

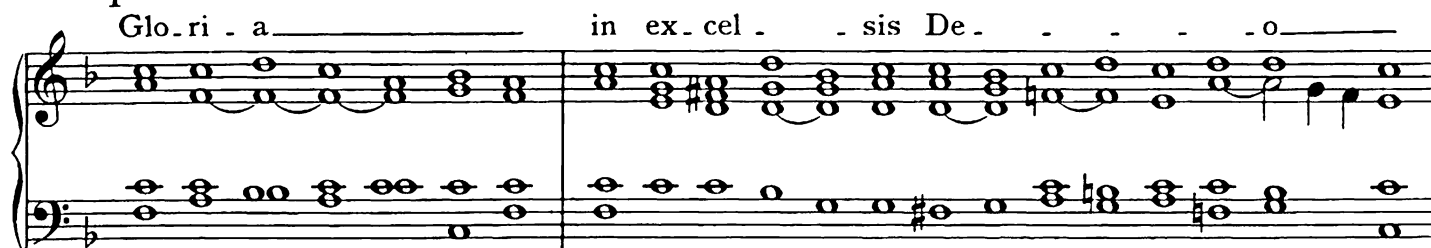
Responsorien und Antiphonen.

Franz Liszt.

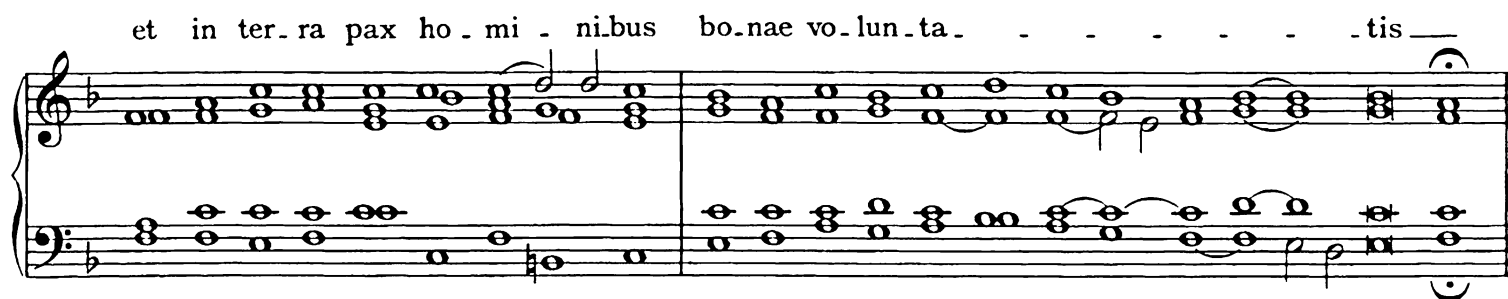
In nativitate Domini.

Respons. I (ad Matutinam)

Glo-ri - a _____ in ex - cel - sis De - - - - o _____

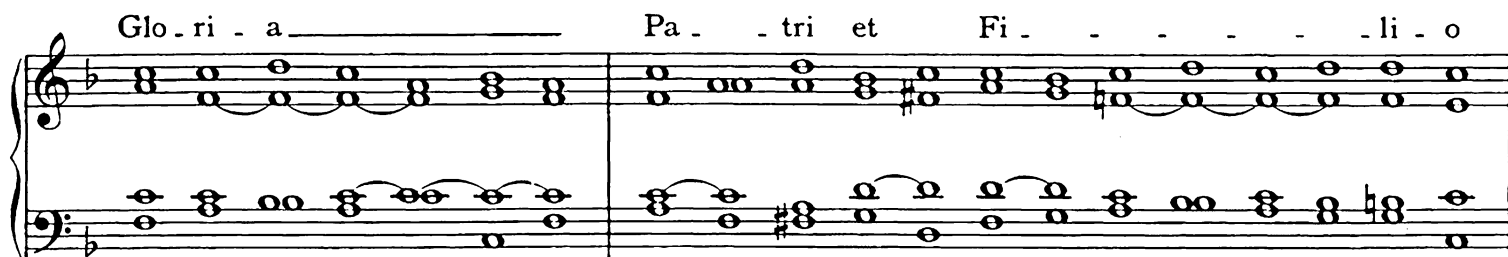


et in ter - ra pax ho - mi - nibus bo - nae vo - lun - ta - - - - - tis _____

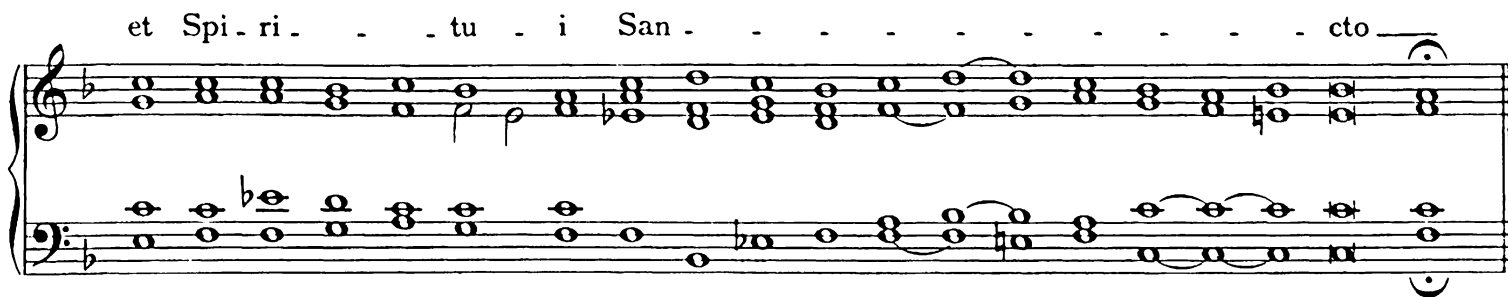


Gloria.

Glo-ri - a _____ Pa - tri et Fi - - - - li - o _____



et Spi - ri - - - tu - i San - - - - - cto _____



Respons. II.

Ho - - - - - di - e il - lu - xit no - bis di - es

re - dem - pti - o - - nis no - - - vae, - re - pa - ra - tio - nis an - ti - quae, fe - li - ci -

ta - - - - - tis - - - - - ae - ter - - - - - nae - - - - -

Respons. III.

Di - - ci - te, - - - - - quid - - - - - nam vi - di - - - - - stis? -

et annun - ti - a - - - - - te Christi na - - - - - ti - vi - - - - - ta - - - - - tem -

Gloria Patri.


Glo - ri - a - - - - - Pa - - - - - tri et Fi - li - o - - - - -

et Spi - ri - tu . i San - cto



Respons. IV.

A - ve Ma - ri - a, gra - ti - a ple - na:



Do - minus te - cum.



Respons. V.

Be - a - ta, quae cre - di - dit: (quo - ni - am



per - fe - cta sunt) o - mni - a, (quae di - cta sunt e - i)



a Do - mi - no



Respons. VI.

Be . ne . dicta tu in — mu . . li . e ri . bus —

et be . ne . di . . ctus fructus — ventris tu i . —

Gloria Patri.

Glori . a Patri et — Fili . o —

et Spi . ritu . i sancto . —

Respons. VII.

Dies — san . cti . fi . ca . . tus il . . lu . . xit —

nobis: — veni . te, gen . tes, et a . do . .

ra . . . te Do mi . num .

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a long note on 'ra' followed by a melodic phrase for 'te Do mi . num .'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Respons. VIII.

O mni - a per i . . psum

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a long note on 'O' followed by 'mni - a per i . . psum'. The piano accompaniment continues with harmonic support.

fa cta sunt, et si . . ne i . . pso fa ctum est

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with 'fa cta sunt, et si . . ne i . . pso fa ctum est'. The piano accompaniment continues with harmonic support.

ni hil .

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with 'ni hil .'. The piano accompaniment continues with harmonic support.

Glo . ri . a Pa . tri et Fi . . li . o

The fifth system of music continues the vocal line and piano accompaniment. The vocal line starts with 'Glo . ri . a Pa . tri et Fi . . li . o'. The piano accompaniment continues with harmonic support.

et spi . ri tu . i san cto .

The sixth system of music continues the vocal line and piano accompaniment. The vocal line starts with 'et spi . ri tu . i san cto .'. The piano accompaniment continues with harmonic support.

Feria V in coena Domini.

Respons. I.

In mon - te — O - li - ve - . . . ti — o - ra vit

The first system of the Responsory consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'In' followed by a quarter note 'mon', a half note 'te', and a quarter rest. The piano accompaniment features a series of chords and moving lines in both hands.

ad — Pa trem: —

The second system continues the vocal line with a half note 'ad', a quarter note 'Pa', and a quarter rest. The piano accompaniment continues with similar harmonic textures.

Variante.

ad Pa trem: —

This system is a variant of the second system, showing a different piano accompaniment for the vocal line 'ad Pa trem:'. The vocal line remains the same as in the previous system.

Pa ter, si fi - e - ri po test, tran - . . . se . at

The third system begins with a vocal line on a half note 'Pa', a quarter note 'ter', a quarter rest, a half note 'si', a quarter note 'fi', a half note 'e', a quarter note 'ri', a quarter rest, a half note 'po', a quarter note 'test', a quarter rest, a half note 'tran', a quarter note 'se', and a quarter note 'at'. The piano accompaniment continues.

a me — ca - lix i ste: § Spi - ritus qui - dem —

The fourth system starts with a vocal line on a half note 'a', a quarter note 'me', a quarter rest, a half note 'ca', a quarter note 'lix', a quarter rest, a half note 'i', a quarter note 'ste', a quarter rest, a half note 'Spi', a quarter note 'ritus', a quarter rest, a half note 'qui', a quarter note 'dem', and a quarter rest. A section symbol (§) follows. The piano accompaniment continues.

prom ptus est, ca - . ro au - tem in - fir ma. —

The fifth system begins with a vocal line on a half note 'prom', a quarter note 'ptus', a quarter rest, a half note 'est', a quarter note 'ca', a quarter rest, a half note 'ro', a quarter note 'au', a quarter rest, a half note 'tem', a quarter note 'in', a quarter note 'fir', a quarter rest, a half note 'ma', and a quarter note 'ma'. The piano accompaniment concludes the piece.

Fine.

Vi . gi . la te et o

a 3 (Tenor tacet)

et o

Variante.

ra te, ut non in . tre . tis in ten . ta

ra te

ti . o nem. §

Da capo
„Spiritus quidem“ etc.

Respons. II.

Tri . stis est a . ni . ma me a us . . . que ad

mor tem: su . sti . ne . . . te hic

et vi - gi - la - te me . . . cum: nunc vi - de . . . bi - tis tur . . bam

quae cir - cum . . dabit me: Vos fu - . . gam ca . . pi -

e . . tis et e - go va . . . am im - mo - la . . . ri

pro . . . vo . . . bis.

Fine.

Vers a 3.

Ec . . . ce ap - pro - pin - quat.

ho . . . ra, et Fi - li - us ho - minis tra - de - tur in ma . . . nus

pec . ca . . to rum. _____ §

Da capo
„Vos fugam“ etc.

Respons. III.

Ec . ce _____ vi dimus e um non ha . bentem

spe . . ci . em, ne . que de co rem. _____

a . spe . . ctus e . . jus in e o non _____ est, _____

hic pec . ca . ta no . stra por . ta -vit, _____ et pro no . bis

do let: _____ ip . se _____ au . . tem vul . ne . ra tus est _____

pro - pter i - ni - qui - ta - tes no - - - - - stras: § Cu - jus li - vo - - - - re -

sa - - na - - ti su - - - - - mus. Vers. Ve - re -

Fine.

lan - guo - res no - stros i - - - - - pse tu - - - - - lit, et do - lo - res no - stros i - - - - - pse

por - - - - - ta - - - - - vit. §

Da capo

„Cujus livore“ etc.
quo finito repetitur Respons.
„Ecce vidimus“ etc.
usque ad Vers „Vere languores“

Respons. IV.

A - mi - - - - - cus me - - - - - us o - scu - li me tra - - - - - di - dit

si - - - - - gno: quem os - cu - la - tus fu - e - ro, i - - - - - pse est, te - ne - te e - um:

hoc ma . lum fe . cit si . gnum, qui per o . sculum ad . im ple . vit ho . mi . ci . di . um .

§ In . fe . . . lix prae . ter . mi . . . sit — pre . ti . um san . guinis,

et in fi . ne la . queo se — sus . pen dit . —

se — sus . pen dit . **Fine.**

Variante.

Vers.

Bo num e rat

e i, — si na . tus non fu . is set —

ho . mo il le . — §

Da capo
„Infelix“ etc.

Respons. V.

Ju - das, mer - ca - tor pes - si - mus, o - scu - lo

pe - ti - it Do - mi - num: il - le

ut a - gnus in - no - cens non ne - ga - vit Ju - dae

o - sculum: § De - na - ri - o - rum nu -

mero Chri - stum Ju - dae - is tra - di - dit.

Fine.

Vers.

Me - li - us il - li e - rat, si - na - tus

non fuis set. §

Da capo
„Denariorum numero“ etc.

Respons. VI.

U . . . nus ex di . sci . . pu . lis me is

tra det me ho die:—

Vae il li per quem tra dar

e go: § Me . . . lius il . li e rat,—

si na tus non fu . . is set.—

Fine.

Vers.

Qui in . tin git me . cum ma . num in pa

ro psi . de , hic me tra . di . tu rus est in ma nus

pec . ca . . to rum :

Da capo
 Melius illi etc.
 quo finito repetitur Respons:
 „Unus ex discipulis“
 usque ad Vers: „Qui intingit“

Respons. VII.

E ram qua si a gnus in

. no . cens : du ctus sum ad im . mo lan

. dum , et ne sci . e bam : con . si . li . um fe . ce runt

in . i . mi . ci me . . . i ad . ver . sum me, di . . cen . . tes:

§ Ve . ni . te, mit . ta . . mus li . gnum in pa . nem e . . jus, — et e . ra . damus e . . .

. . . um de . ter . . . ra vi . ven . . . ti . um . —

Fine.

Vers.

O . . . mnes in . i . mi . ci me . . i ad . ver . sum me co . gi . ta . .

bant ma . la — mi . . . hi: . ver . bum — in . i . quum manda . ve . runt

ad . ver . . sum me, — di . cen tes. §

Da capo „Venite mittamus“

Variante.

ad . ver . . sum me, — di . cen tes.

Da capo „Venite mittamus“

Respons. VIII.

U . na . . . ho ra

non po . tu . i stis vi . gi . la . re

me cum, qui ex . hor . ta . ba

. mi . ni mo ri pro me?

§ Vel Ju dam non vi . de tis,

quo mo . do non dor mit, sed fe sti . nat

The musical score is written for piano, consisting of six systems of music. Each system includes a vocal line with Latin lyrics and a piano accompaniment with two staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'U . na . . . ho ra non po . tu . i stis vi . gi . la . re me cum, qui ex . hor . ta . ba mi . ni mo ri pro me? § Vel Ju dam non vi . de tis, quo mo . do non dor mit, sed fe sti . nat'. The piano accompaniment features a steady rhythmic pattern of chords and moving lines in both hands.

tra. . . . de.re me _____ Ju - dae.is?

Fine.

Vers.

Quid dor - mi.tis? sur - gi - te, _____ et o. . . .

ra. . . . te, _____ ne in - tre.tis in ten.ta. . . .

ti - o.nem.

Da capo
„Vel Judam“ etc.

Respons. IX.

Se.ni - o.res po.pu - li

con.si - li - um fe.ce - runt: _____

Ut Je - sum do - lo te - ne - rent, et oc - ci - dent

de - rent: cum gla - diis et fu - stibus ex - i - erunt

tamquam ad la - tro - nem.

Vers.

Col - le - gerunt

Fine.

Pon - ti - fices et Pha - ri - sae - i con - ci - lium.

Da capo

„Ut Jesum“
 quo finito repetitur Respons:
 „Seniores“
 usque at Vers: „Collegerunt“

Ad Benedictus Antiphona.

Tra - di - tor au - tem de - dit e - is si - gnum, di - cens: Quem o - scu - la - tus

fu - e - ro, i - pse est, te - ne - te e - um.

Feria VI in Parasceve.

Respons. I.

O . mnes a . mi . ci me i

The first system of musical notation consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'O', followed by quarter notes 'mnes', 'a', 'mi', 'ci', and 'me'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

de . re . li . que runt me, et prae . va . lu .

The second system continues the vocal line with 'de', 're', 'li', 'que', and 'runt me'. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

e runt in . si . di . an . tes mi . hi :

The third system continues the vocal line with 'e', 'runt', 'in', 'si', 'di', 'an', 'tes', 'mi', and 'hi'. The piano accompaniment provides accompaniment for these notes.

tra di . dit me, quem di . li . ge bam :

The fourth system continues the vocal line with 'tra', 'di', 'dit me', 'quem', 'di', 'li', 'ge', and 'bam'. The piano accompaniment continues to support the vocal line.

Et ter . ri . bi . li . bus o cu . lis pla ga cru .

The fifth system begins with a double bar line and a repeat sign. The vocal line starts with 'Et', 'ter', 'ri', 'bi', 'li', 'bus', 'o', 'cu', 'lis', 'pla', and 'ga'. The piano accompaniment features a more active bass line.

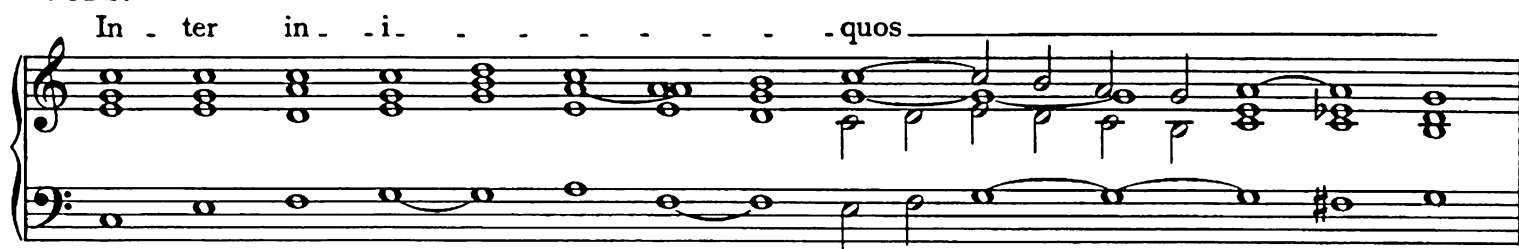
de li per . cu . ti . en . tes, a . ce . to po . ta bant me

The sixth system continues the vocal line with 'de', 'li', 'per', 'cu', 'ti', 'en', 'tes', 'a', 'ce', 'to', 'po', 'ta', and 'bant me'. The piano accompaniment concludes the piece.

Fine.

Vers.

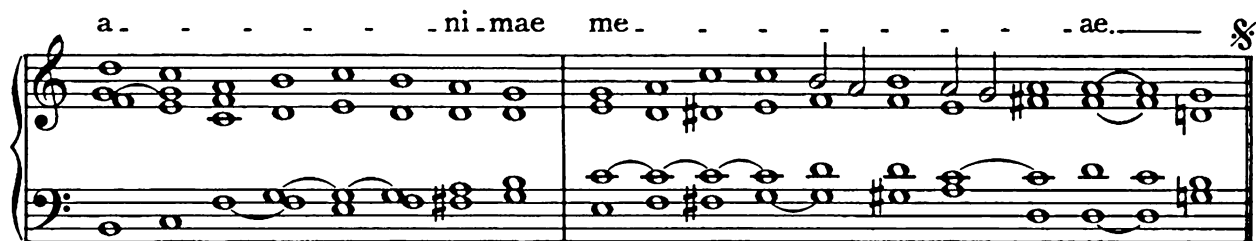
In - ter in - i - quos



pro - je - ce - runt me, et non pe - per - ce - runt



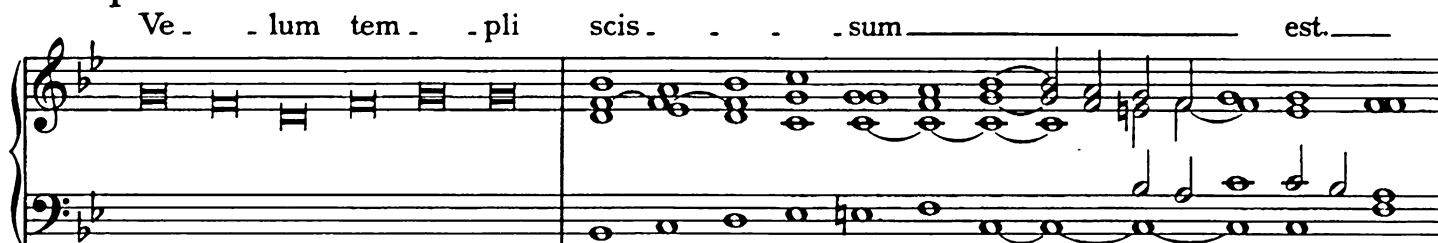
a - ni - mae me - ae.



Da capo
Et terribilibus etc.

Respons. II.

Ve - lum tem - pli scis - sum est.



Et o - mnis ter - ra



tre - mu - it: la - tro de - ce



cla . . ma . bat, di cens: Me . men . . to me i,

Do mi . ne, dum ve ne . ris

in re gnum tu um

Fine.

Vers.

Pe trae scis sae sunt, et mo . nu . men . . ta a

per ta sunt, et mul . . ta cor . po . ra san . cto . rum, qui dor . mi . e . .

rant, sur . re xe runt §

Da capo
„Et omnis terra“

Respons. III.

Vi-ne a-me a-e-le-cta, e-go

te plan-ta-vi:

Quo-mo-do con-ver-sa-es in a-ma-ri-

tu-di-nem, ut me cru-ci-fi-ge-res,

et Ba-rab-bam di-mit-tes?

Vers.

Se-pi-vi-te,

et la . . . pi . des e . . le . . gi — ex — — — — — te, — et ae . di . fi . .

ca . . . vi tur rim. — §

Da capo
„Quo modo conversa“

Respons. IV.

Tam quam ad la . tro . . . nem ex . i . stis cum gla di . is et fu

Variante.
Tam quam ad la . tro . . . nem ex . i . stis cum gla di . is et fu

Variante.
Tam quam

. . . sti . bus — com . pre . hen de . re me : Quo . ti . . . di . e a . pud vos e ram

. . . sti . bus —

in tem. . plo do. . cens, et non me te. . nu. . . i. . stis:—

et ec. . ce fla-gel-la-tum du. . ci-tis ad cru. . ci. . .

fi. . gen. dum. —

Vers.

Cum

Fine.

que in. . je-cis-sent ma-nus in Je-sum, et te. . nu-is. .

sent e. . . um, di. xit ad e.

. . . os: Quo. ti. . di. e a. pud vos e. ram —

Da capo
„In templo“

Respons. V.

Te. ne . brae fa ctae — sunt,

dum cru . ci . fi . xis . sent Je . . sum Ju . dae i:—

et cir . ca ho . . . ram no . . . nam — ex . cla . . ma . . vit Je sus

vo . . ce — ma . . . gna: De . . . us me . us, ut — quid — me —

de . re . . . li . . . qui . sti? *Et* in . cli . na . . . to ca pi . te

e . mi sit spi ri . tum. —

Fine.

Vers.

Ex . cla mans — Je . . . sus vo . . . ce ma . . gna, —

a it: — Pa . ter, in ma . nus tu . . as com . men . do spi

ri . tum — me um. — §

Da capo „Et inclinato capito“

Respons. VI.

A ni . mam me am di . le ctam —

tra di . di — in ma nus in . i

quo rum, et fa cta est — mi hi —

Variante.

et fa cta est — mi hi —

he.re. . di.tas me. a si. . .cut le. o

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music features a complex texture with many beamed notes and rests, typical of a polyphonic or highly rhythmic setting.

he. .re. . di.tas me. a

The second system of music consists of two staves, continuing the musical setting from the first system. It maintains the same key signature and complex rhythmic structure.

in sil. . . va: et de.dit con tra me vo . ces ad ver.sa.

The third system of music consists of two staves. The musical notation continues with intricate patterns of notes and rests across both staves.

ri.us, di . cens: Congre.ga. mini, et pro.pe. .ra. . . .te

The fourth system of music consists of two staves. The complexity of the notation remains high, with many beamed notes and rests.

ad de.vo.ran. . . .dum il. . .lum: po . sue . runt me

The fifth system of music consists of two staves. The musical setting continues with the same key signature and complex rhythmic patterns.

in de. . .ser. . . .to so. .li . tu. di.nis, -

The sixth system of music consists of two staves. The notation continues with intricate patterns of notes and rests.

et lu. . . .xit su.per me omnis ter. ra: -

The seventh system of music consists of two staves. The musical setting concludes with the same key signature and complex rhythmic patterns.

Qui . . a non est in . ven . tus qui me a . gno sce . ret —

et fa ce . ret — be ne —

Fine.

Vers.

In . . sur . rex . e runt —

in — me — vi . . ri abs . que — mi . se . . ri . cor . . . di . a , —


et — non pe . per . ce . . runt a ni . mae

me ae . —

Da capo
„Quia non est inventus“

Respons. VII.

Tra-di-de-runt me _____ in ma-nus im-pi-o-rum,



et in-ter in-i-quos pro-je-



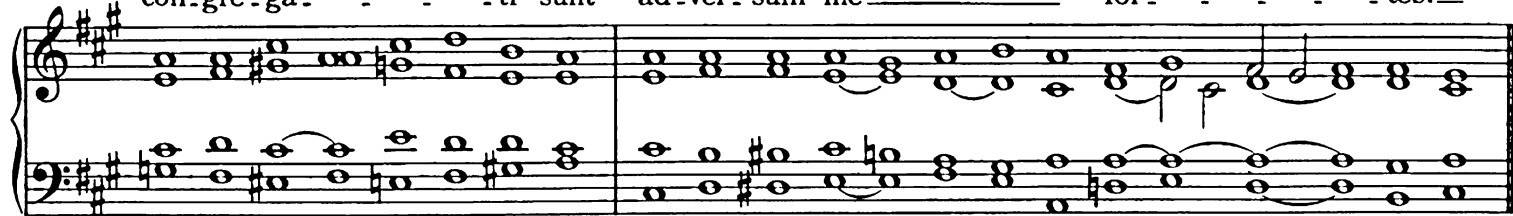
ce-runt me, et non pe-



per-ce-runt a-ni-mae me-ae:



con-gre-ga-ti sunt ad-ver-sum me for-tes:



Et si-cut gi-gan-tes ste-te-runt con-tra me.



Fine.

Vers.

A - li - e ni — in - sur - re

xe . . runt — ad ver - sum — me, — et for - tes quae - si - e . . runt

a . . ni - mam — me - am. — %

Da capo

„Et sicut gigantes“

Respons. VIII.

Je sum tra didit im pi - us —

sum - mis prin - ci - pi - bus — sa . . cer - do

. - tum, et se - ni - o - ribus po - puli: —

Pe - trus au - - - - - tem - - - - - se - - que - -

ba - tur e - - um a lon - - - - - ge, - - - - - ut vi - de - - - - - ret

Vers.

fi - - - - - nem. - - - - - Ad - du - xe - - - - - runt - - - - -

Fine.

au - - - - - tem e - - - - - um ad Ca - i - pham prin - ci - pem - - - - - sa - cer - - - - -

do - - - - - tum, - - - - - u - bi Scri - bae et Pha - ri - sae - - - - - i

con - - - - - ve - - - - - ne - - - - - rant. - - - - - §

Da capo
„Petrus autem“

Respons. IX.

Ca - li - ga - ve - - runt o - . - cu - li me i -

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a series of chords and melodic lines, with some notes tied across the bar line.

a fle . . - tu me - o:

The second system of musical notation continues the grand staff from the first system. It features more complex chordal textures and melodic movement, with some notes tied across the bar line.

qui - . a e - lon - ga - tus est - a - me, - qui con - so - la - .

The third system of musical notation continues the grand staff. It features a mix of chords and melodic lines, with some notes tied across the bar line.

ba - tur me. - Vi - de . - te o . - mnes

The fourth system of musical notation continues the grand staff. It features a mix of chords and melodic lines, with some notes tied across the bar line.

po - pu - li, - § Si est - do - lor si - . . mi - lis -

The fifth system of musical notation continues the grand staff. It features a mix of chords and melodic lines, with some notes tied across the bar line.

si - - - cut do - - - lor - - - - - me - - - - - - - - - us. - - - - -

Fine.

Vers.

O - - - - - vos o - - - mnes, - - - qui tran - si - - - tis per - - - - - vi - am, - - -

at - ten - di - te - - - et vi - de - - - - - te. - - - - - %

Da capo

„Si est dolor similis“
quo finito repetitur Respons.
„Caligaverunt oculi mei“
usque ad Vers. „si est dolor similis“

Ad Benedictus Antiphona.

Po - su - e - - - - runt su - per ca - put e - - - - jus causam ip - si - us scri - ptam:

Je - - sus Na - za - - re - - - - - nus, Rex - Ju - dae - - - o - - - - rum.

Sab^o Maj. Hebd. (Sabbato sancto).

Respons. I.

Sic - ut o - vis ad oc - ci - si - o - nem du - ctus — est, —

et dum ma - le tra - cta - re . . . tur, — non — a - pe - ru - it

os — su - - - um tra - ditus est ad mor - - - tem,

§ Ut vi - vi - fi - ca - . . . ret — po - . . . pu -

Vers.

lum — su - . . . um. Tra - . . . di. dit

Fine.

in mor - tem a . . . ni - mam su - . am, — et in - ter sca - le - ra - tos

re pu - ta tus est. §

Da capo
„ut vivificaret“

Respons. II.

Je - ru - sa - lem, sur ge, et ex u - e

ve sti - bus ju - . - cun - di - ta

. tis: in - du - e - re ci - ne - re

et ci - li ci - o, § Qui - a in - te oc - ci - . - sus est

Sal - va - tor Is - ra - el.

Fine.

Vers.

Deduc— qua . si tor . ren . tem la . crymas et non ta . . ce . at

NB

pu . pil . la o . . cu . li tu i

Da capo
„quia in te“

Respons. III.

Plan . ge, ————— qua . . . si vir go —

plebs ————— me a : — u . lu . la te , —

pa . sto res — in ci . ne . re et ci . li ci . o :

§ Qui . a ve . nit di . es Do mi . ni ma gna , —

NB Hier steht im MS. ein NB (Blaustift), offenbar weil der Meister fand, daß er Noten und Worte des Resp. („per diem et noctem“) überschen hatte.

et a - ma - - - - - ra - val - - - - - de. —

Fine.

Vers.

Ac - cin - gi - . - te - - - - - vos, sa - cer - do - . - . - tes,

et plan - . - gi - te, mi - ni - . - . - stri al - ta - . - . - . - ris, —

as - per - gi - te - - - - - vos - ci - . - . - . ne - re. —

Da capo
„quia venit“

Respons. IV.

Re - ces - . - . - sit pa - . . . - stor no - . . . - . - ster, —

fons a - . . - quae - - - - - vi - . . . - vae, — ad cu - jus tran - . . . - si - tum

sol ob.scu-ra . . . tus est. — § Nam et il-le ca . . . -ptus est,—

qui ca.pti-vum te . . . ne-bat pri-mum ho . . . -mi-nem:

ho . . . -di-e por . . . -tas mor . . . -tis, — et se-ras pa . . . -ri-ter

Sal.va-tor no . . . -ster dis . . . -ru . . . -pit. —

Vers.

Fine.

De . . . -stru-xit — qui-dem clau . . . -stra

in . . . -fer . . . -ni, — et sub-ver-tit po-ten-ti-as —

di . a . . . -bo-li. — §

Da capo

„Nam et ille captus est“

Respons. V.

O vos omnes, qui transitis per viam, attendite

et videte, si est dolor similis

sicut dolor meus.

Fine.

Vers.

Attendite, universi

si populi, et videte dolorem

meum. §

Da capo
„Attendite“

Respons. VI.

Ec ce quo.mo.do mo . . ri.tur ju . stus, et ne mo

Musical notation for the first system, including treble and bass staves with lyrics 'Ec ce quo.mo.do mo . . ri.tur ju . stus, et ne mo'.

per cipit cor de: et vi . ri ju . sti tol . . lun tur,

Musical notation for the second system, including treble and bass staves with lyrics 'per cipit cor de: et vi . ri ju . sti tol . . lun tur,'.

cor de: et vi . ri ju . sti tol . . lun tur, —

Variante.

Musical notation for the 'Variante' section, including treble and bass staves with lyrics 'cor de: et vi . ri ju . sti tol . . lun tur, —'.

et ne mo con si de.rat: a fac . cie i . ni .

Musical notation for the third system, including treble and bass staves with lyrics 'et ne mo con si de.rat: a fac . cie i . ni .'.

qui . ta tis sub . la tus est ju . . stus:

Musical notation for the fourth system, including treble and bass staves with lyrics 'qui . ta tis sub . la tus est ju . . stus:'.

Et e rit in pa ce me . mo . ri . a e jus. —

Musical notation for the fifth system, including treble and bass staves with lyrics 'Et e rit in pa ce me . mo . ri . a e jus. —'.

Fine.

Vers.

Tam quam a gnus co . ram ton . den . te se

ob . mu . tu . it, et non a . pe ru . it os . su um:—

de an . gu . sti . a, et de ju . di . ci . o ————— su . bla tus est. —

Da capo
„Et erit“

Variante.

de an . gu . sti . a, et de ju . di . ci . o —————

Respons. VII.

A . sti . te runt re . ges ter rae, — et ————— prin . ci .

pes con . ve . . ne runt in ————— u num, —

§ Ad . . . ver . . . sus do mi . num , _

et ad ver sus Chri stum

e jus. Vers. Qua

Fine.

. re fre . . mu . . e . . . runt gen tes , _

et po . . pu - li me - di - ta ti sunt in

a ni - a ?

Da capo
„Ad-versus Dominum“

Respons. VIII.

Ae . . . sti . ma tus sum cum de . . . scen . . . den . ti . bus

in la cum: § Fa . . . ctus sum si . . . cut

ho mo . si . . ne . ad . ju . to . . . ri . o , in . ter

mor . . . tu . os li . . . ber Po . su . e runt

Vers.

Fine.

me in la . . cu in . fe . . ri . o ri ,

in te . ne . bro . sis , et in um . . bra mor tis .

Da capo
„Factus sum“

Respons. IX.

Se - pul - to Do - mi - no, si - gna - tum est mo - nu - men -

- tum, — vol - ven - tes la -

- pi - dem — ad os - sti - um mo - nu - men - ti: —

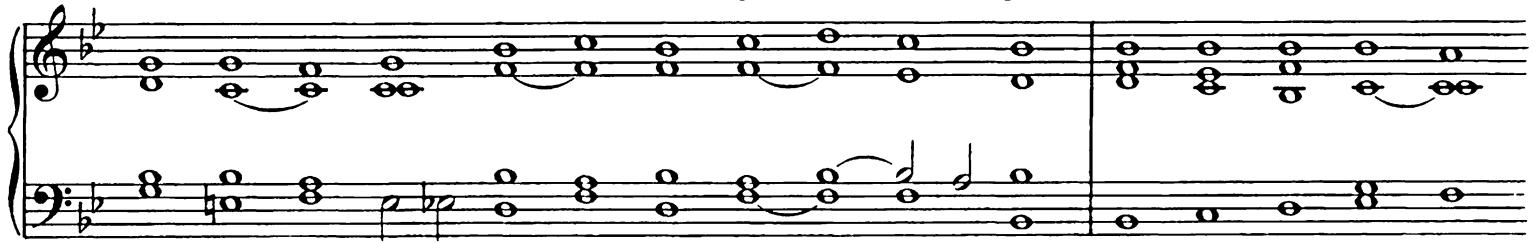
§ Po - nen - tes mi - li - tes,

qui cu - sto - di - rent — il - lum.

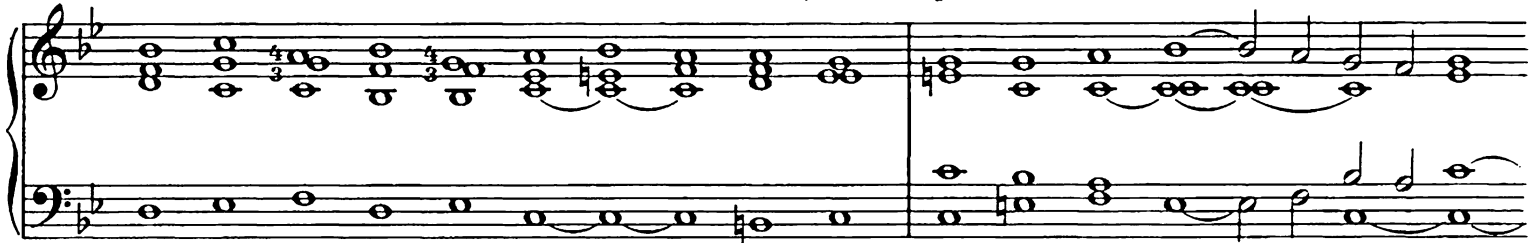
Fine.

Vers.

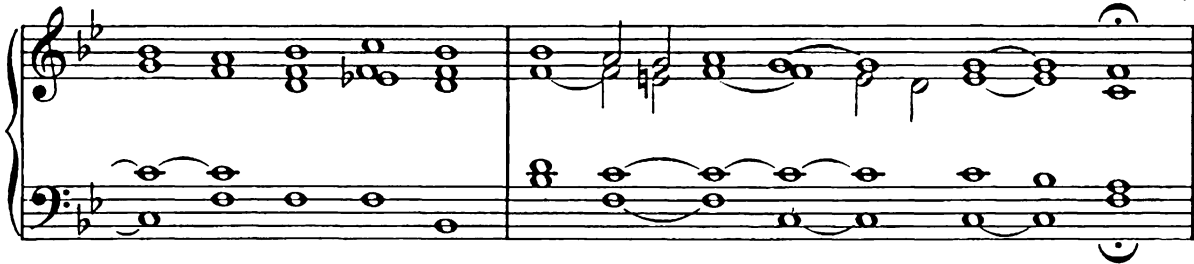
Ac - ce - den - - - - tes prin - ci - pes sa - cer - do - tum - - -



ad - - - Pi - la - - - - tum, - - - pe - ti - e - - - - -



- - - - runt - - - il - - - - - lum. - - - §



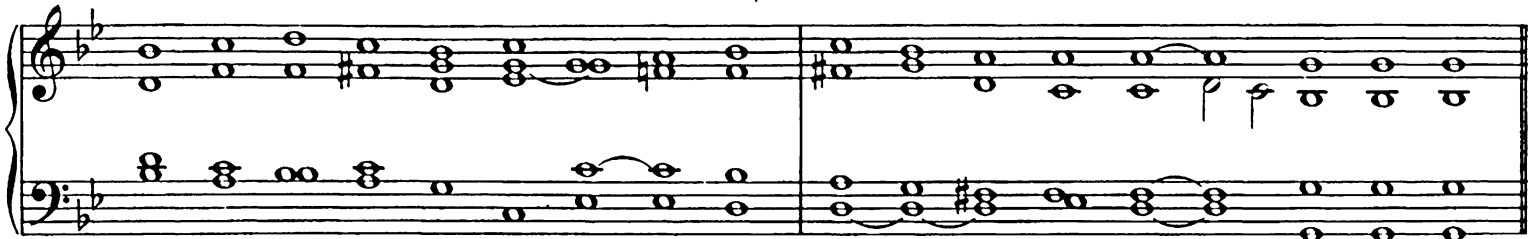
Da capo
„Ponentes milites“

Ad Benedictus Antiphona.

Mu - - li - - - e - res se - den - tes ad mo - nu - men - tum - - -



la - - men - ta - ban - - - tur, flen - - - tes Do - - - mi - num.



In officio defunctorum.

Respons. I.

Cre - do quod Re - dem - ptor me - . . . us vi - . . . vit, —

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a vocal line with lyrics and a piano accompaniment. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic foundation for the vocal line.

Variante.

Cre - do quod Re - dem - ptor me - . . . us vi - . . . vit —

The 'Variante' section consists of two staves, similar to the first system. It features a vocal line with lyrics and a piano accompaniment. The notation includes various rhythmic values and rests, with the piano part providing a steady accompaniment.

et in no - vis - si - mo di - . . . e — de ter - ra —

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a vocal line with lyrics and a piano accompaniment. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic foundation for the vocal line.

sur - re - ctu - . . . rus sum: — Et in car - ne

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a vocal line with lyrics and a piano accompaniment. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic foundation for the vocal line. A double bar line with a repeat sign is present between the two parts of the system.

me - . . . a — vi - de - . . . bo De - . . . um —

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a vocal line with lyrics and a piano accompaniment. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic foundation for the vocal line.

Sal . va . to rem me um.

Musical notation for the first system, featuring a treble and bass staff with a piano accompaniment and a vocal line.

Fine.

Vers.

Quem vi . su rus sum e . go ip . se .

Musical notation for the second system, featuring a treble and bass staff with a piano accompaniment and a vocal line.

et . non . a li . us, . et o . cu . li me . i con

Musical notation for the third system, featuring a treble and bass staff with a piano accompaniment and a vocal line.

spe ctu ri sunt. §

Musical notation for the fourth system, featuring a treble and bass staff with a piano accompaniment and a vocal line.

Da capo
„Et in carne“

Respons. II.

Qui La za . rum re sus . ci . ta sti

Musical notation for the fifth system, featuring a treble and bass staff with a piano accompaniment and a vocal line.

a . mo . nu . men to foe . ti . dum: . §

Musical notation for the sixth system, featuring a treble and bass staff with a piano accompaniment and a vocal line.

Tu e . . . is, Do . . . mi.ne, — do . na re . . . qui . em, —

et — lo . cum — in — dul . . gen . . . ti . ae. —

Fine.

Vers.

Qui ven . tu . rus es — ju . di . ca . re vi . vos — et — mor . tu . os, —

et sae . . cu.lum per — i . . gnem. —

Da capo
„Tu eis“

Respons. III.

Do . . . mi.ne, quan . . do ve . . ne.ris ju . di . ca . .

re — ter . ram, — u . bi me — ab . scon . . dam — a vul . . tu —

i rae tu ae? Qui . . a pec .



ca . . . vi ni . mis . . . in vi . ta me a

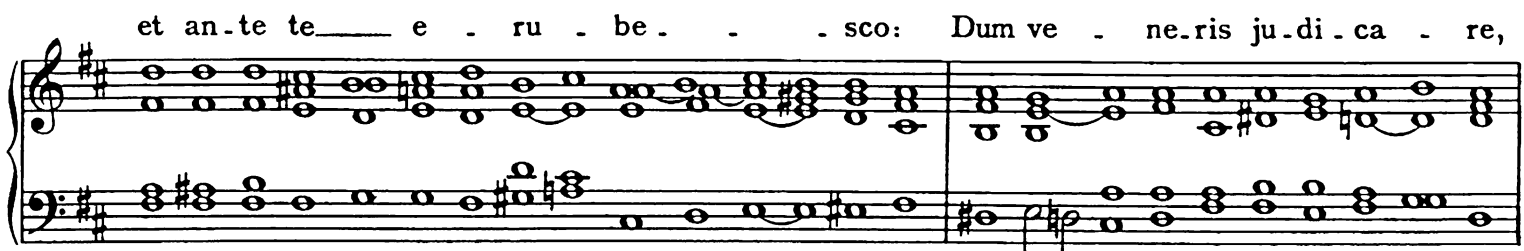


Vers:

Com . mis . sa me a pa . ve sco,



et an . te te e . ru . be sco: Dum ve . ne . ris ju . di . ca . re,



no . li me con de . mna re



Qui . a pec . ca vi ni . mis in vi . ta me a



Re . . . qui . . . em ae . . . ter . . . nam do . . . na e is,

Do mi . ne : et lux per . pe . tu . a lu . . . ce . at

e is Qui . . . a pec .

ca vi ni . mis in vi . ta me a .

Respons. IV.

Me . men . to me . . . i , De . us , qui . a ven . tus est vi . ta

me a . Nec ad . spi . ci . at me

Vers.

vi. sus ho. mi. nis. De pro. . fun. dis

Fine.

cla. ma. vi ad te, Do. . . . mi. ne, Do. mi. ne, ex. au. . . . di

vo. . . . cem. . . . me. am.

Da capo
„Nec adspiciat“

Respons. V.

He. . . i mi. . . hi, Do. mi. ne,

qui. a pec. ca. . . vi ni. . . mis in vi. . . ta me. . .

. a! Quid fa. ci. am mi. . . . ser?

U bi fu gi . am, —

ni . si ad — te, De . . . us me us? —

♩ Mi . se . . re . . re me . . i, dum ve . . . ne . ris in no . vis . si .

mo — di e. — **Vers.** A ni . ma me . . a —

Fine.

tur . ba . . ta — est — val de, — sed tu, Do . . mi . ne,

suc cur . re — e i. —

Da capo
„Miserere mei“

Respons. VI.

Ne re . cor . de ris — pec . . . ca . ta me a ,

The first system of the Responsory consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Do . . mi . ne, — § Dum ve ne . ris ju . di . ca re

The second system begins with a section marked 'Dum' (indicated by a double bar line and a section sign §). The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with similar rhythmic patterns.

sae cu . lum per — i gnem . —

The third system continues the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment provides harmonic support.

Fine.

Vers.

Di ri . ge, — Do mi . ne

The first system of the Verse features a vocal line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment is consistent with the previous sections.

De . . . us me . . . us, — in con . spe . ctu tu o

The second system of the Verse continues the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment remains steady.

vi . am — me am . — §

The third system of the Verse concludes with a section sign §. The vocal line ends on a half note G4. The piano accompaniment also concludes.

Da capo
„Dum veneris“

Re. . . qui. em— ae. . ter. . . nam do. na e. is, Do. . . . mi. ne,—

et lux per. pe. tu. a lu. . ce. at e. . . . is.—

Da capo
„Dum veneris“

Respons. VII.

Pec. can. tem me quo. . . . ti. di. e, — et non me poe. ni.

ten. . . tem, — ti. mor — mor. tis con. . . tur. bat me:—

Qui. . a in in. fer. . no nul. la est re. dem. pti. o, mi. se. re. re

me. . . i, De. . us, et sal. . . va me.—

Fine.

Vers.

De. .us, in no.mi.ne tu. .o, sal. .vum me____ fac, et in vir-tu-te tu. .a

li. .be-ra_____ me_____

Da capo

„Quia in inferno“

Respons. VIII.

Do. .mi-ne, se-cun-dum a-ctum me.um_____

no. .li me ju-di-ca.re;_____

ni-hil dignum in con-spe-ctu tu.o e. .-gi:_____ i. . . .-de.

o de. .-pre-cor_____ ma-je-sta. .-tem tu. . . .-am,_____

♩ Ut tu, De. . . us, de. . . le. as in. i. . qui . ta. . .

tem me. am.

Fine.

Vers.

Am. pli - us — la . . va me, — Do. . mi. ne,

ab in - ju - sti . ti . a me . a, — et a — de . li . cto me. o

mun da — me. ♩

Da capo
„Ut tu, Deus“

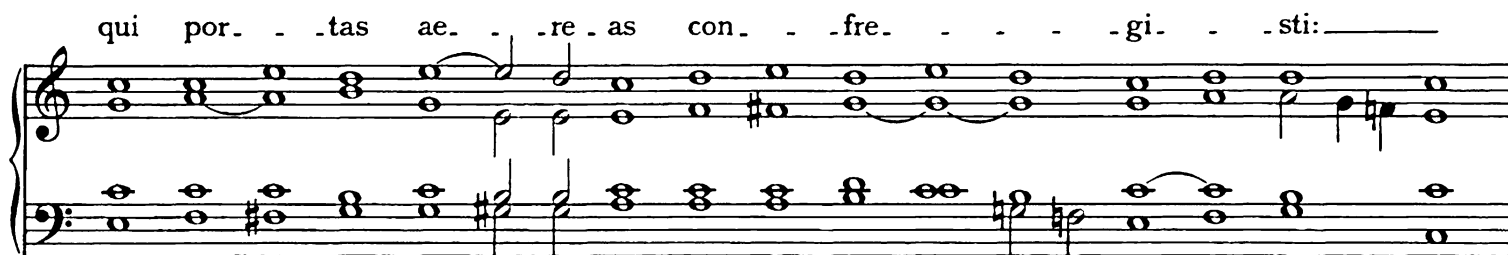
Respons. IX.

Li. . be. . ra — me, Do. mi . ne, —

de vi is in . fer ni, —



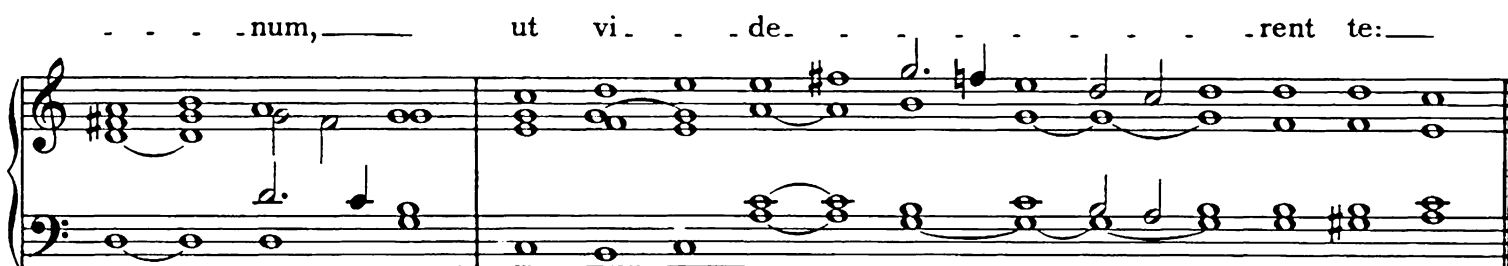
qui por . . . tas ae . . . re . as con . . . fre gi . . . sti: —



et vi . . . si . ta sti — in . fer



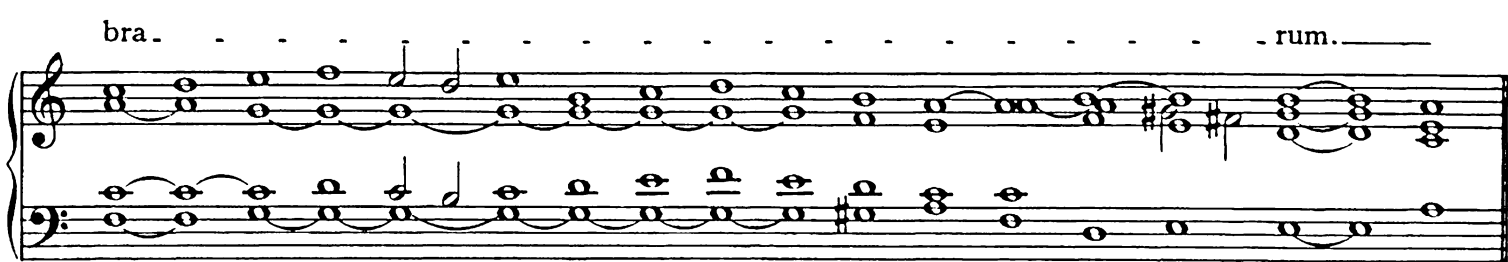
. num, — ut vi . . . de rent te: —



♩ Qui e . . . rant in poe nis te . . . ne . .



bra rum. —



Fine.

Vers.

Claman . tes — et di . cen tes : — Ad . ve ni . sti —

Re . dem ptor no ster . —

Da capo
„Qui erant“

Vers.

Re . qui . em ae . ter . nam do . na e . is , Do mi . ne , — et — lux per . pe tu . a

lu . ce . at e is . —

Da capo
„Qui erant“

Respons. IX. (Bis)

Li . be . ra me , — Do mi . ne , — de — mor . te

ae . ter na — in di . e il . la — tre men . da : —

Quando coe . . . li mo . . . ven . di sunt et ter ra: _____

Dum ve ne . ris _____

ju . di . . . ca re sae . . cu . lum per i . gnem . _____

Vers.

Tre . mens fa . ctus sum e . go, et ti me . o, dum di . scus . si . o ve . ne . rit,

Variante.

Tre . mens fa . ctus sum e . go, et ti me . o, dum di . scus . si . o ve . ne . rit,

at . . que ven tu . ra _____ i . . . ra . _____

Da capo
„Quando coeli“

at . . que ven tu . ra _____ i . . . ra . _____

Da capo
„Quando coeli“

Vers.

Di . es i . rae, di . es il . . . la ca . la . mi . ta . tis et mi . se . . ri . ae,

di . es ma . gna et — a . ma . . . ra val . . . de. —

Da capo
„Dum veneris“

Vers.

Re . qui . em ae . ter . nam do . na e . . . is, Do mi . ne, —

et lux — per . pe . tu . a lu . ce . at e is —

Libera nos....

