

PAR EIZTICĪGĀS DRĀMĀZES DIEVKALPOJUMU  
DZIESMAS.

VĪSAS NAKTS DIEVKALPOJUMS  
v.v.  
LITURĢIJA.

Ar Augstisvētītā EXARCHIA, METROPOLITA  
SERGIJA SVĒTISU.

Sakopojis Paistoris M. Vieglais.

— 1941g. —



PAREIZTICĪGĀS DRAUDZES DIEVKALPOJUMU  
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UN  
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Izdota ar  
Kultūras Fonda pabalstu.



## Visas naktis dierkalpojums.

Koris

A-men.

Almasī dzied:

1. Nāciet, Klanīsimies Kēni-
2. Nāciet, Klanīsimies un zemē metīsimies
3. Nāciet, Klanīsimies un zemē metīsimies pa-

1. na mūsu Dieva priekšā,
2. Kristus Kēnīna un mūsu Dieva priekšā,
3. Šā Kristus Kēnīna un mūsu Dieva priekšā,

4. Nāciet, Klanīsimies un zemē metīsimies Viņa priekšā.

4.

104. Där dz.

Musical score for voice and piano. The vocal line begins with a melodic line consisting of eighth and sixteenth notes. The lyrics are "Teic to Kun-gu ma-na dvē. - - - se-le. Sla-". The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.

Musical score for voice and piano. The vocal line continues with a melodic line consisting of eighth and sixteenth notes. The lyrics are "vēts e - - si Tu, kungs. kungs, mans Diess,". The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.

Musical score for voice and piano. The vocal line begins with a melodic line consisting of eighth and sixteenth notes. The lyrics are "Tu e-si lo - - - ti liels. Sla-". The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.

Musical score for voice and piano. The vocal line continues with a melodic line consisting of eighth and sixteenth notes. The lyrics are "vēts e - - - si Tu, Kungs.". The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.

5.

Tu vi - su ar gud-ri-bu e-si da-

- ri-jis. Sla - va Te -

vim, Kungs, Kas vi - sas lie-tas

e - si da-ri-jis. Slava Téram, Délam un

6.

18||

2 reizes

18||

3<sup>o</sup> reize

Lielā ekuenija.

Kungs, ap-žē-lo-jies.

2)

3)

4)

Kungs, ap-žē-lo-jies. Kungs, ap-žē-lo-jies. Kungs, ap-žē-lo-jies.

1) 2)

Svētīgs ir cilvēks.

reks, kas neiet uz bezdienvīgo sa-pul-cēm. Al-le-lu-ja, al-le-

lu-ja, al-le- lu- ja. Jo tas Kungs parāst taisno celus,

Bet bezdienvīgo celšies bo-jā.

Alleluja 32.

Kalpo-jiet tam Kungam

8.

ar bijāšanu un priecājieties ar dre-bē-ša-nu.

Alleluja 3r

Svē-ti-gi ir

vi-si, kas uz Vi-nu ce-re.

Alleluja 3r

Ce-lies, Kungs, al-pe-sti mani, mans

Dievs. Pe-stišāna ir pītā Kun-ga un tava svētība ir pār

Alleluja 3r.

ta-ri-em lāu-dim. Sla-va Tē-vam, Dē-lam un Svē-tajam Garam

Alleluja 3r.

9.

2 reizi.

Alleluja, al-

350 reizi.

Mazā  
entenija.

1.meld.

Kungs, es piesaucu Tēri...

10.

ni, Kungs; Kungs, es pie-sau-cu Ţe-ri, par-lau-si ma-ni, uz-klau-

si manas lüg-ša-nas bal-si, nad es pie-sau-cu Ţe-ri; par-lau-

si ma-ni, Kungs. Lai mana lügšana lavi priekšā top ie-

cie-ni-ta, kā krepināmais u-pu-riš, ma-nu ro-ku pa-cel-

šā-na, Kā va-ka-ra u-pu-ri; pa-klaus-i ma-ni, Kungs.

Pants.

Izred manu dreseli no cieluma, lai es pa-tein-tos la-vam

Stichira.

vär - - - dam. Sve-tais Kungs, pienem mūsu vaka

lūg-ša-nas, un pie-dod mums mū-su grē-kus, jo Tu e-si vie-

12.

Musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is A major (no sharps or flats). The tempo is indicated as 101 BPM. The lyrics are in Latvian: "ni-gais, kas pasaule parādījis augšam-cel-sā-nos. Slava". The piano part includes a dynamic marking of 121.

Continuation of the musical score. The vocal part continues with the lyrics: "Jērum, Dēlam un Svetojam Jaram tagad, vienmēr un mūžām, a - - - men.". The piano part includes a dynamic marking of 101 BPM.

Dogmatiks.

Musical score for voice and piano, labeled "Dogmatiks". The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is A major. The lyrics are: "gi mūžām, a - - - men. Teik-sim Jauna-vu Mariju". The piano part includes a dynamic marking of 101 BPM.

Final section of the musical score. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is A major. The lyrics are: "vispasaules godu, debesu dur-vis, en-ģelu dziesmu un". The piano part includes a dynamic marking of 101 BPM.

tīcīgo krāšnumu, kas piedzima no cilvēkiem un dzem-

de-ja Val-di-tāju: jo Vī-na tapa par debesi un Die-vi-bas

mā-jon-li. Vīna, noārdijusi ienaida sie-nu, al-nesamie-

ru un atvēra debesu val-sti-bu; tādēļ mums, kas atzistam

14.

Vīnu par tī-cī-bas pa-ma-tu, no Vīnas piedžimušais Kungs  
ir par aiz-stā-vi. Tāpēc esiet droši, jūs, Dieva ļaudis, esiet

dro-ši, jo Vīns, kā visvarenais, uzvarēs pre-ti-nie-kus.

2. meld.

Kungs, es piesaucu Tevi, parlausi ma-ni, parlausi ma-

ni, Kungs. Kungs, es piesaucu Še-ri, pa-klausi ma-ni; uzklau-

si manas lūg-sā-nas bal-si, kad es pie-sau-cu Še-vi. Pa-klausi

ma-ni, Kungs. Lai mana lūgsāna Šārī priekšā top ie-cie-

ni-ta, kā krepiņāmais u-pu-ris; ma-nu ro-ku pa-cel-sā-na.

16.

Pants.

Handwritten musical score for 'Pants.' featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The lyrics are: 'Kā vanara u-pu-riš. Pa-klaus-i ma-ni, Klungs.' The bottom staff also has a treble clef and a key signature of one sharp. The lyrics are: 'Izred manu'.

Stichira.

Handwritten musical score for 'Stichira.' featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The lyrics are: 'dvēseli no cieluma, lai es pateiktos tā-vam vār-dam.' The bottom staff also has a treble clef and a key signature of one sharp. The lyrics are: 'Nāciet,'.

Handwritten musical score for 'Klanīsimies' featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The lyrics are: 'Klanīsimies Dieva Vārda priek-ša, Kas pirms mūžības no Žēva'. The bottom staff also has a treble clef and a key signature of one sharp. The lyrics are: 'ir pie-dzi-mis, un no Jau-navas Marijas mie-su pierē-mis.'

Handwritten musical score featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The lyrics are: 'ir pie-dzi-mis, un no Jau-navas Marijas mie-su pierē-mis.' The bottom staff also has a treble clef and a key signature of one sharp. The lyrics are: 'ir pie-dzi-mis, un no Jau-navas Marijas mie-su pierē-mis.'

jo Vīns' labprāt rūrustā monas iz-cie-tis, lāva sevi ap-rakt,  
 18|| 18||

un no mi-ro-niem aug-sām-cel-da-mies, ir alpestijis mani,  
 18||

mal-do-sos cil - vē - ku. Slava Šēram, Detam un Svētajam  
 18||

Dogmatiks.

Garam, tagad, vienmēr un mūžigi mūžām, a - men. Dieva

18.

Musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '18'). The vocal line consists of eighth-note chords. The lyrics are written below the notes:

žēlastībai at-nā-kot, bauslibas ē-na no-zu-da, jo kā ērksku

Continuation of the musical score. The vocal part continues with eighth-note chords. The lyrics are:

Krūms liesmā deg-dams, ne sa-de-ga, tāpat Tu, Jaunava,

Continuation of the musical score. The vocal part continues with eighth-note chords. The lyrics are:

dzemdedāma esi pa-li-ku-si jaunava. Tāsnibas Saule

Continuation of the musical score. The vocal part continues with eighth-note chords. The lyrics are:

ir atspīdējusi uguns staba vie-tā; Kristus, mūsu dveselū

3 meld.

19.

Pesiitājs, Mo-zus vie - tā. Kungs, es piesaucu Ģe-vi, pa-klausi

This block contains the first two measures of a handwritten musical score. It features two staves, each with a treble clef and a key signature of one flat. The lyrics "Pesiitājs, Mo-zus vie - tā." are written below the first staff, and "Kungs, es piesaucu Ģe-vi, pa-klausi" are written below the second. The music consists of eighth and sixteenth note patterns.

ma-ni, pa-klausi ma-ni, Kungs. Kungs, es piesaucu Ģe-vi, pa-klausi

This block contains the third and fourth measures of the handwritten musical score. The lyrics "ma-ni, pa-klausi ma-ni, Kungs. Kungs, es piesaucu Ģe-vi, pa-klausi" are written below the staves. The music continues with eighth and sixteenth note patterns.

ma-ni, uzklausi manas lūgšanas bal-si, kad es piesaucu

This block contains the fifth and sixth measures of the handwritten musical score. The lyrics "ma-ni, uzklausi manas lūgšanas bal-si, kad es piesaucu" are written below the staves. The music continues with eighth and sixteenth note patterns.

Ģe-vi, pa-klausi ma-ni, Kungs. Lai mana lūgšana tavā

This block contains the seventh and eighth measures of the handwritten musical score. The lyrics "Ģe-vi, pa-klausi ma-ni, Kungs. Lai mana lūgšana tavā" are written below the staves. The music concludes with eighth and sixteenth note patterns.

20.

Handwritten musical score for two voices. The top staff has a treble clef, the bottom staff has a bass clef. The music consists of four measures. The lyrics are:

priekšā lop ie-cie-ni-la, kā krepināmais u-pu-riš; ma-nu roku

Handwritten musical score for two voices. The top staff has a treble clef, the bottom staff has a bass clef. The music consists of four measures. The lyrics are:

pa-cel-ša-na, kā vaka ra u-pu-riš. Pa-klau-si ma-ni, kungs.

Pants.

Handwritten musical score for two voices. The top staff has a treble clef, the bottom staff has a bass clef. The music consists of four measures. The lyrics are:

Izved manu dřeseli no cietuma, lai es pateiktos ta - vam

stichina.

Handwritten musical score for two voices. The top staff has a treble clef, the bottom staff has a bass clef. The music consists of four measures. The lyrics are:

vār-dam. Ar tāru krustu, Kristus Pēsti-tājs, nāres vara ir

iz-del-de-ta, un launā gara viltība iz-ni-ci-na-ta, bet ci-vēku

cilts, līcībā glāb-ja-ma, Tēr vien-mēr dzies-mas dzied. Slava

Tēram, Dēlam un Svetajam Jaram, tagad, vienmēr un mūži-

Dogmatiks.

mūžam, a--men. Augsti-lei-ca-mā, kā lai nebrinamies

22.

Musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal line consists of eighth-note chords: G, B, D, E, G, B, D, E. The piano accompaniment consists of eighth-note chords: G, B, D, E, G, B, D, E.

tava i di e ri š kigai dzem-de-ša-nai? jo Tu. Visski stā un dieva

Continuation of the musical score. The vocal line continues with eighth-note chords: G, B, D, E, G, B, D, E. The piano accompaniment continues with eighth-note chords: G, B, D, E, G, B, D, E.

apēnotā, bez tēva dzemdeji Die lu, kas pirms visiem laikiem

Continuation of the musical score. The vocal line continues with eighth-note chords: G, B, D, E, G, B, D, E. The piano accompaniment continues with eighth-note chords: G, B, D, E, G, B, D, E.

no Tēva dzemdeits bez mā-tes, kurā nav notikusi nekāda

Continuation of the musical score. The vocal line continues with eighth-note chords: G, B, D, E, G, B, D, E. The piano accompaniment continues with eighth-note chords: G, B, D, E, G, B, D, E.

pārvēršanās, ne sajauksānās, ne da-lī-ša-nās, bet abēju da-

Continuation of the musical score. The vocal line continues with eighth-note chords: G, B, D, E, G, B, D, E. The piano accompaniment continues with eighth-note chords: G, B, D, E, G, B, D, E.

bu i-pa-šības pa-sa-rā-tas ne-pār-gro-zī-tas. Tādēļ Valdniece,

Māte Jau-na-va, lūdž Viņu, lai glābj to dve-se-les, Kaspa-

reizlicīgi apliecina Tevi kā Die-va-dzem-de-tā-ju.

4. meld.

Kungs, es piesaucu Tevi, parlausi ma-ni, parlausi ma-ni,

24.

Kungs, Kungs es piesaucu Šerī, paklausī mani; u -

manas lūgšanas bal - si, kad es piesaucu Še - - vi; pa -

klausī mani, Kungs. Lai mana lūgšana tāvā priekšā tāp

ie - cienīta, kā krepiņāmais u - pu - ris, manu roku pa - cel -

25.  
Pants.

šā-na, kā va-ka-ra u-pu-ri. Pa-klau-si ma-ni, Kungs. Izred  
manu dreseli no cietuma, lai es pa-teik-los ta-vam vār-dam.

Izred  
manu dreseli no cietuma, lai es pa-teik-los ta-vam vār-dam.  
Stichira.

Izred  
manu dreseli no cietuma, lai es pa-teik-los ta-vam vār-dam.  
Stichira.

Izred  
manu dreseli no cietuma, lai es pa-teik-los ta-vam vār-dam.  
Diers, nemitigi kla-nsdarnies, mēs'gadz-jam tane augjam.

26.

Musical score for voice and piano. The vocal part is in soprano C-clef, common time, key signature one sharp. The piano part is in G-clef, common time, key signature one sharp. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. Measure numbers 107 and 108 are written above the staff.

celsanos tresā die-nā, jo ar to Tu, Visvarenais, esi atjauno-

Continuation of the musical score. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. Measure numbers 109 and 110 are written above the staff.

jis cilvēku sa-maitā-to da-bu, un mums atjaunojis celi

Continuation of the musical score. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. Measure numbers 111 and 112 are written above the staff.

uz de - be-sim, kā vienīgais labais un eil-ve-ku-mi-

Continuation of the musical score. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. Measure numbers 113 and 114 are written above the staff.

lo-tājs: Svara Tēram, Hēlam un Svetajam Jaram, tagad, vien-

27.  
Dogmatiks.

mēr un mūži-gi mūžam, a - - - men. Pra-vietis

Dā-vids, kas Tevi dēl, pēc miesas kļuva par Dieva Dēla

cīltī-lē-vu, dzied dziesmās par Tevi Tam, kas cēlis Tevi pie

lā go-dā: „Kēniņiene stāv Tev pa labo ro-ku.” Tevi, dri-

28.

Musical score for voice and piano. The vocal part is in soprano clef, treble clef, and the piano part is in bass clef, bass clef. The key signature is one sharp. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. The lyrics are written below the staff.

vibas pārstāvētāju, par Māti darījis Kris - tus Dievs,

Continuation of the musical score. The vocal part begins with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. The lyrics are written below the staff.

kas liels un bagāts zē-la-sli-bē; no Ģevis, Dievadzemētāja,

Continuation of the musical score. The vocal part begins with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. The lyrics are written below the staff.

labprāt tapis cil - vērs, lai atkal atjaunotu savu kāri-

Continuation of the musical score. The vocal part begins with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. The lyrics are written below the staff.

bās samaitāto da - - su, un uzņēmis uz kamiesiem

Kalnos noklidusō a-vi, lai atnestū, kā vēlējās pie Šē-va

un pievienotu debesu spē - - kiem un at-pes-tī-tu pa-

sau-li. Kungs, es piesaucu Tevi, parlausi ma-ni, parlausi

5.meld.

Kungs, es piesaucu Tevi, parlausi ma-ni, parlausi

si ma-ni, Kungs; Kungs, es piesaucu Tevi, parlausi ma-ni;

30.

Musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is one sharp (F#). The tempo is indicated as 181 BPM. The vocal line consists of eighth and sixteenth note patterns. The lyrics begin with "uz-klausī manas lūgšanas bal-si, kad es piesaucu Te-ri," followed by a piano accompaniment line.

uz-klausī manas lūgšanas bal-si, kad es piesaucu Te-ri,

The vocal part continues with eighth and sixteenth note patterns. The piano accompaniment line follows. The lyrics continue with "pa-klausī ma-ni, Kungs. Lai mana lūgšana tārē priekšā

pa-klausī ma-ni, Kungs. Lai mana lūgšana tārē priekšā

The vocal part continues with eighth and sixteenth note patterns. The piano accompaniment line follows. The lyrics continue with "top ie-cie-ni-ta, kā rāepināmās u-pu-ris, manu roku pa-

top ie-cie-ni-ta, kā rāepināmās u-pu-ris, manu roku pa-

The vocal part continues with eighth and sixteenth note patterns. The piano accompaniment line follows. The lyrics continue with "cel-sa-na, kā va-kara u-pu-ris. Pa-klausī ma-ni, Kungs."

cel-sa-na, kā va-kara u-pu-ris. Pa-klausī ma-ni, Kungs.

Pants.

Handwritten musical score for soprano (S) and basso (B). The music is in common time, key signature of one sharp. The soprano part starts with a single note followed by a measure of two eighth notes. The basso part consists of sustained notes. The lyrics are written below the notes:

Izved manu dveseli no cieluma, lai es pateiktos ta-vam  
var-dam. Kristus, Tu ar savi cienijamo

Stichira.

Handwritten musical score for soprano (S) and basso (B). The soprano part features a melodic line with eighth and sixteenth notes. The basso part consists of sustained notes. The lyrics are written below the notes:

vār-dam. Kristus, Tu ar savi cienijamo

Handwritten musical score for soprano (S) and basso (B). The soprano part starts with a measure of three eighth notes. The basso part consists of sustained notes. The lyrics are written below the notes:

Krus-tu, esi kaunā līcis launo ga-ru, un ar savi augšan-

Handwritten musical score for soprano (S) and basso (B). The soprano part starts with a measure of three eighth notes. The basso part consists of sustained notes. The lyrics are written below the notes:

celšanos esi nodeldejis grē-ka dze-lo-ni, un mūs no nāves

32.

Musical score for two voices (Soprano and Alto) in F major (indicated by a sharp sign). The key signature changes to E major (two sharps) at measure 18. The time signature is common time (indicated by '12'). The lyrics are in Latvian:

Vārtiem esi at-pe-ti-jis; mēs Šēri, Vien-piedzīmu-šo, go-dājam.

Continuation of the musical score for two voices. The lyrics continue:

Slava Šēram, Diejam un Svētajam Garam, tagad, vienmēr un

Continuation of the musical score for two voices. The lyrics are:

mū-ži-gi mū-žām, a - - - - men. Sar-ka-nā jū-rā

The vocal parts are labeled "Dogmatiks." above the right part.

Continuation of the musical score for two voices. The lyrics are:

senāk tīca priekšnorimēta Ligava Mūžam-jau-na-va. Tur

Morus beja īdens pār-skī-rejs, bet še Ga-bri-els brī-nu-ma

Kalps. Tād Izraels pār-gōja jūras dibenu sausām nā-jām,

Bet tagad jaunava dzemdeja Kristu pār-da-bīgi. Jū-ra

pēc Izraela pārišanas palika ne-pār-e-ja-ma, tāpat arī

34.

Musical score for voice and piano. The vocal part is in soprano clef, treble clef, with a key signature of one sharp (F#). The piano part is in bass clef, bass clef, with a key signature of one sharp (F#). The tempo is indicated as 18||. The lyrics are:

Jaunava pēc Ēmanuela piedzīmšanas palika ne-vaino-ta.

The piano accompaniment consists of eighth-note chords.

Continuation of the musical score. The vocal part continues in soprano clef, treble clef, with a key signature of one sharp (F#). The piano part is in bass clef, bass clef, with a key signature of one sharp (F#). The tempo is indicated as 19||. The lyrics are:

Dievs, kas es i un pa-priekš bi-jī, parādi-jies nā cil-vēks,

The piano accompaniment consists of eighth-note chords.

Continuation of the musical score. The vocal part continues in soprano clef, treble clef, with a key signature of one sharp (F#). The piano part is in bass clef, bass clef, with a key signature of one sharp (F#). The tempo is indicated as 18||. The lyrics are:

ap-žē-lo-jies par mums.

The piano accompaniment consists of eighth-note chords.

6.meld.

Continuation of the musical score. The vocal part continues in soprano clef, treble clef, with a key signature of one sharp (F#). The piano part is in bass clef, bass clef, with a key signature of one sharp (F#). The tempo is indicated as 19||. The lyrics are:

Kungs, es piesaucu ū-

The piano accompaniment consists of eighth-note chords.

Continuation of the musical score. The vocal part continues in soprano clef, treble clef, with a key signature of one sharp (F#). The piano part is in bass clef, bass clef, with a key signature of one sharp (F#). The tempo is indicated as 18||. The lyrics are:

vi, pa-nkau-si ma-ni, pa-klausī ma-ni, Kungs, Kungs, es

The piano accompaniment consists of eighth-note chords.

piesaucu Ņevi, parlausi ma-ni, uzklausī manas lūg-sā-nas

bal-si, nad es piesaucu Ņe - vi, pa-klaus-i ma-ni, lūg-sā-nas.

Lai mana lūgsana tārā prieš-sā top ie-cie-ni-ta, kā krēpinā-

maiš u-pu-riš, manu roku pa-cel-sa-na, kā va-kara u-pu-riš.

36.

Pants.

Pa-klaus-i ma-ni, Iungs  
Iz-ved manu dveseli no cietuma,

stichira.

lai es pa-tei-nios ta - - ram var - dam. Kristus, Tu

esi uzkāpis krusta konā, olli uz-va-re-dams. Lai, Pats nāves

neskārīts, līdz ar Sevi uzmodinātu nāves tumsibā e-so-śos.

Visvarenais Pē-ti-tājs, kas dod i dzīvību no sava gaisuma,

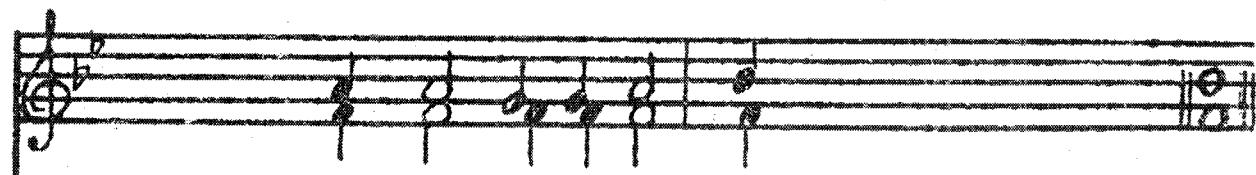
e-si mums zē-līgs. Slava Tēram, Dēlam un Svetajam Ga-

ram, tagad, vienmēr un mū-zī-gi mū - - žām, a - - men.

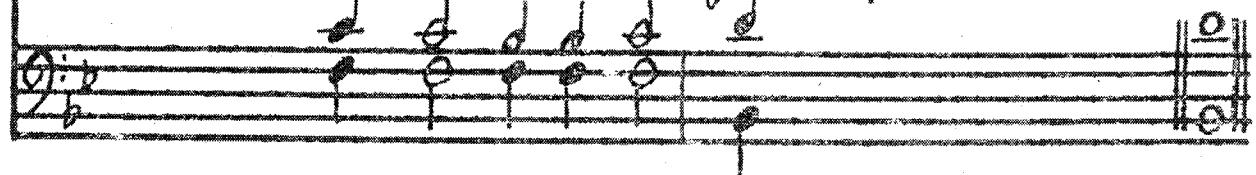
Dogmatiks.

Kas neteiks Tēvi svētīgu, Vis-svētā Jau-nava? Kas gan neslavēs

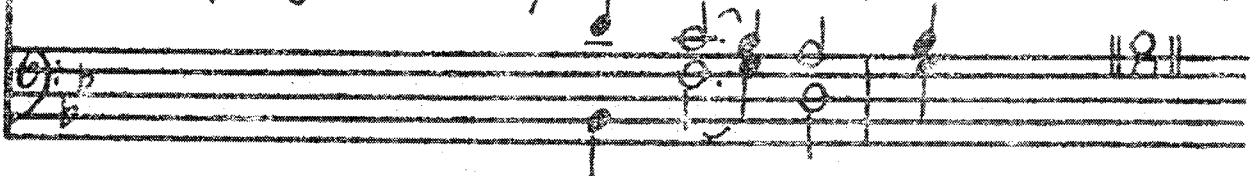
38.



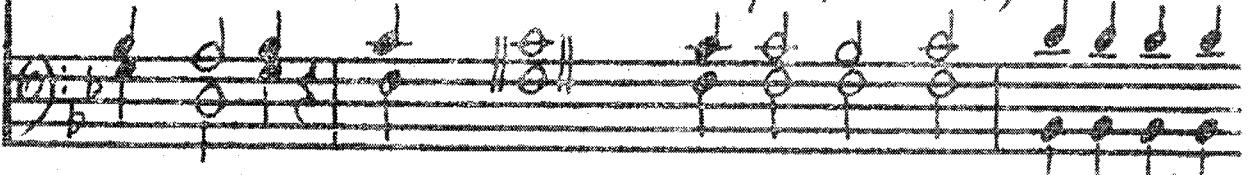
tavu visskristo dzem-deša-nu? Jo vien piedzimušais Dievs,



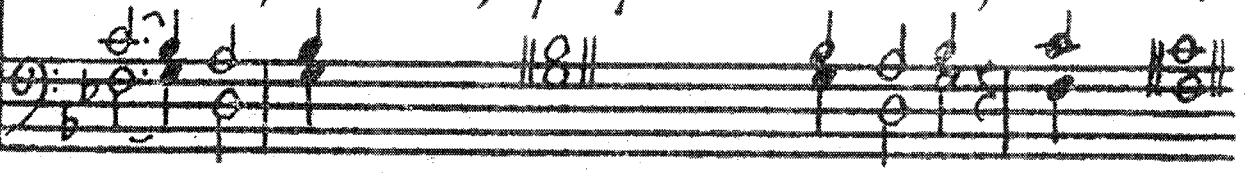
Kas atspīdējis no Ņēra pirms mūžiem, tas Pats no Ņēvis, šķi-



stās, cēlies, neizsakami mīsu pienendams; dieva daba



bū-dams, mīsu deļ aptērpaš cilvēna da-bā; nedalamis



divās ī-pa-ši-bas, bet atzi-stams divās nesaplūstošās da-bās.  
 ||2||  
 ||3||

Lūdz Vīnu, Šķistā Vissvētīgā, lai ūlo mūsu dvē-se-les.  
 ||8||

7. meld.

Kungs, es piesaucu Tevi, paklausī mani, pa-klausī mani,  
 ||8||

Kungs. Kungs, es piesaucu Tevi, paklausī mani; uz klausī mani  
 ||8||

40.

180

manas lūgsānas bal-si, nades piešaucu ū-vi, pankausi ma-ni.

Kungs. Lai ma-na lūg-šana tārā priensā top ie-cie-ni-ta, kā vī-

pinā-mais u-pu-ri; ma-nu roku pa-cel-ša-na, kā va-kara u-

Pants.

pu-ri; Pa-kau-si ma-ni, Kungs. Izved manu dřeseli no

cietuma, lai es pateiktos ta - ram vār - - - dam. Šām Kun-

gam, kas nāves varu sa-lau-zis, un cil-vēku cīlti apsraidi-

ro-jis, nācīt, dziedāsim priegi, ar bez-miesīgiem seku-damī:

gods Tēvīm, mūsu Ra-di-tājs un Pes-ti-tājs. Slava Tēram, Rē-

42.

Pam un Svetajam Garam, tagad, vienmēr un mūžīgi mū-

žām, a - - - men.

Dogmatiks.

Die-va-dzemdētāja, Tu esi pārdabīgi

tapusi par Mā-ti, bet ne-izsakami un neizprotami palikusi

Jau-na-va, un mē-le nespēj izfeikt tavas dzemdesānas bū-nu-

mu, jo, Šķi-stā, pēc tavas slavējamās ienemšanas mie-sās,

pati dzemdesīz-na paliec ne-iz-pro-ta-ma; kur Dievs grūb, tur

da-bas likumi tōp pār-va-re-ti. Tā-pēc, par Dieva Māti Ģe-vi

at-zī-da-mi, vi-si nosirds už Ģe-vi sau-cam: līdz, lai mūsu dvē-

44.

seles tap-tu at-pe-sti-tas.

8. meld.

Kungs, es piesaucu Šerī, pa-

klausi ma-ni, paklausī ma-ni, Kungs. Kungs, es piesaucu

Šerī, pa-klausī ma-ni. Uzklausi manas lūgšanas bal-

si, kad es piesaucu Še--vi, paklausī ma-ni, Kungs.

Lai ma-na lijošana tava priekšā top ie-cie-nī-ta, kā vrepihā-

Pants.

pu-ris. Paklausī ma-ni, Rungs.

Izved manu dveseli nocie-

tuma, lai es pa-teik-toš ta - - ram vār - - dam.

Vākara

46.

A handwritten musical score for three voices. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. The music consists of quarter notes and rests. The lyrics are written below the notes:

dziesmu un prāti gu kal-po-ša-nu mēs Tev, Kris-tus ne-

The middle section of the musical score continues with the same three-staff format and key signatures. The lyrics continue:

sam, jo Tev ir lab-pati-cis iz-glābt mūs ar aug-šam-cel-šā-

The bottom section of the musical score concludes with the lyrics:

nos. Slava Tevam, Dēlam un Svētajam Jaram, tagad, vien-

The final section of the musical score begins with a treble clef and a key signature of one sharp. The lyrics are:

mēr un mū-ži-gi mū-žam, a - - - men. Debesu

Dogmatiķi.

Kerins nonāca zemē cilvēku mi-les-ti-bas dēļ un dzivoja

ar cil-vē-kiem; jo pienēmis miegu no ūkis-lās fau-na-vas

un no Vīnas piedzimis kā patiess cil-vēks, Vīns ir vieni-

gais hēls, kam divas dabas, bet vie-na Per-so-na. Ta-

48.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The music consists of two staves. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are written below the notes:

dēl kā īstū Die-vu un pilnīgu cilvēku patiesi godāda  
mi, mēs apliecinam Vīnu par Kristu mū-su Die-vu.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The music consists of two staves. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are written below the notes:

Lūdz Vīnu, Māte Jauna va, lai ūčo mū-su dve-se-les.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The music consists of two staves. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are written below the notes:

Vakara dziesma  
Dieva Dēlam.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The music consists of two staves. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are written below the notes:

Jēzus Kristus! Tu nemirstīgā, svētā, svētīgā

debesu Tēra svētās godības lē-nā Gais-ma! Nēs, saules nojē-

šānu piedzīvojuši, vakara gais-mu ie-rau-dzi-ju-ši, teicam Die-

vu Tēru, Dēlu un Svēto Ga-ru. Diera Dēls dzī-vi-bas De-vējs!

Tu es cienīgs, lai visos laikos Tēri leinstu svē-tām dzies-mām;

50.

181

tädel ari pasaule Feri go - dä.

Sestdien, 6.meld.

Vanara prokimeni.

Tas Kungs

181

ir Kēnīns' un ar go - di - bu ap - - - gērfts.

Jas pats cīta meldinā.

Aranī. J.Kārīlys.

Tas Kungs ir Kē - - nīns, un ar go-di-bu ap - - -

Svētdien, 8.meld.

gērfts.

Visi tā Kunga kalpi ta - gad fei - - -

Visi tā Kunga kalpi ta - gad fei - - -

Piromdien, H. meld.

Musical score for Piromdien, H. meld. The score consists of two staves of music. The left staff shows a melodic line with various note heads and stems. The right staff shows a harmonic or rhythmic pattern with eighth-note pairs. The lyrics are written below the staff:

ciet to Kun - - - gu.  
Tas Kungs parkausa ma-

Otdien, I. meld.

Musical score for Otdien, I. meld. The score consists of two staves of music. The left staff shows a melodic line. The right staff shows a harmonic pattern with eighth-note pairs. The lyrics are written below the staff:

ni, kades Vīnu pie-sau-cu. Kungs, tava žēlastība mani

Tresdien,  
5. meld.

Musical score for Tresdien, 5. meld. The score consists of two staves of music. The left staff shows a melodic line. The right staff shows a harmonic pattern with eighth-note pairs. The lyrics are written below the staff:

pa-va-dis vi - sā ma-nā mū - - - zā. Dievs,

Musical score for the final section. The score consists of two staves of music. The left staff shows a melodic line. The right staff shows a harmonic pattern with eighth-note pairs. The lyrics are written below the staff:

atpesti mani ar tavu vārdus un tie-sā mani ar la-ru

52.

Ceturtdien, 6.meld.

m. 7

ra - - - ru. Nō tā Kunga, kas debesi un zemi ra-

*< >* m. 8

Piertdien, 7.meld.

di-jis, nāc ma-na pa - - - li-dzi-ba. Hiers, Tu esi'

*< >* m. 9

mans palvēums un tava žēlastība ma-ni pa - va-da.

Trūskārtējā ektēnijā:

Kungs, apžēlojies, Kungs, apžēlojies, Kungs ap - žē - lo - jies.

Var izlietot arī cikls  
kaderķes, ir liele ieska

Lūgsana: Kungs, dari mūs cienīgus... (var deriedat uz 8. tropara mēolidiņu).

Lūdramā ent.

Kungs, ap-žē-lo-jies. Kungs, ap-žē-lo-jies. Bod, Kungs. Unar tarugru.  
Litijas extenija.

Kungs, ap-žēlojies. Kungs, ap-žēlojies. Kungs, ap-žēlo-jies. Kungs,

ap-žēlojies.... ap-žēlojies. Kungs, ap-žēlojies. Kungs, ap-žēlojies. Kungs, ap-žēlo-jies.

1. meld.

Pantu  
stichiras.  
(svētdienu)

Kristus, ar fa-vām cie-šā-nām mēs esam atsvabinotino

54.

mo-kām, un ar tāvu augšam-cel-šā-nos mēs esam iz-glāb-li no  
iz-nī-ci-bas. Kungs, gods Te-vim.

2.meld.

Tāva augšāmcelšānās, Pri-

stus Pe-sti-tājs, ir apgaismojusi visu pa-sau-li, un Tu esi pie

Servis aicinājis sa-vu ra-di-ju-mu; visvarenais Kungs, gods Te-vim.

3. meld.

Kristus, Tu ar sārām cīšanām es i aptumšojs ūsu li, be far sa-

vas augšāmcelšanās gaismu visu ap-gais-mo-jis; pienem mūsu

vanara dziesmu, Cil-vē-ku-mi-lo-tājs. Kungs, Tu krustā uz-

kāp-dams, mūsu cilts tēva lāstus es i zde-l-de-jis, un ek-lē nonāp-

56.

Musical score for voice and piano, page 56. The vocal line starts with eighth and sixteenth notes, followed by a fermata over the last note of the first measure. The piano accompaniment consists of eighth-note chords.

dams, mūžīgos cietumniekus at-sva-bi-nā-jis, cilvēku ciltij ne-

Continuation of the musical score for voice and piano, page 56. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment provides harmonic support with eighth-note chords.

Continuation of the musical score for voice and piano, page 56. The vocal line begins with eighth notes, followed by a melodic line with eighth and sixteenth notes, and the piano accompaniment includes eighth-note chords.

iznīcību dā-vi-nā-dams; tāpēc mēs dziedādami sla - - vē-  
jam tavu dzīvudaros̄o un pestījošo aug-šam-cel-ša-nos̄.

Continuation of the musical score for voice and piano, page 56. The vocal line concludes with eighth and sixteenth notes, and the piano accompaniment ends with eighth-note chords.

5. mēld.

Musical score for voice and piano, page 5. The vocal line starts with eighth and sixteenth notes, followed by a fermata over the last note of the first measure. The piano accompaniment features eighth-note chords.

Te-vi, Kristus Pe-sti-tājs, kas, miesu pienēmis, neesi skrīies no

de-be-sim, mēs dziesmās auff-sti lei-cam, jo Tu, kā citvēku mi-

lo-tajs Kungs, par mūsu aitti krustu un nāri esī uz-nēmis,

el-les vār-tus sa-dau-zī-jis, t-re-sā dienā augšām-cē lies un at-

6. meld.

pestījis mū-su dvē-se-les.

Tāru augšāmcelšanos, Kris-

58.

Handwritten musical score for a hymn. The music is written on four staves, likely for a four-part choir (Soprano, Alto, Tenor, Bass). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '1'). The lyrics are written below the notes:

tus Pestilājs, en-ge-li-teic de-besīs, iecienī ari mūs viņs ze-

7. meld.

Handwritten musical score for a hymn. The music is written on four staves, likely for a four-part choir (Soprano, Alto, Tenor, Bass). The key signature changes to G major (no sharps or flats), and the time signature is common time (indicated by '1'). The lyrics are written below the notes:

mes ūklām sirdim Tevi sla - vēt. Pa-stau-les Pestilājs, Tu

Handwritten musical score for a hymn. The music is written on four staves, likely for a four-part choir (Soprano, Alto, Tenor, Bass). The key signature changes to C major (no sharps or flats), and the time signature is common time (indicated by '1'). The lyrics are written below the notes:

no kapa esi augšām-cē-lies, un līdz ar savu mie-su esi uzce-

8. meld.

Handwritten musical score for a hymn. The music is written on four staves, likely for a four-part choir (Soprano, Alto, Tenor, Bass). The key signature changes to G major (no sharps or flats), and the time signature is common time (indicated by '1'). The lyrics are written below the notes:

lis cil-vē-kus; Kungs, gods Te - vim. Jēzus, Tu no de-

Handwritten musical notation for the first line of the hymn. The notation consists of three staves of music with lyrics written underneath. The lyrics are: "besīm nonācīs, uzkāpi kru-stā, Tu, nemirstīgā Dzīvība, atnāci". The notation includes various note heads and rests, with some notes having vertical stems and others horizontal stems.

besīm nonācīs, uzkāpi kru-stā, Tu, nemirstīgā Dzīvība, atnāci

Handwritten musical notation for the second line of the hymn. The notation consists of three staves of music with lyrics written underneath. The lyrics are: "lai izciestu nā-vi, īstais Gaišums - pie tu-m-si-bā e-so-šiem,". The notation includes various note heads and rests, with some notes having vertical stems and others horizontal stems.

lai izciestu nā-vi, īstais Gaišums - pie tu-m-si-bā e-so-šiem,

Handwritten musical notation for the third line of the hymn. The notation consists of three staves of music with lyrics written underneath. The lyrics are: "visu augšāmcelšanās - pie kri-tu-šiem; gods Ģer, mūsu Ap-". The notation includes various note heads and rests, with some notes having vertical stems and others horizontal stems.

visu augšāmcelšanās - pie kri-tu-šiem; gods Ģer, mūsu Ap-

Handwritten musical notation for the fourth line of the hymn. The notation consists of three staves of music with lyrics written underneath. The lyrics are: "gaismotājs un Pēsti-tājs". The notation includes various note heads and rests, with some notes having vertical stems and others horizontal stems.

gaismotājs un Pēsti-tājs

Sv. Simeona  
lūgsana.

Handwritten musical notation for the fifth line of the hymn. The notation consists of three staves of music with lyrics written underneath. The lyrics are: "Kungs, lai nu tavs". The notation includes various note heads and rests, with some notes having vertical stems and others horizontal stems.

Kungs, lai nu tavs

Kijevas mēlī.

60.

Kalps aiz-iet mie - - rā, kā Tu e - si sa - - ci-jis,

jo ma-naša-cis ir re-dzē-jusās ī-a-mu pes - - tī-ša-nu, ko

Tu e-si sa - tai- si - jis vi-siem īau - dim: gais-mu,

ap-gais-mot pa - ga-nus, un par sla-vu sa-riem Iz-za -

61.

e-la-lau-dim.

Tropars  
Dievadzem-  
detājai.

4:meld.

Esi sveicinātā, Dieva-

dzemdetāja Jau-na-ra, Dieva apzēlotā Marija, tas kungs ir ar

Te-vi. Tu esi augstiteicama starp sie-vām un augstiteicams

3 reiz.

ir faras miesas Aug-lis, jo mūsu dvīsteli Pestilaju Tu esi dzem-de-ju-si

Pēc trop. ievēti maires u.c. un tad dziedam: Slavēts lai iz... ja netiek dzēst.  
maires, tad: Slavēts lai iz... dziedam tālāk pēc tropara.

62.

3.reizes.

Iresās neizs.  
noslēgumā.

Pēc snt. Rīga. Latv. gads  
Dieva... un bīskapijās  
Lieči ekumenija. Rīgas kungs

Slavets lai ir tā Kunga vārds no šī laika mūziķi mūžam. -mūžam

1.meld.

Dievs ir Kungs... un svētāl. tropāri.

Dievs ir Kungs un mums ir pa-rā-di-sies, slavets ir, kas nāk

Tropāri.

tā Kunga vār-dā.

Kad ak-mens bija aizzi mo-gots no jū-diēm

un karavīri sargāja tavu vissķisto miesu, tad Tu, Pes-ti-

tājs, augšām cēlies trešā dienā, pācaulei dzīvibū dāviņā.

dams, tāpēc de - besu speki stauca uz Ņeri, dzīvi-bas īde-vējs.

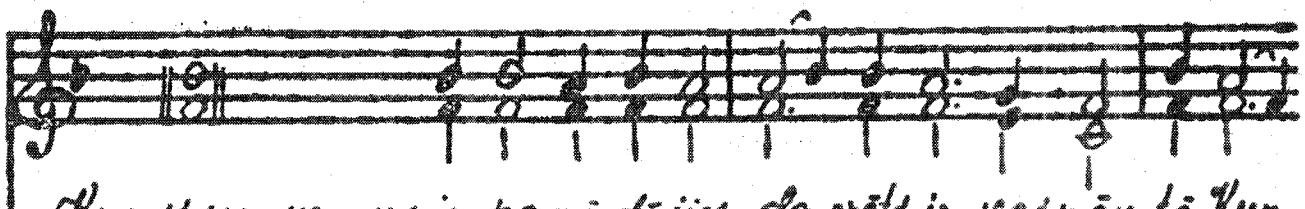
Kristus, vienīgais cilvēku-mi-lo-tājs! Gods ta-vai augšām-ml-šā-

nai, gods ta-vai Vēstībai, gods ta-vai gā-di-bai.

2.meld.

Dievs ir

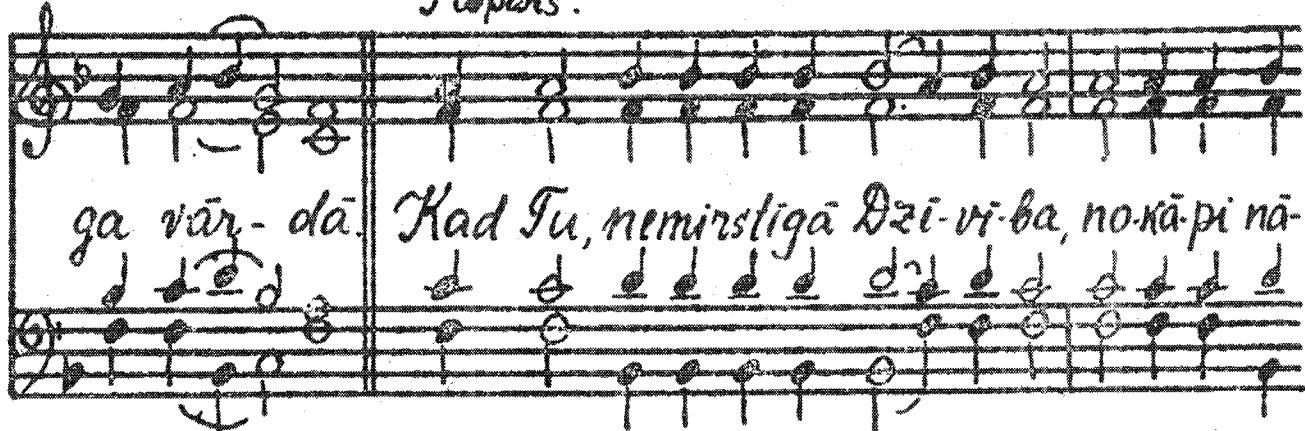
64.



Kungs un mums ir pa-ri-dī-jies, sla-vēts ir, kas nāk tā Kun-



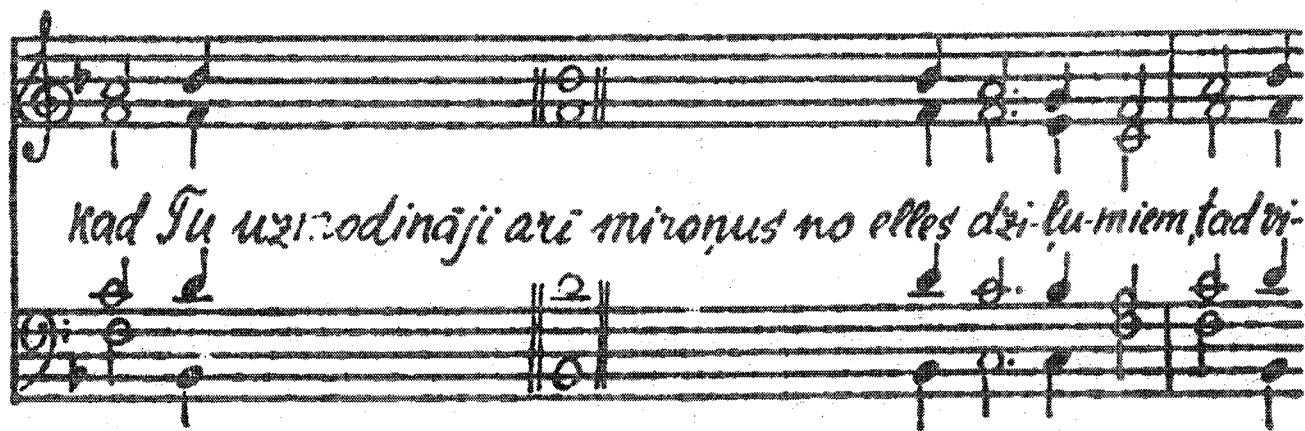
Tropāns.



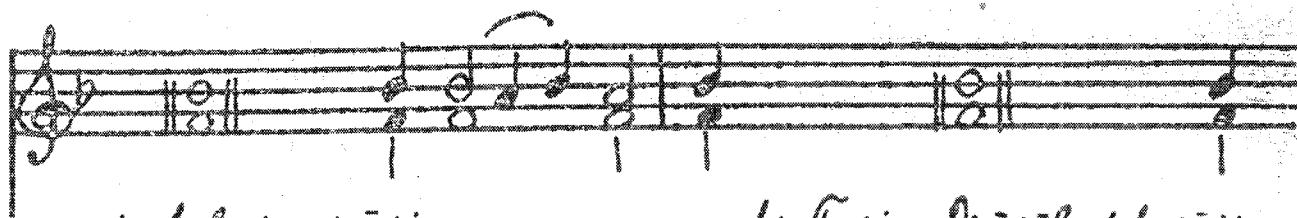
ga vār-dā. Kad Tu, nemirstīgā Dzī-vi-ba, no-kā-pi nā-



ves val-stībā, tad eļli nonāvēji ar Dievības spo-žu-mu; un



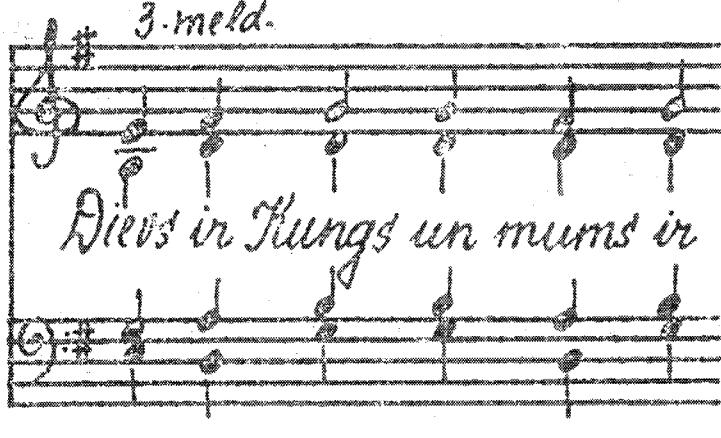
Kad Tu uz-rodināji ari mironus no elles dzī-lu-miem, tad ti-



si debesu spēki sau - ca: gods Ņevim dzīvibasdevījs,



Kris-tus mū-su dierv.

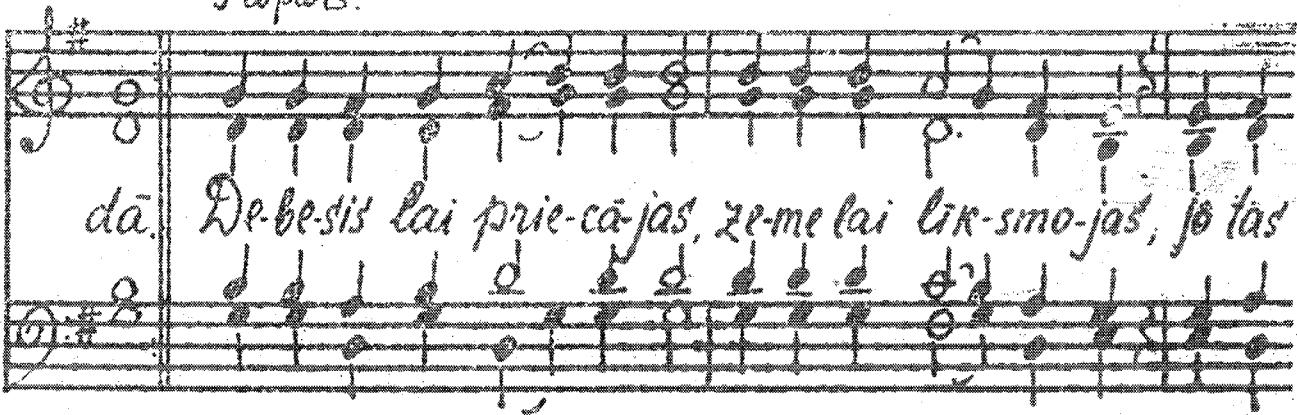


Dios ir kungs un mums ir



pa - rā - di - jies, sla - vēts ir, kas nāc tā Run - ga vār - .

Tropārs.



dā. De - besis lai prie - cā - jas, ze - me lai lik - smo - jas, jo tās

66.

Kungs ir darijis va-re-nus dar-bus ar-sa-mu-ro-ku, nāvi ar  
nāvi ir iz-nī-ci-nā-jis; pī-mais ta-pīs starp mi-ru-šiem,

no elles dži-lu-miem mūs ir iz-glā-bis, un pasaulei dārinā-  
jis lie-lu žē - - - la-sti-bu.

H. meld.

Biers ir Kungs un

mums ir pa-rā-di-ies, sla-vēts ir, kas nāk tā Kunga vār-dā.

Tropārs.

Tā Kunga mā-cek-les, dabūjušās dzīndēt no enģela augšām.

celšānās gaisō slu-di-nā-sā-nu, un no vecēva lāsīa iz-glā-

bu-sās, priecādamās saeija a-pu-stu-liem: nāve ir iz-del-de-

68.

Handwritten musical score for voice and piano. The vocal part is in soprano C-clef, common time, with a key signature of one sharp. The piano part is in bass F-clef, common time, with a key signature of one sharp. The vocal line begins with "la, Kristus Diers ir augšam-cē-lies," followed by "lu žē-la-sti-bu." The piano part has harmonic markings above the staff: ||G||, ||G B A||, ||G B A||, and ||G||.

5. meld.

Continuation of the handwritten musical score. The vocal part continues with "Dievs ir Rungs' un mums ir pa-rādi-jes," followed by "slg-vēts ir, kas nāk ta Runga vār-dā." The piano part has harmonic markings: ||G||, ||G B A||, ||G B A||, and ||G||. The vocal line concludes with "Tīcīgle lau-dis!"

Tropārs.

Continuation of the handwritten musical score. The vocal part begins with "slg-vēts ir, kas nāk ta Runga vār-dā." The piano part has harmonic markings: ||G B A||, ||G B A||, ||G B A||, and ||G||. The vocal line concludes with "Tīcīgle lau-dis!"

Continuation of the handwritten musical score. The vocal part begins with "ternsim un pielūgsim to Vārdu, kam līdz ar Šēru un Jaunu." The piano part has harmonic markings: ||G||, ||G B A||, ||G B A||, and ||G||.

nav ie-sā-ku-ma, kas mūsu pētīšanas labad piedzīmis no

Jau-na-vas, jo Vīnam labpatika miesā uzkapf krustā, un iz-

ciest nāvi un uz-mo-di-nāt mī-ro-nus ar sāvu gada pilnu aug-

sām-cel-sā-nos.

6.meld. \*)

Diers ir Rungs un mums ir pa-rā-di-jes,

\*) 6.meld. (ropāru dažās vietās dzied tāpat ka „Rungs, es pietau...” (34.lpp.).

70.

Tropāro.

slavēts ir, kas nāk tā kūn-ga vār-dā. Engolu spēci parāde

jās pie la-va ka-pa, un sārgi palīka kā mi-ru-ši, un Ma-

rija ka-pa stā-vē-ja, meklēda-ma laru vissķī-sto mie-su. Tu

esi līcis cielumā elli, neaizskarts no vi-nas. dzīvības derēj, su

71.

e-si sa-sla-pis fau-na-vu. Gods Te-vim, Kungs, kas' esi aug-šam.

cē-lies no mi-ro-niem.

7. meld.

Diers ir Kungs un mums ir pa-

Tropārs

rā-di-jies, slavēts ir, kas'nāk tā Kun-ga vār-dā. Kristus

Diers, Tu esi iznicinājis nāri ar sa-vu krustu, atvēris launda-

72.

rim para-dizi, remdejīs raudāšanu mir-ru ne-sē-jām, un

tām esi parēlējis, lai studina a-pu-stu-liem, ka Tu e-si aug-sām-

cē-lies, pasaulei dāvinādams lie-lu zēla-stī-bu.

8. meld.

Divers in Hungs'

un mums ir pa-rā-di-jies, slavēts ir, kas nāk tā Hunga vār-dā.

Tropēri.

Tu, ū-sīr-dīgās e-si nōkāpis no aug-šie-nēs, un trim dī-

nām aprakšānu e-si pie-nē-mis, lai mūs izglābtu nōmo-nām;

gods Tē-rim, Kungs, mūsu dzīvība un aug-šām-cel-šā-nās!

1. d. sākumā:

Kafizmu dziedājumi

Kungs ap-zē-lojies, Kungs ap-zē-lojies, Kungs ap-zē-lojies; starā Tē-rām,

74.

Pēc 1. un 2. daļas nolasīšanas.

Musical notation for two staves. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures of quarter notes. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also consists of six measures of quarter notes.

Dēlam un Sve-tajam Ga-ram.

d d d d d d

Tāgad, vienmēr un mūžīgi

��

3reiz.

Musical notation for a single staff. It starts with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures of quarter notes. The staff concludes with a double bar line and repeat dots, indicating a repeat of the previous section.

mūžam, a-men. Alleluja, alleluja, alleluja, slava Tērim, Dievs.

d d d d

��

d d

Musical notation for a single staff. It starts with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures of quarter notes. The staff concludes with a double bar line and repeat dots, indicating a repeat of the previous section.

Kungs, apzēlojies, Kungs, apzēlojies, Kungs apzē-lo-jies. Slava

↓

��

d d d d

Musical notation for a single staff. It starts with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures of quarter notes. The staff concludes with a double bar line and repeat dots, indicating a repeat of the previous section.

Tēram, Dēlam un Sve-ta-jam Ga-ram

d d d d d d

Mazā entenija.

Slavejiet tā Hunga vārdu.

15.

Slavejiet tā Hunga vārdu, slavejiet jūs, tā Hunga kal-pi. Al-

le-lu-ja, al-le-lu-ja, al-le-lu-ja. Slavejiet tā Hunga no

Gianas, kas feruzalemē dzī-vi. Alleluja (3x) Pateicaties Hungam, jo Vīns

ir labs, al-le-lu-ja; jo Vīna zēlastība pa-liet mūži. Alleluja (3x)

16.

feicaties stipram dievam de-besis, alle-lu-ja; jo Vīna žēlastība pa-lick

Tas pats tensts citā meldīnā.

mū-žīgi.

(Akakija Gr.)

Slavējiet tā Kunga vārdu, sla vē-jiet

jūs tā Kun-ga kal-pi. Al-le-lu-ja, al-le-lu-ja.

al - le - lu - ja. Sla - vēls lai ir tas Kungs no Ci - d.

*A-nas, kas je-re-ru-za-le-mē dži-vō*

*Alleluja (32)*

*Pateicaties*

*Kungam, jo Vīns ir labs jo Vī-na žē-la-stī-ba pa liek mü-*

*žī-gi.*

*Alleluja (32)*

*Pateicaties stipram Dievam de-be-sis, jo Vī-na*

*žē-la-stī-ba pa liek mü-žī-gi.*

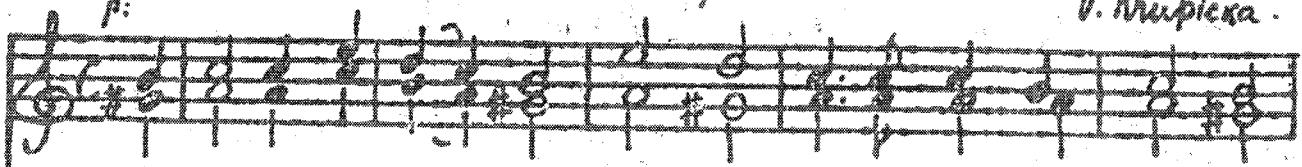
*Alleluja (32a)*

*Pazudusā dēla svētā  
nā un diņas rānosās  
svēt. pēc „Sla vējītā  
lunga rāndu... dīvītan  
137 psalma: „Pie Babīg  
upēm.  
Sīpīku diņas pēc „Slo  
vejet... resp. „Pie Babīg upēm.  
ak. „Augstīteikšanu, sāt  
diņas ar „Sla vētīs ēri..”*

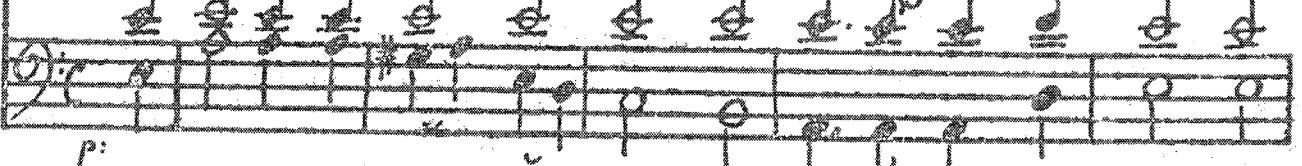
78.

## Pie Babeles upēm.

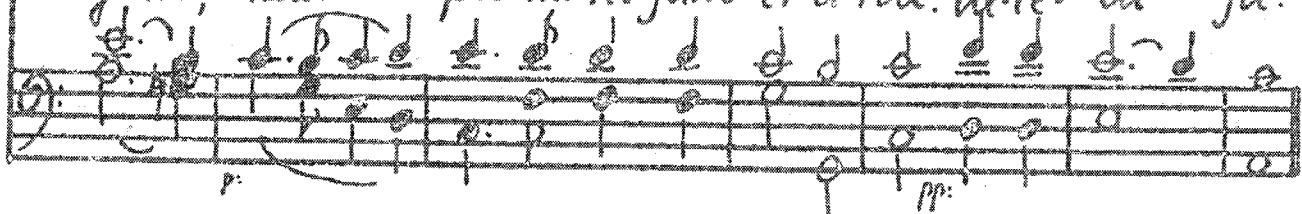
V. Krupicka.



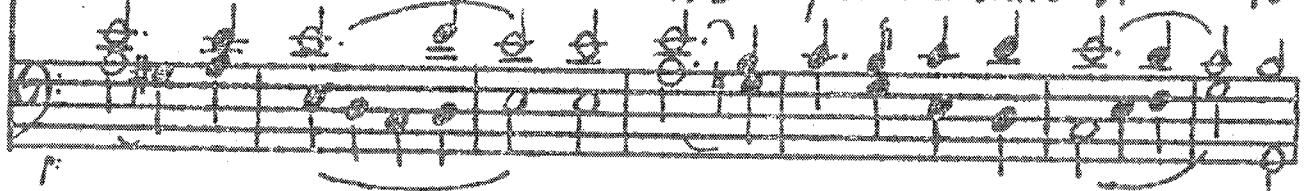
Pie Ba-be-les u-pēm, tur mēs sē-dē-jām un rau-dā-



jām, kad pie-mi-nē-jām Ci-a-nu. Al-le- lu - ja.



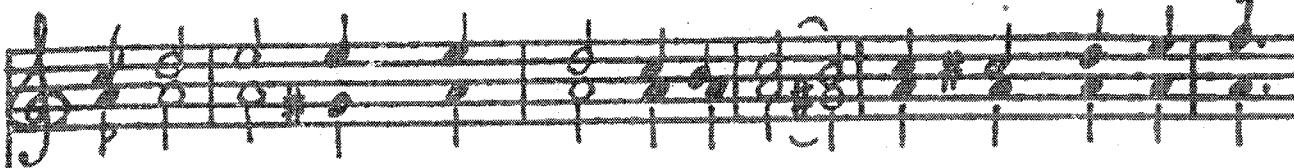
Sa - mas kok - - les tur pa-kā-rām vi - - fo -



los. Al-le-lu - ja. Jo mū - su aiz-re-dē-ji cie - -



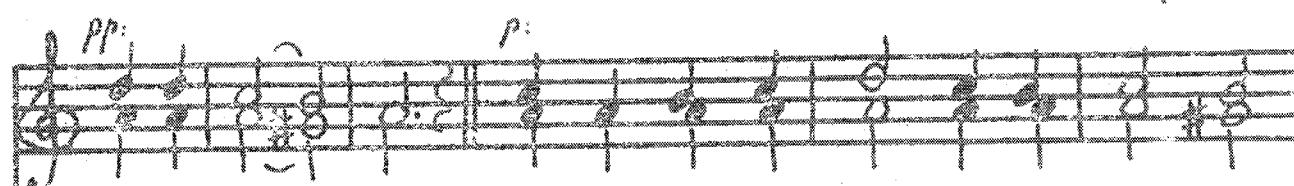
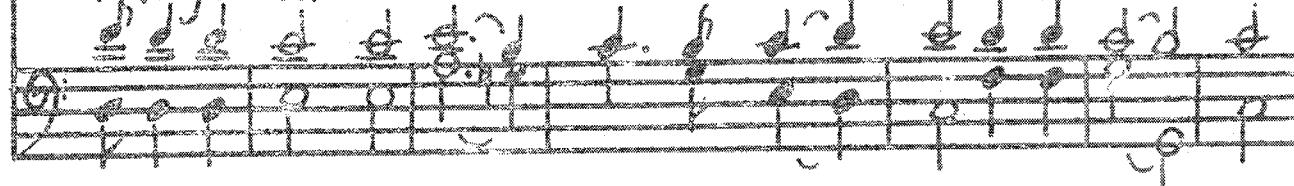
79.



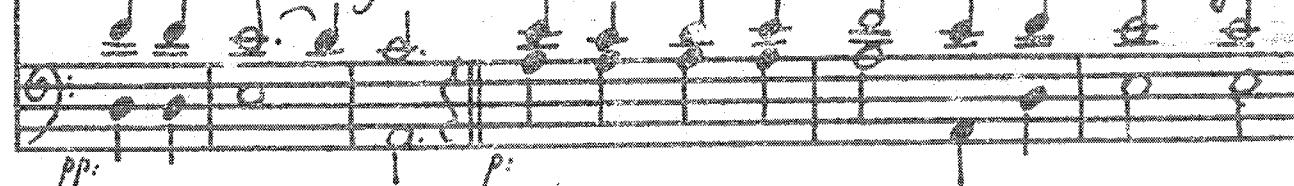
tū-mā tur no mums pra-sī-ja džies-mas, un mūsu spai-



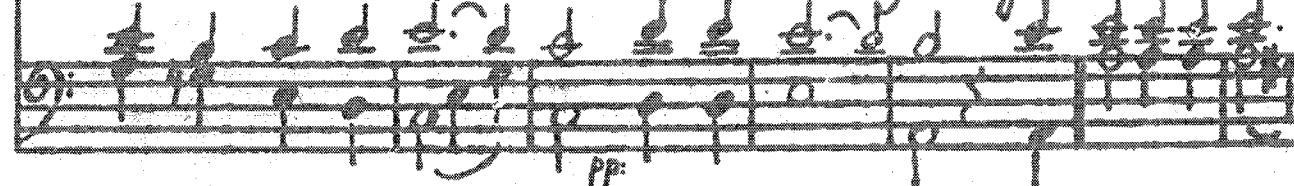
dī-tā-ji līk-smi-ku: džie-diet mums Č-a-nas džies-mu.



Al-le- lu - ja. Kā mēs var-ram džie-dāt tā Kun - ga



džiesmu sve-šā ze- mé. Al-le- lu - ja. Ja te-ri es aiz-



80.

Musical score for two voices (two staves) in common time. The top staff uses soprano C-clef, and the bottom staff uses bass F-clef. The key signature is one sharp (F#). The music consists of a series of eighth and sixteenth note patterns. The lyrics are written below the notes:

mir-stu, je - ru-za - le - me, tad lai ma-na la-tā ro-

Continuation of the musical score for two voices. The top staff starts with a dynamic *p*. The lyrics continue from the previous section:

ka top aiz-mir-sta. Al - le - lu - - - ja.

Svētdienu tropari:  
Slavīts esi Tu, Kungs...  
Engeli draudze... u.c.

Musical score for three voices (three staves) in common time. The top staff uses soprano C-clef, the middle staff uses alto C-clef, and the bottom staff uses bass F-clef. The key signature is one sharp (F#). The music consists of a series of eighth and sixteenth note patterns. The lyrics are written below the notes:

Slavīts e-si Tu, Kungs, mā-ci man sa-

Continuation of the musical score for three voices. The lyrics continue from the previous section:

rus li-ku-mus. Engeli draudze bri-nū-jās, re-dzēdama.

81.

ka Tu, Pētitājs, mironiem tāpi pie-lī-dzi-nāts, un tomēr iz-

deldēji nāres va-ru un uz-modināji līdz ar se-vi Ģ.

da-mu, un atsvabināji vi-sus no el - pes. Kāpēc  
klātīgi...

jūs, mācekles, jauciet mirres ar žē-lo-šā-nās a-sa-rām? tā

82.

Musical notation for the first line of the song. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are written below the notes.

teica už mirrunesējām en-gelis, kas spīdēja ka-pā: rauget

Musical notation for the second line of the song. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are written below the notes.

jūs kapu un at-zī-stiet, ka Pestītājs ir augšam-cē-lies no

Musical notation for the third line of the song. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are written below the notes. A small note on the left says "Slavīt or...".

ka - pa.  
Mirrunesējas ļoti agri raudādamas tareja.

Musical notation for the fourth line of the song. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are written below the notes.

už ta-vu ka-pu; bet en-gelis pie tām un sa-ci-

ja: raudāšanas laiks ir pagājis, ne-rau-diet, bet pasludi-

niet apustuļiem aug-šam-cel-ša-nos.

sie-vas, pie ta-ra napa, Pestilājs, ar mirrēm atnākušas,

rau-dā-ja, Bet engelis uz tām runāja, saci-dams: ko jūs

meklējiet dze-ro pie mi-ru-šiem: jo Vīnš, kā Diers, ir augšam-

cē-lies no ka - pa. Sla-va Žē-vam, Dē-lam un Svē-tajam

Ga-ram. Par-kari-simies Žē-vam, Vīna Dē-lam un Svē-ta-

jam Ga-ram, Sri-tai Trī-jādī-bai vienā bū-tī-bā, un sauk-

sim kopā ar Se-ra-viem: Svēts, svēts, svēts e-si Tū, Kungs.

Tā-gad, vienmēr un mūžīgi mūžam, a-men. Jaunava,

dzīribas Devēju dzem-dē-da-ma, Tū esi iz-glābusi nogri-

ka ā-da-mu un bēdu vietā prieku pasniegusi Je-rai-un

86.

tā diers un cil-vēks, Kas no Ģe-vis mie-su pie-nē-mis, pie  
dzi-vi-bas pie-ve-da tos, kas no tās bi-ja at-kā-pu-šies.

3 reizes.

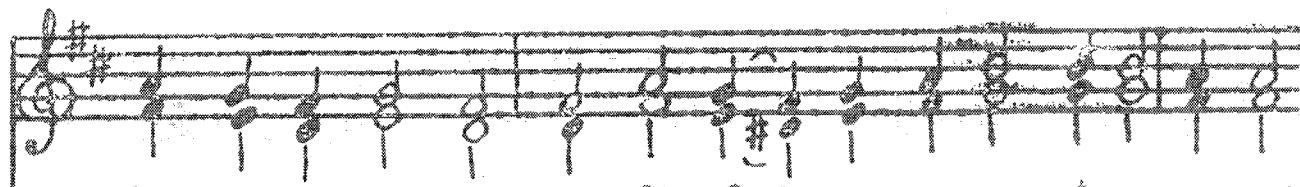
Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, sla - va Ģe - vim, Diers.  
No ma - - nas jau-ni-bas daude kā-ri-

Mazā ekranija.

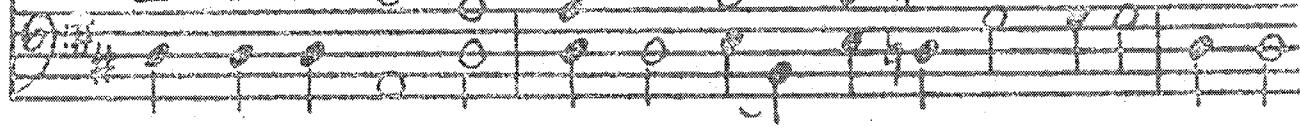
Sāsināts grieķu mēld.

4.meldīna  
antifoni.

No ma - - nas jau-ni-bas daude kā-ri-



beti, mans Pe-sti-tājs. Ci - - a-nas ie-naid-nie-ki, jūs



88.

Musical score for voice and piano. The vocal part is in soprano clef, common time, key of G major. The piano part is in treble clef, common time, key of G major. The vocal line begins with "un Svē-ta-jam Ga-ram, ta - - - gad, vien-mēr un mü-".

un Svē-ta-jam Ga-ram, ta - - - gad, vien-mēr un mü-

The vocal line continues with "žīgi müžām, a-men. Iki- kat - - - ra dvi-se-le no".

žīgi müžām, a-men. Iki- kat - - - ra dvi-se-le no

The vocal line continues with "Svētā Gara top dži-va da-ri-ta, un caur šķi - sti-bu paaug-".

Svētā Gara top dži-va da-ri-ta, un caur šķi - sti-bu paaug-

The vocal line concludes with "sti-na-ta, top spožā caur Trījādības vienību svētā paslep-tā kār-tā".

sti-na-ta, top spožā caur Trījādības vienību svētā paslep-tā kār-tā.

Svētdienu rīta dievkalp. prokimeni.

Zīmeni mēld. Harm. Vienspi. M. Grīzesis.

89.

1.meld.

Tāgad celsos, sara tas Kungs, bū došu pestišanu tam, kas pēc

Vi-si, kām dvara ir, lai sta-vē to

2.meld.

tās il-go-jas.

Uzmosties, Kungs, mans Diers, tie-

Kun-gu.

sas dēl, ko Tu esi parēlejis un lau- - - žu pulks

Visi, kām dvara ir,

lai sta - - - - ne

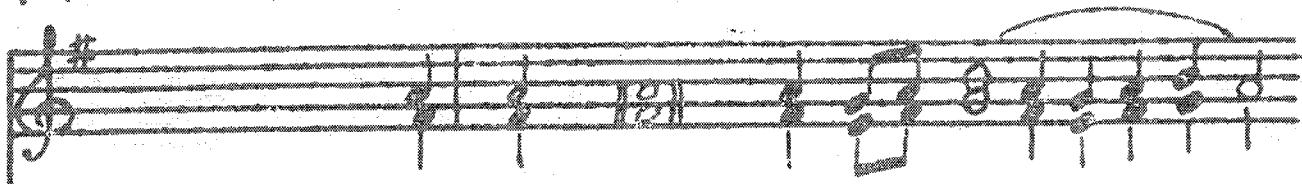
3.meld.

ap Tēr vi pul- cē-sies.

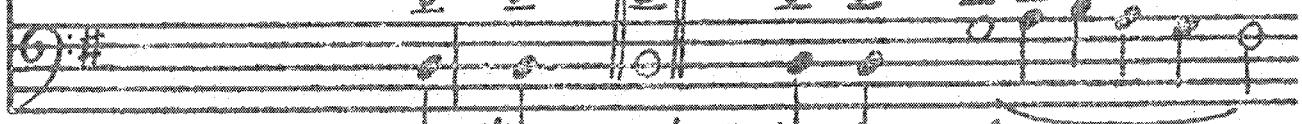
Sakiet starptautām: tas

to Kun-gu - - - - - gu.

90.



Kungs ir Kēniņš, tādēļ pasaule stāv slip - - - -



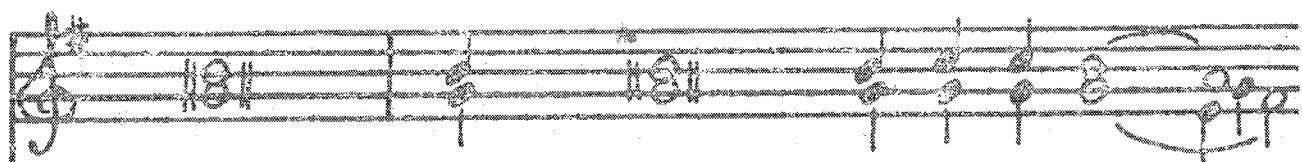
4. meld.



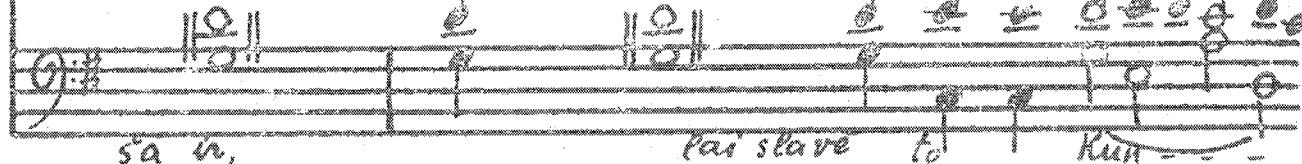
ra, ka ne - - - - šau - - bas. Celies, Kungs,



vē to Kun - - - - gu. Visi, kam ava -

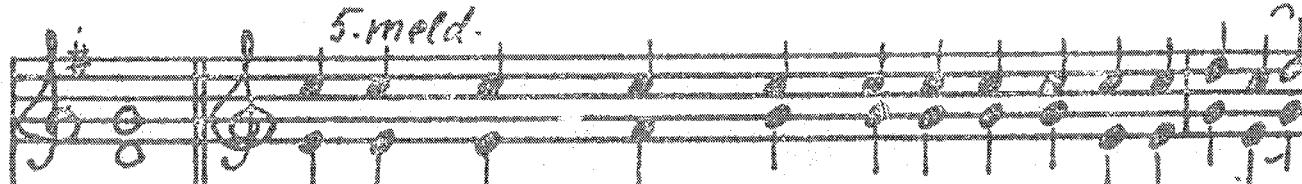


palidži mums un izglāb mūs sava vārda la - -

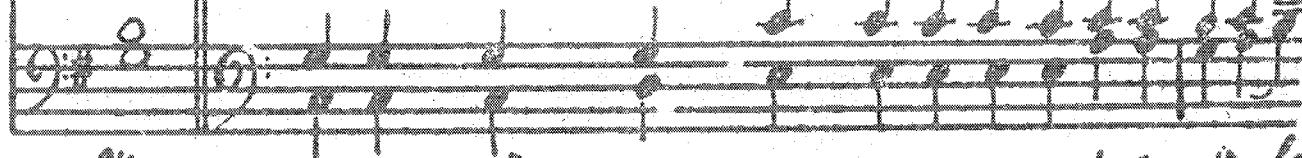


sa n, lai slave to Kun - -

5. meld.



bad. Celies, Kungs, mans Dievs, pacel savu roku, jo Tu



gu. vi - si, Kam draisa in, lai

val - - di mü - - - ū - - gi.  
sla - - - re to kum - - - - gu.  
6. meld.

Kungs, paangstini sam varu un nāc mūs  
Visi, kam drasa ir, lai slā - - - - vē to  
7. meld.

pes - - - - tit.  
Ce-lies, Kungs, man Diers,  
Kum - - - - gu. Visi, kam drasa ir.  
8. meld.

pacel sam ro-ku, ne-aiz-mir-sti bē-di-gos. Tās Kungs  
lai slā.vē to kum - - gu.  
9. meld.

92.

val-dis mūžigi, tarz dievs, li - a - na, līdz  
 Visi, kam draža ir, lai slā - . Prē

ra - - du re - - diem.

pfo Kun gū.

Kungs, ap-žē-lojies. A-men.

Kungs, apžēlojies, Kungs.

Pirms un pēc Evang. Lasisanas.

apžēlojies, Kungs ap-žē-lojies. Slava Še vim, Kungs, slava Še vim

Svētd. dziesma pēc Ēvangelija lāsišanas.

93.

6. mēlī.

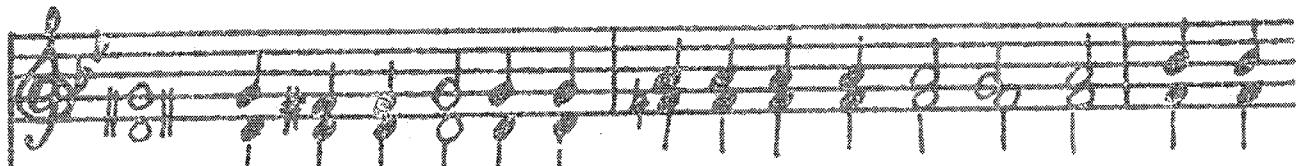
Christus augšāmcelšanos re-dzē-juši, klanisimies svētam

Kungam Jē-zum, kas vienīgs ir bez grie-ka. Tāra knusta

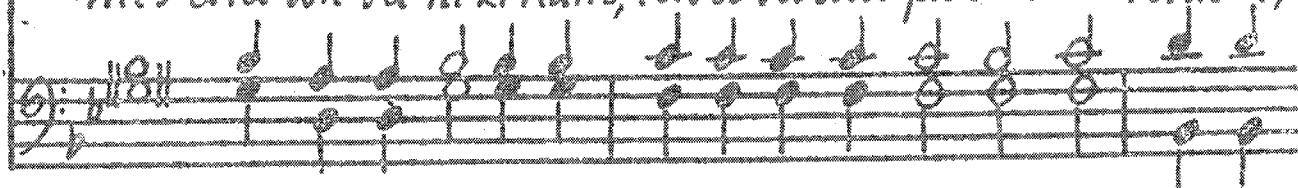
priekšā mēs klanomies, Kristus, un tām svēto augšāmcel-

šānos teicam un sla-vē-jam, jo Tu esi mū-su diens, bez Tevis

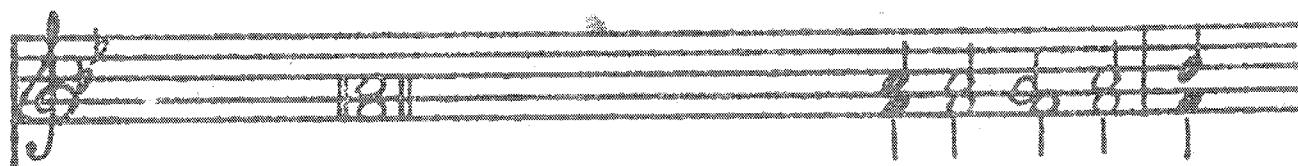
94.



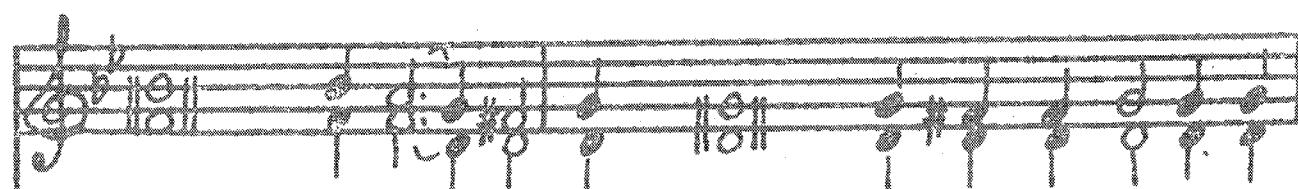
mēs oīa die-va ne-zi-nam, tavu vārdu pie-sau-cam. Nāciel,



vi-si li-ci-gie, godāsim Kristus svēto aug-šam-celša-nos, jo,



raugi, caur krustu līksni ba nāca visai pa-sau-lei. Vienmēr



slavēdam i to Kun-gu, mēs teicam Vīna aug-šam-celša-nos,

51. Psalms.

jo Vīns krusta mokas iz-cie-tis, nā-vi ar nā-vi iz-ni-ci-nā-ja.

Pēc 51. Psalma nolasīšanas.

6.meld.

Slava Tēram, Dēlam un Svetajam Ga-ram. Apustuļu lugša-

nu dēl, Žē-lī-gais, šķīsti mušu grēku pul- iu. Ģagad, vien-

mēr un mužīgi mūžām, a-men. Dievādzemētājas lūgšānu dēl, Žē-

96.

Handwritten musical notation for the first line of the song. The notation consists of two staves of music with lyrics written underneath. The lyrics are: "Li-gaɪ̄, ūkīstī mūsu grēku pul-ku. Apžēlojies par mani, diers, sa-". The notation includes various note heads and rests, with some notes having vertical stems and others horizontal stems.

Li-gaɪ̄, ūkīstī mūsu grēku pul-ku. Apžēlojies par mani, diers, sa-

Handwritten musical notation for the second line of the song. The notation consists of two staves of music with lyrics written underneath. The lyrics are: "ras žē-las-ti-bas dēl, izdeldē manus pār-kā-pu-mus savas lielās žēl-sir-". The notation includes various note heads and rests, with some notes having vertical stems and others horizontal stems.

ras žē-las-ti-bas dēl, izdeldē manus pār-kā-pu-mus savas lielās žēl-sir-

Handwritten musical notation for the third line of the song. The notation consists of two staves of music with lyrics written underneath. The lyrics are: "di-bas dēl. Jēzus augšamēlās no ka-pa, kā bija pasludinājis, ". The notation includes various note heads and rests, with some notes having vertical stems and others horizontal stems.

di-bas dēl. Jēzus augšamēlās no ka-pa, kā bija pasludinājis,

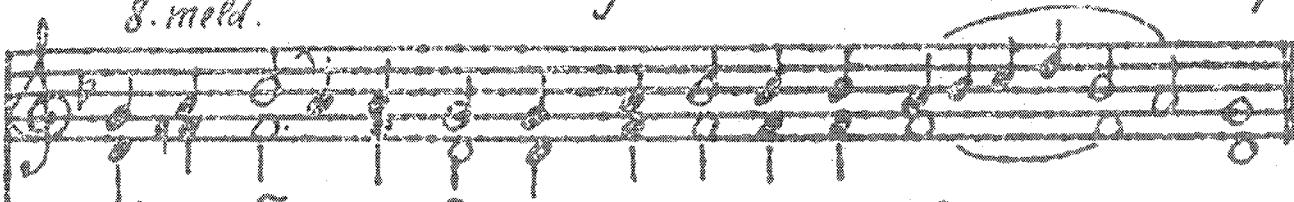
Handwritten musical notation for the fourth line of the song. The notation consists of two staves of music with lyrics written underneath. The lyrics are: "mums dāvināja mūžīgu dži-vi-bu un lie-lu žē-la-sti-bu". The notation includes various note heads and rests, with some notes having vertical stems and others horizontal stems.

mums dāvināja mūžīgu dži-vi-bu un lie-lu žē-la-sti-bu

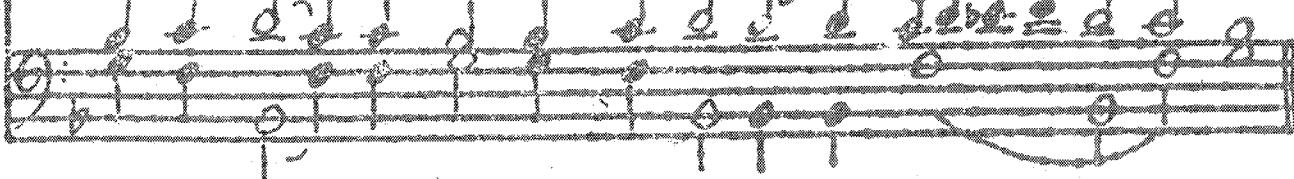
At-ter man atgriešanās durvis.<sup>x)</sup>

8. mēlī.

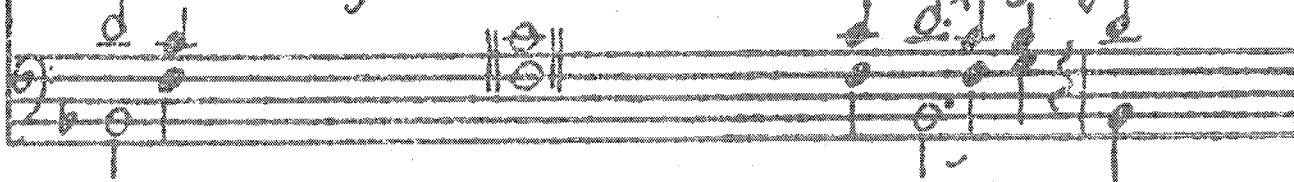
97.



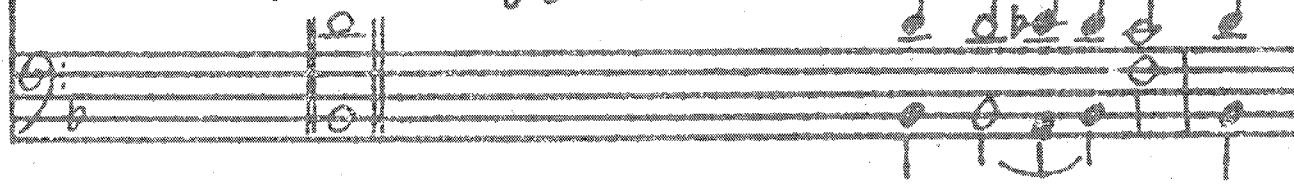
Slava Tē - ram, Dé-lam un Svē-tajam Ga - - - - ram.



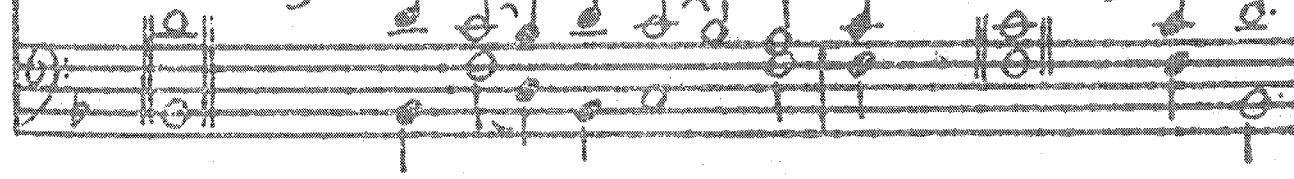
At-ter man atgriešanās durvis, Brivibas-de - rōjs, jo mana



drišele no pasa rīta išgojas pēc fara svētā na - ma, nesda-



ma visai sagānito mie-sas na - mu, bel ū, kā žēlīgais, šķi-



<sup>x)</sup> Šo dziesmu dziedām pēc 51. psalma notācijā, svētdienas laikā no Rūtiņ. un forza ja svētd. līdz L. gavēja 5. svētd. seskaitot.

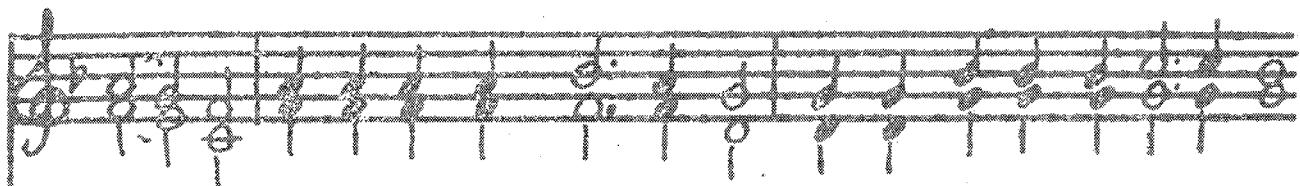
98.

stī to caur savu labsirdigo ū-ļa-stību. Tagad, vienmēr un

mū-ži gi mū - ūam, a - - - men. Vādi mani uz pe-

stišanas taku. Diēta-dzēm-de-ti-ja, jo negantiem grēkiem es-

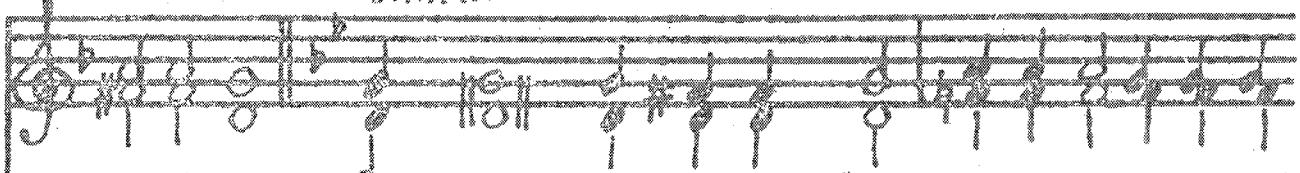
mu sagānījus dīē-šē-li un slinkumā paradījis visu sa-vu



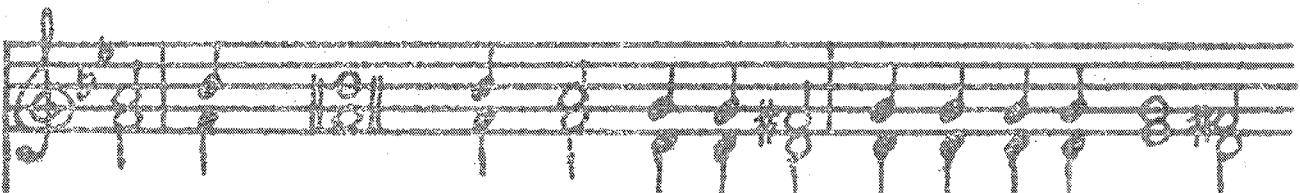
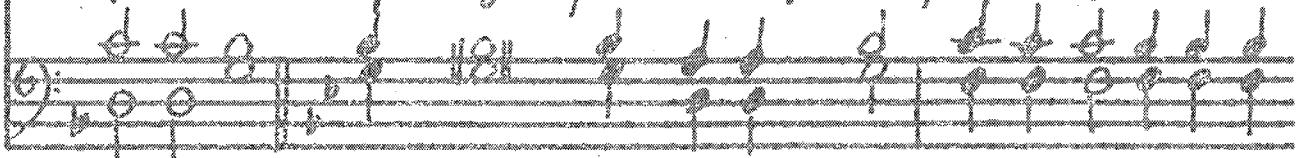
mi-žu; bet ar savām līg-šā-nām izglāb mani no vi-sos ne-



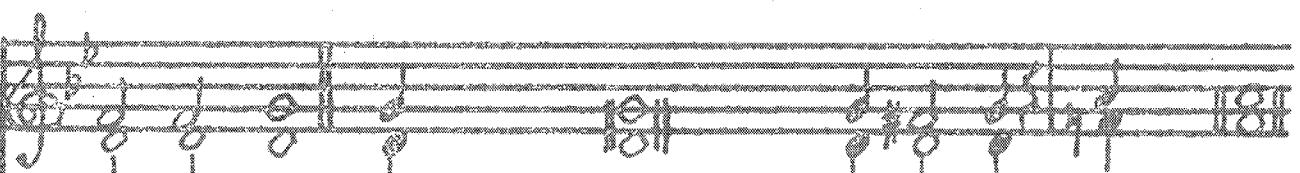
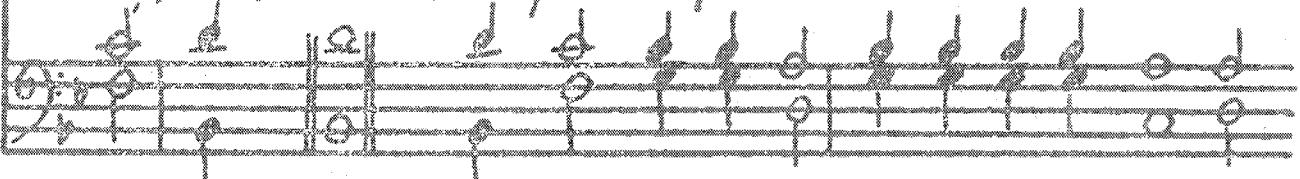
6. mīld.



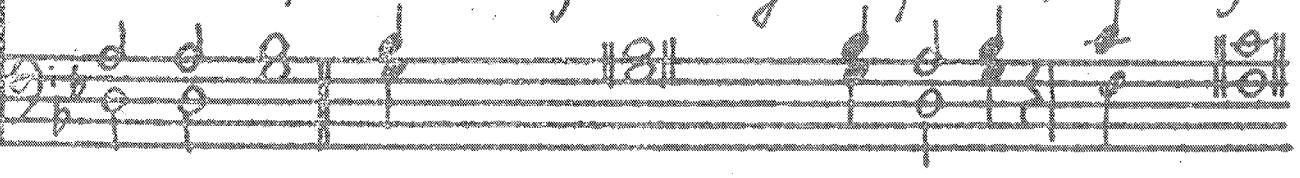
šī-sti-bas. Apžēlojies par mani, diens, savas žāla-sti-bas



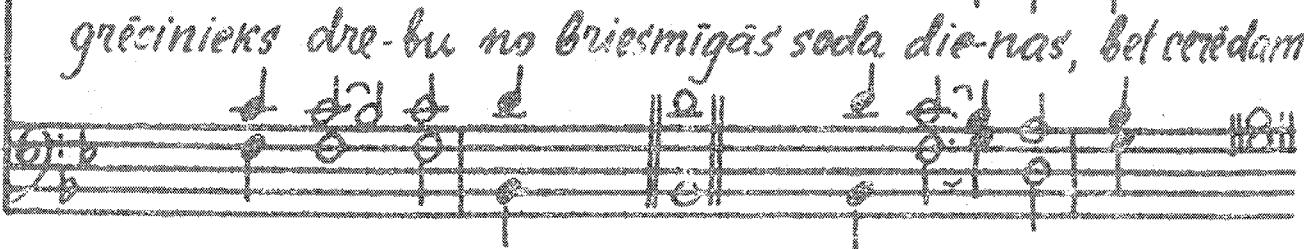
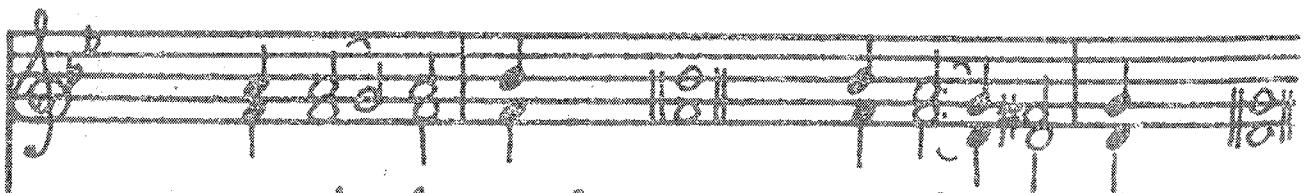
dēl, izdeldē manus pār-kā-pumus savas lielās žēl-siž-



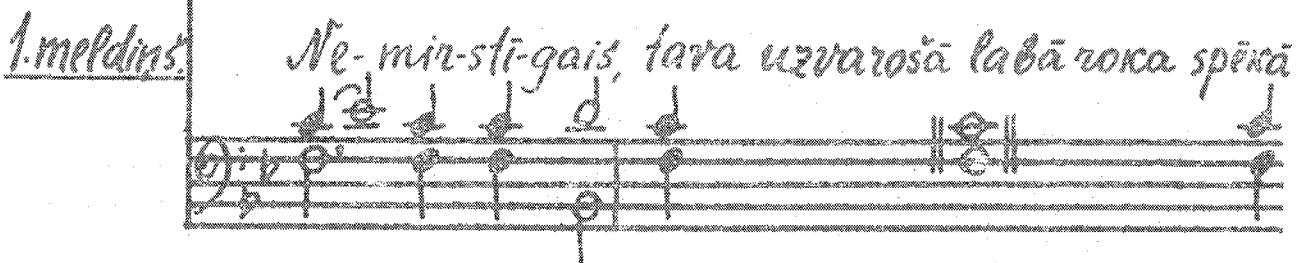
di-bas dēl. Pārdemājot savu grēku pulku, es nabaga



100.



i.dejuma. Svetdienu kanoni. Z. Kārkliņa sat.



101.

svi-nīgi pa-rā-di-jas, jo vīna, kā viisspecīgā iznīcināja  
181

(Pēnāk 3)

nād-nieku-s, bet Izraēlim jūras dzelme at-klo-ja sauhu  
181

3. džiesma.

ce-lu. Cilvēku-mī-lo-tājs. Tu viens pats zini cilvēku  
181

da-bas rā-jī-bu, un ūžīgi esi pienēmis šo da-bu; Svetais  
181

Tau pārējām 1.meld. Kanona džiesmām Beidramo teikumu dzindam Pēnāk.

102.

Handwritten musical score for two voices. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns. The lyrics are written below the notes:

apjor mani ar spē-ku no aug-šie-nes, lai es varētu Še-ri

Handwritten musical score for two voices. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns. The lyrics are written below the notes:

teikt, jo iemiesojeties Šu esilapis par savas neizšķaramās go-

Handwritten musical score for two voices. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns. The lyrics are written below the notes:

di-bas dzīvo na-mu

Ma-ja.

1. dziesma.

Handwritten musical score for two voices. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns. The lyrics are written below the notes:

Oba-kurs praviesā a-tīm

Handwritten musical score for two voices. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns. The lyrics are written below the notes:

pa-re-dzē-dams, iepriekš pastudināja Še-ri, Še-ri zēlastības ap-

ē-no-to kab-nu, ka no ūvis izies Izraela Svētais, mūs

5. dīesma.

pes-tit un at-jau-not. Kristus, Tu, kas ar savas aīhānsa-

nas spožumu ap-gais-mo-ji un ar sāvu krustu apskaidroji

pa-sau-les ma-las, apgaismo ar savas Dieva atrīšanas gaismu

104.

6. dziesma:

sir-dis tiem, kas pa-reiz-ti - ci - gi. Ge-vi teic. Gal-i-gais grē

ku dzīlums appēma mūs, glā - bē - ja nar, mēstopam pieši -

dzināti kau - ja - mām a - vim, glāb savus laudis mūsu diens,

7. dziesma.

jo Tu esi rājo va - ra un stip - rumi. Dievadzem dētā - ja,

181

181

106.

to Kunqu, dziedādami un augstiteikdami Vi-nu mü-ži-gi

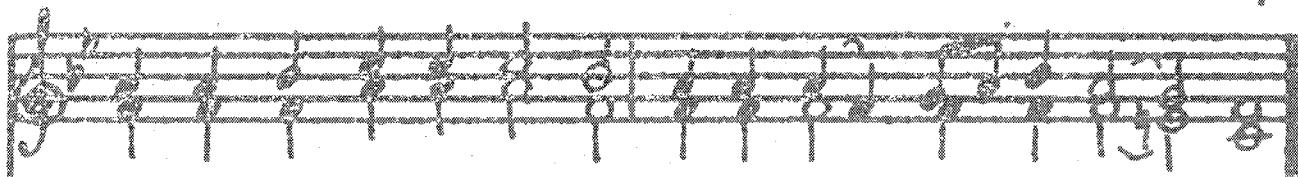
mü-žam Iz-za-e-la jaunenēi cepli, iku kausējame u-

8.dziesma.

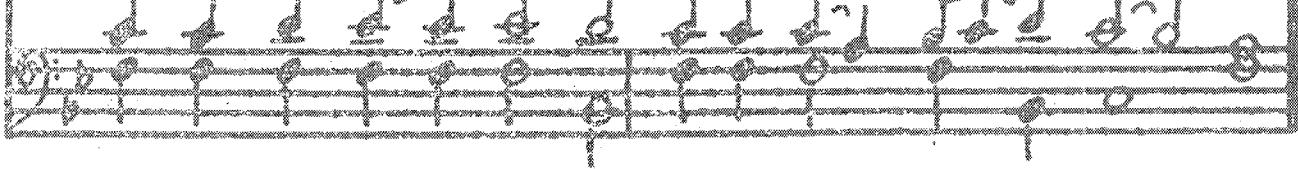
d' d mü-žam Iz-za-e-la jaunenēi cepli, iku kausējame u-

gu-ni, spī-de-ja spo-žak par zel-tu, dier-bi-jī-bas snaistu-

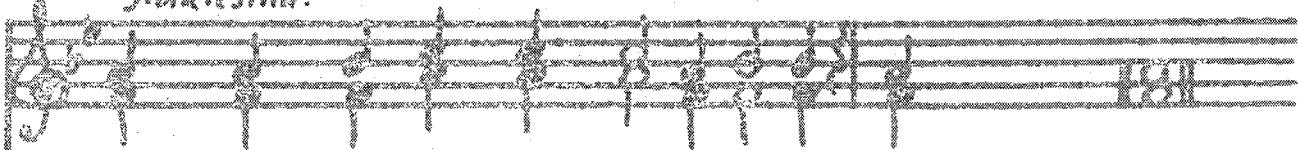
mā dzie-dot: slavējiet to Kunqu visi tā Kun-ga, dar-bi,



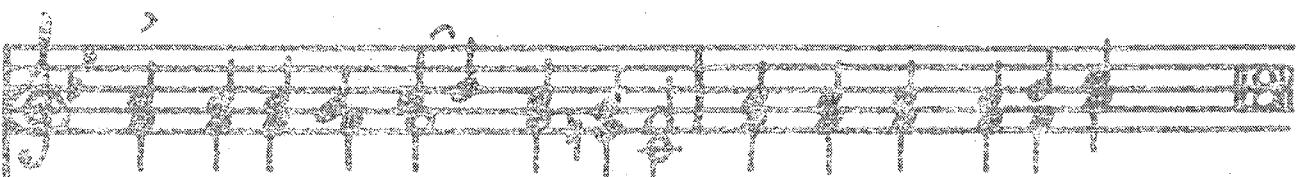
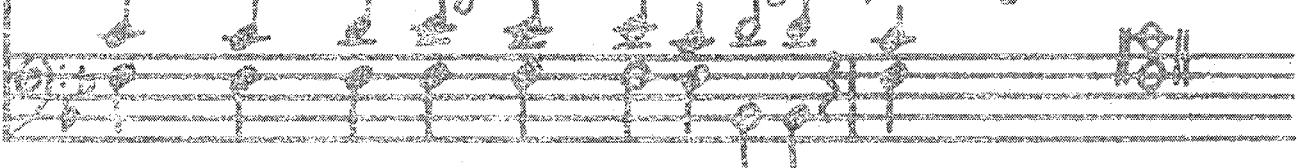
dziediet un augsti leiciet Vīnu mū- ū - gi mū - ū - am



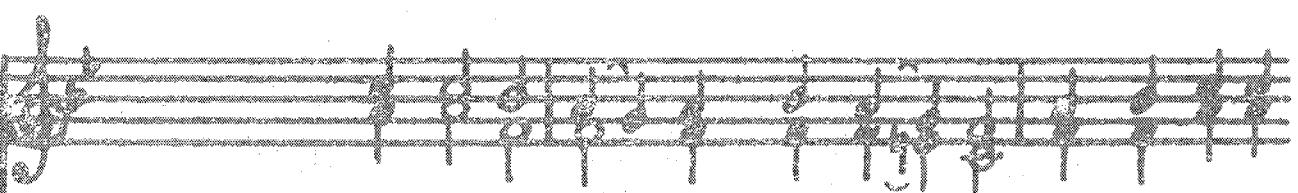
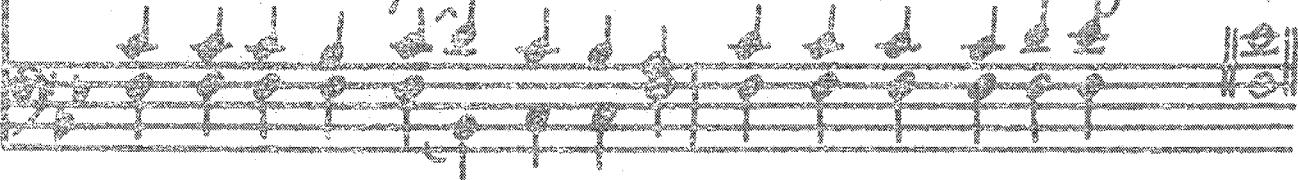
9. daiesma.



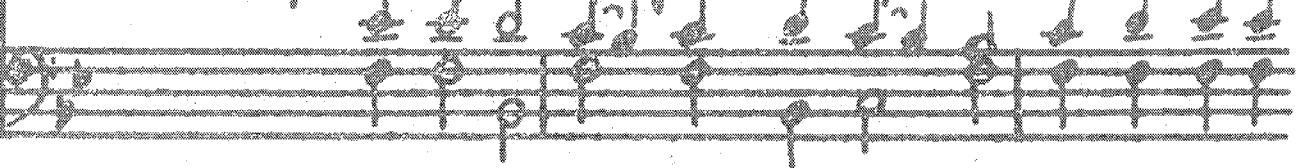
Gos krūms, kas deģdams ne-sa-de-ga, parādīja tārā Šķūstās



azemde-sa-nas priekšno-zī-mi. Mēs līdram: a-re tagad nodēs



launuma pilno cep-li, kas grib mūs ap - rit, lai mēs Igoi,



108.

Die-va-dzem-dētā-ju, vien-mēr aug-sti fei-cam.  
The notation consists of two staves of music. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have common time indicated by a 'C'. The lyrics are written below the notes.

1. džiesma.

2. meldīns:  
Se-nāk višapbrūnolais spēks iegāza jūras dzīlū-

The notation consists of two staves of music. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have common time indicated by a 'C'. The lyrics are written below the notes.

mā farao-na ka-ri-a-spē-ku, bet nu tas Vārds, kas miegu pie-

The notation consists of two staves of music. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have common time indicated by a 'C'. The lyrics are written below the notes.

ņē-mis, iz-del-dē-ja viš-nir-nā-ko grē-ku. Tas ir augstītei-

The notation consists of two staves of music. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have common time indicated by a 'C'. The lyrics are written below the notes.

3. driesma.

comais Kungs, kas loti pa-aug-sti-nā-jies. Kungs, ar ta-mi  
1011

at-nār-šā-nu it-kā lilija sā-ka žiedet lux-ne-sis-maug-  
d d d d d d d d d d d d d d d d

līgā pa-gā-nu drāu-dee, kur manasīds ir stipra li-ci-bā.  
ē d d d d d d d d d d d d d d d

4. driesma.

Nē vidi-tājs, nēde en-gālis, bet Tu pats, Kungs, mīsu  
1011 1011

I starpniens.

110.

Handwritten musical score for two voices. The top staff consists of soprano and alto parts. The lyrics are:

pie-nē-mis no Ja-u-na-vas, esi atrācis un mani visu cilvēku  
pe-stī-jis; fā-dēl es uz Te-vi sau-cu: Kungs, gods ūnai vī-rāi.

The bottom staff consists of tenor and bass parts.

5. dziesma.

Handwritten musical score for two voices. The top staff consists of soprano and alto parts. The lyrics are:

Kristus Diers, Tu bījī Diera un cilvēku Vi-du-tājs, jo  
caur Te-vi Val-di-tājs, mēs no ga-ra tum-sī-bas nānts esam

The bottom staff consists of tenor and bass parts.

6. dziesma. 44.

pievesti pie gaismas avota - Jāva Šē-va. Grēku bezdibe-

ni vār-ti-da-mies, es piesauci Jāvās neizdibināmās ū-

la-sti-bas dži-lu-mu: Diers, izglāb mani no bojā išā-nas.

7. dziesma.

Bezdierīgā vajātāja kieram prečiga pa-vē-le sacēle

112.

Handwritten musical score for the first part of hymn 112. The music is written on three staves. The first two staves are in common time (indicated by 'C') and the third staff is in 6/8 time (indicated by '6/8'). The vocal line consists of quarter notes and eighth notes. Measure numbers 101 and 102 are written above the staves. The lyrics are written below the notes:

lie - lu lie-smu, bet Kristus nosūtīja dīvījīgiem jau -  
d 102

Handwritten musical score for the second part of hymn 112. The music is written on three staves. The first two staves are in common time (indicated by 'C') and the third staff is in 6/8 time (indicated by '6/8'). The vocal line consists of quarter notes and eighth notes. Measure numbers 101 and 102 are written above the staves. The lyrics are written below the notes:

ne kā liem gā - ri - go ra - su; Vīns ir slavējams un augsti tei - cam.

Mēsteicam...

Handwritten musical score for the third part of hymn 112. The music is written on three staves. The first two staves are in common time (indicated by 'C') and the third staff is in 6/8 time (indicated by '6/8'). The vocal line consists of quarter notes and eighth notes. Measure numbers 101 and 102 are written above the staves. The lyrics are written below the notes:

Mēs teicam, slavējam, pielūdzam to Rungu, dziedādami un

102

8. deiesma.

Handwritten musical score for the 8th stanza of hymn 112. The music is written on three staves. The first two staves are in common time (indicated by 'C') and the third staff is in 6/8 time (indicated by '6/8'). The vocal line consists of quarter notes and eighth notes. Measure numbers 101 and 102 are written above the staves. The lyrics are written below the notes:

augsti teindami Vīnu mūžīgi mūžām. Sēnāk Babelē de -  
d 102

go-šais cep-lis dalijās sa-vā dar-bi-bā, pēc diena par ilts

sadezīnā-dams kal-de-jus, bet rosinā-dams ti-ci-gos, kas

9.-diems.

dejedāja: visi tā kunga darbi, slavejiet to kungu. Bez

iesākuma esosā ū-va Dievs, Dievs un kungs, no fau-na-ros

114.

miešu pie-nē-mis, pie mums nonāca apgaismot aplumšā  
top top

tos, sa-la-sit iz-kti-du-šos; fādēl, slavējamo Dievadzemu-  
top top

taju mēs augsti-tei-cam.  
G: b

3.meldīns.

1.dziesma.  
Kas vecos lai-

Kas ar dievīšķīgo parēli vienā vietā sakrājis ū-de-ni.  
B: A

7) Vār dziedat arī tāpat nā-kungs, es piesauku "19. lpp." (Paraugs B.M. kof. lpp.)

un Izraēla laudim pār-šķi-riš jū - ru, ūas ir mū - ūu

Dievs, kas aug-sli-tej - cams; tam vienam dziedāsim, jo Vīns

3. džiesma.

ir lo - ti pa-aug-sli-nā-jies. Aug-slais, Vi-sa-wi-tu-

re-tājs, ūu, naš no nekā esi radījis visas lie - ūas, darīdams

116.

Handwritten musical score for voice and piano. The vocal part is in soprano C major, common time. The piano accompaniment consists of bass and treble staves. The lyrics are in Latvian:

ar vārdu, pabeigdams ar Ga - ru, stiprini ma - ni

4. džiesma.

Handwritten musical score for voice and piano. The vocal part continues in soprano C major, common time. The piano accompaniment has bass and treble staves. The lyrics are in Latvian:

sa - vā mi - le - stī - bā. Kungs, Tu mūs esi milējis ar

Handwritten musical score for voice and piano. The vocal part continues in soprano C major, common time. The piano accompaniment has bass and treble staves. The lyrics are in Latvian:

stip - ru mi - le - stī - bu, jo savu vienpiedzimsto Dēlu esi

Handwritten musical score for voice and piano. The vocal part continues in soprano C major, common time. The piano accompaniment has bass and treble staves. The lyrics are in Latvian:

noderīs par mums už nā - vi; tādēļ mēs pateikda -

mies už Že-vi sau-cam: Kungs, gods ta-- rai va-rai.

5. dziesma.

Es no agra nīta il-gojos pēc Že-vis, visu lietu Ra-di-

tājs, Kas e-si pārāks par visu pa-sau-les gud-ri-bu, jo

tārīlikumi ir Gai-sma, vi-nos ū mo-ni stipriku

118.  
6.dziesma.

Musical score for the 6th song, page 118. The score consists of two staves of music with lyrics written below them. The lyrics are:

Pēdējā grēku dīķu-mā grim-stū es un parūd mana

Continuation of the musical score for the 6th song. The score consists of two staves of music with lyrics written below them. The lyrics are:

dve-se- ū, bet, Valditājs, sniedz man savu va-re-no ro-

Handwritten musical score for the 7th song, page 118. The score consists of two staves of music with lyrics written below them. The lyrics are:

ku un glāb ma-ni kā Pē-te-ri Kā ve-cos

Continuation of the musical score for the 7th song. The score consists of two staves of music with lyrics written below them. The lyrics are:

lai-kos tris dierbijīgos jaunekļus Ķurasināji kaldeju

rep - - cī, tāpat apgaismo ar guiso Dievibas uguni arī

mūs, kas sau - cam: slavēts' esī ū tu, mū - su fē - - - - ou Dievs.

Mēsteicam.

Mēsteicam, slavējam, pieļūdzam to Kungu, dziedādami un

augstiteikdami Vi - nu mū - ū - gi mū - - - - žām.

120.

8.dziesma.

Handwritten musical score for 8. dziesma. The score consists of three staves of music. The first two staves are in common time (indicated by '18') and the third staff is in 6/8 time (indicated by '6:8'). The vocal parts are written in soprano and alto clefs. The lyrics are written in cursive script below the notes. The lyrics are:

Priekšzīmīgie dierbi-ji-bā jau-ne-ki, neiesāmā uguri

Handwritten musical score for 8. dziesma, continuing from the previous page. The score consists of three staves of music. The first two staves are in common time (indicated by '18') and the third staff is in 6/8 time (indicated by '6:8'). The vocal parts are written in soprano and alto clefs. The lyrics are written in cursive script below the notes. The lyrics are:

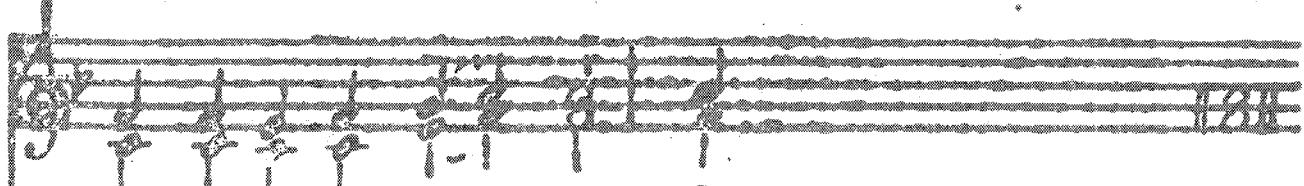
būdami un no līesmas ne-ie-vai-no-ti, dziedāja dievišķi-

Handwritten musical score for 8. dziesma, concluding the section. The score consists of three staves of music. The first two staves are in common time (indicated by '18') and the third staff is in 6/8 time (indicated by '6:8'). The vocal parts are written in soprano and alto clefs. The lyrics are written in cursive script below the notes. The lyrics are:

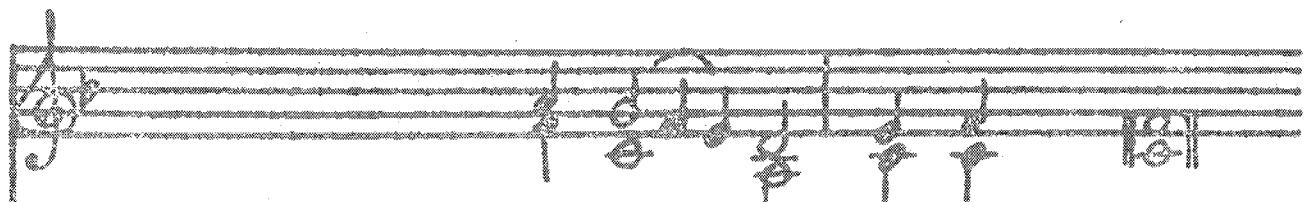
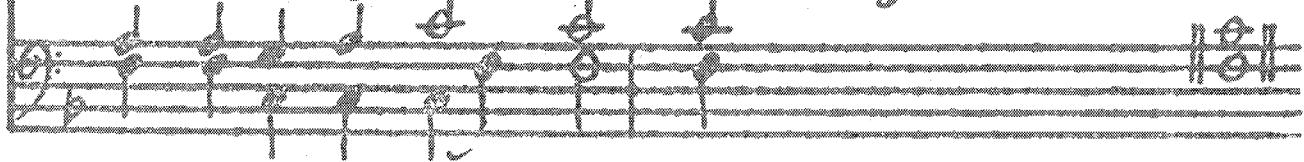
gu dzies-mu: visi tā kunga darbi slavēsiet to kun-qu,

Handwritten musical score for 9. dziesma. The score consists of three staves of music. The first two staves are in common time (indicated by '18') and the third staff is in 6/8 time (indicated by '6:8'). The vocal parts are written in soprano and alto clefs. The lyrics are written in cursive script below the notes. The lyrics are:

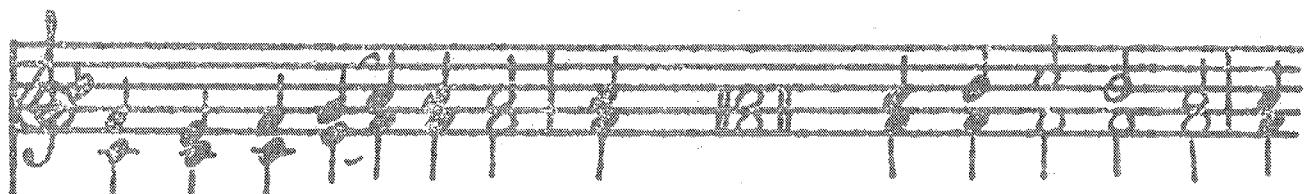
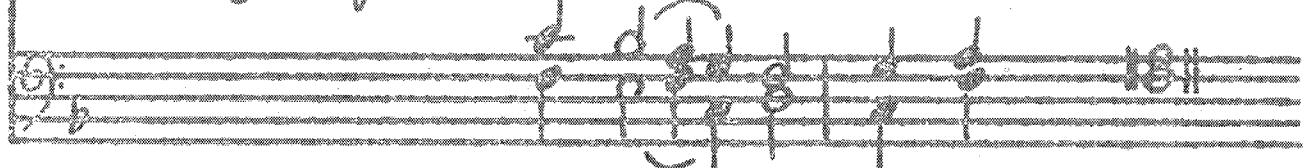
un augstiteiciet vīnu mū-ži-gi mū - žam. jauns



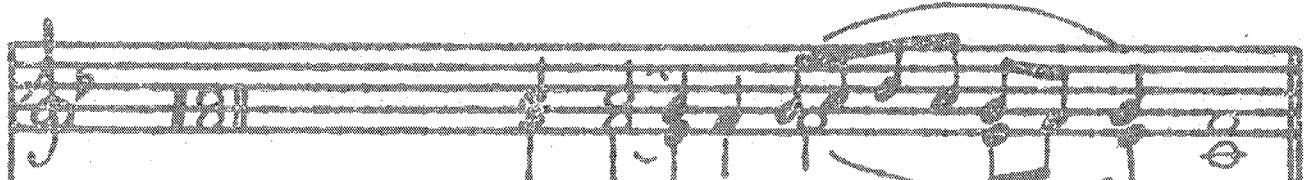
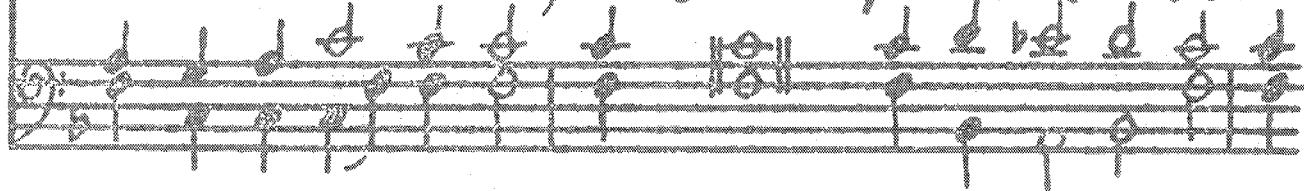
un dievi-skīgs bri-nums: Dievs kungs nedzami iel caur



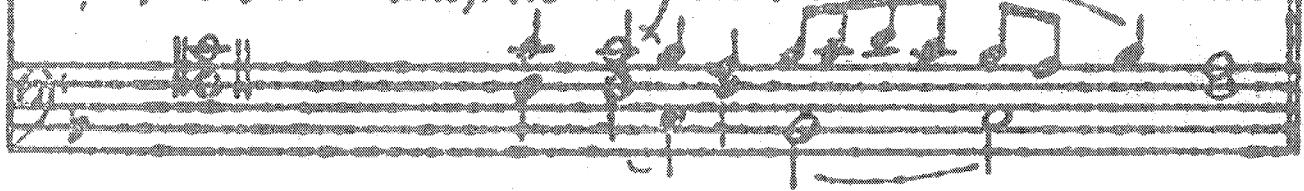
aizvērtajām jaunavas dur-vim, bez miešas ieiedams un



ar miešu iz-ie-dams; lomēs durvis pa-lien aiz-vi-tas. Vi-



nu, nā dieva Māti, mēs aug-si tei-



cam.

122.

1. džiesma.

Umeldins

Ve-cais Iz-ra-els, pārgā-jis causām nājām Sar-

3. džiesma.

## 4. dziesma.

mans spēks, patrēums un slīpums. Ti-ci-go drau-dze,

ieraudzījusi Tevi, Gaisnības Saule, krustā pa-kar-tu,

dži-lā godbījībā dzied, sayn-dar-ma: Kungs, gods farai

## 5. dziesma.

va-rai Kungs, mans gai-šums, Tu esi atnācis pasau-

124.

lē, svētais gai-šums, kas nonezinības tum-sas afgriež tos,

6. džiesma

Kas Tevi teic tī-ci-bā. Iungs, es upurēšu Tevar slā-vas

bal-si, tā sauc uz Tevi Draudze, kas žēlastības dēl no

pagānu upuru a-si-nim šķi-sti-ta ar asinīm, kas izteceja

125.

## 7.-dziesma.

no tava sā-na. Ā-braama cīls jau-ne-kli, degdomi

persiešu cep-lī, iedresmoli vairāk no dierbijigas mīle-

stibas nekā no lies-māni, sau-ca: slavēts esi Tu, Kungs,

Mēs teicam.

savas godības na-mā. Mēs teicam, slavējam, pielūdzam

126.

Handwritten musical score for two voices in G major, 12/8 time. The top voice starts with a bass clef, a sharp sign, and a tempo marking of 108 BPM. The lyrics are: "to Kungu, dziedādami un augstiteikdamī Vīnu mūžīgi mūžam." The bottom voice starts with a soprano clef, a sharp sign, and a tempo marking of 88 BPM. The lyrics are: "Dzīt".

8.dziesma.

Handwritten musical score for two voices in G major, 12/8 time. The top voice starts with a bass clef, a sharp sign, and a tempo marking of 108 BPM. The lyrics are: "Da-ni-els, iz-stie-pis ro-kas, aiz-bā-za bedrē lauru rīc-los," The bottom voice starts with a soprano clef, a sharp sign, and a tempo marking of 88 BPM.

Handwritten musical score for two voices in G major, 12/8 time. The top voice starts with a bass clef, a sharp sign, and a tempo marking of 108 BPM. The lyrics are: "un dierbijibas cieni-tā-ji jau-ne-hļi, cēlā li-ku-mā ap-jo-zu-". The bottom voice starts with a soprano clef, a sharp sign, and a tempo marking of 88 BPM.

Handwritten musical score for two voices in G major, 12/8 time. The top voice starts with a bass clef, a sharp sign, and a tempo marking of 108 BPM. The lyrics are: "šies, u-guns spēku nodzēsa, dziedā-da-mi: slavējiet to Kun-". The bottom voice starts with a soprano clef, a sharp sign, and a tempo marking of 88 BPM.

## 9.dziesma.

127

qu, visi tā Kunga dor-bi. No Tēris, Jaunava, tā nesķelē-

mā kal-na ir atskēlies rokām nesķelamais stūra

Amen's Kri-stus, kas sa-vienoja da-li-tas da-bas, tādēļ

priecādāmies mēs augstīteicam Tēri, Dieva-dām-dō-fā-ju.