

Alma Redemptoris pastorale

sbor a klavír

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Adagio

Soprán
Al - ma Re-dem-pto - ris Ma - ter, quae per - vi - a cae - li por - ta

Alt
Al - ma Re-dem-pto - ris Ma - ter, quae per - vi - a cae - li por - ta

Bas
Al - ma Re-dem-pto - ris Ma - ter, quae per - vi - a cae - li por - ta

Klavír

6

S.
ma - nes, et stel - la ma - ris, suc - cu - rre ca - den - ti suc - cu - rre ca -

A.
ma - nes, et stel - la ma - ris, suc - cu - rre ca - den - ti suc - cu - rre ca -

B.
ma - nes et stel - la ma - ris suc - cu - rre ca - den - ti suc - cu - rre ca -

Klv.

12

S. den - ti sur - ge-re qui cur-at, po - pu-lo sur - ge-re qui cur-at po - pu-lo qui

A. den - ti sur - ge-re qui cur-at, po - pu-lo sur - ge-re qui cur-at po - pu-lo qui

B. den - ti sur - ge-re qui cur-at, po - pu-lo sur - ge-re qui cur-at po - pu-lo qui

Klv.

17

S. cur-at po - pu - lo tu quae ge - nu - i - sti, na-tu-ra mi -

A. cur-at po - pu - lo tu quae ge - nu - i - sti, na-tu-ra mi -

B. cur-at po - pu - lo tu quae ge - nu - i - sti, na-tu-ra mi -

Klv.

22

S. ran - te, tu - um sanc - tum ge - ni - to -

A. ran - te, tu - um sanc - tum ge - ni - to -

B. ran - te, tu - um sanc - tum ge - ni - to -

Klv.

26

S. rem,

A. rem,

B. rem,

Klv.

31

S.

Vi-rgo pri-us ac po-ste-ri - us, Vi - rgo

A.

Vi-rgo pri-us ac po-ste-ri - us, Vi - rgo

B.

Klv.

37

S.

pri-us ac po-ste-ri - us, Ga - bri - e-lis ab o-re ab o-re

A.

pri-us ac po-ste-ri - us, Ga - bri - e-lis ab o-re ab o-re

B.

Ga - bri - e-lis ab o-re ab o-re

Klv.

45

S. su - mens su - mens ill - ud A - ve, ill - ud A - ve, su - mens ill - ud,

A. su - mens su - mensill - ud A - ve, ill - ud A - ve, su - mens ill - ud,

B. su - mens su - mensill - ud A - ve, ill - ud A - ve, su - mens ill - ud,

Klv.

51

S. ill - ud A - ve, ill - ud A - ve, pec - ca - to - rum mi - se - re - re,

A. ill - ud A - ve, ill - ud A - ve, pec - ca - to - rum mi - se - re - re,

B. ill - ud A - ve, ill - ud A - ve pec - ca - to - rum mi - se - re - re,

Klv.

57

S. Pec - ca - to - rum mi - se - re - re, mi-se-re -

A. Pec - ca - to - rum mi - se - re - re, mi-se-re -

B. Pec - ca - to - rum mi - se - re - re, mi-se-re -

Klv.

62

S. re, pec-ca - to-rum mi-se - re-re, pec-ca - to - rum mi-se - re - re

A. re, pec-ca - to-rum mi-se - re-re, pec-ca - to - rum mi-se - re - re

B. re, pec-ca - to-rum mi-se - re-re, pec-ca - to - rum mi-se - re - re

Klv.

70

S.

A.

B.

Klv.

The image shows a musical score for five parts: Soprano (S.), Alto (A.), Bass (B.), and Piano (Klv.). The score is for measures 70-74. The vocal parts (S., A., B.) are written in treble clef and contain only rests. The piano part (Klv.) is written in grand staff (treble and bass clefs) and contains a melodic line in the right hand and a bass line in the left hand. The piano part begins with a treble clef and a bass clef, and ends with a double bar line. The piano part consists of five measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The fifth measure has a treble clef and a bass clef.