

# 25. Božské je milovat

Petr Jiříček

♩=80

Charity

Kazatel

Choir

Piano

Chords: Gm, C, Am, D7, Bb, Eb

7

Charity

Kazatel

Choir

Pno.

Ses - tro on ví - vše, pojd' a vy znej - se.

Chords: Cm, D, Gm, C, Am, D7

13

Charity

Kazatel

Choir

Pno.

Vy - znej - vi - nu svou, o - čis - ti du - ši hříš - nou. Těž - ké ně - co říct,

Chords: Bb, Eb, Cm, D, Gm, C

19 Am D<sup>7</sup> B<sup>b</sup> E<sup>b</sup> Cm D

Charity du - ši mám ja - ko snih. Če - ho li - to vat? Bož - ské je - mi - lo - vat.

Kazatel

Choir

Pno.

25 Gm C Am D<sup>7</sup> B<sup>b</sup>

Charity Jo, tak to ur - či - tě. Ne - bo spíš při znej se.

Kazatel Ses - tro, on viš vše, pojd' a vy - znej se. Vy - znej vi - nu

Choir Jo, tak to ur - či - tě. Ne - bo spíš při znej se.

Ses - tro, on viš vše, pojd' a vy - znej se. Vy - znej vi - nu

Pno.

30 E<sup>b</sup> Cm F<sup>2</sup>0<sup>7</sup>/D

Charity To a - ni ná - ho dou. O - čis - ti du - ši hřiš - nou. O - čis - ti du - ši hřiš - nou.

Kazatel svou. O - čis - ti du - ši hřiš - nou. O - čis - ti du - ši hřiš - nou.

Choir To a - ni ná - ho dou. O - čis - ti du - ši hřiš - nou. O - čis - ti du - ši hřiš - nou.

svou. O - čis - ti du - ši hřiš - nou. O - čis - ti du - ši hřiš - nou.

Pno.

35

Charity O - čis ti du-ši hřiš - nou. Těž - ké ně-co\_ fct.

Kazatel O - čis ti du-ši hřiš - nou. O - čis ti du-ši hřiš - nou. Ses - tro on ví\_ vše,

Choir O - čis ti du-ši hřiš - nou. Těž - ké ně-co\_ fct. Ses - tro, on ví\_ vše,

Pno.

D7 Gm C

40

Charity du - ši mám ja-ko\_ snih. Če - ho li - to - vat? Bož- ské\_ je\_ mi - lo - vat.

Kazatel pojd' a vy znej\_ se. Vy-znej vi - nu\_ svou. Bož ské. je\_ mi - lo -

Choir du - ši mám ja-ko\_ snih. Čo - ho li - to - vat? Bož- ské\_ je\_ mi - lo - vat. pojd' a vyz nej\_ se. Vy-znej vi - nu\_ svou. Bož ské. je\_ mi - lo -

Pno.

Am D7 B Eb Cm F#7/D

46

Charity Bož- ské. je\_ mi-lo - vat. Bož- ské. je\_ mi-lo - vat. Bož- ské. je\_ mi-lo - vat.

Kazatel vat. Bož- ské. je\_ mi-lo - vat. Bož- ské. je\_ mi-lo - vat.

Choir Bož- ské. je\_ mi-lo - vat. Bož- ské. je\_ mi-lo - vat. Bož- ské. je\_ mi-lo - vat. vat. Bož- ské. je\_ mi-lo - vat. Bož- ské. je\_ mi-lo - vat.

Pno.

D7 Gm D7 Gm

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Charity

Petr Jiríček

$\text{♩} = 80$

Gm C Am D<sup>7</sup> B $\flat$  E $\flat$  Cm D Gm C

11 Am D<sup>7</sup> B $\flat$  E $\flat$  Cm D Gm C

Těž-ké ně co\_\_ říct,\_\_

19 Am D<sup>7</sup> B $\flat$  E $\flat$  Cm

du-ši mám ja ko\_\_ sníh. Če- ho\_\_ li- to vat?\_\_ Bož ské\_ je\_\_ mi-lo-

24 D Gm C Am D<sup>7</sup> B $\flat$

vat. Jo, tak to ur-či- tě. Ne-bo spíš při-znej se.

30 E $\flat$  Cm F $\sharp$ <sup>o7</sup>/D

To a - ni ná- ho dou. O - čis-ti du-ši hříš - nou.\_\_

34 D<sup>7</sup>

O - čis-ti du-ši hříš - nou.\_\_ O - čis-ti du-ši hříš - nou.\_\_

38 Gm C Am D<sup>7</sup> B

Těž-ké ně co\_\_ říct,\_\_ du-ši mám ja- ko\_\_ sníh.\_\_ Če- ho li - to-

43 E $\flat$  Cm F $\sharp$ <sup>o7</sup>/D

vat? Bož ské\_ je\_\_ mi-lo - vat. Bož ské\_ je\_\_ mi-lo vat.

48 D<sup>7</sup> Gm D<sup>7</sup> Gm

Bož ské\_ je\_\_ mi-lo - vat. Bož ské\_ je\_\_ mi-lo - vat.

# 25. Božské je milovat

Kazatel

Petr Jiríček

♩=80

Ses-tro on ví\_\_\_ vše,      pojď\_ a vy znej se.

13

Vy znej\_ vi - nusvou,      o čisti du-ši hříš nou.\_\_\_\_

25

Ses-tro, on ví\_\_\_ vše,      pojď\_ a vy znej se.      Vy znej\_ vi - nusvou.

31

O - čis - ti du - ši - hříš - nou.\_\_\_\_      O - čis - ti du - ši hříš - nou.

34

\_\_\_\_      O - čis - ti du - ši hříš - nou.\_\_\_\_      O - čis - ti du - ši hříš - nou.

38

\_\_\_\_      Ses-tro on ví\_\_\_ vše,\_\_\_\_      pojď\_ a vy znej se.\_\_\_\_

43

Vy-znej vi - nu\_\_ svou.\_\_\_\_      Bož ské\_ je\_\_ mi - lo - vat.

47

Bož ské\_ je\_\_ mi - lo - vat.      Bož ské\_ je\_\_ mi - lo - vat.

# 25. Božské je milovat

Choir

Petr Jiríček

♩=80

**24**

Jo, tak to ur-či-tě.

**24**

Ses-tro, on víš\_ vše, pojd' a vy znej\_ se.

28

Ne-bo spíš při-znej se. To a - ni ná - ho dou.

Vy - znej\_ vi - nu svou.

31

O - čis-ti du-ši hříš - nou.\_\_\_\_

O - čis-ti du-ši hříš - nou.\_\_\_\_ O - čis-ti du-ši hříš - nou.

34

O - čis-ti du-ši hříš - nou.\_\_\_\_ O - čis-ti du-ši hříš - nou.

O - čis-ti du-ši hříš - nou.\_\_\_\_

37

Těž - ké ně - co\_ říct,\_\_\_\_

O - čis-ti du-ši hříš - nou.\_\_\_\_ Ses-tro, on ví\_ vše, V.S.

40

du-ši mám ja-ko\_ sníh.\_ Čo-ho li - to- vat?

— pojd' a vyz nej\_ se.\_ Vy-znej vi nu\_ svou.

44

Bož ské\_ je\_ mi-lo - vat. Bož- ské\_ je\_ mi-lo - vat.

— Bož ské\_ je\_ mi-lo - vat. Bož ské\_ je\_ mi-lo-

48

Bož- ské\_ je\_ mi-lo - vat. Bož- ské\_ je\_ mi-lo - vat.

vat. Bož ské\_ je\_ mi-lo - vat.

# 25. Božské je milovat

Piano

Petr Jiríček

♩=80

Musical notation for measures 1-3. The piece is in 3/4 time with a tempo of quarter note = 80. The key signature has two flats (B-flat and E-flat). The music features a steady bass line with eighth notes and a treble line with chords and triplets. Measure 1 starts with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measures 2 and 3 continue with similar rhythmic patterns and chordal textures.

4

Musical notation for measures 4-6. Measure 4 begins with a sharp sign (F#) in the treble line. The bass line continues with eighth notes and triplets. Measures 5 and 6 show further development of the chordal and rhythmic motifs.

7

Musical notation for measures 7-9. Measure 7 features a sharp sign (F#) in the treble line. The bass line maintains the eighth-note triplet pattern. Measures 8 and 9 continue the melodic and harmonic progression.

10

Musical notation for measures 10-12. Measure 10 has a sharp sign (F#) in the treble line. The bass line continues with eighth notes and triplets. Measures 11 and 12 show the continuation of the piece's rhythmic and harmonic structure.

13

Musical notation for measures 13-15. Measure 13 features a sharp sign (F#) in the treble line. The bass line continues with eighth notes and triplets. Measures 14 and 15 continue the melodic and harmonic progression.

16

Musical notation for measures 16-18. Measure 16 has a sharp sign (F#) in the treble line. The bass line continues with eighth notes and triplets. Measures 17 and 18 show the continuation of the piece's rhythmic and harmonic structure.



19

Musical notation for measures 19-21. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment with triplets and slurs.

22

Musical notation for measures 22-24. The right hand continues with melodic triplets and slurs, and the left hand maintains the accompaniment pattern.

25

Musical notation for measures 25-27. The right hand features melodic triplets and slurs, and the left hand continues the accompaniment.

28

Musical notation for measures 28-30. The right hand continues with melodic triplets and slurs, and the left hand maintains the accompaniment.

31

Musical notation for measures 31-33. The right hand features melodic triplets and slurs, and the left hand continues the accompaniment.

34

Musical notation for measures 34-36. The right hand continues with melodic triplets and slurs, and the left hand maintains the accompaniment.

37

Musical notation for measures 37-39. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 37 features a treble clef with a triplet of eighth notes (F4, G4, A4) and a bass clef with a triplet of eighth notes (B3, C4, D4). Measures 38 and 39 continue with complex rhythmic patterns, including triplets and sixteenth notes in both staves.

40

Musical notation for measures 40-42. Measure 40 shows a treble clef with a triplet of eighth notes (B3, C4, D4) and a bass clef with a triplet of eighth notes (E3, F3, G3). Measures 41 and 42 feature more intricate rhythmic figures with triplets and sixteenth notes.

43

Musical notation for measures 43-45. Measure 43 has a treble clef with a triplet of eighth notes (F4, G4, A4) and a bass clef with a triplet of eighth notes (B3, C4, D4). Measures 44 and 45 continue with complex rhythmic patterns, including triplets and sixteenth notes.

46

Musical notation for measures 46-48. Measure 46 features a treble clef with a triplet of eighth notes (F4, G4, A4) and a bass clef with a triplet of eighth notes (B3, C4, D4). Measures 47 and 48 continue with complex rhythmic patterns, including triplets and sixteenth notes.

49

Musical notation for measures 49-51. Measure 49 has a treble clef with a triplet of eighth notes (F4, G4, A4) and a bass clef with a triplet of eighth notes (B3, C4, D4). Measures 50 and 51 continue with complex rhythmic patterns, including triplets and sixteenth notes.