

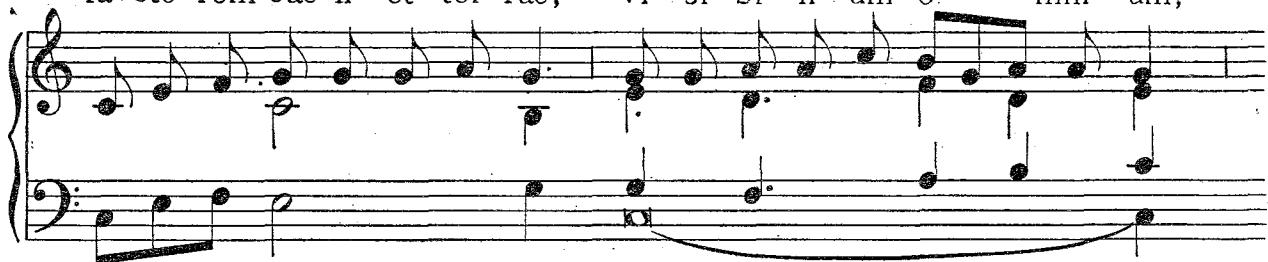
### III. CREDO

1. Cré- do in ú- num Dé - um, 2. Pá - trem omni- pot- éntem,

5.



fa-ctó - rem caé- li et térrae, vi - si - bí - li - um ó - mni - um,



et in - vi - si - bí li - um. 3. Et in ú- num Dóminum Jésus Chréstum,



Fí - li - um Dé - i u - ni gé - ni - tum. 4. Et ex Pá - tre ná - tum



án - te ó - mni - a saé - cu - la. 5. Dé - um de Dé - o, lúmen de lú - mi - ne,



Dé-um vé-rum de Dé-o vé-ro. 6. Gé-ni-tum, non fá-ctum,

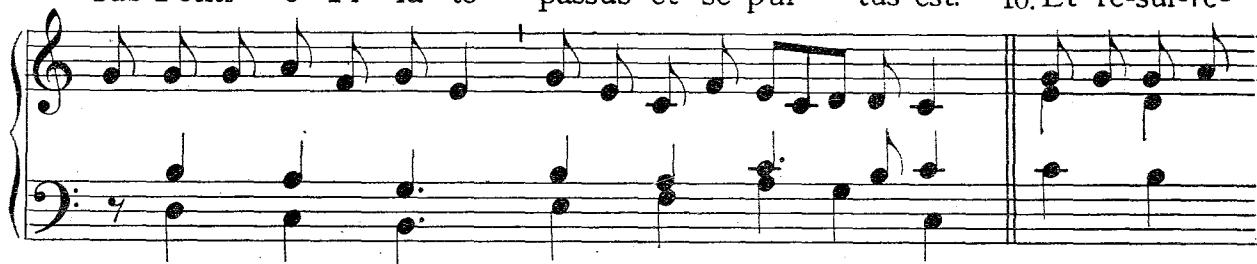
consub-stan-ti - á - lem Pá-tri: per quem ó-mni - a fá - cta sunt.

7. Qui própter nos hó-mi-nes et própter nóstram sa-lú-tem descéndit de caélis.

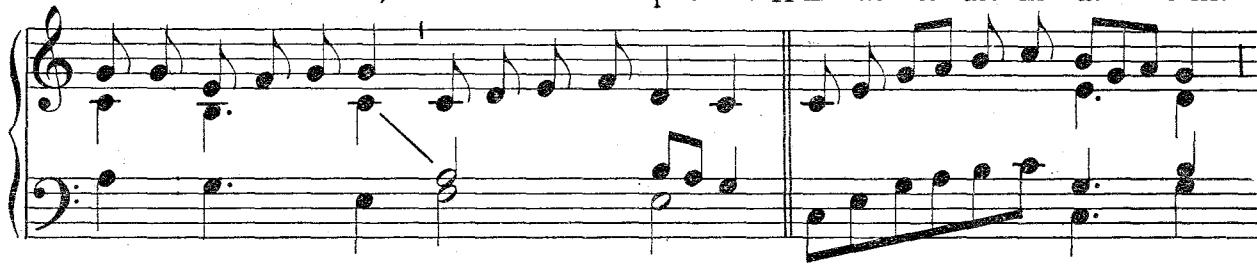
8. Et in-car-ná-tus est de Spíri-tu Sán-cto ex Ma-rí-a Vír-gi-ne:

et hómo fáctus est. 9. Cru-ci-fí-xus ét-i-am pro nóbis

sub Pónti - o Pi - lá - to pássus et se-púl - tus est. 10. Et re-sur-ré-



xit tértí a dí - e, se-cúndum Scriptúrás. 11. Et ascén - dit in caé - lum:



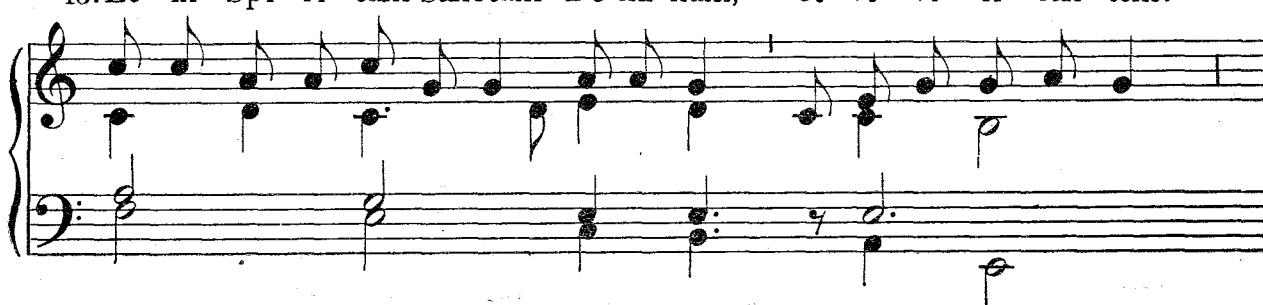
sé-det ad dé-xte-ram Pá - tris. 12. Et í - te - rum ventúrus est cum glóri - a



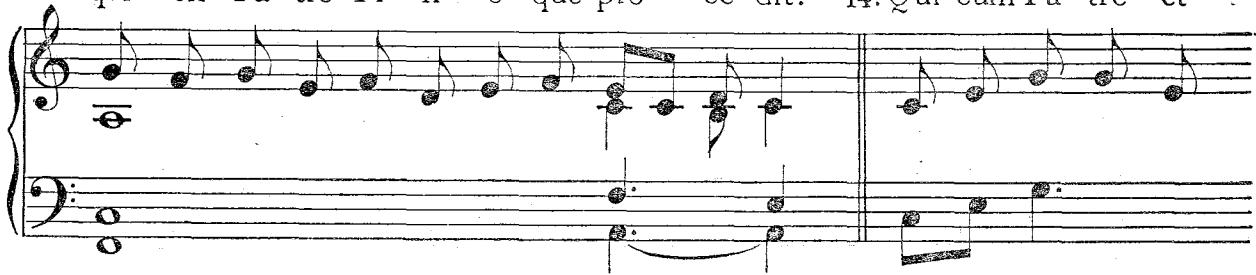
ju - di - cá - re ví - vos et mórtu - os: cú-jus Régni non é - rit fí - nis.



13. Et in Spí - ri - tum Sánctum Dó-mi - num, et vi - vi - fi - cán - tem:



qui ex Pá - tre Fi - li - o - que pro - cé - dit. 14. Qui cum Pá - tre et



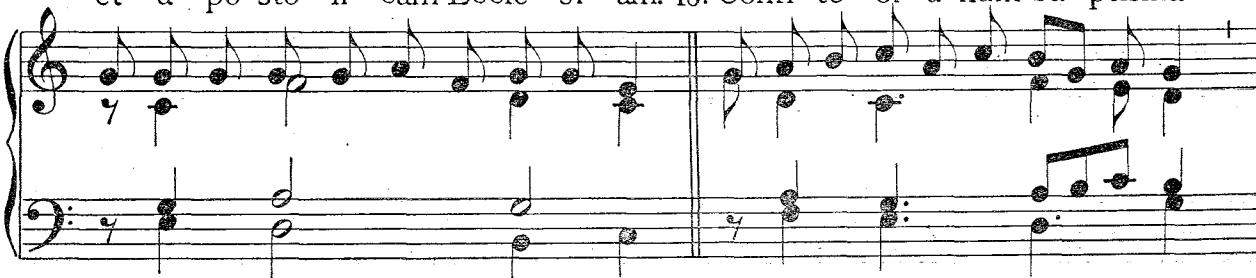
Fí - li - o sí - mul a - do - rá - tur, et conglo - ri - fi - cá - tur: qui lo - cú - tus



est per Pro - phé - tas. 15. Et ú - nam Sánctam ca-thó - li - cam



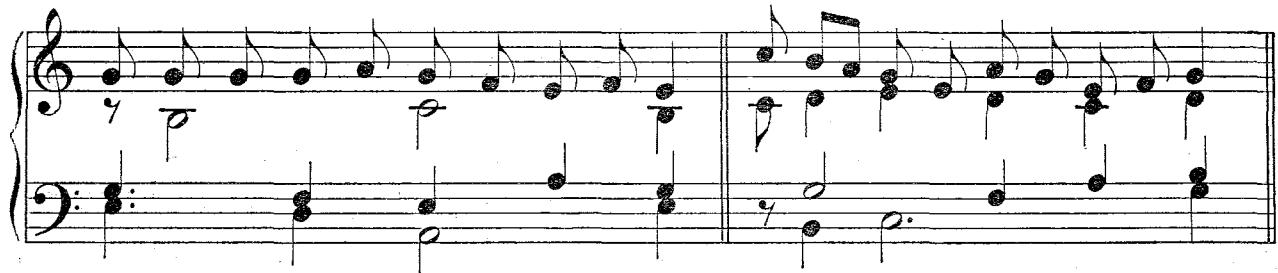
et a - po - stó - li - cam Ecclé - si - am. 16. Confí - te - or ú - num ba - ptísma



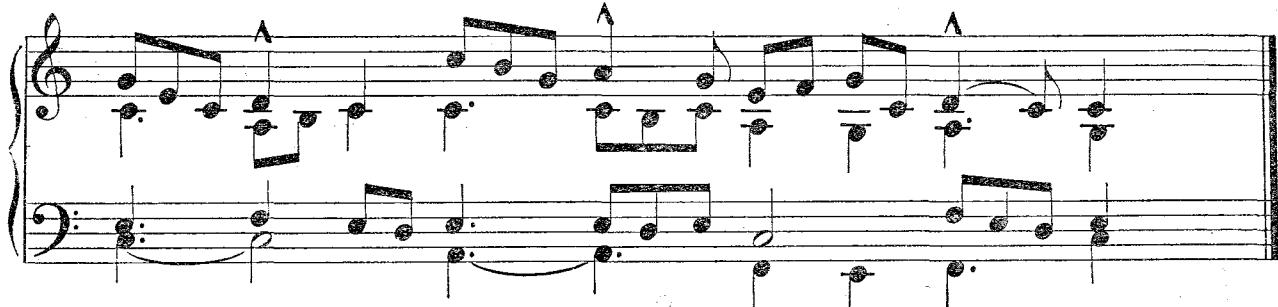
in re - mis - si - ó - nem pec - ca - tó - rum. 17. Et ex - spé - cto



re - sur - re - cti - ó - nem mortu - ó - rum. 18. Et ví - tam ventúri saé - cu - li



19. A - - men.



*„Gyermekkorom óta megtanultam szeretni az erényt és minden, ami szép és jó.”*

*„Tanítsátok gyermeketeiket erényre: csak ez boldogíthat, nem pedig a pénz; tapasztalásból beszélek. Ez adott nekem erőt nyomorúságomban is; művészemet mellett ennek köszönhetem, hogy nem öngyilkossággal fejezem be életemet.”*

*„Nem az akkord atomjainak véletlen összeegyülése alkotta a világot: mélyen gyökerező erők és törvények, amelyeknek a legbőlcsebb értelem a forrása ..... Ha a világ alkotmányában rend és szépség tükröződik visz-sza, van Isten!”*

*„Isten anyagiatlanság láthatatlan, de művei szemlélhetők és innen tudjuk, hogy örökévaló, mindenható, mindenudó és mindenütt jelen van.”*

*„Türelem — megadás — megadás! Ezzel csak nyerünk még a legnagyobb nyomorúságban is és érdemessé tessük magunkat arra, hogy Isten megbocsássa hibáinkat.”*

(Beethoven Napló-jegyzeteiből)

# FELELETEK (RESPONSUM-OK)

Dominus vobiscum-ra, oratiók után és evangéliumhoz

Et cum spíri - tu - tú - o. A - men. Gló - ri - a tí - bi Dó - mi - ne.

des  
vagy  
d

Et cum spíri - tu - tú - o. A - men. Gló - ri - a tí - bi Dó - mi - ne.

es  
vagy  
e

Et cum spíri - tu - tú - o. A - men. Gló - ri - a tí - bi Dó - mi - ne.

f  
vagy  
fis

Et cum spíri - tu - tú - o. A - men. Gló - ri - a tí - bi Dó - mi - ne.

g

Et cum spí-ri-tu tú - o. A-men. Gló-ri-a tí - bi Dó-mi - ne.

Et cum spí-ri-tu tú - o. A-men. Gló-ri-a tí - bi Dó-mi - ne.

*Amen-feleletek más összhangosításban:*

A - men. A - men. A - men.

„Az a bazilika áhitatommal van tele..... Az egyházi zene hősiessé fuvalma vagy lágy elomlása lelkemnek tengerhullám volt: vitt, emelt, fölüdített, megtisztított.”

(Prohászka)

## Praefatió-ra

### A) ÜNNEPÉLYES DALLAM (TONUS SOLEMNIS)

A-men. Et cum spí-ri- tu tú - o.

des  
vagy  
d



A-men. Et cum spí-ri- tu tú - o.

es  
vagy  
e



A-men. Et cum spí-ri- tu tú - o.

f  
vagy  
fis



A-men. Et cum spí-ri- tu tú - o.

g



A-men. Et cum spí-ri- tu tú - o.

as  
vagy  
a



Ha-bé - mus ad Dó - mi-num. Dí - gnumet jú - stum est.

Ha-bé - mus ad Dó - mi-num. Dí - gnum et jú - stum est.

Ha-bé - mus ad Dó - mi-num. Dí - gnum et jú - stum est.

Ha-bé - mus ad Dó - mi-num. Dí - gnum et jú - stum est.

Ha-bé - mus ad Dó - mi-num. Dí - gnum et jú - stum est.

## B) EGYSZERŰ DALLAM (TONUS FERIALIS)

A-men.      Et cum spí - ri - tu tú - o.

c

→

A-men.      Et cum spí - ri - tu tú - o.

des  
vagy  
d

→

A-men.      Et cum spí - ri - tu tú - o.

es  
vagy  
e

→

A-men.      Et cum spí - ri - tu tú - o.

f  
vagy  
fis

→

A-men.      Et cum spí - ri - tu tú - o.

g

→

A-men.      Et cum spí - ri - tu tú - o.

as  
vagy  
a

→

Ha - bé - mus ad Dó - mi - num.      Di - gnum et jú - stum est.

Ha - bé - mus ad Dó - mi - num.      Di - gnum et jú - stum est

Ha - bé - mus ad Dó - mi - num.      Di - gnum et iú - stum est.

Ha - bé - mus ad Dó - mi - num.      Di - gnum et jú - stum est.

Ha - bé - mus ad Dó - mi - num.      Di - gnum et jú - stum est.

# Pater noster - re

A-men. Sed lí - be - ra nos a má - lo.

c

A-men. Sed lí - be - ra nos a má - lo.

des  
vagy  
d

A-men. Sed lí - be - ra nos a má - lo.

es  
vagy  
e

A-men. Sed lí - be - ra nos a má - lo.

f  
vagy  
fis

A-men. Sed lí - be - ra nos a má - lo.

g

A-men. Sed lí - be - ra nos a má - lo.

as  
vagy  
a

# Pax Dómini-re

A - men.

Et cum spí - ri - tu tú - o.

Musical score for section c. It consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. The vocal line starts with a half note followed by a quarter note, then a half note, and a dotted half note. The piano accompaniment has eighth-note chords. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment has eighth-note chords.

A - men.

Et cum spí - ri - tu tú - o.

des  
vagy  
d

Musical score for section des vagy d. It consists of two staves. The top staff is in A minor (two flats) and the bottom staff is in E minor (one flat). The vocal line starts with a half note followed by a quarter note, then a half note, and a dotted half note. The piano accompaniment has eighth-note chords. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment has eighth-note chords.

A - men.

Et cum spí - ri - tu tú - o.

es  
vagy  
e

Musical score for section es vagy e. It consists of two staves. The top staff is in A minor (two flats) and the bottom staff is in E minor (one flat). The vocal line starts with a half note followed by a quarter note, then a half note, and a dotted half note. The piano accompaniment has eighth-note chords. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment has eighth-note chords.

f  
vagy  
fisz

Musical score for section f vagy fizs. It consists of two staves. The top staff is in F major (one sharp) and the bottom staff is in C major. The vocal line starts with a half note followed by a quarter note, then a half note, and a dotted half note. The piano accompaniment has eighth-note chords. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment has eighth-note chords.

A - men.

Et cum spí - ri - tu tú - o.

g

Musical score for section g. It consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. The vocal line starts with a half note followed by a quarter note, then a half note, and a dotted half note. The piano accompaniment has eighth-note chords. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment has eighth-note chords.

A - men.

Et cum spí - ri - tu tú - o.

as  
vagy  
a

Musical score for section as vagy a. It consists of two staves. The top staff is in A minor (two flats) and the bottom staff is in E minor (one flat). The vocal line starts with a half note followed by a quarter note, then a half note, and a dotted half note. The piano accompaniment has eighth-note chords. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment has eighth-note chords.

# Ite missa est-re, vagy Benedicámus Dómino-ra

ÜNNEPELYES ALKALMAKRA (A II. MISÉBŐL)

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

- b** (top staff): Treble clef, B-flat key signature, 2/4 time. The vocal line begins with "Dé" followed by a series of eighth and sixteenth notes.
- vagy h**: Bass clef, B-flat key signature, 2/4 time. The vocal line begins with "o" followed by a series of eighth and sixteenth notes.
- c**: Treble clef, B-flat key signature, 2/4 time. The vocal line begins with "Dé" followed by a series of eighth and sixteenth notes.
- des vagy d**: Bass clef, B-flat key signature, 2/4 time. The vocal line begins with "o" followed by a series of eighth and sixteenth notes.
- es vagy e**: Bass clef, B-flat key signature, 2/4 time. The vocal line begins with "Dé" followed by a series of eighth and sixteenth notes.
- f**: Bass clef, B-flat key signature, 2/4 time. The vocal line begins with "o" followed by a series of eighth and sixteenth notes.

Each staff concludes with a right-pointing arrow at the end of the musical line.

The musical score consists of five staves, likely for five voices (Soprano, Alto, Tenor, Bass, and Piano). The piano part is on the bottom staff, indicated by a treble clef and bass clef. The vocal parts are on the top four staves, indicated by a soprano clef, alto clef, tenor clef, and bass clef respectively. The key signature changes between staves, with some staves in B-flat major (two sharps) and others in A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The lyrics 'grá - ti - as.' are repeated at the end of each staff. The music features various note values including eighth and sixteenth notes, and rests. The piano part includes sustained notes and chords.

## DUPLEX ÜNNEPEKRE (A IV. MISÉBÖL)

Dé - o

Musical notation for the duplex hymn "Dé-o" in G major. The notation consists of two staves: treble and bass. The treble staff begins with a note on the first line, followed by a eighth note on the second line, a sixteenth note on the third line, a eighth note on the fourth line, a sixteenth note on the fifth line, a eighth note on the sixth line, and a sixteenth note on the seventh line. The bass staff begins with a note on the first line, followed by a eighth note on the second line, a sixteenth note on the third line, a eighth note on the fourth line, a sixteenth note on the fifth line, a eighth note on the sixth line, and a sixteenth note on the seventh line. The key signature is one sharp, indicating G major. The tempo is indicated by a "P." (Presto).

Dé - o

Musical notation for the duplex hymn "Dé-o" in A major. The notation consists of two staves: treble and bass. The treble staff begins with a note on the first line, followed by a eighth note on the second line, a sixteenth note on the third line, a eighth note on the fourth line, a sixteenth note on the fifth line, a eighth note on the sixth line, and a sixteenth note on the seventh line. The bass staff begins with a note on the first line, followed by a eighth note on the second line, a sixteenth note on the third line, a eighth note on the fourth line, a sixteenth note on the fifth line, a eighth note on the sixth line, and a sixteenth note on the seventh line. The key signature is one sharp, indicating A major. The tempo is indicated by a "P." (Presto).

Dé - o

Musical notation for the duplex hymn "Dé-o" in B-flat major. The notation consists of two staves: treble and bass. The treble staff begins with a note on the first line, followed by a eighth note on the second line, a sixteenth note on the third line, a eighth note on the fourth line, a sixteenth note on the fifth line, a eighth note on the sixth line, and a sixteenth note on the seventh line. The bass staff begins with a note on the first line, followed by a eighth note on the second line, a sixteenth note on the third line, a eighth note on the fourth line, a sixteenth note on the fifth line, a eighth note on the sixth line, and a sixteenth note on the seventh line. The key signature is one sharp, indicating B-flat major. The tempo is indicated by a "P." (Presto).

Dé - o

Musical notation for the duplex hymn "Dé-o" in C major. The notation consists of two staves: treble and bass. The treble staff begins with a note on the first line, followed by a eighth note on the second line, a sixteenth note on the third line, a eighth note on the fourth line, a sixteenth note on the fifth line, a eighth note on the sixth line, and a sixteenth note on the seventh line. The bass staff begins with a note on the first line, followed by a eighth note on the second line, a sixteenth note on the third line, a eighth note on the fourth line, a sixteenth note on the fifth line, a eighth note on the sixth line, and a sixteenth note on the seventh line. The key signature is one sharp, indicating C major. The tempo is indicated by a "P." (Presto).

grá - ti - as.



grá - ti - as.

grá - ti - as.

grá - ti - as.

**DE ANGELIS (A VIII. MISÉBÖL)**

Dé o

Sheet music for vocal part b. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and chords. The key signature changes from B-flat major to A major.

Dé o

Sheet music for vocal part c. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and chords. The key signature changes from B-flat major to A major.

Dé o

Sheet music for vocal part d. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and chords. The key signature changes from B-flat major to A major.

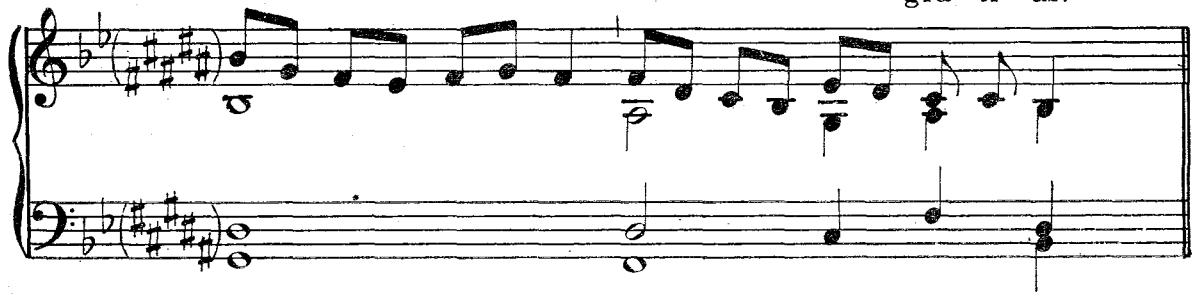
Dé o

Sheet music for vocal part e. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and chords. The key signature changes from B-flat major to A major.

Dé o

Sheet music for vocal part f. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and chords. The key signature changes from B-flat major to A major.

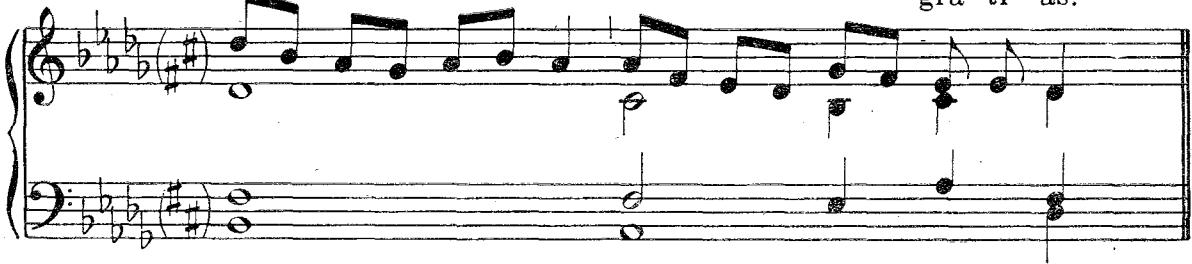
grá- ti - as.



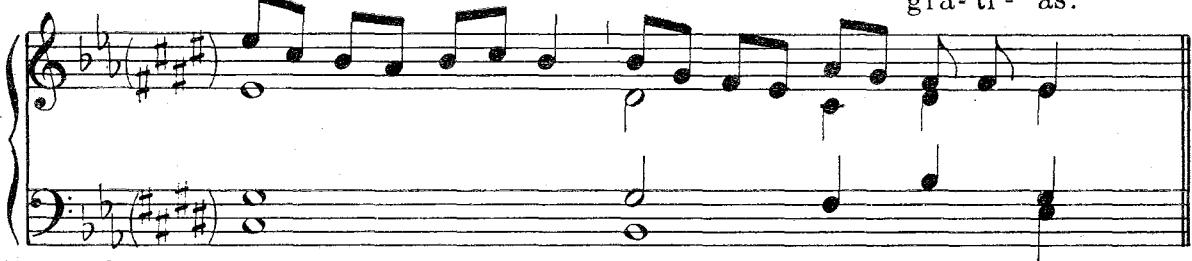
grá- ti - as.



grá- ti - as.



grá- ti - as.



grá- ti - as.



## BOLDOGASSZONY ÜNNEPEIRE (A IX. MISÉBÖL)

Dé o grá - ti - as.

c  
vagy  
cis

d  
vagy  
dis

e

f  
vagy  
fis

g  
vagy  
gis

ZÖLD VASÁRNAPOKRA (A XI. MISÉBŐL)

Dé - o grá ti - as.

The musical score consists of eight staves, each representing a different vocal part. The parts are grouped by a brace on the left side of the page. The groups are labeled with letters and sometimes 'vagy' (or) and 'cis' (F-sharp). The first group (g, gis) has a treble clef, a key signature of two sharps, and a tempo marking of 'b'. The second group (a, ais) has a bass clef, a key signature of one sharp, and a tempo marking of 'b'. The third group (h) has a treble clef, a key signature of one sharp, and a tempo marking of 'b'. The fourth group (c, cis) has a bass clef, a key signature of one sharp, and a tempo marking of 'b'. The fifth group (d, dis) has a treble clef, a key signature of one sharp, and a tempo marking of 'b'. Each staff contains a vocal line with lyrics 'Dé - o grá ti - as.' and a piano accompaniment below it. The vocal lines are mostly melodic, with some eighth-note patterns and grace notes.

## LILA VASÁRNAPOKRA (A XVII. MISÉBŐL)

Dé - o grá - ti - as.

des  
vagy  
d

es  
vagy  
e

Dé - o grá - ti - as.

f  
vagy  
fis

Dé - o grá - ti - as.

g

Dé - o grá - ti - as.

as  
vagy  
a

HÉTKÖZNAPOKRA (FERIÁK-RA A XVI. MISÉBŐL)

Dé - o grá - ti - as.

f  
vagy  
fis

Dé - o grá - ti - as.

g  
vagy  
gis

Dé - o grá - ti - as.

a

Dé - o grá - ti - as.

b  
vagy  
h

Dé - o grá - ti - as.

c  
vagy  
cis

# RITKÁN HASZNÁLT DEO GRÁTIAS- OK

## I. miséből

Dé - o

grá ti - as.

Musical score for the first verse of the hymn. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The lyrics "Dé - o" are written above the notes. The music includes various note values such as eighth and sixteenth notes, and rests. The score is numbered 7. at the beginning of the first staff.

## II. miséből

Dé - o

Musical score for the second verse of the hymn. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The lyrics "Dé - o" are written above the notes. The music includes eighth and sixteenth notes, and rests. The score is numbered 7. at the beginning of the first staff.

grá ti - as.

Musical score for the third verse of the hymn. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The lyrics "grá ti - as." are written above the notes. The music includes eighth and sixteenth notes, and rests. The score is numbered 7. at the beginning of the first staff.

## V. miséből

Dé - o

Musical score for the fifth verse of the hymn. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The lyrics "Dé - o" are written above the notes. The music includes eighth and sixteenth notes, and rests. The score is numbered 8. at the beginning of the first staff.

grá - ti - as.

Musical score for the sixth verse of the hymn. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The lyrics "grá - ti - as." are written above the notes. The music includes eighth and sixteenth notes, and rests. The score is numbered 8. at the beginning of the first staff.

**VI.miséből**

Dé - o

Musical score for VI.miséből. The vocal line consists of two staves. The top staff is for the soprano (8.) and the bottom staff is for the bass (8.). The vocal part starts with "Dé-o" followed by "grá-ti-as." with a fermata over the "ti". The piano accompaniment provides harmonic support.

**VII.miséből**

Dé - o

Musical score for VII.miséből. The vocal line consists of two staves. The top staff is for the soprano (8.) and the bottom staff is for the bass (8.). The vocal part starts with "Dé-o" followed by "grá-ti-as." with a fermata over the "ti". The piano accompaniment provides harmonic support.

grá- ti- as.

Musical score for XII.miséből. The vocal line consists of two staves. The top staff is for the soprano (8.) and the bottom staff is for the bass (8.). The vocal part starts with "Dé-o" followed by "grá-ti-as." with a fermata over the "ti". The piano accompaniment provides harmonic support.

**XII.miséből**

Dé - o

grá - ti - as.

Musical score for XIII.miséből. The vocal line consists of two staves. The top staff is for the soprano (8.) and the bottom staff is for the bass (8.). The vocal part starts with "Dé-o" followed by "grá-ti-as." with a fermata over the "ti". The piano accompaniment provides harmonic support.

**XIII.miséből**

Dé - o

grá - A - ti - as.

Musical score for XIII.miséből. The vocal line consists of two staves. The top staff is for the soprano (1.) and the bottom staff is for the bass (8.). The vocal part starts with "Dé-o" followed by "grá-A-ti-as." with a fermata over the "ti". The piano accompaniment provides harmonic support.

## XIV.miséből

Dé o grá ti - as.

8.

## XV.miséből

Dé - o grá - ti - as.

4.

## XVII.miséből

Dé - o grá ti - as.

1.

## Feleletek különböző papi intonációkra

(versiculus -okra mint pl.

1. Ora pro nobis Sancta Dei Génitrix.

2. Panem de caelo praestitisti eis. (T.P. Allelúja.)

3. Sit nomen Dómini benedictum. Stb.

- |                        |                     |           |
|------------------------|---------------------|-----------|
| 1. Ut dígni efficiámur | promissióibus Chri- | sti.      |
| 2. Omne delectaméntum  | in se habén-        | tem.      |
| 3. Ex hoc nunc         | et úsque in saé -   | cu - lum. |

es  
vagy  
e

1. Ut digni efficiámur  
 2. Omne delectaméntum  
 3. Ex hoc nunc      promissiónibus Chri- sti.  
                       in se habén - tem.  
                       et úsque in saé- cu-lum.

**f**

vagy

**fis**

1. Ut digni efficiámur  
 2. Omne delectaméntum  
 3. Ex hoc nunc      promissiónibus Chri- sti.  
                       in se habén - tem.  
                       et úsque in saé- cu-lum.

**g**

1. Ut digni efficiámur  
 2. Omne delectaméntum  
 3. Ex hoc nunc      promissiónibus Chri- sti.  
                       in se habén - tem.  
                       et úsque in saé- cu-lum.

**as**

vagy

**a**

1. Ut digni efficiámur  
 2. Omne delectaméntum  
 3. Ex hoc nunc      promissiónibus Chri- sti.  
                       in se habén - tem  
                       et úsque in saé- cu-lum.

**b**

vagy

**h**

## REQUIEM

Az énekes requiem, a halottakért feketében mondott nagymise énekes rendje a következő:

Amikor a Kar nem énekel, az orgona is hallgat. Tehát sohasem preludál, a pap bevonulására és kivonulására sem. De a Kar énekét az orgona kísérheti.

Amikor a pap az oltárhoz kivonul, a Kar énekli az introitust ismétléssel és mindjárt utána a Kyriet.

### Introitus

*Adj, Uram, örök nyugodalmat nekik és az örök világosság fényeskedjék nekik. (Zs. 64, 2 és 3.) Téged Isten a Sionon, dicséret illet, fogadalmi áldozatot mutassanak hoz neked Jeruzsálemben: mert te meghallgatod imádságomat, eléd járulnak minden az emberek. V. Adj, Uram . . .*

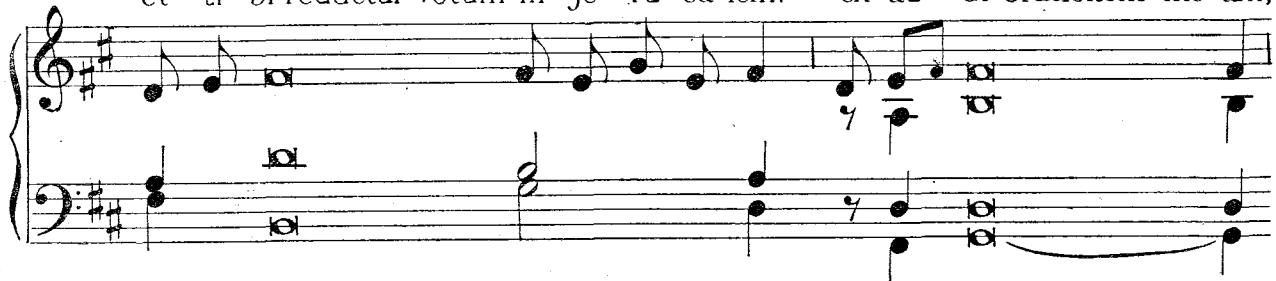
Ré - qui-em\* ae - té - nam

dó - na é - is. Dó-mi ne:

et lux per-pé - tu - a lú - ce - at

é is. Ps. Te dé - cet hýmnus Déus in Sí - on,

et tí - bi reddétur vótum in Je - rú - sa - lem: \* ex-áu - di orátionem mé- am,

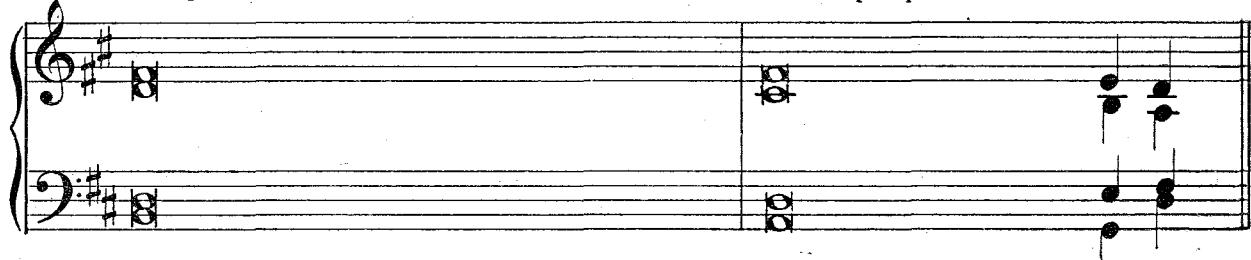


ad te ó-mnis cá - ro vé- ni - et.



Ismétlendő a »Requiem« a Ps.-ig. Éneklés helyett recitálható is, így:

Réquiem aetérnam dóna éis Dómine: et lux perpétua lúceat é - is.



Ez után rögtön: Kyrie. . .

1.2.3. Ký- ri - e \* e - lé - i - son.

6.

4.5. 6. Chrí - ste e - lé - i - son. 7.8. Ky - ri - e

e - lé - i - son. 9. Ký - ri - e

e - lé - i - son.

2., 8. Kýrie e-lé - i-son.  
5. Christe e-lé - i-son.

A 2.5. és 8. vers  
éneklés helyett  
recitálható.  
Igy:

Glória és Credo nincs.

Szentlecke befejeztével a Kar énekli a gradualét és a tractust közvetlenül egymás után.

**Graduale**

*Adj, Uram, örök nyugodalmat nekik és az örök világosság fényeskedjék nekik. V. (Zs. 111, 7.) Örökké emlékezetben marad az igaz, rossz hírtől nem kell félne.*

Ré - quiem aetérnam dóna é-is Dó-mi-ne: et lux per-pé-tu - a

lú - ce - at é - is. V. In memória aetérna é - rit jú - stus:

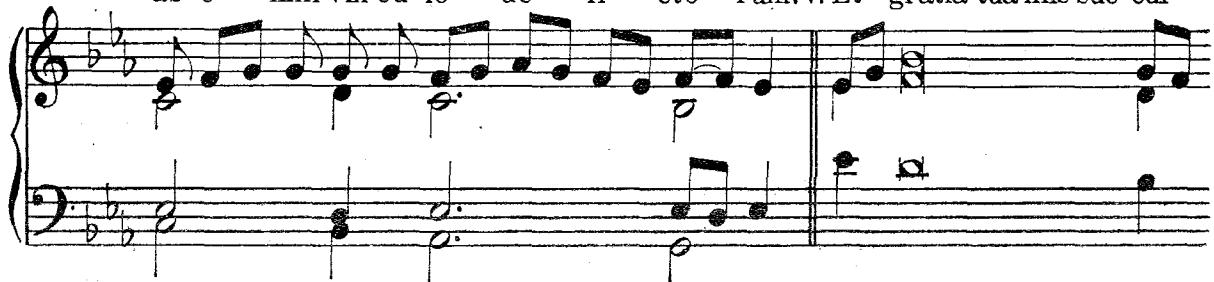
ab au - di - ti - ó - ne má - la non ti - mé - bit.

**Tractus**

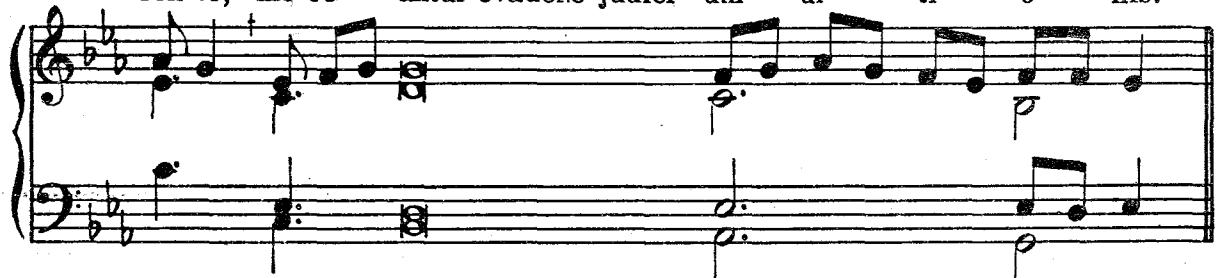
*Mentsd meg, Uram, minden megholt hívő lelkét a bűnök bilincsétől. V. És kegyelmeddel siess segítségükre, hogy a szigorú ítéletet kikerülhessék. V. És az örök világosság boldogságát élvezhessék.*

Ab - sólve, Dómine, ánimas ómnium fidélium de - fun - ctó - rum

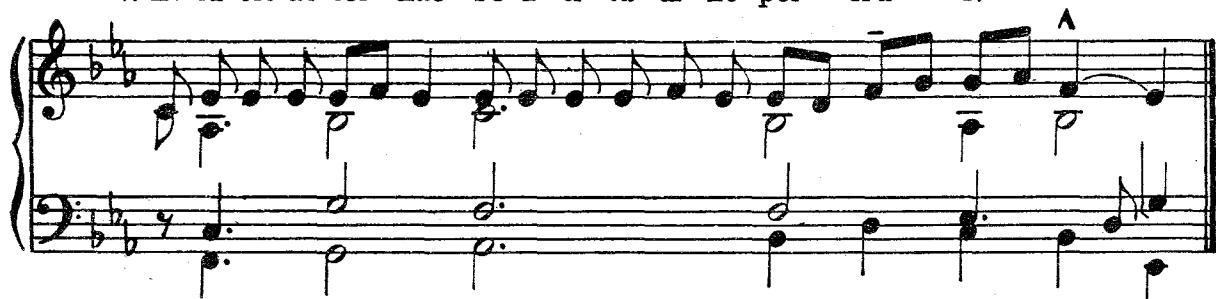
ab ó - mni víncu-lo de - li - ctó - rum. V. Et grátia túa illis suc-cur -



rén-te, me-re - ántur evádere judíci - um ul - ti - ó - nis.



V. Et lú-cis ae-tér-nae be-a-ti-tú-di-ne pér - fru - i.



Temetési misén és halottak napján közvetlenül a tractus után énekzendő a **Sequentia**:

A sequentiának magyar fordítása a Sz. V. U! 237. Ama végső harag napja, vagy 251/b. Napja Isten harajának. Mindkettő dallamára énekelhető a latin szöveg is.

1. Dí - es í-rae, dí es il - la, Sól-vet saé - clum in fa-víl - la:  
 2. Quán-tus trémor est fu - tú - rus Quándo jú - dex est ventú - rus

Sequ.

1.

Té - ste Dá - vid cum Si - býl - la. 3. Tú - ba mí - rum spár - gens só -  
 Cúncta stri - cte dis - cus-sú - rus! 4. Mors stu - pé - bit et na - tú -

num Per se - púl - cra re - gi - ó - num, Có - get ó -  
 ra, Cum re - súr - get cre - a - tú - ra, Ju - di - cán -

mnes án - te thrónum. 5. Lí - ber scri - ptus pro - fe - ré - tur,  
 ti re - spon - sú - ra. 6. Jú - dex ér - go cum se - dé - bit,

In quo tó - tum con - ti - né - tur,  
 Quid - quid lá - tet ap - pa - ré - bit:

Un-de mún - dus ju - di - cé - tur.  
 Nil in - últum re - ma - né - bit.

7. Quid sum mí-ser tunc di - ctú - rus? Quem pa - tró - num ro - ga - túrus?  
 8. Rex tre-ménda ma - je - stá - tis, Qui sal - ván - dos sál-vas grátis,

A musical score for two voices (Soprano and Bass) and organ. The vocal parts are in common time, with the bass part in bass clef and the soprano part in soprano clef. The organ part is in common time, with bass clef and a bassoon-like sound indicated by a bassoon icon. The music consists of eighth-note patterns.

Cum vix jú - stus sit se-cú - rus. 9. Re - cor-dá - re Jé - su pí - e,  
 Sál - va me, fons pi - e-tá - tis. 10. Quaé-rens me, se - dí - sti lá-sus:

A musical score for two voices (Soprano and Bass) and organ, continuing from the previous section. The vocal parts are in common time, with the bass part in bass clef and the soprano part in soprano clef. The organ part is in common time, with bass clef and a bassoon-like sound indicated by a bassoon icon. The music consists of eighth-note patterns.

Quod sum cáusa tú - ae ví - ae Ne me pér - das il - la dí - e  
 Re - de - místi crúcem pássus: Tántus lá - bor non sit cássus.

A musical score for two voices (Soprano and Bass) and organ, continuing from the previous section. The vocal parts are in common time, with the bass part in bass clef and the soprano part in soprano clef. The organ part is in common time, with bass clef and a bassoon-like sound indicated by a bassoon icon. The music consists of eighth-note patterns.

11. Jús - te jú - dex ul - tí - ó - nis Dó - num fac re-mis-si - ó - nis,  
 12. In - ge - mí-sco, tám-quam ré - us: Cúl - pa rúbet vúltus mé - us:

A musical score for two voices (Soprano and Bass) and organ, continuing from the previous section. The vocal parts are in common time, with the bass part in bass clef and the soprano part in soprano clef. The organ part is in common time, with bass clef and a bassoon-like sound indicated by a bassoon icon. The music consists of eighth-note patterns.

An - te dí - em ra - ti - ó - nis.  
 Suppli - cán - ti pár - ce Dé - us.

13. Qui Ma - rí - am ab - sol - ví - sti,  
 14. Pré - ces mé - ae non sunt dígnæ:

A musical score for two voices (Soprano and Bass) and organ, continuing from the previous section. The vocal parts are in common time, with the bass part in bass clef and the soprano part in soprano clef. The organ part is in common time, with bass clef and a bassoon-like sound indicated by a bassoon icon. The music consists of eighth-note patterns.

Et la - tró - nem ex-au - dí - sti, Mí-hi quóque spem de-dí - sti.  
 Sed tu bó - nus fac be - ní - gne, Ne per - én-ni cré - mer í - gne.

15. In - ter ó - ves ló - cum praésta, Et ab haé-dis me se - quéstra,  
 16. Con-fu-tá - tis ma - le dí - ctis, Flámmis á - cri - bus ad - dí - ctis:

Stá - tu - ens in pár - te déxtra.  
 Vó - ca me cum be - ne - dí - ctis. 17. O - ro súpplex et ac - clí - nis,

Cor contrí - tum quási - cí - nis: Gé - re cú - ram mé - i fí - nis.

18. La - cri - mó - sa dí - es íl - la, Qua re - súrget ex fa - víl - la.

19. Ju-di-cán-dus hó - mo ré- us: Hú-ic ér-go pár - ce Dé- us.

20. Pi-e Jé-su Dó-mi-ne, dó-na é- is ré-qui-em. A - men.

5—17. versig recitálhatjuk így:

5. Liber scriptus proferétur,

6. Júdex érgo cum sedébit,

In quo tótum continéatur,

Quidquid látet apparébit:

Únde mún-dus ju-di-cé-tur.

Nil inúltum re-ma-né-bit.

7. Quid summíser tunc dictúrus?

8. Rex treméndae majestatis,

Quem patrónum rogatúrus,  
Qui salvándos sálvas grátis,

Cum vix jústus sit se - cù - rus?  
Sálva me, fons pi - e - tátis.

9. Recordáre, Jésu píe,  
10. Quaérens me, sedísti lássus:

Quod sum cáusa túae víae:  
Redemísti Crúcem pássus:

Ne me pérdas íl - la dí - e.  
Tántus lábor non sit cás - sus.

11. Júste júdex ultiónis,  
12. Ingemíscó, támquam réus,

Dónum fac remissiónis,  
Cúlpa rúbet víltus méus;

Ánte díem ra - ti - ó - nis.  
Supplicánti pár - ce, Dé - us.

13. Qui Maríam absolvísti,  
14. Préces méae non sunt dignae:

Et latrónem exaudísti,  
Sed tu bónus fac benígne,

Mihi quóque spem de- dí - sti.  
Ne perénni cré - mer í - gne.

15. Íter óves lócum praésta  
16. Confutátis maledíctis,

Et ab hoédis me sequéstra, Státuens in pá - te déx - tra.  
Flámmis ácribus addíctis: Vóca me cum be - ne - dí - ctis.

17. Óro súpplex, et acclínis, Cor contrítum quási cínis: Gére cúram mé - i fi - nis.

Folytatása a 18. vers (97. old.)

### Offertorium

Urunk, Jézus Krisztus, dicsőség királya, szabadítsd meg minden megholt hívő lelkét a pokol büntetésétől és mélységből; szabadítsd meg őket az oroszlán torkától, hogy el ne nyelje őket a pokol és le ne zuhanjanak a sötétségbé; hanem a zászlóhordozó Szent Mihály vezesse el őket a szent világosságra: Melyet egykor Ábrahámnak és utódjának a megigértél. V. Aldozati adományokat és imádságokat ajánlunk fel neked, Urunk, dícséretedre, fogadd el azokért a lelkekért, akikről ma megemlékezünk. Juttasd el őket, Urunk, a halálból az életbe: Melyet egykor Ábrahámnak és utódjának igértél.

Dó - mine Jésu Chíste, Rex gló - ri - ae, lí - be - ra ánimas ómnium fidéli-

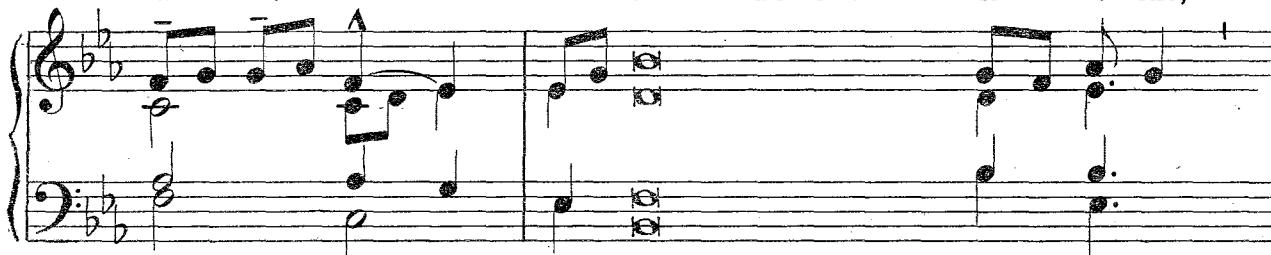
Offert.  
6.



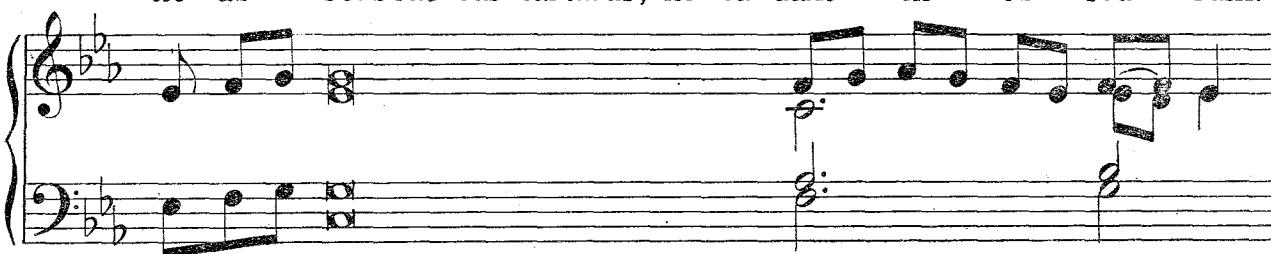
um de - fun - ctó - rum de poénis in - fér - ni, et de pro-fún- do



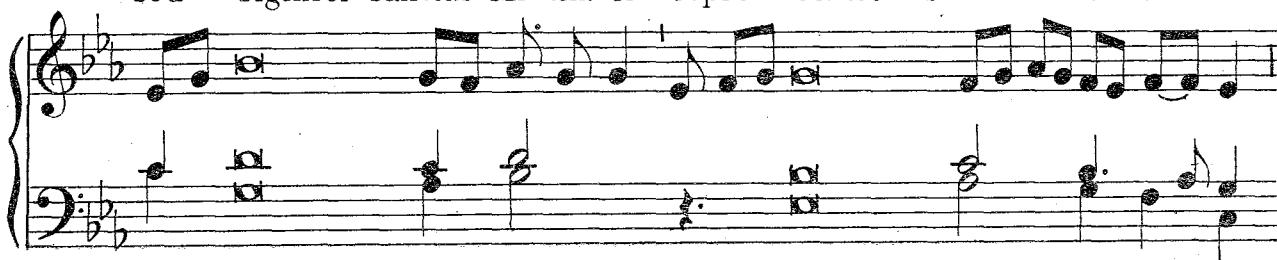
lá - cu: lí - bera éas de óre le - ó - nis,



ne ab - sórbeat éas tártarus, ne cá-dant in ob - scú - rum:



sed sígnifer sánctus Mí - cha - el repre - séntet éas in lú - cem sán - ctam\*



Quam ólim Ab - rahae promi - sí - sti, et sémi- ni é - jus.

W Hó - sti - as et préces tí - bi Dómi - ne láu - dis of - fé - rimus:

tu súscipe pro animá- bus íl-lis, quárum hódie memóri - am fá-cimus:

fac é - as, Dómine, de mórite trans - í - re ad ví - tam.\*

Quam ó-lim Ab - rahae promi - sí - sti, et sémi- ni é - jus.

Praefátióra feriális tónusban respondeálunk (l. 72. old.)

Sánctus, \* Sánctus, Sánctus Dómi-nus Dé-us Sá - ba - oth.

Plé-ni sunt caéli et térra gló-ri-a tú-a. Ho-sánna in ex-cél-sis.

Be-ne-di-ctus qui vé-nit in nó-mi-ne Dó-mi-ni.

Ho-sán-na in ex-cél-sis.