signature with a key signature of one flat. It features a melody with various dynamics including *f* and *rit.* The piano accompaniment provides harmonic support with chords and moving lines in both hands.

2. Co to máš, má mlá,  
co to máš za oči:  
když do nich pohlédnu,  
svět se mnou se točí.

3. Co to máš, má milá,  
co to máš za líce:  
když já jich nevidím,  
bolívá mě srdce.

## c) KALAMAJKA

Z Klatovska

Allegro vivace

The first system of the score shows the piano accompaniment for the 'Kalamajka' section. It features a rhythmic and melodic pattern in the right hand and a supporting bass line in the left hand, both in a 2/4 time signature.

2. Ka-la-maj-ka, mik, mik, mik, vo-že-nil se ko-mi-ník:

The second system includes the vocal line for the second part of the 'Kalamajka' section. The lyrics are 'Ka-la-maj-ka, mik, mik, mik, vo-že-nil se ko-mi-ník:'. The music continues with piano accompaniment.

kte-rou si vzal za že-nu? pa-stej-řo-vic Ma-ře-nu.

Presto

The third system includes the vocal line for the third part of the 'Kalamajka' section. The lyrics are 'kte-rou si vzal za že-nu? pa-stej-řo-vic Ma-ře-nu.'. The tempo marking 'Presto' is indicated above the system.

The fourth system shows the final part of the piano accompaniment for the 'Kalamajka' section, concluding with a final chord.

# MORAVSKÉ NÁRODNÍ PÍSNĚ

Konečná úprava sbírky z r. 1860

František Sušil  
1804—1868

## a) KVÍTÍ MILODĚJNÉ

Z Vlachovic



2. Chodila po hájku,  
trhala polajku,  
trhala, volala:  
Pod' ke mně, šohajku.

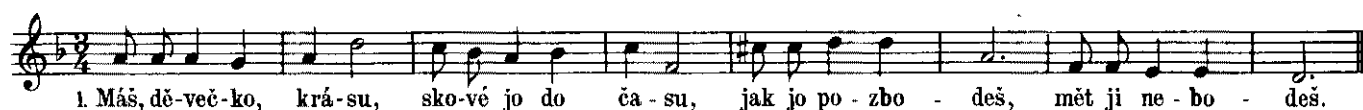
4. Milovali sme sa  
jak dvě holuběnky,  
vodívali sme sa  
spolu za ručenky.

3. Ešče si natrhám  
toho návratníčku:  
Navrať sa mně, navrať,  
švarný šohajčku.

5. Milovali sme sa  
jako dva holubi,  
včil sa mně, synečku,  
tvá láska nelúbí.

## b) KRÁSA — POLNÍ KVÍTÍ

Od Jevíčka z Biskupic



2. Jako polní kvítí  
ve dně v noci svítí,  
a pak uvadne,  
do vode spadne.

3. A tak te, děvečko,  
v růžovém věnečko,  
také ovadneš,  
do vode spadneš.

## c) SEDLÁCI, JONÁCI

Od Třebíče z Rudíkova

Z r. 1848



2. Sedláci, jonáci,  
ti mají svobodu,  
robota jim padla,  
milujó hósrodu.

4. Desátku nedají  
ze žádné slepice,  
mužó dat sedláci  
na stranu čepice.

6. Modli se, sedláčku,  
modli se den každý,  
že nemusíš nosit  
čepicu pod paží.

8. Z toho se radujó  
všickny selscí volí,  
že se té proklaté  
roboty zbavili.

3. Robota jim padla,  
desátku nedají,  
budó se jmenovat  
sedláci zemani.

5. Modli se, sedláčku,  
modli se každý den,  
že nemusíš smekat  
čepicu před drábem.

7. Svoboda je zlatá  
poddanost proklatá,  
z toho se radujem,  
že padla robota.

9. Nevstane robota,  
nevstane už více,  
hrany jí zvonili  
na staré hrabice.

# 171. PÍSEŇ NOVÁ O ROBOTĚ

Kramářský tisk z r. 1848

Z roku 1848



1. Poslechně-te mě Če-cho-vé, zvláště mi-lí sed-lác-ko-vé, o ro-bo-tě zpí-vá-ní, o jejím u - mí-rá-ní.

- |  |   |  |
|--|---|--|
| 2. Tak horkou nemoc dostala,<br>až z ní fantazírovala,<br>vlezla sobě nahoru<br>a zase spadla dolů.    | 10. Když tě budem pochovávat,<br>musíme muziku dělat,<br>bubny, trouby, cimbály,<br>aby jí hodně hrály.     | 18. Do písáštvi nic není,<br>je to všechno pokažený,<br>akcidence přestaly,<br>sedláci je nedali.                      |
| 3. Hlavu sobě rozrazila,<br>ruce, nohy polámala,<br>tu doktory hledali,<br>by jí kurýrovali.           | 11. Na housle, také na basu,<br>dáme svolat všechnu chasu,<br>aby při pohřbu byli,<br>robotu zakopali.      | 19. Pro peníze vždycky pláču,<br>když si zpomenu na Káču,<br>co jsem za ni musel dát,<br>když jsem ji chtěl sobě brát. |
| 4. Koncilium jsou dělali,<br>jak by robotu zhojili,<br>nakopali kořeně<br>té robotě k zahojení.        | 12. Na hrob tobě nápis dáme,<br>peklo vinšovat budeme,<br>dost dlouho's panovala<br>a lidi sužovala.        | 20. Neb na jiném panství byla,<br>vrchnost mně ji dovolila,<br>kdo chce ženu Káču mít,<br>musí hodně zaplatit.         |
| 5. Všecko platno nic není,<br>nepřijde víc k vyhojení,<br>to posledního březnu<br>ponesou ji do hrobu. | 13. Neb jsme se dost naplatili<br>a k tomu se nadělali,<br>černé dni nám napsali,<br>platit jsme je museli. | 21. Jiné přišlo potěšení,<br>toho času navržený,<br>svobodně se oženit,<br>kdo chce ženu Káču mít.                     |
| 6. Dáme jí piáno hráti,<br>aby mohla tiše spáti,<br>aby více nestonala<br>a nás nesužovala.            | 14. Poslechněte, milí páni,<br>zaspívám vám píseň ranní,<br>časně ráno vstávejte,<br>k práci se ubírejte.   | 22. Můžem na tom dost mítí,<br>země pánu děkovati<br>za ty velké milosti,<br>Pán Bůh mu dej vítězství.                 |
| 7. Když bude po její smrti,<br>dáme jí dlouho zvoniti<br>na srpy a hrabice,<br>sekery a radlice.       | 15. Což se vám to bude hatit,<br>když musíte hodně platit,<br>od setí, od sekání,<br>od mandelů vezení.     | 23. By mohl nepřítel přemoci<br>a nad nimi zvítěziti,<br>my budem pomáhati,<br>i také naše děti.                       |
| 8. Hrob hluboký uděláme<br>a pevně ji zakopáme,<br>sedláci jí zatlučou<br>kopáčem a motykou.           | 16. Vy, milí páni písáři,<br>budete sloužit císaři,<br>muškety do rukou vemte<br>a pěkně excecrujte.        | 24. Co jsem začal, tak dokonám,<br>o robotě zase zpívám,<br>byste zase hledali<br>a jí pak zakopali.                   |
| 9. Budem tobě žalmy zpívat<br>a na věčnost jí zaklínat,<br>aby nás nestrášila,<br>denně nesužovala.    | 17. Budou z vás hodní jonáci,<br>také udatní vojáci,<br>taky jenerálové<br>a vicikaprálové.                 | 25. Tuto písničku zavírám,<br>vás, sedláci, napomínám,<br>byste pokojní byli,<br>času se dočekali.                     |

# 172. NOVÁ PÍSEŇ O ČESKÝCH SEDLÁČÍCH

Kramářský tisk kolem r. 1848

Kolem r. 1848



1. Hoj, češ - tí sed - lá - ci, bu - dou z vás jo - ná - ci, jen co sněm za - poč - ne tu svou těž - kou prá - ci,



hej, žu - py, žu - py, tu svou těž - kou prá - ci, hej, žu - py, žu - py, žup.



2. Bude se tam jednat  
o platy, roboty,  
jak byste se mohli  
vyplatit z té psoty,  
hej, župy, župy,  
vyplatit z roboty,  
hej, župy, župy, žup.

3. Levně se to stane,  
stane se to jistě,  
neb tam budete mít  
zástupce na místě,  
hej, župy, župy,  
stane se to jistě,  
hej, župy, župy, žup.

4. Nebude podlízat  
sedlák český více,  
postaví se směle,  
rovně jako svíce,  
hej, župy, župy,  
rovně jako svíce  
hej, župy, župy, žup.

5. Přejde na kancelář: .  
„Pozdrav Pán Bůh, páni,  
povězte nám medle,  
jak to stojí s námi?“  
Hej, župy, župy,  
pozdrav Pán Bůh, páni,  
hej, župy, župy, žup.

6. Vrchní mu odpoví,  
že to dobře stojí,  
a co se vyjedná,  
to že král sám poví,  
hej, župy, župy,  
že to král sám poví,  
hej, župy, župy, žup.

7. Nebude vám třeba  
kupovat si práva,  
nastane nám nová  
bezouhonná správa,  
hej, župy, župy,  
bezouhonná zpráva,  
hej, župy, župy, žup.

8. Páni a písaři,  
buďte spravedliví,  
sice přijde na vás  
z Vídně anděl mstivý,  
hej, župy, župy,  
buďte spravedliví,  
hej, župy, župy, žup.

9. Slavný národ český  
zas nabyl svobody,  
při které zem česká  
rozkvěte jak z vody,  
hej, župy, župy,  
rozkvěte jak z vody,  
hej župy, župy, žup.

10. Písmo má svobodu,  
má ji i vyznání  
a tak pravdě svatě  
nikdo nezabrání,  
hej, župy, župy,  
pravdě nezabrání,  
hej, župy, župy, žup.

11. Přejde k právu svému  
zase národ český,  
nebudou prodávat  
sedláka německy,  
hej, župy, župy,  
prodávat německy,  
hej, župy, župy, žup.

12. Česká zem je svatá,  
to náš poklad drahý,  
stůjme za ní pevně,  
držme se jen Prahy!  
Hej, župy, župy,  
držme se jen Prahy,  
hej, župy, župy, žup.

## 173. PÍSEŇ O PÁNECH FRANCÍCH

Text Karel Havlíček

Z roku 1848

1. Hoj! vy pá - ni s fráč - kem, s ně - mec - kým zo - bác - kem, už va - še - mu hru - bi - an - ství  
zvo - ní u - mí - ráč - kem, už va - še - mu hru - bi - an - ství zvo - ní u - mí - ráč - kem

2. Sedlák není skoupý,  
není více hloupý,  
německého zajíce vám  
v pytlí už nekoupí.

3. My již práva máme,  
vzít si jich nedáme,  
vaše šejdy, vaše rejdy,  
ty už dobře známe.

4. Sedlák vždy jen dával,  
ručičku líbával,  
a před vámi, vy katané,  
klobouk dolů dával.

5. Ale to víc nejde,  
sláva vaše přejde,  
až jen se náš rozum sprostý  
dohromady sejde.

6. Buď si teď farářem,  
nebo sekretářem,  
my se vás již nebojíme  
i s tím kancelářem!

7. Nyní vám nahání,  
čert vás neuchrání,  
klid'te se jen, darmožrouti,  
sedláci jsou páni!

# 174. PROSBA O PŘEVOZ

Opis z r. 1859—1860

Pavel Křížkovský  
1820—1885

Allegretto

Tenor I. *p* Aj, ty mi - lý, *f* aj, ty mi - lý *p* pře-voz - níč - ku, *p* pře-vez ty mne

Bas I. *f* pře-voz - níč - ku, *p* pře - voz - níč - ku,

přes tu ma - lú du - na - jič - ku. *f* Aj, mi - lý aj, mi - lý pře-voz-níč - ku,

Aj, ty mi - lý, aj, ty mi - lý pře-voz-níč - ku, pře - voz-níč - ku,

*p* pře-vez ty mne přes tu ma - lú du - na - jič - ku. *p* Aj, aj, přes vo - du

du - na - jič - ku, du - na - jič - ku.

*f* stu - de nú, *p* přes vo - du, *f* vo - du byst - rú, *p* vo - du

vo - du stu - de - nú,

byst - rú, *f* mám tam fra - je - ren - ku *p* ja - ko jis - kru,

*f* mám tam fra - je - ren - ku ja - ko jis - kru. *Presto* *p* Ne - mám lo - di, a - ni

ves - la, všec - ko mně to ta vo - děn - ka pryč od - nes - la. *ff* *p* Ne - mám

lo - di, a - ni ves - la, všec - ko mně to ta vo - děn - ka pryč od - nes - la. *ff*

*p* Vo - děn - ka stu - de - ná, vo - da bys - trá, mo - ja fra - je - ren - ka ja - ko *ff*

Vo - děn - ka vo - da *ff*

jis - kra, mo - ja fra - je - ren - ka ja - ko jis - kra. *ff* Mo - ja fra - je -

ren - ka ja - ko jis - kra, mo - ja fra - je - ren - ka ja - ko jis - kra.

# 175. PÍSEŇ SVOBODY

Autograf z r. 1848

Bedřich Smetana

1824—1884

[Rozhodně]

Zpěv

1. Vál - ka! Vál - ka! Pra - por vla - je! Vzhů - ru, Če - ši, Bůh nám pře - je,

Klavír

stůj - te pev - ně při svém prá - vu, chraň - te vlast a Če - chů slá - vu, chraň - te vlast a Če - chů slá - vu!

Ta - ký jest po vlas - ti hluk, Tá - bo - ri - tú zpěv a zvuk, 1. 2. zvuk.

2. Národ pánem, národ králem,  
v právu stojí neobsáhlém  
nad svým blahem, nad svým zmarem,  
od cizinců nemá darem  
českou slávu, českou čest,  
v Čechách Čech jen pánem jest.

3. Ano, v Čechách naše ráje,  
naše zpěvy, naše háje,  
naše děvy, naše růže,  
naše hroby, naše lůže,  
v Čechách Bůh a d'ábel pán,  
našincem má býti zván.

4. Kdo jest Čechem, chop se meče,  
nastanou nám kruté seče,  
nastanou nám doby hněvu,  
hrůzy husitských zpěvů.  
Vzchop se, zbroj se, český lve!  
Bůh nás v svatou válku zve!

5. Aj, hle, vizte, vlastní díky,  
neústupné bojovníky,  
prapor vlaje, trouby znějí,  
tisícerá ústa pějí:  
nepřátelům na odpor,  
svornost, svornost, český sbor!

6. Svornost budiž naším heslem,  
svornost budiž naším veslem  
v této bouři, v tomto boji,  
v tuhém zmatku pod obojí,  
nepřátelům na odpor,  
svornost! svornost! český sbor!

7. Kdo jest Čechem srdcem, duchem,  
nejen ústy, aneb sluchem,  
komu Hus a Žižka platí  
více, nežli všichni svatí,  
toho chrání, peklu vzdor,  
svornost! svornost! český sbor!

8. Bratři! Již se k vlasti znejme,  
cizotě se nepoddejme,  
zhooubcům stůjme na odporu,  
u svornosti v jednom sboru!  
Jedno tělo, jedna pěst,  
to náš úkol, naše čest!

9. V bratrském jen obcování  
pokvete nám požeňání.  
Svorností jen, nad převraty,  
ubijeme naše katy,  
ať je pohan nebo Vlám,  
nás požeňal Mistr Jan!

10. Svornost! svornost! prapor vje!  
vzhůru Češi, Bůh nám přeje,  
stůjme pevně při svém právu,  
chraňte vlast a Čechů slávu.  
Nepřátelům na odpor,  
svornost! svornost! český sbor!

JAROSLAV POHANKA

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DĚJINY ČESKÉ HUDBY  
V PŘÍKLADECH

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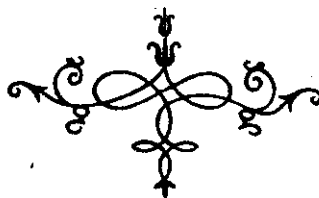
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