

# Sixieme respons après la troisième leçon du second nocturne.

Celle qui a chanté la seconde.

U - na ho - ra non po - tu - is - tis vi - gi - la - re me - cum, qui exhorta - ba - mi -

The first system consists of a vocal line in treble clef and a basso continuo line in bass clef. The vocal line begins with a rest followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The basso continuo line follows with notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The key signature has one sharp (F#) and the time signature is common time (C).

ni mo - ri - pro - me, u - na ho - ra non po - tu -

U - na ho - ra non po - tu - is - tis vi - gi - la - re me - cum, u - na

U - na ho - ra non po - tu - is - tis vi - gi - la - re me -

The second system continues the musical piece. The vocal line starts with a rest, then G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The basso continuo line starts with a rest, then G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The key signature has one sharp (F#) and the time signature is common time (C).

is - tis vi - gi - la - re me - cum, u - na ho - ra non po - tu - is - tis vi - gi - la - re me -

ho - ra non po - tu - is - tis vi - gi - la - re me - cum, u - na ho - ra non po - tu -

cum, u - na ho - ra non po - tu - is - tis vi - gi - la - re me - cum, u - na

The third system continues the musical piece. The vocal line starts with a rest, then G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The basso continuo line starts with a rest, then G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The key signature has one sharp (F#) and the time signature is common time (C).

cum, u - na ho - ra non po - tu - is - tis vi - gila - re me - cum,  
 is - tis vi - gi - la - re me - cum, non po - tu - is - tis vi - gila - re me - cum,  
 ho - ra non po - tu - is - tis vi - gila - re me - cum, vi - gila - re me - cum, qui exhorta - ba - mi -

qui exhorta - ba - mi - ni mo - ri - pro - me, qui exhorta - ba - mi - ni, qui exhorta - ba - mi -  
 ni, qui exhorta - ba - mi - ni mo - ri pro me, qui exhorta - ba - mi - ni, qui exhorta - ba - mi -  
 ni, qui exhorta - ba - mi - ni mo - ri pro me, qui exhorta - ba - mi - ni, qui exhorta - ba - mi -

ni mo - - ri pro me? Vel Ju - dam non vi -  
 ni mo - - ri pro me? Vel Ju - dam non vi - de - tis, vel Ju - dam non vi -  
 ni mo - - ri pro me? Vel Ju - dam non vi - de - tis, vel Ju - dam non vi -

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de-tis, quomodo non dor - mit, quomodo non dor - mit,  
 de - tis, quomo-do non dor - - - mit,  
 de - tis, quomodo non dor - - mit, sed fes -

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sed fes - ti-nas, fes - ti - nas tra-de-re me Ju-dæ -  
 sed fes - ti-nas, fes - ti - nas tra-de-re me, tra-de-re me Ju - dæ -  
 ti-nas, fes - ti - nas tra - de-re me Ju - dæ - - - is, sed fes -

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is, tra-de-re me, tra-de-re me Ju-dæ - is, sed fes - ti-nas, fes - ti - nas,  
 is, sed fes - ti-nas, fes - ti - nas tra-de-re me Ju-dæ - is, sed fes - ti-nas, fes -  
 ti-nas, fes - ti-nas, sed fes - ti-nas, fes - ti - nas tra - de-re me Ju -

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tra-de-re me, tra-de-re me Ju-dæ-is? Quid, quid dor-mi-tis, quid dor-ti-nas tra-de-re me Ju-dæ-is? Quid, quid dor-mi-tis, quid dor-dæ-is? Quid dor-mi-tis, quid dor-

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-tis? Sur-gi-mi-tis? Sur-gi-mi-tis? Sur-gi-

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te, ne in-tretis in ten-ta-ti-o-nem, sur-gi-te, & o-ra-te, & o-ra-te, sur-gi-

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te, sur - - - - - gi-

te, sur - - - - - gi -

sur - - - - - gi-

60

te & o-ra-te, & o-ra - - - - - te,

te ne in - tre-tis in ten-ta - ti-o - - - - - nem, & o-

te, ne in - tre-tis in ten-ta - ti-o - - - - - nem,

5 6

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ne in-tretis in ten - ta - ti-o - - - - - nem, ne in-tretis in ten - ta - ti-o - - - - - nem.

rate, & o-ra - - - - - te, ne in-tretis in ten - ta - ti-o - - - - - nem.

& o-ra-te, ne in - tretis in tenta - ti-o - - - - - nem, ne in-tre - tis in ten-ta-ti-o - - - - - nem.