

Jézus Krisztus feltámadt

Dallama a "Christlichen Abendreimen" gyűjteményből, Wittenberg, 1560.

Magyar szöveg: Dobos László 1979.

Michael Praetorius

feldolgozása 1607.

Soprano

1. Ma ör - ven - de - tes nap tá - madt, Al - le, al - le - lu - ja! Mert
2. Ki bû - ne - in - kért sír - ba szállt, Al - le, al - le - lu - ja! Ma
3. A bûn ha - tal - ma vé - get ért, Al - le, al - le - lu - ja! Mert
4. Hát ör - vend - je - tek, test - vé - rek, Al - le, al - le - lu - ja! És

Alto

1. Ma ör - ven - de - tes nap tá - madt, Al - le, al - le - lu - ja! Mert
2. Ki bû - ne - in - kért sír - ba szállt, Al - le, al - le - lu - ja! Ma
3. A bûn ha - tal - ma vé - get ért, Al - le, al - le - lu - ja! Mert
4. Hát ör - vend - je - tek, test - vé - rek, Al - le, al - le - lu - ja! És

Tenor

8

1. Ma ör - ven - de - tes nap tá - madt, Al - le, al - le - lu - ja! Mert
2. Ki bû - ne - in - kért sír - ba szállt, Al - le, al - le - lu - ja! Ma
3. A bûn ha - tal - ma vé - get ért, Al - le, al - le - lu - ja! Mert
4. Hát ör - vend - je - tek, test - vé - rek, Al - le, al - le - lu - ja! És

Bass

1. Ma ör - ven - de - tes nap tá - madt, Al - le, al - le - lu - ja! Mert
2. Ki bû - ne - in - kért sír - ba szállt, Al - le, al - le - lu - ja! Ma
3. A bûn ha - tal - ma vé - get ért, Al - le, al - le - lu - ja! Mert
4. Hát ör - vend - je - tek, test - vé - rek, Al - le, al - le - lu - ja! És

5

S

Jé - zus Krisz-tus fel - tá - madt, Al - le, al - le - lu - ja, al - le, al - le - lu - ja!
el - ti - por - ta a ha - lált, Al - le, al - le - lu - ja, al - le, al - le - lu - ja!
üd - vöt nyer-tünk Krisz-tu - sért, Al - le, al - le - lu - ja, al - le, al - le - lu - ja!
ú - jult szív - vel zeng - jé - tek: Al - le, al - le - lu - ja, al - le, al - le - lu - ja!

A

Jé - zus Krisz-tus fel - tá - madt, Al - le, al - le - lu - ja, al - le, al - le - lu - ja!
el - ti - por - ta a ha - lált, Al - le, al - le - lu - ja, al - le, al - le - lu - ja!
üd - vöt nyer-tünk Krisz-tu - sért, Al - le, al - le - lu - ja, al - le, al - le - lu - ja!
ú - jult szív - vel zeng - jé - tek: Al - le, al - le - lu - ja, al - le, al - le - lu - ja!

T

8

Jé - zus Krisz-tus fel - tá - madt, Al - le, al - le - lu - ja, al - le, al - le - lu - ja!
el - ti - por - ta a ha - lált, Al - le, al - le - lu - ja, al - le, al - le - lu - ja!
üd - vöt nyer-tünk Krisz-tu - sért, Al - le, al - le - lu - ja, al - le, al - le - lu - ja!
ú - jult szív - vel zeng - jé - tek: Al - le, al - le - lu - ja, al - le, al - le - lu - ja!

B

Jé - zus Krisz-tus fel - tá - madt, Al - le, al - le - lu - ja, al - le, al - le - lu - ja!
el - ti - por - ta a ha - lált, Al - le, al - le - lu - ja, al - le, al - le - lu - ja!
üd - vöt nyer-tünk Krisz-tu - sért, Al - le, al - le - lu - ja, al - le, al - le - lu - ja!
ú - jult szív - vel zeng - jé - tek: Al - le, al - le - lu - ja, al - le, al - le - lu - ja!

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2
11

S

A

T

8

B

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 2/11 time, indicated by the '2' over the '11' at the top left. Each voice part is represented by a five-line staff. The Soprano, Alto, and Tenor parts use a treble clef, while the Bass part uses a bass clef. A key signature of one flat (B-flat) is shown at the beginning of each staff. The score consists of three measures, with a single note (represented by a small black square) placed on each staff in every measure. The notes are positioned on the same relative pitch level in each measure across all four voices.

14

S

A

T

B

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score begins at measure 14, as indicated by the number '14' above the Soprano staff. Each voice part consists of a single note on a dotted line, which typically represents a long note or a note with a fermata. The notes are positioned on the same relative pitch level in each staff, suggesting a homophonic setting. The Soprano and Alto parts use a treble clef, while the Tenor and Bass parts use a bass clef. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be common time based on the context of such hymns.

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4
17

S

A

T

8

B

20

S

A

T

B

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score begins at measure 20. Each voice part is on a separate staff. The Soprano, Alto, and Tenor parts use a treble clef, while the Bass part uses a bass clef. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be common time. Each of the three measures contains a single note on a staff line, with a small black square indicating the note's position. The notes are: Soprano (G4), Alto (F4), Tenor (E4), and Bass (D3).

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6
23

S

A

T

8

B