

29. V objetí

Petr Jiříček

♩=120

Charity

Harney

Choir

Piano

Violin I

Violin II

Viola

Violoncello

Na pos-led-ní chví-li se mi ob-je-vi-la prá-ce, mu-sel jsem jet do Cres-to-nu na-pro-ti ně-ko-mu, kdo sem zít-ra na o-sla-vu při-je-de.

♩=120

Charity

Harney

Choir

Pno.

Vln. I

Vln. II

Vla.

Vc.

9

E B/D# A/C# F#m7 E/B B

V ob-je tí, v po-lib- cích též-ko mů - žu mít víc. Co-si skry té šep-tá mi tvé jmé - no s ti chou

Co-si skry té šep-tá mi tvé jmé - no s ti chou

p *mf*

pp *mf*

16 E A/B B E B/D# A/C# F#m7

Charity

Harney
o-zvě - nou. Jsem to já, jsi to ty, ten, kdo se zítř - ku ne - bo jí. I-když ti síc po-chyb-nos - tí

Choir
o-zvě - nou. I-když ti síc po-chyb-nos - tí

Pno.

Vln. I
p *mf*

Vln. II
p *mf*

Vla.
p *mf*

Vc.
pp *mf*



23 E/B B E A/B B E C#m F#m

Charity

Harney
mu-čí__ nás__ my to-mu ne-u - hnem. Jsem to já, jsi to ty, dva ci-zí svě - ty na kon - ci, co se ot

Choir
mu-čí__ nás__ my to-mu ne-u - hnem.

Pno.

Vln. I

Vln. II

Vla.

Vc.

30

B⁷ C^{#m} A B E C^{#m} F^{#m}

Charity: ví - ra - jí - je-den dru - hé - mu - s vel - kou po - ko - rou. Na ze - mí, na ne - bi, to pev - né pou - to nic - ne - zlo - mí,

Harney: [Musical notation]

Choir: [Musical notation]

Pno: [Musical notation]

Vln. I: [Musical notation]

Vln. II: [Musical notation]

Vla: [Musical notation]

Vc: [Musical notation]



37

B⁷ C^{#m} A B E B/D[#]

Charity: i - kdy - by změ - nit sí - lu o - su - du snad něk - do - chtěl.

Harney: [Musical notation]

Choir: v po - lib cích, těž - ko
V ob - je tí, těž - ko

Pno: [Musical notation]

Vln. I: [Musical notation]

Vln. II: [Musical notation]

Vla: [Musical notation]

Vc: [Musical notation]

pp

44 A/C# F#m7 A/B B7 E A/B B E

Charity

Harney

Choir
 mů - zu mít_ víc,___ co-si skry té_ šep tá mi tvé jmé - no_ s ti chou o-zvě - nou. jsi to ty,
 mů - zu mít_ víc,___ co-si skry té_ šep tá mi tvé jmé - no s ti chou o-zvě - nou. Jsem to já,___

Pno.

Vln. I
mf *p*

Vln. II
mf *p*

Vla.
mf *p*

Vc.
mf *pp*



51 B/D# A/C# F#m7 A/B B E A/B B

Charity

Harney

Choir
 kdo se zítř - ku ne-bo-jí,___ i-když ti sic___ po-chyb-nos - tí mu-čí_ nás,___ my to mu ne-u hnem.

Pno.

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

58 E C#m F#m B7 C#m

Charity — jsi to ty, dva ci-zí svě-ty na kon - ci, co se ot - ví - ra - jí — je-den dru-hé- mu_ s vel-kou po-ko-rou.

Harney

Choir jsem to já, — jsi to ty,

Pno.

Vln. I

Vln. II

Vla.

Vc.



65 A B E C#m F#m B

Charity Na ze-mi, na ne-bi, to pev-né pou - to nic_ ne-zlo mí, — i-kdy-by změ-nit sí - lu o - su-du snad

Harney

Choir na ze-mi, na ne-bi,

Pno.

Vln. I

Vln. II

Vla.

Vc.

6

72 C#m A B E B/D# A/C# F#m7

Charity ně-kdo chtěl.

Harney A po-tom, až se svět, tak jak ho zná - me, pro-mě ní, ne-chá - me hned vše-ho, co se

Choir ne-chá - me hned vše-ho, co se

Pno.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *pp* *mf*



79 E/B B E A/B B E B/D# A/C# F#m7

Charity

Harney zdá-lo být_ je-di nou mož-nos-tí. A mož- ná, Cha-ri-ty, až o-hléd- nem_ se po - ta- jí, bu dem

Choir zdá-lo být_ je-di nou mož-nos-tí. bu dem

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pp*

86 E/B B E A/B E C#m F#m 7

Charity

Jsem to já, — jsi to ty, dva ci-zí svě-ty na kon-

Harney

vě dět, — že pod slun-cem nik dy_ nic_ ne-by-vá ná-ho-dou.

Choir

vě dět, — že pod slun-cem nik dy_ nic_ ne-bý-vá ná-ho-dou. jsem to já, — jsi to ty,

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*



93 B7 C#m A B E C#m

Charity

ci, co se ot - ví - ra - jí — je-den dru-hě- mu_ s vel-kou po ko-rou. Na ze-mi, na ne-bi, to pev-né

Harney

na ze-mi, na ne-bi,

Choir

na ze-mi, na ne-bi,

Pno.

Vln. I

Vln. II

Vla.

Vc.

100 F#m B

Charity pou - to nic - ne - zlo - mi, i - kdy - by změ - nit si - lu o - su - du snad

Harney

Choir

Pno.

Vln. I

Vln. II

Vla.

Vc.



104 C#m A B E

Charity něk - do - chtěl.

Harney

Choir

Pno.

Vln. I

Vln. II

Vla.

Vc.

29. V objetí

Petr Jiráček

♩=120

9 E B/D# A/C# F#m7 E/B B E

17 A/B B E B/D# A/C# F#m7 E/B B E A/B B

Jsem to já,

26 E C#m F#m

— jsi to ty, dva ci-zí svě-ty na kon - ci, co se ot-

30 B7 C#m A B

ví - ra - jí — je - den dru hé - mu — s vel - kou po - ko - rou. Na ze - mi,

34 E C#m F#m

na ne - bi, to pev - né pou - to nic — ne - zlo - mí, — i - kdy - by

38 B7 C#m A B

změ - nit sí - lu o - su - du snad něk - do — chtěl.

42 E B/D# A/C# F#m7 A/B B7 E A/B B

50 E B/D# A/C# F#m7 A/B B E

29. V objetí

$\text{♩} = 120$

8 Na pos-led-ní chví-li se mi ob-je-vi-la prá-ce, mu-sel

5 jsem jet do Cres-to-nu na-pro-ti ně-ko-mu, kdo sem zít-ra na o-sla-vu při-je-de.

9 V ob-je tí, v po-lib cích těž-ko mů-žu mít víc. Co-si

14 skry té šep-tá mi tvé jmé - no s ti chou o-zvě - nou. Jsem to já,

18 jsi to ty, ten, kdo se zítř - ku ne-bo-jí. I-když

22 ti-síc po-chyb-nos-tí mu-čí nás my to mu ne-u-hnem.

26

31

36

39

42 **15**

61

66

71

A po - tom, až se svět, tak jak ho

76

zná - me, - pro-mě ní, - ne-chá - me hned vše-ho, co se zdá - lo být - je-di nou

80

mož-nos - tí. A mož ná, - Cha-ri - ty, až o-hléd

84

nem - se po-ta - jí, - bu dem vě dět, - že pod slun - cem nik dy - nic - ne-by - vá

88

ná - ho - dou.

93

98

102 **3**

29. V objetí

Choir

Petr Jiráček

$\text{♩} = 120$

9 3

9 3

Co-si skry té__ šep-tá mi tvé

15

4 4

jmé - no s ti chou o-zvě -nou. I-když ti síc__ po-chyb-nos-tí

23

16 16

mu-čí__ nás_ my to mu ne-u- hnem. V ob-je-tí, _

42

v po-lib cích, __ těž-ko mů - žu mít_ víc, __ co-si
těž-ko mů - žu mít_ víc, __ co-si

46

skry té__ šep tá mi tvé jmé - no__ s ti chou o-zvě -nou.
skry té__ šep tá mi tvé jmé - no s ti chou o-zvě -nou. Jsem to já, V.S.

50

jsi to ty, kdo se zítř - ku ne-bo-jí, i-když

54

ti síc po-chyb-nos-tí mu-čí nás, my to mu ne-u hnem. jsem to já,

59

jsi to ty, na ze-mi, na ne-bi,

73

ne-chá-me hned vše-ho, co se zdá-lo být je-di nou mož-nos-tí.

81

bu dem vě dět, že pod slun-cem nik dy nic ne-bý-vá

88

ná - ho-dou. jsem to já, — jsi to ty,

92

6 8

na ze-mi, na ne-bi,

6 8

29. V objetí

Piano

Petr Jiríček

♩=120

9

13

17

21

26

30

34

Musical notation for measures 34-37. The piece is in A major (three sharps) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

38

Musical notation for measures 38-41. The melodic line in the right hand continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent with quarter notes.

42

Musical notation for measures 42-45. The right hand part changes to a chordal texture with groups of four notes, while the left hand continues with quarter notes.

46

Musical notation for measures 46-49. The right hand continues with dense chordal textures, and the left hand accompaniment remains steady with quarter notes.

50

Musical notation for measures 50-53. The right hand part continues with chordal textures, and the left hand accompaniment remains steady with quarter notes.

54

Musical notation for measures 54-57. The right hand part continues with chordal textures, and the left hand accompaniment remains steady with quarter notes.

58

Musical notation for measures 58-61. The piece is in A major (three sharps) and 3/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

62

Musical notation for measures 62-65. The melodic line continues with eighth-note patterns, and the accompaniment maintains a steady rhythmic flow.

66

Musical notation for measures 66-69. The melodic line continues with eighth-note patterns, and the accompaniment maintains a steady rhythmic flow.

70

Musical notation for measures 70-72. The melodic line continues with eighth-note patterns, and the accompaniment maintains a steady rhythmic flow.

73

Musical notation for measures 73-76. The right hand begins to play chords, while the left hand continues with a moving bass line.

77

Musical notation for measures 77-80. The right hand continues with chords, and the left hand continues with a moving bass line.

81

Musical notation for measures 81-84. The piece is in G major (one sharp) and 3/4 time. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment.

85

Musical notation for measures 85-89. The right hand continues with chordal textures, and the left hand maintains the eighth-note accompaniment.

90

Musical notation for measures 90-93. The right hand begins a more active melodic line with eighth-note patterns, while the left hand continues with the accompaniment.

94

Musical notation for measures 94-97. The right hand's melodic line continues with eighth-note patterns, and the left hand accompaniment remains consistent.

98

Musical notation for measures 98-101. The right hand's melodic line continues with eighth-note patterns, and the left hand accompaniment remains consistent.

102

Musical notation for measures 102-105. The right hand's melodic line continues with eighth-note patterns, and the left hand accompaniment remains consistent.

Piano

105

The image shows a musical score for piano, measures 105 to 107. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The music consists of three measures. Measure 105 features a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 106 continues the melodic development in the treble and includes a change in the bass line. Measure 107 concludes the phrase with a final melodic flourish in the treble and a sustained bass line. The piece ends with a double bar line.

Violin I

29. V objetí

Petr Jiráček

$\text{♩} = 120$

9 *p*

14 *mf* *p*

20 *mf* 17

42 *p* *mf*

47 *p*

53 *mf* 16

73 *p* *mf*

79 *p*

85 *mf* 19

Violin II

29. V objetí

Petr Jiríček

$\text{♩} = 120$

9

p

14

mf *p*

20

mf 17

42

p *mf*

48

p

53

mf 16

73

p *mf*

79

p

84

mf 19

29. V objetí

Petr Jiríček

$\text{♩} = 120$

9

p

14

mf

p

20

mf

17

42

p

mf

47

p

53

mf

16

73

p

mf

79

p

85

mf

19

29. V objetí

♩=120
9

pp

14

mf *pp*

20

mf 17

42

pp *mf*

48

pp

53

mf 16

73

pp *mf*

79

pp

84

mf 19