

Coro

# I. Verbum salutis omnium

Petr Koronthály

Calmo ( $\text{♩} = 86$ )

**p** \* **p sempre**

Ve Ve Pa Pa

Ve Ve Pa Pa

Ve Pa Pa

**p** **p sempre**

Ve Pa

Ve Pa

**p** **p sempre**

Ve Pa

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

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

4

Vir - go be - a - ta, sus - ci - pe

Vir - go cas - to, Ma - ri - a, vi

Vir - go be - a - ta,

**p sempre**

Pa - tris ab o - re pro - di - ens, Vir - go be - a - ta, sus - ci - pe

V.S.

7 **con metrum** /  $\text{♪} = \text{♪} /$

2

2

2

2

$\frac{8}{8}$  - sce - re.

Cb.

$\frac{2}{2}$

$\frac{2}{2}$

$\frac{2}{2}$

16 **sine metrum**

**p sempre**

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

**p sempre**

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

**p sempre**

Chri - - stum

$\frac{8}{8}$

$\frac{2}{2}$

**Più mosso**  
**con metrum**

19

num, Pat - ri Fi - li - um.

ae - Fi - li - um.

ae - Fi - li - um.

**p sempre**

ae - qua - lem Pa - tri - li - um.

3

3

3

3

**molto Meno mosso**

**Coro**

**sine metrum**

25

Haec est sa - cra - ti ia-nu-a tem-pli se - ra - ta iu-gi-ter, so - - pre - mo -

Haec est sa - cra - ti ia-nu-a tem-pli se - ra - ta iu-gi-ter, so - li su - prin-ci - pi.

Haec est sa - cra - ti ia-nu-a tem-pli se - ra - ta iu-gi-ter, so - - pre - mo -

Vc. e Cb. Haec est sa - cra - ti ia-nu-a tem-pli se - ra - ta iu-gi-ter, so - li su - prin-ci - pi

Haec est sa - cra - ti ia-nu-a tem-pli se - ra - ta iu-gi-ter, so - li su - prin-ci - pi

29

$\text{♪} = \text{♩}$

14

Vln.

be - - ta li - mi - na.

14

- a - ta li - mi - na.

14

- dens - ta li - mi - na.

14

pan - - ta li - mi - na.

/  $\text{♪} = \text{♩}$  / **sine metrum**

50

**mf**

O - lim pro - mis-sus va - ti - bus, na - tus an - te lu - ci - fe - rum,

**mf**

O - lim pro - mis-sus va - ti - bus, na - tus an - te lu - ci - fe - rum,

**mf**

pro - mis-sus va - ti - bus, an - te lu - ci - fe - rum,

**mf**

pro - mis-sus va - ti - bus, an - te lu - ci - fe - rum,

V.S.

## Coro

**54 Meno mosso**

a - nun - ci - at, ter - ris des - cen - dit  
a - nun - ci - at, ter - ris des - cen - dit  
8 quem Ga - bri - el,  
quem Ga - bri - el, Ga - bri - el,

**57 con metrum**

16 Vln. I  
Do - mi - nus.  
16 Vln. II e Vla.  
el, Ga-bri - el, Ga-bri - el, Ga-bri - el...

**77 ff**

\* x\*  
Lae - ten-tur si - mul an - ge - li, om - nes ex - sul - tent po-pu - li:  
ff \* x\*  
Lae - ten-tur si - mul an - ge - li, om - nes ex - sul - tent po-pu - li:  
ff \* x\*  
Lae - ten-tur si - mul an - ge - li, om - nes ex - sul - tent po-pu - li:  
ff \* x\*  
Lae - ten-tur si - mul an - ge - li, om - nes ex - sul - tent po-pu - li:

85

ex - cel-sus ve - nit hu - mi - lis \_\_\_\_\_ m  
 ex - cel-sus ve - nit hu - mi - lis \_\_\_\_\_ m  
 ex - cel-sus ve - nit hu - mi - lis \_\_\_\_\_ m  
 ex - cel-sus ve - nit hu - mi - lis \_\_\_\_\_ sal - va - re, quod pe - ri - e - rat.

93

**2** *mf* Sit, Chris-te, rex pi - is - si - me, ti - bi Pa - tri - que glo - ri - a  
**2** *mf* Sit, Chris-te, rex pi - is - si - me, ti - bi Pa - tri - que glo - ri - a  
**2** **2** **2**

102

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

*Molto meno mosso /  $\text{d} = \text{J}.$  /*

*111 p*

A - men. \_\_\_\_\_

*p*

A - men. \_\_\_\_\_

*p*

<sub>8</sub> A - men. \_\_\_\_\_

*p*

A - men. \_\_\_\_\_

## II. Veni redemptor gentium

**Calmo /  $\text{♩} = 63 /$**

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

Ve - ni, ve - ni, mi - re - tur

ta - lis de - cet, ta - lis de - cet par - tus De - um,

ta - lis de - cet, ta - lis de - cet par - tus De - um,

ta - lis de - cet, ta - lis de - cet par - tus De - um,

ta - lis de - cet par - tus De - um,

ta - lis de - cet, ta - lis de - cet par - tus De - um.

Ver - bum De - i fac - tum est ca - ro

Ver - bum De - i fac - tum est ca - ro

Ver - bum De - i fac - tum est ca - ro

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

Coro

22

Ae - qua - lis ae - ter - no

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

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

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

24

pa - tri ae-ter-no, ae-qua-lis, car-nis tro-pe-o cin-ge-re,

no pa - tri ae-ter-no pa - tri, ae-qua-lis, car-nis tro-pe-o cin-ge-re,

pa - tri ae-qua-lis ae-ter-no pa - tri, ae-qua-lis, car-nis tro-pe-o cin-ge-re,

ae-qua-lis ae - ter - no ae-qua-lis, car-nis tro-pe-o cin-ge-re,

27

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

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

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

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

## Coro

30

in - fir - ma nos - tri cor - po - ris,  
in - fir - ma nos - tri cor - po - ris,  
in - fir - ma nos - tri cor - po -  
8 in - fir - ma nos - tri cor - po - ris, nos - tri cor - po -  
*mf*  
in - fir - ma nos - tri cor -

32

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

34

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

36

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

vir - tu - te fir - mans per-pe - ti.\_\_\_\_ Prae - se - pe iam ful - get tu - um,\_

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

vir - tu - te fir - mans per-pe - ti. Prae - se - pe iam ful - get tu - um,\_

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

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

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

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

40

lu - men - que nox spi - rat no - vum\_ A

lu - men - que nox spi - rat no - vum\_ A

quod nul - la nox in - ter - po - let,

quod nul - la nox in - ter - po - let,

44 /  $\text{J} = \text{d} / \text{J} = \text{d} /$

Sit, Chris-te, rex pi - is - si - me, ti - bi Pa-tri - que glo-ri - a,  
fi-de-que iu - gi lu-ce- at.

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

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

fi-de-que iu - gi lu-ce- at.

Coro

48

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

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

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

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

#### IV. Magnis prophetae vocibus

### **III. Tacet**

## Poco rubato ( $\text{♩} = 64$ )

7

13

*solo*  
**p** *sempre*

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

**p** *sempre*

Ma - ne

tutti  
**p** *sempre*

qua nos re-de-mit, gra - ti - a.      Ma - ne

**p** *sempre*

Ma - ne

**p** *sempre*

Hinc ma-ne nos-trum pro - mi - cat      et cor-da lae-ta e -

**p**

glo - ri - ae, glo - ri - ae, glo - ri - ae,

glo - ri - ae, glo - ri - ae, glo - ri - ae,

glo - ri - ae, glo - ri - ae,

xaes-tuant, cum vox fi-de-lis per - so-nat, pre-nun-ti - a-trix glo - ri - ae, glo - ri - ae, glo - ri - ae,

**Con moto ( $\text{d} = 135$ )**

archi

20 glo - ri - ae. Ad - ven-tus hic pri-mus fu - it,  
glo - ri - ae. Ad - ven-tus hic pri-mus fu - it,  
glo - ri - ae. Ad - ven-tus hic pri-mus fu - it,  
glo - ri - ae.

mf ff mf  
pu - ni - re quo non sae - cu - lum ve - nit, sed ul - cus ter-ge-re  
mf ff mf  
pu - ni - re quo non sae - cu - lum ve - nit, sed ul - cus ter-ge-re  
mf ff mf  
pu - ni - re quo non sae - cu - lum ve - nit, sed ul - cus ter-ge-re

33 **p sub.** L'Istesso tempo 26  
a

26 **p sub.** 26  
a

26 **p sub.** 26  
a

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

**L'Istesso tempo**

archi

62

At nos se - cun - dus pre - mo - net ad - es - se Chris-tum  
 At nos se - cun - dus pre - mo - net ad - es - se Chris-tum  
 At nos se - cun - dus pre - mo - net ad - es - se Chris-tum  
 At nos se - cun - dus pre - mo - net ad - es - se Chris-tum

69

ia - nu - is, san - ctis co - ro - nas red - de - re  
 ia - nu - is, san - ctis co - ro - nas red - de - re  
 ia - nu - is, san - ctis co - ro - nas red - de - re  
 ia - nu - is, san - ctis co - ro - nas red - de - re

73

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

## Coro

Vln I.

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

86

Ae - ter-na lux pro - mit-ti - tur si - dus-que sal - vans  
 Ae - ter-na lux pro - mit-ti - tur si - dus-que sal - vans  
 Ae - ter-na lux pro - mit-ti - tur si - dus-que sal - vans  
 Ae - ter-na lux pro - mit-ti - tur si - dus-que sal - vans

91

pro-mi - tur; iam nos iu - bar prae - ful - gi-dum ad ius vo - cat cae -  
 pro-mi - tur; iam nos iu - bar prae - ful - gi-dum ad ius vo - cat cae -  
 pro-mi - tur; iam nos iu - bar prae - ful - gi-dum ad ius vo - cat cae -  
 pro-mi - tur; iam nos iu - bar prae - ful - gi-dum ad ius vo - cat cae -

*mp sub*

x \*

*mp sub*

x \*

*mp sub*

x \*

*mp sub*

x \*

95

*p sempre*

les - ti - um. Te, Chris-te so - lum quae-ri-mus vi - de - re, si - cut es

*p sempre*

les - ti - um. Te, Chris-te so - lum quae-ri-mus vi - de - re, si - cut es

*p sempre*

les - ti - um. Te, Chris-te so - lum quae-ri-mus vi - de - re, si - cut es

Vcl. e Cb.

les - ti - um. Te, Chris-te so - lum quae-ri-mus vi - de - re, si - cut es

100

De - us, ut per-pes haec sit vi - si - o, pe - ren - ne lau - dis

De - us, ut per-pes haec sit vi - si - o, pe - ren - ne lau - dis

8 De - us, ut per-pes haec sit vi - si - o, pe - ren - ne lau - dis

De - us, ut per-pes haec sit vi - si - o, pe - ren - ne lau - dis

104 **Molto meno mosso /**  $\text{d} = \text{j} /$  **3**

can - ti - cum.

can - ti - cum.

8 can - ti - cum.

can - ti - cum.

Violin I

# I. Verbum salutis omnium

Petr Koronthály

**Calmo (♩ = 86)**

**6**

**con metrum**

**Violin solo**

**14**

**solo Vln.**

**sine metrum**

**5**

**Più mosso con metrum**

**21**

**mp**

**, molto Meno mosso sine metrum**

**24**

**I. ∕**

**mp**

**II. ∕**

**5**

**31**

**♩ = ♩**

**10**

## Violin I

41 tutti *mf*

45 div.

50 / = / **4** Meno mosso **4** con metrum **2** non div. *mp*

51 sine metrum

61 div. *f* non div. *mp*

66 div. *f* non div. *mp*

71 div. *f* non div. *mp*

76 *f*

78

80 *mf* < *f*

82

## Violin I

3

84

*mf < f*

88      *div.*

*pp sub*

94      *non div.*

*mp*

*non legato*

96

98

100

102

104

106

108

## Violin I

110

113 Molto meno mosso /  $\text{d} = \text{d}.$  /

118

## III

5

Violin I

**II. Tacet**  
**Pesante**  
 $\text{♪} = 115$

*poco f*

**Con moto**  
8      **2**

*mf*

16

23

30

**Pesante**  
36       $(\text{♪} = \text{♩})$

*f*

42

6      **Con moto**      Violin I

49 (♩ = ♩)

**p**           **mp**

55      **mf**           **f**

61      **mp**

66 **8**      **4**      **V**

81      **poco f**

87      **f**      **2**

92      **poco f**           **f**

Pesante (♩ = ♩)      Violin solo      **ff**

103 **ff**

## Violin I

7

Musical score for Violin I, page 7, featuring three staves of music. The score consists of two systems of measures.

**Staff 1 (Top):** Measure 109 starts with six eighth-note pairs (ff) followed by six eighth-note pairs (mf). Measure 110 starts with six eighth-note pairs (ff) followed by six eighth-note pairs (ff). Measure 111 starts with six eighth-note pairs (ff) followed by six eighth-note pairs (mf).

**Staff 2 (Middle):** Measure 109 starts with six eighth-note pairs (ff) followed by six eighth-note pairs (ff). Measure 110 starts with six eighth-note pairs (fff) followed by six eighth-note pairs (fff). Measure 111 starts with six eighth-note pairs (fff) followed by six eighth-note pairs (fff).

**Staff 3 (Bottom):** Measure 109 starts with six eighth-note pairs (ff) followed by six eighth-note pairs (ff). Measure 110 starts with six eighth-note pairs (ff) followed by six eighth-note pairs (ff). Measure 111 starts with six eighth-note pairs (ff) followed by six eighth-note pairs (ff).

## IV. Magnis prophetae vocibus

Poco rubato ( $\text{♩} = 64$ )

**8**

div.

**15**

**p**

**22** Con moto ( $\text{♩} = 135$ )

**4**

**2**

**2**

**L'Istesso tempo**

Violin solo

**non div.**

**mf**

**espr.**

**p poco**

**sim.**

**39**

**44**

**sffz sub. p**

**sffz sub.**

**50**

**56**

62 L'Istesso tempo

62 L'Istesso tempo

62 L'Istesso tempo

66

*mf*

*poco f*

*mf*

*poco f*

*f*

*ff*

*ff*

76 tutti

*poco f*

81

86

*ff*

*mp*

88

*f*

89

90

## Violin I



95

*non leg.*

*mf* *ff* *pp*

99

*4* - *3* - *2* - *4* - *3* - *2* - *4* - *3* - *2* - *3* - *8*

105 Molto meno mosso /  $\text{d} = \text{j} / \text{j}$

*mf* *mf* *p*

Violin II

# I. Verbum salutis omnium

Petr Koronthály

Calmo ( $\text{♩} = 86$ ) **6** con metrum /  $\text{♩} = \text{♩}$

## Violin II

62

2

62

72

78

81

84

88

94 non div.

96 non legato

98

100

102

div.

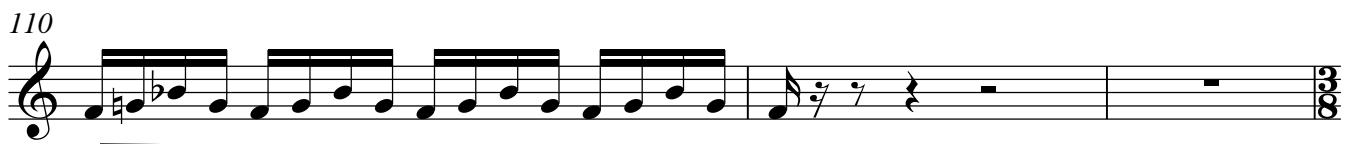
*pp sub*

*mp*

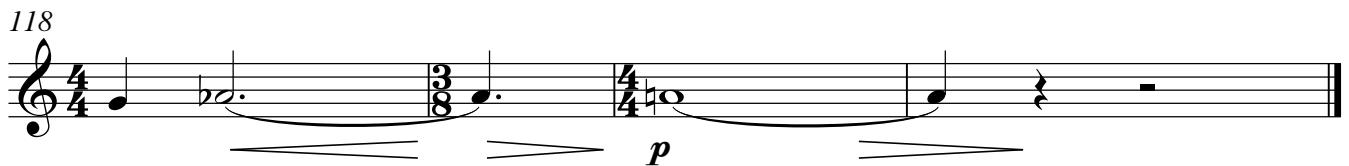
*non legato*

## Violin II

3



113 Molto meno mosso /  $\text{d} = \text{d} \cdot$  /



## III

4  
Violin II**II. Tacet****Pesante** $\text{♪} = 115$ 

$\text{♪} = 6$

poco **f**

Con moto

$\text{♪} = 8$

$\text{♪} = 3$

$\text{♪} = 5$

17

**f**

24

**mp**

30

< poco **f** >

**Pesante**

$(\text{♪} = \text{♩})$

**f**

42

Con moto

$(\text{♪} = \text{♩})$

**p**

< > < > **mp**

55

**mf**

< > < > **f**

## Violin II

5

61

61

67      5      *v*      *mf*      *f*

77      *mf*      *sim.*

83

87      *v*

90      *div.*  
Pesante  
(♩ = ♩)      *poco f*      *f*

96      *div.*

104      *ff*

112      *ff*

118      *fff*      2

## IV. Magnis prophetae vocibus

Violin II

Poco rubato ( $\text{♩} = 64$ )

div.

**8**

15

**p**

22 Con moto ( $\text{♩} = 135$ )

**4**      **2**      **2**

33

(div.) *poco*      *sim.*

**2**

**10** -      **4**      **2**      **10** -      **7**      **10** -      **7**

**p**      *poco*

40

46

52

57

62 L'Istesso tempo

**7**

**10**

**8**

## Violin II

7

This page of sheet music for piano contains ten staves of musical notation, numbered 66 through 91. The music is primarily in common time (indicated by '4/4' or '2/4') and includes various time signatures such as 10/8, 7/8, and 10/8. The key signature changes frequently, with sharps and flats appearing in different sections. The notation includes many eighth and sixteenth note patterns, some with grace notes. Dynamic markings like *mf*, *poco f*, *f*, *ff*, and *mp sub.* are present. Performance instructions like 'div.' and 'non div.' are also included. Measure 66 starts with a forte dynamic. Measures 71 and 76 show more complex rhythmic patterns with sixteenth-note figures. Measures 80-84 feature eighth-note patterns with slurs and grace notes. Measures 88-91 show eighth-note patterns with grace notes and dynamic changes between *f* and *ff*.

## Violin II

93 *non leg.*  


Viola

# I. Verbum salutis omnium

Petr Koronthály

Calmo ( $\text{♩} = 86$ ) 6 con metrum /  $\text{♩} = \text{♩}$  /

14 sine metrum 5 Più mosso  
con metrum

23 , molto Meno mosso  
sine metrum 5

31 2 tutti

36

39 I.

II.

43 tutti

sine metrum

50 /  $\text{♩} = \text{♩}$  / 4 Meno mosso 4 con metrum 4

2

Viola

62

**2**

72

80

86

93

96

99

102

105

108

111

**Molto meno mosso /  $\text{d} = \text{J.} /$**

Viola

3

117



## III

<sup>4</sup>  
Viola

II. Tacet

Pesante

 $\text{♪} = 115$ 

Con moto  
 $\text{♪} = \text{♩}$

8      6

$\text{mp}$

20

$f$

$mp$

27

$poco f$

Pesante  
( $\text{♪} = \text{♩}$ )

34      non div.

$f$

41      non div.      non div.

Con moto  
( $\text{♪} = \text{♩}$ )

49      2

$p$

$mp$

56

$mf$

$f$

62

$mp$

$mf$

## Viola

5

70

76

6 2

90 non div.

*mf* poco *f* *f*

Pesante  
(♩ = ♪)

96 non div.

ff

104 non div.

ff

112

ff fff

118 2

## IV. Magnis prophetae vocibus

Viola

Poco rubato ( $\text{♩} = 64$ )

**8**

div.

**15**

**p**

Con moto ( $\text{♩} = 135$ )

**22** non div.

**ff**

**mf**

**26**

**ff**

**mf**

**29**

**ff**

**mf**

**32**

**2**

**10**

**8**

**L'Istesso tempo**

**poco**

**p**

**sim.**

**46**

**54**

**7**

**L'Istesso tempo**

**non div.**

**ff**

**mf**

**10**

**8**

## Viola

7

66

**10**

69

**10**

72

**10**

75

**10**

79

83 div.

non div.

88

**4**

91

94

**2**

100

**3**

Viola

105      **Molto meno mosso /  $\text{d} = \text{j} /$**

110

$\text{d} = \text{j}$

$\text{mf}$        $p$

Violoncello

# I. Verbum salutis omnium

Petr Koronthály

Calmo ( $\text{♩} = 86$ ) **6** con metrum /  $\text{♩} = \text{♩} /$

14 **sine metrum** **5** **Più mosso**  
con metrum

14 **sine metrum** **5** **molto Meno mosso**

25 **5** pizz.

34

38 arco pizz.

42 arco

46 pizz. arco pizz.

50 /  $\text{♩} = \text{♩} /$  **sine metrum** **Meno mosso**

2

Violoncello

58 con metrum  
arco

58 con metrum  
arco

*de niente*      *mf*      < *f*

64

= *mf*      = *f*      =

70

*mf*      < *f*      = *mf*

76

< *f*      *ff*      *f*

82

*ff*      *f*

87

24

24

3/8

113 Molto meno mosso /  $\text{d} = \text{d}.$  /

*mf*      = *mf*      = *mf*

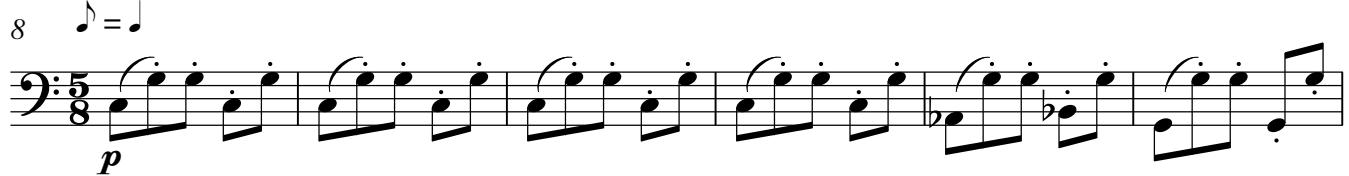
118

= *mf*      > *p*      =

## III

Violoncello

3

**II. Tacet****Pesante** $\text{♪} = 115$ **Con moto**

14



20



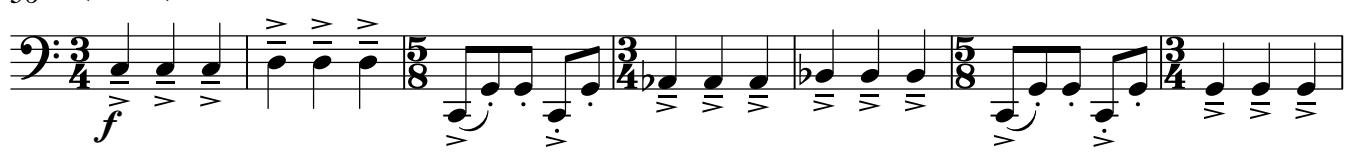
26



32

**Pesante**

(♩ = ♩)



43

**Con moto**

(♩ = ♩)

**12****4**

Violoncello

66

*mf*

*<--> mp*

71

*poco f*

78

*mp*

**6**

**2**

90

**2**

**2**

**6**

**5**

**f**

96

**Pesante**  
( $\downarrow = \downarrow$ )

**ff**

102

109

115

*fff*

120

Poco rubato ( $\text{♩} = 64$ ) **17**

**22** Con moto ( $\text{♩} = 135$ )

**26**

**29**

**32**

Violoncello solo

L'Istesso tempo **11**

**51**

**56**

L'Istesso tempo  
62 tutti

**V.S.**

## Violoncello

66

**Clef: Bass** **Time: 10/8**

69

**Clef: Bass** **Time: 10/8**

72

**Clef: Bass** **Time: 10/8**

75

pizz.

**Clef: Bass** **Time: 10/8**

78

**Clef: Bass**

82

**Clef: Bass**

86 arco

**Clef: Bass**

89

**Clef: Bass**

91

**Clef: Bass**

94

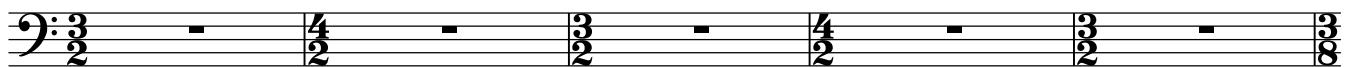
**2**

**Clef: Bass**

## Violoncello

7

100

105 **Molto meno mosso /  $\text{d} = \text{j} /$** 

110



# I. Verbum salutis omnium

Contrabass

Petr Koronthály

Calmo ( $\text{♩} = 86$ ) **6** con metrum /  $\text{♩} = \text{♩}$

12

16 sine metrum **5** **3** Più mosso  
con metrum

17 , sine metrum **5** pizz. **3** mp  
molto Meno mosso

25 **5** **p**

34

38

42 arco **f**

46 pizz. arco pizz.  
**mp** **f** **mp**

50 /  $\text{♩} = \text{♩}$  / **4** Meno mosso **4**

2

## Contrabass

58 con metrum  
arco

64

70

76

82

88

**24**Molto meno mosso /  $\text{d} = \text{e}.$  /

117

pizz.

III

## Contrabass

3

## II. Tacet

## Pesante

$\text{♩} = 115$

A musical score for a string quartet. The score consists of four staves, one for each instrument: Violin I, Violin II, Viola, and Cello. The key signature is A major (no sharps or flats). The time signature starts at 6/8 and changes to 5/8. The dynamics are indicated by crescendos and decrescendos. The first section ends with a repeat sign and a double bar line.

Con moto

8      ♫ = ♪  
          pizz.

The musical score consists of ten measures of bassoon music. The key signature is one flat, and the time signature is common time. Measure 1 starts with a dynamic of *mp*. The notes are eighth notes with vertical stems pointing down. Measures 2 through 9 show a repeating pattern of two eighth notes followed by a rest. In measure 10, the pattern continues with two eighth notes followed by a rest, but the first note has a vertical stem pointing up.

14

A musical score for a bassoon part. The score consists of six measures of music on a single staff. The key signature is B-flat major (two flats). Measure 1: Bass note, eighth note rest, eighth note rest. Measure 2: Bass note, eighth note rest, eighth note rest. Measure 3: Bass note, eighth note rest, eighth note rest. Measure 4: Bass note, eighth note rest, eighth note rest. Measure 5: Bass note, eighth note rest, eighth note rest. Measure 6: Bass note, eighth note rest, eighth note rest.

20

A musical score for 'The Star-Spangled Banner' in bass clef, featuring a bassoon part. The score shows measures 11 through 12. Measure 11 consists of six eighth notes. Measure 12 begins with a bassoon note followed by a measure of six eighth notes. The key signature changes to one sharp (F# major) for the remainder of the measure.

25

arco

pizz.

32

A musical score for a single instrument, likely a bassoon, spanning ten measures. The score begins with a treble clef, a bass clef, and a key signature of one sharp. The time signature starts at 7/8 and changes frequently throughout the measures. Measure 1: Bass clef, 7/8, note B. Measure 2: Note A. Measure 3: Note G. Measure 4: Note F. Measure 5: Note E. Measure 6: Note D. Measure 7: Note C. Measure 8: Note B. Measure 9: Note A. Measure 10: Note G. Measures 11-12 are indicated by a repeat sign and a bass clef.

## Pesante

## 36 (♩=♩) arco

Musical score for strings section, measures 11-15. The score consists of two staves. The top staff uses a bass clef, a 3/4 time signature, and a dynamic of *f*. The bottom staff uses a bass clef, a 3/4 time signature, and a dynamic of *f*. Measure 11 starts with a forte dynamic. Measures 12-13 show eighth-note patterns with slurs and accents. Measures 14-15 show eighth-note patterns with slurs and accents. Measure 16 starts with a forte dynamic.

43

pizz.

Musical score for bassoon part, measures 11-12. The score shows a bassoon line in bass clef. Measure 11 starts with a dotted half note followed by eighth notes in common time. Measure 12 begins with a sixteenth note followed by eighth notes in common time, then changes to 7/8 time with eighth notes, followed by 3/4 time with eighth notes. The bassoon part ends with a repeat sign and two endings.

Con moto

49 (♩ = ♩) 12

## Contrabass

## IV. Magnis prophetae vocibus

Poco rubato ( $\text{♩} = 64$ ) **17**

**22** Con moto ( $\text{♩} = 135$ )

**26**

**29**

**32**

**36** L'Istesso tempo **26** L'Istesso tempo

**65**

**69**

**72**

**75** pizz. **ffff** **mf sub.** V.S.

## Contrabass

78



82



86 arco



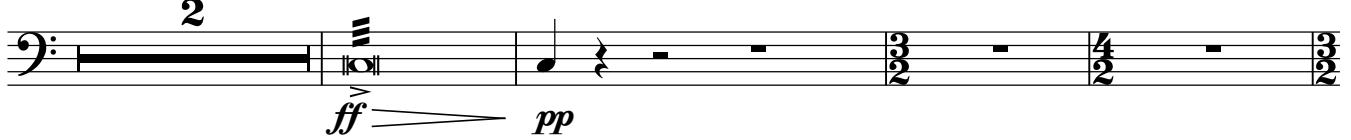
89



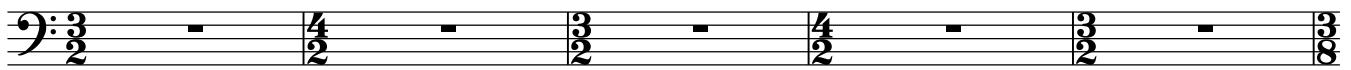
91



94



100



105 Molto meno mosso / ♫ = ♪ /



111

pizz.

