

introit *Adorate Deum*, PL (1)

The musical score consists of seven staves, each representing an instrument: Cra, Gni, Mag, Wis, Tin, Zag, and Sta. The music is divided into 12 measures. The vocal line (Cra) follows the lyrics:

A- do- ra- te De- um om- nes an- ge- li- e- i us au- di- vit

The instruments play various patterns of eighth and sixteenth notes. Measure 1: Cra (dots), Gni (empty), Mag (empty), Wis (empty), Tin (dots), Zag (empty), Sta (empty). Measure 2: Cra (dots), Gni (empty), Mag (empty), Wis (empty), Tin (dots), Zag (empty), Sta (empty). Measure 3: Cra (dots), Gni (empty), Mag (empty), Wis (empty), Tin (dots), Zag (empty), Sta (empty). Measure 4: Cra (dots), Gni (dots), Mag (empty), Wis (empty), Tin (dots), Zag (empty), Sta (empty). Measure 5: Cra (dots), Gni (dots), Mag (empty), Wis (empty), Tin (dots), Zag (empty), Sta (empty). Measure 6: Cra (dots), Gni (dots), Mag (empty), Wis (empty), Tin (dots), Zag (empty), Sta (empty). Measure 7: Cra (dots), Gni (dots), Mag (empty), Wis (empty), Tin (dots), Zag (empty), Sta (empty). Measure 8: Cra (dots), Gni (dots), Mag (empty), Wis (empty), Tin (dots), Zag (empty), Sta (empty). Measure 9: Cra (dots), Gni (dots), Mag (empty), Wis (empty), Tin (dots), Zag (empty), Sta (empty). Measure 10: Cra (dots), Gni (dots), Mag (empty), Wis (empty), Tin (dots), Zag (empty), Sta (empty). Measure 11: Cra (dots), Gni (dots), Mag (empty), Wis (empty), Tin (dots), Zag (empty), Sta (empty). Measure 12: Cra (dots), Gni (dots), Mag (empty), Wis (empty), Tin (dots), Zag (empty), Sta (empty).

introit *Adorate Deum*, PL (2)

A musical score for seven voices, each with a unique vocal range and style. The voices are: Cra (Soprano), Gni (Alto), Mag (Tenor), Wis (Baritone), Tin (Bass), Zag (Low Bass), and Sta (Double Bass). The music is set in common time with a treble clef. The lyrics are written below the notes, corresponding to the vocal parts. The score shows various vocal entries and harmonic progressions across the measures.

Cra et le- ta- ta est Sy- on et ex- ul- ta- ve- runt fi- li- e Iu- de.

Gni

Mag

Wis

Tin

Zag

Sta

introit *Adorate Deum*, BO

Musical score for the introit *Adorate Deum* from the Boznaan Mass. The score consists of three staves (Pra-P7, Pra-C4, Pra-21) in G clef, common time. The lyrics are:

A- do- ra- te De- um om- nes an- ge- li- e- ius au- di- vit

The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note groups, primarily using quarter note heads.

Musical score for the introit *Adorate Deum* from the Boznaan Mass, continuing from the previous section. The score consists of three staves (Pra-P7, Pra-C4, Pra-21) in G clef, common time. The lyrics are:

et le- ta- ta est Sy- on et ex- ul- ta- ve- runt fi- li- e Iu- de.

The music continues with eighth-note pairs and sixteenth-note groups, maintaining the established rhythmic style.

introit *Adorate Deum*, HU (1)

A musical score for five instruments, each with a staff and a vocal line below it. The instruments are labeled on the left: Ist, AI-96, Esz-I, Ist-2429, and BU-3815. The vocal line consists of lyrics: A-do-ra-te De- um om-nes an- ge- li- e- ius au- di- vit. The music is in common time, with a key signature of one sharp. The notes are represented by dots on the staff, and vertical lines indicate bar boundaries.

Ist

AI-96

Esz-I

Ist-2429

BU-3815

A- do- ra- te De- um om- nes an- ge- li- e- ius au- di- vit

introit *Adorate Deum*, HU (2)

A musical score for five instruments, each with a staff and a vocal line below it. The instruments are labeled on the left: Ist, AI-96, Esz-I, Ist-2429, and BU-3815. The vocal line consists of lyrics in Latin: et le- ta- est Sy- on et ex- ul- ta- ve- runt fi- li- e Iu- de. The music is in common time, with a treble clef and a key signature of one sharp. The notes are represented by dots on the staff, indicating pitch and duration. The vocal line follows a specific rhythm, with some notes aligned vertically across the staves.

introit *Adorate Deum*, DE (1)

Rat A- do- ra- te De- um om- nes an- ge- li- e- ius au- di- vit

Her

Lei

Reg

Moo

Sal

Pas

Klo

introit *Adorate Deum*, DE (2)

A musical score for eight choirs, each with a unique name listed vertically on the left. The music is in common time, with a key signature of one sharp (F#). The vocal parts are represented by five-line staves, and the lyrics are written below the staves. The lyrics are:

et le- ta- ta est Sy- on et ex- ul- ta- ve- runt fi- li- e Iu- de.

The choirs are:

- Rat
- Her
- Lei
- Reg
- Moo
- Sal
- Pas
- Klo

The score shows various musical patterns, including eighth-note pairs, sixteenth-note groups, and quarter notes, with some rests and fermatas. The vocal parts are distributed across the staves, with some choirs singing on specific staves at different times.

communio *Beatus servus*, PL (1)

A musical score for seven voices, each with a unique name and vocal range indicated by a treble clef and a specific color:

- Cra (Crown): The soprano voice, starting with a note on the first beat.
- Gni (Gnus): The second soprano voice, starting on the third beat.
- Mag (Magpie): The alto voice, starting on the second beat.
- Wis (Woodpecker): The tenor voice, starting on the fourth beat.
- Tin (Tin Whistle): The bass voice, starting on the fifth beat.
- Tin2 (Tin Whistle): A second bass voice, starting on the eighth beat.
- Zag (Zither): The lowest voice, starting on the ninth beat.

The lyrics "Beatus servus quemcum ve ne rit Do mi nus in ve ne rit vi gi lan tem" are written below the staff, corresponding to the vocal parts. The music consists of a series of short notes and rests, with some groups of notes grouped together by vertical lines.

communio *Beatus servus*, PL (2)

Cra
amen di- co vo- bis su- per om- ni- a bo- na su- a con- sti- tu- et e- um.

Gni

Mag

Wis

Tin

Tin2

Zag

! (at the end of the score)

communio *Beatus servus*, BO (1)

A musical score for four voices, each with a specific vocal range and pitch level. The voices are:

- Pra-C4 (Top Voice): Treble clef, G4 note at the beginning.
- Pra-21 (Second Voice from Top): Bass clef, notes mostly below middle C.
- HK-A2 (Third Voice from Top): Alto clef, notes mostly between middle C and G.
- Eszt-I.3 (Bottom Voice): Bass clef, notes mostly below middle C.

The lyrics are:

Be- a- tus ser- vus quem cum ve- ne- rit Do- mi- nus in- ve- ne- rit vi- gi- lan- tem

The music consists of vertical bars representing measures, with dots indicating individual notes or pitch levels. The vocal parts are stacked vertically, with the top voice being the highest and the bottom voice being the lowest. The vocal ranges are indicated by the clefs and the specific notes chosen for each part.

communio *Beatus servus*, BO (2)

A musical score for four choirs, each with a specific vocal range and part name listed vertically on the left. The music is written on a single staff with vertical bar lines corresponding to the lyrics. The lyrics are: a-men di-co vo-bis su-per om-ni-a bo-na su-a con-sti-tu-at e-um.

The choirs and their ranges are:

- Pra-C4: High soprano range, starting on C4.
- Pra-21: Middle soprano range, starting on G3.
- HK-A2: Alto range, starting on A3.
- Eszt-I.3: Bass range, starting on E3.

Each choir's vocal line consists of black dots representing pitch and duration. The music features several sustained notes and some rhythmic patterns. The score is set against a white background with black lines for the staff and vertical bar lines for the lyrics.

communio *Beatus servus*, HU (1)

Ist Be- a- tus ser- vus quem cum ve- ne- rit Do- mi- nus in- ve- ne- rit vi- gi- lan- tem

Ist-2429

Eszt-3b

AI-96

BU-3815

BU-172

communio *Beatus servus*, HU (2)

Musical score for the communio *Beatus servus*, HU (2). The score consists of five staves, each with a different manuscript reference:

- Ist
- Ist 2429
- Eszt-3b
- AI-96
- BU-3815
- BU-172

The lyrics are:

a- men di- co vo- bis su- per om- ni- a bo- na su- a con- sti- tu- et e- um.

The music is written in common time, treble clef, and includes various note heads (solid black dots, open circles, and small dots) and rests. The notation is dense, with many notes grouped together by vertical stems or placed directly above the lyrics.

communio *Beatus servus*, DE (1)

A musical score for eight voices, labeled from top to bottom: Her, Lei, Reg, Moo, Pas, Tri, Sal, and Klo. The music is written on a single staff system with vertical bar lines dividing measures. The vocal parts are as follows:

- Her:** Soprano part, starting with a dotted half note.
- Lei:** Alto part, mostly silent.
- Reg:** Tenor part, mostly silent.
- Moo:** Bass part, mostly silent.
- Pas:** Bass part, mostly silent.
- Tri:** Soprano part, mostly silent.
- Sal:** Alto part, mostly silent.
- Klo:** Tenor part, mostly silent.

The lyrics are:

Be- a- tus ser- vus quem cum ve- ne- rit Do- mi- nus in- ve- ne- rit vi- gi- lan- tem

The score uses a treble clef and a key signature of one flat. The vocal parts are represented by five-line staves, and the music consists of short note heads connected by horizontal stems.

communio *Beatus servus*, DE (2)

Her a-men di-co vo-bis su-per om-ni-a bo-na su-a con-sti-tu-et e-um.

Lei

Reg

Moo

Pas

Tri

Sal

Klo

responsorium *Conclusit vias meas*, PL (1)

The musical score consists of seven staves, each representing a different choir: Krk, Kie, Wro, Gne, Cas, Plo, and Tyn. The music is written in common time with a treble clef. The lyrics are written below the staves, corresponding to the notes. The lyrics are: Con- clu- sit vi- as me- as i- ni- mi- cus in- si- di- a- tor fac- tus est mi- chi.

Krk
Kie
Wro
Gne
Cas
Plo
Tyn

Con- clu- sit vi- as me- as i- ni- mi- cus in- si- di- a- tor fac- tus est mi- chi.

responsorium *Conclusit vias meas*, PL (2)

A musical score for a seven-choir responsorium. The choirs are listed vertically on the left: Krk, Kie, Wro, Gne, Cas, Plo, and Tyn. The music is in common time with a treble clef. The lyrics are written below the staves, corresponding to the notes. The lyrics are: si-cut-le-o-in-abs-con-di-to-re-ple-vit-et-in-e-bri-a-vit.

Krk si cut le o in abs con di to re ple vit et in e bri a vit

Kie

Wro

Gne

Cas

Plo

Tyn

responsorium *Conclusit vias meas*, PL (3)

A musical score for seven choirs, each with a unique name listed vertically on the left: Krk, Kie, Wro, Gne, Cas, Plo, and Tyn. The music is presented in a single staff system, divided into measures by vertical bar lines. The lyrics are written below the staff, corresponding to the notes. The lyrics are: me, a- ma- ri- tu- di- ne de- du- xe- runt, in, la- cum mor- tis.

The score consists of seven staves, one for each choir. Each staff begins with a clef (G-clef for Krk, F-clef for others) and a key signature of one sharp. The music is in common time. The notes are represented by black dots on the staff, indicating pitch and duration. The lyrics are placed directly beneath the staff, aligned with the notes. The names of the choirs are also listed vertically on the left side of the staff.

responsorium *Conclusit vias meas*, PL (4)

A musical score for seven choirs (Krk, Kie, Wro, Gne, Cas, Plo, Tyn) singing responsorially. The music is in common time, with a treble clef and a key signature of one sharp. The lyrics are written below the staves.

The lyrics are:

vi- tam me- am et po- su- e- runt la- pi- dem con- tra me

The score consists of seven staves, each representing a choir. The choirs are listed vertically on the left: Krk, Kie, Wro, Gne, Cas, Plo, and Tyn. The music is divided into measures by vertical bar lines. Each measure contains a single note or a group of notes (chords). The lyrics are aligned with the notes, indicating when each choir should sing. The score shows a repeating pattern of musical phrases corresponding to the lyrics.

responsorium *Conclusit vias meas*, PL (5)

Krk

Kie

Wro

Gne

Cas

Plo

Tyn

Vi- de Do- mi- ne i- ni- qui- ta tem il- lo- rum et iu- di- ca

responsorium *Conclusit vias meas*, PL (6)

Music score showing vocal parts for Krk, Kie, Wro, Gne, Cas, Plo, and Tyn. The score consists of seven staves, each with a vocal line and lyrics below it. The lyrics are: cau-, sam, a-, ni-, me, me-, e, de-, fen-, sor, vi-, te, me-, e.

responsorium *Conclusit vias meas*, BO (1)

The musical score is arranged in five staves, each representing a different part or source. The lyrics are written below the staves, aligned with the corresponding musical notes.

Lyrics:

Con- clu- sit vi- as me- as i- ni- mi- cus in- si- di- a- tor fac- tus est mi- chi...

Staff Labels:

- Pra-19
- Pra-10
- Pra-6
- Pra-A22
- Ol-625

responsorium *Conclusit vias meas*, BO (2)

Pra-19

...et po- su- e- runt la- pi- dem con- tra me. Vi- de Do- mi- ne...

Pra-10

Pra-6

Pra-A22

Ol-625

responsorium *Conclusit vias meas*, HU (1)

Pra-7

Ist-42

Ba-2

Ba-4

Ba-6

Zag-8

Con- clu- sit vi- as me- as i- ni- mi- cus in- si- di- a- tor fac- tus est mi- chi...

responsorium *Conclusit vias meas*, HU (2)

A musical score for six voices, each with a specific vocal range and part name listed vertically on the left. The voices are:

- Pra-7 (Treble/Clef): ...et po- su- e- runt la- pi- des con- tra me. Vi- de Do- mi- ne...
- Ist-42 (Soprano/Clef): (no visible notes)
- Ba-2 (Alto/Clef): (no visible notes)
- Ba-4 (Mezzo-Soprano/Clef): (no visible notes)
- Ba-6 (Bass/Clef): (no visible notes)
- Zag-8 (Bass/Clef): (no visible notes)

The music consists of two staves. The first staff begins with a treble clef and continues with a bass clef. The second staff begins with a bass clef. The vocal parts are represented by vertical lines corresponding to the lyrics. The vocal parts are Pra-7, Ist-42, Ba-2, Ba-4, Ba-6, and Zag-8.

responsorium *Conclusit vias meas*, DE (1)

Utr
Con- clu- sit vi- as me- as i- ni- mi- cus in- si- di- a- tor fac- tus est mi- chi

Aac

Frz

Zwi

Teg

Klo

Lam

Tri

responsorium *Conclusit vias meas*, DE (2)

The musical score consists of two staves of music, each divided into measures by vertical bar lines. The instruments are listed vertically on the left, with their names followed by a clef and a key signature of one sharp (F#). The vocal parts are labeled with lyrics below the staff.

Utr: si cut le- o in abs- con- di- to re- ple vit et in- e- bri- a- vit

Aac: (no lyrics)

Frz: qua- si (no lyrics)

Zwi: (no lyrics)

Teg: (no lyrics)

Klo: (no lyrics)

Lam: (no lyrics)

Tri: (no lyrics)

responsorium *Conclusit vias meas*, DE (3)

The musical score consists of seven staves, each representing a different voice or instrument. The voices are labeled vertically on the left: Utr, Aac, Frz, Zwi, Teg, Klo, and Lam. The music is presented in measures, with lyrics written below the notes. The lyrics are: me, a-, ma-, ri-, tu-, di-, ne, de-, du-, xe-, runt, in, la-, cum, mor-, tis.

The notation uses black dots on five-line staves. Measures are separated by vertical bar lines. The vocal parts generally sing in unison, though some parts like 'Frz' and 'Teg' show slight rhythmic variations. The 'Utr' part has a unique clef (square-like) at the beginning of the first measure.

responsorium *Conclusit vias meas*, DE (4)

The musical score is organized into measures, separated by vertical bar lines. The lyrics are aligned with the vocal parts:

- Measure 1: vi-
- Measure 2: tam
- Measure 3: me-
- Measure 4: am
- Measure 5: et
- Measure 6: po-
- Measure 7: su-
- Measure 8: e-
- Measure 9: runt
- Measure 10: la-
- Measure 11: pi-
- Measure 12: des
- Measure 13: con-
- Measure 14: tra
- Measure 15: me

Instrumentation:

- Utr (Utral): The first staff, featuring a soprano C-clef and a common time signature. It includes a sharp sign in the key signature.
- Aac (Acacia): The second staff, featuring a soprano G-clef and a common time signature.
- Frz (Frize): The third staff, featuring a soprano G-clef and a common time signature.
- Zwi (Zwiebel): The fourth staff, featuring a soprano G-clef and a common time signature.
- Teg (Tegel): The fifth staff, featuring a soprano G-clef and a common time signature.
- Klo (Kloster): The sixth staff, featuring a soprano G-clef and a common time signature.
- Lam (Lametta): The seventh staff, featuring a soprano G-clef and a common time signature.
- Tri (Triangle): The eighth staff, featuring a soprano G-clef and a common time signature.

responsorium *Conclusit vias meas*, DE (5)

The musical score is organized into 12 measures. The lyrics are as follows:

Vi- de Do- mi- ne i- ni- qui- ta tem il- lo- rum et iu- di- ca

The instruments and their parts are:

- Utr:** Measures 1-12
- Aac:** Measures 1-12
- Frz:** Measures 1-12
- Zwi:** Measures 1-12
- Teg:** Measures 1-12
- Klo:** Measures 1-12
- Lam:** Measures 1-12
- Tri:** Measures 1-12

Each measure contains vertical bars corresponding to the lyrics above. The instruments play different patterns of dots and dashes on five-line staves.

responsorium *Conclusit vias meas*, DE (6)

Utr
Aac
Frz
Zwi
Teg
Klo
Lam
Tri

cau- sam a- ni- me me e de- fen- sor vi- te
me- e.

responsorium *Emendemus in melius*, PL (1)

Krk E- men- de- mus in me- li- us quod ig- no- ran- ter pec- ca- vi- mus¹

Kie

Cas

Wro

Bre

Plo

Wlo 4

¹ custos *a*, next line (*ne subito preoccupati die*) 3rd higher (from *c*)

responsorium *Emendemus in melius*, PL (2)

Musical notation for the responsorium *Emendemus in melius*, PL (2). The music is arranged for seven voices (Krk, Kie, Cas, Wro, Bre, Plo, Wlo 4) in a single staff. The lyrics are:

ne su- bi- to pre- o- cu- pa- ti di- e mor- tis que- ra- mus spa- ci- um

The notation shows various musical events (dots) and rests across the measures. The voices are positioned vertically, with Krk at the top and Wlo 4 at the bottom. The staff begins with a clef and a key signature.

responsorium *Emendemus in melius*, PL (3)

The musical score displays seven voices (choirs) performing a responsum. The choirs are labeled vertically on the left: Krk, Kie, Cas, Wro, Bre, Plo, and Wlo 4. The music is written on a single staff with vertical bar lines separating measures. The lyrics are written below the staff, corresponding to the notes. The vocal parts are as follows:

- Krk: pe-, ni-, ten-, ci-, e, et, in-, ve-, ni-, re, iu-, sti, non, pos-, si-, mus
- Kie: (empty staff)
- Cas: (empty staff)
- Wro: (empty staff)
- Bre: (empty staff)
- Plo: (empty staff)
- Wlo 4: (empty staff)

The notes are represented by black dots on the staff, indicating pitch and rhythm. The lyrics are placed under the notes to show the vocal parts.

responsorium *Emendemus in melius*, PL (4)

A musical score for a responsorium from the *PL (4)*. The score consists of seven voices, each with its name listed vertically on the left: Krk, Kie, Cas, Wro, Bre, Plo, and Wlo. The music is divided into measures by vertical bar lines. The vocal parts are represented by staves with black dots indicating pitch and duration. The lyrics are written below the voices, corresponding to the notes. The lyrics are:

At- ten- de Do- mi- ne et mi- se- re- qui- a pec- ca- vi- mus ti- bi

The score shows a variety of musical patterns across the voices, with some voices providing harmonic support while others sing more prominent melodic lines.

responsorium *Emendemus in melius*, BO (1)

Pra-19 E- men- de- mus in me- li- us quod ig- no- ran- ter pec- ca- vi- mus

Pra-10

Pra-6

Pra-A22

Ol-625

responsorium *Emendemus in melius*, BO (2)

The image shows musical notation for five different Gregorian chant settings of the responsorium "Emendemus in melius". The notation is presented on five staves, each corresponding to a setting: Pra-19, Pra-10, Pra-6, Pra-A22, and Ol-625. The music is written in common time with a treble clef. The lyrics are written below the staves, aligned with the notes. The notation uses black dots for note heads, and vertical lines indicate bar boundaries.

Pra-19 ne su- bi- to pre- o- cu- pa- ti di- e mor- tis que- ra- mus spa- ci- um

Pra-10

Pra-6

Pra-A22

Ol-625

responsorium *Emendemus in melius*, BO (3)

Musical notation for the responsorium *Emendemus in melius*, BO (3). The notation is divided into five staves, each labeled with a reference number:

- Pra-19 (top staff): G clef, note values: .
lyrics: pe-, ni-, ten-, ci-, e, et, in-, ve-, ni-, re, non, pos-, si-, mus.
- Pra-10: note values: .
lyrics: (empty)
- Pra-6: note values: ..
lyrics: (empty)
- Pra-A22: note values: .
lyrics: (empty)
- Ol-625: note values: .
lyrics: (empty)

The lyrics are aligned under the notes, with vertical lines separating words. The notation uses a standard musical staff with a G clef, and note heads represent different pitch levels. Some staves contain additional markings such as horizontal lines or dots above the staff.

responsorium *Emendemus in melius*, BO (4)

Musical notation for the responsorium *Emendemus in melius*, BO (4). The notation is arranged in five staves, each representing a different chant (Pra-19, Pra-10, Pra-6, Pra-A22, Ol-625). The music is set in common time with a soprano C clef. The lyrics are written below the staves, corresponding to the notes. The notation uses black dots for note heads, with vertical stems extending either upwards or downwards from the note heads.

The lyrics are:

Do mi ne et mi se re qui a pec ca vi mus ti bi

pec ca vi ti bi

Ol 625

responsorium *Emendemus in melius*, HU (1)

Musical notation for the responsonium *Emendemus in melius*, HU (1). The music is divided into six staves, each with a specific name and pitch level:

- Ist-42 (Bass staff): E-men-de-mus in me-li-us quod ig-no-ran-ter pec-ca-ti-vi-mus
- Ba-4: (No lyrics)
- Ba-2: (No lyrics)
- Pra-7: (No lyrics)
- Zag-8: (No lyrics)
- Ba-6: (No lyrics)

The lyrics are written below the Ist-42 staff. The music consists of vertical stems with small dots indicating pitch and rhythm. The stems are grouped by vertical lines corresponding to the lyrics.

responsorium *Emendemus in melius*, HU (2)

A musical score for six voices, each with a specific vocal range indicated by a label on the left side of the staves. The voices are:

- Ist-42 (Bass): ne su- bi- to pre- o- cu- pa- ti di- e mor- tis que- ra- mus spa- ci- um
- Ba-4 (Baritone): (no lyrics)
- Ba-2 (Baritone): (no lyrics)
- Pra-7 (Tenor): (no lyrics)
- Zag-8 (Soprano): (no lyrics)
- Ba-6 (Soprano): (no lyrics)

The music consists of vertical measures separated by vertical bar lines. The Ist-42 voice has lyrics in every measure. The other voices have no lyrics. The vocal ranges are indicated by the labels: Ist-42 (Bass), Ba-4 (Baritone), Ba-2 (Baritone), Pra-7 (Tenor), Zag-8 (Soprano), and Ba-6 (Soprano). The music is written on five-line staves.

responsorium *Emendemus in melius*, HU (3)

Musical notation for the responsorium *Emendemus in melius*, HU (3), featuring six staves (Ist-42, Ba-4, Ba-2, Pra-7, Zag-8, Ba-6) and lyrics:

Ist-42: pe- ni- ten- ci- e et in- ve- ni- re non pos- si- mus. At- ten- de

Ba-4: (part of the Ist-42 staff)

Ba-2: (part of the Ist-42 staff)

Pra-7: (part of the Ist-42 staff)

Zag-8: (part of the Ist-42 staff)

Ba-6: (part of the Ist-42 staff)

responsorium *Emendemus in melius*, HU (4)

A musical score for six voices, each assigned a number and a vocal range. The voices are: Ist-42 (Bass), Ba-4 (Baritone), Ba-2 (Tenor), Pra-7 (Alto), Zag-8 (Soprano), and Ba-6 (Soprano). The music is set on a single staff with vertical bar lines corresponding to the lyrics. The lyrics are: Do- mi- ne et mi- se- re- qui- a pec- ca- vi- mus ti- bi. The vocal parts are represented by vertical stacks of dots, indicating pitch and rhythm. The score shows the progression of the melody through the different voices.

responsorium *Emendemus in melius*, DE (1)

Utr

E-men-de-mus in me-li-us quod ig-no-ran-ter pec-ca-vi-mus

Aac

Tri

Frz

Zwi

Teg

Klo

Lam

responsorium *Emendemus in melius*, DE (2)

Utr ne su- bi- to pre- o- cu- pa- ti di- e mor- tis que- ra- mus spa- ci- um

Aac

Tri

Frz

Zwi

Teg

Klo

Lam

responsorium *Emendemus in melius*, DE (3)

A musical score for a responsorium setting. The score consists of eight staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: Utr (Utrumque), Aac (Antiphona ad cantus), Tri (Tremulus), Frz (Fraterculus), Zwi (Zwiebel), Teg (Tegula), Klo (Kloster), and Lam (Lamentum). The music is written in common time with a treble clef for the first staff and a bass clef for the fourth staff. The vocal parts are syllabically pitched, corresponding to the Latin text: "pe-ni-ten-ci-e et in-ve-ni-re non pos-si-mus. At-tен-de". The notation includes various note heads (solid black dots, open circles, and stems) and rests, separated by vertical bar lines. Measure lines are also present, dividing the music into measures.

responsorium *Emendemus in melius*, DE (4)

The musical score consists of eight voices, each with its name listed vertically on the left:

- Utr (Utrumque)
- Aac (Auctor accepit)
- Tri (Trinitas)
- Frz (Fratres)
- Zwi (Zwischenchor)
- Teg (Te Deum)
- Klo (Klosterchor)
- Lam (Lamentum)

The music is organized into four staves, each containing two systems of measures. The voices are represented by vertical lines corresponding to the vocal parts in each system. The vocal parts are indicated by dots on the lines. The lyrics are written below the staff lines, aligned with the vocal parts.

Lyrics (from left to right):

- Utr: Do- mi- ne mi- se- re-
- Aac: qui- a pec- ca- vi- mus
- Tri: ti- bi
- Frz: et
- Zwi: et
- Teg: et
- Klo: et
- Lam: et

communio *Fidelis servus*, PL (1)

A musical score for six voices: Cra, Gni, Mag, Wis, Tin, and Zag. The music is written on a single staff with vertical bar lines dividing measures. The vocal parts are labeled vertically on the left side of the staff. The lyrics are written below the staff, aligned with the vocal parts. The music consists of a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns. The vocal parts are: Cra, Gni, Mag, Wis, Tin, and Zag.

Cra
Gni
Mag
Wis
Tin
Zag

Fi-de-lis ser-vus et pru-dens quem con-sti-tu-it do-mi-nus su-per fa-mi-li-am su-am

communio *Fidelis servus*, PL, (2)

The musical score consists of six staves, each representing a voice: Cra, Gni, Mag, Wis, Tin, and Zag. The music is in common time and uses a treble clef. The lyrics are written below the notes, corresponding to the vocal parts. The vocal parts are as follows:

- Cra: ut det il- lis in tem- po- re tri- ti- ci men- su- ram
- Gni: (no lyrics)
- Mag: (no lyrics)
- Wis: (no lyrics)
- Tin: (no lyrics)
- Zag: (no lyrics)

The vocal parts are represented by vertical bars indicating pitch, with dots representing note heads. The lyrics are placed below the notes to show the vocal line.

communio *Fidelis servus*, BO (1)

A musical score for four voices (Pra-C4, HK-A2, Pr-21, Esz-I.3) singing the communion 'Fidelis servus'. The music is in common time and G major. The vocal parts are arranged in four staves. The lyrics are as follows:

Pra-C4: Fi-de-lis ser-vus et pru-dens quem con-sti-tu-it do-mi-nus su-per fa-mi-li-am su-am

HK-A2: (no lyrics)

Pr-21: (no lyrics)

Esz-I.3: (no lyrics)

The score shows various rhythmic patterns, including eighth and sixteenth note groups, and rests.

communio *Fidelis servus*, BO, (2)

A musical score for four voices, each with a specific vocal range and part name listed vertically on the left. The voices are:

- Pra-C4 (Clef: G, Range: C4 - E5)
- HK-A2 (Range: A2 - C4)
- Pr-21 (Range: B1 - D4)
- Esz-I.3 (Range: A1 - C4)

The music consists of a single melodic line divided into measures by vertical bar lines. The lyrics are written below the notes, aligned with the start of each measure. The lyrics are:

ut det il- lis in tem- po- re tri- ti- ci men- su- ram

The vocal parts are represented by vertical staves. Notes are indicated by solid black dots. The vocal ranges are indicated by horizontal lines above and below the staff. The vocal parts are staggered in time, with each part entering at different times throughout the piece.

communio *Fidelis servus*, HU (1)

A musical score for six choirs, each with a unique identifier on the left side of the staves. The choirs are: Ist, Ist-2429, Eszt-3b, AI-96, BU-3815, and BU-172. The music is set in common time with a treble clef. The lyrics are written below the notes, corresponding to the vocal parts. The score consists of six staves, one for each choir, showing their individual musical lines against a common background.

Ist
Fi-de-lis ser-vus et pru-dens quem con-sti-tu-it do-mi-nus su-pra-fa-mi-li-am su-am

Ist-2429

Eszt-3b

AI-96

BU-3815

BU-172

lyrics: Fi-de-lis ser-vus et pru-dens quem con-sti-tu-it do-mi-nus su-pra-fa-mi-li-am su-am

communio *Fidelis servus*, HU, (2)

A musical score for six different sources, each represented by a vertical staff. The sources are listed from top to bottom: Ist, Ist-2429, Eszt-3b, AI-96, BU-3815, and BU-172. The music is in common time, with a treble clef and a key signature of one sharp. The lyrics are written below the staves, aligned with the notes. The lyrics are: ut det il- lis in tem- po- re tri- ti- ci men- su- ram. The notation consists of black dots representing individual notes or pitch levels. The staves are divided by vertical bar lines, and some notes are connected by horizontal lines.

Ist

Ist-2429

Eszt-3b

AI-96

BU-3815

BU-172

ut det il- lis in tem- po- re tri- ti- ci men- su- ram

communio *Fidelis servus*, DE (1)

Music score for the first section of "Die lustigen Nibelungen". The score consists of ten staves, each representing a character's voice. The characters are listed on the left: Rat, Fi-, de-, lis, ser-, vus, et, pru-, dens, qui, con-, sti-, tu-, et, Tri, Her, Lei, Reg, Moo, Sal, Pas, Klo. The music is in common time, with a treble clef. The vocal parts are represented by dots on five-line staves.

communio *Fidelis servus*, DE (2)

A musical score for nine instruments (Rat, Tri, Her, Lei, Reg, Moo, Sal, Pas, Klo) over ten measures. The Rat starts with a melodic line. The other instruments enter in measure 2, primarily providing harmonic support with sustained notes or simple patterns like eighth-note chords.

communio *Fidelis servus*, DE (3)

Rat in tem- po- re tri- ti- ci men-su- ram

Tri

Her

Lei

Reg

Moo

Sal

Pas

Klo

responsorium *Fuerunt sine querela*, PL (1)

Kra

Fu- e- runt si- ne que- re- la an- te Do- mi- num et ab in- vi- cem

Kie

Cas

Wro

Sil

responsorium *Fuerunt sine querela*, PL (2)

non sunt se- pa- ra- ti ca- li- cem Do- mi- ni bi- be- runt

responsorium *Fuerunt sine querela*, PL (3)

The musical score consists of two systems of music for five voices. The voices are labeled vertically on the left: Kra (G clef), Kie, Cas, Wro, and Sil (Bass clef). The lyrics are written below the notes:

et a- mi- ci De- i fac- ti sunt

The music is in common time. The first system starts with a single note on the first beat, followed by pairs of notes on the second and third beats. The second system begins with a single note on the first beat, followed by pairs of notes on the second and third beats.

responsorium *Fuerunt sine querela*, BO (1)

A musical score for five voices, each with a specific part number listed vertically on the left. The voices are:

- Pra-19 (Soprano): Fu- e- runt si- ne que- re- la an- te Do- mi- num et ab in- vi- cem
- Pra-10 (Mezzo-Soprano): (part starts at bar 10)
- Pra-6 (Alto): (part starts at bar 10)
- Pra-A21 (Tenor): (part starts at bar 10)
- Ol-625 (Bass): (part starts at bar 10)

The music consists of ten measures. The first measure (bar 1) contains only Pra-19. From bar 2 onwards, all voices begin simultaneously. The vocal parts are represented by black dots on a five-line staff. Measure 10 is indicated by vertical bars between the staves.

responsorium *Fuerunt sine querela*, BO (2)

A musical score for five voices, each with a specific vocal range and part name listed on the left. The voices are:

- Pra-19 (Soprano/Castrato): Sings the main melody, including the lyrics "non sunt se- pa- ra- ti ca- li- cem Do- mi- ni bi- be- runt".
- Pra-10 (Mezzo-Soprano): Sings the lyrics "non sunt se- pa-".
- Pra-6 (Alto): Sings the lyrics "ra- ti ca- li- cem Do- mi- ni bi-".
- Pra-A21 (Tenor): Sings the lyrics "ra- ti ca- li- cem Do- mi- ni bi-".
- Ol-625 (Bass): Sings the lyrics "ni bi-".

The music consists of five staves, one for each voice. The vocal parts are separated by vertical bar lines. The lyrics are placed below the corresponding vocal parts. The score uses a soprano clef for Pra-19 and a bass clef for Ol-625. The vocal parts are represented by horizontal lines with dots indicating pitch.

responsorium *Fuerunt sine querela*, BO (3)

A musical score for five voices, each with a specific name listed vertically on the left side of the staves. The voices are:

- Pra-19 (Soprano): Treble clef, G4 note at the beginning.
- Pra-10 (Alto): Middle C note at the beginning.
- Pra-6 (Tenor): Middle C note at the beginning.
- Pra-A21 (Bass): Middle C note at the beginning.
- Ol-625 (Bass): Bass clef, C3 note at the beginning.

The music consists of ten measures. The lyrics are:

et a- mi- ci De- i fac- ti sunt

In measure 7, there is a vertical bar line followed by a horizontal bar line, creating a bracket that spans across all voices. Measures 8 and 9 also feature vertical bar lines followed by horizontal bar lines, creating additional brackets.

responsorium *Fuerunt sine querela*, HU

responsorium *Fuerunt sine querela*, DE (1)

Utr Fu- e- runt si- ne que- re- la an- te Do- mi- num et ab in- vi- cem

Aac

Tri

Bam

Frz

Zwi

Teg

Klo

Lam

responsorium *Fuerunt sine querela*, DE (2)

The musical score is organized into two systems of measures. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The vocal line (Utr) begins with a dotted half note followed by an eighth note. The instrumental parts (Aac, Tri, Bam, Frz, Zwi, Teg, Klo) provide harmonic support with various patterns of eighth and sixteenth notes. The lyrics are as follows:

non sunt se- pa- ra- ti ca- li- cem Do- mi- ni bi- be- runt

The vocal line continues with a dotted half note followed by an eighth note. The instrumental parts (Aac, Tri, Bam, Frz, Zwi, Teg, Klo) provide harmonic support with various patterns of eighth and sixteenth notes. The lyrics are as follows:

non sunt se- pa- ra- ti ca- li- cem Do- mi- ni bi- be- runt

responsorium *Fuerunt sine querela*, DE (3)

Utr et a- mi- ci De- i fac- ti sunt

Aac

Tri

Bam

Frz

Zwi

Teg

Klo

Lam

responsorium *Gaudete Maria virgo*, PL (1)

A musical score for seven voices, each with a unique name listed vertically on the left: Kra, Kie, Cas, Wro, Bre, Plo, and Wlo. The score consists of seven staves, one for each voice. The music is written in common time with a key signature of one flat. The vocal parts are primarily composed of eighth-note patterns, with some sixteenth-note figures and occasional rests. The lyrics are integrated into the music, appearing below the staff lines. The lyrics are: Gau-de Ma-ri-a vir-go cun-ctas he-re-ses so-la in-te-re-mi-sti. The score is divided into measures by vertical bar lines.

Kra
Gau-de Ma-ri-a vir-go cun-ctas he-re-ses so-la in-te-re-mi-sti
Kie
Cas
Wro
Bre
Plo
Wlo
5

responsorium *Gaudete Maria virgo*, PL (2)

A musical score for seven voices, each with a unique name listed to its left. The names are: Kra, Kie, Cas, Wro, Bre, Plo, and Wlo 5. The music is written on a single staff system with vertical bar lines separating measures. The vocal parts are represented by vertical columns of dots, indicating pitch and rhythm. The lyrics are written below the staff, aligned with the vocal entries. The score consists of two systems of music.

The lyrics for the first system are:

que Ga- bri- e- lis ar- chan- ge- li dic- tis cre- di- di- sti

The lyrics for the second system are:

que Ga- bri- e- lis ar- chan- ge- li dic- tis cre- di- di- sti

responsorium *Gaudete Maria virgo*, PL (3)

Musical score for the responsum "Gaudete Maria virgo" from the PL (3). The score consists of seven voices, each with a specific name listed to its left:

- Kra
- Kie
- Cas
- Wro
- Bre
- Plo
- Wlo 5

The music is written in G clef, 4/4 time. The lyrics are:

Dum vir-go de-um et ho-mi-nem ge-nu-i-sti

The vocal parts are represented by vertical staves, with black dots indicating the pitch and duration of the notes. The vocal parts are separated by vertical bar lines.

responsorium *Gaudete Maria virgo*, PL (4)

Musical notation for a Gregorian chant responsum, likely for a church service. The music is in common time and uses a soprano C clef. There are seven voices, each represented by a different line on the staff. The lyrics are:

et post par-tum vir-go in-vi-o-la-ta per-man-si-sti.

The voices are labeled vertically from top to bottom:

- Kra
- Kie
- Cas
- Wro
- Bre
- Plo
- Wlo 5

The notation consists of vertical stems with small dots indicating pitch and rhythm. The vocal parts are separated by vertical bar lines, and the lyrics are placed below the staff.

responsorium *Gaudete Maria virgo*, BO (1)

A musical score for four voices, each with a specific part name listed vertically on the left. The music is in common time and consists of ten measures. The vocal parts are:

- Pra-10 (top voice): Gau-de Ma-ri-a vir-go cun-ctas he-re-ses so-la in-te-re-mi-sti
- Pra-6 (second voice from top): (no lyrics provided)
- Pra-A22 (third voice from top): (no lyrics provided)
- Ol-625 (bottom voice): (no lyrics provided)

The music features various note heads (solid black dots) and rests, with some notes having horizontal stems extending to the right. Measure 1 starts with a single note in Pra-10 followed by a rest. Measures 2-3 show Pra-10 with pairs of notes. Measures 4-5 show Pra-10 with triplets. Measures 6-7 show Pra-10 with pairs again. Measures 8-9 show Pra-10 with pairs. Measure 10 ends with a single note in Pra-10. The other voices (Pra-6, Pra-A22, Ol-625) have no lyrics and appear to be harmonic voices.

responsorium *Gaudete Maria virgo*, BO (2)

A musical score for four voices, labeled Pra-10, Pra-6, Pra-A22, and Ol-625, singing the responsorium "Gaudete Maria virgo". The music is in G major, common time, and consists of two staves per voice. The lyrics are written below the notes. The vocal parts are as follows:

- Pra-10: que Ga- bri- e- lis ar- chan- ge- li dic- tis cre- di- di- sti.
- Pra-6: (no lyrics)
- Pra-A22: (no lyrics)
- Ol-625: (no lyrics)

The score shows various note heads and stems, indicating different pitch levels and rhythmic values across the four voices.

responsorium *Gaudete Maria virgo*, BO (3)

The image shows musical notation for four different Gregorian chant settings of the responsorium "Gaudete Maria virgo". The notation is presented on a single staff with vertical bar lines corresponding to the lyrics. The lyrics are: Dum vir-go de- um et ho-mi-nem ge-nu-i-sti.

- Pra-10:** Features two pairs of black dots (double breve) at the beginning, followed by single dots (breve) for "vir-", "go", "de-", "um", "et", "ho-", "mi-", "nem", "ge-", "nu-", "i-", and "sti".
- Pra-6:** Features a single dot (breve) for "Dum", followed by a single dot (breve) for "vir-", a double breve for "go", a single dot (breve) for "de-", a single dot (breve) for "um", a double breve for "et", a single dot (breve) for "ho-", a double breve for "mi-", a single dot (breve) for "nem", a double breve for "ge-", a single dot (breve) for "nu-", a double breve for "i-", and a single dot (breve) for "sti".
- Pra-A22:** Features a single dot (breve) for "Dum", followed by a single dot (breve) for "vir-", a double breve for "go", a single dot (breve) for "de-", a single dot (breve) for "um", a double breve for "et", a single dot (breve) for "ho-", a double breve for "mi-", a single dot (breve) for "nem", a double breve for "ge-", a single dot (breve) for "nu-", a double breve for "i-", and a single dot (breve) for "sti".
- Ol-625:** Features a single dot (breve) for "Dum", followed by a single dot (breve) for "vir-", a double breve for "go", a single dot (breve) for "de-", a single dot (breve) for "um", a double breve for "et", a single dot (breve) for "ho-", a double breve for "mi-", a single dot (breve) for "nem", a double breve for "ge-", a single dot (breve) for "nu-", a double breve for "i-", and a single dot (breve) for "sti".

responsorium *Gaudete Maria virgo*, BO (4)

The musical score consists of four staves, each representing a different voice part:

- Pra-10:** The top staff, starting with a treble clef and a common time signature. It features a continuous line of black dots representing note heads, with vertical bar lines dividing measures. The lyrics are written below the staff.
- Pra-6:** The second staff from the top, featuring a single black dot in the first measure, followed by a series of vertical bars indicating sustained notes or rests.
- Pra-A22:** The third staff from the top, showing a single black dot in the first measure, followed by a series of vertical bars.
- Ol-625:** The bottom staff, showing a single black dot in the first measure, followed by a series of vertical bars.

The lyrics for the responsum are:

et post par- tum vir- go in- vi- o- la- ta per- man- si- sti.

responsorium *Gaudete Maria virgo*, HU (1)

Ist-42

Ba-2

Gau-de Ma-ri-a vir-go cun-ctas he-re-ses so-la in-te-re-mi-sti

Ist-42

Ba-2

que Ga-bri-e-lis ar-chan-ge-li dic-tis cre-di-di-sti.

responsorium *Gaudete Maria virgo*, HU (2)

The musical score consists of two staves. The top staff is for 'Ist-42' (oboe) and the bottom staff is for 'Ba-2' (bassoon). The music is in common time, with a key signature of one sharp. The lyrics are written below the notes, divided by vertical bar lines corresponding to the musical measures.

Ist-42: Dum vir- go de- um et ho- mi- nem ge- nu- i- sti

Ba-2: **Dum vir- go de- um et ho- mi- nem ge- nu- i- sti**

Ist-42: et post par- tum vir- go in- vi- o- la- ta per- man- si- sti.

Ba-2: **et post par- tum vir- go in- vi- o- la- ta per- man- si- sti.**

responsorium *Gaude Maria virgo*, DE (1)

A musical score for a responsum, featuring eight staves (Utr, Aac, Frz, Zwi, Lam, Bam, Klo, Gal) and lyrics in Latin. The score is in common time, with a key signature of one sharp. The lyrics are:

Gau-de Ma-ri-a vir-go cun-ctas he-re-ses so-la in-te-re-mi-sti

The music consists of black dots representing note heads on five-line staves. The first staff (Utr) starts with a single dot. The second staff (Aac) has a short vertical line above it. The third staff (Frz) has a short vertical line below it. The fourth staff (Zwi) has a short vertical line above it. The fifth staff (Lam) has a short vertical line below it. The sixth staff (Bam) has a short vertical line above it. The seventh staff (Klo) has a short vertical line below it. The eighth staff (Gal) has a short vertical line above it. The ninth staff (Tri) has a short vertical line below it.

responsorium *Gaude Maria virgo*, DE (2)

Utr que Ga- bri- e- lis ar- chan- ge- li dic- tis cre- di- di- sti

Aac

Frz

Zwi

Lam

Bam ?

Klo

Gal

Tri

/// lacuna ///

responsorium *Gaude Maria virgo*, DE (3)

Utr

dum vir- go de- um et ho- mi- nem ge- nu- i- sti

Aac

Frz

Zwi

Lam

Bam /////////////////////////////////////////////////////////////////// lacuna ////////////////////

Klo

Gal

Tri

responsorium *Gaude Maria virgo*, DE (4)

Musical score for the responsorium *Gaude Maria virgo*, DE (4). The score consists of eight voices (Utr, Aac, Frz, Zwi, Lam, Bam, Klo, Gal, Tri) on a single staff. The lyrics are:

et post par- tum vir- go in- vi- o- la- ta per- man- si- sti.

The score includes a "lacuna" section between measures 12 and 13. The vocal parts are:

- Utr (top voice)
- Aac
- Frz
- Zwi
- Lam
- Bam (with a "lacuna" section)
- Klo
- Gal
- Tri (bottom voice)

antiphona *Gloriosa sanctissimi*, PL (1)

Kra
Glo- ri- o- sa san- cti- si- mi sol- lemp- ni- a Gre- go- ri- i to- to cor- de
Kie
Cas
Bre
Sil
Wlo 5
Gne
Wro
Plo

Measure 1: Kra (G), Kie (empty), Cas (empty), Bre (empty), Sil (empty), Wlo 5 (empty), Gne (empty), Wro (empty), Plo (empty).
Measure 2: Kra (D), Kie (empty), Cas (empty), Bre (empty), Sil (empty), Wlo 5 (empty), Gne (empty), Wro (empty), Plo (empty).
Measure 3: Kra (E), Kie (empty), Cas (empty), Bre (empty), Sil (empty), Wlo 5 (empty), Gne (empty), Wro (empty), Plo (empty).
Measure 4: Kra (F), Kie (empty), Cas (empty), Bre (empty), Sil (empty), Wlo 5 (empty), Gne (empty), Wro (empty), Plo (empty).
Measure 5: Kra (G), Kie (empty), Cas (empty), Bre (empty), Sil (empty), Wlo 5 (empty), Gne (empty), Wro (empty), Plo (empty).
Measure 6: Kra (A), Kie (empty), Cas (empty), Bre (empty), Sil (empty), Wlo 5 (empty), Gne (empty), Wro (empty), Plo (empty).
Measure 7: Kra (B), Kie (empty), Cas (empty), Bre (empty), Sil (empty), Wlo 5 (empty), Gne (empty), Wro (empty), Plo (empty).
Measure 8: Kra (C), Kie (empty), Cas (empty), Bre (empty), Sil (empty), Wlo 5 (empty), Gne (empty), Wro (empty), Plo (empty).
Measure 9: Kra (D), Kie (empty), Cas (empty), Bre (empty), Sil (empty), Wlo 5 (empty), Gne (empty), Wro (empty), Plo (empty).
Measure 10: Kra (E), Kie (empty), Cas (empty), Bre (empty), Sil (empty), Wlo 5 (empty), Gne (empty), Wro (empty), Plo (empty).

antiphona *Gloriosa sanctissimi*, PL (2)

Kra ca- tho- li- ca sus- ci- pi- at ec- cle- si- a cu- ius doc- tri- na

Kie

Cas

Bre

Sil

Wlo 5

Gne

Wro

Plo

antiphona *Gloriosa sanctissimi*, PL (3)

Kra au- re- a per mun- di splen- det cli- ma- ta

Kie

Cas

Bre

Sil

Wlo 5

Gne

Wro

Plo

antiphona *Gloriosa sanctissimi*, PL (4)

The musical score consists of a grid of staves, each representing a different voice or instrument. The voices are labeled vertically on the left: Kra, Kie, Cas, Bre, Sil, Wlo 5, Gne, Wro, and Plo. The horizontal axis represents time, divided into measures by vertical bar lines. The vocal parts are written in soprano clef, while the instrumental parts (Wlo 5, Gne, Wro, Plo) are in bass clef. The lyrics are written below the staff lines, corresponding to the vocal parts. The music features a mix of single notes and short note groups, often with vertical stems pointing upwards.

Kra
quam me- ri- tis et pre- ci- bus Xpi- sto com- men- det que- su- mus.
Kie
Cas
Bre
Sil
Wlo 5
Gne
Wro
Plo

antiphona *Gloriosa sanctissimi*, BO (1)

The musical score consists of four staves, each with a different identifier:

- Pra-10**: The top staff uses a soprano C-clef. It features a series of eighth-note pairs followed by single eighth notes. The lyrics "Glo- ri- o- sa san- ctis- si- mi sol- lem- pni- a Gre- go- ri- i to- to cor- de" are written below the notes.
- Pra-6**: The second staff from the top has three vertical slashes (///). It contains the word "lacuna" and several vertical slashes indicating a break in the music. The lyrics correspond to the notes in the Pra-10 staff.
- Pra-A22**: The third staff from the top shows a continuation of the musical line. It includes a measure with six eighth-note pairs and a measure with six eighth notes.
- Ol-625**: The bottom staff shows a continuation of the musical line. It includes a measure with six eighth-note pairs and a measure with six eighth notes.

antiphona *Gloriosa sanctissimi*, BO (2)

antiphona *Gloriosa sanctissimi*, BO (3)

Musical score for antiphona *Gloriosa sanctissimi*, BO (3). The score consists of four staves, each with a different name:

- Pra-10: Treble clef, note heads are solid black dots.
- Pra-6: Bass clef, note heads are solid black dots.
- Pra-A22: Bass clef, note heads are solid black dots.
- Ol-625: Bass clef, note heads are solid black dots.

The lyrics are written below the notes:

au- re- a per mun- di splen- det cli- ma- ta

The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The vocal parts are mostly homophony, with slight variations in pitch and rhythm between the four sources.

antiphona *Gloriosa sanctissimi*, BO (4)

Musical score for antiphona *Gloriosa sanctissimi*, BO (4). The score consists of four staves, each with a different vocal part:

- Pra-10:** The top staff, starting with a treble clef. The lyrics are: quam me- ri- tis et pre- ci- bus Xpi- sto com- men- det iu- gi- ter.
- Pra-6:** The second staff from the top, starting with a bass clef. The lyrics are: que- su- mus.
- Pra-A22:** The third staff from the top, starting with a bass clef. The lyrics are: que- su- mus.
- Ol-625:** The bottom staff, starting with a bass clef. The lyrics are: que- su- mus.

The music is set in measures, with vertical bar lines dividing the staff into measures. The vocal parts are separated by horizontal lines. The lyrics are placed below the corresponding staves. The musical notation uses black dots on a grid system, indicating pitch and rhythm.

antiphona *Gloriosa sanctissimi*, HU (1)

Musical score for antiphona *Gloriosa sanctissimi*, HU (1). The score consists of three staves: Ist-42 (top), Ba2 (middle), and Zag8 (bottom). The music is in common time, with a key signature of one flat. The vocal parts sing in a mix of two- and three-part settings. The lyrics are as follows:

Ist-42: Glo- ri- o- sa san- ctis- si- mi sol- lem- pni- a Gre- go- ri- i to- to cor- de
Ba2: me- ri- tis
Zag8: (empty staff)

Continuation of the musical score for antiphona *Gloriosa sanctissimi*, HU (1). The score continues with the same three staves: Ist-42, Ba2, and Zag8. The music remains in common time with a key signature of one flat. The vocal parts continue their mix of two- and three-part settings. The lyrics are as follows:

Ist-42: ca- tho- li- ca sus- ci- pi- at ec- cle- si- a cu- ius doc- tri- na
Ba2: (empty staff)
Zag8: (empty staff)

antiphona *Gloriosa sanctissimi*, BO HU (2)

Musical score for antiphona *Gloriosa sanctissimi*, BO HU (2), first section. The score consists of three staves: Ist-42 (top), Ba2 (middle), and Zag8 (bottom). The vocal parts are represented by dots on vertical stems. The lyrics are written below the staves.

Ist-42: au- re- a per mun- di splen- det cli- ma- ta

Ba2: (empty staff)

Zag8: (empty staff)

Musical score for antiphona *Gloriosa sanctissimi*, BO HU (2), second section. The score consists of three staves: Ist-42 (top), Ba2 (middle), and Zag8 (bottom). The vocal parts are represented by dots on vertical stems. The lyrics are written below the staves.

Ist-42: quam me- ri- tis et pre- ci- bus Xpi- sto com- men- det que- su- mus.

Ba2: (empty staff)

Zag8: (empty staff)

antiphona *Gloriosa sanctissimi*, DE (1)

Aac
Zwi
Bam
Teg
Klo
Lam
Gal
Tri
Utr
Frz

Glo- ri- o- sa san- ctis- si- mi sol- lem- pni- a Gre- go- ri- i to- to cor- de

antiphona *Gloriosa sanctissimi*, DE (2)

Aac ca- tho- li- ca sus- ci- pi- at ec- cle- si- a cu- ius doc- tri- na

Zwi

Bam

Teg

Klo

Lam

Gal

Tri

Utr

Frz

antiphona *Gloriosa sanctissimi*, DE (3)

Music score showing vocal parts for various characters (Aac, Zwi, Bam, Teg, Klo, Lam, Gal, Tri, Utr, Frz) over ten measures. The vocal parts consist of black dots representing pitch and duration. The lyrics are written below each vocal line.

	au-	re-	a	per	mun-	di	splen-	det	cli-	ma-
Aac	• •	•	•	• • • •	•	•	•	•	• •	• •
Zwi	• • •			• • • •	•		•	•	• •	
Bam	• • •			• • • •			•	•	• •	
Teg	• • •			• • • •	•		•	•	• •	
Klo	• •			• • • •			•	•	• •	
Lam	• • •			• • • • •	•		•		• •	
Gal	• • •			• • • •	•		•	•	• •	
Tri	• • •			• • • •	•				• • ?	• •
Utr	• • •	• •	•	• • • •	•	•	•	•	• •	• •
Frz	• • •			• • • •	•		•			

antiphona *Gloriosa sanctissimi*, GER (4)

Aac quam me- ri- tis et pre- ci- bus Xpi- sto com- men- det que- su- mus.

Zwi

Bam

Teg

Klo

Lam

Gal

Tri

Utr

Frz

antiphona *Hodie Maria virgo*, PL (1)

Musical notation for antiphona *Hodie Maria virgo*, PL (1), featuring seven choirs (Kra, Kie, Cas, Bre, Sil, Wro, Plo) in four-measure staves. The lyrics are: Ho-di-e Ma-ri-a vir-go ce-los as-cen-dit.

The notation uses a treble clef and a common time signature. The choirs sing in a staggered fashion, with each choir entering one measure after the previous one. The vocal parts are represented by black dots on the staff, indicating pitch and rhythm. The lyrics are placed below the staves for reference.

Choir	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	1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antiphona *Hodie Maria virgo*, PL (2)

A musical score for a seven-part antiphona. The music is written on a single staff with a treble clef. The vocal parts are labeled vertically on the left: Kra, Kie, Cas, Bre, Sil, Wro, and Plo. The lyrics are written below the staff, aligned with the vocal parts. The music consists of short note heads (dots) placed on specific vertical grid lines, indicating pitch and rhythm. The lyrics are:

gau- de- te qui- a cum Chri- sto re- gnat in e- ter num al- le- lu- ia

antiphona *Hodie Maria virgo*, BO

Musical notation for antiphona *Hodie Maria virgo*, BO, featuring three staves:

- Pra-6:** Treble clef, solid black dots representing notes.
- Ol-626:** Solid black dots representing notes.
- Pra-A21:** Treble clef, solid black dots representing notes.

The lyrics are:

Ho- di- e Ma- ri- a vir- go ce- los as- cen- dit
be- a- ta vir- go Ma- ri- a

Musical notation for antiphona *Hodie Maria virgo*, BO, featuring three staves:

- Pra-6:** Treble clef, solid black dots representing notes.
- Ol-626:** Solid black dots representing notes.
- Pra-A21:** Treble clef, solid black dots representing notes.

The lyrics are:

gau- de- te qui- a cum Chri- sto re- gnat in e- ter num

antiphona *Hodie Maria virgo*, HU (1)

Musical notation for three voices: Ist-42, Ba-3, and Zag-8. The music consists of vertical stems with small dots indicating pitch. The lyrics are:

Ist-42: Ho- di- e Ma- ri- a vir- go ce- los as- cen- dit

Ba-3: (empty staff)

Zag-8: (empty staff)

Musical notation for three voices: Ist-42, Ba-3, and Zag-8. The music consists of vertical stems with small dots indicating pitch. The lyrics are:

Ist-42: gau- de- te qui- a cum Chri- sto re- gnat in e- ter num al- le- lu- ia.

Ba-3: (empty staff)

Zag-8: (empty staff)

antiphona *Hodie Maria virgo*, DE (1)

Utr

Ho di e Ma ri a vir go ce los as cen dit

Aac

Frz

Zwi

Bam

Teg

Klo

Lam

Gal

Tri

antiphona *Hodie Maria virgo*, DE (2)

Musical score for antiphona *Hodie Maria virgo*, DE (2). The score consists of nine staves, each representing a different instrument or voice part. The lyrics are written below the staves.

The lyrics are:

Hodie Maria virgo
gau-de-te qui-a cum Chri-sto reg-nat in e-ter num

The staves are labeled from top to bottom as follows:

- Utr
- Aac
- Frz
- Zwi
- Bam
- Teg
- Klo
- Lam
- Gal
- Tri

Each staff contains vertical lines corresponding to the lyrics. The music is written in a treble clef, common time, and includes various note heads (solid black dots) and rests.

responsorium *Iesum tradidit impius*, PL (1)

Musical score for the responsum "Iesum tradidit impius" for nine voices (Kra, Plo, Deb, Gne, Kie, Wro, Bre, Cas, Wlo) over four systems of music.

The score consists of nine staves, each representing a voice. The voices are: Kra, Plo, Deb, Gne, Kie, Wro, Bre, Cas, and Wlo. The music is divided into four systems, each containing lyrics from the responsory. The lyrics are:

Ie- sum tra- di- dit im- pi- us sum- mis prin- ci- pi- bus

The score uses a soprano clef for most voices and a bass clef for Wlo. The vocal parts are represented by vertical stems with dots indicating pitch. The music includes various rhythmic patterns such as eighth and sixteenth notes.

responsorium *Iesum tradidit impius*, PL (2)

A musical score for eight choirs, each with a unique vocal range and style. The choirs are: Kra (highest range), Plo, Deb, Gne, Kie (highest range), Wro, Bre, Cas, and Wlo 4 (lowest range). The score consists of nine staves, each with a different clef (G, F, C, B-flat, G, F, C, C, F) and a specific vocal range indicated by vertical lines. The lyrics are written below the staves, corresponding to the vocal parts. The music is divided into measures by vertical bar lines.

Kra
Plo
Deb
Gne
Kie
Wro
Bre
Cas
Wlo 4

lyrics:

sa- cer- do- tum et se- ni- o- ri- bus po- pu- li

responsorium *Iesum tradidit impius*, PL (3)

The musical score consists of eight staves, each representing a different voice or instrument. The voices are labeled vertically on the left: Kra, Plo, Deb, Gne, Kie, Wro, Bre, Cas, and Wlo 4. The music is in common time and uses a treble clef. The lyrics are written below the notes, corresponding to the vocal parts. The vocal parts are divided by vertical bar lines, and the lyrics are aligned with these bars.

Pe- trus au- tem se- que- ba- tur a lon- ge ut vi- de- ret fi- nem

Kra

Plo

Deb

Gne

Kie

Wro

Bre

Cas

Wlo 4

responsorium *Iesum tradidit impius*, BO (1)

A musical score for the responsorium *Iesum tradidit impius*. The score consists of five staves, each representing a different chant or part:

- Pra-19:** The top staff, featuring a treble clef and a key signature of one sharp. It contains a continuous stream of eighth-note pairs.
- Pra-10:** The second staff from the top, containing the lyrics "Ie-", "sum", "tra-", "di-", "dit", "im-", "pi-", "us", "sum-", "mis", "prin-", "ci-", "pi-", and "bus".
- Pra-6:** The third staff from the top, containing a single note followed by a short melodic line.
- Pra-A22:** The fourth staff from the top, containing a single note followed by a short melodic line.
- Ol-625:** The bottom staff, containing a single note followed by a short melodic line.

The music is divided into measures by vertical bar lines. The lyrics are aligned with the notes on the Pra-10 staff. The Pra-19 staff provides harmonic support with its eighth-note pairs. The other staves provide melodic and rhythmic variety, often consisting of single notes or short melodic patterns.

responsorium *Iesum tradidit impius*, BO (2)

Pra-19

Pra-10

Pra-6

Pra-A22

Ol-625

sa- cer- do- tum et se- ni- o- ri- bus po- pu- li

responsorium *Iesum tradidit impius*, BO (3)

The musical score consists of five staves, each representing a different vocal part:

- Pra-19: The first staff from the top. It starts with a single note, followed by a series of eighth-note pairs, then a single note, and so on. The lyrics correspond to the first half of the sentence.
- Pra-10: The second staff from the top. It features a series of eighth-note pairs, followed by a single note, and then a series of eighth-note pairs again. The lyrics continue the sentence.
- Pra-6: The third staff from the top. It has a single note, followed by a series of eighth-note pairs, and then a single note. The lyrics continue.
- Pra-A22: The fourth staff from the top. It has a single note, followed by a series of eighth-note pairs, and then a single note. The lyrics continue.
- Ol-625: The fifth staff from the top. It has a single note, followed by a series of eighth-note pairs, and then a single note. The lyrics continue.

The lyrics are as follows:

Pe-trus au- tem se- que- ba- tur a lon- ge ut vi- de- ret fi- nem

responsorium *Iesum tradidit impius*, HU (1)

Ist-42 Ie- sum tra- di- dit im- pi- us sum- mis prin- ci- pi- bus

Ba-2

Pra-7

Ba-4

Ba-6

Zag-8*

* Wegen falscher Schlüsselsetzung das ganze Stück um eine Terz höher notiert.

responsorium *Iesum tradidit impius*, HU (2)

A musical score for the responsorium "Iesum tradidit impius" from the HU (2) edition. The score consists of six staves, each representing a different part:

- Ist-42:** Treble clef, mostly rests.
- Ba-2:** Treble clef, mostly rests.
- Pra-7:** Bass clef, mostly rests.
- Ba-4:** Treble clef, mostly rests.
- Ba-6:** Bass clef, mostly rests.
- Zag-8:** Bass clef, mostly rests.

The lyrics are written below the staves:

sa- cer- do- tum et se- ni- o- ri- bus po- pu- li

At the end of the score, there are two vertical bars. The first bar contains a single note on the Pra-7 staff. The second bar contains a series of notes on the Ba-6 staff, followed by a single note on the Zag-8 staff.

responsorium *Iesum tradidit impius*, HU (3)

A musical score for six voices, each with a specific name and vocal range indicated on the left. The voices are:

- Ist-42 (Soprano): Pe-trus au- tem se- que- ba- tur a lon- ge ut vi- de- ret fi- nem
- Ba-2 (Alto): (no lyrics shown)
- Pra-7 (Tenor): (no lyrics shown)
- Ba-4 (Baritone): (no lyrics shown)
- Ba-6 (Bass): (no lyrics shown)
- Zag-8 (Double Bass): (no lyrics shown)

The music consists of vertical bars representing measures. Each bar contains black dots representing individual notes. The voices sing in a polyphonic style, with some voices having lyrics and others being silent at different times.

responsorium *Iesum tradidit impius*, GER (1)

Utr

Ie- sum tra- di- dit im- pi- us sum- mis prin- ci- pi- bus

Aac

Frz

Bam

Zwi

Teg

Klo

Lam

Tri

Gal

responsorium *Iesum tradidit impius*, GER (2)

Utr
sa- cer- do- tum et se- ni- o- ri- bus po- pu- li

Aac

Frz

Bam

Zwi

Teg

Klo

Lam

Tri

Gal

responsorium *Iesum tradidit impius*, GER (3)

Utr
Pe- trus au- tem se- que- ba- tur a lon- ge ut vi- de- ret fi- nem

Aac

Frz

Bam

Zwi

Teg

Klo

Lam

Tri

Gal

Pe- trus au- tem se- que- ba- tur a lon- ge ut vi- de- ret fi- nem

antiphona *Immutemur habitu*, PL (1)

A musical score for six voices (Cra, Gni, Tin, Zag, Crc, Mag) singing the antiphona *Immutemur habitu*. The score is organized into measures separated by vertical bar lines. The lyrics are written below each measure. The vocal parts are represented by staves with black dots indicating pitch and duration.

The lyrics are:

Im- mu- te- mur ha- bi- tu in ci- ne- re et ci- li- ci- o

The vocal parts are:

- Cra: The first voice on the left, starting with a single dot on the first measure.
- Gni: The second voice from the left.
- Tin: The third voice from the left.
- Zag: The fourth voice from the left.
- Crc: The fifth voice from the left.
- Mag: The sixth voice on the right.

The music consists of six staves, one for each voice. Each staff has a clef (G-clef for Cra, F-clef for Gni, C-clef for Tin, C-clef for Zag, F-clef for Crc, and C-clef for Mag), a key signature, and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The lyrics are aligned with the start of each measure. The vocal parts are represented by staves with black dots indicating pitch and duration. The music is composed of short notes and rests, typical of Gregorian chant notation.

antiphona *Immutemur habitu*, PL, (2)

The musical score consists of six staves, each representing a different voice: Cra, Gni, Tin, Zag, Crc, and Mag. The music is in common time and uses a treble clef. The lyrics are written below each staff, corresponding to the vocal parts. The score is divided into measures by vertical bar lines.

Cra: ie- iu- ne- mus et plo- re- mus an- te do- mi- num qui- a mul- tum

Gni:

Tin:

Zag:

Crc:

Mag:

antiphona *Immutemur habitu*, PL, (3)

A musical score for six voices, each with its name listed vertically on the left: Cra, Gni, Tin, Zag, Crc, and Mag. The music is written on a single staff system with vertical bar lines corresponding to the lyrics. The vocal parts are represented by vertical columns of black dots on a grid. The lyrics are written below the staff, aligned with the vertical bar lines. The vocal parts are as follows:

- Cra:** mi-se-ri-cors est di-mit-te-re pec-ca-ta no-stra de-us no-ster.
- Gni:** (no lyrics)
- Tin:** (no lyrics)
- Zag:** (no lyrics)
- Crc:** (no lyrics)
- Mag:** (no lyrics)

The music consists of several measures of vocal parts, primarily Cra, with Gni, Tin, Zag, Crc, and Mag providing harmonic support or sustained notes. The vocal parts are represented by vertical columns of black dots on a grid. The lyrics are written below the staff, aligned with the vertical bar lines. The vocal parts are as follows:

- Cra:** mi-se-ri-cors est di-mit-te-re pec-ca-ta no-stra de-us no-ster.
- Gni:** (no lyrics)
- Tin:** (no lyrics)
- Zag:** (no lyrics)
- Crc:** (no lyrics)
- Mag:** (no lyrics)

responsorium *Ingressus Pilatus*, PL (1)

A musical score for eight choirs, each with a unique name listed vertically on the left: Krk, Kie, Cas, Wro, Tyn, Gne, Plo, and Wlo. The score is organized into measures separated by vertical bar lines. The lyrics are written below the notes, corresponding to the measure structure. The music consists of black dots representing note heads on five-line staves. The first measure shows 'In-' and 'gres-' for Krk, followed by 'sus' for Kie, 'Py-' for Cas, 'la-' for Wro, 'tus' for Tyn, 'cum' for Gne, 'Ihe-' for Plo, and 'su' for Wlo. The second measure continues with 'in', 'pre-', 'to-', 'ri-', 'um', 'tunc', 'a-', 'it', and 'il-'.

Krk In- gres- sus Py- la- tus cum Ihe- su in pre- to- ri- um tunc a- it il- li:

Kie

Cas

Wro

Tyn

Gne

Plo

Wlo
4

responsorium *Ingressus Pilatus*, PL (2)

Krk Tu es rex Iu- de o rum? Res pon dit: Tu di cis qui a rex sum

Kie

Cas

Wro

Tyn

Gne

Plo

Wlo

4

responsorium *Ingressus Pilatus*, PL (3)

A musical score for eight choirs (Krk, Kie, Cas, Wro, Tyn, Gne, Plo, Wlo) singing the responsorium *Ingressus Pilatus*. The score is in G clef and consists of eight staves. The lyrics are written below the staves, corresponding to the notes. The music features various note heads (solid black, open, etc.) and rests.

The lyrics are:

e- xi- vit er- go Ihe- sus de pre- to- ri- o por- tans co- ro- nam et ves- tem

Krk
Kie
Cas
Wro
Tyn
Gne
Plo
Wlo
4

responsorium *Ingressus Pilatus*, PL (4)

Krk pur- pu- re- am. Et cum in- du- tus fu- is- set ex- cla- ma- ve- runt om- nes:

Kie

Cas

Wro

Tyn

Gne

Plo

Wlo

4

responsorium *Ingressus Pilatus*, PL (5)

A musical score for eight choirs (Krk, Kie, Cas, Wro, Tyn, Gne, Plo, Wlo) singing responsorially. The music is in common time, treble clef, and consists of two systems of measures. The lyrics are:

cru- ci- fi- ga- tur qui- a fi- li- um De- i se fe- cit.

The score shows vertical bar lines separating measures and horizontal bar lines separating systems. Each choir has a specific vocal range indicated by the number of lines on their staff. The vocal parts are represented by black dots on the staff, indicating pitch and rhythm. The first system starts with Krk and ends with Wlo. The second system starts with Krk and ends with Plo. The lyrics are aligned with the vocal entries in each system.

responsorium *Ingressus Pilatus*, BO (1)

Pra-19

In- gres- sus Py- la- tus cum Ie- su in pre- to- ri- um a- it il- li:

Pra-10

Pra-6

Pra-A22

Ol-625

tunc

responsorium *Ingressus Pilatus*, BO (2)

A musical score for five Gregorian chant voices, each on a separate staff. The voices are labeled vertically on the left: Pra-19, Pra-10, Pra-6, Pra-A22, and Ol-625. The music is set in common time with a treble clef. The lyrics are written below the staves, corresponding to the notes. The notes are represented by black dots on the lines, with vertical stems extending upwards or downwards from the note heads.

The lyrics are:

Tu es rex Iu- de o- rum? Res- pon- dit: Tu di- cis qui- a rex sum

responsorium *Ingressus Pilatus*, BO (3)

Pra-19 e- xi- vit er- go Ie- sus de pre- to- ri- o por- tans co- ro- nam et ves- tem

Pra-10

Pra-6

Pra-A22

Ol-625 spineam

responsorium *Ingressus Pilatus*, BO (4)

A musical score for the responsorium *Ingressus Pilatus* from the Bozner Gradual. The score consists of five staves, each representing a different chant or part. The lyrics are written below the staves, aligned with the notes. The music is in common time, with a treble clef on the first staff.

The lyrics are:

pur- pu- re- am et cum in- du- tus fu- is- set. Ex- cla- ma- ve- runt om- nes:

The staves are labeled on the left:

- Pra-19
- Pra-10
- Pra-6
- Pra-A22
- Ol-625

Each staff contains vertical bars representing measures, with dots indicating specific notes or pitch levels. The notation is minimalist, using dots and short horizontal lines to represent the music.

responsorium *Ingressus Pilatus*, BO (5)

Pra-19 cru- ci- fi- ga- tur qui- a fi- li- um De- i se fe- cit.

Pra-10

Pra-6

Pra-A22

Ol-625

responsorium *Ingressus Pilatus*, HU (1)

Musical score for the responsum "Ingressus Pilatus" from the HU (1) collection. The score consists of six staves, each representing a different chant part:

- Ist-42 (top staff): Starts with a single note, followed by a melisma of three notes.
- Ba-2: Melisma of four notes.
- Ba-4: Melisma of three notes.
- Ba-6: Melisma of three notes.
- Pra-7: Melisma of five notes.
- Zag-8 (bottom staff): Melisma of three notes.

The lyrics are written below the staves, corresponding to the vocal parts:

In- gres- sus Py- la- tus cum Je- su in pre- to- ri- um tunc a- it il- li:

responsorium *Ingressus Pilatus*, HU (2)

A musical score for six choirs, each with a specific name and vocal range indicated on the left. The choirs are:

- Ist-42 (Soprano)
- Ba-2 (Alto)
- Ba-4 (Tenor)
- Ba-6 (Bass)
- Pra-7 (Alto/Tenor crossover)
- Zag-8 (Bass)

The music is presented in a single staff system with vertical bar lines corresponding to the lyrics. The lyrics are:

tu es rex Iu- de o rum res pon dit tu di cis qui a rex sum

The score shows various vocal entries and harmonic patterns across the different choirs.

responsorium *Ingressus Pilatus*, HU (3)

A musical score for the responsorium *Ingressus Pilatus* from the HU (3) collection. The score is arranged for six voices, each with a specific vocal range and part name:

- Ist-42 (Soprano): The highest voice, starting with a single note on the first beat.
- Ba-2 (Alto): The second alto voice, starting with a single note on the third beat.
- Ba-4 (Alto): The third alto voice, starting with a single note on the fifth beat.
- Ba-6 (Tenor): The basso continuo or tenor voice, starting with a single note on the fourth beat.
- Pra-7 (Bass): The basso continuo or bass voice, starting with a single note on the sixth beat.
- Zag-8 (Bass): The lowest basso continuo or bass voice, starting with a single note on the seventh beat.

The lyrics are written below the staff lines, corresponding to the vocal parts. The music consists of a series of vertical measures, each containing a single note or a group of notes. The notes are represented by black dots on the staff lines, indicating pitch and duration. The lyrics are as follows:

e- xi- vit er- go Ie- sus de pre- to- ri- o por- tans co- ro- nam et ves- tem

responsorium *Ingressus Pilatus*, HU (4)

A musical score for the responsorium *Ingressus Pilatus* from the HU (4) collection. The score is arranged in six staves, each representing a different chant tone or mode:

- Ist-42 (Tenor): The tenor part, starting with a G clef. It features a continuous line of black dots representing short notes.
- Ba-2 (Bass): The bass part, starting with a C clef. It has several vertical stems extending downwards from the staff.
- Ba-4 (Bass): The bass part, starting with a C clef. It has several vertical stems extending upwards from the staff.
- Ba-6 (Bass): The bass part, starting with a C clef. It has several vertical stems extending both upwards and downwards from the staff.
- Pra-7 (Alto): The alto part, starting with an F clef. It has several vertical stems extending upwards from the staff.
- Zag-8 (Soprano): The soprano part, starting with a C clef. It has several vertical stems extending upwards from the staff.

The lyrics are written below the staves, corresponding to the vocal parts:

pur- pu- re- am et cum in- du- tus fu- is- set. Ex- cla- ma- ve- runt om- nes:

responsorium *Ingressus Pilatus*, HU (5)

The musical score consists of six staves, each representing a choir:

- Ist-42 (top staff): Starts with a single note, followed by a group of three notes, then a single note, and so on.
- Ba-2: Starts with a single note, followed by a group of three notes, then a single note, and so on.
- Ba-4: Starts with a single note, followed by a group of three notes, then a single note, and so on.
- Ba-6: Starts with a single note, followed by a group of three notes, then a single note, and so on.
- Pra-7: Starts with a single note, followed by a group of three notes, then a single note, and so on.
- Zag-8 (bottom staff): Starts with a single note, followed by a group of three notes, then a single note, and so on.

The lyrics are written below the staves:

Cru- ci- fi- ga- tur qui- a fi- li- um De- i se fe- cit.

responsorium *Ingressus Pilatus*, DE (1)

Utr

In-gres-sus Py-la-tus cum Ihe-su in pre-to-ri-um tunc a-it il-li:

Aac

Zwi

Lam

Klo

Gal

Tri

responsorium *Ingressus Pilatus*, DE (2)

Utr Tu es rex Iu- de o- rum? Res pon dit: Tu di cis qui a rex sum

Aac

Zwi

Lam

Klo

Gal

Tri

responsorium *Ingressus Pilatus*, DE (3)

A musical score for a seven-part responsorium. The parts are labeled vertically on the left: Utr, Aac, Zwi, Lam, Klo, Gal, and Tri. The music is written on a single staff with vertical bar lines corresponding to each part. The lyrics are written below the staff, aligned with the vocal entries. The score consists of a series of short notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns.

Utr
E- xi- vit er- go Ihe- sus de pre- to- ri- o por- tans co- ro- nam et ves- tem

Aac

Zwi

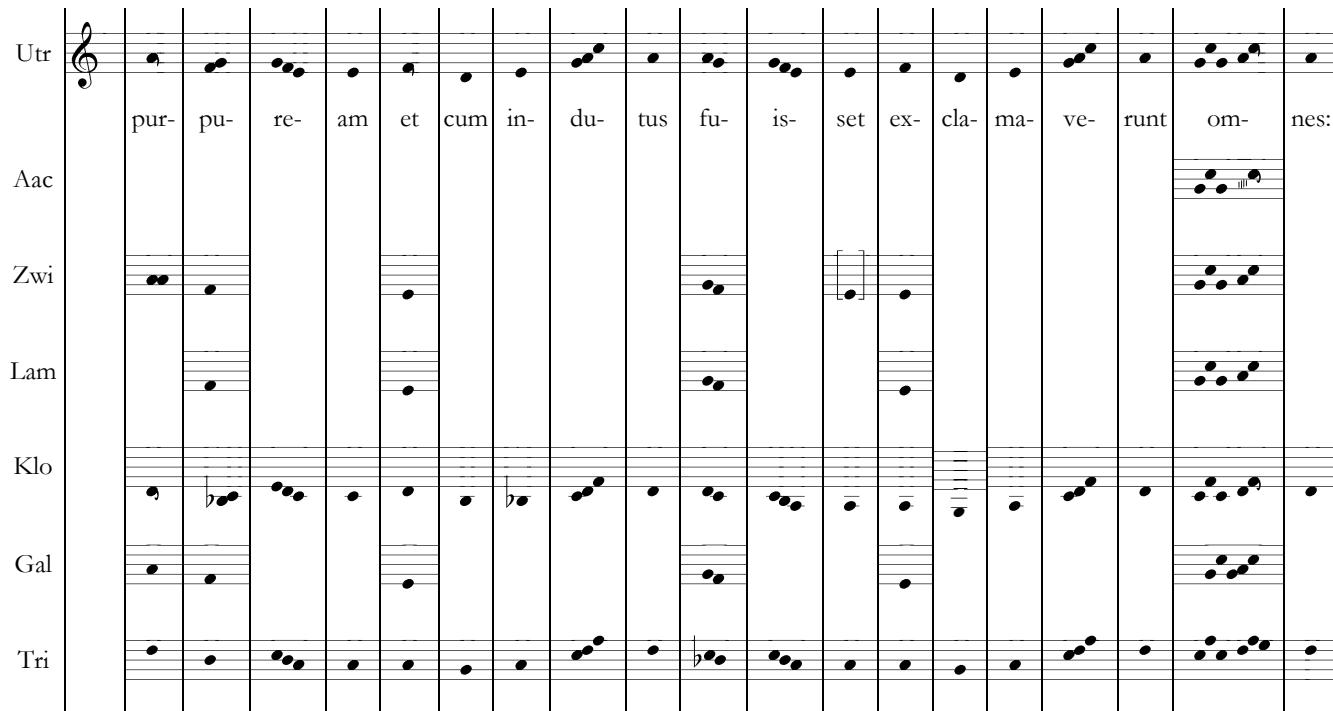
Lam

Klo

Gal

Tri

responsorium *Ingressus Pilatus*, DE (4)



Utr pur- pu- re- am et cum in- du- tus fu- is- set ex- cla- ma- ve- runt om- nes:
Aac
Zwi
Lam
Klo
Gal
Tri

responsorium *Ingressus Pilatus*, DE (5)

Utr
Cru ci fi ga tur qui a fi li um De i se fe cit.

Aac

Zwi

Lam

Klo

Gal

Tri

responsorium *Ite in orbem universum*, PL (1)

Krk I- te in or- bem u- ni- ver- sum

Kie

Cas

Wro

Bre

Tyn

Gne

Plo

Wlo 4 u- ni- ver- sum or- bem

AP

Wlo 5¹

CE

¹ The chant was copied by a later hand.

responsorium *Ite in orbem universum*, PL (2)

Musical score for the responsorium *Ite in orbem universum*, PL (2). The score consists of ten voices (Krk, Kie, Cas, Wro, Bre, Tyn, Gne, Plo, Wlo 4, AP, CE) on five staves. The voices are arranged as follows:

- Krk (top staff): Soprano-like part.
- Kie: Alto-like part.
- Cas: Tenor-like part.
- Wro: Bass-like part.
- Bre: Soprano-like part.
- Tyn: Alto-like part.
- Gne: Tenor-like part.
- Plo: Bass-like part.
- Wlo 4: Bass-like part.
- AP: Alto-like part.
- CE: Bass-like part.

The lyrics are written below the staff lines:

et pre- di- ca- te di- cen- tes al- le- lu- ia.
e- van- ge- li- um

responsorium *Ite in orbem universum*, PL (3)

A musical score for a responsonium setting. The score consists of ten staves, each representing a different voice or instrument. The voices are listed vertically on the left side of the score:

- Kra
- Kie
- Cas
- Wro
- Bre
- Tyn
- Gne
- Plo
- Wlo 4
- AP
- Wlo 5
- CE

The music is set in common time. The lyrics are written below the staff lines, corresponding to the vocal parts. The lyrics are:

Qui cre- di- de- rit et bap- ti- za- tus fu- e- rit
qui cre- di- et
fu- e- rit

The score uses a combination of quarter notes and eighth notes. Some measures contain rests, and there are vertical bar lines separating measures. The vocal parts are mostly in soprano range, with some bass-like notes in the Wlo 4 and AP parts.

responsorium *Ite in orbem universum*, PL (4)

A musical score for ten voices or instruments, likely a Gregorian chant setting. The score is organized into two systems of measures. The top system covers measures 1-4, and the bottom system covers measures 5-8. The voices are listed vertically on the left side of the score:

- Krk (Tenor C-clef staff)
- Kie (Alto G-clef staff)
- Cas (Soprano F-clef staff)
- Wro (Alto G-clef staff)
- Bre (Alto G-clef staff)
- Tyn (Alto G-clef staff)
- Gne (Alto G-clef staff)
- Plo (Alto G-clef staff)
- Wlo4 (Tenor C-clef staff)
- AP (Bass F-clef staff)
- Wlo 5 (Bass F-clef staff)
- CE (Bass F-clef staff)

The music consists of vertical columns of short black dots representing note heads. The vocal parts generally begin at different times, creating a polyphonic texture. The lyrics are written below the vocal staves:

sal- vus e- rit al- le- lu- ia

The score uses vertical bar lines to separate measures and horizontal lines to separate systems. The vocal parts are primarily in soprano, alto, and bass ranges, with some tenor parts.

responsorium *Ite in orbem universum*, PL (5)

Krk al- le- lu- ia al- le- lu- ia.

Kie

Cas

Wro

Bre

Tyn

Gne

Plo

Wlo 4

AP

Wlo 5

CE

responsorium *Ite in orbem universum*, BO (1)

The musical score is arranged in five horizontal staves, each representing a different source (Pra-19, Pra-10, Pra-6, Pra-A22, Ol-625). The music is set on a single staff system with a treble clef. The lyrics are written below the staff, aligned with the notes. The lyrics are: I-te in or-bem u-ni-ver-sum et pre-di-ca-te di-cen-tes. The music includes various note heads (solid black dots, open circles, and stems) and rests, indicating a rhythmic pattern. The sources are listed vertically from top to bottom: Pra-19, Pra-10, Pra-6, Pra-A22, and Ol-625.

responsorium *Ite in orbem universum*, BO (2)

Musical score for responsorium *Ite in orbem universum*, BO (2). The score consists of five staves, each representing a different chant source. The lyrics are written below the staves.

The lyrics are:

al- le- lu- ia. Qui cre- di- de- rit et bap- ti- za- tus fu- e- rit

Staves from top to bottom:

- Pra-19: Treble clef, solid note at start, followed by a series of eighth-note pairs.
- Pra-10: Two eighth-note pairs.
- Pra-6: One eighth-note pair.
- Pra-A22: Four eighth-note pairs.
- Ol-625: Two eighth-note pairs, followed by a single eighth note in a bracket.

Vertical lines separate the words in the lyrics. The Pra-A22 staff has vertical lines between each eighth-note pair. The Ol-625 staff has vertical lines between the two pairs and a bracket under the single eighth note.

responsorium *Ite in orbem universum*, BO (3)

A musical score for a responsum, featuring five staves. The top staff (Pra-19) contains vocal entries with lyrics: sal-, vus, e-, rit, al-, le-, lu-, ia, al-, le-, lu-, ia, al-, le-, lu-, ia. The second staff (Pra-10) shows vertical bar lines corresponding to the lyrics. The third staff (Pra-6) has a similar pattern. The fourth staff (Pra-A22) features diagonal slashes. The bottom staff (Ol-625) contains vocal entries. The score is in G clef, common time, and includes a basso continuo staff at the bottom.

Pra-19

sal- vus e- rit al- le- lu- ia al- le- lu- ia al- le- lu- ia.

Pra-10

Pra-6

Pra-A22 / / / / / / / / / / / / / / / / / /

Ol-625

responsorium *Ite in orbem universum*, HU (1)

Ist-42 I- te in or- bem u- ni- ver- sum et pre- di- ca- te di- cen- tes

Pra-7

Ba-2

Zag-8

responsorium *Ite in orbem universum*, HU (2)

The musical score is divided into four sections by horizontal lines:

- Ist-42:** Treble clef, G major. The lyrics are: al-, le-, lu-, ia, qui, cre-, di-, de-, rit, et, bap-, ti-, za-, tus, fu-, e-, rit.
- Pra-7:** Treble clef, F major. The lyrics are: al-, le-, lu-, ia, qui, cre-, di-, de-, rit, et, bap-, ti-, za-, tus, fu-, e-, rit.
- Ba-2:** Bass clef, G major. The lyrics are: (empty staff).
- Zag-8:** Bass clef, G major. The lyrics are: (empty staff).

Below each section, there are vertical lines corresponding to the lyrics. The music consists of short note heads on these vertical lines, indicating a rhythmic pattern of eighth and sixteenth notes. The vocal parts are separated by vertical bar lines, and the overall structure is organized into measures.

responsorium *Ite in orbem universum*, HU (3)

The musical score consists of four staves, each representing a different voice part:

- Ist-42**: Treble clef, no key signature.
- Pra-7**: Treble clef, one flat key signature.
- Ba-2**: Bass clef, no key signature.
- Zag-8**: Bass clef, no key signature.

The lyrics are written below the staff lines:

sal- vus e- rit al- le- lu- ia al- le- lu- ia al- le- lu- ia.

The music features a repeating pattern of notes and rests, primarily consisting of eighth-note pairs and quarter notes, with occasional sixteenth-note patterns. The vocal parts are mostly independent, though some harmonic interaction is implied by the shared key signatures and the rhythmic patterns.

responsorium *Ite in orbem universum*, DE (1)

Utr I- te in or- bem u- ni- ver- sum et pre- di- ca- te di- cen- tes

Aac

Zwi

Bam

Teg

Gal

Tri

Lam

responsorium *Ite in orbem universum*, DE (2)

A musical score for a responsorium setting. The score consists of eight staves, each representing a different voice or part. The voices are labeled vertically on the left: Utr, Aac, Zwi, Bam, Teg, Gal, Tri, and Lam. The music is written in common time, with a key signature of one sharp (F#). The lyrics are written below the staves, corresponding to the vocal parts. The lyrics are: al-, le-, lu-, ia, qui, cre-, di-, de-, rit, et, bap-, ti-, za-, tus, fu-, e-, rit. The music features various note heads and stems, with some stems pointing upwards and others downwards, indicating rhythmic patterns. There are also rests and specific musical markings like a bass clef and a sharp sign.

Utr
al- le- lu- ia qui cre- di- de- rit et bap- ti- za- tus fu- e- rit

Aac

Zwi

Bam

Teg

Gal

Tri

Lam

responsorium *Ite in orbem universum*, DE (3)

Utr

sal- vus e- rit al- le- lu- ia al- le- lu- ia al- le- lu- ia.

Aac

Zwi

Bam

Teg

Gal

Tri

Lam

offertorium *Justitiae Domini*, PL (1)

Cra Ius- ti- ci- e do- mi- ni rec- te le- ti- fi- can- tes cor- da

Gni

Mag

Tin

Zag

Sta

offertorium *Justitiae Domini*, PL, (2)

A musical score for six voices, each with a five-line staff. The voices are labeled vertically on the left: Cra, Gni, Mag, Tin, Zag, and Sta. The music consists of two measures of vocal parts. The lyrics are written below the notes. The vocal parts are as follows:

- Cra:** Notes on the first, third, and fifth lines.
- Gni:** Notes on the second, fourth, and fifth lines.
- Mag:** Notes on the second, third, and fourth lines.
- Tin:** Notes on the second, third, and fourth lines.
- Zag:** Notes on the second, third, and fourth lines.
- Sta:** Notes on the second, third, and fourth lines.

Lyrics:

et dul- ci- o- ra su- per mel et fa- vum

offertorium *Justitiae Domini*, PL, (3)

nam et ser- vus tu- us cus- to- di- et e- a.

offertorium *Justitiae Domini*, BO (1)

A musical score for five voices, each with a specific vocal range and pitch level. The voices are:

- Pra-P7 (Soprano): The highest voice, starting on G4. It has a melodic line consisting of eighth-note pairs and sustained notes.
- Pra-C4 (Alto): The second highest voice, starting on C4. It has a melodic line consisting of eighth-note pairs and sustained notes.
- HK-A2 (Tenor): The middle voice, starting on A3. It has a melodic line consisting of eighth-note pairs and sustained notes.
- Pra-21 (Bass): The lowest voice, starting on F3. It has a melodic line consisting of eighth-note pairs and sustained notes.
- Eszt-L3 (Bass): The lowest voice, starting on E3. It has a melodic line consisting of eighth-note pairs and sustained notes.

The lyrics are written below the staff lines:

Ius- ti- ci- e do- mi- ni rec- te le- ti- fi- can- tes cor- da

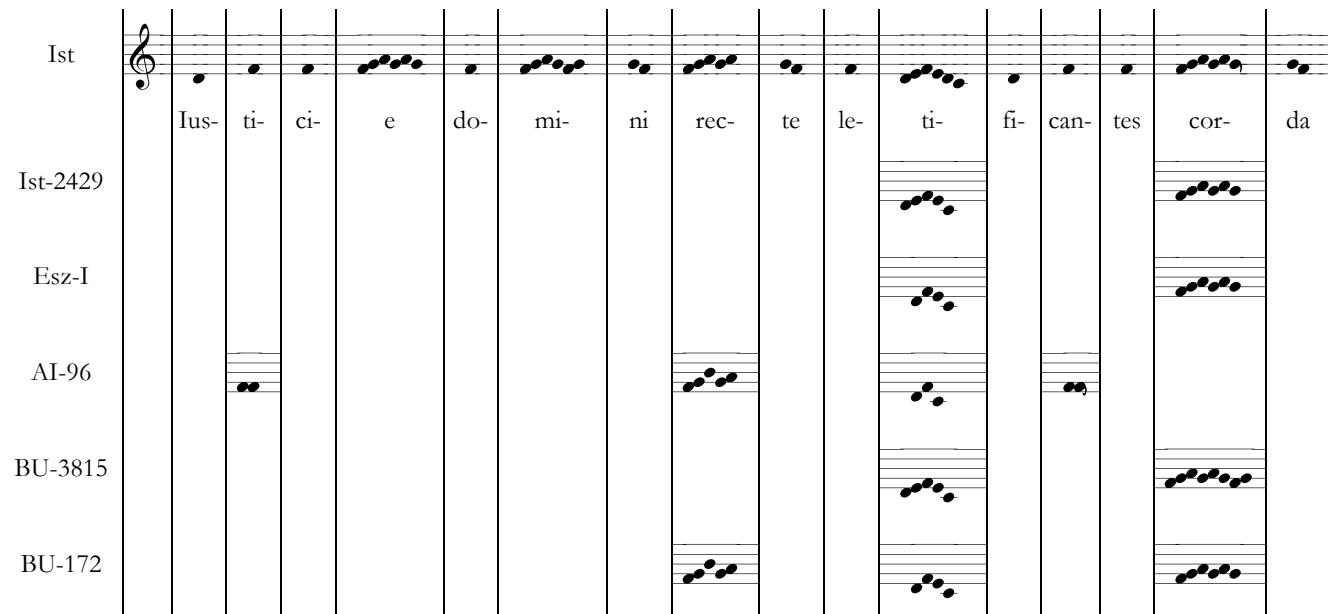
offertorium *Justitiae Domini*, BO, (2)

A musical score for five voices, each represented by a staff. The voices are labeled vertically on the left: Pra-P7, Pra-C4, HK-A2, Pra-21, and Eszt-I.3. The music consists of several measures of notes and rests, corresponding to the lyrics: et, dul-, ci-, o-, ra, su-, per, mel, et, fa-, vum. The notes are black dots on a five-line staff, with vertical stems extending upwards or downwards. The Pra-P7 staff begins with a clef and a key signature of one sharp. The Pra-C4 staff has a different vocal range, indicated by horizontal lines above and below the staff. The HK-A2, Pra-21, and Eszt-I.3 staves have identical ranges and are aligned horizontally.

offertorium *Justitiae Domini*, BO, (3)

A musical score for five voices, each represented by a staff. The voices are labeled vertically on the left: Pra-P7, Pra-C4, HK-A2, Pra-21, and Eszt-I.3. The music is set in common time with a treble clef. The lyrics "nam et ser- vus tu- us cus- to- di- et e- a." are written below the staves, corresponding to vertical bar lines. Each voice part consists of a series of black dots representing note heads, with stems extending either up or down. The notes are primarily eighth and sixteenth notes, with some quarter notes. The vocal parts are separated by vertical bar lines, and there are horizontal bar lines across the staves at various intervals.

offertorium *Justitiae Domini*, HU (1)



offertorium *Justitiae Domini*, HU, (2)

The musical score consists of six staves, each representing a different voice or instrument. The voices are labeled vertically on the left: Ist, Ist-2429, Esz-I, AI-96, BU-3815, and BU-172. The music is divided into measures by vertical bar lines. The lyrics are written below the staves, corresponding to the notes. The vocal parts are represented by vertical staves with black dots indicating pitch and duration. The lyrics are as follows:

Measure	Ist	Ist-2429	Esz-I	AI-96	BU-3815	BU-172
1	et					
2	dul-	• •	• •	• •	• •	• •
3	ci-	• •	• •	• •	• •	• •
4		• •	• •	• •	• •	• •
5	o-	• •	• •	• •	• •	• •
6	ra	• •	• •	• •	• •	• •
7		su-	• •			
8	per	• •	• •			
9	mel	• •	• •	• •	• •	• •
10		et	• •	• •	• •	• •
11	fa-	• •	• •	• •	• •	• •
12	vum					

offertorium *Justitiae Domini*, HU, (3)

The musical score consists of six staves, each representing a different source or edition. The lyrics are written below the staves, aligned with the corresponding musical notes.

Ist
nam et ser- vus tu- us cus- to- di- et e- a.

Ist-2429

Esz-I

AI-96

BU-3815
-dit

BU-172

offertorium *Justitiae Domini*, DE (1)

A musical score for the offertorium "Justitiae Domini". The score consists of nine staves, each representing a different instrument or voice part. The parts are: Rat, Tri, Her, Lei, Reg, Moo, Sal, Pas, and Klo. The music is written in common time with a treble clef. The lyrics "Ius- ti- ci- e do- mi- ni re- te" are written below the Rat staff, corresponding to the vocal parts. The score shows various note heads and rests, indicating the rhythmic patterns for each part.

offertorium *Justitiae Domini*, DE (2)

A musical score for the offertorium "Justitiae Domini". The score consists of nine staves, each representing a different instrument or voice part. The instruments listed on the left are Rat, Tri, Her, Lei, Reg, Moo, Sal, Pas, and Klo. The music is written in common time with a treble clef. The lyrics "le-ti-fi-can-tes cor-da..." are written below the staves. The notation uses black dots on a grid to represent pitch and rhythm.

Rat le- ti- fi- can- tes cor- da...

Tri

Her

Lei

Reg

Moo

Sal

Pas

Klo

introit *Laetare Jerusalem*, PL (1)

Cra

Le- ta- re Ihe- ru- sa- lem et con- ven- tum fa- ci- te om- nes

Gni

Mag

Wis

Tin

Zag

Crc

introit *Laetare Jerusalem*, PL, (2)

Qui di- li- gi- tis e- am gau- de- te cum le- ti- ci- a

introit *Laetare Jerusalem*, PL, (3)

Cra

Gni

Mag

Wis

Tin

Zag

Crc

qui in tris- ti- ci- a fu- is- tis ut ex- ul- te- tis et

introit *Laetare Jerusalem*, PL, (4)

A musical score for seven voices, each with a specific instrument name above the staff. The voices are: Cra (Craut), Gni (Gnicht), Mag (Magdalen), Wis (Wise), Tin (Tinctor), Zag (Zitter), and Crc (Crichton). The music is in common time, with a key signature of one flat. The vocal parts are written in soprano clef, and the instrumental parts are written in alto clef. The lyrics are written below the staff, corresponding to the vocal parts. The score consists of two systems of music, separated by a vertical bar line.

Cra
sa ci e mi ni ab u be ri bus con so la ci o nis ves tre.
Gni
Mag
Wis
Tin
Zag
Crc

lyrics:
sa ci e mi ni ab u be ri bus con so la ci o nis ves tre.
Gni
Mag
Wis
Tin
Zag
Crc

introitus *Laetare Jerusalem* - BO (1)

Pra-C4 Le-ta-re Hie-rus-a-lem et con-ven-tum fa-ci-te

Pra-P7

HK-A2

Pra-21

Eszt-I.3

Pra-C4 om-nes qui di-li-gi-tis e-am

Pra-P7

HK-A2

Pra-21

Eszt-I.3

introitus *Laetare Jerusalem* - BO (2)

Pra-C4 gau-de-te cum le-ti-ci-a

Pra-P7

HK-A2

Pra-21

Esz-I.3

Pra-C4 qui in tris-ti-ci-a fu-is-tis

Pra-P7

HK-A2

Pra-21

Esz-I.3

introitus *Laetare Jerusalem* - BO (3)

A musical score for five vocal parts (Pra-C4, Pra-P7, HK-A2, Pra-21, Esz-I.3) over ten measures. The lyrics are "ut ex-ul-te-tis et sa-ci-e-mi-ni". Each part has a unique vocal line with specific note heads and stems.

Pra-C4

ab u- bc- ri- bus con- so- la- ci- o- nis e- ius.

Pra-P7

HK-A2

Pra-21

Esz-I.3

introitus *Laetare Jerusalem* - HU (1)

Ist Le-ta-re Hie-ru-sa-lem et con-ven-tum fa-ci-te

AI-96

Ist-2429

Eszt-I

BU-3815

Ist om-nes qui di-li-gi-tis e-am

AI-96

Ist-2429

Eszt-I

BU-3815

introitus *Laetare Jerusalem* - HU (2)

A musical score for the introitus *Laetare Jerusalem*. The score consists of five staves, each representing a different source (Ist, AI-96, Ist-2429, Eszt-I, and BU-3815). The music is in common time, with a key signature of one flat. The vocal parts are written in soprano clef. The lyrics are written below the staff. The score shows various note heads and rests, with some notes having stems pointing up and others down. The lyrics are: gau-de-te cum le-ti-ci-a.

Ist
AI-96
Ist-2429
Eszt-I
BU-3815

gau-de-te cum le-ti-ci-a

A continuation of the musical score for the introitus *Laetare Jerusalem*. The score consists of five staves, each representing a different source (Ist, AI-96, Ist-2429, Eszt-I, and BU-3815). The music is in common time, with a key signature of one flat. The vocal parts are written in soprano clef. The lyrics are written below the staff. The score shows various note heads and rests, with some notes having stems pointing up and others down. The lyrics are: qui in tris-ti-ci-a fu-is-tis.

Ist
AI-96
Ist-2429
Eszt-I
BU-3815

qui in tris-ti-ci-a fu-is-tis

introitus *Laetare Jerusalem* - HU (3)

Ist

AI-96

Ist-2429

Eszt-I

BU-3815

ut ex- ul- te- tis et sa- ci- e- mi- ni

Ist

AI-96

Ist-2429

Eszt-I

BU-3815

ab u- be- ri- bus con- so- la- ci- o- nis ve- stre.

su- e.

e- ius.

introit *Laetare Jerusalem*, DE (fragm.)

Rat

Le- ta- re Ihe- ru- sa- lem...

Tri

Her

Lei

Reg

Moo

Sal

Pas

Klo

antiphona *O crux gloriosa*, PL (1)

The musical score consists of eight staves, each representing a different voice or singer. The voices are labeled vertically on the left: Kra, Plo, Wro, Sil, Kie, Cas, Deb, and Bre. The music is written in a Gregorian chant style with black dots representing note heads. The lyrics are written below the notes, corresponding to the vocal parts. The lyrics are: O, crux glo- ri- o- sa, o, crux a- do- ran- da.

The score is divided into measures by vertical bar lines. The vocal parts are mostly independent, though some coordination is evident at certain points, such as the final "da" which appears to be a unison. The key signature changes between measures, indicated by a clef and a key signature symbol (F major, C major, G major, and B-flat major).

antiphona *O crux gloriosa*, PL (2)

The musical score consists of eight staves, each representing a different voice or instrument. The voices are labeled vertically on the left: Kra, Plo, Wro, Sil, Kie, Cas, Deb, and Bre. The music is divided into measures by vertical bar lines. The lyrics are written below the notes, corresponding to the vocal parts. The vocal parts are represented by black dots on the staff, indicating pitch and rhythm. The lyrics are:

o lig- num pre- ci- o- sum et am- mi ra- bi- le sig- num

The score shows a mix of melodic lines and harmonic support across the voices. Some voices sing in unison, while others provide harmonic or rhythmic patterns. The musical style is characterized by its polyphonic nature and the use of black dots to represent pitch and rhythm.

antiphona *O crux gloriosa*, PL (3)

Kra per quod et dy-a-bo-lus

Plo

Wro

Sil

Kie

Cas

Deb

Bre

antiphona *O crux gloriosa*, PL (4)

Kra est vic-tus et mun-dus Chri-sti san-gui-ne re-dem-ptus

Plo

Wro

Sil

Kie

Cas

Deb

Bre

antiphona *O crux gloriosa*, PL (5)

The musical score consists of eight staves, each representing a different voice or chanter. The voices are labeled vertically on the left side of the staff:

- Kra (top staff, soprano range)
- Plo
- Wro
- Sil
- Kie
- Cas
- Deb
- Bre (bottom staff, bass range)

The music is written in a single-line staff system, where each note's vertical position indicates pitch. The notes are represented by small black dots. The vocal parts are divided into two main sections by vertical bar lines. The first section ends with a fermata over the eighth measure. The second section begins with a question mark over the ninth measure, followed by a blank measure.

Text below the staff:

al- le- - - lu- ia.

antiphona *O crux gloriosa*, BO (1)

Ol-626

O crux gloriosa o sa o crux adoranda

O lignum presum et admirabile signum

per quod et dyabolus

est vic tus et mundus Christi sancti genitrix regem dantis

alle lu ia.

antiphona *O crux gloriosa*, HU (1)

Ist-42 Ba-2 Zag-8

O crux glo- ri- o sa o crux a- do- ran- da

This musical score consists of three staves. The top staff is labeled 'Ist-42' and features a treble clef. The middle staff is labeled 'Ba-2' and the bottom staff is labeled 'Zag-8'. The vocal parts are divided by vertical bar lines, corresponding to the lyrics: 'O', 'crux', 'glo-', 'ri-', 'o', 'sa', 'o', 'crux', 'a-', 'do-', 'ran-', 'da'. The music is composed of small black dots representing note heads.

Ist-42 Ba-2 Zag-8

o lig- num pre- ci- o- sum et ad- mi ra- bi- le sig- num

This continuation of the musical score follows the same three-staff format. The top staff is 'Ist-42', the middle is 'Ba-2', and the bottom is 'Zag-8'. The lyrics continue from the previous section: 'o', 'lig-', 'num', 'pre-', 'ci-', 'o-', 'sum', 'et', 'ad-', 'mi', 'ra-', 'bi-', 'le', 'sig-', 'num'. The music notation remains consistent with the first section, using small black dots for note heads.

antiphona *O crux gloriosa*, HU (2)

Ist-42 per per

Ba-2

Zag-8

per per

Ist-42 est vic-tus et mun-dus Xpi-sti san-gui-ne re-dem-ptus

Ba-2

Zag-8

est vic-tus et mun-dus Xpi-sti san-gui-ne re-dem-ptus

antiphona *O crux gloriosa*, BO HU (3)

Ist-42

Ba-2

Zag-8

al- le- - - lu- ia.

antiphona *O crux gloriosa*, DE (1)

A musical score for six voices, each with a five-line staff. The voices are labeled vertically on the left: Utr, Aac, Frz, Zwi, Bam, and Klo. The music consists of six measures of notes. The lyrics "O crux glo- ri- o- sa o crux a- do- ran- da" are written below the staves. Measure 1: Utr has a six-note cluster; Aac, Frz, Zwi, and Bam have two-note clusters; Klo has a three-note cluster. Measure 2: Utr has a two-note cluster; Aac, Frz, Zwi, and Bam have single notes; Klo has a two-note cluster. Measure 3: Utr has a two-note cluster; Aac, Frz, Zwi, and Bam have single notes; Klo has a two-note cluster. Measure 4: Utr has a single note; Aac, Frz, Zwi, and Bam have two-note clusters; Klo has a three-note cluster. Measure 5: Utr has a single note; Aac, Frz, Zwi, and Bam have two-note clusters; Klo has a three-note cluster.

antiphona *O crux gloriosa*, DE (2)

The musical score displays six voices (Utr, Aac, Frz, Zwi, Bam, Klo) singing the antiphona *O crux gloriosa*. The lyrics are:

o lig- num pre- ci- o- sum et ad- mi ra- bi- le sig- num

The music is in common time, with a treble clef on the first staff.

antiphona *O crux gloriosa*, DE (3)

Utr per quod et di- a- bo- lus

Aac

Frz

Zwi

Bam

Klo

antiphona *O crux gloriosa*, DE (4)

The musical score displays six voices (Utr, Aac, Frz, Zwi, Bam, Klo) singing the antiphona *O crux gloriosa*. The lyrics are as follows:

Utr: est vic-tus et mun-dus Chri-sti san-gui-ne re-dem-ptus

Aac: (no lyrics)

Frz: (no lyrics)

Zwi: (no lyrics)

Bam: (no lyrics)

Klo: (no lyrics)

The music is set in common time, with a treble clef on the first staff. The vocal parts are represented by vertical staves, and the lyrics are placed directly beneath the corresponding staff.

antiphona *O crux gloriosa*, DE (5)

The musical score is organized into six staves, each representing a different voice or instrument:

- Utr (top staff)
- Aac
- Frz
- Zwi
- Bam
- Klo (bottom staff)

The lyrics "al-le-" and "lu-ia." are written above the staves. The music is in common time, with a mix of quarter and eighth notes.

responsorium *Quae est ista*, PL

Kra
Que est i- sta que as- cen- dit per de- ser- tum si- cut vir- gu- la fu- mi

Wlo
5

Cas

Gne

A musical score for four instruments: Kra, Wlo 5, Cas, and Gne. The score consists of five staves. The first staff (Kra) starts with a single note, followed by a pair of notes, then a group of three notes, and so on, creating a pattern of pairs and triplets. The second staff (Wlo 5) begins with a single note, followed by a pair of notes, then a group of three notes, and so on. The third staff (Cas) starts with a single note, followed by a pair of notes, then a group of three notes, and so on. The fourth staff (Gne) starts with a single note, followed by a pair of notes, then a group of three notes, and so on. The vocal line below the staves contains lyrics: ex a- ro- ma- ti- bus mir- re et thu- ris et u- ni- ver- si pul- ve- ris...

Kra

Wlo
5

Cas

Gne

ex a- ro- ma- ti- bus mir- re et thu- ris et u- ni- ver- si pul- ve- ris...

responsorium *Quae est ista*, BO



tum si- cut vir- gu- la fu- mi



responsorium *Quae est ista*, HU



tum



responsorium *Sancta et immaculata*, PL (1)

The musical score consists of eight staves, each representing a different voice or instrument. The voices are labeled vertically on the left: Krk, Cas, Tyn, Plo, Wlo 4, Wro, Bre, and Gne. The music is presented in a single-line staff format, where vertical stems indicate pitch and horizontal stems indicate duration. The lyrics are written below the staves, corresponding to the vocal parts. The lyrics are:

San- cta et im- ma- cu- la- ta vir- gi- ni- tas qui- bus te

The score shows various patterns of note heads and stems, indicating a rhythmic structure. The vocal parts are mostly in soprano range, while the bass parts (Wro, Bre, Gne) provide harmonic support at lower frequencies.

responsorium *Sancta et immaculata*, PL (2)

responsorium *Sancta et immaculata*, PL (3)

A musical score for eight voices, each with a specific instrument or part name listed to its left. The voices are arranged vertically from top to bottom: Krk, Cas, Tyn, Plo, Wlo 4, Wro, Bre, and Gne. The music is written on a single staff system with vertical bar lines dividing the measures. The vocal parts are represented by black dots on the staff, indicating pitch and rhythm. The lyrics are written below the staff, aligned with the vocal parts. The lyrics are: ca-pe-re non po-te-rant tu-o gre-mi-o con-tu-li-sti.

Krk
ca-pe-re non po-te-rant tu-o gre-mi-o con-tu-li-sti
Cas
Tyn
Plo
Wlo 4
Wro
Bre
Gne

responsorium *Sancta et immaculata*, BO (1)

A musical score for four voices, each with a specific part name above it. The voices are arranged vertically from top to bottom: Pra-10 (soprano), Pra-6 (mezzo-soprano), Ol-625 (alto), and Ist-42 (bass). The music is written on a single staff with vertical bar lines indicating measures. The lyrics are written below the staff, aligned with the vocal parts. The score includes a treble clef and a bass clef, suggesting a transposition or a specific performance practice.

Pra-10
San- cta et in- ma- cu- la- ta vir- gi- ni- tas qui- bus te

Pra-6

Ol-625

Ist-42 etc.

responsorium *Sancta et immaculata*, BO (2)

Pra-10

lau-di bus re-fe-ram ne-sci-o. Qui-a quem ce-li.

Pra-6

Ol-625

Pra-10

ca-pe-re non po-te-rant tu-o gre-mi-o con-tu-li-sti

Pra-6

Ol-625

responsorium *Sancta et immaculata*, HU (1)

Ist-42 San- cta et in- ma- cu- la- ta vir- gi- ni- tas qui- bus te

Ba-2

Pra-7

Zag-8

responsorium *Sancta et immaculata*, HU (2)

Ist-42 lau- di bus ef- fe- ram ne- sci- o. Qui- a quem ce- li

Ba-2

Pra-7

Zag-8

responsorium *Sancta et immaculata*, HU (3)

Ist-42

Ba-2

Pra-7

Zag-8

ca- pe- re non po- te- rant tu- o gre- mi- o con- tu- li- sti

responsorium *Sancta et immaculata*, DE (1)

Utr

Tri

Lam

Aac

Frz

Zwi

Teg

Klo

Gal

San- cta et im- ma- cu- la- ta vir- gi- ni- tas qui- bus te

responsorium *Sancta et immaculata*, DE (2)

responsorium *Sancta et immaculata*, DE (3)

Utr ca- pe- re non po- te- rant tu- o gre- mi- o con- tu- li- sti

Tri

Lam

Aac

Frz

Zwi

Teg

Klo

Gal