

Zauda Sion Salvatorem

Hilarión Eslava



SATB with 2 Bass Solos & Chamber Orchestra

ART: "The Corpus Christi Procession in Seville"; Manuel Cabral y Aguado Bejarano, 1857;
Image courtesy of Museo Nacional del Prado, Madrid

CPE-359

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato

The musical score consists of 16 staves, each representing a different instrument or vocal part. The instruments include Flute, Oboes, C Clarinets, Bassoons, C Cornet, Horn in C, Ophicleide, 1st Violin, 2nd Violin, Viola, Violoncello, Contrabass, Soprano, Alto, Tenor, Bass, and a Keyboard Reduction. The score is set in common time (indicated by '3/4') and includes dynamic markings such as $1^{\circ} p$, p , $ten.$, $ten.\ mp$, and mp . The vocal parts (Soprano, Alto, Tenor, Bass) are written in soprano, alto, tenor, and bass clefs respectively. The keyboard reduction staff at the bottom shows a single melodic line with a bass clef.

NOTE: The Latin text was written by St. Thomas Aquinas around 1264, at the request of Pope Urban IV. This score includes an English translation that does not appear in Eslava's original score. The author of the English version is unknown.

Original score MP2988-3 from Biblioteca Nacional de España; Edited 2019 by Rebecca Rufin

10 *rit.* *a tempo*

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

Lau - da Si - - on Sal - va - to - rem, lau - da du - cem
 Zi - on to thy Sa - vior sing, to thy Shep - herd

Lau - da Si - - on Sal - va - to - rem, lau - da du - cem
 Zi - on to thy Sa - vior sing, to thy Shep - herd

Lau - da Si - - on Sal - va - to - rem, lau - da du - cem
 Zi - on to thy Sa - vior sing, to the Shep - herd

Lau - da Si - - on Sal - va - to - rem, lau - da du - cem
 Zi - on to thy Sa - vior sing, to thy Shep - herd

rit.

19

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

et pas - to - rem in hym - nis et can - ti - cis.
and thy King let the air with prai - ses ring.

Quan - tum
All thou

A.

et pas - to - rem in hym - nis et can - ti - cis.
and thy King let the air with prai - ses ring.

Quan - tum po - -
All thou can'st

T.

et pas - to - rem in hym - nis et can - ti - cis.
and thy King let the air with prai - ses ring.

Quan - tum po - -
All thou can'st

B.

et pas - to - rem in hym - nis et can - ti - cis.
and thy King let the air with prai - ses ring.

Quan - tum
All thou

KB Red.

27

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB
Red.

po - - tes tan - tum au - de,
can't pro - claim with mirth,—

qui - a ma - - - jor om - ni
far - high - - er is his

tes tan - tum au - de,
pro - - - - claim with mirth,—

qui-a ma - - - jor om - ni
far - high - - er is his

tes tan - tum au - de,
pro - - - - claim with mirth,—

qui - a ma - - - jor om - ni
far - high - - er is his

po - - tes tan - tum au - de,
can't pro - claim with mirth,—

qui-a ma - - - jor om - ni
far - high - - er is his

34

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

lau - de,
worth

nec lau - da - re
than the glo - ry

suf - fi - cis.
words may wing.

Lau-dis the - ma spe - ci -
Lo! Be - fore our eyes and

lau - de,
worth

nec lau - da - re
than the glo - ry

suf - fi - cis.
words may wing.

Lau-dis the - ma spe - ci -
Lo! Be - fore our eyes and

lau - de,
worth

nec lau - da - re
than the glo - ry

suf - fi - cis.
words may wing.

Lau-dis the - ma spe - ci -
Lo! Be - fore our eyes and

p

42

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

a - lis pa - nis vi - vus et vi - ta - lis, ho - di - e pro - po - ni - tur.
liv-ing *is the sac-red bread* *life-giv-ing,* *theme of can - ti - cle and hymn.*

A.

a - lis pa - nis vi - vus et vi - ta - lis, ho - di - e pro - po - ni - tur.
liv-ing *is the sac-red bread* *life-giv-ing,* *theme of can - ti - cle and hymn.*

T.

a - lis pa - nis vi - vus et vi - ta - lis, ho - di - e pro - po - ni - tur.
liv-ing *is the sac-red bread* *life-giv-ing,* *theme of can - ti - cle and hymn.*

B.

a - lis pa - nis vi - vus et vi - ta - lis, ho - di - e pro - po - ni - tur.
liv-ing *is the sac-red bread* *life-giv-ing,* *theme of can - ti - cle and hymn.*

KB Red.

52

Fl. - - - - - *mf* *I^o*

Ob. - - - - - *mf*

C Cl. *mf* *I^o*

Bsn. *mf*

C Cnt.

C Hn.

Oph.

1 Vln. *mf*

2 Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

S. *mf*

Quem in sa - cræ men - - - - - sa cœ - - - næ, in
We pro - fess this bread from hea - - - ven, pro -

A. - - - - - *mf*
Quem in sa - - cræ
We pro - fess this

T. - - - - - *mf*
Quem in sa - cræ
We pro - fess this

B. *mf*
Quem in sa - cræ men - sa, men - - sa cœ - - næ, in sa - - cræ
We pro - fess this bread this bread from hea - - ven, pro - fess this

KB Red. *mf*

59

Fl. Ob. C Cl. Bsn. C Cnt. C Hn. Oph. 1 Vln. 2 Vln. Vla. Vc. Cb. S. A. T. B. KB Red.

p p p

sa - - cræ men - - sa cœ - næ, tur-bæ frat - - - rum du - o -
fess this bread from hea - ven to the Twelve by Christ is
men - - - - - sa cœ - næ, tur-bæ frat - - - rum
bread from hea - ven to the Twelve by Christ
men - sa cœ - - - - næ, tur-bæ frat - - - rum du - o - de -
bread from hea - - - - ven to the Twelve by Christ is gi - -
p

mp mp mp

KB Red.

66

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

de - - - - - næ da - tum non am - - bi - - gi - tur. Sit laus
gi - - - - - ven, for our faith rest firm in him. Let us

A.

- - - rum du - o - de - - - næ da-tum non am - - bi - - gi - tur. Sit laus
by Christ was gi - - - - ven, for our faith rest firm in him. Let us

T.

da - tum non am - - bi - - gi - tur. Sit laus
for our faith rest firm in him. Let us

B.

næ da - tum non am - - bi - - gi - - tur non am - - bi - - gi - tur. Sit laus
ven, for our faith rest firm in him, rest firm in him. Let us

KB Red.

f marcato

72

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

ple - - - na, sit so - no - - - ra, sit ju - - cun - - - da, sit de -
form a joy - - ful cho - - rus, may our lauds as - cend so -

ple - - - na, sit so - no - - - ra, sit ju - - cun - - - da, sit de -
form a joy - - ful cho - - rus, may our lauds as - cend so -

ple - - - na, sit so - no - - - ra, sit ju - - cun - - - da, sit de -
form a joy - - ful cho - - rus, may our lauds as - cend so -

ple - - - na, sit so - no - - - ra, sit ju - - cun - - - da, sit de -
form a joy - - ful cho - - rus, may our lauds as - cend so -

78

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

co - - - ra men - - tis ju - - bi - la - - ti - - o,
no - - rous, burst - ing from each lov - - ing breast,

A.

co - - - ra men - - tis ju - - bi - la - - ti - - o,
no - - rous, burst - ing from each lov - - ing breast,

T.

co - - - ra men - - tis ju - - bi - la - - ti - - o,
no - - rous, burst - ing from each lov - - ing breast,

B.

co - - - ra men - - tis ju - - bi - la - - ti - - o,
no - - rous, burst - ing from each lov - - ing breast,

KB
Red.

85

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

men - tis ju - - bi - la - - - ti - - o,
burst - ing from each lov - - ing breast,

men - tis ju - - bi - la - - - ti - - o,
burst - ing from each lov - - ing breast,

men - tis ju - - bi - la - - - ti - - o,
burst - ing from each lov - - ing breast,

men - tis ju - - bi - la - - - ti - - o,
burst - ing from each lov - - ing breast,

100

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

B-1

Bass Solo 1

Dog - ma da - - tur Chris - ti - a - - nis, quod in car - nem
Christ - ian teach - ings pro - - - claim that the bread to

KB Red.

108

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

B-1

tran - sit pa - - nis, quod in car - nem tran - sit pa - - nis, et
flesh shall change, that the bread to flesh shall change, and

KB Red.

115

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

B-1

vi - num in san - gui - nem. Quod non ca - pis, quod non vi - des, a - ni -
wine to Christ's own blood. Does it pass thy com - pre - hen - ding? Faith, the

KB
Red.

123

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

B-1

mo - sa fir - mat fi - des, præ - ter re - - rum or - de - nem.
law of light tran - scen-ding, leaps to things not un - der - stood.

Bass Solo 2

B-2

Ca - ro
Flesh from

KB Red.

131.

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

B-2

ci - - bus, san - guis po - tus, ma - net ta - men Chris - tus to - tus, sub u -
bread, and blood from wine, yet is Christ in ei - - ther sign all en -

KB
Red.

139

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

B-2

tra - que spe - ci - e. Su - mit u - nus, su - munt mil - le, su - mit u - nus,
tire, con - fessed to be. Wheth - er one or thou - sands eat, wheth - er one or

KB
Red.

148

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

B-2

su - munt mil - le, quan - tum is - ti tan - tum i - lle, nec sump-tus con -
thou - sands eat, all re - ceive the self - same meat, nor do less for

KB Red.

156.

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

B-1

Su - munt bo - ni, su - munt ma - li, sor - te ta - men in - æ -
Both the wick-ed and the good eat of this ce - les-tial

B-2

su - mi - tur. Su - munt bo - ni, su - munt ma - li, sor - te ta - men in - æ -
oth - ers leave. Both the wick-ed and the good eat of this ce - les-tial

KB
Red.

165.

Fl. Ob. C Cl. Bsn. C Cnt. C Hn. Oph. 1 Vln. 2 Vln. Vla. Vc. Cb. S. A. T. B. B-1
*qua - li, sor - te ta - men in - æ - qua - li vi - tæ vel in - te - ri - tus.
 food, eat of this ce - les - tial food but with ends so op - po - site.*

B-2
*qua - li, sor - te ta - men in - æ - qua - li vi - tæ vel in - te - ri - tus.
 food, eat of this ce - les - tial food but with ends so op - po - site.*

KB Red.

174

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln. *p*

2 Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

S.

A.

T.

B.

B-1 Mors est ma - lis, vi - ta bo - nis, vi - de pa - ris sump - ti - o - nis quam sit
With this most sub - stan - tial bread *un - to life_ or death they're fed* *in a*

B-2 Mors est ma - lis, vi - ta bo - nis, vi - de pa - ris sump - ti - o - nis quam sit
With this most sub - stan - tial bread *un - to life_ or death they're fed* *in a*

KB Red. *p.*

183

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

B-1

B-2

KB
Red.

Ec-ce pa--nis an-ge-
Here the bread of an-gels

mf

Ec-ce pa--nis an-ge-
Here the bread of an-gels

mf

Ec-ce pa--nis an-ge-
Here the bread of an-gels

mf

dis-par e-xi-tus.
dif-f'rence in-fi-nite.

dis-par e-xi-tus.
dif-f'rence in-fi-nite.

192

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

lo - rum, fac - tus ci - bus vi - a - to - rum, ve - re pa - nis fi - li - - o - rum,
bro - ken, for us pil - grims food and to - ken, of the pro - mise by Christ spo - ken,

A.

lo - rum, fac - tus ci - bus vi - a - to - rum, ve - re pa - nis fi - li - - o - rum,
bro - ken, for us pil - grims food and to - ken, of the pro - mise by Christ spo - ken,

T.

8 lo - rum, fac - tus ci - bus vi - a - to - rum, ve - re pa - nis fi - li - - o - rum,
bro - ken, for us pil - grims food and to - ken, of the pro - mise by Christ spo - ken,

B.

lo - rum, fac - tus ci - bus vi - a - to - rum, ve - re pa - nis fi - li - - o - rum,
bro - ken, for us pil - grims food and to - ken, of the prom - ise by Christ spo - ken,

KB
Red.

201

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB
Red.

non mit - ten - dus ca - ni - bus.
chil - dren's meat to dogs de - nied.

Bo - ne pas - tor,
Je - sus, Shep - herd

non mit - ten - dus ca - ni - bus.
chil - dren's meat to dogs de - nied.

Bo - ne pas - - - tor,
Je-sus, Shep - - - herd

non mit - ten - dus ca - ni - bus.
chil - dren's meat to dogs de - nied.

Bo - ne pas - tor,
Je - sus, Shep - herd,

208.

Fl. Ob. C Cl. Bsn. C Cnt. C Hn. Oph. 1 Vln. 2 Vln. Vla. Vc. Cb. S. pa - - nis ve - re, Je - - su, nos - - tri mi - - se -
mild and meek, shield the poor, sup - port the
A. pa - - nis ve - re, Je - su, nos - - - tri mi - - se -
mild and meek, shield the poor, sup - - - port the
T. pa - - nis ve - re, Je - - su nos - - tri mi - - se -
mild and meek, shield the poor, sup - - port the
B. pa - - nis ve - re, Je - su nos - - - tri mi - - se -
mild and meek, shield the poor, sup - - - port the
KB Red.

214.

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

re - re
weak,
— Tu nos pas - ce,nos tu - er - - - e, Tu nos bo - na
Help all who thy par - don sue, pla - cing all their

A.

re - re
weak,
— Tu nos pas - ce,nos tu - er - - - e, Tu nos bo - na
Help all who thy par - don sue, pla - cing all their

T.

re - re
weak,
— Tu nos pas - ce,nos tu - er - - - e, Tu nos bo - na
Help all who thy par - don sue, pla - cing all their

B.

re - re
weak,
— Tu nos pas - ce,nos tu - er - - - e, Tu nos bo - na
Help all who thy par - don sue, pla - cing all their

KB
Red.

221

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

fac vi - de - re in ter - ra vi - ven - - ti - um, in ter - ra vi -
trust in You, fill them with Your heal - - ing grace, fill them with Your

A.

fac vi - de - re in ter - ra vi - ven - - ti - um in ter - ra vi -
trust in You, fill them with Your heal - - ing grace, fill them with Your

T.

fac vi - de - re in ter - ra vi - ven - - ti - um in ter - ra vi -
trust in You, fill them with Your heal - - ing grace, fill them with your

B.

fac vi - de - re in ter - ra vi - ven - - ti - um in ter - ra vi -
trust in You, fill them with Your heal - - ing grace, fill them with Your

KB
Red.

238.

Fl. Ob. C Cl. Bsn. C Cnt. C Hn. Oph. 1 Vln. 2 Vln. Vla. Vc. Cb. S. A. T. B. KB Red.

qui cunc - ta scis et va - - - les, qui nos pas - - - cis
Source of all we have and know, feed and lead us

cunc - - - ta scis et va - - - les, qui nos pas - - - cis
all we have and all we know, feed and lead us

cunc - - - ta, cunc - - - ta scis et va - - - les, qui nos pas - - - cis hic mor -
all we have and all we know, feed and lead us here

245

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

hic mor - ta - - - - - les,
here be - - - - - low, tu - - - os
grant that i - - - bi
with Your

A.

pas - - - - - cис hic mor - ta - - - - les
lead us here be - - - - - low, tu - os i - - - bi
grant that with Your

T.

B.

ta - - - - les, tu - os
be - - - - low, grant that i - - - bi
with Your com - - - men - - - sa - - - les,
Saints above, Your

KB Red.

250.

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB
Red.

com - - men - sa - les, tu - os i - - - bi com - - men - sa - - les, co - - - he -
Saints a - - above, grant that with Your Saints a - - above, sit - - ting

com - - men - sa - les, tu - os i - - - bi com - - men - sa - - les, co - - - he -
Saints a - - above, grant that with Your Saints a - - above, sit - - ting

com - - men - sa - les, tu - os i - - - bi com - - men - sa - - les, co - - - he -
Saints a - - above, grant that with Your Saints a - - above, sit - - ting

com - - men - sa - les, tu - os i - - - bi com - - men - sa - - les, co - - - he -
Saints a - - above, grant that with Your Saints a - - above, sit - - ting

f marcato

Original score MP2988-3 from Biblioteca Nacional de España; Edited 2019 by Rebecca Rufin

256.

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

re - - des et so - da - - les fac sanc - to - rum ci - - vi - um.
at the feast of love, we may see You face to face.

A.

re - - des et so - da - - les fac sanc - to - rum ci - - vi - um.
at the feast of love, we may see You face to face.

T.

re - - des et so - da - - les fac sanc - to - rum ci - - vi - um.
at the feast of love, we may see You face to face.

B.

re - - des et so - da - - les fac sanc - to - rum ci - - vi - um.
at the feast of love, we may see You face to face.

KB Red.

263.

Fl.

Ob.

C. Cl.

Bsn.

C. Cnt.

C. Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

270

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB
Red.

Detailed description: This is a page from a musical score. The top section contains parts for Flute, Oboe, Clarinet, Bassoon, Cello, Double Bass, and various voices (Soprano, Alto, Tenor, Bass). The bottom section contains parts for Violin 1, Violin 2, Viola, Cello, and Keyboard (reduced). The score is set in 4/4 time. Various musical elements are present, including sustained notes, grace notes, and rhythmic patterns. Dynamic markings such as 'p' (piano) and 'A' (acciaccatura) are used throughout the score.

276.

Fl. *ff*

Ob. *ff*

C Cl. *ff*

Bsn. *ff*

C Cnt. *mf ff*

C Hn. *mf ff*

Oph. *mf ff 8*

1 Vln. *ff*

2 Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff ff*

S. men. Al - - - - le - lu - - - ia, Al - - - - - - - le -
men. Al - - - - le - lu - - - ia, Al - - - - - - - le -

A. men. Al - - - - le - lu - - - ia, Al - - - - - - - le -
men. Al - - - - le - lu - - - ia, Al - - - - - - - le -

T. men. Al - - - - le - lu - - - ia, Al - - - - - - - le -
men. Al - - - - le - lu - - - ia, Al - - - - - - - le -

B. men. Al - - - - le - lu - - - ia, Al - - - - - - - le -
men. Al - - - - le - lu - - - ia, Al - - - - - - - le -

KB Red. *mf cres ff*

Original score MP2988-3 from Biblioteca Nacional de España; Edited 2019 by Rebecca Rufin

284.

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

lu - ia,
lu - ia,

Al - - - - -
Al - - - - -

le - - lu - ia,
le - - lu - ia,

A.

lu - ia,
lu - ia,

Al - - - - -
Al - - - - -

le - - lu - ia,
le - - lu - ia,

T.

lu - ia,
lu - ia,

Al - - - - -
Al - - - - -

le - - lu - ia,
le - - lu - ia,

B.

lu - ia,
lu - ia,

Al - - - - -
Al - - - - -

le - - lu - ia,
le - - lu - ia,

KB Red.

289

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

Al - - - - le - lu - - ia, A - men, Al -le-lu - ia,
Al - - - - le - lu - - ia, A - men, Al -le-lu - ia,

A.

Al - - - - le - lu - - ia, A - men, Al -le-lu - ia,
Al - - - - le - lu - - ia, A - men, Al -le-lu - ia,

T.

Al - - - - le - lu - - ia, A - men, Al -le-lu - ia,
Al - - - - le - lu - - ia, A - men, Al -le-lu - ia,

B.

Al - - - - le - lu - - ia, A - men, Al -le-lu - ia,
Al - - - - le - lu - - ia, A - men, Al -le-lu - ia,

KB Red.

297

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

8

A - - - - men, Al - le-lu - - - ia.
A - - - - men, Al - le-lu - - - ia.

A - - - - men, Al - le-lu - - - ia.
A - - - - men, Al - le-lu - - - ia.

A - - - - men, Al - le-lu - - - ia.
A - - - - men, Al - le-lu - - - ia.

A - - - - men, Al - le-lu - - - ia.
A - - - - men, Al - le-lu - - - ia.

Flute

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Musical score for piano, page 11, measures 8-25. The score is in common time (indicated by '11' over '8') and 2/4 time (indicated by '2'). The tempo is marked 'rit.' (ritardando) and 'a tempo' (tempo). The key signature is one sharp. Measure 8 starts with a whole rest. Measures 9-10 show eighth-note patterns. Measure 11 has a fermata over the first note. Measures 12-13 show eighth-note patterns. Measure 14 has a fermata over the first note. Measures 15-16 show eighth-note patterns. Measure 17 has a fermata over the first note. Measures 18-19 show eighth-note patterns. Measure 20 has a fermata over the first note. Measures 21-22 show eighth-note patterns. Measure 23 has a fermata over the first note. Measures 24-25 show eighth-note patterns.

2
216

mf

18

{219-236}

219-236

mf

243

p

f

243

p

f

254

f

3

{263-265}

254

f

3

{263-265}

269

ff

7

{270-276}

269

ff

7

{270-276}

286

286

295

295

Oboes

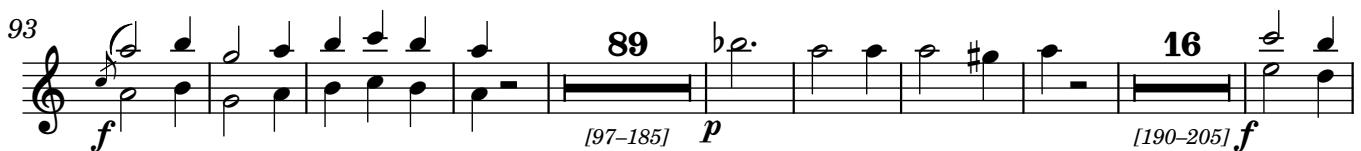
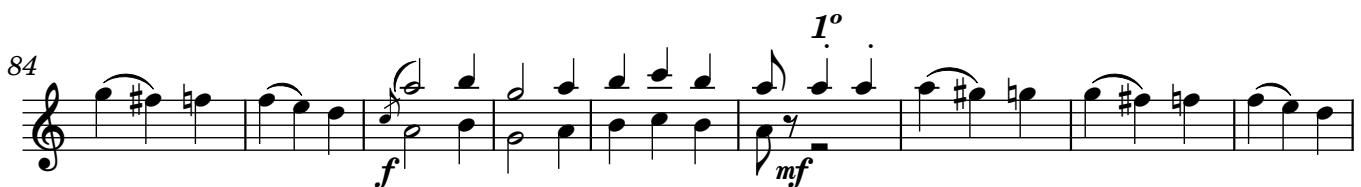
Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato



2
207

216

18

[219-236] mf

p

246

f

257

mf

f

267

p

I°

276

ff

286

295

C Clarinets

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

rit.

Moderato 8

[1-8]

a tempo 13

[13-25] **f**

34

[39-51] **mf**

13 1°

58

p

f

73

mf

f

87

mf

f

p

f

99

p

3 >

[101-103] >

2 >

[106-107] >

2 >

[110-111] >

cres

f

118

8

[118-125] **p**

4 >

[130-133] **p**

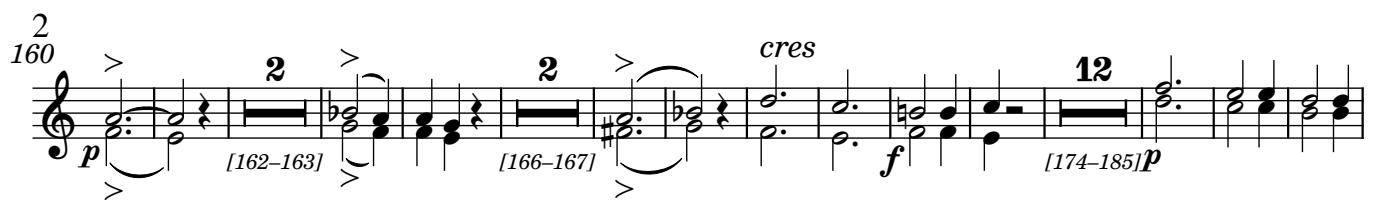
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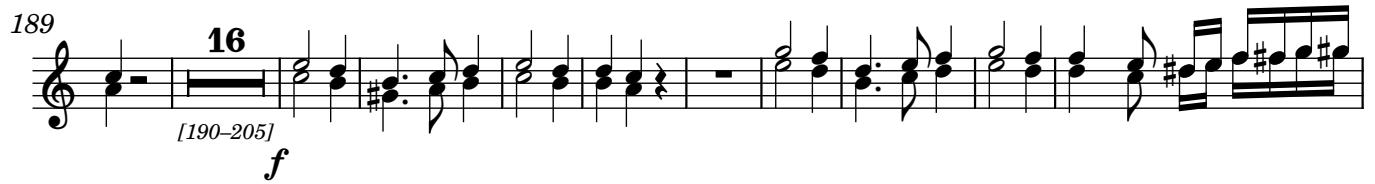
> >

18

[142-159]

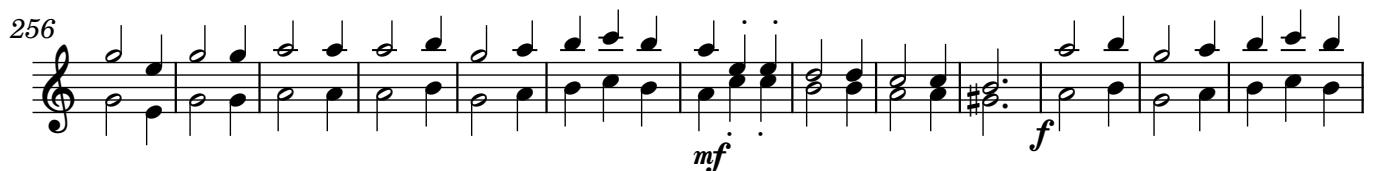
The musical score consists of eight staves of music for two C clarinets. The first staff begins with a 'ritenuto' instruction, followed by a section in 'Moderato' tempo with a time signature of 8. The second staff starts with a section in 'a tempo' at 13. The third staff begins at measure 34, marked 'mf'. The fourth staff starts at measure 58, marked 'p' and 'f'. The fifth staff begins at measure 73, marked 'mf' and 'f'. The sixth staff begins at measure 87, marked 'mf', 'f', and 'p'. The seventh staff begins at measure 99, marked 'crescendo' and 'f'. The eighth staff begins at measure 118, marked 'p' and 'f'. Measures 118 through 159 feature a series of eighth-note patterns with dynamic markings 'p', '4 >', and '18' at the end.

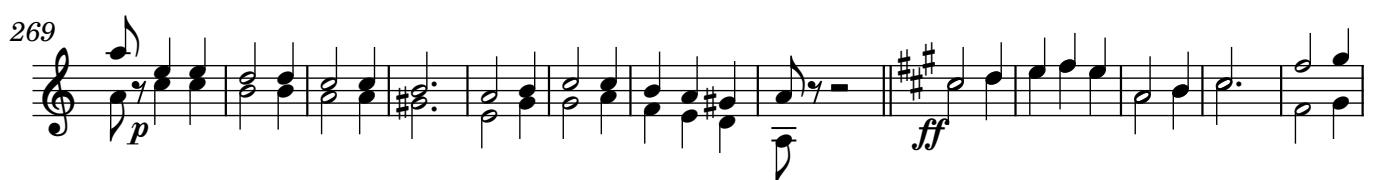
2
160 > 2 > 2 > cresc


189 16


215 13 1°


241


256


269


282


293


Bassoons

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato *ten.*

3

[1-3] **p**

rit.

12 *a tempo*

11

[13-23] **f**

29

39 **13**

[39-51] **mf**

62

marcato

72

78

mf

2
84

90

96 ^{1°}
₈

110 ² *cres*
_[110-111] ⁸ _[118-125] ⁴ _[130-133]

135 [>] [>] [>] [>] ¹⁸ ² _[142-159] _[162-163]

166 ² *cres*
_[166-167] ¹² ¹⁴ _[174-185] _[190-203]

204

212 _[219-231] ¹³ *mf*

235

247

marcato

f

255

261

267

274

286

296

C Cornet

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

The musical score consists of six staves of music for C Cornet. Staff 1 starts with **Moderato** at **10**, followed by **rit. 2** at **11-12**, and **a tempo** at **12**. Staff 2 begins at measure 28. Staff 3 begins at measure 34, with a dynamic of **f** and a key change to **32**. Staff 4 begins at measure 74. Staff 5 begins at measure 83, with dynamics of **f** and **3**. Staff 6 begins at measure 95, with a dynamic of **f** and a tempo of **108**.

2
214

32

[219-250] *f*

254

263

3

[263-265] *f*

6

[270-275] *mf*

#

277

287

297

Horn in C

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato **10** rit. 2 *a tempo* **12**

[1-10] [11-12] [13-24]

28

35 32 [39-70] **f**

76 3 [83-85] **f**

89 3 [90-92] **f** 17 [97-113] **p** crescendo

118 16 [118-133] **p** > > > > > > > 28 [142-169]

170 crescendo **p** **f** [174-204] **f**

2
208

A musical score page showing a single staff in common time. The key signature is common (no sharps or flats). The measure starts with a quarter note followed by a rest, then a sixteenth-note pattern of eighth notes. This pattern repeats three times, each time ending with a rest. The measure ends with a quarter note followed by a rest.

215

32

[219–250] **f**

A musical score page showing a single staff in common time. The key signature is common (no sharps or flats). The measure starts with a quarter note followed by a rest, then a sixteenth-note pattern of eighth notes. This pattern repeats three times, each time ending with a rest. The measure ends with a quarter note followed by a rest.

256

3

[263–265] **f**

A musical score page showing a single staff in common time. The key signature is common (no sharps or flats). The measure starts with a quarter note followed by a rest, then a sixteenth-note pattern of eighth notes. This pattern repeats three times, each time ending with a rest. The measure ends with a quarter note followed by a rest.

269

6

[270–275] **mf** ————— **ff**

A musical score page showing a single staff in common time. The key signature is common (no sharps or flats). The measure starts with a quarter note followed by a rest, then a sixteenth-note pattern of eighth notes. This pattern repeats three times, each time ending with a rest. The measure ends with a quarter note followed by a rest.

283

A musical score page showing a single staff in common time. The key signature is common (no sharps or flats). The measure starts with a quarter note followed by a rest, then a sixteenth-note pattern of eighth notes. This pattern repeats three times, each time ending with a rest. The measure ends with a quarter note followed by a rest.

294

A musical score page showing a single staff in common time. The key signature is common (no sharps or flats). The measure starts with a quarter note followed by a rest, then a sixteenth-note pattern of eighth notes. This pattern repeats three times, each time ending with a rest. The measure ends with a quarter note followed by a rest.

Ophicleide

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

rit.

Moderato **10** **2** *a tempo* **12**

32 *marcato* **32**

72

77

81 **3** *f* **[83-85]**

88 **3** *f* **[90-92]**

95 **108** **[97-204]** *f*

2
211

32
[219-250]

This measure shows a continuation of the bass line from measure 211. It consists of six measures. The first five measures are mostly sustained notes (dotted half notes) with occasional eighth-note grace notes. The sixth measure is a single eighth note followed by a long rest. Measure 211 ends with a fermata over the first note of the next measure.

251 *marcato*
f

This section starts with a dynamic *f*. It features eighth-note patterns with grace notes and some rhythmic variety. Measures 252-255 show more complex patterns, including sixteenth-note figures and grace notes.

256

Continuation of the eighth-note patterns from the previous section. Measures 252-255 show more complex patterns, including sixteenth-note figures and grace notes.

261

3

[263-265] f

Measure 261 begins with a sixteenth-note pattern. A dynamic *f* is indicated at the start of measure 263. Measures 262-263 are rests. Measure 264 starts with a sixteenth-note pattern.

268

6

[270-275] mf ff

Measure 268 begins with a sixteenth-note pattern. Dynamics *mf* and *ff* are indicated. Measures 269-270 are rests. Measure 271 starts with a sixteenth-note pattern.

281

Measure 281 begins with a sixteenth-note pattern. Measures 282-283 are rests. Measure 284 starts with a sixteenth-note pattern.

290

Measure 290 begins with a sixteenth-note pattern. Measures 291-292 are rests. Measure 293 starts with a sixteenth-note pattern.

Violin 1

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato

ten.



2
68

f

78

mf *f*

87

mf *f*

96

p

107

cres *f*

117

130

142

153

163

cres

172

f

182

p

192

204

f

210

8

219

p

mf

4
233

4

p

10

245

f

ff

254

A musical score for page 264. The first measure shows a melodic line with grace notes and a dynamic marking *f*. The second measure begins with a fermata over a note, followed by a series of eighth-note patterns. The word "pizz" is written above the staff in the second measure.

A musical score page numbered 271 at the top left. The page contains ten measures of music on five-line staves. Measure 1 starts with a half note followed by two eighth notes. Measure 2 has a half note followed by a quarter note and a eighth note. Measure 3 starts with a half note followed by a quarter note and a eighth note. Measure 4 has a half note followed by a quarter note and a eighth note. Measure 5 has a half note followed by a quarter note and a eighth note. Measure 6 has a half note followed by a quarter note and a eighth note. Measure 7 has a half note followed by a quarter note and a eighth note. Measure 8 has a half note followed by a quarter note and a eighth note. Measure 9 has a half note followed by a quarter note and a eighth note. Measure 10 has a half note followed by a quarter note and a eighth note.

275

8

ff

A musical score page showing measure 8. The key signature is A major (three sharps). The melody consists of eighth-note patterns. Measure 8 begins with a dotted half note followed by a sixteenth-note pattern. The bass line features sustained notes and eighth-note patterns.

294 8

Violin 2

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato
ten.

10 *rit.* *a tempo*

22

31

42

57

70 *marcato*

2
76

76

81

mf

f

89

mf

f

p

99

b>

109

f

p

120

>

134

> > > > > >

147

> > > > > >

159

169

180

193

206

214 8-----

227

242

4
252

252

258

mf

266

pizz

f

271

ff

277

ff

287

ff

296

ff

Viola

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato **3** *ten.*

[1-3] mp

rit. *a tempo*

14

25

34

45

58

marcato

2
75

Bassoon part showing a continuous line of eighth-note patterns with various dynamics and key changes.

80

Bassoon part showing eighth-note patterns with dynamics *mf* and *f*.

88

Bassoon part showing eighth-note patterns with dynamics *mf* and *f*.

95

Bassoon part showing eighth-note patterns with dynamics *p*.

106

cres

Bassoon part showing eighth-note patterns with a crescendo.

116

Bassoon part showing eighth-note patterns with dynamics *f* and *p*.

130

Bassoon part showing eighth-note patterns with a crescendo.

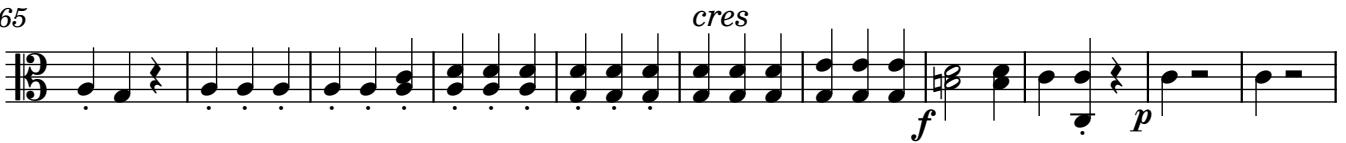
143

Bassoon part showing eighth-note patterns with a crescendo.

155



165



176



188



202



211



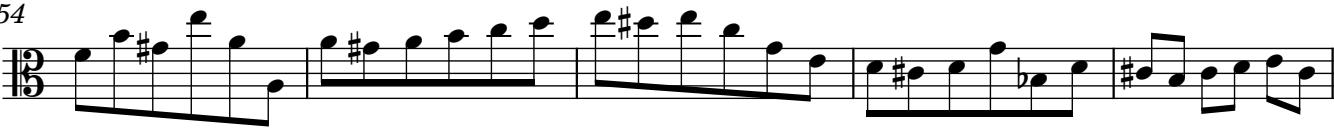
222



236



4
246 > *marcato*


254


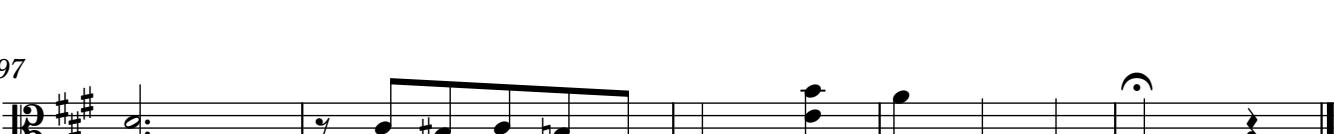
259


266 *pizz*
f


271


276


288


297


Violoncello

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato
3 ten.
rit. a tempo

[1-3] *mp*

p

The musical score consists of a single bassoon part. The key signature is B-flat major (two sharps). The time signature is common time (indicated by '4'). The dynamic is marked as *mp* (mezzo-piano) for measures 1-3. Measure 1 starts with a rest followed by a sixteenth-note pattern of B-flat, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp. Measures 2 and 3 continue this pattern with some variations. Measure 4 begins with a eighth-note B-flat followed by a sixteenth-note休止符 (rest), indicated by a greater-than sign (>). Measure 5 starts with a eighth-note B-flat followed by a sixteenth-note休止符 (rest), indicated by a greater-than sign (>). Measures 6 and 7 continue with eighth-note patterns. Measure 8 ends with a dynamic marking *p* (pianissimo).

A musical score page with the number 26 at the top left. The page contains ten measures of music for a single bassoon part. The bassoon part consists of continuous eighth-note patterns. Measure 1 starts with a bass clef, a common time signature, and a key signature of one sharp. Measures 2 through 10 show various rhythmic patterns, including groups of six eighth notes followed by a measure rest, and groups of five eighth notes followed by a measure rest. The bassoon part ends with a final measure rest.

A musical score for page 38 featuring a bass clef staff. The bass clef is positioned at the top left of the staff. The dynamic marking 'p' (piano) is placed below the staff. The music consists of ten measures of eighth-note patterns. Each measure begins with a vertical bar line, followed by a series of eighth notes. The first measure contains four eighth notes. Subsequent measures contain three eighth notes, except for the last measure which contains four eighth notes again. The notes are grouped by vertical bar lines.

A musical score for piano, showing a single staff in bass clef. The measure begins with a dotted half note followed by six eighth notes. A dynamic marking 'mf' is placed below the staff. The measure concludes with a half note, a quarter note, another quarter note, and a final half note.

71 *marcato*

f

2
77

Bass clef, 2/4 time. Measures show eighth-note patterns with various dynamics like *mf* and accents.

83

Bass clef, 2/4 time. Measures show eighth-note patterns with dynamic *f*.

89

Bass clef, 2/4 time. Measures show eighth-note patterns with dynamic *f*.

95

Bass clef, 2/4 time. Measures show eighth-note patterns with dynamic *p*.

106

cres

Bass clef, 2/4 time. Measures show eighth-note patterns with dynamic *f*.

117

Bass clef, 2/4 time. Measures show eighth-note patterns with dynamic *p* and slurs.

131

Bass clef, 2/4 time. Measures show eighth-note patterns with various dynamics.

145

Bass clef, 2/4 time. Measures show eighth-note patterns with various dynamics.

159

170 *cres*

182

197

209

220

231

242

marcato

4
252

Bass clef, common time.

258

Bass clef, common time.

264

Bass clef, common time.

270

Bass clef, common time.

276

Bass clef, common time.

288

Bass clef, common time.

296

Bass clef, common time.

Contrabass

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato **4** *ten.*

[1-4] *mp*

rit. **11** *a tempo*

[13-23]

24

33

45

55

68

marcato

f

75

2

80

A musical score for bass clef, common time. The music consists of six measures. Measures 1-3 show eighth-note patterns with grace notes. Measure 4 starts with a eighth note followed by two eighth-note pairs. Measures 5-6 show eighth-note patterns with grace notes.

85

A musical score for bass clef, common time. The music consists of six measures. Measures 1-3 show eighth-note patterns with grace notes. Measure 4 starts with a eighth note followed by two eighth-note pairs. Measures 5-6 show eighth-note patterns with grace notes.

90

A musical score for bass clef, common time. The music consists of six measures. Measures 1-3 show eighth-note patterns with grace notes. Measure 4 starts with a eighth note followed by two eighth-note pairs. Measures 5-6 show eighth-note patterns with grace notes.

95

A musical score for bass clef, common time. The music consists of six measures. Measures 1-3 show eighth-note patterns with grace notes. Measure 4 starts with a eighth note followed by two eighth-note pairs. Measures 5-6 show eighth-note patterns with grace notes.

106

A musical score for bass clef, common time. The music consists of six measures. Measures 1-3 show eighth-note patterns with grace notes. Measure 4 starts with a eighth note followed by two eighth-note pairs. Measures 5-6 show eighth-note patterns with grace notes.

116

A musical score for bass clef, common time. The music consists of six measures. Measures 1-3 show eighth-note patterns with grace notes. Measure 4 starts with a eighth note followed by two eighth-note pairs. Measures 5-6 show eighth-note patterns with grace notes.

129

A musical score for bass clef, common time. The music consists of six measures. Measures 1-3 show eighth-note patterns with grace notes. Measure 4 starts with a eighth note followed by two eighth-note pairs. Measures 5-6 show eighth-note patterns with grace notes.

142

A musical score for bass clef, common time. The music consists of six measures. Measures 1-3 show eighth-note patterns with grace notes. Measure 4 starts with a eighth note followed by two eighth-note pairs. Measures 5-6 show eighth-note patterns with grace notes.

155

166

cres

177

189

15

[189-203]

f

212

224

234

3

[243-245]

246

marcato

f

4
254

A musical score for a bass clef instrument in common time. The page number 254 is at the top left. Measure 4 starts with a sixteenth-note pattern: B, A, G, F, E, D, C, B. This is followed by a series of eighth-note pairs: (B, A), (G, F), (E, D), (C, B). The key signature changes to one flat (B-flat major) in the middle of the measure.

259

A musical score for a bass clef instrument in common time. The page number 259 is at the top left. Measure 1 starts with a sixteenth-note pattern: B, A, G, F, E, D, C, B. This is followed by a series of eighth-note pairs: (B, A), (G, F), (E, D), (C, B).

264

A musical score for a bass clef instrument in common time. The page number 264 is at the top left. Measure 1 starts with a sixteenth-note pattern: B, A, G, F, E, D, C, B. This is followed by a series of eighth-note pairs: (B, A), (G, F), (E, D), (C, B). The dynamic marking *f* is placed below the staff.

269 *pizz*

A musical score for a bass clef instrument in common time. The page number 269 is at the top left. Measure 1 starts with a sixteenth-note pattern: B, A, G, F, E, D, C, B. This is followed by a series of eighth-note pairs: (B, A), (G, F), (E, D), (C, B). The dynamic marking *pizz* is placed above the staff.

274

A musical score for a bass clef instrument in common time. The page number 274 is at the top left. Measure 1 starts with a sixteenth-note pattern: B, A, G, F, E, D, C, B. This is followed by a series of eighth-note pairs: (B, A), (G, F), (E, D), (C, B). The dynamic marking *ff* is placed below the staff.

284

A musical score for a bass clef instrument in common time. The page number 284 is at the top left. Measure 1 starts with a sixteenth-note pattern: B, A, G, F, E, D, C, B. This is followed by a series of eighth-note pairs: (B, A), (G, F), (E, D), (C, B).

294

A musical score for a bass clef instrument in common time. The page number 294 is at the top left. Measure 1 starts with a sixteenth-note pattern: B, A, G, F, E, D, C, B. This is followed by a series of eighth-note pairs: (B, A), (G, F), (E, D), (C, B).

Keyboard Reduction (Piano or Organ)

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato

8

rit.

a tempo

f

15

f

25

31

p

2
39

Treble staff: B-flat major (B-flat), C major (C), D major (D), E major (E). Bass staff: B-flat major (B-flat), C major (C), D major (D), E major (E).

49

Treble staff: A major (A), B major (B), C major (C), D major (D). Bass staff: A major (A), B major (B), C major (C), D major (D).

58

Treble staff: G major (G), A major (A), B major (B), C major (C). Bass staff: G major (G), A major (A), B major (B), C major (C).

68

Treble staff: f (fortissimo)
Bass staff: marcato

75

Treble staff: F major (F), G major (G), A major (A), B major (B). Bass staff: F major (F), G major (G), A major (A), B major (B).

81

Musical score page 3, measures 81-86. The score consists of two staves: treble and bass. Measure 81 starts with a G major chord. Measure 82 begins with a dynamic *mf*. Measures 83-85 show a sequence of chords: B major, C# major, D major, and E major. Measure 86 concludes with a forte dynamic *f*.

87

Musical score page 3, measures 87-91. The score continues with two staves. Measures 87-90 are similar to the previous section, ending with a forte dynamic *f*. Measure 91 shows a change in key signature to B major.

93

Musical score page 3, measures 93-98. The score continues with two staves. Measures 93-97 show a sequence of chords: D major, E major, F major, G major, and A major. Measure 98 concludes with a forte dynamic *f*.

101

Musical score page 3, measures 101-106. The score continues with two staves. Measures 101-105 show a sequence of chords: B major, C major, D major, E major, and F major. Measure 106 concludes with a forte dynamic *f*.

111

Musical score page 3, measures 111-116. The score continues with two staves. Measures 111-115 show a sequence of chords: G major, A major, B major, C major, and D major. Measure 116 concludes with a forte dynamic *f*.

124

Musical score page 3, measures 124-129. The score continues with two staves. Measures 124-128 show a sequence of chords: E major, F major, G major, A major, and B major. Measure 129 concludes with a forte dynamic *f*.

4
136

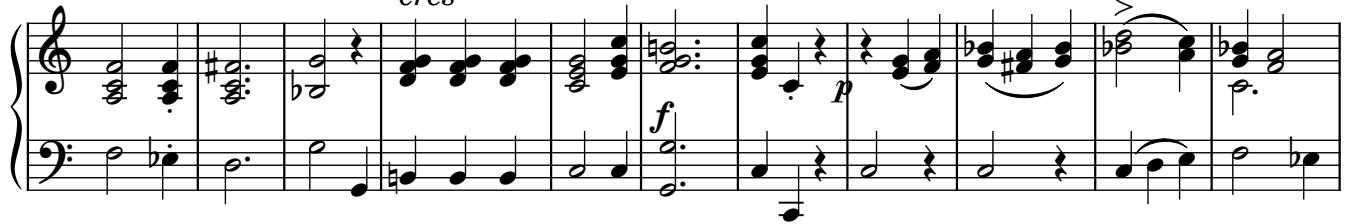
147



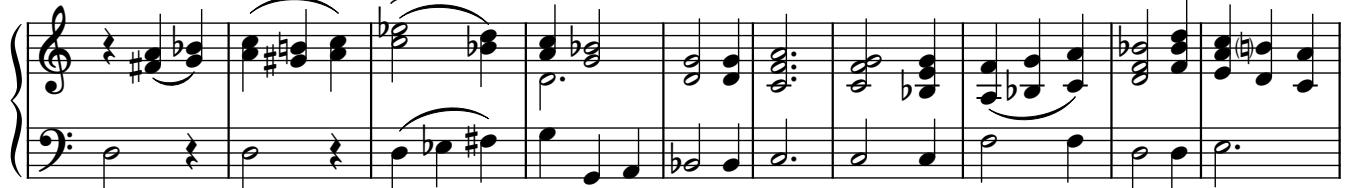
157



167



178



188



200

208

214

223

233

6
242

This musical score page shows a treble clef staff and a bass clef staff. The key signature changes frequently, indicated by various sharps and flats. The time signature is common time. Measure 242 consists of eight measures. The first two measures feature eighth-note chords. Measures 3 through 6 show more complex harmonic structures with sixteenth-note chords and rests. Measures 7 and 8 continue this pattern.

251

This page contains one measure of music. The treble clef staff starts with a forte dynamic (*f*) followed by the instruction *marcato*. The bass clef staff consists of eighth-note chords. The dynamic changes to *mf* (mezzo-forte) in the middle of the measure.

257

This page contains one measure of music. The treble clef staff starts with a half note. The bass clef staff consists of eighth-note chords. The dynamic is *mf*.

263

This page contains one measure of music. The treble clef staff starts with a half note. The bass clef staff consists of eighth-note chords. The dynamic is *f*.

269

This page contains one measure of music. The treble clef staff starts with a half note. The bass clef staff consists of eighth-note chords. The dynamic is *p* (pianissimo).

274

mf cres

ff

280

#

286

#

293

#

Vauda Sion Salvatorem

Hilarión Eslava



SATB with 2 Bass Solos & Chamber Orchestra

ART: "The Corpus Christi Procession in Seville"; Manuel Cabral y Aguado Bejarano, 1857;
Image courtesy of Museo Nacional del Prado, Madrid

CPE-359

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato

Soprano
Alto
Tenor
Bass
Keyboard Reduction

8

rit. *mf a tempo*

S. Lau-da Si - on Sal - va -
 Zi - on to thy Sa - vior
mf
A. Lau-da Si - - on Sal - va -
 Zi - on to thy Sa - vior
mf
T. Lau-da Si - - on Sal - va -
 Zi - on to thy Sa - vior
mf
B.
KB Red.

NOTE: The Latin text was written by St. Thomas Aquinas around 1264, at the request of Pope Urban IV. This score includes an English translation that does not appear in Eslava's original score. The author of the English version is unknown.

16

S. to - rem, lau - da du - cem et pas - to - rem in hym - nis et
sing, to thy Shep - herd and thy King let the air with

A. to - rem, lau - da du - cem et pas - to - rem in hym - nis et
sing, to thy Shep - herd and thy King let the air with

T. to - rem, lau - da du - cem et pas - to - rem in hym - nis et
sing, to the Shep - herd and thy King let the air with

B. to - rem, lau - da du - cem et pas - to - rem in hym - nis et
sing, to thy Shep - herd and thy King let the air with

KB Red.

23

S. can - ti - cis. Quan - tum po - - tes tan - tum
prai - ses ring. All thou can'st pro - claim with

A. can - ti - cis. Quan - tum po - - - tes tan - tum
prai - ses ring. All thou can'st pro - - - - claim with

T. can - ti - cis. Quan - tum po - - - tes tan - tum
prai - ses ring. All thou can'st pro - - - - claim with

B. can - ti - cis. Quan - tum po - - tes tan - tum
prai - ses ring. All thou can'st pro - claim with

KB Red.

4

29

S. au - de,
mirth,

A. au - de,
mirth,

T. au - de,
mirth,

B. au - de,
mirth,

KB Red.

34

S. lau - de,
worth

A. lau - de,
worth

T. lau - de,
worth

B. lau - de,
worth

KB Red.

41

S. spe - ci - a - lis pa-nis vi - vus et vi - ta - lis, ho - di - e pro-
eyes and liv-ing is the sac - red bread life - giv-ing, theme of can - ti -

A. spe - - ci - a - lis pa-nis vi - vus et vi - ta - lis, ho - di - e pro-
eyes and liv-ing is the sac - red bread life - giv-ing, theme of can - ti -

T. spe - - ci - a - lis pa-nis vi - vus et vi - ta - lis, ho - di - e pro-
eyes and liv-ing is the sac - red bread life - giv-ing, theme of can - ti -

B. spe - - ci - a - lis pa-nis vi - vus et vi - ta - lis, ho - di - e pro-
eyes and liv-ing is the sac - red bread life - giv-ing, theme of can - ti -

KB
Red.

49

S. po - ni - tur. Quem in sa - cræ men - - - - sa
cle and hymn. We pro - fess this bread from

A. po - ni - tur.
cle and hymn.

T. po - ni - tur.
cle and hymn.

B. po - ni - tur. Quem in sa - cræ men - sa, men - sa
cle and hymn. We pro - fess this bread this bread. from

KB
Red.

67

S. *næ da - - tum non am - - bi - - gi - tur. Sit laus
ven, for our faith rest firm in him. Let us*

A. *de - - - næ da-tum non am - - bi - - gi - tur. Sit laus
gi - - - ven, for our faith rest firm in him. Let us*

T. *da - - tum non am - - bi - - gi - tur. Sit laus
for our faith rest firm in him. Let us*

B. *non am - - bi - - gi - - tur non am - - bi - - gi - tur. Sit laus
faith rest firm in him, rest firm in him. Let us*

KB Red.

72

S. *ple - - na, sit so - no - - ra, sit ju - cun - - da, sit de -
form a joy - - ful cho - rus, may our lauds as - cend so -*

A. *ple - - na, sit so - no - - ra, sit ju - cun - - da, sit de -
form a joy - - ful cho - rus, may our lauds as - cend so -*

T. *ple - - na, sit so - no - - ra, sit ju - cun - - da, sit de -
form a joy - - ful cho - rus, may our lauds as - cend so -*

B. *ple - - na, sit so - no - - ra, sit ju - cun - - da, sit de -
form a joy - - ful cho - rus, may our lauds as - cend so -*

KB Red.

78

S. co - - - ra men - tis ju - - bi - la - - ti - - o,
no - - rous, burst - ing from each lov - ing breast,

A. co - - - ra men - tis ju - - bi - la - - ti - - o,
no - - rous, burst - ing from each lov - ing breast,

T. co - - - ra men - tis ju - - bi - la - - ti - - o,
no - - rous, burst - ing from each lov - ing breast,

B. co - - - ra men - tis ju - - bi - la - - ti - - o,
no - - rous, burst - ing from each lov - ing breast,

KB Red.

84

S. men - tis ju - - bi - la - - ti - - o,
burst - ing from each lov - ing breast,

A. men - tis ju - - bi - la - - ti - - o,
burst - ing from each lov - ing breast,

T. men - tis ju - - bi - la - - ti - - o,
burst - ing from each lov - ing breast,

B. men - tis ju - - bi - la - - ti - - o,
burst - ing from each lov - ing breast,

KB Red.

91

S. men - tis ju - bi - la - - ti - - o.
burst - ing from each lov - ing breast.

A. men - tis ju - bi - la - - ti - - o.
burst - ing from each lov - ing breast.

T. men - tis ju - bi - la - - ti - - o.
burst - ing from each lov - ing breast.

B. men - tis ju - bi - la - - ti - - o.
burst - ing from each lov - ing breast.

KB Red. { *f* p

98

Bass Solo 1

B-1 Dog - ma da - tur Chris - ti - a - - nis,
Christ - ian teach - ings pro - - - claim

KB Red. {

106

B-1 quod in car - nem tran - sit pa - - nis, quod in car - nem
that the bread to flesh shall change,— that the bread to

KB Red. {

10 112

B-1

tran - sit pa - - nis, et vi - num in san - gui - nem.
flesh shall change, and wine to Christ's own blood.

KB Red.

118

B-1

Quod non ca - pis, quod non vi - des, a - ni - mo - sa fir - mat
Does it pass thy com - pre - hen-ding? Faith, the law of light tran -

KB Red.

125

B-1

fi - des, præ - ter re - - rum or - de - nem.
scen-ding, leaps to things not un - der - stood.

B-2

Ca - ro ci - - bus,
Flesh from bread, and

KB Red.

132

B-2

san - guis po - tus, ma - net ta - men Chris - tus to - tus, sub u -
blood from wine, yet is Christ in ei - - ther sign all en -

KB Red.

139

B-2

tra - que spe - ci - e. Su - mit u - nus, su - munt mil - le,
tire, con - fessed to be. Wheth - er one or thou - sands eat,

KB
Red.

146

B-2

su - mit u - nus, su - munt mil - le, quan - tum is - ti tan - tum
wheth - er one or thou - sands eat, all re - ceive the self - same

KB
Red.

153

B-1

Su - munt bo - ni,
Both the wick - ed

B-2

i - lle, nec sump-tus con - su - mi - tur. Su - munt bo - ni,
meat, nor do less for oth - ers leave. Both the wick - ed

KB
Red.

12

160

B-1

B-2

KB Red.

167

B-1

B-2

KB Red.

175

B-1

B-2

KB Red.

181

B-1

B-1: o - nis quam sit dis - - par e - xi - tus.
fed — in a dif - f'rence in - fi - nite.

B-2: o - nis quam sit dis - - par e - xi - tus.
fed — in a dif - f'rence in - fi - nite.

KB Red.

189 *mf*

S.

S.: Ec - ce pa - - - nis an - - ge - lo - rum, fac - tus ci - - bus
Here the bread of *an - gels bro - ken, for us pil - grims*

A.: Ec - ce pa - - - nis an - - ge - lo - rum, fac - tus ci - - bus
Here the bread of *an - gels bro - ken, for us pil - grims*

T.: Ec - ce pa - - - nis an - - ge - lo - rum, fac - tus ci - - bus
Here the bread of *an - gels bro - ken, for us pil - grims*

B.: Ec - ce pa - - - nis an - - ge - lo - rum, fac - tus ci - - bus
Here the bread of *an - gels bro - ken, for us pil - grims*

KB Red.

195

S. vi - a - to - rum, ve - re pa - nis fi - - li - - o - rum, non mit -
food and to - ken, of the pro - mise by Christ spo - ken, chil - dren's

A. vi - a - to - rum, ve - re pa - nis fi - - li - - o - rum, non mit -
food and to - ken, of the pro - mise by Christ spo - ken, chil - dren's

T. vi - a - to - rum, ve - re pa - nis fi - - li - - o - rum, non mit -
food and to - ken, of the pro - mise by Christ spo - ken, chil - dren's

B. vi - a - to - rum, ve - re pa - nis fi - - li - - o - rum, non mit -
food and to - ken, of the prom - ise by Christ spo - ken, chil - dren's

KB
Red.

S. ten - dus ca - ni - bus. Bo - ne pas - tor,
meat to dogs de - nied. Je - sus, Shep - herd

A. ten - dus ca - ni - bus. Bo - ne pas - - - tor,
meat to dogs de - nied. Je - sus, Shep - - - herd

T. ten - dus ca - ni - bus. Bo - ne pas - - - tor,
meat to dogs de - nied. Je - sus, Shep - - - herd

B. ten - dus ca - ni - bus. Bo - ne pas - tor,
meat to dogs de - nied. Je - sus, Shep - herd,

KB
Red.

208

S. pa - - nis ve - re,
mild and meek,
Je - - su, nos - - tri
shield the poor, sup -

A. pa - - nis ve - re,
mild and meek,
Je - su, nos - - - tri
shield the poor, sup - - -

T. pa - - nis ve - re,
mild and meek,
Je - su nos - - tri
shield the poor, sup -

B. pa - - nis ve - re,
mild and meek,
Je - su nos - - - tri
shield the poor, sup - - -

KB Red.

213

S. mi - - se - re - re
port the weak,
Tu nos pas - ce, nos tu - er -
Help all who thy par - don

A. mi - - se - re - re
port the weak,
Tu nos pas - ce, nos tu - er -
Help all who thy par - don

T. mi - - se - re - re
port the weak,
Tu nos pas - ce, nos tu - er -
Help all who thy par - don

B. mi - - se - re - re
port the weak,
Tu nos pas - ce, nos tu - er -
Help all who thy par - don

KB Red.

S. *p>*

e, Tu nos bo - na fac vi - de - re in ter - ra vi -
sue, pla - cing all their trust in You,— fill them with Your

A. *p>*

e, Tu nos bo - na fac vi - de - re in ter - ra vi -
sue, pla - cing all their trust in You,— fill them with Your

T. *p>*

e, Tu nos bo - na fac vi - de - re in ter - ra vi -
sue, pla - cing all their trust in You,— fill them with Your

B. *p>*

e, Tu nos bo - na fac vi - de - re in ter - ra vi -
sue, pla - cing all their trust in You,— fill them with Your

KB Red.

S. >

ven - - - ti - um, in ter - ra vi - - ven - ti - um
heal - - - ing grace, fill them with Your heal - ing grace.

A. > >

ven - - - ti - um in ter - ra vi - - ven - ti - um
heal - - - ing grace, fill them with Your heal - ing grace.

T. > >

ven - - - ti - um in ter - ra vi - - ven - ti - um
heal - - - ing grace, fill them with your heal - ing grace.

B. > >

ven - - - ti - um in ter - ra vi - - ven - ti - um
heal - - - ing grace, fill them with Your heal - ing grace.

KB Red.

232 *mf*

S. Tu, qui cunc - ta scis et va - - - les,
Source of all we have and know, *mf*

A. — Tu, qui
Source of

T. — Tu, qui
Source of

B. *mf*
Tu, qui cunc - ta, cunc - ta scis et va - - - les, qui
Source of all, of all we have and know, of

KB Red. *mf*

238 *mp*

S. qui cunc - - ta scis et va - - - les, qui nos pas -
Source of all we have and know, feed and lead

A. cunc - - ta scis et va - - - les,
all we have and all we know,

T. cunc - - ta cunc - ta scis et va - - - les, qui nos pas -
all we have and all we know, feed and lead

B. cunc - - ta, cunc - - ta scis et va - - - les, qui nos pas -
all we have and all we know, feed and lead

KB Red.

S. - - cis hic mor - ta - - - - - - - les,
us here be - - - - - low,

A. *mp* qui nos pas - - - - - cis hic mor - ta - - -
feed and lead us here be - - - - -

T cis
us

B. cis hic mor - ta - - - - - les, tu - - os i - - - - bi
us here be - - - - - grant that with Your

KB Red.

S. tu - - - - os i - - - bi com - - men - sa - - les, tu - os
grant that with Your Saints a - - above, grant that

A. f les tu - os i - - - bi com - - men - sa - - les, tu - os
low, grant that with Your Saints a - - above, grant that

T f tu - - - - os i - - - bi com - - men - sa - - les, tu - os
grant that with Your Saints a - - above, grant that

B. f com - - - men - - - sa - - - les, com - - - men - sa - - les, tu - os
Saints a - - - above, Your Saints a - - above, grant that

KB Red. f marcato

252

S. i - - - bi com - men - sa - - les, co - - he - re - - des et so -
with Your Saints a - bove, sit - ting at the feast of

A. i - - - bi com - men - sa - - les, co - - he - re - - des et so -
with Your Saints a - bove, sit - ting at the feast of

T. i - - - bi com - men - sa - - les, co - - he - re - - des et so -
with Your Saints a - bove, sit - ting at the feast of

B. i - - - bi com - men - sa - - les, co - - he - re - - des et so -
with Your Saints a - bove, sit - ting at the feast of

KB Red.

258

S. da - - les fac sanc - to - rum ci - - vi - um.
love, we may see You face_ to face.

A. da - - les fac sanc - to - rum ci - - vi - um.
love, we may see You face_ to face.

T. da - - les fac sanc - to - rum ci - - vi - um.
love, we may see You face_ to face.

B. da - - les fac sanc - to - rum ci - - vi - um.
love, we may see You face_ to face.

KB Red.

20 265

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

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

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

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

KB Red.

271

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

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

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

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

KB Red.

277

S. Al - - - le - lu - - ia,
Al - - - le - lu - - ia,

A. Al - - - le - lu - - ia,
Al - - - le - lu - - ia,

T. Al - - - le - lu - - ia,
Al - - - le - lu - - ia,

B. Al - - - le - lu - - ia,
Al - - - le - lu - - ia,

KB Red. ff

284

S. lu - ia, Al - - - - - le - lu - ia,
lu - ia, Al - - - - - le - lu - ia,

A. lu - ia, Al - - - - - le - lu - ia,
lu - ia, Al - - - - - le - lu - ia,

T. lu - ia, Al - - - - - le - lu - ia,
lu - ia, Al - - - - - le - lu - ia,

B. lu - ia, Al - - - - - le - lu - ia,
lu - ia, Al - - - - - le - lu - ia,

KB Red.

S. Al - - - - le - lu - - ia, A - men, Al - le - lu -
 Al - - - - le - lu - - ia, A - men, Al - le - lu -

A. Al - - - - le - lu - - ia, A - men, Al - le - lu -
 Al - - - - le - lu - - ia, A - men, Al - le - lu -

T. Al - - - - le - lu - - ia, A - men, Al - le - lu -
 Al - - - - le - lu - - ia, A - men, Al - le - lu -

B. Al - - - - le - lu - - ia, A - men, Al - le - lu -
 Al - - - - le - lu - - ia, A - men, Al - le - lu -

KB
Red.

S. ia, A - - - men, Al - le - lu - - - ia.
 ia, A - - - men, Al - le - lu - - - ia.

A. ia, A - - - men, Al - le - lu - - - ia.
 ia, A - - - men, Al - le - lu - - - ia.

T. ia, A - - - men, Al - le - lu - - - ia.
 ia, A - - - men, Al - le - lu - - - ia.

B. ia, A - - - men, Al - le - lu - - - ia.
 ia, A - - - men, Al - le - lu - - - ia.

KB
Red.