

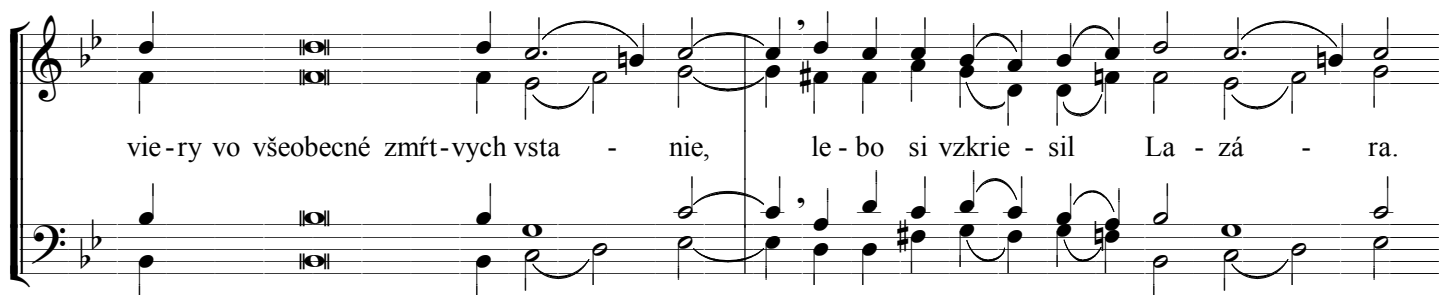
# TROPÁR A KONDÁK LAZÁROVEJ SOBOTY

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(karpatský rozsiev)

## Tropár hl. 1 [♩] (je tiež refrénom 3. antifóny a prvým tropárom Kvetnej nedele)



Už pred svo-jím u - tr - pe - ním, Kri - ste Bo - že, do - ká - zal si prav - di - vosť



vie - ry vo všeobecne zmŕt - vch vsta - nie, le - bo si vzkrie - sil La - zá - ra.

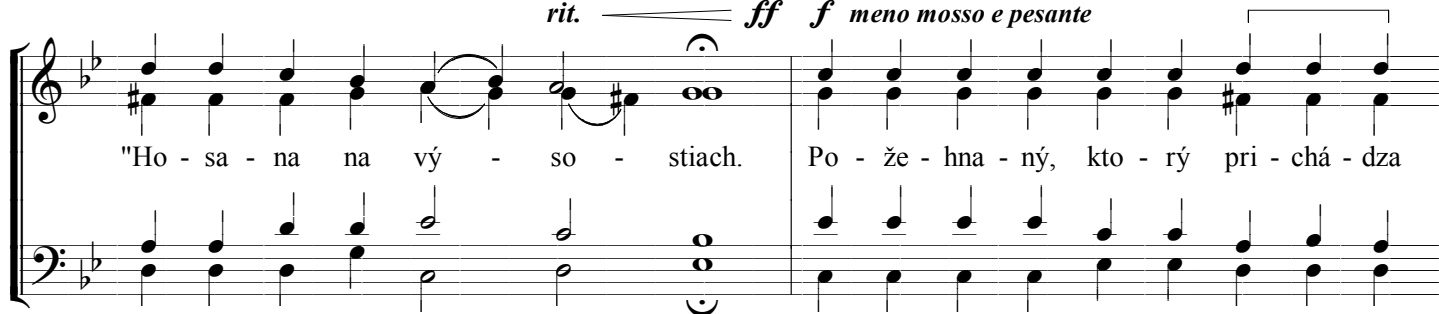


Pre - to aj my spo - lu s je - ru - za - lem - ský - mi deť - mi ne - sie - me ra - to - les - ti

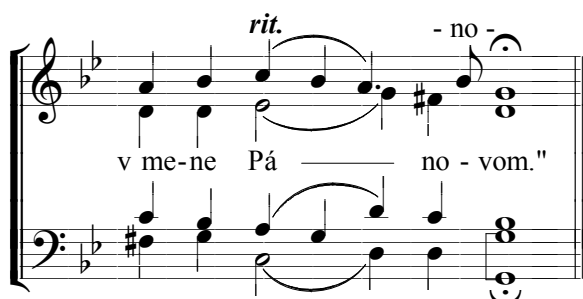


a - ko zna - me - nia ví - ťaz - stva a k te - be, Ví - ťa - zo - vi nad smr - ťou vo - lá - me:

*rit.* ————— *ff* *f* *meno mosso e pesante*



"Ho - sa - na na vý - so - stiach. Po - že - hna - ný, kto - rý pri - chá - dza



*rit.* v me - ne Pá - no - vom."

## Kondák hl. 2 [♩]

Kris-tus, na - ša radost', pravda, svet-lo a ži - vot i vzkrie - se - nie sve - ta,

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music is written in a simple, homophonic style with block chords and some melodic lines. The lyrics are written below the notes.

vo svo - jej do - bro - te zja - vil sa na ze - mi. Stal sa pred - ob - ra - zom

The second system continues the musical score. It features similar chordal textures and melodic fragments. The lyrics are aligned with the notes. A key signature change to two flats (B-flat and E-flat) is indicated by a double bar line and a sharp sign on the E line of the bass staff.

zmít-vych-vsta - nia. A - ko Boh všet-kým u - de - ľu - ješ od - pus - te - nie hrie - chov.

*rit.*

The third system concludes the piece. It includes a double bar line and a final cadence. The tempo marking *rit.* (ritardando) is placed above the final measure. The lyrics are completed in this system.