



F. L.  
ZENEAKADÉMIA  
LISZT-MUSEUM





ZENEAKADÉMIA  
LISZT MÚZEUM



4862



ZENEAKADÉMIA

LISZT MÚZEUM





**ZENEAKADÉMIA**  
LISZT MÚZEUM



4862

034862

5671



LN-2651/88.  
Liszt Akadémia

ZENEMŰVÉSZETI  
FŐISKOLA  
BUDAPEST  
ZENAKADÉMIA  
LISZT MŰZEUM

Orsz. M. Liszt Ferenc Zeneműv. Főiskola  
KÖNYVTÁRA  
Leltározva: 1948. nov. hó.  
4862. tsz. alatt





ZENEAKADÉMIA

LISZT MÚZEUM



4862

4778.



# De profundis

1: 130 PSALM :1

in Musik gesetzt

für achtstimmigen gemischten Chor

mit

Begleitung des grossen Orchesters



ZENEAKADÉMIA

FRANZ LISZT

verehringvoll gewidmet

VON

## JOACHIM RAFF.

Partitur.....  
Klavierauszug

OP. 141.

Chorstimmen....  
Orchesterstimmen

Eigenthum der Verleger

LEIPZIG, Felixstrasse 2. **J. SCHUBERTH & CO** NEW-YORK, 820 Broadway.  
WIEN, F. WESSELY. LONDON, NOVELLO, EWER & CO. HAAG, WEYGAND & CO.

Entered according to Act of Congress AD 1868 by J. Schubert & Co in the  
Clerks office of the Dist. Court of the Southern Dist. of New York

Lith. Anst. o. F. W. Garbrecht, Leipzig.



## DE PROFUNDIS.

### 130. Psalm.

De profundis clamavi ad te, Domine: Domine, exaudi vocem meam.

Fiant aures tuae intendentes in vocem deprecationis meae.

Si iniquitates observaveris Domine: Domine, quis sustinebit?

Quia apud te propitiatio est: et propter legem tuam sustinui te, Domine.

Sustinuit anima mea in verbo ejus: speravit anima mea in Domino.

A custodia matutina usque ad noctem speret Israel in Domino,

Quia apud Dominum misericordia et copiosa apud eum redemptio;

Et ipse redimet Israel ex omnibus iniquitatibus ejus.

*Aus der Tiefe rufe ich zu dir, o Herr: Herr, höre auf meine Stimme!*

*Möchten deine Ohren merken auf die Stimme meines Flehens!*

*Wenn du Sünden ansiehst, o Herr: Herr, wer wird bestehen?*

*Weil bei dir Gnade ist, und wegen deines Wortes bestehe ich vor dir, o Herr.*

*Meine Seele hält aus in seinem Wort: meine Seele hofft auf den Herrn.*

*Von der Frühwache bis zur Nacht hofft Israel auf den Herrn,*

*Weil bei dem Herrn Erbarmen ist, und reichliche Erlösung bei ihm;*

*Und er wird Israel erlösen aus allen seinen Sünden.*



4778

4862

B4862

3

# DE PROFUNDIS.

130. Psalm.



## Nº. 1. Instrumental - Einleitung.

Joachim Raff, Op. 141.

Andante. ♩ = 80.

Piano.







4862



5

# **No 2. De profundis.** **Allgemeiner Chor.**

Andante con moto.

Alt I. ♩ = 88.

Alt II.

Bass I.

Bass II.

De pro - fun - dis cla - ma - vi ad

De pro - fundis cla - ma - vi ad te, Do - mi - ne, cla - ma -

Andante con moto.

De pro - fun - dis cla -

De pro - fun - dis cla - ma - vi ad te, Do - mi - ne, cla -

te, Do - mi - ne, cla - ma - vi, cla - ma - vi ad

- vi ad te, Do - mi - ne,

ma - vi ad te, Do - mi - ne, Do - mi - ne, Do - mi -

- ma - vi ad te, ad te, Do - mi -

te, Do - mi -

De pro - fun - dis cla - ma - vi ad te, Do - mi -



6 A

Alt I.  
ne!  
Alt II.  
ne!  
Tenor I.  
Tenor II. *p*  
Bass I.  
Bass II.  
ne!  
ne!

De pro - fun - dis cla - ma - vi ad te, Do - - mi - ne, cla -

**A**

Sopran I.  
Sopran II.  
Alt I.  
Alt II.  
Tenor I.  
Tenor II.  
Bass I.  
Bass II.

*p* De pro - fun - dis cla - ma - vi ad te, Do - - mi - ne cla - ma - vi ad te,  
ma - vi ad te. cla - ma - vi ad te Do - - mi - ne,

**A**



7

*mf* fun - dis cla - ma - vi ad te, Do - mi - ne, Do - mi - ne, cla -

*mf* - mi - ne, cla - ma - vi ad te, Do - mi -

*mf* cla -

*mf* cla - ma -

Do - mi - ne! *mf* cre - cla - ma - vi ad *scen*

De pro - fundis cla - ma - vi ad

*mf* De pro - fun - dis cla - ma - vi ad

*mf*

ma - vi ad te, Do - mi - ne!

ne, ad te, Do - mi - ne!

ma - vi ad te, Do mi - ne!

- vi ad te, Do mi - ne!

te, Do - mi - ne!

te, ad te, Do mi - ne!

te, ad te, Do mi - ne!

ad te, Do - mi - ne!

De pro - fun -

De pro - fun -

De pro - fun -

*f*

*p*

*p*

*p*



*p* *f*  
 Cla - ma - vi, cla -  
 Cla - ma - vi, cla -  
 Cla - ma - vi, cla -  
 Cla - ma - vi, cla -  
 Cla - ma - vi, cla -  
 ma - vi, cla - ma - vi, cla -  
 dis, De pro - fun - dis,  
 dis, De pro - fun - dis,  
 dis, De pro - fun - dis,

*f*  
 ma - vi,  
 ma - vi,  
 ma - vi,  
 ma - vi,  
 ma - vi,  
 ma - vi,  
 Do - mi - ne ex -  
 Do - mine ex - au - di  
 Do - mine ex - au - di vo - - cem

*f*  
 ma - vi,  
 ma - vi,  
 ma - vi,  
 ma - vi,  
 ma - vi,  
 ma - vi,  
 Do - mi - ne ex -  
 Do - mine ex - au - di  
 Do - mine ex - au - di vo - - cem

*f* *p* *p*  
 ma - vi,  
 ma - vi,  
 ma - vi,  
 ma - vi,  
 ma - vi,  
 ma - vi,  
 Do - mi - ne ex -  
 Do - mine ex - au - di  
 Do - mine ex - au - di vo - - cem



*p*

Do - mine ex - au - di vo - cem,

Do - mine ex - au - di vo - cem me - am,

au - di vo - cem me - am, Do - mine ex -

vo - cem me - am Do - mine ex - au - di

me - am, Do - mine ex - au - di vo - cem, ex -

Do - mine ex - au - di vo - cem me am, ex -

ex - au - di

*f* *dolce* *p*

vo - cem me - am! Fi - ant

vo - cem me - am! *dolce* *p*

au - di vo - cem me - am! Fi - ant

vo - cem me - am! *dolce* *p*

au - di vo - cem me - am! Fi - ant

vo - cem me - am! *dolce* *p*

au - di vo - cem me - am! Fi - ant

vo - cem me - am, Do - mi - ne!

*cre* *scen* *do* *p dolce*



au - - res, au - - res tu - - - ae

au - - res, au - - res tu - - - ae

au - - res, au - - res tu - - - ae

au - - res, au - - res tu - - - ae

au - - res, au - - res tu - - - ae

au - - res, au - - res tu - - - ae

au - - res, au - - res tu - - - ae

au - - res, au - - res tu - - - ae

Piano accompaniment for the first system, featuring arpeggiated chords and flowing sixteenth-note passages in both hands.

in - - ten - den - tes, in - - ten -

in - - ten - den - - tes, in - - - ten -

in - - - ten - den - - tes, in - - - ten -

in - - - ten - den - - tes, in - - - ten -

in - - - ten - den - - tes, in - - - ten -

in - - - ten - den - - tes, in - - - ten -

in - - - ten - den - - tes, in - - - ten -

in - - - ten - den - - tes, in - - - ten -

Piano accompaniment for the second system, continuing the arpeggiated and sixteenth-note patterns from the first system.



[illegible]



de - pre - ca - ti - o - - - - nis  
 de - pre - ca - ti - o - - - - nis  
 de - pre - ca - ti - o - - - - nis  
 de - pre - ca - ti - o - - - - nis  
 - - - - - cem de - pre - ca - ti - o - - - - nis  
 - - - - - cem de - pre - ca - ti - o - - - - nis  
 de - pre - ca - ti - o - - - - nis  
 de - pre - ca - ti - o - - - - nis  
 de - pre - ca - ti - o - nis, de - pre - ca - ti - o - nis

me - - - - ae; fi - ant au - res tu - ae  
 me - - - - ae; fi - ant au - res tu - ae  
 me - - - - ae;  
 me - - - - ae;  
 me - - - - ae;  
 me - - - - ae;  
 me - - - - ae;  
 me - - - - ae;  
 me - - - - ae;



in - ten - den - - tes,  
 in - ten - den - - tes, *pp*  
*p* in vo - cem de - pre - ca - ti -  
 in - ten - den - - tes in vo - cem de - pre - ca - ti -  
*pp* in vo - cem de - pre - ca - ti -  
*p* in vo - cem de - pre - ca - ti -  
 in - ten - den - - tes *pp* de - pre - ca -  
 in vo - cem de - pre - ca - ti -

o - nis me - - ae.  
 o - nis me - - ae.  
 o - nis me - - ae.  
 o - nis me - - ae.  
 o - nis me - - ae.  
 tio - nis me - - ae.  
 o - nis me - - ae.



*p*  
De pro - fun - dis cla - ma - vi ad  
*p*  
De pro -  
*p*  
Do - mi - ne ex - au - di vo - cem  
*p*  
Do -

te, cla - ma - vi;  
fun - dis cla - ma - vi ad te, cla - ma - vi,  
De pro - fun - dis cla - ma - vi ad  
De pro -  
me - am!  
mi - ne ex - au - di vo - cem me - am!  
Do - mi - ne ex - au - di vo - cem  
Do -



*mf* ad te cla - ma - vi, ad *f*  
*mf* ad te cla - ma - vi, ad *f*  
 te, cla - ma - vi, cla - ma - vi ad  
 , fun - dis cla - ma - vi ad te, *mf* *f*  
 cla - ma - vi ad  
 me - - - am

- - mi - ne ex - au - di vo - cem me - - am,  
*mf*

te.  
 te.  
 te, *f* ad te!  
 ad te!  
 te, *f* ad te!  
 ad te!  
 ad te!  
 ad te!  
 ad te!  
 De pro - fun - dis cla -  
 ad te! De pro - fun - dis cla - ma - vi ad te, Do - -

*f* *p*





De pro - fun - dis cla - ma - vi ad te, Do - mi - ne ex - au - di vo - cem ex - mi - ne, ex - au - di, ex - au - di vo - cem

De pro - fun - dis cla - ma - vi ad te, Do - mi - ne, ex - au - di vo - cem

De pro - fun - dis cla - ma - vi ad te, Do - mi - ne, ex - au - di vo - cem

meam!

meam!

4501





*p* De pro - fun - - dis cla - ma - vi ad te, Do - -  
ma - vi ad te, Do - - mi - ne ex - au - - di  
- - mi - ne, ex - au - di vo - cem me - - am, exau - di  
me - am, ex - au - di vo - cem me - am!  
me-am!

ma - vi ad te, ex - au - - di me! *mf*  
- - mi - ne ex - au - di, ex - au - di me! De pro -  
vo - cem, vo - - cem me - - am! De pro -  
vo - cem vo - - cem me - - am! De pro -  
vo - cem me - - am! *mf* De pro -  
vo - cem me - - am! De pro -  
De pro -







vi ad te, ad te, ad

vi ad te, ad te, ad

vi ad te, ad te, ad

vi ad te, ad te, ad

vi cla - ma -

vi ad te,

vi ad te, ad

vi

vi cla - ma

8-  
pp

te, cla - ma - vi.

te, ad te, ad te.

te, ad te, ad te.

vi cla - ma - vi.

Do - mi-ne ex -

Do - mi-ne ex - au - di

Do - mi-ne ex - au - di vo - - cem

te cla - ma - vi.

vi cla - ma - - vi.

p

G 4501



*p* Do - mine ex - au - di vo - - cem, vo - - cem  
*p* Do - mine ex - au - di vo - - cem me - am, vo - cem  
 au - - di vo - - cem me - am, Do - mine ex - au - di  
 vo - - cem me - am, Do - mine ex - au - di vo - - cem  
 me - am, Do - mine ex - au - di vo - - cem, ex - au - di vo - cem  
*p* Do - mine ex - au - di vo - - cem  
*p* Do - mine ex - au - di vo - - cem me - am, ex - au - di vo - cem

ex - au - di vo - - cem  
 cre - - -

*f* me - am! *dolce p* Fi - ant au - res, au - res  
*f* me - am! *dolce p* Fi - ant au - res, au - res  
*f* vocem me - am! *dolce p* Fi - ant au - res, au - res  
*f* me - am! *dolce p* Fi - ant au - res, au - res  
*f* me - am! *dolce p* Fi - ant au - res, au - res  
*f* me - am! *dolce p* Fi - ant au - res, au - res  
*f* me - am! *dolce p* Fi - ant au - res, au - res

me - am, Do - mi - ne!  
*f* *p* *scendo*



A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with many triplets, indicated by a '3' over groups of three notes. The bass staff provides a simple harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 7/8. The music is written in a classic, slightly ornate style.

The image shows a page from a musical score for the piece "Crede meum" by Franz Liszt. The score is written for voice and piano. The lyrics are in Latin: "in - ten - den - tes in vo - cem, cre - in". The music is in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings like "cre". The score is presented in a clear, legible format with a large, stylized watermark in the background that reads "ZENEA KADÉM LISZT MÚZEUM".

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piano part features a prominent triplet pattern in the right hand, which is mirrored in the voice melody. The lyrics "The Rose Tree" are written below the voice staff. The score is divided into three measures. The first measure contains the lyrics "The Rose Tree", the second measure contains "The Rose Tree", and the third measure contains "The Rose Tree". The piano part includes a triplet pattern in the right hand, which is mirrored in the voice melody. The score is divided into three measures. The first measure contains the lyrics "The Rose Tree", the second measure contains "The Rose Tree", and the third measure contains "The Rose Tree".









nis me ae; fi ant  
 nis me ae; fi ant  
 nis me ae;  
 nis me ae;  
 0 nis me ae;  
 0 nis me ae;  
 nis me ae;  
 ca - ti - o - nis me ae;




au - res tu - ae in - ten - den tes,  
 au - res tu - ae in - ten - den tes,  
 in - ten - den tes,  
 in vo - cem  
 in vo - cem  
 in vo - cem  
 in vo - cem  
 in vo - cem  
 in vo - cem





[illegible]

de pre-ca-ti-o-nis

The musical score continues with a vocal line and a piano accompaniment. The vocal line features a melodic phrase with eighth and sixteenth notes, and the piano accompaniment provides harmonic support with chords and moving lines. The tempo and dynamics markings are consistent with the previous section.

The image shows a page from a musical score. At the top, the title 'ZENÉAKADÉMIA' is written in large, bold, serif capital letters. Below it, 'LISZT MŰZÉUM' is written in a smaller, similar font. The score is written on ten staves. The first five staves are for vocal parts, and the last five are for piano accompaniment. The lyrics are in Hungarian. The first line of lyrics is 'Cla - ma - vi,'. The second line is 'Cla - ma - vi,'. The third line is 'Cla - ma - vi,'. The fourth line is 'Cla - ma - vi,'. The fifth line is 'Cla - ma - vi,'. The sixth line is 'Cla - ma - vi, cla - ma - vi,'. The seventh line is 'De pro - fun - dis,'. The eighth line is 'De pro - fun - dis,'. The ninth line is 'De pro - fun - dis,'. The tenth line is 'De pro - fun - dis,'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

**ZENÉAKADÉMIA**  
**LISZT MŰZÉUM**

Cla - ma - vi,  
 Cla - ma - vi,  
 Cla - ma - vi,  
 Cla - ma - vi,  
 Cla - ma - vi,  
 Cla - ma - vi, cla - ma - vi,  
 De pro - fun - dis,  
 De pro - fun - dis,  
 De pro - fun - dis,  
 De pro - fun - dis,



25

*f* **J**

cla - ma - vi,

cla - ma - vi;

cla - ma - vi,

cla - ma - vi,

cla - ma - vi, cla - ma - vi,

fun - dis,

fun - dis,

fun - dis,

*p* de pro -

*p* De pro - fun - dis cla -

A musical score for a piece titled "Fun - - dis,". The score is written for piano and features a complex arrangement of notes, including triplets and dynamic markings such as *f* (forte) and *p* (piano). The notation includes various musical symbols like clefs, key signatures, and time signatures, though the specific details are somewhat obscured by the image quality. The score is presented in a single line, with the lyrics "Fun - - dis," appearing above the first measure.


 LISZT MÚZEUM

*p* De pro -  
*p* De pro - fun - dis cla -  
*p* De pro - fun - dis cla - ma - vi ad  
 fun - dis cla - ma - vi ad te, Do - mine ex -  
*p* De pro - fun - dis cla - ma - vi ad te,  
 ma - vi ad te, ex-au-di vo - cem meam, Do - mi-ne!



De pro-fun-dis cla-ma-vi ad-te, cla-fun-dis cla-ma-vi ad-te, cla-ma-vi ad-te, ad-te, cla-ma-vi ad-te, cla-audi. De pro-fun-dis cla-ma-vi ad-te, cla-De pro-fun-dis cla-ma-vi ad-te, cla-ma-vi ad-te, cla-ma-vi ad-te, ad-ma-vi ad-te, cla-ma-vi ad-te, ad-ma-vi ad-te, ad-te! ma-vi ad-te, cla-ma-vi ad-te, ad-ma-vi ad-te, ad-te! ma-vi ad-te, cla-ma-vi ad-te, ad-ma-vi ad-te, ad-te!



te! ad te! ad te! ad te! ad te! ad te! ad te! ad

te! ad te! ad te! ad te! ad te! ad te! ad te! ad

4501 K #



[illegible]

di! Exau - - di! Do - mi - ne, ex - au - di me! Do - mi - ne, ex - au - di me! Do - mi - ne, ex - au - di me! De pro - Do - mi - ne, ex - au - di me! De pro - Exau - - di! Do - mi - ne ex - au - di me! De pro -







## Nº 3. Si iniquitates.

Doppel-Canon und Chor für Männerstimmen.

Andantino. (2 Streiche) ♩. = 76.



**Tenor I.**

**Tenor II.** *pp*

**Bass I.** *pp*

**Bass II.** *pp*

Si in-i - qui - ta - - - tes

Si in-i - qui - ta - - - tes, si in -

Si in-i - qui - ta - - - tes

Si in-i - qui - ta - - - tes ob-ser - va - ve - ris

*Begleitung (Horn)*

**A**





Si in - i - qui - ta - tes ob - ser -  
i - qui - ta - tes ob - ser - va - ve - ris, Do - mi -  
ob - ser - va - ve - ris, Do - mi - ne, Si in -  
Do - mi - ne, Si in - i - qui - ta - tes



va - ve - ris, Do - mi - ne, Do -  
ne, Do - mi - ne, quis sus - ti -  
i - qui - ta - tes ob - ser - va - ve - ris, Do - mi -  
ob - ser - va - ve - ris Do - mi - ne, Do - mi - ne, quis



- mi - ne, quis sus - ti - ne - bit? Do - mi - ne quis sus - ti -  
ne - bit? Do - mine, quis sus - ti - ne - bit? si in -  
ne, Do - mi - ne, quis sus - ti - ne - bit? Quis  
sus - ti - ne - bit? Quis sus - ti - ne -



ne - bit? Si in - i - qui - ta - tes ob - ser - va - ve - ris

i - qui - ta - tes ob - ser - va - ve - ris Do - mi - ne, Do - mi -

sus - ti - ne - bit? si in - i - qui -

bit? si in - i - qui - ta - tes ob - ser - va -

Do - mi - ne, Do - mi - ne, quis sus - ti - ne -

ne, quis sus - ti - ne - bit? si in - i - qui -

ta - tes ob - ser - va - ve - ris Do - mi -

- ve - ris, Do - mi - ne,

bit? Si in - i - qui - ta - tes ob - ser - va - ve - ris, Do - mine,

ta - tes ob - ser - va - ve - ris, Do - mi - ne, quis sus - ti -

ne, quis sus - ti - ne - bit?

Quis sus - ti - ne - bit. Quis sus - ti -





**B**

quis sus - ti - ne - bit?  
ne - bit, sus-ti ne - bit?  
quis susti - ne - bit?  
ne - bit?

*pp* *f*

**B**

*f*  
Si in-i - qui - ta - tes  
Si in-i - qui - ta - tes  
Si in-i - qui - ta - tes  
Si in-i - qui - ta - tes

*f*

ob-ser-va - ve - ris, Do - mi - ne,  
ob-ser-va - ve - ris, Do - mi - ne,  
ob-ser-va - ve - ris, Do - mi - ne,  
ob-ser-va - ve - ris, Do - mi - ne,

*f*



First system of the musical score, measures 1-4. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "quis sus - ti - ne - bit?". The piano accompaniment includes a treble and bass staff with various musical notations, including a forte (*fz*) dynamic marking.

Second system of the musical score, measures 5-8. The vocal line continues with lyrics: "quis sus - ti - ne - bit? quis sus - ti - ne - bit? quis sus - ti - ne - bit?". The piano accompaniment continues with complex figures, including a forte (*fz*) dynamic marking.

Third system of the musical score, measures 9-12. The vocal line has lyrics: "bit? Do - mi - bit? Do - mi - bit? Do - mi - bit? Do - mi -". The piano accompaniment includes a treble and bass staff with various musical notations, including a forte (*ff*) dynamic marking and a triplet (*3*) figure.



ne!  
ne!  
ne!

ne!

*ff*

*3*

Do - mi - ne!  
Do - mi - ne!  
Do - mi - ne!  
Do - mi - ne!

*p*

In - i - qui -

*p* *fp*

**C**

*p*  
In - i - qui - ta - tes si ob - ser - va - ve -  
*p*  
In - i - qui - ta - tes si ob - ser - va - ve -  
*p*  
In - i - qui - ta - tes si ob - ser - va - ve -  
ta - tes si ob - ser - va - ve -



*f* ris, *f* ris, *f* ris, *f* ris,  
*p* In-i - qui- *p* In-i - qui- *p* In - i - qui -  
*p* In - i - qui - ta - tes  
*f* ta - tes si ob - ser - va - - ve - ris? *f* ta - tes si ob - ser - va - - ve - ris? *f* ta - tes si ob - ser - va - - ve - ris? *f* si ob - ser - va - - ve - ris?  
*f* Quis sus - ti - *p* Quis sus - ti - ne - bit? *p* Quis sus - ti - ne - bit? *p* quis sus - ti -  
*sp*



First system of musical notation, measures 1-4. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ne - bit? quis sus - ti - ne - bit?". The piano part includes chords and arpeggiated figures. Dynamics include *p* and *f*. A watermark "ZENAKADÉMIA" is visible across the middle of the page.

Second system of musical notation, measures 5-8. The vocal line continues with the lyrics: "quis sus - ti - ne - bit?". The piano accompaniment features more complex arpeggiated patterns. Dynamics include *p* and *sp*. A watermark "ZENAKADÉMIA" is visible across the middle of the page.

Third system of musical notation, measures 9-12. The vocal line continues with the lyrics: "ne - bit? quis sus - ti - ne - bit?". The piano accompaniment includes chords and arpeggiated figures. Dynamics include *f*. A watermark "ZENAKADÉMIA" is visible across the middle of the page.

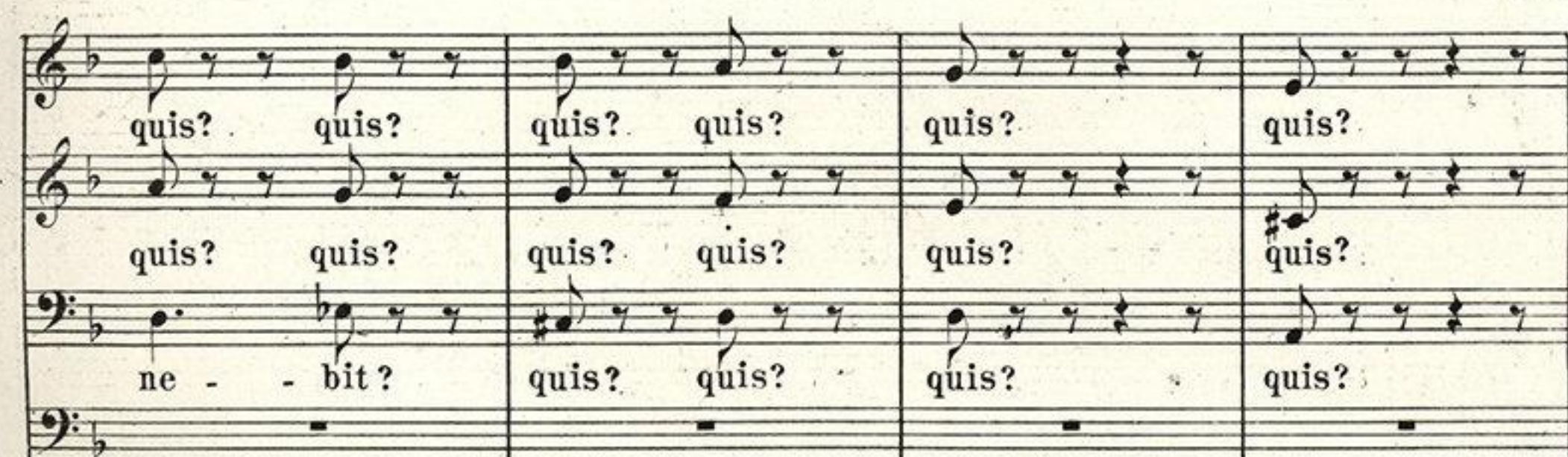


Do - mi-ne, Do - mi-ne, Do - mi-ne, quis?

quis? Do - mine, quis sus - ti - ne - bit?  
quis? Do - mine, quis sus - ti - ne - bit?  
Do - mine, quis? quis sus - ti -

quis sus - ti - ne - bit? quis sus - ti - ne - bit?  
quis sus - ti - ne - bit? quis sus - ti - ne - bit?  
ne - bit? quis sus - ti - ne - bit? quis sus - ti -





quis? quis? quis? quis? quis? quis?

quis? quis? quis? quis? quis? quis?

ne - - bit? quis? quis? quis? quis?




quis?

quis?

quis?



*p* *f* *p* *pp*




*f* *pp*



## Nº 4. Quia apud te.

Sopran - Arie mit Frauenchor.

Allegretto.

Solo - Sopran. *lunga**lunga*

Sopran I.

Sopran II.

Alt I.

Alt II.

Allegretto.

*lunga**dolce*



le-gem tu - am susti - - nu-i te, Do - - mi-

*p* *mf*

**A**  
ne.

*f*

Sus - ti - nu - it a - - ni - ma me - - a,

*p*

Sus - ti - - nu - it a - - ni - ma me - - a,

*f* in ver - - bo, *f* in ver - -



- - bo, in ver - - - bo, in ver-bo in ver-bo e - -

**B**

- - jus. *pp* Sus - ti - - - nui,

Sus - ti - nu - i,

*pp* Sus -

**Frauenchor.** *pp* Sus - ti - - nu - i,

*pp* Sus -

**B**

*espressivo e*

sus - ti - - - - nui, qui - - a

ti - nu - i,

qui-a

ti - nu - i,

qui-a



*meno p*

a - pud te pro - pi - ti - a - ti - o

*p*

pro - pi - ti - a - ti - o

*p*

qui - a a - pud te propi - ti - a - ti - o

a - pud te pro - pi - ti - a - ti - o

a - pud te pro - pi - ti - a - ti - o



est, et propter le - gem

est, et prop - ter le - gem

est, et prop - ter le - gem

est, et prop - ter le - gem

est, et prop - ter le - gem





le - gem tu - am sus-ti - nu-i te, Do -

le - gem tu - am sus - ti - nu-i te, Do -

sus - ti - nu-i te, Do -

le - gem tu - am sus - ti - nu-i te, Do -

sus - ti - nu-i te, Do -

mi-ne.

mi - ne.

mi - ne.

mi - ne.

mi - ne.



Spe-ra-vit a - nima me - a,

*p* Spe - ra - vit a - ni - ma

*p* Spe - ra - vit a - ni - ma

*p* Spe - ra - vit a - ni - ma

*p* Spe - ra - vit a - ni - ma

Spe - ra - vit a - ni - ma

*p*

spe - ra - vit a - nima me - a,

me - a,

me - a,

me - a,

me - a,

Spe -

Spe -

Spe -

Spe -



in Do - mi-

ra - vit a - nima me - - a,

ra - vit a - nima me - - a,

ra - vit a - nima me - - a,

ra - vit a - nima me - - a,

no,

in Do - - mi - no,

in Do - - mi - no,

in Do - - mi - no,

in Do - - mi - no,

in Do - - mi - no,

4501



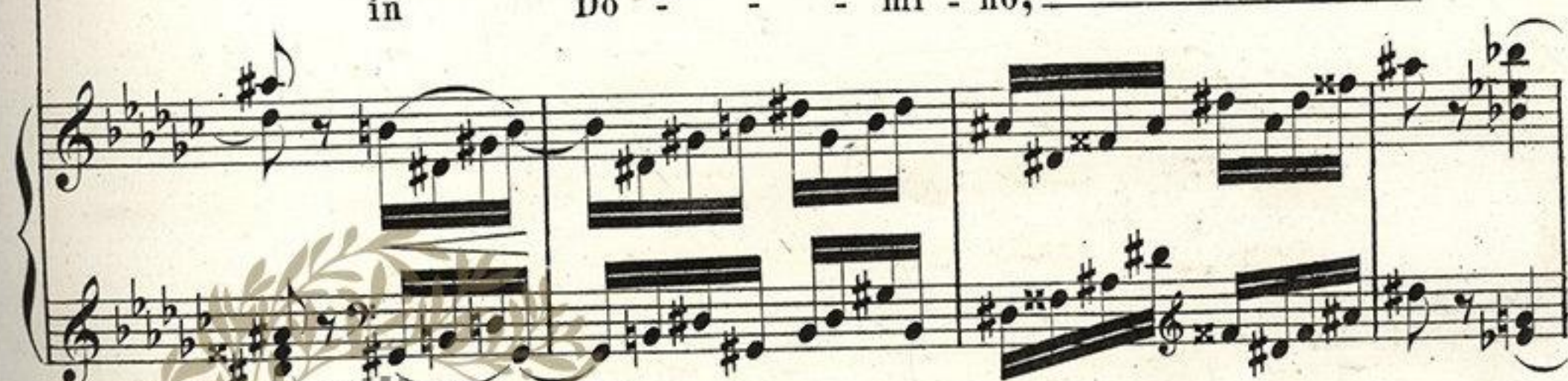
no, Spe-

in Do - - mi - no,

in Do - - mi - no,

in Do - - mi - no,

in Do - - mi - no,



ravit a-ni-ma me-a in Do - mi-no,

Spe - ra - vit

Spe - ra - vit

Spe - ra - vit

Spe - ra - vit







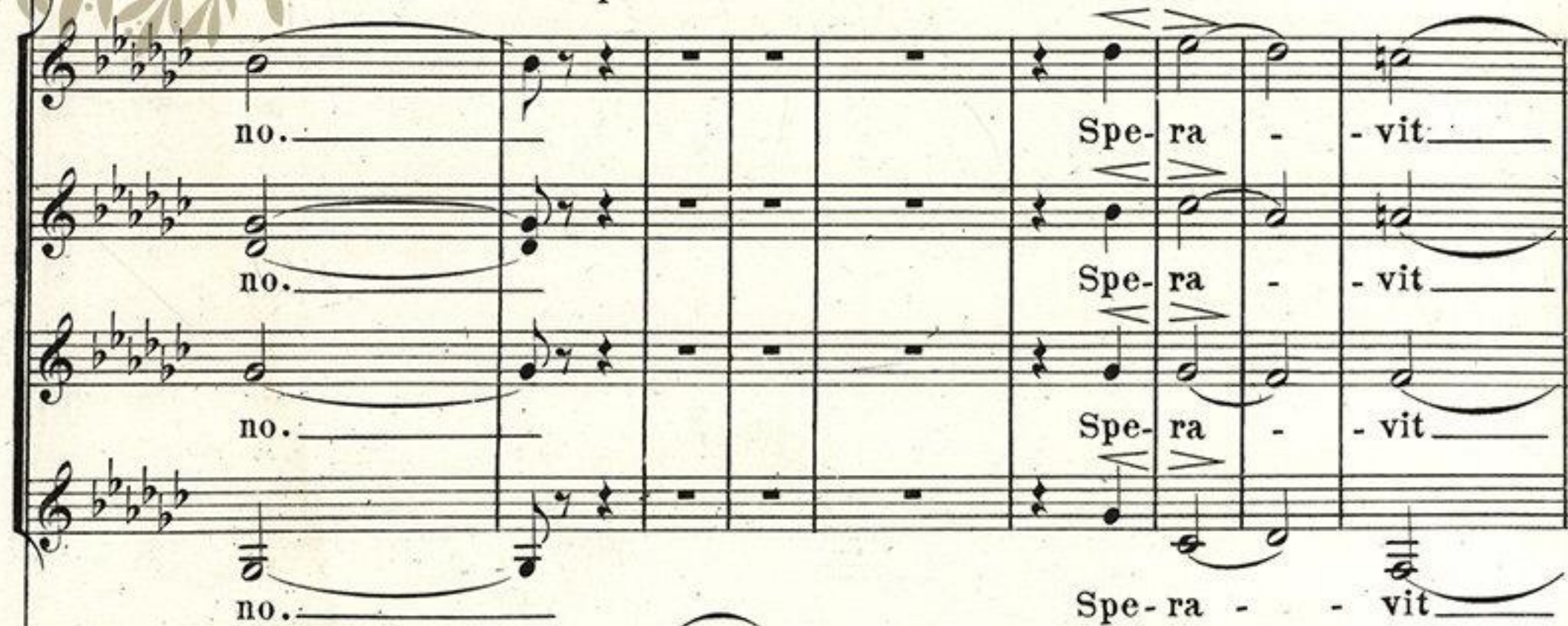
Four-voice setting of a hymn. The vocal parts are arranged in four staves. The lyrics are: a - ni - ma me - - a in Do - - - mi -



Piano accompaniment for the first system, featuring arpeggiated chords in both hands.



Second system of the four-voice setting. The lyrics are: Spe - ra - - vit

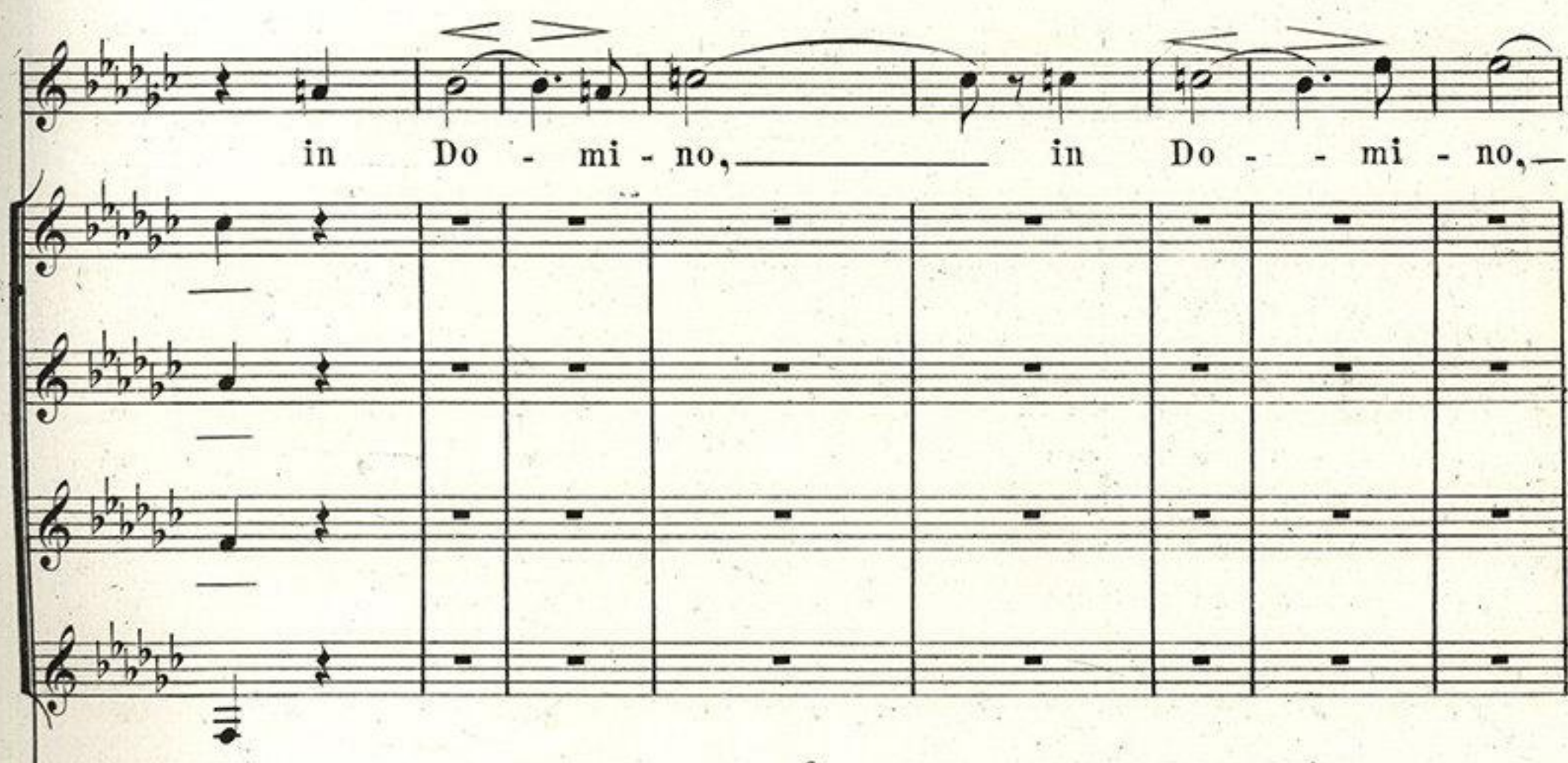


Third system of the four-voice setting. The lyrics are: no. Spe - ra - - vit

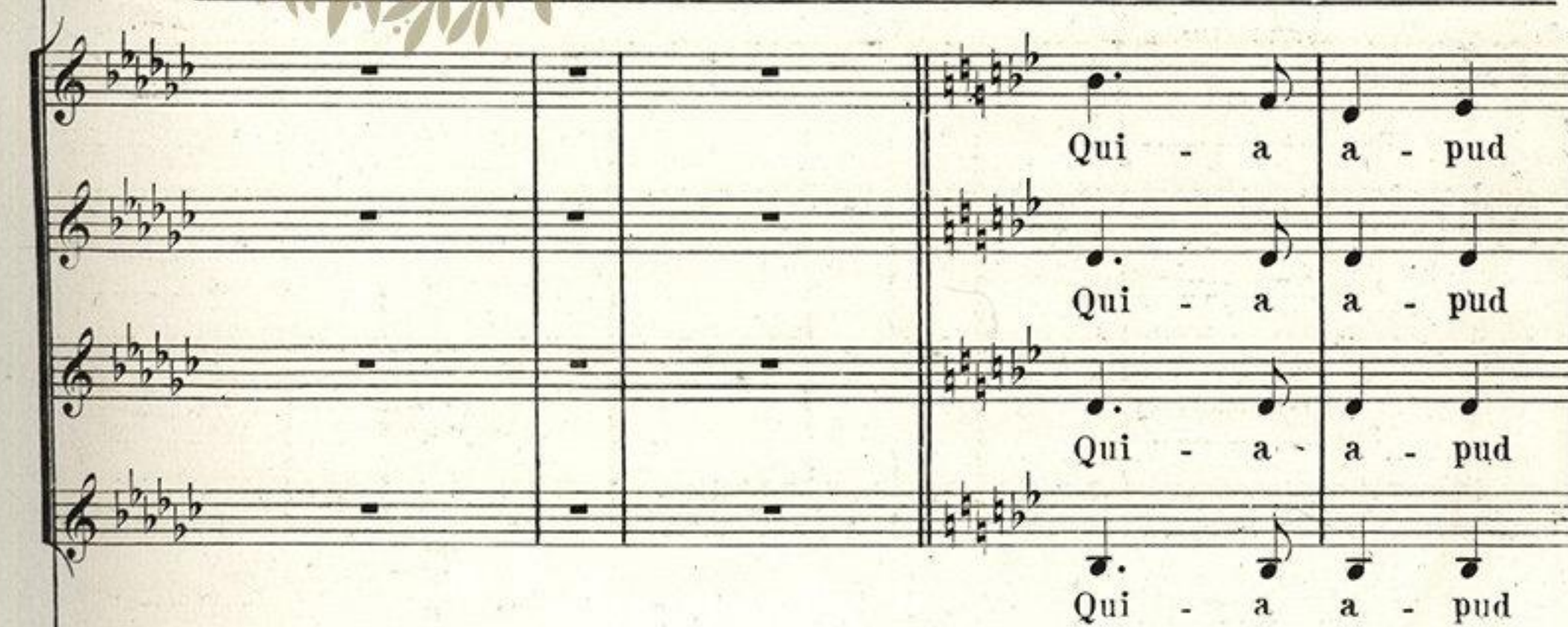


Piano accompaniment for the second system, featuring arpeggiated chords in both hands.





in Do - mi - no, in Do - - mi - no, -



Qui - a a - pud  
Qui - a a - pud  
Qui - a a - pud  
Qui - a a - pud





qui - a a - pud te pro - pi - ti -

te pro - pi - ti - a - ti - o est,

te pro - pi - ti - a - ti - o est,

te pro - pi - ti - a - ti - o est,

te pro - pi - ti - a - ti - o est,

a - ti - o spe - ra - vit, spe - ra - - vit, spe -

et propter le - gem, le - gem tu - am susti - nui

et propter le - gem, le - gem tu - am susti - nui

et propter le - gem, le - gem tu - am susti - nui

et propter le - gem tu - am sus -



*f* *p* **D**

ra - - - vit a - ni-ma me - - a.

*f* *p*

te - - - te, Do - mi - ne.

*f* *p*

te - - - te, Do - mi - ne. Sus - ti - - nu -

*f* *p*

te - - - te Do - mi - ne.

*f* *p*

ti - - nu - i te Do - mi - ne.

*f* *p* **D**



ZENEAKADÉMIA

LISZT MÚZEUM

Sus -

Sus - ti - - nu - i te, Do - - -

i te Do - mi - - ne, Do - - - mi - - ne, Do - -

Sus - ti - - -

Sus - ti - - nu - i te



ti - nu - i te, Do - mi - ne;  
 mi - ne, Do - mi - ne;  
 mi - ne, Do - mi - ne; sus - ti - nu - i te  
 nu - i te Do - mi - ne;  
 Do - mi - ne, Do - mi - ne;



# ZENEAKADÉMIA

## LISZT MÚZEUM

ti - nu - i te, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne;  
 Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne;  
 sus - ti - nu - i te Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne;  
 sus - ti - nu - i te Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne;



*f* **E**

sus - ti - - - - - nuit a - ni - ma me - - - - - a ;

*f* *p* *f* *p* *f* *p*

- - mi - - ne, sus - ti - nu - i te, Do - mi - ne;

- - mi - - ne, sus - ti - nu - i te, Do - mi - ne;

te Do - mi - ne, sus - ti - nu - i te, Do - mi - ne;

- - mi - - ne, Do - mi - ne;

*f* *pp* **E**

*p* *p* *p* *p* *p* *p*

sus - ti - nu - i te, sus - ti - nu - i

sus - ti - nu - i te, sus - ti - nu - i

sus - ti - nu - i te, sus - ti - nu - i

sus - ti - nu - i te, sus - ti - nu - i

sus - ti - nu - i



te, sus - ti - nu - i,

te, te Do - mi - ne, te

te, te Do - mi - ne, te

te, te Do - mi - ne, te

te, te Do - mi - ne, te

8

*pp*

sus - ti - nu - i.

Do - mi - ne.

Do - mi - ne.

Do - mi - ne.

Do - mi - ne.

8

*pp*

*pp*



**Nº 5. A custodia .**  
**Allgemeiner Chor.**

55

Andante con moto. ♩ = 96.

Sopran I.

Sopran II.

Alt I.

Alt II. *pp*

Tenor I.

Tenor II.

Bass I.

Bass II.

A cu - sto - di - a ma - tu - ti - na,

*pp* A cu -

Andante con moto.

*p*

ZENEAKADÉMIA

sto - dia ma - tu - ti - na,

A cu - sto - dia ma - tu -

LISZT MUZEUM



*pp*

ti - na, a cu - sto - dia ma - tu - ti - na,

*p*

a cu -  
a cu -

*trem.*

*p*

sto - di - a ma - tu - ti - na, a cu - sto - dia

sto - di - a ma - tu - ti - na, a cu - sto - dia

*p*

a cu - sto - di - a ma - tu - ti - na,

*p*

a cu - sto - di - a ma - tu - ti - na,







ti - na  
ti - na  
a cu - sto - di - a ma - tu -  
a cu - sto - di - a ma - tu -  
ti - na  
ti - na  
a cu - sto - di - a ma - tu -  
a cu - sto - di - a ma - tu -

8 1 5

ZENEAKADEMIA  
LISZT MŰZEUM

ti - na  
ti - na  
ti - na  
ti - na  
ti - na  
ti - na  
ti - na

8



us - que ad noc - tem, us - que ad  
us - que ad noc - tem, us - que ad

A

ZENEAkadémia

LISZT Múzeum

noc - tem,  
noc - tem,  
mf us - que ad noc - tem, us - que ad noc - tem,  
mf us - que ad noc - tem, us - que ad noc - tem,

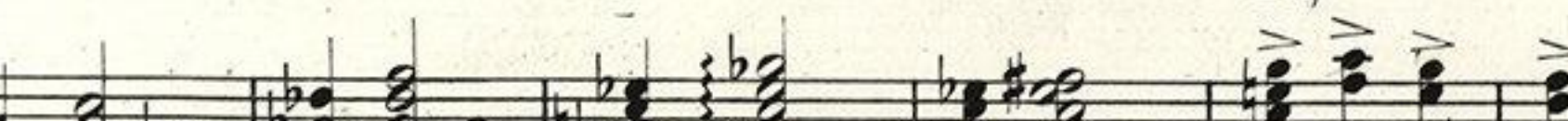






61

in Do - mi - ne,



4501



no, in *ff* Do -

no, in *ff* Do -

speret Is - ra - el in *ff* Do -

no, in *ff* Do -

no, in *ff* Do -

speret Is - ra - el

speret Is - ra - el

*ff*

mi - no, in Do - mi - no.

mi - no, in Do - mi - no.

mi - no, in Do - mi - no.

*ff* in Do - mi - no, in Do - mi - no.

mi - no, in Do - mi - no.

mi - no, in Do - mi - no.

*ff* in Do - mi - no, in Do - mi - no.

in Do - mi - no, in Do - mi - no.

in Do - mi - no, in Do - mi - no.

8

4501



C

63

Qui - a a - pud Do - mi -

Qui - a a - - pud Do - mi -

Qui - a a - pud Do - mi - num mi -

Qui - a a - pud Do - mi - num mi - se - ri -

C

num mi - se - ri - cor - di - a,

num mi - se - ri - cor - di - a,

se - ri - cor - di - a,

cor - di - a, mi - se - ri - cor - di - a,

Qui - a

Qui - a



qui - a a - pud Do - mi - num mi - se - ri -

qui - a a - pud Do - mi - num mi - se - ri -

qui - a a - pud Do - mi - num mi - se - ri - cor -

a - pud Do - mi - num mi - se - ri - cor - di - a, mi - se - ri -

cor - di - a, et co - pi - o - sa red - emp - ti -

cor - di - a, et co - pi - o - sa red - emp - ti -

cor - di - a, et co - pi - o - sa red - emp - ti -

cor - di - a, et co - pi - o - sa red - emp - ti -







o, a - pud e - um red - emp - ti - o,  
o, a - pud e - um redemp - ti - o,  
o, redemp - ti - o,  
o, redemp - ti - o,  
o, red - emp - ti - o,  
o, et co - pi - o - sa red - emp - ti - o,  
o, et co - pi - o - sa red - emp - ti - o,  
o, et co - pi - o - sa red - emp - ti - o,  
a - pud e - um redemp - ti - o, redemp - ti - cre  
a - pud e - um redemp - ti - o, redemp - ti - cre  
redemp - ti - o, redemp - ti - cre  
redemp - ti - o, redemp - ti - cre  
et co - pi - o - sa red - emp - ti - o, redemp - ti - cre  
et co - pi - o - sa red - emp - ti - o, redemp - ti - cre  
et co - pi - o - sa red - emp - ti - o, redemp - ti - cre  
et co - pi - o - sa red - emp - ti - o, redemp - ti - cre



scen - do

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

scen - do

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

o, red-emp-ti-o, redemp-ti-o,

**E**

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

8

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um

et co-pi-o sa a-pud e-um



co - - pi - o - - sa a - - pud e - - um  
co - - pi - o - - sa a - - pud e - - um  
co - - pi - o - - sa co -  
co - - pi - o - - sa a - - pud e - - um  
co - - pi - o - - sa a - - pud e - - um  
co - - pi - o - - sa a - - pud e - - um

8

8

co - - pi - o - - sa a - - pud e - - um  
co - - pi - o - - sa a - - pud e - - um  
co - - pi - o - - sa a - - pud e - - um  
co - - pi - o - - sa a - - pud e - - um  
co - - pi - o - - sa a - - pud e - - um  
co - - pi - o - - sa a - - pud e - - um

8

4501



Musical score for voices and piano, measures 1-8. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics "pi" are repeated across the vocal staves.

Piano accompaniment, measures 1-8. The piano part features a complex, rhythmic pattern with many beamed sixteenth notes.

Musical score for voices and piano, measures 9-16. The vocal parts and piano accompaniment are shown. The lyrics "sa," and "co - pi -" are repeated across the vocal staves.

Piano accompaniment, measures 9-16. The piano part continues with a complex, rhythmic pattern, featuring many beamed sixteenth notes.



70 cre - - - scen - - - do

0 cre - - - sa, co - pi do - sa,  
0 cre - - - sa, co - pi do - sa,  
0 cre - - - sa, co - pi do - sa,  
0 cre - - - sa, co - pi do - sa,  
0 cre - - - sa, co - pi do - sa,  
0 cre - - - sa, co - pi do - sa,  
0 cre - - - sa, co - pi do - sa,  
0 cre - - - sa, co - pi do - sa,

cre - - - scen - - - do - - - sa,  
cre - - - scen - - - do - - - sa,  
cre - - - scen - - - do - - - sa,  
cre - - - scen - - - do - - - sa,  
cre - - - scen - - - do - - - sa,  
cre - - - scen - - - do - - - sa,  
cre - - - scen - - - do - - - sa,  
cre - - - scen - - - do - - - sa,

*f* a - - - pud *ff* e - - -  
*f* a - - - pud *ff* e - - -  
*f* a - - - pud *ff* e - - -  
*f* a - - - pud *ff* e - - -  
*f* a - - - pud *ff* e - - -  
*f* a - - - pud *ff* e - - -  
*f* a - - - pud *ff* e - - -  
*f* a - - - pud *ff* e - - -

*f* marc. *ff*  
*f* marc. *ff*  
*f* marc. *ff*  
*f* marc. *ff*  
*f* marc. *ff*  
*f* marc. *ff*  
*f* marc. *ff*  
*f* marc. *ff*



um re - dēmp - ti - o.

um re - dēmp - ti - o.

um re - dēmp - ti - o.

um re - dēmp - ti - o.

um re - dēmp - ti - o.

um re - dēmp - ti - o.

um re - dēmp - ti - o.

um re - dēmp - ti - o.

um re - dēmp - ti - o.

8

*p*



## Nº 6. Et ipse redimet.

Allgemeiner Chor.

(Doppelfuge.)

Allegro. (2 Streiche)

 $\text{♩} = 100$ 

Sopran I.

**A**

Alt I.

Tenor I.

Bass I.





Sopran I.

Sopran II.

Alt I.

Alt II.

Tenor I.

Tenor II.

Bass I.

Bass II.

*f* Et ipse re-di-met Is - - ra -

re-di-met Is - ra-el, et ip-se re-di-met Is - - ra -

ip-se re-di-met, et ipse re-di-met Is - ra-el, et ip-se re-di-

et, et ip-se re-di-met Is - ra-el, et ip - -

el, et ip-se re-di-met Is - - - ra-el, re-di-met

met et ip-se re-di-met Is - - - ra -

Et ip-se re-di-met Is - - - ra -

Et ip-se re-di-met Is - - - ra-el, et ip-se re-di-

et, et ip-se re-di-met Is - ra-el, et ip - -

el, et ip-se re-di-met Is - - - ra-el, re-di-met

met et ip-se re-di-met Is - - - ra -

Et ip-se re-di-met Is - - - ra -

Et ip-se re-di-met Is - - - ra-el, et ip-se re-di-

et, et ip-se re-di-met Is - ra-el, et ip - -

el, et ip-se re-di-met Is - - - ra-el, re-di-met

met et ip-se re-di-met Is - - - ra -

Et ip-se re-di-met Is - - - ra -

Et ip-se re-di-met Is - - - ra-el, et ip-se re-di-



se red-i-met, et ip-se red-i-  
 Et ip-se red-i-met Is-ra-el, et  
 Is-ra-el, et ip-se red-i-met Is-ra-  
 Is-ra-el, et ip-se red-i-met Is-ra-el, Is-ra-  
 el, Is-ra-el, ip-se red-i-met Is-ra-  
 met Is-ra-el, Is-ra-el, et ip-se red-i-

met Is-ra-el, Is-ra-el  
 ip-se red-i-met Is-ra-el, et ip-se red-i-  
 et Is-ra-el et ip-se red-i-met  
 el, et ip-se red-i-met Is-ra-  
 el, et ip-se red-i-met et ip-se red-i-  
 Et ip-se red-i-met  
 met, et ip-se red-i-met  
 Et ip-se red-i-met Is-ra-el, et ip-se red-i-



## B

75

ip - se red - i - met et ip - se  
met, et, et ip - se red - i - met Is - ra -  
Is - ra - el,  
el, Is - ra - el,  
met, Is - ra - el,  
Is - ra - el, Is - ra - el,  
Is - ra - el, et ip - se red - i - met  
met, Is - ra - el, Is - ra - el, et ip - se red - i - met Is - ra -

red - i - met Is - ra - el, et ip - se red - i - met  
el, Is - ra - el, et ip - se red - i - met  
et ip - se red - i - met  
ip - se red - i - met Is - ra -  
Is - ra - el, Is - ra - el, et ip - se

red - i - met Is - ra - el, et ip - se red - i - met  
el, Is - ra - el, et ip - se red - i - met  
et ip - se red - i - met  
ip - se red - i - met Is - ra -  
Is - ra - el, Is - ra - el, et ip - se

red - i - met Is - ra - el, et ip - se red - i - met  
el, Is - ra - el, et ip - se red - i - met  
et ip - se red - i - met  
ip - se red - i - met Is - ra -  
Is - ra - el, Is - ra - el, et ip - se

red - i - met Is - ra - el, et ip - se red - i - met  
el, Is - ra - el, et ip - se red - i - met  
et ip - se red - i - met  
ip - se red - i - met Is - ra -  
Is - ra - el, Is - ra - el, et ip - se

red - i - met Is - ra - el, et ip - se red - i - met  
el, Is - ra - el, et ip - se red - i - met  
et ip - se red - i - met  
ip - se red - i - met Is - ra -  
Is - ra - el, Is - ra - el, et ip - se

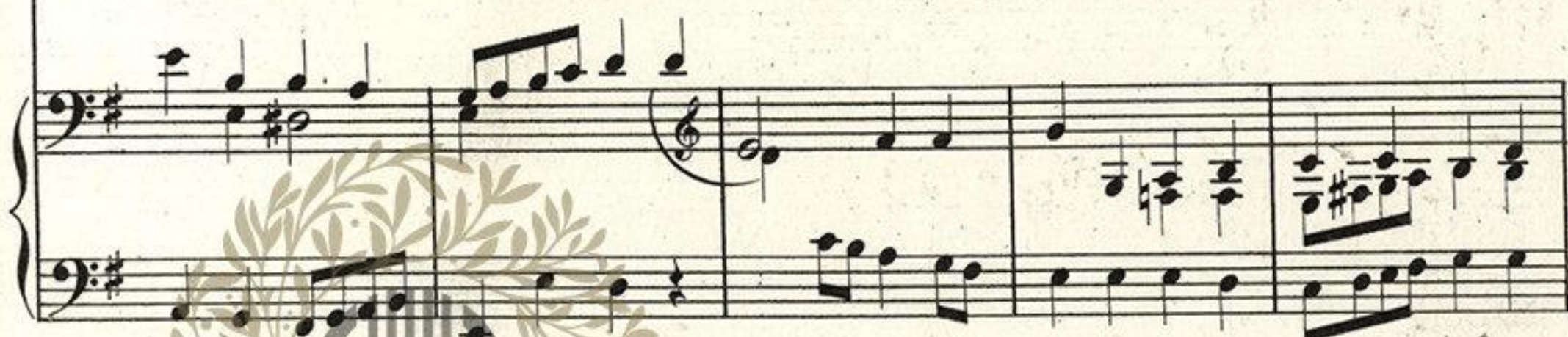
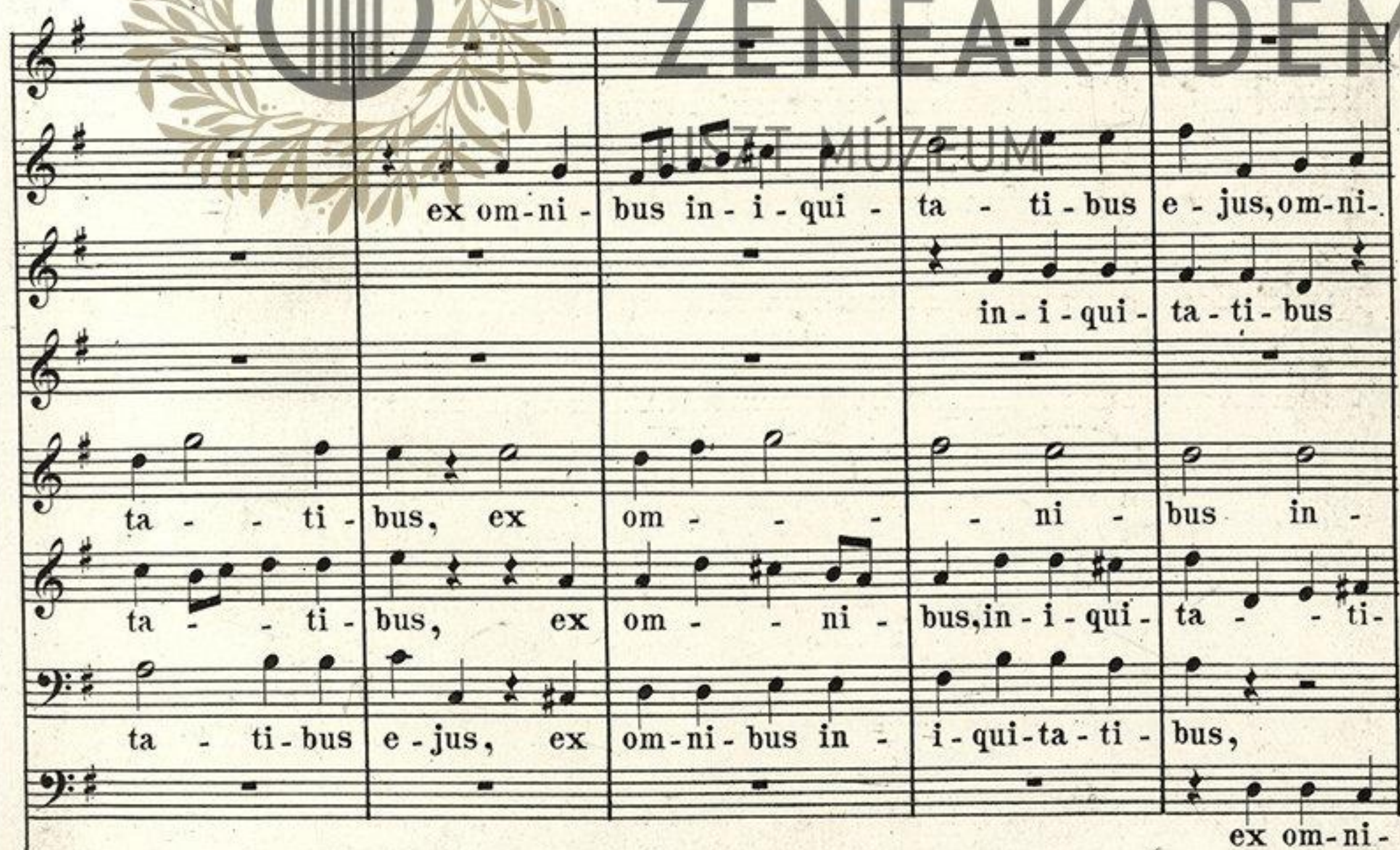


- i - met Is - ra - - - - el, ip - se  
 red - i - met Is - ra - - - - -  
 Is - - ra - el, Is - ra - - - - el, red - i -  
 et ip - se red - i - met Is - ra - el,  
 el, et ip - se red - i - met Is - ra - el, red - i - met  
 et ip - se red - i - met Is - ra - el,  
 red - i - met Is - ra - el, Is - ra - el, et ip - se  
 ip - - se red - i - met Is - - ra - el, Is - - -  
 red - i - met Is - ra - el.  
 el, Is - - ra - el.  
 met Is - - ra - el.  
 Is - - ra - el.  
 Is - - ra - el ex om - ni - bus in - i - qui - ta - - ti - bus  
 red - i - met Is - ra - el.  
 - - - - ra - el.  
 C





ex om-ni - bus in - i - qui - ta - ti - bus e - jus, om-ni - bus in - i - qui -  
e - jus, ex om-ni - bus in - i - qui - ta - ti - bus, in - i - qui -  
ex om-ni - bus in - i - qui -

ex om-ni - bus in - i - qui - ta - ti - bus e - jus, om-ni -  
in - i - qui - ta - ti - bus  
ta - ti - bus, ex om - ni - bus in -  
ta - ti - bus, ex om - ni - bus, in - i - qui - ta - ti -  
ta - ti - bus e - jus, ex om-ni - bus in - i - qui - ta - ti - bus,  
ex om-ni -







et omni- bus in - i - qui - ta - ti - bus  
 bus in - i - qui - ta - - - tibus, om - - ni - bus in - i - qui - ta - -  
 i - - qui - ta - - ti - bus,  
 bus in - i - qui - ta - ti - bus  
 ex om - - ni - bus in -  
 bus in - i - qui - ta - tibus e - jus, ex om - - ni - bus in - i - qui -



e - jus in - i - qui - ta - ti - bus e - jus,  
 - - - ti - bus  
 ex om - ni - bus in - i - qui - ta - ti - bus e - jus, e - - jus  
 ex om - ni - bus in - i - qui -  
 ex om - ni - bus,  
 ex in - i - qui - ta - - ti - bus,  
 i - - qui - ta - - ti - bus e - jus,  
 ta - ti - bus e - - - jus, ex om - ni - bus



ex om - ni - bus in - i - qui - ta - ti - bus, in -  
 ex om - ni - bus in - i - qui - ta - ti - bus, ex omni -  
 ta - ti - bus e - jus,  
 bus, ex om - ni - bus in -  
 ex in - i - qui - ta - ti - bus,  
 in - i - qui - ta - ti - bus, in - i - qui - ta - ti -  
 in - i - qui - ta - ti - bus, ex om - ni - bus in - i - qui -

ZENÉAKADÉMIA  
LISZT MŰZEUM

i - qui - ta - ti - bus,  
bus in - i - qui - ta - ti - bus,  
ex in - i - qui - ta - ti - bus,  
ex om - ni -  
i - qui - ta - ti - bus e - jus,  
ex om - ni - bus in - i - qui -  
bus e - jus,  
ta - ti - bus, ex om - ni - bus in - i - qui - ta - ti -



ex om-ni - bus in-i-qui - ta - ti - bus e - - - jus, ex omni -

bus in-i - qui - ta - - ti - bus e - - jus, ex om-ni - bus in-i-qui -

ta - ti - bus e - - jus, ex om-ni - bus in-i-qui -

bus e - - jus e - - - jus

ex om-ni - bus in-i-qui - ta - ti - bus, ex om-ni - bus in - i -

bus, in - i - qui - ta - - ti - bus ex om - ni - bus in - i -

ta - - ti - bus e - - jus, ex om - ni - bus in - i - qui -

bus e - jus, in - i - qui - ta - - ti - bus e - - jus,

ex om-ni -



qui - ta - ti - bus e - jus.

bus in - i - qui - ta - ti - bus e - jus.

qui - ta - ti - bus e - jus.

in - i - qui - ta - ti - bus.

ta - ti - bus e - jus.

in - i - qui - ta - ti - bus.

in - i - qui - ta - ti - bus.

bus in - i - qui - ta - ti - bus e - jus. Et ip - se red - i - met

*a 2. versão*

et ip - se red - i - met Is - ra - el et

Is - ra - el et ip - se red - i - met Is - ra -



Musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Latin: "et ipse redimet Israel, et ipse redimet Israel." The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The score includes a large, stylized floral illustration on the left side, which is part of the page's decorative border.

**E**

**ZENEAKADÉMIA**

**LISZT MŰZEUM**

*p* *p*

et ip-se red-i-met Is - - ra - el et ip-se

- - ra - el,

- - ra - el,

- - ra - el,

A musical score for a piece titled 'E'. The score is written for piano (indicated by a large brace on the left) and features a treble and bass staff. The key signature is one sharp (F#). The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a half note A4. The bass staff begins with a quarter note G3, followed by eighth notes F#3, E3, and D3, then a quarter note C3, and finally a half note B2. The piece is marked with a 'V' (Vibrato) and a 'P' (Piano) dynamic. The score is printed on a single page with a large, bold letter 'E' at the bottom center.



re - dimet Is - ra - el, red-i - met Is - ra - el, Is - ra -

et ip - se red-i - met Is - ra -

ip - se redi - met Is - ra - el, ip - se red - i - met Is - ra -

Et ip - se red - imet Is - ra - el,

et ip - se

el, et ip - se red-i - met Is ra el, et ip-se red - i -

el, Is - ra -

el, et ip - se, ip - se red-i - met Is - ra - el,

et ip-se red-i - met

el, ip - se red - i - met Is - ra - el,

red - imet Is - ra - el, et ip-se red-i - met Is - ra -

4501



met, red-i - met Is - ra - el, Is - ra - el, et ip - se  
 el, et ip - se red-i - met Is - ra - el, et ip - se  
 ip - se, ip - se red-i - met Is - ra - el, et ip - se  
 Is - ra - el, Is - ra - el, et ip - se  
 Is - ra - el, Is - ra - el, et ip - se  
 el, et ip - se  
 et ip - se

red-i-met, ip-se red-i met, ip-se red-i -  
 red-i-met, et ip-se red-i - met, et ip-se red-i -  
 red-i-met, et ip-se red-i - met, et ip-se red-i - met,  
 red-i-met, et ip-se red-i - met, et ip-se red-i - met,  
 red-i-met Is - ra - el, Is - ra - el, et  
 red-i-met Is - ra - el et ip-se red-i - met Is - ra -  
 red-i-met Is - ra - el, Is - ra - el, et  
 red-i-met Is - ra - el, et ip - se red-i - met



mf met, ip - se red-i - met Is - ra - el,  
mf met, ip - se red-i - met Is - ra - el,  
mf et ip - se et ip - se  
mf ip - se red-i - met Is - ra - el  
mf el, Is - ra - el Is - ra - el,  
mf ip - se red-i - met Is - ra - el et ip - se  
mf Is - ra - el, Is - ra - el,  
mf

f Is - ra - el, Is - ra - el,  
f Is - ra - el, Is - ra - el,  
et ip - se red-i - met,  
f ip - se red-i - met et ip - se red-i -  
f el, et ip - se red-i - met Is - ra - el, et  
f red - i - met I - ra - el  
f red - i - met Is - ra - el, et  
f ip - se red-i - met Is - ra - el,  
f



red-i-met Is - - ra - - el, Is - - -

red-i-met Is - ra - el, Is - - ra - el, ff

red-i - met Is - - ra - el, ff

met Is - ra - el, Is - -

ip - - se red-i - met Is - - - ra - el, ff

et ip-se red-i - met Is - - - ra - el, ff

ip-se red-i - met Is - - ra - el, Is - - -

Is - - ra - el, Is - - ra - el, Is - - -

ra - el, Liszt MŰZEUM

Is - ra - el,

Is - ra - el,

- ra - el,

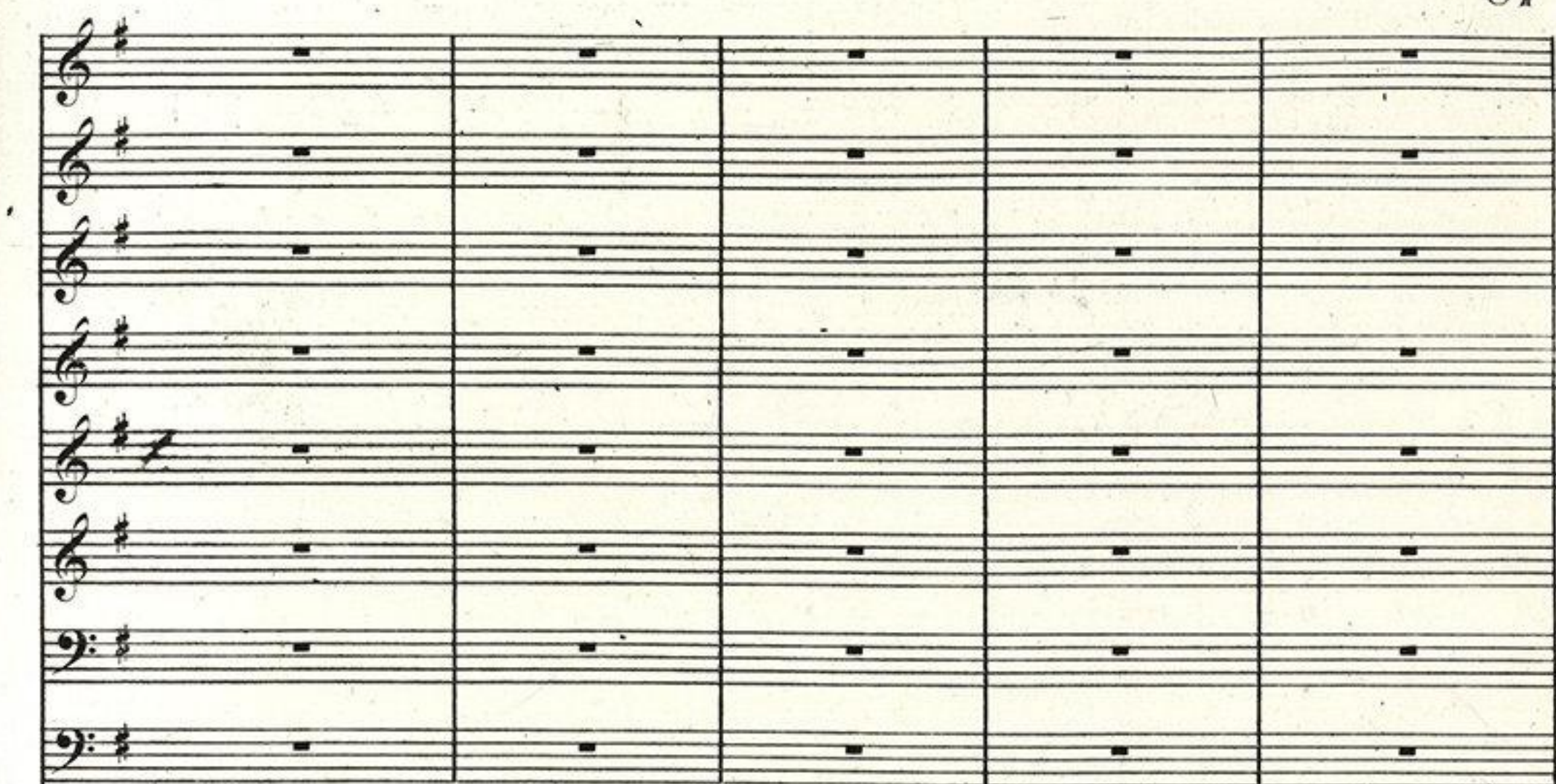
Is - ra - el,

Is - ra - el,

- ra - el,

- ra - el,





**ZENEAKADÉMIA**  
**LISZT MŰZEUM**

*f* *2. 7. 10. 13.*  
 ex omni-bus in-i-qui-ta-ti bus e-jus, ex —

*f* *1. 2. 3.*  
 et ip-se

et ip-se red-i-met Is-ra-el, et ip-se

*f* *1. 2. 3.*





bus in - i - qui - ta - ti - bus e - jus,

*f* et ip - se red - i - met Is - - ra -

om - ni - bus in - i - qui - ta - ti - bus,

*f* ex omni - bus in - i - qui - ta - ti - bus

red - i - met Is - - ra - el, ex om - ni - bus in - i - qui -

red - - i - met Is - ra - el ex om - ni - bus in - i - qui -

*f* et ip - se red - i - met Is - ra - el,

ex

el, et ip - se red - i - met Is - - ra - el, ex om - ni -

*f* et ip - se red - i - met Is -

ex om - ni - bus in - i - qui - ta - ti - bus e - jus,

e - jus

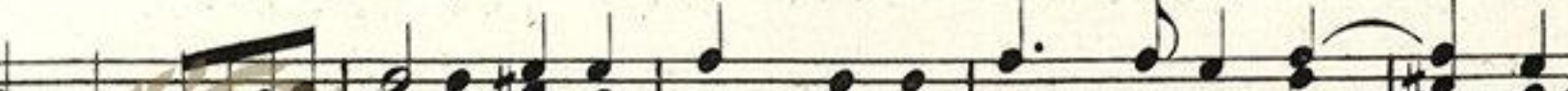
ta - ti - bus, ex in - i - qui - ta - ti - bus e - jus, in - i - qui - ta - ti -

ta - ti - bus in - i - qui - ta - ti - bus ex omni - bus in - i - qui -



et ip-se red - i-met Is - ra -  
in - i - qui - ta - ti-bus e - jus, ex om - ni - bus in - i - qui -  
bus in - i - qui - ta - ti - bus, in - i - qui - ta - ti -  
- - ra - el  
ex om - ni - bus in - i - qui - ta - ti -  
ex om - ni - bus in - i - qui - ta - ti - bus  
bus in - i - qui - ta - ti-bus e - jus,  
ta - ti - bus,

ta - ti - bus,



The musical score for measures 1-4 is written for piano and voice. The piano part is in G major (one sharp) and 4/4 time. The voice part is in G major and 4/4 time. The lyrics are 'ta - ti - bus,'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes. The voice part consists of a single melodic line with a long note in the first measure and a series of eighth notes in the second measure.

[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in common time (C). The score consists of four measures. The first measure has a treble staff starting with a quarter note G4, followed by a half note A4, and a quarter note B4. The bass staff has a whole note chord of F#2 and C3. The second measure has a treble staff with a quarter note C5, followed by a half note D5, and a quarter note E5. The bass staff has a whole note chord of F#2 and C3. The third measure has a treble staff with a quarter note F#5, followed by a half note G5, and a quarter note A5. The bass staff has a whole note chord of F#2 and C3. The fourth measure has a treble staff with a quarter note B5, followed by a half note C6, and a quarter note D6. The bass staff has a whole note chord of F#2 and C3. The score is written in ink on aged paper.



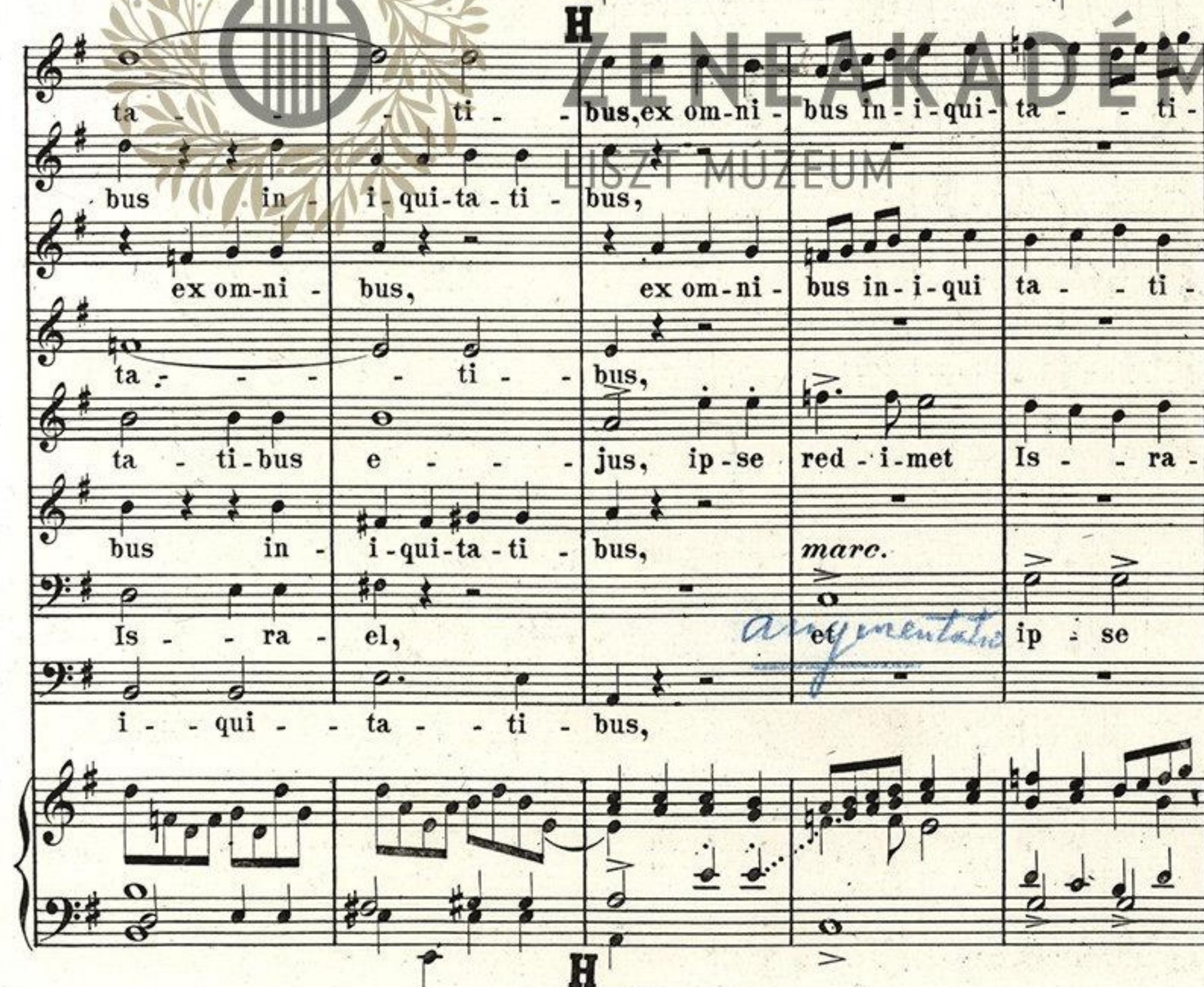
bus,  
bus,  
bus,  
bus in - i - qui - ta - ti - bus e - jus, ex om - ni -  
et ip - se red - i - met Is - ra - el ex in - i - qui - ta - ti - bus

ex om - ni - bus in - i - qui - ta - ti - bus e - jus ex  
e - jus ex om - ni - bus in - i - qui - ta - ti - bus  
bus  
Is - ra - el ex in - i - qui - ta - ti - bus e - jus, ex  
e - jus, et ip - se red - i - met Is - ra - el, ex  
et ip - se red - i - met Is - ra - el, ex





- ni - bus in - i - qui -  
 om - ni - bus in - i-qui-ta-ti - bus, ex om - ni -  
 bus, ex om-ni - bus in - i-qui-ta-ti - bus,  
 om - ni - bus in - i - qui -  
 om - ni - bus in - i - qui -  
 om - ni - bus in - i-qui-ta-ti - bus, ex om - ni -  
 met Is - ra - el, ip-se red-i - met  
 om - ni - bus in - i - qui - ta - ti - bus, in -



ta - ti - bus, ex om-ni - bus in - i-qui - ta - ti -  
 bus in - i-qui-ta-ti - bus,  
 ex om-ni - bus, ex om-ni - bus in - i-qui ta - ti -  
 ta - ti - bus,  
 ta - ti - bus e - jus, ip-se red - i - met Is - ra -  
 bus in - i-qui-ta-ti - bus, *marc.*  
 Is - ra - el, *argumentativo* et ip - se  
 i - qui - ta - ti - bus,



bus et ip-se red-i-met Is-ra-

in-i-qui-ta-ti-bus e-jus,

bus, ex om-ni-bus in-i-qui-ta-ti-

in-i-qui-ta-ti-bus,

el, ex om-ni-bus in-i-qui-

in-i-qui-ta-ti-

red-i-met Is-ra-el, Is-

et ip-se red-i-met Is-ra-el, et ip-se red-i-

*marc.*

el, Is-ra-el, et ip-se red-i-

in-i-qui-

bus e-jus,

et ip-se red-i-met Is-ra-el ex om-ni-

ta-ti-bus,

bus, ex om-ni-bus in-i-qui-ta-ti-bus e-jus

-ra-el,

met Is-ra-el ex in-i-qui-ta-ti-bus, et ip-se





met Is - ra - el ex omni - bus,  
ta - ti - bus e - jus et ip - se  
ex om - ni - bus in - i - qui - ta - ti - bus ex  
bus in - i - qui - ta - ti - bus ex om - ni -  
et ip - se red - i - met  
et ip - se red - i - met Is ra el,  
ex om - ni - bus in - i - qui -  
red - i - met Is - ra - el, ex om - ni - bus in -

ex om - ni - bus in - i - qui - ta - ti - bus e -  
red - i - met Is - ra - el; Is - ra - el,  
om - ni - bus in - i - qui - ta - ti - bus  
bus ex om - ni - bus in - i - qui - ta - ti - bus  
Is - ra - el, et ip - se red - i - met Is - ra - el,  
et ip - se red - i - met Is - ra - el, Is - ra -  
ta - ti - bus in - i - qui - ta - ti - bus e -  
i - qui - ta - ti - bus, in - i - qui - ta - ti -





jus  
 et ip-se red-i-met Is-ra-el, ex om-ni-bus in-i-qui-  
 et ip-se red-i-met Is - - ra -  
 el, et ip-se red-i-met Is - ra -  
 jus,  
 bus, et ip-se red-i-met



et ip-se red-i-met Is-ra-el, ex om-nibus, ex  
 ta-ti-bus  
 et ip-se red-i-met Is-ra-el, ex  
 el ex om-nibus in-i-qui-ta-ti-bus  
 red-i-met Is-ra-el, ex om-ni-bus, ex om-ni-  
 el ex om-ni-bus  
 et ip-se red-i-met Is-ra-el, ex om-ni-bus in-  
 Is-ra-el, ex om-ni-bus in-i-qui-ta-tibus



scen - - - do - - - ff

om - ni - bus in - i - qui - ta - ti - bus, in - i - qui - ta - ti -

scen - - - do - - - ff

om - ni - bus in - i - qui - ta - ti - bus, in - i - qui - ta - ti -

scen - - - do - - - ff

om - ni - bus in - i - qui - ta - ti - bus, in - i - qui -

scen - - - do - - - ff

bus ex om - ni - bus ex om - ni - bus, in - i - qui - ta - ti -

scen - - - do - - - ff

in - i - qui - ta - ti - bus, in - i - qui - ta - ti -

scen - - - do - - - ff

i - qui - ta - ti - bus, in - i - qui -

scen - - - do - - - ff

e - - - jus ex om - ni - bus in - i - qui -

scen - - - do - - - ff

bus

bus

ta - ti - bus

ta - ti - bus

bus

bus

ta - ti - bus

ta - ti - bus

bus

bus

ta - ti - bus

ta - ti - bus

bus

bus

ta - ti - bus

ta - ti - bus

bus

bus

ta - ti - bus

ta - ti - bus

bus

bus

ta - ti - bus

ta - ti - bus

bus

bus

ta - ti - bus

ta - ti - bus

bus

bus

ta - ti - bus

ta - ti - bus

bus

bus

ta - ti - bus

ta - ti - bus



A musical score for a piece titled "Amen". The score is written for a choir and piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system consists of six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts enter with the word "Amen" on a long note, followed by a melodic line. The piano accompaniment provides a harmonic foundation. The second system continues the vocal and piano parts, with the vocal parts repeating the word "Amen" and the piano accompaniment providing a more active melodic line. The score is marked with a large watermark "ZENEA KADÉMIA" and "LISZT MŰZEUM".

*p* *p* *p* *p* *p* *p*

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

*p* *p* *p* *p* *p* *p*

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



Più mosso.

men. \_\_\_\_\_

men. \_\_\_\_\_

men. \_\_\_\_\_

men. \_\_\_\_\_

men. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Più mosso.

*f*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



musical score system 1 (top system), measures 1-4. The system consists of 10 staves (5 vocal parts and 5 piano accompaniment parts). The vocal parts are in treble and bass clefs, and the piano accompaniment is in treble and bass clefs. The lyrics "A - - - men!" are visible on the vocal staves. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

piano accompaniment system 1, measures 1-4. The system consists of 2 staves (treble and bass clefs). The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

musical score system 2 (bottom system), measures 5-8. The system consists of 10 staves (5 vocal parts and 5 piano accompaniment parts). The vocal parts are in treble and bass clefs, and the piano accompaniment is in treble and bass clefs. The lyrics "A - - - men!" are visible on the vocal staves. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

piano accompaniment system 2, measures 5-8. The system consists of 2 staves (treble and bass clefs). The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.



A - men! A - men! A - men! A - men!

8

A - men! A - men! A - men! A - men!

men! A - men! et ip-se red-i-met

men! A - men! et ip-se red-i-met

men! A - men! et ip-se red-i-met

men! A - men! et ip-se red-i-met

A - men! A - men!







[illegible]

The image shows a musical score for the piece 'Amen' by Franz Liszt. The score is written for multiple voices and instruments, with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'Amen' are repeated throughout the score. A large watermark 'ZENEAKADEM' is visible across the top, and 'LISZT MŰZEUM' is visible in the center. The score is divided into four measures, each containing multiple staves. The first measure shows the beginning of the piece, with the word 'Amen' appearing on the first staff. The second measure continues the melody, with 'Amen' appearing on the first staff. The third measure shows a continuation of the melody, with 'Amen' appearing on the first staff. The fourth measure shows the end of the piece, with 'Amen' appearing on the first staff. The score is written in a clear, legible font, and the musical notation is accurate and professional.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 8/8. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The score consists of six measures. The first measure is marked with a large '8' above the treble staff. The melody features a mix of eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff uses whole and half notes. The score ends with a double bar line and repeat signs.



First system of musical notation (measures 1-8). It features eight vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Bass 3, Bass 4) and a piano accompaniment. The lyrics are: A - men, A men! A - - - - -

Piano accompaniment for measures 1-8, showing chords and melodic lines in the right and left hands.

Second system of musical notation (measures 9-16). It features eight vocal staves and a piano accompaniment. The lyrics are: men! A - - - - - men, A - - - - -

Piano accompaniment for measures 9-16, continuing the harmonic and melodic development.



musical score for voices and piano, measures 1-8. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "men, A - - - men, A". The piano accompaniment features chords and arpeggiated figures. Dynamics include *ff* and *A*.

piano accompaniment, measures 9-12. The right hand plays chords, and the left hand plays arpeggiated figures. Dynamics include *ff* and *A*.

musical score for voices, measures 13-16. The vocal parts sing the lyrics: "men!". The piano accompaniment continues with chords and arpeggiated figures.

piano accompaniment, measures 17-20. The right hand plays chords, and the left hand plays arpeggiated figures.





**ZENEAKADÉMIA**

LISZT MÚZEUM





ZENEAKADÉMIA

LISZT MÚZEUM





**ZENEAKADÉMIA**  
LISZT MÚZEUM





ZENEAKADÉMIA

LISZT MÚZEUM



1996 JON - 4



**ZENEAKADÉMIA**  
LISZT MÚZEUM

1982





**ZENEAKADÉMIA**

LISZT MÚZEUM





ZENEAKADÉMIA

LISZT MŰZEUM