

# Vstal z mrtvých Kristus Spasitel

N,T: 18.stol. (2008) /harm.: Petr Chaloupský

**Vstup** 1.Vstal z mrt-vých Kris - tus Spa-si - tel, a - le - lu - ia, a - le - lu - ia,  
2.Tře - tí - ho dne vel-ké no - ci, a - le - lu - ia, a - le - lu - ia,

Musical notation for the first two stanzas. The music is in 2/4 time with a key signature of one sharp (F#). It consists of two systems of four measures each. The vocal parts are on treble and bass staves. The melody features eighth-note patterns and various rests.

vše-ho lid - stva vy - ku - pi - tel, a - le - lu - ia, a - le - lu - ia.  
kla - ní - me se Bo - ží mo-ci, a - le - lu - ia, a - le - lu - ia.

Musical notation for the third stanza. The music continues in 2/4 time with a key signature of one sharp (F#). It consists of two systems of four measures each, continuing the melodic line from the previous section.

Ne - li - to - val ži - tí své - ho, a - le - lu - ia, a - le - lu - ia,  
Sva-té Tro - ji - ci ted' pěj - me, a - le - lu - ia, a - le - lu - ia.

Musical notation for the fourth stanza. The music continues in 2/4 time with a key signature of one sharp (F#). It consists of two systems of four measures each, maintaining the established musical style.

pro člo-vě - ka ne - hod-né - ho, a - le - lu - ia, a - le - lu - ia.  
Bo-hu čest i chvá-lu vzdej-me, a - le - lu - ia, a - le - lu - ia.

Musical notation for the fifth stanza. The music continues in 2/4 time with a key signature of one sharp (F#). It consists of two systems of four measures each, concluding the hymn.

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před ev.

3.Aj, v jit-ra zá - ří rdí se zem, a - le - lu - ia, a - le - lu - ia,

Musical notation for the first line of the hymn, showing two staves in G major and common time. The melody consists of eighth and sixteenth notes.

vše zní dnes slá - vy já - so - tem, a - le - lu - ia, a - le - lu - ia.

Musical notation for the second line of the hymn, continuing the melody in G major and common time.

svět ple-sal chvá - ly pís-ně - mi, a - le - lu - ia, a - le - lu - ia,

Musical notation for the third line of the hymn, continuing the melody in G major and common time.

děs hrů-zы schvá - til pod-ze-mí, a - le - lu - ia, a - le - lu - ia.

Musical notation for the fourth line of the hymn, concluding the melody in G major and common time.

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*off*      4.Král, je - muž ne - ní rov - né - ho, a - le - lu - ia, a - le - lu - ia,  
5.Ač stráž hrob je - ho stře-ži - la, a - le - lu - ia, a - le - lu - ia,

hle z místa smr - ti tma-vé - ho, a - le - lu - ia, a - le - lu - ia,  
naň ká - men, pe - čeť vlo - ži - la, a - le - lu - ia, a - le - lu - ia.

sbor ot - ců, va - zeb zproště - ný, a - le - lu - ia, a - le - lu - ia,  
On ví - těz z tem - na hro - bu vstal, a - le - lu - ia, a - le - lu - ia.

v ples rá - je ve - de bla - že - ný, a - le - lu - ia, a - le - lu - ia.  
smrt sa - mu ve hrob po - cho - val. a - le - lu - ia, a - le - lu - ia.

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com 6.Dost plá - če, slz a ža - los - ti, a - le - lu - ia, a - le - lu - ia,  
7.Bys nám též v šťast - né věč-nos-ti, a - le - lu - ia, a - le - lu - ia,

bol náš již us - tup ra - dos - ti, a - le - lu - ia, a - le - lu - ia,  
byl vel - ko - noč -ní ra - dos - ti, a - le - lu - ia, a - le - lu - ia.

smrt zni - čil Pán, živ o - pět je, a - le - lu - ia, a - le - lu - ia,  
smrt hří - chu od nás, Je - zu vzdal, a - le - lu - ia, a - le - lu - ia.

jak an - děl svě - tu zvěs - tu - je. a - le - lu - ia, a - le - lu - ia.  
jenž's du - ši ži - vot no - vý dal. a - le - lu - ia, a - le - lu - ia.

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**závěr**

8.Bud' slá-va Ot - ci věč-né - mu, a - le - lu - ia, a - le - lu - ia,

A musical score for two voices in 2/4 time, key of A major (two sharps). The top voice starts with a quarter note followed by an eighth note, then a quarter note, another eighth note, and a quarter note. The bottom voice starts with a quarter note, followed by an eighth note, then a quarter note, another eighth note, and a quarter note. The music consists of eighth-note chords.

i Sy-nu z mrt - vých vsta-lé - mu, a - le - lu - ia, a - le - lu - ia.

A continuation of the musical score for the eighth verse. The top voice begins with an eighth note, followed by a quarter note, another eighth note, and a quarter note. The bottom voice begins with a quarter note, followed by an eighth note, then a quarter note, another eighth note, and a quarter note. The music consists of eighth-note chords.

Duch U - tě - ši - tel bu-diž ctěn, a - le - lu - ia, a - le - lu - ia.

A continuation of the musical score for the eighth verse. The top voice begins with an eighth note, followed by a quarter note, another eighth note, and a quarter note. The bottom voice begins with a quarter note, followed by an eighth note, then a quarter note, another eighth note, and a quarter note. The music consists of eighth-note chords.

a s ni-mi věč - ně ve-le - ben, a - le - lu - ia, a - le - lu - ia.

A continuation of the musical score for the eighth verse. The top voice begins with an eighth note, followed by a quarter note, another eighth note, and a quarter note. The bottom voice begins with a quarter note, followed by an eighth note, then a quarter note, another eighth note, and a quarter note. The music consists of eighth-note chords.