

Emilio de' Cavalieri

Lamentations and Responsories for the Holy week

Biblioteca Vallicelliana MS 0 31

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I

Lamentationi del S.Emilio de Cavalieri

[Lamentations for the 1st nocturne of each of the three days of Tenebrae]**Prima Die**

[1]	Lectio prima	2
[1a]	Incipit Lamentatio	
[1b]	ALEPH: Quomodo	
[1c]	BETH: Plorans ploravit	
[1d]	GIMEL: Migravit	
[1e]	Hierusalem	
[2]	Lectio secunda	6
[2a]	VAU: Et egressus est	
[2b]	ZAIN: Recordata	
[2c]	HETH: Peccatum	
[2d]	Hierusalem	
[3]	Lectio tertia	11
[3a]	JOD: Manum suam	
[3b]	CAPH: Omnis populus	
[3c]	LAMED: O vos omnes	
[3d]	[Hierusalem]	

Secunda Die

[4]	Lectio prima	15
[4a]	De Lamentatio	
[4b]	HETH: Cogitavit	
[4c]	CAPH: Defecerunt	
[4d]	Hierusalem	

[5]	Lectio secunda	19
[5a]	LAMED: Matribus	
[5b]	MEM: Cui comparabo	
[5c]	NUN: Prophetae tui	
[5d]	Hierusalem	
[6]	Lectio tertia	23
[6a]	ALEPH: Ego vir	
[6b]	BETH: In tenebrosis	
[6c]	GIMEL: Sed et	
[6d]	Hierusalem	
	Tertia Die	
[7]	Lectio prima	27
[7a]	De Lamentatione	
[7b]	HETH: Misericordiae	
[7c]	HETH: Novi diluculo	
[7d]	HETH: Pars mea	
[7e]	[Hierusalem]	
[8]	Lectio secunda	29
[8a]	ALEPH: Quomodo obscuratum	
[8b]	BETH: Filij Sion	
[8c]	GIMEL: Sed et lamie	
[8d]	Hierusalem	
[9]	Lectio tertia	33
[9a]	Incipit, Recordare, Ereditas, Pupilli	
[9b]	[Hierusalem]	

 II

Responsi della Settimana Santa
[Responsories for the 3rd nocturne of each of the three days of Tenebrae]
Responsi del Mercore

[10]	Responso primo: Eram quasi	36
[11]	Responso secondo: Una hora	38
[12]	Responso terzo: Seniores populi	40

Responsi del Giovedì Santo

[13]	Responso primo: Tradiderunt me	42
[14]	Responso secondo: Jesum tradidit	44
[15]	Responso terzo: Caligaverunt	46

Responsi del Venerdì Santo

[16]	Responso primo: Astiterunt	48
[17]	Responso secondo: Aestimatus sum	50
[18]	Responso terzo: Sepulto Domino	52

III**Lamentationi per la Settimana Santa**

[incomplete set of Lamentations; for only two days of Tenebrae]

Mercore

[19]	Prima letione	56
[19a]	Incipit Lamentatio	
[19b]	ALEPH: Quomodo	
[19c]	BETH: Plorans ploravit	
[19d]	[Hierusalem]	

[20]	Seconda letione	59
[20a]	DALETH: Viae Sion	
[20b]	MEM: Quoniam	
[20c]	[Hierusalem]	

[21]	Terza letione	63
[21a]	SADE: Vide Domine	
[21b]	ZAIN: O vos omnes	
[21c]	[Hierusalem]	

Giovedì Santo

[22]	Prima letione, di Doritio Isorelli	66
[22a]	De Lamentatione [incomplete]	
[22b]	HETH: Non est lex [incomplete]	
[22c]	LAMED: Defecerunt [the Letter is incomplete; the verse is complete]	
[22d]	[Hierusalem]	

[23]	Seconda letione, di Emilio Cavaliere	70
[23a]	ALEPH: Levemus	
[23b]	LAMED: Judicasti	
[23c]	[Hierusalem]	

[24]	Terza letione	72
[24a]	GIMEL: Conclusit	
[24b]	BETH: In tenebris	
[24c]	ALEPH: Me minavit	
[24d]	[Hierusalem]	

IV

Alternative settings for the incomplete set of Lamentations

[25]	Giovedì Santo, seconda letione [Alternate verses for No. 23]	78
[25a]	Judicasti [alternative for No. 23b]	
[25b]	ZAIN: Plauserunt [additional verse]	
[25c]	[Hierusalem]	
[26]	Giovedì Santo, terza letione [Alternate verses for No. 24]	82
[26a]	BETH: In tenebrosis [alternative for No. 24b]	
[26b]	[ALEPH]: Me minavit [alternative for No. 24c]	
[26c]	O vos omnes [additional verse]	
[26d]	Hierusalem di Costanzo Festa [alternative for No. 24d]	
[27]	Mercore Santo, prima letione [Alternate complete version for No. 19]	87
[27a]	[Incipit]	
[27b]	ALEPH: Quomodo [alternative for 19b]	
[27c]	[BETH:] Plorans ploravit [alternative for 19c]	
[27d]	Hierusalem [alternative for 19d]	
[28]	LAMED [alternative for the letter in No. 23b]	93
[29]	BETH [without indication]	93
[30]	GIMEL [without indication]	94

Introduction

From his appointment on September 3, 1588 to supervise all the arts at the Medici court until the last years of his life (died on March 11, 1602), Emilio de Cavalieri was one of the leading figures in the development of the *stile rappresentativo*. His famous *Rappresentatione di Anima e di Corpo* (1600, Rome) is a landmark in the history of music. Apart from the *Rappresentatione* and several pieces composed for the 1589 wedding festivities at the Medici court,¹ only one music collection by Cavalieri has survived – the *Lamentations and Responsories for the Holy Week*. The music for this collection was probably composed at the last years of the 16th century and introduced for the first time in history sacred monodies with basso continuo. Exquisitely written music of high expressive quality, the *Lamentations* features a large variety of compositional styles ranging from traditional 16th century polyphony to most avant-garde “seconda prattica” choruses and monodies. However, even nowadays the importance of this collection has not yet been fully acknowledged.

The music has survived in one manuscript (O. 31, Biblioteca Vallicelliana, Rome) and was scribed by a friend and a collaborator of Cavalieri’s, Duritio Isorelli (1544-1632). The new edition aims to present the music of the manuscript to the modern reader in a manner which is close as possible to the original form and with that, reveal new insights about the compilation of the manuscript as well as being convenient for performance purposes.

The most recent work on Cavalieri’s *Lamentations* was done by Warren Kirkendale, and by Murray C. Bradshaw in his edition.² Kirkendale revealed that the manuscript’s scribe is “beyond doubt” Duritio Isorelli, finding no reason to doubt the attribution he gives to Cavalieri. Concerning the dating, Kirkendale concluded that we cannot know for sure when or where the *Lamentations* were performed; he argues that “the dates assigned by Bradshaw [1599 and 1600] are too late” . Moreover, according to Kirkendale, there is evidence that Cavalieri was in charge of producing music for the Holy week from 1576 until 1584, and again in 1597. We even know that in 1597, apart from the singers, two organs and a harpsichord also took part in the performance.³ However, we do not have enough information to connect these directly with the surviving music in the *Lamentations*.

¹ Cavalieri was the producer of the event, and delegated the task of printing the music to Cristofano Malvezzi: *Intermedii et concerti, fatti per la commedia rappresentata in Firenze nelle nozze...* (Venice: Giacomo Vincenti, 1591). In this collection, only one solo piece (*Della più alte sfere*) and the last *ballo* (*Godi turba mortal*) are attributed to Cavalieri.

² Warren Kirkendale, *Emilio de' Cavalieri "Gentiluomo Romano": His Life and Letters, His Role as Superintendent of All the Arts at the Medici Court, and His Musical Compositions* (Florence: Leo S.Olschki, 2001). Murray C. Bradshaw, ed. *Cavalieri – The Lamentations and Responsories of 1599 and 1600* (Neuhausen-Stuttgart: American Institute of Musicology, Haenssler, 1990)

³ Kirkendale, *Emilio de' Cavalieri...*, 219-221.

The manuscript is divided to four parts:

- I. f. 5-31v⁴ – A set of Lamentations for the first nocturne of each of the three days of Tenebrae.
- II. f. 31v-43 – A set of Responsories for the third nocturne of each of the three days of Tenebrae.
- III. f. 43v-57 – An incomplete set of Lamentations for only the first and second days of Tenebrae. The first Lesson of the second day is written by the scribe himself, D. Isorelli, and it is fragmented (only the highest voice is complete). The texts of these settings are untraditional when compared to the standardized Roman liturgy.⁵
- IV. f. 58v-64v – Alternative settings for the incomplete set without composer attribution, except one “Jerusalem” section by Costanzo Festa (ca.1490 – 1545).

In the following text I will mainly touch issues that were not yet addressed by earlier writers.

Parts I and II – Complete set of Lamentations and Responsories

Cavaliere's *Lamentations* contains not only the first sacred monody and first documented instance of figured basso continuo, but also other musical characteristics typical of the earliest dramatic works of the early 17th century. The complete set of Lamentations in the first part of the manuscript is composed according to the descriptions found in the preface to Cavaliere's printed *Rappresentatione*. Cavaliere saw himself as the inventor of the new style, and used the preface of the *Rappresentatione* as an opportunity to declare his ideas. Among other things, we find in this text a description of how similar “rappresentationi in musica” should be composed. The point which is repeated most frequently in this description concerns diversity in every possible aspect, i.e. quick alternations between affects, tonalities, soloists, forms, etc. And indeed, excluding dances, and in spite the fact that the Holy week's music is by no means a “rappresentatione in musica”, the complete set of Lamentations is very much composed according to these ideas; short and varied sections follow one another. This kind of composition may be interpreted as, in Bradshaw's words, a “sharp, decisive break with the continuous flow of Renaissance polyphony and a turning to that sectionalism of structure characteristic of much early Baroque music”.⁶ I would comment that such short and varied sections are not found often even in Cavaliere's *Rappresentatione*, and even less in early operas, where the monodic sections are longer and choruses play a much simpler role. The monodies of the complete set of Lamentations contain at times a dramatic declamatory style associated with the early opera. Alongside the progressive monodies and duets, there are five-part choruses: two canti,⁷ alto, tenor, and bass. In the polyphonic settings in the second half of the 16th century, the quinto voice (i.e. the fifth voice) was mostly another tenor, and only occasionally another canto or alto.

⁴ The folio numbers addressed in this work are represented by the bold numbering found on the top of the folios, and not by the ones found in the bottom.

⁵ Some portions of the text are partially absent or incomplete when compared to the standardized Roman liturgy. See Kirkendale, *Emilio de' Cavalieri...*, 221-222.

⁶ Bradshaw, introduction to *Cavaliere - The Lamentations and Responsories...*, XVII.

⁷ Canto, or Soprano, is a general name for the highest part of a 16th century composition.

The voice combination found in these Lamentations, with the high quinto voice (/a second canto), is more typical of the period around 1600, when the concept of two high voices became increasingly popular in vocal and instrumental compositions alike. This concept is related to the formation of the early baroque trio setting. In these Lamentations, this vocal combination allows for a large number of duet sections between the two canti, a form that cannot be found in any other surviving music by Cavalieri (i.e. neither in his *Rappresentazione* nor in the incomplete set of Lamentations).

The choruses in this complete set appear in various styles: complex old-fashioned polyphony, simple homophony, declamatory *falsobordone*, and even *polychoral* sections. The basso continuo line is merged into the same line of the vocal bass, and has only partial figuring: Monodies are mostly figured, duos much less, and the choruses are generally not figured. The principles of Isorelli, the scribe, concerning the continuo were that the more information one has in the score, the fewer figures would be employed; that is, the complete continuo information is to be deduced from both score and figures. In moments where the continuo and the vocal bass are differentiated, there are rests for the singer when needed;⁸ in other words, the continuo part is present throughout, whereas the vocal parts are not. As in the basso continuo of the early operas, the figures here represent compound intervals, so the exact position of each figure is clear (e.g., 13 and 6 are differentiated).⁹ Furthermore, there are several points where the continuo information is written with actual notes instead of figures (e.g., compare No. 5 M. 50 and No. 18 M. 12). This may reflect the experimental stage of the continuo notation in its beginning.

According to the manuscript, it seems that the Lessons of the third day might have been performed at least on two different occasions (see Nos. 7-9). The music is written in the same manner it is written for the first and second day; the voicing includes two canti and there are solo and duet sections. However, the scribe writes that there is a possibility to perform all the canto solos an octave lower, with a tenor; and that in the five-part choruses, there is a possibility to transpose one of the canti an octave lower. He does not write specifically about the duets, but the signs and small *ossias* imply that these could be transformed to tenor solos as well – that is, from duets for two canti to tenor solos. In short, the alternative version of the Lessons of the third day includes performing all the canto solos with a tenor, transforming the modern voicing of the choruses to a traditional one (quinto-canto -> quinto-tenor), and thus, eliminating the need of a soprano who can sing the untraditional and “modern” solos, and requiring only one soprano – perhaps a boy – who is only required for the simple choral lines.

Although it seems to have been the work of the same scribe, it is clear from the manuscript that the transformed version was added after the first one had already been written. In other words, the complete set of nine Lessons was indeed complete and coherent in terms of style and

⁸ For example see No. 3 Mm. 32-37, and No. 4 Mm 61-67.

⁹ In this sense, the Lamentations’ continuo figuration is similar to the figuration in early operas, rather than in Cavalieri’s *Rappresentazione*, where the figures are more detailed and accurate than in any other early continuo.

voicing when an alternative version was added to the third day. The scribe worked hard on this transformed settings and included explanatory texts and *ossias* (as preserved in this edition). The *ossias* are necessary when little changes in the counterpoint are required due to the transpositions, either in the transposed voice or in the other parts.

As the singing of such monodies was not yet common, it is not hard to imagine a situation where a soprano soloist capable of singing them was not available. Several pieces of evidence connect the famous soprano Vittoria Archilei with Cavalieri's Lamentations.¹⁰ It is possible that this alternative version is a consequence of a second performance of the music, in which Archilei was absent from the third day. Whether this was the case or not, this alternative voicing of the music almost certainly shows that, from the complete set of Lamentations, at least the music for the third day was performed twice – once in the context of the complete set as written, and once in a special situation where a soprano soloist was absent and alternations had to be made in order to adapt the situation.

One little question remains unsolved: The three "Jerusalem" sections of the Lessons of the third day require the normal voicing with two canti, and no alternative is suggested.¹¹ One of the "Jerusalem" sections is even written in six voices with a soprano solo (at No. 7e he gives the incipit of 5e). The scribe was probably referring to this section when he writes, later in the manuscript, "*Hierusalem a sei con la S[igno]^a Vittoria*" ("Jerusalem for six voices with signora Vittoria"). Consequently, in the context of the optional alternative voicing of the third day, we do not know how the issue of the "Jerusalem" sections was solved in the absence of one or more soprano singers; the scribe did not leave any clues.

The Responsories seem to be part of the complete set of Lamentations, and are therefore quite similar in description. However, the Responsories do not function as a "response" to the composed Lessons; they appear in different, non-consecutive parts of the liturgy. The Lessons are for the first nocturne and the Responsories are for the third.

However, when comparing the Lamentations and the Responsories, a curious detail is found: in the Responsories there is a use of the abbreviations of ornament signs as presented and used in the *Rappresentatione*: *g* – *groppolo*, *m* – *monachina*, *t* – *trillo*, and *z* – *zimbelo* (see transcription of the ornaments table in Ex.1). It is not clear why they are used only in the Responsories and not in the Lessons as well. However, the mere appearance of these ornaments and their abbreviation makes an important connection with the *Rappresentatione*, as these are the only

¹⁰ In 1584 she was paid by Cavalieri for singing in the Holy week in Rome (Kirkendale, *Emilio de' Cavalieri...*, 219), she is mentioned in the manuscript more than once (see Nos. 21c, 22d, 24d), and she is mentioned in the letter from April 1600, implying that she was singing with Cavalieri in the Lamentations of 1599 in Pisa. See Claude V. Palisca, "Musical asides in the diplomatic correspondence of Emilio de' Cavalieri", in *Studies in the History of Italian Music and Music Theory* (Oxford: Clarendon Press, 1994), 401.

¹¹ One is written out completely (No. 8d), and two are referred to by musicals incipits to "Jerusalem" sections from earlier in the manuscript (No. 7e and 9b).

two sources that employ them all.¹² It might suggest that the Responsories were not necessarily composed and used in the same year of the Lessons, but there is no other evidence to support this.

Ex.1 – Ornament table, preface to the *Rappresentatione*

Kirkendale noted that the Responsories contain fewer continuo figures than the Lessons.¹³ It should be noted, however, that this only happens because the Responsories contain more choruses and duets than monodies. Since the scribe included figures mainly in those places where the contrapuntal information is missing (i.e. mainly in monodies), pieces with fewer monodies would obviously contain fewer figures.

The general character of the complete set of Lessons and Responsories is dark, complex, dissonant and chromatic. It renders the expressive text of the Lamentations in a dramatic and untraditional way.

Regarding the tuning employed in this first and second part of the manuscript, there are ten cases of chromatic notes outside of the meantone 12 keys per octave system (meantone temperament with $\flat E$): five $D\#$ s, four $A\flat$ s, and one $E\#$.¹⁴ In performance, most of the music could be accompanied by an instrument with the traditional 12 keys per octave. However, in order to accompany the few exceptions mentioned above, it is necessary to employ keyboards with split keys, resulting in instruments with more than 12 keys per octave.¹⁵

¹² In the first Responsory there is also one "f" sign (see No. 10, M. 27). Bradshaw interpreted it as a dynamic sign, "[f]orte" (see his edition p.83). However, it might also be a mistake for "t" [trillo].

¹³ Kirkendale, *Emilio de' Cavalieri...*, 231.

¹⁴ Lamentations: $D\#$ and $E\#$ in No. 1b, Mm. 23-24, on the words "quasi vidua"; $D\#$ in No. 3c, M. 76, on the words "sicut dolor meus"; $A\flat$ in No. 5c, M. 61, on the word "falsa"; $D\#$ in No. 6b, M. 49, on the words "quasi mortuos"; $A\flat$ in No. 8a, M. 8, on the word "obscuratum". Responsories: $A\flat$ in No. 10, Mm. 26-27, on the words "Omnes inimici mei"; $D\#$ in No. 12, Mm. 12 and 32, on the words "cum gladiis et fustibus exierunt"; $A\flat$ in No. 13, M. 19, on the words "ad versum me"; $D\#$ in No. 15, M. 5, on the words "quia elongatus est a me".

¹⁵ For sources on such keyboard instruments see Martin Kirnbauer, *Vieltönige Musik* (Basel: Schwabe, 2013), 4n.

Part III – Incomplete set of lamentations

The incomplete set of Lamentations includes Lessons for only the first and the second days of the Tenebrae. In contrast to the complete set of part I, this setting includes a selection of verses which are far removed from the canonized Roman liturgy of the Holy week.¹⁶ At this stage it is important to remind readers that, according to Kirkendale, the four parts of the manuscript were all written continuously, on the same layers of paper.¹⁷ The incomplete Lamentations, excluding the fragmented section by Isorelli (see below), is probably by Cavalieri. Stylistically, however, these Lamentations are different in many ways from the complete setting, comprising of choruses and monodies which are longer and less varied. The setting adheres to typical Renaissance musical durability and text repetitions – two elements that cannot be found in the complete set.

The choruses, scored in the more traditional way with a quinto-tenor, are rather conservative and similar to other late Renaissance motet settings; the big surprise is found in the chromatic and expressive solo sections. The bass does not have any figuration whatsoever; however, it is definitely a continuo line. The lack of figuration was one of the facts that made Bradshaw believe that this incomplete set of Lamentations was composed and/or performed slightly earlier than the complete set.¹⁸

While the monodies are conspicuous for their many highly chromatic moments, the choruses are mostly diatonic. Not to be confused with dissonant moments, the chromatic moments are normally consonant but simply far from the traditional system of notes found in 16th-century, 12-keys-per-octave keyboards (tuned in meantone with $\flat E$). They include basically all the notes of the chromatic system, that is, notes with their two kinds of accidentals, sharps and flats (C-C#-D \flat -D-D#-E \flat -E etc.). To accompany these monodies, a keyboard instrument with at least 19 keys per octave is necessary.¹⁹ To be sure, late 16th century music is saturated with highly chromatic moments, partly induced by the quest for the “revival” of Greek music. What makes Cavalieri’s chromaticism outstanding is the fact that it is found in an original written-out monody rather in a traditional polyphonic setting or an arrangement thereof.

Cavalieri’s *oeuvre* testifies not only to his interest in chromatic music but also to his involvements with the revival of the Greek enharmonic music. According to Kirkendale, Cavalieri commissioned an organ with an astounding ten “commas” division of each tone, resulting in 62 keys per octave (!), which was meant to be used to accompany monodies.²⁰ It is almost certain that Cavalieri knew Vicentino’s famous ideas concerning the enharmonic genus²¹ through his

¹⁶ See footnote 5 above.

¹⁷ Kirkendale, *Emilio de' Cavalieri...*, 218.

¹⁸ Bradshaw, introduction to *Cavalieri – The Lamentations and Responsories...*, XXXV

¹⁹ See footnote 15 above.

²⁰ Kirkendale, *Emilio de' Cavalieri...*, 134, 157.

²¹ Nicola Vicentino, *L'antica musica ridotta alla moderna prattica* (Rome: Antonio Barre, 1555); facs. (Kassel: Bärenreiter, 1959)

connections with Luzzaschi, who was a colleague of Vicentino at the d'Este in Ferrara.²² However, Cavalieri's instrument goes further than Vicentino's, as the latter divided the tone only into five parts, having "only" 31 keys per octave.²³

Strangely enough, in spite of Cavalieri's dealings with enharmonic organs, there is only one place in his entire surviving *oeuvre* that calls for a keyboard instrument with more than 19 keys per octave. This is found in the incomplete set of Lamentation, where a small section has two additional alternative endings. This section can be found at the end of No. 20a on the text "et ipsa opressa amaritudine" (and she is in bitterness). The original plus signs (+) marks the place where one of the alternative sections could be inserted. The original section and the first alternative are chromatic but within the boundaries of a 12 keys per octave keyboard, similar to the use of chromatics in this part of the manuscript. The first alternative has also an expressive and rare augmented second (!).²⁴ The second alternative version, however, goes beyond the normal chromatics. It is labelled "henarmonico" and notated with additional slashes (/) and a dot (·). These seem to be notational means of communicating microtonal intervals. While the use of slashes is not found in other sources, the use of dots is found in Vicentino's writings, although probably with the opposite meaning: in Vicentino's system the dots are used to raise the pitch, whereas in Cavalieri's it seems to be the other way around. In any case, the use of both slashes and dots together is unique. Such notation can be found neither before nor after Cavalieri, and even this surviving section has neither concordance nor a textual explanation. In this "henarmonico" section, Cavalieri demonstrates an ascent from c'' to d'', going through extra enharmonic components within one tone: c'' → /c'' → c#'' → /c#'' → ·d'' → d''. It seems then that the slashes are raising the pitch by some microtonal interval, and the dots lower it. Assuming that these microtonal components divide the tone between c'' and d'' into equal parts, it will be similar to Vincenzo's division of the tone into five equal parts. However, the descriptions of Cavalieri's organs, and the lack of further textual explanations, leave us with doubt concerning an exact interpretation. It is quite a mystery how come only two measures from Cavalieri's surviving music hint at the use of his special organs. And even these two measures cannot explain the need for such a great division of the tone, as Vicentino's simpler division seems suffice.²⁵

²² Kirkendale, *Emilio de' Cavalieri...*, 148.

²³ *Ibid*, 145

²⁴ Bernhard in his *Tractatus compositionis augmentatus* categorized such interval as "Terzia deficiens" (Christoph Bernhard, *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard / eingel. und hrsg. von Josef Maria Müller-Blattau*, Leipzig: Breitkopf und Härtel, 1926, Chapter 42). Although his first example shows the exact notes used by Cavalieri (f'-g#'), his examples of "wie sie gebraucht wird" show that he deals with a later style than Cavalieri's.

²⁵ This "henarmonico" section was transcribed both by Kirkendale (p. 230) and by Bradshaw in his edition (p. 131). However, Bradshaw omitted the enharmonic signs (the slashes and the dot) altogether, and Kirkendale omitted the dot. Kirkendale thus concluded that Cavalieri demonstrated the division of a tone into four parts, but by omitting the dot he suggests an impossible interval between a# in the bass against the vocal d''; the dot is there to lower the d'' in order to transform this interval to a well-tuned major third. Just as in Vicentino's enharmonic music, there is no attempt here to create new harmonic intervals

According to its title, the first Lesson of the second day (No. 22) is not composed by Cavalieri, but by the scribe Isorelli. Except for one complete monody, the first two measures, and the canto part, the rest of the music is missing.²⁶ This edition preserves this fragmentation in a similar way to its appearance in the manuscript. Unfortunately, the surviving canto alone is insufficient to allow a reconstruction of the missing parts. A possible explanation for this fragmentation might be that Isorelli tried to compile a second set of Lamentations, but when seeing that there is a missing lesson he decided to use his own composition. Since it was his own material, he allowed himself to save the copying work for later, after he will finish with the material of Cavalieri; but he never did so, and thereby left his settings fragmented.

Another material that seems to be missing in this incomplete set is the “Jerusalem” sections. None of these are original, they are all written only with musical incipits or text instructions, referring to “Jerusalem” sections from the complete set of Lamentations in the first part of manuscript.²⁷ In other words, none of these sections were composed as part of the Lessons, and they therefore have a different voicing (quinto-canto instead of a quinto-tenor). This might raise the suspicion that Isorelli had fragmented material altogether and tried to compile a complete set by completing the missing Lesson himself and re-using the “Jerusalem” sections from the first part, in spite of their voicing unsuitability.

Part IV – Alternative Lamentations settings

As mentioned briefly above, and indicated by text instructions in the manuscript, the fourth part of the manuscript provides polyphonic substitutions to some of the sections in the incomplete set of Lamentations. It completely obviates the need for monodies, and seems to be written in a rather older style. Except one “Jerusalem” for seven voices by Costanzo Festa (ca.1490 – 1545), the rest of the pieces are without composer indication. However, one of the verses found in this part is a five voice setting of a monody from the former part of the manuscript (O vos omnes, see below). Thus, a monodic setting that seems to be attributed to Cavalieri is found again in a polyphonic version. It is possible to assume that this setting, and perhaps others as well, were composed by Cavalieri, although this is not specified.

using microtones, but simply to shift complete chords upwards or downwards by altering each of their notes by the same degree (Kirkendale, 147). Another small link to Vicentino can be found in one of the music examples of his treatise (“*L’antica musica...*”); the last notes of the canto line in the piece *Musica prisca caput* also demonstrates a gradual ascent to d’ through the microtonal components (p. 69r). Compared with Vicentino’s piece, it is interesting to note that Cavalieri is using the microtonal notes to amplify the word “amaritudine” (bitterness), whereas in Vicentino’s music the text is connected more with the sweetness of music.

²⁶ When sections start with a voice other than the canto, they appear until the canto enters. This is in order to make sure there will be enough space for all the voices to be copied later. Furthermore, the only complete component in Isorelli’s Lesson, the monody in No. 22c, is fragmented in its text; see critical commentary.

²⁷ This is one of Kirkendale’s points when challenging Bradshaw’s dating of the incomplete Lamentations as the earlier one: how is it that sections from the “early” piece are taken from the “later” one?

As all the alternative settings are composed in a traditional five-part chorus style, it is tempting to assume that they were supplied for a stricter liturgical practice, where monodies could not take part as the use of instruments during the holy week was forbidden.²⁸ However, looking at the alternative settings, many questions arise. In Table 1 we can see the alternative settings compared with the settings that they should replace. It is clear from the textual instructions in the manuscript which setting should replace which. Not all the sections were titled as alternative ones; some were titled as additional. The implied indication according to the paratext as well as the number of the item (to indicate its place in the manuscript/edition) is found in square brackets. All the items are for five voices unless marked otherwise. The arrows shows which item from the alternative settings should come in the place of items from the former part of the manuscript according to the instructions.

Here too, as in the incomplete alternative voicing we saw in the third day of the complete Lamentations, the alternative version is not complete, and many questions arise. The most important question is: what is the purpose of an incomplete alternative version? This is especially puzzling since if this meant to be a traditional version, cancelling the need for monodies – a purpose which loses its meaning when it is fragmented. Further questions:

1. If it was indeed meant to provide alternative for the solos, why are there additional polyphonic settings of the Letters as well? Let alone the ancient “Jerusalem” of C. Festa for seven voices?²⁹ What need is there for more such polyphonic items?
2. If these are only alternative verses that should be combined with material from Part III, why did the scribe bother to point out structural sections like opening (“Incipit lamentatio...”, e.g. No. 27a) and “Jerusalem” sections (e.g. No. 25c)?
3. Why are the alternative materials for the second day (nos. 25 and 26) written prior to the material of the first day (No. 27)?
4. Why was the polyphonic version of “O vos omnes” not recognized as an alternative version of the solo version of the third Lesson of the first day, and was labelled as an additional verse instead? (see dashed arrow in table 1)
5. Why is the Letter “Lamed” (No. 28) misplaced?
6. What is the meaning of the two last independent letters (Nos. 29 and 30) with no indication of pertinence whatsoever?

²⁸ Kirkendale, *Emilio de' Cavalieri...*, 224: “They [the alternative settings of Lamentations] were surely supplied in order to render this set usable in churches which enforced the prohibition of instruments during the Holy Week.”

²⁹ Festa died circa 50 years prior to Cavalieri’s prime. Bradshaw wrote that “Festa’s piece is most impressive ending for any lamentation, a strong enough reason for its inclusion in the manuscript” (p. XLIV).

Conclusions

The above questions lead us to believe that the alternative settings of part IV of the manuscript were not made as alternative settings, but were simply compiled together in the manuscript and only labelled as alternatives. It seems that Isorelli had Holy Week musical material from several years (definitely more than two, as has been suggested by previous writers), and he tried to put them in order and compile them into a logical collection. It seems that he had several chronological layers, and that the older the material was, the more fragmented it was.

The complete set of Lamentations and set of Responsories, Part I and II of the manuscript, were probably composed together and constitute the most recent material in the scribe's possession. The material is complete and it concludes with a "fine" inscription. With further earlier material, he tried to compile a second set of Lamentations – Part III of the manuscript. However, he was lacking a complete day (the 3rd day), a complete Lesson (1st Lesson of the second day), and all the "Jerusalem" sections. The missing Lesson he tried to complete himself. He copied only the soprano line and left spaces to complete the rest later, but never did so. The missing "Jerusalem" sections he filled by those of the complete Lamentations, in spite their voicing incompatibility (quinto-tenor/quinto-canto). For the last part of the manuscript he did not have enough material to cover the liturgical requirements of a single day. He therefore titled the pieces as alternative settings and tried to make connections with items from part III. As seen clearly in Table 1, this attempt at making connection met only with partial success: he put materials of the second day before materials of the first day, a Letter (No. 28) he found later was meant to be placed earlier (in No. 25), he did not notice the connection between the monodic and polyphonic setting of the same music (O vos omnes from No. 21 and No. 26), and he could not find use for two Letters (Nos. 29 and 30).

Elsewhere I intend to write about further issues surfacing while dealing with Cavalieri's music. These will include an analysis of the "seconda prattica" compositional tools used by Cavalieri, tracing transformations from polyphony to monody between musical sections from the Lamentations and the *Rappresentazione*, and an in-depth look into his basso continuo notation.

Performance

I will add only little to Bradshaw's comments about the Performance of this piece. As the basso continuo line is merged together with the vocal bass line, it is clear that accompaniment/continuo was played continuously alongside the vocal parts. Apart from other points raised by Bradshaw and the fact that in Cavalieri's *Rappresentazione* there is a separate and continuous continuo line throughout the piece, a further little hint for this is found. In the text explaining the transposition of the chorus of No. 7c, which like most choruses in this manuscript lacks any hints regarding accompaniment, the scribe uses the words "cantare e sonare" (to sing and play).

The basso continuo instruments could be one or more keyboard instruments, as used by Cavalieri in the Holy week of 1597 (two organs and a harpsichord; see above). More elaborate

instrumentation could be employed in accordance with his recommendations in the preface of the *Rappresentazione* (harpsichord, lirone, and chitarrone, or organ and chitarrone).

With few exceptions, accidentals in this source apply only for one note. This is preserved in this edition. This is also true sometimes for the figuration of the basso continuo; if one note is repeated twice, the first is figured with a sharp and the second is not, it is very likely that the second one would have to be harmonized again without the sharp. If such a case occurs with a tie between the notes, it simply means that the bass should not be repeated while the parts above should change. This method is used frequently in Cavalieri's *Rappresentazione*.

Table 1 – Parts III and IV of the manuscript

Part III – Incomplete set of Lamentations	Part IV – “Alternative settings”
1 st day	
1 st Lesson [No. 19] Incipit lamentation Aleph: Quomodo [solo] ←————→ Beth: Plorans ploravit [solo] ←————→ [Hierusalem a6]	1 st Lesson [No. 27] [Incipit] Aleph: Quomodo [Beth:] Plorans ploravit Hierusalem
2 nd Lesson [No. 20] Daleth: Vie sion [solo] Mem: Quoniam [Hierusalem]	
3 rd Lesson [No. 21] Sade: Vide Domine [partially solo] Zain: O vos omnes [solo] ←----- [Hierusalem]	
2 nd day	
1 st Lesson [by Duritio Isorelli] [No. 22] De lamentatione [incomplete] Heth: Non est lex [incomplete] Lamed: Defecerunt [only the verse is complete] [solo] [Hierusalem]	
2 nd Lesson [No. 23] Aleph: Levemus Lamed: Judicasti [solo] ←————→ [Hierusalem]	2 nd Lesson [No. 25] Judicasti Zain: Plauserunt [additional verse] [Hierusalem]
3 rd Lesson [No. 24] Gimel: Conclusit Beth: In tenebrosis [solo] ←————→ Aleph: Me minavit [solo] ←————→ [Hierusalem]	3 rd Lesson [No. 26] Beth: In tenebrosis [Aleph]: Me minavit O vos omnes [additional verse] ←----- Hierusalem di Costanzo Festa a7
	Independent letters with no verses: <ul style="list-style-type: none"> • Lamed [for the 2nd Lesson of the 2nd day] [No. 28] • Beth [without indication] [No. 29] • Gimel [without indication] [No. 30]

Edition

The following points have guided this edition:

1. Note values, mensuration signs, bar lines, all appear as in the original. Exceptions: Longas are transcribed as two tied breves, ligatures were modernized using brackets, and two-note colorations were modernized with dashed brackets. Long sections with coloration (Nos. 10, 12, and 14) were transcribed as in the original. Double bar lines were added at the end of every section ending with a fermata.
2. All the original titles were transcribed in **bold**, except for most of the page-turn related text (e.g. “voltasi per Hierusalem”, “voltasi per la terza letione”) as they are related solely to the pages turn in the manuscript and contain no additional information. Non-bold text is editorial. Folio numbers and clarifications are in square brackets. The original titles were also used in the table of content, in spite the rather confusing terminology.³⁰ In part I the days are titled in Latin: “Prima Die”, “Secunda Die”, and “Tertia Die” (first day, second day...), while in the rest of the manuscript they are titled in Italian with the actual names of the day, often in an archaic spelling: “Mercore”, “Giovedì santo” and “Vener Santo”. Notice that that in some of the titles and instructions the days are not referring to the liturgical day as nowadays used, but to a previous day. This might be because these services were performed on the night between the days.³¹
3. Accidentals appear as in the original,³² except when a sharp sign is applied to a flat; these were modernized as a natural sign [♮] (such natural signs are sometimes original). Editorial accidentals appear above the notes in smaller font; cautionary accidentals are in parenthesis.
4. Basso continuo figures appear below the line, unlike the original which have the figures above. The few places which have both figures and text underlay have the figures above the line as in the original.³³ In addition, the stem directions in these places were modified from the original in order to facilitate the distinction between the two parts. Editorial basso continuo figuration was added when needed (mostly in monodies). This was done according to the contrapuntal language of the piece and contemporary musical and theoretical sources. The figures represent compound intervals, as is often the case in contemporary sources. Sometimes, the figures that are implied by the composition were left out, and only those which are missing were added.
5. Dotted notes before bar lines were modernized using a tie. When such a note has an accidental, an editorial accidental is placed above the second note.

³⁰ The titles were slightly normalized where necessary. When they differ from the original, this difference is indicated in the critical notes.

³¹ Bradshaw, introduction to *Cavaliere – The Lamentations and Responsories...*, XXXVII

³² See the comment concerning accidentals in the preface of the *Rappresentazione*. It implies that all the accidentals are written and should be respected carefully, i.e. no further “musica ficta” should be applied by the readers. This is not always the case in the Lamentations.

³³ No. 3, Mm. 15-20; No. 4, M. 63; No. 5, Mm. 15-21, M. 55, Mm. 65-85. No. 18, Mm. 1-5.

6. Every section starts with an indication of the number of voices (e.g. “Solo” or “a 5”, etc.). The few sections that lack this indication were completed in square brackets. Different versions of the titles (e.g. “a solo”, “a duoi”, “a dui soprani”, “a tre” etc.) were normalized to “Solo” “a 2”, “a 3” etc..
7. The original clefs were modernized. The original clef of each voice is indicated by the abbreviation found at the beginning of each line in square brackets (the few original indications are visible):
 - [c] canto with C1 (also referred as “soprano” sometimes in the manuscript).
 - [a] alto with C3.
 - [t] tenor with C4.
 - [b] basso with F4. The few places where the bass does not have this clef were preserved as in the original.
 - [q] quinto. When it is next to the tenor it is a quinto-tenor with the same clef as a tenor [C4], and when next to the canto it is a quinto-canto with the same clef as the canto [C1]. There is no case of quinto-alto in this manuscript.
 - [ss] sesto – see critical notes (appears only few times).
 - [st] settimo – see critical notes (appears once).
8. The sung text in Latin was preserved as in the original style (e.g. Hierusalem) and was not normalized according to the *Liber Usualis*. Punctuation marks are editorial. All italic text is editorial; both text which was referred by a repetition sign or without. In general, the original text underlay is not complete and indicated fully mainly in the canto line. However, as the text underlay is clarified in details when necessary, the incomplete underlay does not seem like an indication for performance practices with fewer singers than parts.
9. Slurs were kept as in the original. They are used sometimes by the scribe for text underlay purposes whenever a ligature is not possible to use (e.g. beyond a bar line).

Critical comments

Title page:³⁴ LAMENTATIONES / HIEREMIAE PROPHETAE / CVM RESPONSORIIS / OFFICII
HEBDOMADAE MAIORIS / ET NOTIS MVSICIS / Scriptae / A Veenerabili Dei Servo / IUVENALE
ANCINA FOSSANEN / Congr. Oratorij Romani Presb.^o / deinde Salutiarum Episcopo /

No. 1:

M. 24, continuo: The last minim has a sharp figure, but this will contradict the solo voice. See editorial figuration. M. 33, quinto: The last two tied minims may call for a “zimbalo” (see ornament table in Ex. 1). M.55, continuo: The figure 12 on the last note is necessary in order to prepare the 11 of the next measure. M. 61, canto: b'. M. 86, canto: Last note has a sharp. M. 92, quinto: An additional fermata.

No. 2:

M. 6: The word “est” is missing. Mm. 6-10: The layout with the empty staves is original. M. 8: The Tenor solo was first copied on the Alto line and then crossed. M. 22: The continuo figures clearly read “17.16”. This is not only meaningless contrapuntally but cannot be found elsewhere in this manuscript, where figures reach only up to 13. In addition, this combination of figures cannot be found in Cavalieri’s *Rappresentazione*, which contains detailed figures up to 18. Contrapuntally, it seems that a sensible figuration for that place can be 9.8 / 16.15. It could be that there was some kind of a copying mistake. M. 33: The Tenor’s underlay of the first note (“-ae”) is missing.

No. 3:

M. 36, quinto: The last note have a sharp, and the following note in next measure lack one. Taking the phrases that were sung beforehand by the canto (Mm. 32-5) into account, it seems that the scribe mistakenly applied the sharp on the wrong note. Mm. 41-2, alto: The text underlay is “gemens” instead the end of the sentence “et qaearens panem”. Mm. 43-45: Alto and Tenor parts are lacking the rests. M. 62, canto: second note have a sharp instead of a natural. M.63, the editorial figuration is based on the other “O vos omnes” pieces (see No. 15 M. 21 and No. 26c).
3d: Hierusalem, an incomplete copy of No. 1e. The canto is complete; Tenor and Bass have only first two measures.

No. 4:

M. 4: There are parallel fifths between the bass and the canto. M. 8, canto: The natural sign is missing. Mm. 17-19: The alto’s text-less imitative addition to the tenor solo is

³⁴ The title page is not original; it was added by an 18th century librarian who wrongly assumed the identity of the manuscript’s scribe (Kirkendale, *Emilio de' Cavalieri...*, 218).

probably an instrumental one. It should probably be performed by a melodic instrument or as part of the basso continuo's realization. M. 30: The original key signature change is simply the clefs again but this time without the flat. Here I modernized it with the cancelling ♯ sign. M.61: The *sesto* (ss) is a tenor voice with C4 clef.

No. 5:

M. 43, original text: "Num". M. 55: there are clefs with ♯ signs for the three top voices. The reason might be that the solo just before this measure (starting in M. 49) originally had a flat in the key signature; this flat was later deleted, but it is still clearly visible. M. 65: it seems that in this six-voice setting (as opposed to No. 4d), the top line was added to the normal five voice setting. I therefore labelled it 'sesto'. It is in fact a third canto with a C1 clef. This is probably the "Hierusalem" section sang by Vittoria Archielesi referred to later in the manuscript. It is easy to imagine that she sang this top line with many diminutions. If this is true, it might suggest that she was not part of the basic five voice group, but only sang solos.

No. 7:

M. 1: The un-bolded text is the translation of the original opening instruction.³⁵ The concluding sentence in square brackets is editorial, made according to the following instructions. M.11, continuo editorial figuration is based on similar places found in Cavalieri's *Rappresentatione*.³⁶ M. 21: The square brackets contain a free editorial translation. M. 23: The original adjustment of the tenor part is marked directly on the music, rather than as a separate *ossia*. M. 29: The square brackets contain a free editorial translation of the instruction next to the quinto part. M. 36: Here, the scribe provides a correction for one of the bars, in case a tenor will replace the canto (unlike in the five part section where the quinto [second canto]) was transposed). Although he does not refer to duets in the text instructions, he apparently means that the canto will be transposed to a tenor and will be sung as solo. This is supported by the title of the *ossia* (M. 40): "per cantare solo in tenore". This is probably true for the other duets as well. The small correction found in the *ossia* is included in this case to prevent the transposed tenor voice from going below the continuo.

7e: The first four measure of the "Hierusalem" section in No. 5d are notated.

No. 8:

M. 1: The text next to the quinto explains in details the function of the different parts after the transposition; the quinto (quinto-canto) will be transposed one octave lower and will become alto, and the alto will become the quinto (quinto-tenor). M. 15: Above the top line, there is a little *ossia* showing the first two notes of that section an octave

³⁵ Translation taken from Bradshaw's edition (p. 63)

³⁶ E.g., *Rappresentatione*, p.iii, in No. 4, on the words "pensi".

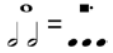
lower on a tenor clef, showing that this duet could be sung as a solo tenor. M. 18: In the original, this measure starts a new line in which flats were written in the clef (as a continuation of the section) but then crossed out. I transcribed it as a clef change with a ♯ sign. M. 26: The alternative letter with the alternative voice combination is found on the former page (f.27v) and it is stroked along with the text instruction. In spite of it being stroked, it seems complete and correct, and serves the purpose of all the alterations in this third day. The mensuration sign of the alternative letter is cut C. M. 47: The alternative letter with the alternative voice combination is found two folios earlier, next to the alternative letter of No. 8b (f.27v). This one, however, is not stroked. Above the original letter there is the text: “questa p[er] trasportare ad un soprano vedi al segno a tergo. dui fogli”. The mensuration sign of the alternative letter is cut C. M. 49: There is a false relation between the quinto and basso that was probably missed by the author of this alternative version (it is not necessarily by Cavalieri). It does not seem intentional as it much too strong in comparison with the general style. There are several ways to “fix” it; one is to leave the quinto on a long e (as did Bradshaw in his edition, p. 72), and another is to cancel the sharp in the bass (see editorial accidental), as this kind of sharp is merely ornamental and is not a crucial part of the counterpoint. Yet another possibility is to sharpen the quinto g. M. 63: Above the canto line there is a small *ossia* with a tenor clef, indicating that this line could be sung by a tenor an octave lower. M. 66: there is another *ossia*, this time for the tenor voice itself, that closes the section two measures earlier and on another key than the original three-voice version. In order for this to work, one note of the bass must be slightly changed (see *ossia*).

No. 9:

M. 14: There are two small *ossias* next to the music in a tenor clef – one above the music, and one before it. These *ossias* indicate that this soprano solo could be sung by a tenor an octave lower. They also contain a slight change in the note values: the written soprano has a semibreve, a dotted semiminim, a fusa, and a minima, whereas the *ossia* spreads the same notes on double the time with a minim pause, a dotted semibrave, a dotted minim, a semiminim, and a semibreve. Graphically, the *ossia* above the music is similar to the other *ossias* in that section of the manuscript and written in the same handwriting. The second one, however, which also contains the bass and one more measure, seems to be written in another handwriting, possibly by another scribe. It was perhaps added later by a reader who tried to figure out how the different note values of the original *ossia* will work with the bass. M.17: There is a text that reads “a solo in tenore si segui subito”. This is rather confusing as the next section is a duet of two sopranos. However, this duet section could also be sung by one Tenor (see *ossia* on M. 31), in which case the text makes sense. Bradshaw interpreted it as an indication that Mm. 14-17 should be sung twice; once by a soprano and then followed “subito” by a tenor. This seems odd, as there is no other place in the manuscript that asks for such repetitions and as all the paratexts in this part of the manuscript are concerned with

ways of avoiding soprano solos. In other words, this text, like the other text, is referring to a situation where a tenor will take over the soprano solos. M.25: The second note in the quinto is a semiminim. 9b: The first two bars of the “Hierusalem” section of No. 1e are notated.

No. 10:

Mm. 17-21 and 38-42: The coloration used here (and also in Nos. 12 and 14) indicates the division of a fixed unit (the *tactus* stays the same) into three instead of two:  M.27: It is not clear to me what the meaning of this “f” sign is. As opposed to other letters that appear in the *Responsories* [t, g, z, m], “f” cannot be found in the ornament table found in the *Rappresentation’s* preface. Bradshaw transcribed this “f” as a dynamic sign “f[orte]”. I do not find that interpretation plausible. It might be a copying mistake for a “t” – trillo.

No. 12:

Mm. 9-15 and 29-45: See comment to No. 10 concerning the proportion of the coloration.

No. 14:

Mm. 1-7: See comment to No. 10 concerning the proportion of the coloration. Mm.21-22, quinto: Because of the lack of necessary accidentals in the two preceding measures, it is possible to suggest that a sharp is also missing for all the notes here (as Bradshaw suggested).

No. 15:

M. 10: The continuo figuration “13.12.13” is not wrong but seems out of place. by changing the “12” into “14”, a much more common cadence will be produced. Such cadences are found in a lower position both with figures of “6.7.6” (e.g., No. 5c, M. 50) and with actual written-out notes (e.g., No. 18, M. 12). Mm. 9-10: Alternative unornamented version has the word “videte”.

No. 17:

Mm. 5-6: It seems that the scribe wrote the canto line first without the ornaments (similar to the way it is presented in the last chorus) and then added them upon what was already written.

No. 18:

Mm. 1-4: Here, unlike the rest of the manuscript, the bass line is strictly the basso continuo, and the singing bass is missing (in M. 2 there are not enough notes for the

required syllables). As this chorus is “a5” and is not different from other choruses of the Responsories, I inserted the text underlay. Mm. 6-7: The two voices on the canto line are original. It is weird both because it creates three voices in a section which is labelled “a2”, and also because it’s not clear what should happen to this split voices on the third bar. M. 8, quinto: Missing fermata. M. 20, bass: Missing fermata.

No. 19:

Mm.1-2, the bar lines are made according to the text and not according to the tactus. M.62, the last note of the bass has a fermata.

19d: The “Hierusalem” section for six voices of No. 5d is notated here on seven lines (the singing bass and the continuo were separated). The continuo is complete, the singing bass miss the last two measures, and the top voice has only four measures.

No. 20:

M.15, the continuo has a C as mensuration sign.

20c: the meaning of the inscription “Hierusalem a X[sic] secondo tuono” is not clear. However, if focusing on its last part only, the only “Hierusalem” in the second tone/mode are Nos. 4d and 5d. The folios following this Lesson (48v-49r) are empty except a soprano clef and the word “Hierusalem”.

No. 21:

Mm.34-52, continuo, the editorial continuo figuration is based on the polyphonic setting of the same music (see No. 26c). M.52, continuo, regarding the false relation on the first note (f# and “f” see critical notes for No. 26c. 21c: The text “segue il Hierusalem [sic] con la S[igno]^{ra} Vittoria.” is referring probably to one of the two six voice settings – No. 4d or 5d. This is supported by the fact that the two other mentioning of Vittoria is for a six voice setting (No. 22d and 24d).

No. 22:

22c: The following portion of the text was omitted in this setting: “cum deficeret parvulus”. In No. 4c the same text was composed in its entirety. 22d: The text “Hierusalem a sei con la S[igno]^{ra} Vittoria.” is referring probably to one of the two six voice settings – Nos. 4d or 5d.

No. 23:

M.26, tenor, there are two sharp signs next to the tenor. Mm.29-31, text underlay could be read as “Lamech”, but in fact quite similar to the way the “Lamed” of No. 5a is written. 23c: Hierusalem, see comment above for 20c.

No. 24:

M. 1: This section was mistakenly labelled as “solo” instead of “a5”. Mm.1-8: This section is identical to the Letter “Aleph” in No. 1b. Only the voicing is different: the quinto-canto became alto, the alto became tenor, and the tenor became quinto-tenor. Mm. 33-35: The text should be “In tenebrosis” and not “in tenebris”. Interestingly, it is composed correctly in Nos. 6b and 26a. Mm.35-38: This verse music imitates the first two measures of the music of the preceding letter (Mm. 27-28). It is the only instance where musical material is shared by the letter and by the verse. 24d: Hierusalem, see comment above for 21c. The folios following this Lesson (57v-58r) are empty except a soprano clef and the word “Hierusalem”.

No. 25:

There is no title in the original, only the explanatory text. See discussion about this part of the manuscript in the introduction. Mm. 15-16, alto: Tie between the measures is missing. M.68, quinto: The first note is a breve.

25c: This is the only instance that the title “Hierusalem” appears without any hint of which “Hierusalem” should be used. As these verses are to replace those of No. 23, it could be understood that the same “Hirusalem” that is used there should be used here (probably No. 4d or 5d).

No. 26:

There is no title in the original, only the explanatory text. See discussion of this part of the manuscript in the introduction. M. 24: The word “Aleph” appears alone. As this entire set is meant to replace settings from No. 24, it is probably referring to the “Aleph” from No. 24c. M.26: Although titled as additional, this is in fact a polyphonic setting of the monody found in No. 21b. This is the only instance in which the very same music is found in two settings – monody and polyphony. M.55, quinto: The suggested *ficta* seems appropriate, as it creates an expressive false relation on the word “dolor”.

No. 27:

M. 1: The beginning of the music of No. 19a (“Incipit Lamentatione”) is notated along with the text: “Vedi la prima del mercore.” Mm. 1-10: The bass line is missing (there are neither notes nor pauses). See editorial reconstruction in smaller notes. Mm.25-27 are very similar to the monodic setting it should replace (No. 19b, Mm.32-34). M. 35: The first measures of the “Aleph” from No. 19b are notated, but underlayed with “Beth” and titled “vedi nella p[rim]a del mercore”. I have completed the missing bars according to No. 19b.

No. 28

This is titled “giovedì santo. Letione secunda.” It should have been placed at the beginning of No. 25. See table 1. The *sesto* voice is another *canto* voice with C1.

No. 29

The *sesto* voice is another *canto* voice with C1.

Texts and translations³⁷

Prima Die, Lectio prima [Lam 1:1-3]

- | | | |
|----|--|---|
| 1a | Incipit Lamentatio Hieremie prophete. | The lamentation of Jeremiah the prophet begins. |
| 1b | ALEPH: Quomodo sedet sola civitas plena populo, facta est quasi vidua domina gentium, princeps provinciarum facta est sub tributo. | How doth the city sit solitary that was full of people! How she has become as a widow! She that was great among the nations and princess among the provinces, how she has become tributary! |
| 1c | BETH: Plorans ploravit in nocte et lacrimae eius in maxillis eius, non est qui consoletur eam ex omnibus caris eius, omnes amici eius spreverunt eam et facti sunt ei inimici. | She weepeth sorely in the night, and her tears are on her cheeks; among all her lovers she hath none to comfort her. All her friends have dealt treacherously with her; they have become her enemies. |
| 1d | GIMEL: Migravit judas propter afflictionem et multitudinem servitutis, habitavit inter gentes nec invenit requiem, omnes persecutores eius apprehenderunt eam inter angustias. | Judah has gone into captivity because of affliction, and because of great servitude. She dwelleth among the heathen, she findeth no rest; all her persecutors overtook her in her straits. |
| 1e | Hierusalem, Hierusalem, convertere ad Dominum Deum tuum. | Jerusalem, O Jerusalem, turn to the Lord your God. |

Prima Die, Lectio secunda [Lam 1:6-8]

- | | | |
|----|---|--|
| 2a | VAU: Et egressus est a filia Sion omnis decor eius, facti sunt principes eius velut arietes non inventientes pascua, et abierunt absque fortitudine ante faciem subsequentis. | And from the daughter of Zion, all her beauty is departed; her princes have become like harts that find no pasture, and they have gone without strength before the pursuer. |
| 2b | ZAIN: Recordata est Hierusalem dierum afflictionis suae et praevaricationis, omnium desiderabilium suorum quae habuerat diebus antiquis cum caderet populus eius in manu hostilij et non esset auxiliator, viderunt eam hostes et deriserunt sabata eius. | Jerusalem remembered in the days of her affliction and of her miseries, all her pleasant things that she had in the days of old. When her people fell into the hand of the enemy and none did help her, the adversaries saw her, and mocked at her Sabbaths. |
| 2c | HETH: Peccatum paccavit Hierusalem propterea instabilis facta est. Omnes qui glorificabant eam preneverunt illam quia viderunt ignominiam eius. Ipsa autem gemens conversa est retror sum. | Jerusalem hath grievously sinned; therefore she has become a wanderer. All that honored her despise her, because they have seen her nakedness; yea, she sigheth, and turneth backward. |
| 2d | Hierusalem... | Jerusalem... |

Prima Die, Lectio tertia [Lam 1:10-12]

- | | | |
|----|---|---|
| 3a | JOD: Manum suam misit hostis ad omnia desiderabilia eius, quia vidit gentes in gressas sanctuarium suum de quibus preceperas ne intrarent in ecclesiam tuam. | The adversary hath spread out his hand upon all her pleasant things; for she hath seen that the heathen entered into her sanctuary, whom Thou didst command that they should not enter into Thy congregation. |
| 3b | CAPH: Omnis populus eius gemens et quarens panem, dederunt pretiosa quaeque pro cibo ad refocillandam animam. Vide Domine et considera quoniam facta sum vilis. | All her people sigh, they seek bread; they have given their pleasant things for meat to relieve the soul. "See, O Lord, and consider, for I have become vile." |
| 3c | LAMED: O vos omnes qui transitis per viam, attendite et videte si est dolor sicut dolor meus, quoniam vindemiavit | "Is it nothing to you, all ye that pass by? Behold and see if there be any sorrow like unto my sorrow, which is done |

³⁷ The Latin text was taken directly from the manuscript; no normalization according to the *Liber Usualis* or the book of Lamentations [*Lam*] was made. Slight differences between the original and those sources are specified in Bradshaw's edition (see his critical comments). Also, it should be noted that the quoted verses from the Book of Lamentations are not always complete and that the Letters are in many cases do not represent the correct verse number. The English translation of the Lamentation text is taken from "21st Century King James Version" and the Responsories text from Bradshaw's edition.

me ut locutus est Dominus in die furoris sui.

3d Hierusalem...

Secunda Die, Lectio prima [Lam 2:8,11]

4a De Lamentatione Hieremie prophete.

4b HETH: Cogitavit Dominus dissipare murum filiae Sion tetendit funiculum suum, et non avertit manum suam a preditione luxitque antemurale et murus pariter dissipatus est.

4c CAPH: Defecerunt prae lacrimis oculi mei. Conturbata sunt viscera mea, effusum est in terra iecur meum super contritione filie populi mei cum deficeret parvulus et lactens in plateis oppidi.

4d Hierusalem...

Secunda Die, Lectio secunda [Lam 2:12-14]

5a LAMED: Matribus suis dixerunt, ubi est tritium et vinum, cum deficerent quasi vulnerati in plateis civitatis, cum exalarent animas suas in sinu matrum suarum.

5b MEM: Cui comparabo te vel cui assimilabo te filia Hierusalem, cui exequabo te et consolabor te virgo filia Sion. Magna est enim velut mare contritio tua, quis me debetur tibi.

5c NUN: Prophete tui viderunt tibi falsas et stulta nec aperiebant iniquitatem tuam ut te ad penitentiam provocarent viderunt autem tibi assumptiones falsas et eiectiones.

5d Hierusalem...

Secunda Die, Lectio tertia [Lam 3:1-3,6,8]

6a ALEPH: Ego vir videns paupertatem meam in virga indignationis eius. Me minavit et adduxit in tenebras et non in lucem. Tantum me vertit et convertit manum suam tota die.

6b BETH: In tenebrosis collocavit me quasi mortuos sempiternos.

6c GIMEL: Sed et cum clamavero et rogavero exclusit orationem meam.

6d Hierusalem...

Tertia Die, Lectio prima [Lam 3:22-24]

7a De Lamentatione Hieremie prophete.

7b HETH: Misericordiae Domini quia non sumus consumpti, quia non deffecerunt miserationes ejus.

7c HETH: Novi diluculo multa est fides tua.

7d HETH: Pars mea Dominus, dixit anima mea, propterea exspectabo eum.
Hierusalem...

unto me, wherewith the Lord hath afflicted me in the day of His fierce anger.

Jerusalem...

From the lamentation of Jeremiah the prophet.

The Lord hath purposed to destroy the wall of the daughter of Zion; He hath stretched out a line, He hath not withdrawn His hand from destroying. Therefore He made the rampart and the wall to lament; they languished together.

Mine eyes do fail with tears, my soul is troubled; my passion is poured upon the earth, because of the destruction of the daughter of my people, because the children and the sucklings swoon in the streets of the city.
Jerusalem...

They say to their mothers, "Where is corn and wine?" when they swooned as the wounded in the streets of the city, when their soul was poured out into their mothers' bosom.

What thing shall I take to witness for thee? What thing shall I liken to thee, O daughter of Jerusalem? What shall I equal to thee, that I may comfort thee, O virgin daughter of Zion? For thy breach is great like the sea. Who can heal thee?

Thy prophets have seen vain and foolish things for thee; and they have not exposed thine iniquity, to return you from captivity, but have seen for thee false burdens and causes of banishment.

Jerusalem...

I am the man that hath seen affliction by the rod of His wrath. He hath led me, and brought me into darkness, but not into light. Surely against me is He turned; He turneth His hand against me all the day.

He hath set me in dark places, as they that are dead of old.

Also when I cry and shout, He shutteth out my prayer.

Jerusalem...

From the lamentation of Jeremiah the prophet.

It is through the Lord's mercies that we are not consumed, because His compassions fail not.

They are new every morning; great is Thy faithfulness.

"The Lord is my portion," saith my soul, "Therefore will I hope in Him."

Jerusalem...

Tertia Die, Lectio secunda [Lam 4:1-3]

- 8a ALEPH: Quomodo obscuratum est aurum, mutatus est color optimus, disperse sunt lapides santuarii in capite omnium platearum.
- 8b BETH: Filij Sion incliti et amicti auro primo, quomodo reputatisunt in vasa testea opus manuum figuli.
- 8c GIMEL: Sed et lamie nudaverunt mammam lactaverunt catulos suos, filia populi mei crudelis quasi strutio in deserto.
- 8d Hierusalem...

How the gold hath become dim! How the most fine gold hath changed! The stones of the sanctuary are poured out at the head of every street.

The precious sons of Zion, comparable to fine gold, how they are esteemed as earthen pitchers, the work of the hands of the potter!

Even the seamonsters draw out the breast, they give suck to their young ones; but the daughter of my people has become cruel, like the ostriches in the wilderness.

Jerusalem...

Tertia Die, Lectio tertia [Lam 5:1-3]

- 9a Incipit oratio Hierimiae prophete.
Recordare Domine quid acciderit nobis, intuere et respice opprobrium nostrum. Ereditas nostra versa est ad alienis, domus nostrae ad extraneos. Pupilli facti sumus absque pater, matres nostrae quasi viduae.
- 9b Hierusalem...

The prayer of Jeremiah the prophet begins.

Remember, O Lord, what is come upon us; consider, and behold our reproach. Our inheritance is turned to strangers, our houses to aliens. We are orphans and fatherless, our mothers are as widows.

Jerusalem...

Responsi del Mercore, Responso primo [Liber Usualis, Maundy Thursday, Resp. 7]

- 10 Eram quasi agnus innocens. Ductus sum ad immolandum et nesciebam consilium fecerunt inimici mei adversum me dicendes:
Venite mitamus lignum in panem eius et eradamus eum de terra viventium.
Omnes inimici mei ad versum me cogitabant, mala mihi verbum iniquum mandaverunt adversum me dicentes:
Venite mitamus lignum in panem eius et eradamus eum de terra viventium.

I was as an innocent lamb. I was led to the slaughter and did not know it. My enemies planned against me, saying:

Come, let us put wood in his bread, and we will scratch him out of the land of the living.

All my enemies plotted evil against me. They charged evil words against me, saying:

Come, let us put wood in his bread, and we will scratch him out of the land of the living.

Responsi del Mercore, Responso secundo [Liber Usualis, Maundy Thursday, Resp. 8]

- 11 Una hora non potuistis vigilare mecum, qui exhortabamini mori pro me.
Vel Judam non videtis quomodo non dormit sed festinat tradere me Judeis.
Qui domitis surgite et orate ne in tretis in tentationem.
Vel Judam non videtis quomodo non dormit sed festinat tradere me Judeis.

Were you not able to watch one hour with me, you who exhorted each other to die for me?

Do you see Judas? He does not sleep but hastens to hand me over to the Jews.

Why do you sleep? Arise and pray, lest you enter into temptation.

Do you see Judas? He does not sleep but hastens to hand me over to the Jews.

Responsi del Mercore, Responso terzo [Liber Usualis, Maundy Thursday, Resp. 9]

- 12 Seniores populi consilium fecerunt
Ut Jesum dolo tenerent et occiderent cum gladiis et fustibus exierunt tamquam ad latronem.
Collegerunt pontifices et pharisei concilium
Ut Jesum dolo tenerent et occiderent cum gladiis et fustibus exierunt tamquam ad latronem.

The elders of the people made a plan

To seize Jesus by deceit and kill him. With swords and clubs they went out as for a thief.

The priests and Pharisees gathered together in council

To seize Jesus by deceit and kill him. With swords and clubs they went out as for a thief.

*Responsi del Giovedì Santo, Responso primo
[Liber Usualis, Good Friday, Resp. 7]*

- 13 Tradiderunt me in manus impiorum et inter iniquos
proiecerunt me et non pepercerunt animae meae,
congregate sunt adversum me fortes.
Et sicut gigantes steterunt contra me.
Alieni in surrexerunt adversum me et fortes quesierunt
animam meam.
Et sicut gigantes steterunt contra me.

They handed me over into the hands of the unholy, and
among evil men they cast me, and they seized my soul;
strong men gathered against me,
And as giants they stood against me.
Strangeres rose up against me, and strong men sought my
soul.
And as giants they stood against me.

*Responsi del Giovedì Santo, Responso secondo
[Liber Usualis, Good Friday, Resp. 8]*

- 14 Jesum tradidit impius summus principibus sacerdotum et
senioribus populi.
Petrus autem sequebatur a longe ut videret
finem.
Adduxerunt autem eum ad Caipham principem
sacerdotum ubi scribe et pharisei convenerant.
Petrus autem sequebatur a longe ut videret
finem.

The unholy man handed Jesus over to the leaders of the
priests and the elders of the people,
But Peter followed from afar in order to see the
end.
They led him to Caiphias, the chief priest, where the scribes
and Pharisees had gathered,
But Peter followed from afar in order to see the
end.

*Responsi del Giovedì Santo, Responso terzo
[Liber Usualis, Good Friday, Resp. 9]*

- 15 Caligaverunt oculi mei a fetu meo quia elongatus est a me
qui consolabatur me. Viderunt omnes populi
Si est dolor similis sicut dolor meus.
O vos omnes qui transitis per viam attendite et videte
Si est dolor similis sicut dolor meus.

My eyes were wet from weeping, because he is far from
me, he who consoled me. See, all you people,
If there is a sorrow like unto my sorrow.
O all of you who pass by this way, behold and see
If there is a sorrow like unto my sorrow.

*Responsi del Venerdì Santo, Responso primo
[Liber Usualis, Holy Saturday, Resp. 7]*

- 16 Astiterunt reges terre et principes convenerunt in unum
Adversus Dominum et adversus Christum ejus.
Quare fremuerunt gentes et populi meditati sunt inania.
Adversus Dominum et adversus Christum ejus.

The rulers of the earth and the princes stood and
gathered together as one
Against the Lord, and against his Christ.
Why do the nations grumble, and the people think vain
things
Against the Lord, and against his Christ.

*Responsi del Venerdì Santo, Responso secondo
[Liber Usualis, Holy Saturday, Resp. 8]*

- 17 Aestimatus sum cum descendentibus in lacum.
Factus sum sicut homo sine adiutorio inter
mortuos liber.
Posuerunt me in lacu inferiori in tenebris et in umbra
mortis.
Factus sum sicut homo sine adiutorio inter
mortuos liber.

I am judged as one who descends into the water.
I am become a man without solace, a free man
among the dead.
They placed me in the lake of the lower world, in darkness,
and in the shadow of the dead.
I am become a man without solace, a free man
among the dead.

*Responsi del Venerdì Santo, Responso terzo
[Liber Usualis, Holy Saturday, Resp. 9]*

- 18 Sepulto Domino signatum est monumentum. Volventes
lapidem ad ostium monumenti
Ponentes milites qui custodirent illum.

When they buried the Lord, the monument was marked
with a sign, rolling a stone over the mouth of the
monument, and

Accedentes principes sacerdotum ad Pilatum petierunt illum
Ponentes milites qui custodirent illum.

Stationing soldiers to guard it
The leaders of the priests sought this from Pilate:
Stationing soldiers to guard it.

Mercore, Prima letione [Lam 1:1-2]

19 [see No. 1]

Mercore, Seconda letione [Lam 1:4,12]

20a DALETH: Viae Sion lugent eo quod non sint qui veniant ad solemnitatem, omnes porte eius destructe, sacerdotes eius gementes, virgines eius squalide et ipsa amaritudine.
20b MEM: Quoniam vindemiavit me ut locustus est Dominus in die ire furoris sui.
20c Hierusalem...

The highways of Zion do mourn, because none come to the solemn feasts; all her gates are desolate. Her priests sigh, her virgins are afflicted, and she is in bitterness. Because they have pressed me as wine, as the Lord said in the day of his fury.
Jerusalem...

Mercore, Terza letione [Lam 1:20,12]

21a SADE: Vide Domine quoniam tribulor, venter meus conturbatus est, subversum est cor meum in memet ipsa quoniam amaritudine plena sum.
21b ZAIN: O vos omnes qui transitis per viam, attendite et videte si est dolor sicut dolor meus
21c Hierusalem...

"Behold, O Lord, for I am in distress; my bowels are troubled. Mine heart is turned within me, for I have grievously rebelled. O all of you who pass by, behold and see if there is a sorrow like to my sorrow.
Jerusalem...

Giovedì Santo, Prima letione [Lam 2:11]

22c [see No. 4c]

Giovedì Santo, Seconda letione [Lam 3:41,58]

23a ALEPH: Levemus corda nostra cum manibus ad Dominum in celo.
23b LAMED: Judicasti Domine causam aniae meae redemptor vitae meae.
23c Hierusalem...

Let us lift up our heart with our hands unto God in the heavens.
O Lord, Thou hast pleaded the causes of my soul; Thou hast redeemed my life.
Jerusalem...

Giovedì Santo, Terza letione [Lam 3:9,6,2]

24a GIMEL: Conclusit vias meas lapidibus quadric semitas subvertit.
24b BETH: In tenebris collocavit me quasi mortuos sempiternos.
24c ALEPH: Me minavit et aduxit in tenebris et non in lucem
24d Hierusalem...

He hath enclosed my ways with hewn stone; He hath made my paths crooked.
He hath set me in dark places, as they that are dead of old.
He hath led me, and brought me into darkness, but not into light.
Jerusalem...

Giovedì Santo, Seconda letione [Lam 3:58, 2:15]

25a Judicasti [see No. 23b]
25b ZAIN: Plauserunt super te minibus omnes transeuntes per viam, sibilaverunt et moverunt capita sua super filiam Hierusalem: Heccine est urbs dicentes perfecti decoris gaudium universae tere.
25c Hierusalem...

All that pass by clap their hands at thee; they hiss and wag their head at the daughter of Jerusalem, saying, "Is this the city that men call 'The perfection of beauty, the joy of the whole earth'?"
Jerusalem...

Giovedì Santo, Terza letione [Lam 3:6,2, 1:12]

26a BETH: In tenebrosis [see No. 24b]
26b Me minavit [see No. 24c]

26c O vos omnes [see No. 21b]

Mercore Santo, Prima letione [Lam 1:1-2]

27 See No. 1

I
Lamentationi del S.Emilio de' Cavalieri

[Lamentations for the 1st nocturne of each of the three days of Tenebrae]

[f.5r]

Prima Die

1

Lectio prima

1a Incipit Lamentatio

[c] Solo In - ci - pit La - men - ta - ti o Hie - re - mi - e Pro - phe - te.

[b] b b # b # # # #6 [6] #6 11 #10

8 1b Aleph: Quomodo

[c] a5 A - leph A - - - leph

[q] A - leph A - leph A - leph A - - - leph

[a] A - leph A - leph A - leph A - leph

[t] A - leph A - - - leph A - - - leph

[b] A - leph A - leph A - leph A - leph

[f.5v-6r]

[c] Solo Quo - mo - do se - - - det so - la ci - vi - tas

[b] b b6 [11] # 11 [13] # 7 #6 #

[c] a5 Ple - - - na, ple - na po - pu - lo.

[q] Ple - - - na, ple - na po - pu - lo.

[a] Ple - - - na, ple - na po - pu - lo.

[t] Ple - - - na, ple - na, ple - na po - pu - lo.

[b] Ple - - - na po - pu - lo.

22

[t] Solo
8 Fac - ta est qua-si vi - du-a, qua-si vi - du - a do - mi-na gen - ti - um.

[b] # [11] # # # # # [7] # # 7 #6 [7]

27

[c] a5 Prin - ceps pro - vin - ci - a - rum.

[q] Prin - ceps pro - vin - ci - a - rum.

[a] 8 Prin - ceps pro - vin - ci - a - rum.

[t] 8 Prin - ceps pro - vin - ci - a - rum.

[b] Prin - ceps pro - vin - ci - a - rum.

30

[c] a2 Fa - cta est, fa - cta est sub tri - bu - - - to.

[q] Fa - cta est, fa - cta est sub tri - - - bu to.

[b]

[f.6v-7r]

34 [1c] Beth: Plorans ploravit

[c] a5 Beth Beth

[q] Beth Beth

[a] 8 Beth Beth Beth

[t] 8 Beth Beth

[b] Beth Beth Beth

39

[c] Solo
Plo - rans plo - ra - vit in no - cte et la - cri-me e - ius in ma - xil - lis e - ius.

[b] # [4] # [b] # 6 11 # # [4] 6 # # #10-11#10 #

46

[c] a5
Non est qui con - so - le - tur e - am ex om - ni - bus ca - ris e - ius.

[q] Non est qui con - so - le - tur e - am ca - ris e - ius.

[a] Non est qui con - so - le - tur e - am ex om - ni - bus ca - ris e - ius.

[t] Non est qui con - so - le - tur e - am ex om - ni bus ca - ris e - ius.

[b] Non est qui con - so - le - tur e - am ex om - ni - bus ca - ris e - ius.

52

[t] Solo
8 Om - nes a - mi - ci e - ius spre - ve - runt e - am, et fac - ti sunt e - i i - ni - mi - ci.

[b] # [4] [13] 6 [12] 11#10 # # # [5] [6] 11#10 #

[f.7v-8r]

60 1d Gimel: Migravit

[c] a5
Gi - - - mel Gi - - - mel

[q] Gi - - - mel Gi - - - mel

[a] Gi - - - mel Gi - - - mel Gi - - - mel

[t] Gi - - - mel Gi - - - mel Gi - - - mel

[b] Gi - - - mel Gi - - - mel Gi - - - mel

64

[t] Solo Mig - ra - vit Ju - das pro - pter a - fli - cti - o - nem, et mul - ti - tu - di - nem

[b]

7#6 # [4]

73

[t] ser - vi - tu - tis, ha - bi - ta - vit in - ter gen - tes nec in - ve - nit re - qui - em.

[b]

6 11#10 [4] [4] # # # 11 #10 #

83

[c] a2 Om - nes per - se - cu - to - res e - ius ap - pre - hen - de - runt e - am in - ter an -

[q] Om - nes per - se - cu - to - res e - ius ap - pre - hen - de - runt e - am in - ter an -

[b]

89

[c] gu - - - - sti - as.

[q] gu - - - - sti - as.

[b]

93 1e Hierusalem

[c] a5 Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - lem, con - ver - te re, con - ver - te -

[q] Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - lem, con - ver - te re, con - ver - te -

[a] 8 Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - lem, con - ver - te re, con - ver - te -

[t] 8 Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - lem, con - ver - te re, con - ver - te -

[b] Hie - ru - sa - lem, Hie - ru - sa - lem, con - ver - te -

98

[c] re ad Do - mi - num De - - - um, De - um tu - - - um.

[q] re ad Do - mi - num De - - - um tu - - - um.

[a] re ad Do - mi - num De - - - um tu - - - um.

[t] re ad Do - mi - num De - - - um, De - um tu - - - um.

[b] re ad Do - mi - num De - - - um tu - - - um.

2

Lectio secunda

2a Vau: Et egressus est

[c] a5 Va - - - u Va - - - u Va - - - u

[q] Va - - - u Va - - - u

[a] Va - - - u Va - - - u Va - - - u

[t] Va - - - u Va - - - u

[b] Va - - - u Va - - - u Va - - - u

6

[c] Solo Et eg-res-sus est a fi-li-a Si - on fac-ti sunt prin-ci - pes

[q] fac-ti sunt prin-ci - pes

[a]

[t] Solo om-nis de - cor e - ius

[b]

11 11#10 # [7] # 11#10

11

[c] e - ius ve - lut a - ri - e - tes non in - ve - ni - en - tes pas - cu - a.

[q] e - ius ve - lut a - ri - e - tes non in - ve - ni - en - tes pas - cu - a.

[b]

15

[a] Solo 8 Et a - bi - e - runt abs - que for - ti - tu - di - ne an - te fa - ci - em sub - se - quen - tis.

[b]

6 17-16 # [sic] [16.15?]

24 2b Zain: Recordata

[c] a5 Za - - - in Za - - - in

[q] Za - - - in Za - - - in

[a] Za - - - in Za - in Za - - - in

[t] Za - - - in Za - in Za - - - in

[b] Za - - - in Za - - - in

28

[t] Solo 8 Re - cor - da - ta est Hie - ru - sa - lem di - e - rum af - fli - cti - o - nis su -

[b]

11#10 #10 11 11 #10

33 [f.10v-11r]

[c] a5 et prae - va - ri - ca - ti o - nis, om - ni - um de - si - de - ra - bi - li - um su - o - rum,

[q] et prae - va - ri - ca - ti o - nis, om - ni - um de - si - de - ra - bi - li - um su - o - rum,

[a] et prae - va - ri - ca - ti o - nis, om - ni - um de - si - de - ra - bi - li - um su - o - rum,

[t] 8 ae et prae - va - ri - ca - ti o - nis, om - ni - um de - si - de - ra - bi - li - um su - o - rum,

[b] et prae - va - ri - ca - ti o - nis, om - ni - um de - si - de - ra - bi - li - um su - o - rum,

38

[c] quae ha-bu - e - rat di - e - bus an - ti - quis, cum ca - de-ret po-pu-los e - ius in ma - nu hos-

[q] quae ha-bu - e - rat di - e - bus an - ti - quis, cum ca - de-ret po-pu-los e - ius in ma - nu hos-

[a] quae ha-bu - e - rat di - e - bus an - ti - quis, cum ca - de-ret po-pu-los e - ius in ma - nu hos-

[t] quae ha-bu - e - rat di - e - bus an - ti - quis, cum ca - de-ret po-pu-los e - ius in ma - nu hos-

[b] quae ha-bu - e - rat di - e - bus an - ti - quis, cum ca - de-ret po-pu-los e - ius in ma - nu hos-

43

[c] ti - lij, et non es - set au - xi - li - a - tor.

[q] ti - lij, et non es - set au - xi - li - a - tor.

[a] ti - lij, et non es - set au - xi - li - a - tor.

[t] ti - lij, et non es - set au - xi - li - a - tor.

[b] ti - lij, et non es - set au - xi - li - a - tor.

46

[c] a4 Vi - de-runt e - am hos - tes et de - ri - se - runt sa - ba - ta e - ius.

[q] Vi - de-runt e - am hos - tes et de - ri - se - runt sa - ba - ta e - ius.

[a] Vi - de-runt e - am hos - tes et de - ri - se - runt sa - ba - ta e - ius.

[t] Vi - de-runt e - am hos - tes et de - ri - se - runt sa - ba - ta e - ius.

52 2c Heth: Peccatum

[c] a5 Heth Heth Heth

[q] Heth Heth Heth

[a] Heth Heth Heth

[t] Heth Heth Heth

[b] Heth Heth Heth

55

[a] Solo Pec-ca-tum pec-ca-vit Hie-ru-sa-lem pro-pte-re-a in-sta-bi-lis fa-cta est.

[b] # # # 7#6 # # # 18 [12] # #

60

[c] a5 Om - nes qui glo-ri-fi-ca-bant e - am pre-ne-ve - runt il - lam,

[q] Om - nes qui glo-ri-fi-ca-bant e - am pre-ne-ve - runt il - lam,

[a] Om - nes qui glo-ri-fi-ca-bant e - am pre-ne-ve - runt il - lam,

[t] Om - nes qui glo-ri-fi-ca-bant e - am pre-ne-ve - runt il - lam, qui -

[b] Om - nes qui glo-ri-fi-ca-bant e - am pre-ne-ve - runt il - lam,

64

[c] qui - a vi - de-runt i - gno-mi - ni - am e - ius.

[q] qui - a vi - de-runt i - gno-mi - ni - am e - ius.

[a] qui - a vi - de-runt i - gno-mi - ni - am e - ius.

[t] - - a vi - de-runt i - gno-mi - ni - am e - ius.

[b] qui - a vi - de-runt i - gno-mi - ni - am e - ius.

67

[c] a3 Ip - sa au - tem ge - - mens con - ver - sa est re - tror - sum, re - tror - sum.

[q] Ip - sa au - tem ge - mens con - ver - sa est re - tror - sum.

[t] 8 Ip - sa au - tem ge - mens, au - tem ge - mens con - ver - sa est re - tror - sum.

73 **2d** Hierusalem

[c] a5 Hie - ru - sa - lem, Hie - ru - sa - lem, con - ver - te - re, con - ver - te - re ad

[q] Hie - ru - sa - lem, Hie - ru - sa - lem, con - ver - te - re, con - ver - te - re ad Do - mi -

[a] 8 Hie - ru - sa - lem, Hie - ru - sa - lem, con - ver - te - re, con - ver - te - re ad Do - mi - num

[t] 8 Hie - ru - sa - lem, Hie - ru - sa - lem, con - ver - te - re, con - ver - te - re ad

[b] Hie - ru - sa - lem, Hie - ru - sa - lem, con - ver - te - re, con - ver - te - re

79

[c] Do - - - - mi - num De - um tu - - - - um.

[q] num De - - um tu - um, ad Do - mi - num, ad Do - mi - num De - um tu - um.

[a] 8 De - um tu - um, ad Do - mi - num De - um tu - um.

[t] 8 Do - mi - num De - - um tu - um, ad Do - mi - num, ad Do - mi - num De - um tu - um.

[b] ad Do - mi - num De - um tu - um.

[f.12v-13r]

3

Lectio tertia

3a Jod: Manum suam

[c] a4 Jod Jod

[q] Jod Jod

[a] Jod Jod

[t] Jod

8

[a] Solo Ma-num su - am mi-sit ho - stis ad om - ni-a de-si-de-ra bi - li-a e - ius.

[b]

15 Solo Qui - a vi - dit gen - tes in-gres - sas san-ctu - a - ri-um su - - - um.

6 4 3 # # 7 6 # [q] 7 6 [#]

21

[c] a2 De qui - bus pre - ce - pe - ras ne in - tra - rent in ec - cle - si - am tu - am.

[q] De qui - bus pre - ce - pe - ras ne in - tra - rent in ec - cle - si - am tu - am.

[b]

27 3b Caph: Omnis populus

[c] a5 Caph Caph

[q] Caph Caph Caph

[a] Caph Caph Caph

[t] Caph Caph Caph Caph

[b] Caph Caph

32

[c] Solo Om - nis po-pu-lus e - ius ge - - - mens, Solo

[q] Om-nis po-pu-lus e - ius ge - - -

[a]

[t]

[b] # # # # #10-11 # # # #10-11

37

[c] om-nis po-pu-lus e - ius ge - mens et quae-rens pa-nem, et quae-rens pa - - - nem.

[a5] mens, om-nis po-pu-lus e - ius ge - - mens et quae-rens pa - nem.

[q] om-nis po-pu-lus e - ius ge - - mens et quae-rens pa - nem.

[a] om-nis po-pu-lus e - ius ge - - mens et quae-rens pa - nem.

[t] om-nis po-pu-lus e - ius ge - - mens et quae-rens pa - nem.

[b] # om-nis po-pu-lus e - ius ge - - - mens et quae-rens pa - - - - - nem.

43 [f.14v-15r] a5

[c] Solo De-de-runt pre-ti - o - sa quae - que pro ci - bo ad re-fo-cil-lan - - - dam a - ni-

[q] ad re-fo-cil-lan-dam a - ni -

[a] ad re-fo-cil-lan-dam a - ni -

[t] ad re-fo-cil - lan-dam a - ni -

[b] # # # 11 # #10-11#10 ad re-fo-cil-lan-dam a - ni -

49

[c] mam vi - - - de Do - mi - ne et con-si - de -

[q] mam vi - de Do - mi - ne, vi - de Do - mi - ne et con-si - de -

[a] mam vi - - - de Do - mi - ne, vi - de Do - mi - ne et con-si - de -

[t] mam vi - - - de Do - mi - ne, vi - - - de Do - mi - ne et con-si - de -

[b] mam et con-si - de -

54

[c] ra, et con-si - de - ra quo - ni-am fa - cta sum.

[q] ra, et con-si - de - ra quo - ni-am fa - cta sum.

[a] ra, et con-si - de - ra quo - ni-am fa - cta sum, fa - cta sum vi - lis.

[t] ra, et con-si - de - ra quo - ni-am fa - cta sum, fa - cta sum vi - lis.

[b] ra, et con-si - de - ra quo - ni-am fa - cta sum, fa - cta sum vi - lis.

59 3c Lamed: O vos omnes

[c] a5 La - - med La - med La - med

[q] La - - med La - - med La - - med La - med

[a] La - - med La - - med La - - med La - med

[t] La - med La - - - - med La - med

[b] La - - - med La - - - - med La - med

63

[c] a2
 O vos, o vos omnes qui transitis per viam, at-

[q]
 O vos, o vos omnes qui transitis per viam, at-

[b]
 [13] #
 [11] # [q]

69

[c]
 ten - di - te et vi - de - te, et vi - de - te si est do - lor, si est do -

[q]
 ten - di - te et vi - de - te, et vi - de - te si est do - lor, si est do - lor, si

[b]
 # [q]

75

[c]
 lor si - cut do - lor me - - - us.

[q]
 est do - lor si - cut do - lor me - - - us.

[b]
 # [q]

[f.15v-16r]

79

[c] a5
 Quo - ni - am vin - dem - ia - vit me, ut lo - cu - tus est Do - mi - nus in

[q]
 Quo - ni - am vin - dem - ia - vit me, ut lo - cu - tus est Do - mi - nus in

[a]
 Quo - ni - am vin - dem - ia - vit me, ut lo - cu - tus est Do - mi - nus in

[t]
 Quo - ni - am vin - dem - ia - vit me, ut lo - cu - tus est Do - mi - nus in

[b]
 Quo - ni - am vin - dem - ia - vit me, ut lo - cu - tus est Do - mi - nus in

82

[c] di - e fu - ro - - - ris su - - - i.

[q] di - e fu - ro - - - ris su - i.

[a] di - e fu - ro - - - ris, fu - ro - ris su - i.

[t] di - e fu - ro - ris su - i, fu - ro - - - - ris su - i.

[b] di - e fu - ro - - - - ris, fu-ro - ris su - i.

[3d] Hierusalem [same as 1e]

[f.16v-17r]

Secunda Die

4

Lectio prima

[4a] De Lamentatione

[c] a5 De La - men - ta - ti - o - ne Hie - re - mi -

[q] De La - men - ta - ti - o - ne Hie-re - mi - e Pro - phe - te, Hie-re-

[a] De La - men - ta - ti - o - ne Hie - re - mi - e

[t] De La - men - ta - ti - o - - - - ne Hie - re - mi - e Pro - phe -

[b] De La - men - ta - ti - o - ne Hie - re - mi -

6

[c] e Pro - phe - - - - te.

[q] mi - e Pro - phe - - - - te.

[a] Pro - phe - - - - te, Pro - phe - - - - te.

[t] te, Hie-re-mi - e Pro - phe - - - - te.

[b] e Pro - phe - - - - te, Pro - phe - - - - te.

9 4b Heth: Cogitavit

[c] a5 Heth Heth Heth Heth

[q] Heth Heth Heth

[a] Heth Heth Heth

[t] Heth Heth

[b] Heth Heth Heth

16

[a]

[t] Solo Co - gi - ta - - - vit Do - mi - nus dis - si - pa - re mu - rum fi - li - ae

[b]

21

[t] Si - on te - ten - dit fu - ni - cu - lum su - um

[b]

[11] [10] [11] [11] [11]

26

[c] a5 et non a - ver - - tit ma - num su - am a per - di - ti - o - - ne lu -

[q] et non a - ver - - tit ma - num su - am a per - di - ti - o - - - ne lu -

[a] et non a - ver - tit ma - num su - am a per - di - ti - o - - - ne

31

[c] xit - que an - te - mu - ra - le et mu - rus pa - ri - ter dis - si - pa - tus est.

[q] - - xit - que an - te - mu - ra - le et mu - rus pa - ri - ter dis - si - pa - tus est.

[a] lu - xit - que an - te - mu - ra - le et mu - rus pa - ri - ter dis - si - pa - tus est.

[f.17v-18r]

36 4c Caph: Defecerunt

[c] a5 Caph Caph Caph Caph

[q] Caph Caph Caph Caph Caph

[a] 8 Caph Caph

[t] 8 Caph Caph

[b] Caph Caph

41

[a] Solo 8 De - fe-ce-runt prae la - cri-mis o - cu-li me - i.

[b]

45 a2

[c] Solo Con-tur - ba - ta sunt vi - sce-ra me - a, ef - fu-sum est in ter - ra ie - cur me -

[q] ef - fu-sum est in ter - ra ie - cur

[b]

#10 11 6 [12] # # [b] [q] # [H] [H] # #10 11 #10 11

51

[c] - - um, su - per con - tri - ti - o - ne fi-li - e, fi-li - e po - pu-li me - i.

[q] me - um, su - per con - tri - ti - o - ne fi-li - e po - pu - li me - i.

[b]

[4] 43

[f.18v-19r]

57

[c] a5 cum de - fi - ce - ret par - vu - lus et lac - tens in pla - te - is op - pi - di.

[q] cum de - fi - ce - ret par - vu - lus et lac - tens in pla - te - is op - pi - di.

[a] cum de - fi - ce - ret par - vu - lus et lac - tens in pla - te - is op - pi - di.

[t] cum de - fi - ce - ret par - vu - lus et lac - tens in pla - te - is op - pi - di.

[b] cum de - fi - ce - ret par - vu - lus et lac - tens in pla - te - is op - pi - di.

61 **4d** Hierusalem

[c] a6 Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - lem con - ver - te -

[q] Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - lem

[a] Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - lem

[t] Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - lem

[ss] Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - lem

[b] Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - lem

67

[c] re ad Do - mi - num Deum tu - um, De - um tu - um.

[q] con - ver - te re ad Do - mi - num De - um tu - um, De - um tu - um.

[a] con - ver - te re ad Do - mi - num De - um tu - um, De - um tu - um.

[t] con - ver - te re ad Do - mi - num De - um tu - um.

[ss] con - ver - te re ad Do - mi - num De - um tu - um, De - um tu - um.

[b] con - ver - te - re ad Do - mi - num De - um tu - um, De - um tu - um.

[f.19v-20r]

5

Lectio secunda

5a Lamed: Matribus

[c]
 [a5] La - med La - med La - med La - - - - med
 [q]
 [a]
 [t]
 [b]
 La - med La - med La - med La - - - - med

6 Solo
 [a] u - bi est tri - ti - um et vi - num.
 [t] Solo
 [t] Ma - tri - bus su - is di - xe - runt
 [b]
 # [c] 11-10

11 [Solo]
 [c] a5 Cum de - fi - ce - rent qua - si vul - ne - ra - ti in pla - te - is ci - vi - ta - tis, cum
 [q]
 [a]
 [t]
 [b]
 in pla - te - is ci - vi - ta - tis,
 in pla - te - is ci - vi - ta - tis,

16
 [c] e - xa - larent a - ni - mas su - as
 [b] Solo
 4#3 [c] 6 6 # [c] 6 #6-7#6 [c]
 in si - nu, in si - nu mat - rum su - a - rum.

[f.20v-21r]

22 5b Mem: Cui comparabo

[c] Mem Mem Mem

[q] Mem Mem

[a] Mem Mem

[t] Mem Mem Mem

[b] Mem Mem

27

a5 [c] Cu - i com-pa-ra - bo te vel cu - i as - si-mi-la - bo te fi - li - a Hie - ru - sa -

[q] Cu - i com-pa-ra - bo te vel cu - i as - si-mi-la - bo te fi - li - a Hie - ru - sa -

[a] Cu - i com-pa-ra - bo te vel cu - i as - si-mi-la - bo te fi - li - a Hie - ru - sa -

[t] Cu - i com-pa-ra - bo te vel cu - i as - si-mi-la - bo te fi - li - a Hie - ru - sa -

[b] Cu - i com-pa-ra - bo te vel cu - i as - si-mi-la - bo te fi - li - a Hie - ru - sa -

32

[c] lem, cu - i ex - e-qua-bo te, et con-so - la - bor te vir - go fi - li - a Si - on.

[q] lem, cu - i ex - e-qua-bo te, et con-so - la - bor te vir - go fi - li - a Si - on.

[a] lem, cu - i ex - e-qua-bo te, et con-so - la - bor te vir - go fi - li - a Si - on.

[t] lem, cu - i ex - e-qua-bo te, vir - go fi - li - a Si - on.

[b] lem, cu - i ex - e-qua-bo te, et con-so - la - bor te vir - go fi - li - a Si - on.

37

[t] Solo
Ma - gna est e - nim ve-lut ma re con - tri - ti-o tu - a, quis me de - bi-tur ti - bi.

[b] 11#10 [7] #6 11#10 # quis me de - bi-tur ti-bi.

[f.21v-22r]

43 [5c] Nun: Prophetae tui

[c] a5 Nun Nun

[q] Nun Nun Nun

[a] Nun Nun

[t] Nun Nun

[b] Nun

49

[t] Solo
Pro-phe-tae tu - i vi - de - runt ti - bi fal-sas et stul - ta, nec a-pe-ri-e-bant in-i-qui-ta-tem tu -

[b] 6 7 #6 # 10 [11] # [12] 6 # [7] #6

55

[c] a5 ut te ad pe - ni-ten - ti - am pro-vo-ca - rent.

[q] ut te ad pe - ni-ten - ti - am pro-vo-ca - rent.

[a] ad pe - ni-ten - ti - am pro - vo - ca - rent.

[t] am, ut te ad pe - ni-ten - ti - am pro-vo-ca - rent.

[b] ut te ad pe - ni-ten - ti - am pro-vo-ca - rent.

59

[c] a5 Vi - de-runt au - tem ti - bi as-sum-pti-o-nes fal - sas et e-iec-ti o - - - nes.

[q] Vi - de-runt au - tem ti - bi as-sum-pti-o-nes fal - sas

[a] Vi - de-runt au - tem ti - bi as-sum-pti-o-nes fal - sas et e-iec-ti o - nes.

[t] Vi - de-runt au - tem ti - bi as-sum-pti-o-nes fal - sas et e-iec-ti o - nes.

[b]

et e-iec-ti o - - - nes.

65 5d Hierusalem

[ss] a6 Hie - ru - sa - lem con - ver - te - re ad Do - mi - num De -

[c] Hie - ru - sa - lem con - ver - te - re ad Do - mi - num

[q] Hie - ru - sa - lem con - ver - te - re ad Do - mi - num

[a] Hie - ru - sa - lem con - ver - te - re ad Do - mi - num

[t] Hie - ru - sa - lem con - ver - te - re ad Do - mi - num

[b] Hie - ru - sa - lem con - ver - te - re ad Do - mi - num

73

[ss] - um tu - um, con - ver - te - re ad Do -

[c] De - um tu - um, con - ver - te - re

[q] De - um tu - - um, con - ver - te - re

[a] De - um tu - um, con - ver - te - re

[t] De - um tu - um, con - ver - te - re

[b] De - um tu - um, con - ver - te - re

81

[ss] mi-num De - um tu - um, De - um tu - um.

[c] ad Do mi-num De - - - um tu - um.

[q] ad Do mi-num De - um tu - - - um.

[a] ad Do mi-num De - um tu - - - - - um.

[t] ad Do - mi-num De - um tu - - - - - um.

[b] ad Do - mi-num De - um tu - - - - - um.

[f.23v-24r]

6

Lectio tertia

6a Aleph: Ego vir

[c] A - - - leph A - - -

[a5] A - - - leph A - - -

[q] A - - - leph A - - -

[a] A - - - leph A - - -

[t] A - - - leph A - - -

[b] A - - - leph A - - -

6

[c] leph A - leph A - - - leph

[q] leph A - - - leph

[a] leph A - - - leph

[t] A - - - leph A - - - leph

[b] leph A - - - leph

10

[t] Solo

E - go vir vi - dens pau - per - ta - tem me - am in vir - ga in - di - gna - ti - o - nis e -

[b]

[^b6] [11] # [4] 11 10

19

[t]

- ius me mi - na - vit et ad - du - xit in te - ne - bras, et non in lu -

[b]

4#3 # [4] # [4] [6] [6] [6] [11][10]

27

[t]

cem. Tan - tum me ver - tit, et con - ver - tit ma - num su - am to - ta di - e.

[b]

[^b4] [6] 11#10 # [7][#6] [4]

35

[6b] Beth: In tenebrosis

[c] a5

Beth

[q]

Beth

[a]

Beth

[t]

Beth

[b]

Beth

40

[c]

Beth

[q]

Beth

[a]

Beth

[t]

Beth

[b]

Beth

[f.24v-25r]

44

[c] a5 In te-ne-bro - sis, in te-ne bro - sis col - lo-ca - vit me, qua - si

[q] In te-ne-bro - sis, in te-ne bro - sis col - lo-ca - vit me, qua - si

[a] In te-ne-bro - sis, in te-ne bro - sis col - lo-ca - vit me, qua - si

[t] In te-ne-bro - sis, in te-ne bro - sis col-lo ca - - - vit me, qua - si

[b] In te-ne-bro - sis, in te-ne - bro - sis col - lo-ca - vit me, qua - si

49

[c] mor - tu - os sem - pi - ter - nos.

[q] mor - tu - os sem-pi-ter - nos.

[a] mor - tu - os sem - pi - ter - nos.

[t] mor - tu - os sem - pi - ter - nos.

[b] mor - tu - os sem - pi - ter - nos.

52 6c Gimel: Sed et

[c] a5 Gi - mel Gi - mel Gi - mel Gi - mel

[q] Gi - mel Gi - mel Gi - mel Gi - mel

[a] Gi - mel Gi - mel Gi - mel Gi - mel

[t] Gi - mel Gi - mel Gi - mel Gi - mel

[b] Gi - mel Gi - mel Gi - mel Gi - mel

56

[c] a2 Sed et cum cla-ma - ve - ro et ro-ga - ve - ro, ex-clu -

[q] Sed et, sed et cum cla-ma - ve - ro et ro-ga - ve - ro, ex-clu -

[b] $\begin{matrix} [13] \\ [11] \end{matrix}$ # $\begin{matrix} [13] \\ [11] \end{matrix}$ # $\begin{matrix} [13] \\ [11] \end{matrix}$ # $\begin{matrix} [13] \\ [11] \end{matrix}$ #

61

[c] sit o - ra - ti - o - nem me - am.

[q] sit o - ra - ti - o - nem me - am.

[b]

[f.25v26r]

64 6d Hierusalem

[c] Hie - ru - sa - lem, Hie - ru - sa - lem con - ver - te - re, con -

[q] Hie - - - ru - sa - lem, Hie - ru - sa - lem con - ver - te - re, con -

[a] $\begin{matrix} 8 \\ 8 \end{matrix}$ Hie - ru - - - sa - lem, Hie - ru - sa - lem con - ver - te - re, con -

[t] $\begin{matrix} 8 \\ 8 \end{matrix}$ Hie - ru - sa - lem, Hie - ru - sa - lem con - ver - te - re, con -

[b] Hie - ru - sa - lem con - ver - te - re, con -

68

[c] ver - te - re ad Do - mi - num De - um tu - um, ad Do - mi - num De - um tu -

[q] ver - te - re ad Do - mi - num De - um tu - um, ad Do - mi - num, ad Do - mi - num

[a] ver - te - re ad Do - mi - num De - um tu - um, ad Do - mi - num, ad Do - mi - num De - um

[t] ver - te - re ad Do - mi - num De - um tu - um, ad Do - mi - num De - um tu - um,

[b] ver - te - re ad Do - mi - num De - um tu - um,

73

Tertia Die
7
Lectio prima

Le seguenti letioni del venere santo si possono dire, la parte che canta a solo sempre in tenore, cioè il soprano a solo un'ottava più bassa. et le lettere che sono a cinque, con un soprano solo; come sara scritto di mano in mano con li segni, essendo trasportato un soprano de li duoi un'ottava bassa.

In the following lessons of Holy Friday [Saturday] the solo soprano part can be sung as a tenor solo an octave lower, and the Letters in five parts can be sung with one soprano as indicated by the signs; one of the two sopranos is transposed down an octave.

[In the duets, the first soprano could be sung as a tenor an octave lower, possibly as a solo.]

7a De Lamentatione

7 7b Heth: Misericordiae

14 [f.26v-27r]

7c Heth: Novi diluculo

Questa lettera si puo cantare e sonare con un soprano solo trasportando il soprano secondo [quinto] una ottava bassa et aggiund[?]do [sic] le due note piccole al tenore come si puo vedere.

[The quinto can be transposed one octave lower. If so, a small change in the Tenor is necessary, see ossia]

21

[c] a5 Heth

[q] Heth

[a] Heth

[t] Heth

[b] Heth

si puo mettere la ottava bassa come è detto

25

[c] Solo No - vi di - lu - cu - lo, mul - ta est fi - des tu - a.

[b]

6 11#10 [q]

7d Heth: Pars mea

[The quinto can be transposed one octave lower. If so, a small change is necessary, see ossia]

29

[c] a5 Heth Heth

[q] Heth Heth

[a] Heth Heth

[t] Heth Heth

[b] Heth

Questo soprano si può trasportare l'ottava bassa come si vede al segno in fine del foglio

soprano trasportato

32 [the canto part could be sung by a tenor an octave lower, possibly as a solo] §

[c] a2 Pars me - a Do - mi-nus, di - xit a - ni-ma me - a. Pro - pte - re - a ex - spe -

[q] Pars me - a Do - mi-nus, di - xit a - ni-ma me - a. Pro - pte - re - a ex - spe -

[b]

11#10

38 § per cantare solo in tenore [if transposing the canto into a tenor, use this:]

[c] cta - bo e - um. pro - pte - re - a ex - spe

[q] cta - bo e - um.

[b]

[f.27v-28r]

7e Hierusalem [same as 5d]

[f.28v-29r]

8

Lectio secunda

8a Aleph: Quomodo obscuratum [The quinto can be transposed one octave lower]

questo si può dire l'ottava bassa e divent contralto. et il contralto diventa quinto.

[c] a5 A - leph A - - - - - leph

[q] A - leph A - leph

[a] A - - - - - leph

[t] A - - - - - leph

[b] A - - - - - leph A - leph

[t] Solo 6 Quo - mo-do ob - scu - ra - tum est au - rum. Mu - ta - tus est co - lor op - ti - mus.

[b]

[7] #16 # [11] [10] 7#6 # [3] [#] # [11] 11#10 [6]

15 [the canto part could be sung by a tenor an octave lower, possibly as a solo]

[c] a2 Dis - per - si sunt la - pi - des san - tu - a - ri - i in ca - pi - te om - ni - um pla - te - a - rum.

[q] Dis - per - si sunt la - pi - des san - tu - a - ri - i in ca - pi - te om - ni - um pla - te - a - rum.

[b]

22 **8b** Beth: Filij Sion

[c] a5 Beth Beth Beth Beth

[q] Beth Beth Beth Beth

[a] 8 Beth Beth Beth Beth

[t] 8 Beth Beth Beth Beth

[b] Beth Beth Beth Beth

[Alternative voice combination for the same Letter, with only one soprano, is found on the former folio:]
 Per la seconda lectione. [crossed:] Questa lettera si dice in cambio di quella che e scritta sul foglio
 che sigue per essere quella con dui soprani al segno.

[c] Beth Beth Beth Beth

[a] 8 Beth Beth Beth Beth

[q] 8 Beth Beth Beth Beth

[t] 8 Beth Beth Beth Beth

[b] Beth Beth Beth Beth

31

[c] Solo Fi - li - j Si - on in - cli - ti, et a - mi - cti au - - - ro pri - mo. Quo - mo -

[b] # # # [13] # 11 11 #10 [#] #

37

[c] do re - pu - ta - ti sunt in va - sa te - ste - a, o - pus ma - nu - um fi - gu - li.

[b]

[f.29v-30r]

[11] [10]

11#10

43 8c Gimel: Sed et lamie

[c] a5 Gi mel Gi - - - - mel

[q] Gi - - - mel Gi - - - - mel

[a] 8 Gi - - - mel Gi - - - - mel

[t] 8 Gi - - - mel Gi - - - - mel

[b] Gi - - - mel Gi - - - - mel

[Alternative voice combination for the same Letter, with only one soprano, is found on a former folio:]
 Per la seconda letione. trasportato a un soprano.

[c] Gi - - - mel Gi - - - - mel

[a] 8 Gi - - - mel Gi - - - - mel

[q] 8 Gi - - - mel Gi - - - - mel

[t] 8 Gi - - - mel Gi - - - - mel

[b] Gi - - - mel Gi - - - - mel

51 [This section for three voices could be sung by one tenor alone. See ossia]

[t] a3 8 Sed et la - mi - e nu - da - ve - runt mam - mam, la - cta - ve - runt ca - tu - los su -

[b]

98 # [b] 7 6 11 #10 # # [b] 13 11#10

[In case this section is sung by one tenor alone,
this "crudelis" could be sung by him an octave lower]

58

[c] cru - de - lis

[t] os, fi - li - a, fi - li - a po - pu - li me - i cru - de - lis qua -

[b] # [11] [10] # [9] #

65

[c] qua - si stru - ti - o in de - ser - to, in de - ser - to.

[q] in de - ser - to.

[t] - si stru - ti - o in de - ser - to, in de - ser - to.

[b] # #

[In case this section is sung by one tenor alone,
this alternative and shorter ending should be used:]

[t] in de - ser - to.

[b]

74 **8d** Hierusalem

[c] Hie - ru - sa - lem, Hie - ru - sa - lem con - ver - te - re, con - ver - te - re ad Do - mi -

[q] Hie - ru - sa - lem, Hie - ru - sa - lem con - ver - te - re, con - ver - te - re ad Do - mi -

[a] Hie - ru - sa - lem, Hie - ru - sa - lem con - ver - te - re, con - ver - te - re ad Do - mi -

[t] Hie - ru - sa - lem, Hie - ru - sa - lem con - ver - te - re, con - ver - te - re ad Do - mi -

[b] Hie - ru - sa - lem, Hie - ru - sa - lem con - ver - te - re, con - ver - te - re ad Do - mi -

79

[c] num De - - - - um De - um tu - - - - um.

[q] num De - - - - - um tu - - - - um.

[a] 8 num De - - - - - um tu - - - - - um.

[t] 8 num De - - - - um, De - um tu - - - - um.

[b] num De - - - - um tu - - - - - - - - um.

[f.30v-31r]

9
Lectio tertia

9a Incipit, Recordare, Ereditas, Pupilli

[c] Solo In - ci - pit o - ra - ti - o Hie - re - mi - e Pro - phe - te.

[b] 6 6 [6] [#6] [#]

8

[t] Solo Re - cor - da - re Do - mi - ne, quid ac - ci - de - rit no - bis.

[b] [#] [11] [11] [#] [#] [13] [11] [10]

14 [this canto solo could be sung by a tenor an octave lower]

[c] Solo In - tu - e - re et res - pi - ce op - pro - bri - um nos - trum. a solo in tenore si segui subito

[b] # # # [2] 6 11#10

18 [the canto part could be sung by a tenor an octave lower as a solo, see ossia for the last section]

[c] a2 E - re - di - tas no - stra ver - sa est ad a - li - e - nos, do - mus no -

[q] E - re - di - tas no - stra ver - sa est ad a - li - e - nos, do - mus no -

[b]

22

[c] strae ad ex - tra - ne - os. Pu - pil - li fac - ti su - mus abs - que pa -

[q] strae ad ex - tra - ne - os. Pu - pil - li fac - ti su - mus abs - que pa -

[b]

27

[c] tre, ma - tres no - strae qua - si vi - - du - ae.

[q] tre, ma - tres no - strae qua - si vi - - - - du - ae.

[b]

§ [Alternative ending when sung by one tenor]

[t] Pu - pil - li fac - ti su - mus abs - que pa - tre, ma - tres no - strae qua - si vi - du - ae.

[b]

[f.31v]

9b Hierusalem [same as 1e]

II
Responsi della Settimana Santa

[Responsories for the 3rd nocturne of each of the three days of Tenebrae]

Responsi del Mercore
 10
 Responso primo: Eram Quasi

[c] Solo
 E - ram qua - si a - gnus in - - - no - cens.

[b]

4
[6]

[c] Solo
 Du - - - ctus sum ad im - mo - lan - dum et ne - sci - e -

[b]

6

[c]
 - - bam con - si - li - um fe - ce - runt in - i - mi - ci me - i ad - ver - sum me di - cen - tes.

[b]

6 6 6

[f.32v-33r]

11

[c] a2
 Ve - ni - te mi - ta - mus li - gnum in pa - nem e - ius et e - ra - da - mus

[q]
 Ve - ni - te mi - ta - mus li - gnum in pa - nem e - ius et e - ra - da - mus

[b]

17

[c]
 e - um de ter - ra vi - ven - ti - um, de ter - ra vi - ven - ti - um.

[q]
 e - um de ter - ra vi - ven - ti - um, de ter - ra vi - ven - ti - um.

[b]

22

26

[c] a2 Om - nes i - ni - mi - ci *f* me - i ad - ver - sum me co - gi - ta - bant ma - la

[q] Om - nes i - ni - mi - ci *f* me - i ad - ver - sum me co - gi - ta - *g* bant ma - - - la

[b]

31

[c] mi - hi ver - bum in - ni - - - quum man - da - ve - runt ad - ver - sum me di - cen - tes.

[q] *z* *g* mi - hi ver - bum in - ni - - - quum man - da - ve - runt ad - ver - sum me di - cen - tes.

[b]

37

[c] a5 *g* Ve - ni - te, *g* Ve - ni - te *mi - ta - mus li - gnum* in pa - nem e - ius *z* et e - ra - da - mus

[q] *g* Ve - ni - te, *g* Ve - ni - te *mi - ta - mus li - gnum* in pa - nem e - ius et e - ra - da - mus

[a] *g* Ve - ni - te, Ve - ni - te *mi - ta - mus li - gnum* in pa - nem e - ius et e - ra - da - mus

[t] *g* Ve - ni - te, Ve - ni - te *mi - ta - mus li - gnum* in pa - nem e - ius et e - ra - da - mus

[b] Ve - ni - te, Ve - ni - te *mi - ta - mus li - gnum* in pa - nem e - ius

43

[c] e - um de ter - ra vi - ven - ti - um, de ter - ra vi - ven - ti - um.

[q] e - um de ter - ra vi - ven - ti - um, de ter - ra vi - ven - ti - um.

[a] *g* e - um de ter - ra vi - ven - ti - um, de ter - ra vi - ven - ti - um.

[t] *g* e - um de ter - ra vi - ven - ti - um, de ter - ra vi - ven - ti - um.

[b] e - um de ter - ra vi - ven - ti - um, de ter - ra vi - ven - ti - um.

11

Responso secondo: Una hora

[c] a5 U - na ho - ra non po - tu - i - stis vi - gi - la - re me - cum,

[q] U - na ho - ra non po - tu - i - stis vi - gi - la - re me - cum,

[a] U - na ho - ra non po - tu - i - stis vi - gi - la - re me - cum,

[t] U - na ho - ra non po - tu - i - stis vi - gi - la - re me - cum,

[b] U - na ho - ra non po - tu - i - stis vi - gi - la - re me - cum,

[c] 5 qui ex - hor - ta - ba - mi - ni mo - ri pro me.

[q] qui ex - hor - ta - ba - mi - ni mo - ri pro me.

[a] 8 qui ex - hor - ta - ba - mi - ni mo - ri pro me.

[t] 8 qui ex - hor - ta - ba - mi - ni mo - ri pro me.

[b] qui ex - hor - ta - ba - mi - ni mo - ri pro me.

[c] a2 8 Vel Ju - dam non vi - de - tis, quo - mo - do non dor - mit, sed fes -

[q] Vel Ju - dam non vi - de - tis, quo - mo - do non dor - mit, sed fes -

[b] Vel Ju - dam non vi - de - tis, quo - mo - do non dor - mit, sed fes -

13

[c] ti - nat tra - de-re me Ju - de - is. Qui dor-mi - tis

[q] ti - nat tra - de-re me Ju - de - is. Qui dor - mi - tis

[b]

18

[c] sur - gi-te et o - ra - te ne in - tre - tis in ten-ta-ti - o - nem.

[q] sur - gi-te et o - ra - te ne in - tre - tis in ten - ta - ti - o - nem.

[b]

[f.34v-35r]

24

a5 [c] Vel Ju - dam non vi - de - tis, quo - mo - do non dor - mit, sed fes -

[q] Vel Ju - dam non vi - de - tis, quo - mo - do non dor - mit, sed fes -

[a] Vel Ju - dam non vi - de - tis, quo - mo - do non dor - mit, sed fes -

[t] Vel Ju - dam non vi - de - tis, quo - mo - do non dor - mit, sed fes -

[b] Vel Ju - dam non vi - de - tis, quo - mo - do non dor - mit, sed fes -

29

[c] ti - nat tra - de-re me Ju - de - is.

[q] ti - nat tra - de-re me Ju - de - is.

[a] ti - nat tra - de-re me Ju - de - is.

[t] ti - nat tra - de-re me Ju - de - is.

[b] ti - nat tra - de-re me Ju - de - is.

Responso terzo: Seniores populi

[c] a5
Se - ni - o - res po - pu - li con - si - li - um fe - ce - ^g runt.

[q]
Se - ni - o - res po - pu - li con - si - li - um fe - ce - runt.

[a]
Se - ni - o - res po - pu - li con - si - li - um fe - ce - runt.

[t]
Se - ni - o - res po - pu - li con - si - li - um fe - ce - runt.

[b]
Se - ni - o - res po - pu - li con - si - li - um fe - ce - runt.

5
[c] a2
Ut Je - sum do - lo te - ne - rent et oc - ci - de - rent cum gla - di -

[q]
Ut Je - sum do - lo te - ne - rent et oc - ci - de - rent cum gla - di -

[b]

10
[c]
is et fu - sti bus ex - i - e - runt tam - quam ad la - tro - - - ^g - nem.

[q]
is et fu - sti bus ex - i - e - runt tam - quam ad la - tro - - - - - nem.

[b]

16
[c] Solo
Col - le - ge - runt pon - ti - fi - ces et pha - - ri -

[b]

21

[c] se - i con - ci - li-um.

[b]

11#10

[f.35f-36r]

25

[c] a5 Ut Je - sum do - lo te - ne - rent et oc - ci - de - rent cum gla - di -

[q] Ut Je - sum do - lo te - ne - rent et oc - ci - de - rent cum gla - di -

[a] Ut Je - sum do - lo te - ne - rent et oc - ci - de - rent cum gla - di -

[t] Ut Je - sum do - lo te - ne - rent et oc - ci - de - rent cum gla - di -

[b] Ut Je - sum do - lo te - ne - rent et oc - ci - de - rent cum gla - di -

30

[c] is et fu - sti - bus ex - i - e - runt tam - quam ad la - tro - - - - - nem.

[q] is et fu - sti - bus ex - i - e - runt tam - quam ad la - tro - - - - - nem.

[a] is et fu - sti - bus ex - i - e - runt tam - quam ad la - tro - - - - - nem.

[t] is et fu - sti - bus ex - i - e - runt tam - quam ad la - tro - - - - - nem.

[b] is et fu - sti - bus ex - i - e - runt tam - quam ad la - tro - - - - - nem.

Responsi del Giovedì Santo

13

Responso primo: Tradiderunt me

[c] a5 Tra - di - de - runt me in ma - nus im - pi - o - rum, et in - ter in -

[q] Tra - di - de - runt me in ma - nus im - pi - o - rum, et in - ter in -

[a] Tra - di - de - runt me in ma - nus im - pi - o - rum, et in - ter in -

[t] Tra - di - de - runt me in ma - nus im pi - o - rum, et in - ter in -

[b] Tra - di - de - runt me in ma - nus im - pi - o - rum, et in - ter in -

5 [c] i - quos pro - ie - ce - runt me, et non pe - per - ce - runt a -

[q] i - quos pro - ie - ce - runt me, et non pe - per - ce - runt a -

[a] i - quos pro ie - ce - runt me, et non pe - per - ce - runt a -

[t] i - quos pro - ie - ce - runt me, et non pe - per - ce - runt a -

[b] i - quos pro - ie - ce - runt me, et non pe - per - ce - runt a -

9 [c] - ni - mae me - - - ae, con - gre - ga - ti sunt ad - ver - sum me for - tes.

[q] - ni - mae me - - - ae, con - gre - ga - ti sunt ad - ver - sum me for - tes.

[a] - ni - mae me - - - ae, con - gre - ga - ti sunt ad - ver - sum me for - tes.

[t] ni - mae me - - - ae, con - gre - ga - ti sunt ad - ver - sum me for - tes.

[b] - ni - mae me - - - ae, con - gre - ga - ti sunt ad - ver - sum me for - tes.

13

[c] Solo Et si - cut gi - gan - tes ste - te - runt con - tra me.

[b]

7#6 6 6

17

[c] a3 A - li - e - ni in sur - re - xe - runt ad - ver - sum me et for - tes

[q] A - li - e - ni in - sur - re - xe - runt ad - ver - sum me et for -

[t] 8 A - li - e - ni in - sur - re - xe - runt ad - ver - sum me et for - tes

21

[c] que - si - e - runt a - ni - mam me - am.

[q] tes que - si - e - runt a - ni - mam me - am.

[t] 8 que - si - e - runt a - ni - mam me - am.

24

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

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

[a] 8 Et si - cut gi - gan - tes ste - te - runt con - tra me.

[t] 8 Et si - cut gi - gan - tes ste - te - runt con - tra me.

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

14

Responso secondo: Jesum tradidit

[c] a5
Je - sum tra - di - dit im - pi - us, sum - mis prin - ci - pi - bus sa - cer - do -

[q]
Je - sum tra - di - dit im - pi - us, sum - mis prin - ci - pi - bus sa - cer - do -

[a]
Je - sum tra - di - dit im - pi - us, sum - mis prin - ci - pi - bus sa - cer - do -

[t]
Je - sum tra - di - dit im - pi - us, sum - mis prin - ci - pi - bus sa - cer - do -

[b]
Je - sum tra - di - dit im - pi - us, sum - mis prin - ci - pi - bus sa - cer - do -

6

[c]
tum, et se - ni - o - ri - bus po - pu - li.

[q]
tum, et se - ni - o - ri - bus po - pu - li.

[a]
tum, et se - ni - o - ri - bus po - pu - li.

[t]
tum, et se - ni - o - ri - bus po - pu - li.

[b]
tum, et se - ni - o - ri - bus po - pu - li.

9

[c] a2
Pe - trus au - tem se - que - ba - tur a lon - - - ge, ut vi - de - - -

[q]
Pe - trus au - tem se - que - ba - tur a lon - - - ge, ut vi - de - -

[b]
Pe - trus au - tem se - que - ba - tur a lon - - - ge, ut vi - de - -

14

[c] *t* ret *g* fi - - - - - *m* nem.

[q] *t* ret fi - - - - - nem.

[b]

19

a2 [c] Ad - du - xe - runt au - tem e - - - - - um ad Ca - i - pham prin-ci-pem sa - cer -

[q] Ad - du - xe - runt au - tem e - - - - - um ad Ca - i - pham prin-ci-pem sa - cer -

[b]

23

[c] do - tum, u - bi scri - be et pha - ri - se - i con - ve - ne - rant.

[q] do - tum, u - bi scri - be et pha - ri - se - i con - ve - ne - rant.

[b]

[f.38v-39r]

27

[c] Pe - trus au - tem, Pe - trus au - tem se - que - ba - tur, se - que - ba - tur a lon - ge, ut vi - de - ret fi - nem.

[q] Pe - trus au - tem, Pe - trus au - tem se - que - ba - tur a lon - ge, ut vi - de - ret fi - nem.

[a] 8 Pe - trus au - tem, Pe - trus au - tem se - que - ba - tur a lon - ge, ut vi - de - ret fi - nem.

[t] 8 Pe - trus au - rum, Pe - trus au - tem se - que - ba - tur a lon - ge, ut vi - de - ret fi - nem.

[b] Pe - trus au - tem, Pe - trus au - tem se - que - ba - tur a lon - ge, ut vi - de - ret fi - nem.

15

Responso terzo: Caligaverunt

[c] a5
Ca - li - ga - ve - runt o - cu - li me - i a - fle - tu me - o, qui - a e - lon-

[q]
Ca - li - ga - ve - runt o - cu - li me - i a - fle - tu me - o, qui - a e - lon-

[a]
Ca - li - ga - ve - runt o - cu - li me - i a - fle - tu me - o, qui - a e - lon-

[t]
Ca - li - ga - ve - runt o - cu - li me - i a - fle - tu me - o, qui - a e - lon-

[b]
Ca - li - ga - ve - runt o - cu - li me - i a - fle - tu me - o, qui - a e - lon-

5

[c]
ga - tus est a me qui con - so - la - ba - - - tur me.

[q]
ga - tus est a me qui con - so - la - ba - tur me.

[a]
ga - tus est a me qui con - so - la - ba - tur me.

[t]
ga - tus est a me qui con - so - la - ba - tur me.

[b]
ga - tus est a me qui con - so - la - ba - tur me.

9

[c] Solo
Vi - de - runt, Vi - de - runt om - nes po - pu - li.

[Alternative unornamented version:]
Vi - de - runt, Vi - de - runt

[b]

[b] 13-12-13 # [b] # [b] # [b]
[sic]
[13.14.13?]

13

[c] a4 Si est do - lor si - mi - lis si - cut do - lor me - us, si - cut do - lor me - us.

[q] Si est do - lor si mi - lis si - cut do - lor me - us, si - cut do - lor me - us.

[a] Si est do - lor si - mi - lis si - cut do - lor me - us, si - cut do - lor me - us.

[t] Si est do - lor si - mi - lis si - cut do - lor me - us, si - cut do - lor me - us.

[f.39v-40r]

21

[c] a3 O vos, o vos om - nes qui tran - si - tis per vi - am, at - ten - di -

[q] O vos, o vos om - nes qui tran - si - tis per vi - am, at - ten - di -

[a] O vos, o vos om - nes qui tran - si - tis per vi - am, at - ten - di -

27

[c] te et vi - de - - - te.

[q] te et vi - de - - - te.

[a] te et vi - de - - - te.

29

[c] a5 Si est do - lor si - mi - lis si - cut do - lor me - us, si - cut do - lor me - us.

[q] Si est do - lor si - mi - lis si - cut do - lor me - us, si - cut do - lor me - us.

[a] Si est do - lor si - mi - lis si - cut do - lor me - us, si - cut do - lor me - us.

[t] Si est do - lor si - mi - lis si - cut do - lor me - us, si - cut do - lor me - us.

[b] si - mi - lis si - cut do - lor me - us, si - cut do - lor me - us.

Responsi del Vener Santo

16

Responso primo: Astiterunt

[c] a5
As - ti - te - runt re - ges ter - re, et prin - ci - pes con - ve - ne -

[q]
As - ti - te - runt re - ges ter - re, et prin - ci - pes con - ve - ne -

[a]
As - ti - te - runt re - ges ter - re, et prin - ci - pes con - ve - ne -

[t]
As - ti - te - runt re - ges ter - re, et prin - ci - pes con - ve - ne -

[b]
As - ti - te - runt re - ges ter - re, et prin - ci - pes con - ve - ne -

6
[c]
runt in u - - - num.

[q]
runt in u - - - num.

[a]
runt in u - - - num.

[t]
runt in u - - - num.

[b]
runt in u - - - num.

8
[c] Solo
Ad - ver - sus Do - mi - num, et ad - ver - sus Chri - stum e - jus.

[b]
Ad - ver - sus Do - mi - num, et ad - ver - sus Chri - stum e - jus.

11#10 # [q] [#] 11#10

[f.40v-41r]

12

[c] a2 Qua - re fre - mu - e - runt gen - tes et po - pu - li me - di - ta - ti

[q] Qua - re fre - mu - e - runt gen - tes et po - pu - li me - di - ta - ti

[b]

7#6 # # # # # 6 #

17

[c] sunt in - a - ni - a?

[q] sunt in - a - ni - a?

[b]

19

[c] [a5] Ad - ver - sus Do - mi - num, et ad - ver - sus Chri - stum e - ius.

[q] Ad - ver - sus Do - mi - num, et ad - ver - sus Chri - stum e - ius.

[a] 8 Ad - ver - sus Do - mi - num, et ad - ver - sus Chri - stum e - ius.

[t] 8 Ad - ver - sus Do - mi - num, et ad - ver - sus Chri - stum e - ius.

[b] Ad - ver - sus Do - mi - num, et ad - ver - sus Chri - stum e - ius.

17

Responso secondo: Aestimatus sum

[c] a5
Ae - sti - ma - tus sum cum de - scen - den - ti - bus in la - - - cum.

[q]
Ae - sti - ma - tus sum cum de - scen - den - ti - bus in la - - - cum.

[a]
Ae - sti - ma - tus sum cum de - scen - den - ti - bus in la - - - cum.

[t]
Ae - sti - ma - tus sum cum de - scen - den - ti - bus in la - - - cum.

[b]
Ae - sti - ma - tus sum cum de - scen - den - ti - bus in la - - - cum.

5
[c] a2
Fa - ctus sum si - cut ho - mo si - ne ad - iu - to - ri - o, in - ter mor - tu - os ^z li - ^g ber.

[q]
Fa - ctus sum si - cut ho - mo si - ne ad - iu - to - ri - o, in - ter mor - tu - os ^g li - ber.

[b]
Fa - ctus sum si - cut ho - mo si - ne ad - iu - to - ri - o, in - ter mor - tu - os ^g li - ber.

11
[c] a4
Po - su - e - - runt me in la - cu in - fe - ri - o - - - ri, in te - ne -

[q]
Po - su - e - - - runt me in la - cu in - fe - ri - o - - - ri, in te - ne -

[a]
Po - su - e - - runt me in la - cu in - fe - ri - o - - - ri, in te - ne -

[t]
in te - ne -

[b]
Po - su - e - - runt me in la - cu in - fe - ri - o - - - ri, in te - ne -

16

[c] bro - sis, in te-ne-bro - sis, et in um - bra mor - tis.

[q] bro - sis, in te-ne-bro - sis, et in um - bra mor - tis.

[a] bro - sis, in te-ne-bro - sis, et in um - bra mor - tis.

[t] bro - sis, in te-ne-bro - sis, et in um - bra mor - tis.

[b]

21

[c] a5 Fa-ctus sum si - cut ho - mo si-ne ad - ju - to - ri - o, in - ter mor - tu - os li - ber.

[q] Fa-ctus sum si - cut ho - mo si-ne ad - ju - to - ri - o, in - ter mor - tu - os li - ber.

[a] 8 Fa-ctus sum si - cut ho - mo si-ne ad - ju - to - ri - o, in - ter mor - tu - os li - ber.

[t] 8 Fa-ctus sum si - cut ho - mo si-ne ad - ju - to - ri - o, in - ter mor - tu - os li - ber.

[b] Fa-ctus sum si - cut ho - mo si-ne ad - ju - to - ri - o, in - ter mor - tu - os li - ber.

Responso terzo: Sepulto Domino

[c] a5
Se - pul - to Do - mi-no si - gna - tum est mo - - - nu - men - tum.

[q]
Se - pul - to Do - mi-no si - gna - tum est mo - - - nu - men - tum.

[a]
Se - pul - to Do - mi-no si - gna - tum est mo - - - nu - men - tum.

[t]
Se - pul - to Do - mi-no si - gna - tum est mo - nu - men - tum.

[b]
Se - pul - to Do mi-no si - gna - tum est mo - nu - men - tum.

#6 # # 11#10 #

[c] a2
Vol - ven - tes la - pi-dem ad o - sti-um mo - nu - men - ti.

[q]
Vol - ven - tes la - pi-dem ad o - sti-um mo - nu - men - ti.

[b]
Vol - ven - tes la - pi-dem ad o - sti-um mo - nu - men - ti.

6 7#6

[c] Solo
Po - nen - tes mi - li-tes qui cu-sto - di - rent il - lum.

[b]
Po - nen - tes mi - li-tes qui cu-sto - di - rent il - lum.

[#] [#] [q] [14] [#13] [q]

[c] a2
Ac-ce-den-tes prin-ci - pes sa-cer-do - tum ad Pi - la - tum, pe - ti - e - runt il - lum.

[q]
Ac-ce-den-tes prin-ci - pes sa-cer-do - tum ad Pi - la - tum, pe - ti - e - runt il - lum.

[b]
Ac-ce-den-tes prin-ci - pes sa-cer-do - tum ad Pi - la - tum, pe - ti - e - runt il - lum.

10-11-10 7-6 11#10

21

[c] Po - nen - tes mi - li - tes, qui cu - sto - di - rent il - lum.

[q] Po - nen - tes mi - li - tes, qui cu - sto - di - rent il - lum.

[a] Po - nen - tes mi - li - tes, qui cu - sto - di - rent il - lum.

[t] Po - nen - tes mi - li - tes, qui cu - sto - di - rent il - lum.

[b] Po - nen - tes mi - li - tes, qui cu - sto - di - rent il - lum.

Finis

III

Lamentazioni per la Settimana Santa

[incomplete set of Lamentations; for only two days of Tenebrae]

[45v-46r]

Mercore

19

Prima letione

19a Incipit Lamentatio

[c] a5 In - ci - pit, In - ci - pit La - men - ta - ti - o Hie - re - mi - ae Pro -

[a] In - ci - pit La - men - ta - ti - o Hie - re - mi - ae Pro -

[q] In - ci - pit La - men ta - ti - o Hie -

[t] In - ci - pit La - men - ta - ti - o Hie - re - mi - ae Pro -

[b] In - ci - pit La - men - ta - ti - o Hie - re - mi - ae Pro -

[c] phe - tae, Pro - phe - tae.

[a] phe - tae, Pro - phe - tae.

[q] re - mi - ae Pro - phe - tae.

[t] phe - tae, Pro - phe - tae.

[b] phe - tae, Pro - phe - tae.

10 19b Aleph: Quomodo

[c] a5 A - - - leph A - - -

[a] A - - - leph A - - -

[q] A - - - leph A - - -

[t] A - - - leph A - - -

[b] A - - - leph A - - - leph A - - -

15

[c] *lepb*

[a] *lepb*

[q] *lepb* A - - - *lepb*

[t] *lepb* A - - - - *lepb*

[b] *lepb*

18

[Solo] [c] Quo - mo - do, *quo - mo - do* se - det so - la ci - vi - tas ple - - - na

[b]

[#] [#] [b] [b] [b13] [b] [b13] [6][7] [#6]
[11][10] [11][10]

26

[c] po - pu - lo, fa - cta est, *fa - cta est* qua - si vi - du - a Do - mi - na gen - ti - um, Prin -

[b]

[11][10]

33

[c] ceps pro - vin - ci - a - rum Fa - cta est, *fa - cta est* sub tri - bu - to.

[b]

[11] [#] [b] [10][11] [10]

[f.44v-45r]

40 [19c] Beth: Plorans ploravit

[c] Beth Beth

[a5] Beth

[a] Beth

[q] Beth Beth

[t] Beth

[b] Beth

46

[c] Beth

[a] Beth Beth

[q] Beth

[t] Beth Beth

[b] Beth

52

Solo

[c] Plo - rans, plo - rans plo - ra - vit in no - cte et la - cri-

[b] [#] [b] [#] [b] [#] [7] [6] [#6] [#]

58

[c] me, et la - cri-me e - ius in ma - xil-lis e - ius non est, non est qui con-so -

[b] [#] [#] [#] [6] [#] [b] [#] [11] [#] [b] [b] [b]

65

[c] le - tur, qui con-so - le - tur e - am ex om - ni - bus ca - ris e - ius.

[b] [b] [a] [b] [b] [b13] [11] [10] [b] [b] [a] [11] [a]

19d Hierusalem a 6 [No.5d]

[f.46v-47r]

20

Seconda letione

20a Daleth: Viae Sion

[c] a5 Da -

[a] 8 Da - - - - - leth Da -

[q] 8 Da - - - - - leth Da - - - - - leth Da -

[t] 8 Da - - - - - leth Da -

[b] Da - - - - - leth Da - - - - - leth

[c] 8 leth Da - - - - - leth

[a] 8 - - - - - leth Da - - - - - leth Da - leth

[q] 8 - - - - - leth Da - - - - - leth

[t] 8 - - - - - leth Da - - - - - leth

[b] Da - - - - - leth

15

[c] Solo
Vi - ae Si - on lu - gent, vi - ae Si - on lu - gent e - o quod, e -

[b] [7] [#6] [11] [#] [13] [11] [#] [#] [13] [12] [11] [#] [11] [#] [#] [b]

21

[c] - o quod non sint qui ve - ni-ant ad so - lem - ni - ta - tem, om - nes por-te e -

[b] [#] [11] [11] [#] [#] [#] [#] [#] [11] [11] [#]

26

[c] ius des - truc - te, sa - cer-do-tes e - ius ge - men - tes, vir - gi-nes

[b] [#] [b] [b] [7] [#6] [b] [b]

30

[c] e - ius squa - li - de, et ip - sa, et ip - sa o - pres - sa a -

[b] [11][10] [13] [11] [#] [#] [b] [#] [b] [#]

[1st alternative]

36

[c] ma - ri - tu - di - ne. sa a - ma - ri - tu - di - ne, a - ma - ri - tu - di - ne.

[b] [11] [#] [#] [11] [11] [#] [#] [b] [11] [#] [#]

[2nd alternative]

41

[c] + henarmonico.
sa a - ma - ri - tu - di - ne.

[b] [11] [#]

[f.47v-48r]

45 20b Mem: Quoniam

[c] a5
[a]
[q]
[t]
[b]

Mem
Mem
Mem
Mem
Mem

Mem

[c]
[a]
[q]
[t]
[b]

Mem
Mem
Mem

Mem

[c] a5
[a]
[q]
[t]
[b]

Quo - - ni - am vin - de - - mi - a - vit me
Quo - ni - am vin - - - de - mi - a - vit me, quo - ni - am vin - de - mi - a - vit
Quo - ni - am vin - - - de - mi - a - vit me ut
Quo - ni - am vin - - - de - mi - a - vit
vin - - - de - mi - a - - - -

55

[c] ut lo - cu - - - tus est Do - mi - nus

[a] me ut lo - cu - - tus est Do - mi - nus, ut lo - cu - - tus est Do - mi - nus in

[q] lo - cu - - tus est Do - mi - nus, ut lo - cu - - tus est Do - mi - nus

[t] me ut lo - cu - tus est Do - mi - nus, ut lo - cu - - tus est Do - mi -

[b] - - - vit me ut lo - cu - - - tus est Do - mi -

59

[c] in di - e i - rae fu-ro - ris su - i, fu - ro - ris su - - - i.

[a] di - e i - rae fu-ro - ris su - i, fu - ro - ris su - i.

[q] in di - e i - rae fu-ro - - - ris su - i, fu-ro - ris su - i.

[t] nus in di - e i - rae, in di - e i - rae fu - ro - ris su - i.

[b] nus in di - e i - rae, in di - e i - rae fu-ro - ris su - i.

20c Hierusalem a X[sic] secondo tuono
[could be no. 4d or 5d]

[f.49v-50r]

21

Terza letione

21a Sade: Vide Domine

[c] a5 Sa - - - - - de

[a] 8 Sa - - - - - de Sa - - - - - de

[q] 8 Sa - - - - - de Sa - - - - - de

[t] 8 Sa - de Sa - - - - - de

[b] Sa - de Sa - - - - - de

4

[c] a5 Vi - de Do - mi - ne, Do - - - - - mi -

[a] Vi - de Do - mi - ne, vi - de Do - - mi - ne

[q] Vi - - - - - de Do - mi - ne, vi - - - - - de Do - mi -

[t] Vi - de Do - mi - ne, Do - - - - - mi - ne, Do -

[b] Vi - de Do - - - - - mi - ne

9

[c] ne quo - ni - am tri - bu - lor, tri - bu - lor.

[a] quo - ni - am tri - bu - lor, quo - ni - am tri - bu - lor.

[q] ne quo - ni - am tri - bu - lor, quo - ni - am tri - bu - lor.

[t] mi - ne quo - ni - am tri - bu - - - - - lor.

[b] quo - ni - am tri - bu - lor, quo - ni - am tri - bu - - - - - lor.

13

[c] Solo
Ven - ter me - us, ven - ter me - us con - tur - ba - tus est sub - ver - sum

[b]

[#] [11] [#] [#] [11] [#] [#] [#] [#]

18

[c] est cor me - um, cor me - um in me - met ip - sa quo - ni - am a -

[b]

[#] [#] [#] [10] [11] [10]

24

[c] ma - ri - tu - di - ne ple - na sum, ple - na sum.

[b]

[b13] [11] [b] [b] [b] [11][10] [#]

[f.50v-51r]

28 21b Zain: O vos omnes

[c] a5 Za - - - in Za - - -

[a] Za - - - in Za - - - in Za - - - in

[q] Za - - - in Za - - - in Za - - -

[t] Za - - - in Za - - - in Za - in

[b] Za - - - in Za -

32

[c] *in* Za - - - - - *in*

[a] 8 - - - - - Za - - *in*

[q] 8 - - - - - *in*

[t] 8 Za - - - - - *in*

[b] - - - - - *in*

34

[c] Solo O vos, O vos, O vos om - nes qui tran - si - tis per vi -

[b] [b13] [11][10] [b] [11] [4] [b] [9][8] [11] [4] [4]

41

[c] am at - ten - di - te, at - ten - di - te et vi - de - te si est

[b] [4] [b6] [11] [b] [11] [4] [b] [4] [11]

47

[c] do - lor si - mi - lis si - cut do - lor me - us, si - cut do - lor me - us.

[b] [b] [4] [4] [4] [11] [4] [11][11] [4] [b] [6] [4] [11] [7] [b6] [4]

21c Hierusalem con la S[igno]ra Vittoria
 [could be no. 4d or 5d]

[f.51v-52r]

Giovedì Santo
22
Prima letione, di Doritio Isorelli

22a De Lamentatione Doritio Isorelli (1544-1632)

[c] a5 De La - men - ta - ti - o - ne

[a]

[q]

[t]

[b]

5

[c]

[a]

[q]

[t]

[b]

9 22b Heth: Non est lex

[c] a5 Heth

[a]

[q]

[t]

[b]

16

[c] a5 Non est lex

[a]

[q]

[t]

[b]

20

[c]

[a]

[q]

[t]

[b]

[f.52v-53r]

24 22c Lamed: Defecerunt

[c] a5

La - - - - med

[a]

[q]

[t]

[b]

28

[c]

[a]

[q]

[t]

[b]

31

Solo

De - fe - ce - runt, de - fe - ce - runt pre la cri-mis o - cu-li

[#] [#] [b] [#] [b]

[c]

[b]

38

me - i, o - cu-li me - i, con - tur-ba - ta sunt, con - tur - ba - ta sunt vi - sce-ra

[7] [#6] [#] [11] [11] [#] [#] [b] [b] [10] [11]

[c]

[b]

45

[c] me - a, vi - sce-ra me - a, vi - sce-ra me - a, ef - fu - sum est in ter -

[b] [11][10] [#] [11] [11] [#] [#] [11] [11] [#] [#] [b] [b] [7] [6]

51

[c] ra ie - cur me - um, ie - cur me - um su - per con - tri -

[b] [10] [11] [11][10] [b] [11] [#] [b] [#]

57

[c] - ti - o - ne, su - pur con - tri - ti - o - ne fi - li - ae po - pu - li me - i

[b] [#] [11] [11] [#] [6] [6] [#] [#] [7] [#6]

63

[c] et lac - tens, et lac - tens in pla - te - is op - - pi - di.

[b] [#] [b] [7] [#6] [11] [#] [#] [#] [b] [11] [#]

22d Hierusalem a sei con la S[igno]ra Vittoria
[no. 4d or 5d]

Seconda letione, di Emilio Cavaleri

23a Aleph: Levemus

[c] a5

[a]

t

q

[b]

A - - - - - leph A - - - - - leph A - leph

A - - - - - leph A - - - - - leph A - leph

7

[c]

[a]

[t]

[q]

[b]

- - - leph A - - - - - leph A - leph

- - - leph A - leph A - - - - - - - - leph

leph A - - - - - - - - - - - - - - - - - - leph

A - - - - - leph A - - - - - - - - - - - - - - leph

A - - - - - - - - - - - - - - - - - - leph A - - - - - leph

12

[c] a5

[a]

[t]

[q]

[b]

Le - ve - mus cor - da no - - - - - stra, cor - da no -

Le - ve - - mus cor - da no - - - - - stra, cor - da no -

Le - ve - mus cor - da no - - - - - stra, cor - da no -

Le - - - ve - mus cor - da no - - - - - stra,

Le - - - ve - mus cor - da no - - - - -

19

[c] *stra cum ma - ni - bus ad Do-mi-num in ce - - - lo.*

[a] *stra cum ma - ni - bus ad Do-mi-num in ce - - - lo.*

[t] *stra cum ma - ni - bus ad Do-mi-num in ce - - lo, in ce - lo.*

[q] *ad Do-mi-num, ad Do-mi-num in ce - - - lo.*

[b] *stra cum ma - ni - bus ad Do-mi-num in ce - - - - - lo.*

27 23b Lamed: Judicasti

[c] *a5 La - - - - - med*

[a] *La - - - - - med La - - - - - med*

[t] *La - - - - - med*

[q] *La - - - - - med La -*

[b] *La - - - - - med*

32

[c] *La - - - - - med*

[a] *La - - - - - med*

[t] *La - - - - - med*

[q] *med La - med*

[b] *La - - - - - med La - - - - - med*

[f.54v-55r]

37

[c] Solo Ju - di - ca - sti Do - mi - ne, ju - di - ca - sti Do - mi - ne cau - sam a -

[b] [b] [13] [12] [#] [#] [b] [13] [12] [#] [4] [b]

44

[c] - ni - mae me - ae re - dem - ptor, re - dem - ptor vi - tae me - ae, vi - tae me - ae.

[b] [4] [b] [#] [11][#] [#] [4] [7][#6] [4]

23c Hierusalem a X[sic] secondo tuono
[could be no. 4d or 5d]

24

Terza letione

24a Gimel: Conclisit

[c] [a5] Gi - mel Gi - - - mel

[a] Gi - mel Gi - mel Gi - mel Gi - - - mel

q Gi - mel Gi - - - mel Gi - - - mel

t Gi - - - mel Gi - mel Gi - - mel

[b] Gi - mel Gi - mel Gi - mel Gi - mel

9

[c] [a5] Con - clu - - sit vi - as me - as, vi - as me -

[a] Con - clu - sit, con - clu - sit vi - as me - as

t Con - clu - sit, con - clu - sit vi - as me - - - -

q Con - clu - sit vi - - - - as me - - - -

[b] Con - clu - sit vi - - - - as me - - - -

[f.55v-56r]

15

[c] as la - pi - di - bus quad - ris se - mi - tas sub - ver - tit,

[a] la - pi - di - bus quad - ris se - mi - tas sub - ver -

[t] as se - mi - tas sub - ver -

[q] as la - pi - di - bus quad - ris se - mi - tas sub - ver -

[b] as la - pi - di - bus quad - ris se - mi - tas, se - mi - tas sub -

21

[c] se - mi - tas sub - ver - tit, se - mi - tas sub - ver - tit.

[a] tit se - mi - tas sub - ver - tit, se - mi - tas sub - ver - tit.

[t] - - tit, se - mi - tas sub - ver - tit.

[q] tit, se - mi - tas sub - ver - tit, se - mi - tas sub - ver - tit.

[b] ver - tit, se - mi - tas sub - ver - tit.

27

24b Beth: In tenebris

[c] Beth Beth Beth Beth

[a] Beth Beth Beth Beth

[t] Beth Beth Beth Beth

[q] Beth Beth Beth Beth

[b] Beth Beth Beth Beth

33

[c] Solo
In te - ne - bris, in te - ne - bris col - lo - ca - vit me, col - lo - ca - vit me si -

[b]

[#] [#] [#] [#] [#] [11] [#] [#] [4]
[6]

39

[c] - cut mor - tu - os sem - pi - ter - nos, sem - pi - ter - nos.

[b]

[#] [#] [11][11] [#] [#] [4] [#] [11] [#]

[f.56v-57r]

43 24c Aleph: Me minavit

[c] a5 A - - - - leph

[a] 8 A - - - leph A - - - - leph A - - - -

[t] 8 A - - - - leph A - - - -

[q] 8 A - - - - leph A - - - -

[b] A - - - - leph A - - - -

49

[c] A - - - - leph

[a] 8 leph A - leph

[t] 8 leph A - - - - leph

[q] 8 - - - leph A - - - - leph

[b] leph A - - - - leph

51

[c] Solo Me mi - na - vit, me mi - na - vit et a - du - xit in te - ne - bris,

[b]

[11] [#] [b] [7] [#6] [11] [#] [#] [#] [b] [#]

59

[c] in te - ne - bris et non in lu - cem, et non in lu - cem, et non in lu - cem.

[b]

[b] [b] [#] [#] [#] [11] [#] [b] [#] [11] [#]

24d Hierusalem a 6 con la S[igno]ra Vittoria
[no. 4d or 5d]

IV

[Alternate setting for the incomplete set of Lamentations]

Giovedì Santo, seconda letione [Alternate verses for no. 23]

[25a] Judicasti [alternative for no. 23b]

Versetti che vanno in cambio di quelli che sono a solo nella qua avanti letione seconda, del S[igno]r Emilio [23].

et anco vi solo lettere, et versetti di più de quelli. Judicasti è a solo [23b]: et questo a cinque si puo dire in cambio di quello.

[c] a5 Ju - di - ca - sti Do - mi -

[a] Ju - di - ca - - - sti Do - mi - ne, Do - mi -

[t] Ju - di - ca - sti Do - - - mi -

[q] Ju - di - ca - sti Do - mi - ne,

[b] Ju - di - ca - sti Do - mi -

7

[c] ne, ju - di - ca - - - sti Do - mi - ne cau - sam a - ni - mae

[a] ne, ju - di - ca - - - sti Do - mi - ne

[t] ne, cau - sam a - ni - mae me -

[q] ju - di - ca - - - sti Do - mi - ne cau - sam a - ni - mae me -

[b] ne, ju - di - ca - - - sti Do - mi - ne

13

[c] me - ae, Re - dem -

[a] cau - sam a - ni - mae me - - - ae Re - dem -

[t] - - ae, cau - sam a - ni - mae me - ae Re - dem - ptor Re - dem -

[q] - - ae, cau - sam a - ni - mae me - ae Re - dem - ptor

[b] cau - sam a - ni - mae me - - - ae Re - dem -

19

[c] ptor vi - tae me - ae, vi - tae me - ae.

[a] ptor vi - tae me - - - - - ae.

[t] ptor vi - tae me - ae, vi - tae me - ae.

[q] vi - tae me - - - - ae, vi - tae me - - - - ae.

[b] ptor vi - tae me - - - - - - - - - - - ae.

25b Zain: Plauserunt [additional verse]

Questa lettera è di più, che non e nell'antecedente letione.

23

[c] a5 Za - - - in Za - - -

[a] Za - - - in Za - - - in Za - - -

[t] Za - - - in Za - - - in

[q] Za - - - in Za - - -

[b] Za - - - in Za - - -

29

[c] in Za - - - in

[a] in Za - - - in

[t] Za - - - in

[q] in Za - - - in

[b] in Za - - - in

32

[c] a5

[a] Plau - se - runt su - per te ma - ni-bus om - nes tran - se -

[t] Plau - se - runt su - per te tran -

[q] Plau - se - runt su - per te ma - ni-bus om - nes tran - se -

[b] Plau - se - runt su - per te ma - ni-bus om - nes tran - se -

38 [f.59v-60r]

[c] per vi - - - am si - bi - la - ve - - - runt

[a] un - - - tes per vi - - - am si - bi - la - ve - runt

[t] - se - un - tes per vi - - - am si - bi - la - ve - runt

[q] un - tes per vi - - - am si - bi - la - ve - runt

[b] un - - - tes per vi - am si - bi - la - ve - runt

44

[c] et mo - ve - runt ca - pi-ta su - a su -

[a] et move - runt ca - pi-ta su - a su - per fi -

[t] et mo - ve - runt ca - pi-ta su - a su - per fi - li -

[q] et mo - ve - runt ca - pi-ta su - a su - per fi - li - am

[b]

50

[c] - per fi - li - am Hie - ru - sa - lem hae - ci -

[a] - li - am Hie - ru - sa - lem hae - ci - ne

[t] am Hie - ru - sa - lem, Hie - ru - sa - lem hae - ci - ne est urbs di -

[q] hae - ci - ne est urbs,

[b] Hie - ru - sa - lem

56

[c] ne est urbs di - cen - tes, di - cen - tes per - fe - cti de - co - ris

[a] est urbs di - cen - tes, di - cen - tes gau -

[t] cen - tes, di - cen - tes per - fe - cti de - co - ris gau -

[q] est urbs di - cen - tes, di - cen - tes per - fe - cti de - co - ris gau -

[b] di - cen - tes, di - cen - tes per - fe - cti de - co - ris

62

[c] gau - di - um u - ni - ver - sae ter - re.

[a] di - um, gau - di - um u - ni - ver - sae ter - re.

[t] di - um u - ni - ver - sae ter - re, u - ni - ver - sae ter - re.

[q] di - um u - ni - ver - sae ter - re.

[b] u - ni - ver - sae ter - re.

Giovedì Santo, terza letione [Alternate verses for no.24]

26a Beth: In tenebris [alternative Letter and verse for no. 24b]

Segue per la terza letione come di sopra. Questa lettera è in cambio d'un'altra che è pur à cinque.

[c] a5 Beth
 [a] Beth
 t Beth Beth
 q Beth Beth Beth
 [b] Beth Beth Beth

6 Questo versetto è in cambio di quello a solo

[c] a5 In te ne-bris, in te ne-bris col -
 [a] In te - ne - bris, in te - ne - bris col -
 [t] In te - ne - bris, in te - ne - bris col - lo - ca - vit me, col -
 [q] In te - ne - bris, in te - ne - bris col - lo - ca - vit me
 [b] In te - ne - bris, in te - ne - bris col - - - - lo -

12 [f.60v-61r]

[c] - lo - ca - vit me si - cut mor - tu -
 [a] lo - ca - vit me si - cut mor - tu - os
 [t] lo - ca - vit me si - cut mor - tu - os, si - cut mor - tu -
 [q] si - cut mor - tu - os, si - cut mor - tu - os
 [b] ca - vit me si - cut mor - tu - os, si - cut mor - tu - os sem -

18

[c] os sem - pi - ter - nos, si - cut mor - tu - os sem - pi - ter - - - nos.

[a] sem - pi - ter - nos sem - pi - ter - - - nos.

[t] os sem - pi - ter - nos, si - cut mor - tu - os sem - pi - ter - - - nos.

[q] sem - pi - ter - nos, si - cut mor - tu - os sem - pi - ter - - - nos.

[b] - pi - ter - nos, si - cut mor - tu - os sem - pi - ter - - - nos.

26b [Aleph]: Me minavit [alternative for no. 24c]
 In cambio di quello a solo, si dice questo versetto a 5

24

[c] a5 Me mi - na - vit et ad - du - - - xit in

[a] Me mi - na - vit et ad - du - - - xit in

[q] Me mi - na - vit, me mi - na - vit et ad - du - xit in

[t] Me mi - na - vit et ad - du - xit in

[b] Me mi - na - vit et ad - du - xit in

31

[c] te - ne - bris et non in lu - - - cem.

[a] te - ne - bris et non in lu - cem.

[q] te - ne - bris et non in lu - cem, et non in lu - - - cem.

[t] te - ne - bris et non in lu - cem, et non in lu - - - cem.

[b] te - ne - bris et non, et non in lu - - - - - cem.

26c O vos omnes [additional verse]
Questo e di piu dell' altra

37

[c] a5
O vos, o vos, o vos om - nes qui tran -

[a]
O vos, o vos, o vos om - - - nes qui tran -

[q]
O vos, o vos, o vos om - nes qui tran -

[t]
O vos, o vos, o vos om - nes qui tran -

[b]
O vos, o vos, o vos om - nes qui tran -

42

[c]
si - tis per vi - - - am a - ten - - di - te, a - ten - di -

[a]
si - tis per vi - - - am a - ten - di - te, a - ten - di -

[q]
si - tis per vi - - - am a - ten - - di - te, a - ten - di -

[t]
si - tis per vi - - - am a - ten - - di - te, a - ten - di -

[b]
si - tis per vi - - - am a - ten - di - te, a - ten - di -

47 [f.61v-62r]

[c]
te et vi - de - te si est do - lor si - mi -

[a]
te et vi - de - - - te si est do - lor si - mi -

[q]
te et vi - de - te si est do - lor si - mi -

[t]
te et vi - de - te si est do - lor si - mi -

[b]
te et vi - de - te si est do - - - lor

52

[c] lis si - cut do - lor me - us, si - cut do - lor me - us.

[a] lis si - cut do - lor me - us, si - cut do - lor me - us.

[q] lis si - cut do - lor me - us, si - cut do - lor me - us.

[t] lis si - cut do - lor me - us, si - cut do - lor me - us.

[b] si - - - - cut do - lor me - - - - us.

26d Hierusalem [alternative for no. 24d]
 Di costanzo Festa

Costanzo Festa (ca.1490 – 1545)

57

[c] Hie - ru - sa - lem, Hie - ru - sa - lem Hie - ru - sa - lem, con -

[a7] Hie - ru - sa - lem, Hie - ru - sa - lem, con -

[ss] Hie - ru - sa - lem, Hie - ru - sa - lem, con -

[a] Hie - ru - sa - lem, Hie - ru - sa - lem, con -

[q] Hie - ru - sa - lem, Hie - ru - sa - lem,

[t] Hie - ru - sa - lem, Hie - ru - sa - lem, con -

[st] Hie - ru - sa - lem, Hie - ru - sa - lem, con -

[b] Hie - ru - sa - lem, Hie - ru - sa - lem,

61

[c] ver - te - re ad Do - mi - num De - um tu - um, ad Do - mi - num De -

[ss] ver - te - re ad Do - - - mi - num, ad Do - mi - num De -

[a] ver - te - re ad Do - mi - num, ad Do - mi - num De - um tu - um,

[q] con - ver - te - re ad Do - mi - num De - um tu - - - - um,

[t] ver - te - re ad Do - mi - num De - - - um tu - um, ad Do - mi -

[st] ver - te - re ad Do - mi - num, ad Do - mi -

[b] con - ver - te - re ad Do - mi - num, ad Do - mi - num De - um tu - um,

65

[c] um tu - um, De - um tu - um, ad Do - mi -

[ss] um tu - - - um, ad Do - mi - num De - um tu -

[a] ad Do - mi - num De - - - - um tu - - -

[q] ad Do - mi - num De - um tu - - - um,

[t] num De - um tu - um, ad Do - mi - num De - um tu -

[st] num De - um tu - um, ad Do - mi - num De - um tu - um,

[b] ad Do - mi - num De - um tu - - -

69

[c] num, ad Do - mi - num De - um tu - um.

[ss] - - - um.

[a] - um, De - um tu - - um.

[q] De - um tu - - - um.

[t] - - - um.

[st] ad Do - mi-num De - um tu - um.

[b] - - - um, De - um tu - um.

[f.62v-63r]

27

Mercore Santo, prima letione [Alternate complete version for no. 19]

27a Incipit [same as no. 19a]
Vedi la prima del mercore

27b Aleph: Quomodo

[c] a5 A - leph A - - - - - leph A - - - -

[a] A - - - - - leph A - leph

[q] A - - - - - leph A - - - - -

[t] A - - - - - leph A - leph

[b] A - - - - -

6

[c] - - - - leph A - - - - leph

[a] A - - - - leph A - - - - leph

[q] - - - - leph A - leph A - - - - leph

[t] A - - - - leph A - - - - leph

[b] - - - - leph A - - - leph A - - - leph

11

[c] a5 so - la ci - vi - tas

[a] so - la ci - vi - tas

[q] Quo - mo - do se - det so - la ci - - vi - tas, ci - vi - tas

[t] Quo - mo - do se - det so - la ci - vi - tas

[b]

17

[c] Ple - na po - pu - lo Fa - - - cta est qua - si

[a] Ple - - - na po - pu - lo Fa - cta est qua - si

[q] Ple - - - na po - pu - lo Fa - cta est, fa - cta est qua - si

[t] Ple - - - na po - lu - lo Fa - cta est, fa - cta est qua - si

[b] Ple - na po - pu - lo Fa - - - cta est qua - si

23

[c] vi - du - a do - mi - na gen - ti - um Prin - ceps pro - vin - ci - a - rum Fa - cta

[a] vi - du - a do - mi - na gen - ti - um Prin - ceps pro - vin - ci - a - rum Fa - cta

[q] vi - du - a do - mi - na gen - ti - um Prin - ceps pro - vin - ci - a - rum Fa - cta

[t] vi - du - a do - mi - na gen - ti - um Prin - ceps pro - vi - ci - a - - - rum

[b] vi - du - a do - mi - na gen - ti - um Prin - ceps pro - vi - ci - a - rum

29

[c] est sub tri - bu - to, sub tri - bu - - - to.

[a] est sub tri - bu - - - to, sub tri - bu - - - to.

[q] est sub tri - bu - - - to, sub tri - bu - - - to.

[t] Fa - cta est sub tri - - bu - to, sub tri - bu - to.

[b] Fa - cta est sub tri - bu - to, sub tri - bu - - - to.

27c Beth: Plorans ploravit
 vedi nella p[rim]a del mercore [This "Beth" is the same as the "Aleph" in no. 19b]

35

[c] a5
Beth
Beth
Beth
Beth
Beth
Beth

40

[c]
[a]
[q] Beth
[t] Beth
[b] Beth

[f.63v-64r]

43

[c] a5
Plo - rans plo - ra - vit in no - cte
[a] Plo - rans, plo - rans plo - ra - vit et
[q] Plo - rans, plo - rans plo - ra - vit in no - cte et
[t] Plo - rans, plo - rans plo - ra - vit in no - cte et
[b] Plo - rans, plo - rans plo - ra - vit in no - cte

Beth
Beth

48

[c] et la - cri-me e - ius in ma - xil - lis

[a] la - cri-me e - ius in ma - xil - lis

[q] la - cri - me, et lac - ri - me e - ius in ma - xil - lis

[t] la - cri - me, et la - cri-me e - ius in ma - xil - lis e -

[b] et la - cri-me, e - ius in ma - xil - lis

53

[c] e - ius non est qui con - so - le - - - tur e - am ex

[a] e - ius non est qui con - so - le - tur e - am ex

[q] e - ius non est qui con - so - le - tur e - am ex

[t] - - ius non est qui con - so - le - - - tur e - am

[b] e - ius non est qui con - so - le - - - tur e - am ex

58

[c] om - ni - bus ca - ris e - ius, ca - ris e - - - ius.

[a] om - ni - bus ca - ris e - ius, ca - ris e - ius.

[q] om - ni - bus ca - ris e - ius, ca - ris e - - - ius.

[t] ex om - ni - bus ca - ris e - ius, ca - ris e - - - ius.

[b] om - ni - bus ca - tis e - ius, ca - ris e - - - ius.

63 27d Hierusalem [alternative for no. 19d]

[c] *a5* Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - - - lem,
 [a] Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - - - sa - lem,
 [q] Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - lem,
 [t] Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - - - lem,
 [b] Hie - ru - sa - lem, Hie - ru - sa - - - lem,

69
 [c] con - ver - te - re, con - ver - te - re ad Do - mi - num
 [a] con - ver - te - re, con - - - ver - te - re ad Do - mi - num
 [q] con - ver - te - re, con - ver - te - re ad Do - mi - num De -
 [t] con - ver - te - re, con - ver - te - re ad Do - mi - num
 [b] con - ver - te - re ad Do - mi - num De -

75
 [c] De - - - um tu - - - um.
 [a] De - - - - - um tu - - - - - um.
 [q] - - - - - um, De - um tu - - - - - um.
 [t] De - - - - - um tu - - - - - um.
 [b] - - - - - um tu - - - - - um.

[f.65v]

28 Lamed [alternative for the Letter in no. 23b]
Giovedì Santo. Letione secunda.

[c] La - med La - med La - med La - med La - - - med
 [a6] La - med La - - - med La - med La - med
 [ss] La - med La - - - med La - med La - med
 [a] La - - - - med La - med La - - - - med
 [t] La - - - med La - - - med La - med La - med
 [q] La - med La - med La - - - - - med La - med
 [b] La - - - - - med La - - - - - med La - med

29 Beth [without indication]

[c] Beth Beth
 [a6] Beth Beth
 [ss] Beth Beth
 [a] Beth Beth
 [t] Beth Beth
 [q] Beth Beth
 [b] Beth

30 Gimel [without indication]

[c] *Gi - mel Gi - mel Gi - mel*
 [a5] *Gi - mel Gi - mel Gi - mel*
 [q] *Gi - mel Gi - mel Gi - mel*
 [a] *Gi - mel Gi - mel*
 [t] *Gi - mel Gi - mel Gi - mel Gi - mel*
 [b] *Gi - mel Gi - mel Gi - mel*