

Lauda 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

Flute
Oboes
C Clarinets
Bassoons
C Cornets
Horns in C
Ophicleide
Bass Solo 1
Bass Solo 2
Soprano Chorus
Alto Chorus
Tenor Chorus
Bass Chorus
1st Violin
2nd Violin
Viola
Violoncello
Contrabass
Keyboard Reduction

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

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9 *rit.* *a tempo*

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S. *mf*
Lau - da Si - - on Sal - va - to - rem, lau - da
Zi - on to thy Sa - vior sing, to thy

A. *mf*
Lau - da Si - - on Sal - va - to - rem, lau - da
Zi - on to thy Sa - vior sing, to thy

T. *mf*
Lau - da Si - - on Sal - va - to - rem, lau - da
Zi - on to thy Sa - vior sing, to the

B. *mf*
Lau - da Si - - on Sal - va - to - rem, lau - da
Zi - on to thy Sa - vior sing, to thy

1 Vln. *p*

2 Vln. *p*

Vla. *p*

Vc. *p*

Cb.

KB Red.

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18

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.
du - cem et pas - to - - rem in hym - nis et can - ti - cis.
Shep - herd and thy King — let the air with prai - ses ring.

A.
du - cem et pas - to - - rem in hym - nis et can - ti - cis.
Shep - herd and thy King — let the air with prai - ses ring.

T.
du - cem et pas - to - - rem in hym - nis et can - ti - cis.
Shep - herd and thy King — let the air with prai - ses ring.

B.
du - cem et pas - to - - rem in hym - nis et can - ti - cis.
Shep - herd and thy King — let the air with prai - ses ring.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB
Red.

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25

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB
Red.

f Quan - tum po - - tes tan - tum au - de,
All thou can'st pro - claim with mirth, -

f Quan - tum po - - - tes tan - tum au - de, qui - a
All thou can'st pro - - - claim with mirth, - far -

f Quan - tum po - - - tes tan - tum au - de,
All thou can'st pro - - - claim with mirth, -

f Quan - tum po - - tes tan - tum au - de, qui - a
All thou can'st pro - claim with mirth, - far -

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31

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Ve.

Cb.

KB Red.

qui - - a ma - jor om - ni lau - de, nec lau - da - re
far - - - - er high - er is his worth - - - - than the glo - ry

ma - - - - jor om - ni lau - de, nec lau - da - re
high - - - - er is his worth - - - - than the glo - ry

qui - - a ma - jor om - ni lau - de, nec lau - da - re
far - - - - er high - er is his worth - - - - than the glo - ry

ma - - - - jor om - ni lau - de, nec lau - da - re
high - - - - er is his worth - - - - than the glo - ry

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55

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

mf 1°

mf

mf

mf

mf

sa coe - - - nae, in sa - - crae men - - sa coe - -
 from hea - - - ven, pro - fess this bread from hea -

Quem in sa - crae men - - - - - sa coe -
 We pro - fess this bread from hea -

Quem in sa - crae men - sa, men - sa coe -
 We pro - fess this bread, this bread from hea -

men - - sa coe - - - nae, in sa - crae men - - sa coe - - - - -
 bread. from hea - - - ven, pro - fess this bread from hea - - - - -

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74

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

no - - ra, sit ju - - cun - - da, sit de - co - - ra men - - tis
cho - - rus, may our lauds as - cend so - no - - rous, burst - ing

no - - ra, sit ju - - cun - - da, sit de - co - - ra men - - tis
cho - - rus, may our lauds as - cend so - no - - rous, burst - ing

no - - ra, sit ju - - cun - - da, sit de - co - - ra men - - tis
cho - - rus, may our lauds as - cend so - no - - rous, burst - ing

no - - ra, sit ju - - cun - - da, sit de - co - - ra men - - tis
cho - - rus, may our lauds as - cend so - no - - rous, burst - ing

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80

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

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

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

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

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

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103

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

B-1

da - - tur Chris - ti - a - - nis, quod in car - nem tran - sit pa - - nis,
 teach - ings pro - - - claim — that the bread to flesh shall change, —

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB
Red.

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110

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

B-1

quod in car - nem tran - sit pa - - nis, et vi - num in san - gui -
 that the bread to flesh shall change, and wine to Christ's own

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

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117

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

B-1

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

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB
Red.

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125

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

B-1

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

B-2

Bass Solo 2

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

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB
Red.

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132

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

B-2

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

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

p

p

p

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140

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

B-2

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

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

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148

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

B-2

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

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

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155

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

B-1

B-2

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

Su - munt bo - ni, su - munt ma - li, sor - te
Both the wick - ed and the good — eat - of

sump - tus con - su - mi - tur. Su - munt bo - ni, su - munt ma - li, sor - te
do less for oth - ers leave. Both the wick - ed and the good — eat - of

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163

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

B-1

B-2

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

ta - men in - æ - qua - li, sor - te ta - men in - æ - qua - li vi - tæ vel in -
 this ce - les - tial food, - eat of this - ce - les - tial food - but with ends so

ta - men in - æ - qua - li, sor - te ta - men in - æ - qua - li vi - tæ vel in -
 this ce - les - tial food, - eat of this - ce - les - tial food - but with ends so

cres

p

cres

cres

cres

cres

cres

cres

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172

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

B-1

te - ri - tus. Mors est ma - lis, vi - ta bo - nis, vi - de pa - ris
op - po - site. With this most sub - stan - tial bread_ un - to life_ or

B-2

te - ri - tus. Mors est ma - lis, vi - ta bo - nis, vi - de pa - ris
op - po - site. With this most sub - stan - tial bread_ un - to life_ or

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

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180

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

B-1

B-2

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

sump - ti - o - nis quam sit dis - par e - xi - tus.
death they're fed in a dif - f'rence in - fi - nite.

sump - ti - o - nis quam sit dis - par e - xi - tus.
death they're fed in a dif - f'rence in - fi - nite.

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189

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

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

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

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

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

1 Vln. *p*

2 Vln. *p*

Vla. *p*

Vc. *p*

Cb.

KB
 Red. *p*

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197

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB
Red.

ve - re pa - nis fi - - li - - o - rum, non mit - ten - dus ca - ni -
of the pro - mise by Christ spo - ken, chil - dren's meat to dogs de -

ve - re pa - nis fi - - li - - o - rum, non mit - ten - dus ca - ni -
of the pro - mise by Christ spo - ken, chil - dren's meat to dogs de -

ve - re pa - nis fi - - li - - o - rum, non mit - ten - dus ca - ni -
of the pro - mise by Christ spo - ken, chil - dren's meat to dogs de -

ve - re pa - nis fi - - li - - o - rum, non mit - ten - dus ca - ni -
of the prom - ise by Christ spo - ken, chil - dren's meat to dogs de -

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204

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.
bus. nied. Bo - ne pas - tor, pa - nis ve - re,
Je - sus, Shep - herd mild and meek, -

A.
bus. nied Bo - ne pas - - - tor, pa - nis ve - re,
Je - sus, Shep - - - herd mild and meek, -

T.
bus. nied. Bo - ne pas - - - tor, pa - nis ve - re,
Je - sus, Shep - - - herd mild and meek, -

B.
bus. nied. Bo - ne pas - tor, pa - nis ve - re,
Je - sus, Shep - herd, mild and meek -

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

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210

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

Je - su, nos - tri mi - se - re - re Tu nos
shield the poor, sup - port the weak, Help all

Je - su, nos - - - tri mi - se - re - re Tu nos
shield the poor, sup - - - port the weak, Help all

Je - su nos - tri mi - se - re - re Tu nos
shield the poor, sup - port the weak, Help all

Je - su nos - - - tri mi - se - re - re Tu nos
shield the poor, sup - - - port the weak, Help all

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224

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

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

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

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

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

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB
 Red.

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239

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

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

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

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

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

p

p

p

p

mp

mp

mp

mp

p

p

p

p

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246

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Ve.

Cb.

KB Red.

ta - - - - - les, tu - - - os i - - - bi com - - men -
 be - - - - - low, grant that with Your Saints a -
 - - - cis hic mor - ta - - - les tu - os i - - - bi com - - men -
 us here - - - - - low, grant that with Your Saints a -
 tu - - - os i - - - bi com - men -
 grant - that with Your Saints a -
 les, tu - os i - - - bi com - - - men - - - sa - - - les, com - - men -
 low, grant that with Your Saints a - - - bove, Your Saints a -

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251

Fl. *f*

Ob. *f*

C Cl. *f marcato*

Bsn. *f*

C Cnt. *f*

C Hn. *f marcato*

Oph. *f*

S. *f*
 sa - les, tu - os i - - - bi com - men - sa - - les, co - - he - re - - des
 bove, — grant that with Your Saints a - bove, — sit - - ting at the

A. *f*
 sa - les, tu - os i - - - bi com - men - sa - - les, co - - he - re - - des
 bove — grant that with Your Saints a - bove, — sit - - ting at the

T. *f*
 sa - les, tu - os i - - - bi com - men - sa - - les, co - - he - re - - des
 bove — grant that with Your Saints a - bove, — sit - - ting at the

B. *f*
 sa - les, tu - os i - - - bi com - men - sa - - les, co - - he - re - - des
 bove, — grant that with Your Saints a - bove, — sit - - ting at the

1 Vln. *f marcato*

2 Vln. *f marcato*

Vla. *f marcato*

Vc. *f marcato*

Cb. *f*

KB Red. *f marcato*

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257

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

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

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

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

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

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

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271

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

p

mf

mf cres

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

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

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

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

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285

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB
Red.

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

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292

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB
Red.

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

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

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

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

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297

Fl.

Ob.

C Cl.

Bsn.

C Cnt.

C Hn.

Oph.

S.

A.

T.

B.

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

KB Red.

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.

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Flute

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato

p [11-12] *rit.* 2

13 **a tempo** 13 *f* [13-25]

34 18 *mf* [39-56]

59 *p*

69 *f*

82 3 3 109 *f* [83-85] [90-92] [97-205]

206 *f*

216 18 *mf* [219-236]

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243

p *f*

254

3
[263-265]

266

f **7** *ff*
[270-276]

281

292

298

Oboes

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato

p **1°** **2** *rit.* **2**
[9-10] [11-12]

13 *a tempo* **13**
[13-25] *f*

35 **18** *1°*
[39-56] *mf* *p*

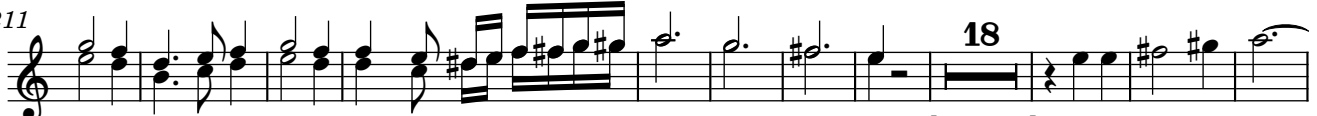
66 *f*

79 *mf* *f* *mf* *1°* *1°*

90 *f* **89**
[97-185]

186 *p* **16** *f*
[190-205]

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211  18
[219-236]
mf

240  *p* *f*

253  *1°*
mf

265  *f* *p* *1°*

276  *ff*

285 

294 

C Clarinets

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
13

[1-8] [13-25] **f**

31 13 [39-51]

52 **1°**
mf *p*

67 *f*

81 *mf* *f* *mf* *f*

95 **1°**
p [101-103] *p* [106-107]

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

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134 *p* **18** **2**
 [142-159] *p* [162-163]

166 **2** *cres* **12** **16**
 [166-167] *f* [174-185] *p* [190-205]

206 *f*

216 **13** *1°*
 [219-231] *mf* *p*

243 *f*

258 *mf* *f* *p*

272 *ff*

285

294

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*

a tempo
11
[13-23] *f*

13
1°
[39-51] *mf*

55
p

marcato
68
f

76
mf

83
f
mf

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90

96

112

138

170

204

211

1°

8

3

2

2

mf

p

f

p

cres

f

p

8

4

18

2

2

12

14

f

f

13

[101-103]

[106-107]

[110-111]

[118-125]

[130-133]

[142-159]

[162-163]

[166-167]

[174-185]

[190-203]

[219-231]

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Bassoons

232 *1^o*
mf *p*

244 *p* *f* *marcato*

253

259 *mf*

265 *f* *p*

271 *ff*

282

293

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C Cornets

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

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

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

30 **32**
[39-70]

71 *f*

83 **3** **3**
[83-85] *f* [90-92] *f*

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

212 **32**
[219-250]

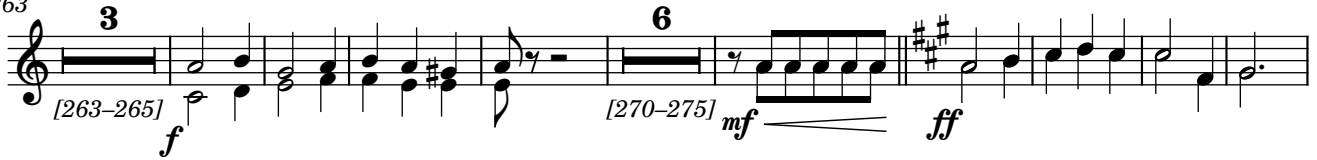
Detailed description: The score is written for C Cornets in 3/4 time. It begins with a 'Moderato' section (measures 1-10), a 'rit.' section (measures 11-12), and an 'a tempo' section (measures 13-24). The first section is marked with a forte 'f' dynamic. The score is divided into systems, with measure numbers 30, 71, 83, 97, and 212 indicating the start of new systems. The final system ends with a double bar line and the number 32, with a bracketed range [219-250] below it.

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251



263



281



293



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

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

30 **32**
[39-70]

71 **f**

83 **3** **3** **17**
[83-85] **f** [90-92] **f** [97-113]

114 *cres* **16**
p **f** [118-133] **p** > > > >

142 *cres* **28** **31**
[142-169] **p** **f** [174-204] **f**

210

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219 **32**

[219-250] *f*

262 **3** **6**

[263-265] *f* [270-275] *mf* *ff*

280

292

Ophicleide

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] *f*

30 **32**
[39-70]

71 *marcato*
f

77

83 **3** *f* **3**
[83-85] [90-92]

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

205 *f*

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219 **32** *marcato*

[219-250] *f*

255

261 **3**

[263-265] *f*

270 **6**

[270-275] *mf* \curvearrowright *ff*

285

297

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.

mp

10 *rit.* *a tempo*
p

22 *f* *f*

32 *p*

43 *mf*

60 *p* *f*

74 *mf*

86 *f* *mf* *f*

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97



110



124



139



153



166



178



191



204



213



Violin 1

3

223



239



251



264



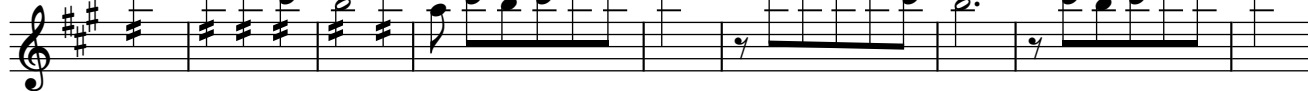
272



277



289



298



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Violin 2

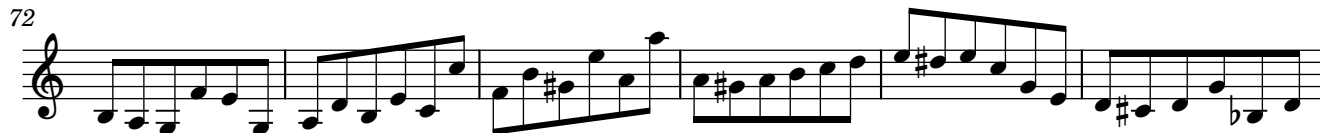
Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato
ten.



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86



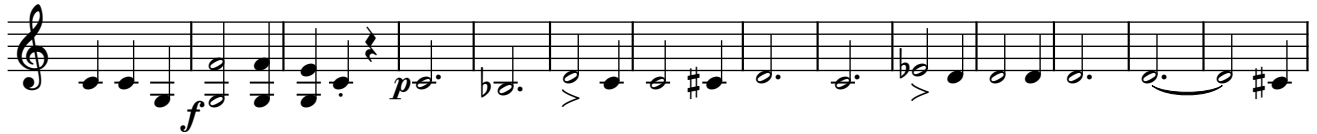
94



105



115



129



142



156



167



178



191



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Violin 2

3

204



213



226



241



252



258



266



272



280



292



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Viola

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

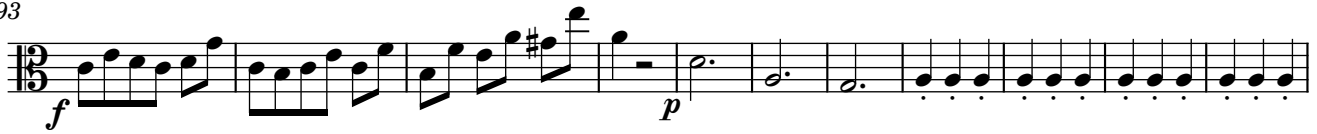
Hilarión Eslava, ca 1861

Moderato
3 *ten.* *rit.* *a tempo*

[1-3] *mp* *p* *f* *mf* *p* *f* *mf*

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93



104



116



132



147



160



173



187



204



214



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Viola

3

227



241



253



259



268



274



286



296



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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* *f* *p* *mf* *f* *mf* *f*

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89



96



109



123



139



155



168



181



197



209



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Violoncello

3

222



234



247



256



262



269



275



287



296



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Contrabass

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato $\frac{3}{4}$ *ten.* *rit.* **a tempo** **11**

[1-4] *mp* [13-23]

24 *f*

36 *p*

49 *mf*

62 **3** *marcato* *f* [63-65]

74

81 *mf* *f*

88 *mf* *f*

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95



108



121



137



153



166



180



207



220



233



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Contrabass

3

246

marcato
f

255

262

mf *f*

269

pizz

275

ff

287

296

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Vocal Parts with Keyboard Reduction

Lauda 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

Bass Solo 1

Bass Solo 2

Soprano Chorus

Alto Chorus

Tenor Chorus

Bass Chorus

Keyboard Reduction

8

rit. *a tempo*

mf

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. Lau - da Si - - on Sal - va -
Zi - on to thy Sa - vior

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.

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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. *f* Quan - tum po - - tes tan - tum
prai - ses ring. All thou can't pro - claim with

A. can - ti - cis. *f* Quan - tum po - - - tes tan - tum
prai - ses ring. All thou can't pro - - - - claim with

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

B. can - ti - cis. *f* Quan - tum po - - tes tan - tum
prai - ses ring. All thou can't pro - claim with

KB
Red.

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29

S. au - de, qui - - - a ma - - - jor om - - ni
mirth, *far* *high - er* *is his*

A. au - de, qui - a ma - - - - jor om - - ni
mirth, *far* *high - - - - er* *is his*

T. au - de, qui - - - a ma - - jor om - - ni
mirth, *far* *high - er* *is his*

B. au - de, qui - a ma - - - - jor om - - ni
mirth, *far* *high - - - - er* *is his*

KB
 Red.

34

S. lau - de, nec lau - da - re suf - fi - - cis. Lau - dis the - ma
worth *than the glo - ry* *words may wing.* *Lo! Be - fore our*

A. lau - de, nec lau - da - re suf - fi - - cis. Lau - dis the - ma
worth *than the glo - ry* *words may wing.* *Lo! Be - fore our*

T. lau - de, nec lau - da - re suf - fi - - cis. Lau - dis the - ma
worth *than the glo - ry* *words may wing.* *Lo! Be - fore our*

B. lau - de, nec lau - da - re suf - fi - - cis. Lau - dis the - ma
worth *than the glo - ry* *words may wing.* *Lo! Be - fore our*

KB
 Red.

p

p

p

p

p

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. *mf* 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. *mf* Quem in sa - cræ men - sa, men - - sa
 cle and hymn. We pro - fess this bread this bread from

KB
 Red.

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56

S. *mp*
 cœ - - - næ, in sa - - cræ men - - sa cœ - næ, tur-bæ
 hea - - - ven, pro - fess this bread from hea - ven to the

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

T. *mf* *mp*
 Quem in sa - cræ men - sa, men - sa cœ - næ, tur-bæ
 We pro - fess this bread, this bread from hea - ven to the

B. *mp*
 cœ - - næ, in sa - cræ men - - sa cœ - - - - næ, tur-bæ
 hea - - ven, pro - fess this bread from hea - - - - ven to the

KB
 Red.

63

S.
 frat - - - - rum du - o - de - - - - næ
 Twelve by Christ is gi - - - - ven,

A. *mp*
 tur - bæ frat - - - - rum du - o - de - - -
 to the Twelve by Christ was gi - - - -

T.
 frat - - - rum,
 Twelve by Christ

B.
 frat - - - rum du - o - - - de - - - næ da - tum non am -
 Twelve by Christ is gi - - - ven, for our faith rest

KB
 Red.

68

S. *f*
 da - - tum non am - - bi - - gi - tur. Sit laus ple - - - na,
 for our faith rest firm in him. Let us form a

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

T. *f*
 da - - tum non am - - bi - - gi - tur. Sit laus ple - - - na,
 for our faith rest firm in him. Let us form a

B. *f*
 bi - - - gi - - - tur non am - - bi - - gi - tur. Sit laus ple - - - na,
 firm in him, rest firm in him. Let us form a

KB Red. *f marcato*

73

S.
 sit so - no - ra, sit ju - cun - da, sit de - co - - ra men - tis
 joy - ful cho - rus, may our lauds as - cend so - no - rous, burst - ing

A.
 sit so - no - ra, sit ju - cun - da, sit de - co - - ra men - tis
 joy - ful cho - rus, may our lauds as - cend so - no - rous, burst - ing

T.
 sit so - no - ra, sit ju - cun - da, sit de - co - - ra men - tis
 joy - ful cho - rus, may our lauds as - cend so - no - rous, burst - ing

B.
 sit so - no - ra, sit ju - cun - da, sit de - co - - ra men - tis
 joy - ful cho - rus, may our lauds as - cend so - no - rous, burst - ing

KB Red.

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80

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

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

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

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

KB
Red. *mf* *f*

87

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

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

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

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

KB
Red. *mf* *f*

94 *Bass Solo 1*

B-1 Dog - ma
Christ - ian

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

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

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

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

KB
Red. *p*

103

B-1
da - - tur Chris - ti - a - - nis, quod in car - - nem tran - sit
teach - ings pro - - - claim — that the bread to flesh shall

KB
Red.

109

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

KB
Red. *cres*

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115

B-1

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

KB Red.

122

B-1

a - ni - mo - sa fir - mat fi - des, præ - ter re - - rum or - de -
 Faith, the law of light tran - scen - ding, leaps to things not un - der -

KB Red.

129

B-1

nem.
 stood.

Bass Solo 2

B-2

Ca - ro ci - - bus, san - guis po - tus, ma - net ta - men
 Flesh from bread, and blood from wine, — yet is Christ in

KB Red.

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136

B-2

Chris - tus to - tus, sub u - tra - que spe - - ci - e. Su - mit
 ei - - - ther sign - all en - tire, con - fessed to be. Wheth - er

KB
 Red.

143

B-2

u - nus, su - munt mil - le, su - mit u - nus, su - munt mil - le,
 one - or thou - sands eat, - wheth - er one or thou - sands eat, -

KB
 Red.

150

B-2

quan - tum is - ti tan - tum i - lle, nec sump - tus con - su - mi -
 all re - ceive - the self - same meat, - nor do less for oth - ers

KB
 Red.

157

B-1

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

B-2

tur. Su - munt bo - ni, su - munt ma - li, sor - te ta - men
 leave. Both the wick - ed and the good - eat - of this ce -

KB
 Red.

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164

B-1
in - æ - qua - li, sor - te ta - men in - æ - qua - li vi - tæ vel in -
les - tial food, eat of this ce - les - tial food but with ends so

B-2
in - æ - qua - li, sor - te ta - men in - æ - qua - li vi - tæ vel in -
les - tial food, eat of this ce - les - tial food but with ends so
cres

KB
Red.

172

B-1
te - ri - tus. Mors est ma - lis, vi - ta bo - nis, vi - de pa - ris
op - po - site. With this most sub - stan - tial bread un - to life or

B-2
te - ri - tus. Mors est ma - lis, vi - ta bo - nis, vi - de pa - ris
op - po - site. With this most sub - stan - tial bread un - to life or

KB
Red.

180

B-1
sump - ti - o - nis quam sit dis - par e - xi - tus.
death they're fed in a dif - f'rence in - fi - nite.

B-2
sump - ti - o - nis quam sit dis - par e - xi - tus.
death they're fed in a dif - f'rence in - fi - nite.

KB
Red.

189 *mf*

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

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

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

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

KB
Red. *p*

196

S. *>*
to - rum, ve - re pa - nis fi - - li - - o - rum, non mit - ten - dus
to - ken, of the pro - mise by Christ spo - ken, chil - dren's meat to

A. *>*
to - rum, ve - re pa - nis fi - - li - - o - rum, non mit - ten - dus
to - ken, of the pro - mise by Christ spo - ken, chil - dren's meat to

T. *>*
to - rum, ve - re pa - nis fi - - li - - o - rum, non mit - ten - dus
to - ken, of the pro - mise by Christ spo - ken, chil - dren's meat to

B. *>*
to - rum, ve - re pa - nis fi - - li - - o - rum, non mit - ten - dus
to - ken, of the prom - ise by Christ spo - ken, chil - dren's meat to

KB
Red. *>*

203

S. *f*
ca - ni - bus. Bo - ne pas - tor, pa - nis
dogs de - nied. Je - sus, Shep - herd mild and

A. *f*
ca - ni - bus. Bo - ne pas - - - tor, pa - nis
dogs de - nied Je - sus, Shep - - - herd mild and

T. *f*
ca - ni - bus. Bo - ne pas - - - - tor, pa - nis
dogs de - nied. Je - sus, Shep - - - herd mild and

B. *f*
ca - ni - bus. Bo - ne pas - tor, pa - nis
dogs de - nied. Je - sus, Shep - herd, mild and

KB
Red.

209

S. *f*
ve - re, Je - - su, nos - - tri mi - - se -
meek, - shield the poor, - sup - port the

A. *f*
ve - re, Je - su, nos - - - - tri mi - - se -
meek, - shield the poor, sup - - - - port the

T. *f*
ve - re, Je - - su nos - - tri mi - - se -
meek, - shield the poor, - sup - port the

B. *f*
ve - re, Je - su nos - - - - tri mi - - se -
meek - shield the poor, sup - - - - port the

KB
Red.

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214

S. *re - re weak, — Tu nos pas - ce, nos tu - er - - - e, Tu nos*
Help all who thy par - don sue, pla - cing *p*

A. *re - re weak, — Tu nos pas - ce, nos tu - er - - - e, Tu nos*
Help all who thy par - don sue, pla - cing *p*

T. *re - re weak, — Tu nos pas - ce, nos tu - er - - - e, Tu nos*
Help all who thy par - don sue, pla - cing *p*

B. *re - re weak, — Tu nos pas - ce, nos tu - er - - - e, Tu nos*
Help all who thy par - don sue, pla - cing *p*

KB Red. *p*

220

S. *bo - na fac vi - de - re in ter - ra vi - ven - - - ti - um,*
all their trust in You, — fill them with Your heal - - ing grace,

A. *bo - na fac vi - de - re in ter - ra vi - - ven - - ti - um*
all their trust in You, — fill them with Your heal - ing grace,

T. *bo - na fac vi - de - re in ter - ra vi - ven - - - ti - um*
all their trust in You, — fill them with Your heal - - - ing grace,

B. *bo - na fac vi - de - re in ter - ra vi - ven - - - ti - um*
all their trust in You, — fill them with Your heal - - - ing grace,

KB Red.

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227

S. *mf*
 in ter - ra vi - - ven - ti - um Tu, qui cunc - ta
 fill them with Your heal - ing grace. Source of all we

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

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

B. *mf*
 in ter - ra vi - - ven - ti - um Tu, qui cunc - ta,
 fill them with Your heal - ing grace. Source of all, — of

KB
 Red. *mf*

234

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

A. *mf*
 Tu, qui cunc - - - ta scis
 Source of all we have

T. *mf*
 Tu, qui cunc - - ta cunc - ta
 Source of all we have and

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

KB
 Red. *mf*

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240

S. *mp*
 scis et va - - - les, qui nos pas - - - cis hic mor -
 have and know, feed and lead us here

A. *mp*
 et va - - - les, qui nos pas - - -
 and all we know, feed and lead

T. *mp*
 scis et va - - - les, qui nos pas - - cis
 all we know, feed and lead us

B. *mp*
 scis et va - - - les, qui nos pas - - cis hic mor - - ta - - -
 all we know, feed and lead us here be - - -

KB
 Red.

246

S.
 ta - - - - - les, tu - - - - os i - - - bi
 be - - - - - low, grant that with Your

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

T.
 tu - - - - os i - - - bi
 grant that with Your

B.
 les, tu - os i - - - bi com - - - men - - - sa - - - les,
 low, grant that with Your Saints a - - - bove, Your

KB
 Red.

250

S. *f*
 com - - men - sa - - les, tu - os i - - - bi com - men - sa - - les,
 Saints a - - bove,___ grant that with Your Saints a - bove,___

A. *f*
 com - - men - sa - - les, tu - os i - - - bi com - men - sa - - les,
 Saints a - - bove___ grant that with Your Saints a - bove,___

T. *f*
 com - men - sa - - les, tu - os i - - - bi com - men - sa - - les,
 Saints a - - bove___ grant that with Your Saints a - bove,___

B. *f*
 com - - men - sa - - les, tu - os i - - - bi com - men - sa - - les,
 Saints a - - bove,___ grant that with Your Saints a - bove,___

KB
 Red. *f marcato*

255

S.
 co - he - re - des et so - da - - les fac sanc - to - rum ci - - vi -
 sit - ting at the feast of love,___ we may see You face_ to

A.
 co - he - re - des et so - da - - les fac sanc - to - rum ci - - vi -
 sit - ting at the feast of love,___ we may see You face_ to

T.
 co - he - re - des et so - da - - les fac sanc - to - rum ci - - vi -
 sit - ting at the feast of love,___ we may see You face_ to

B.
 co - he - re - des et so - da - - les fac sanc - to - rum ci - - vi -
 sit - ting at the feast of love,___ we may see You face_ to

KB
 Red.

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262

S. um. face. *f* A - - - - -
A. um. face. *f* A - - - - -
T. um. face. *f* A - - - - -
B. um. face. *f* A - - - - -
KB Red. *mf* *f*

269

S. men, men, *p* A - - - - -
A. men, men, *p* A - - - - -
T. men, men, *p* A - - - - -
B. men, men, *p* A - - - - -
KB Red. *p*

276

ff

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

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

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

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

KB Red. *mf cres* *ff*

283

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

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

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

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

KB Red.

Keyboard Reduction

Lauda Sion Salvatorem

Sequence for the Feast of Corpus Christi

Latin text by St. Thomas Aquinas, ca 1264

Hilarión Eslava, ca 1861

Moderato

Musical notation for measures 1-7. The piece is in 3/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with various intervals and accidentals, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 8-14. Measure 8 is marked with the number '8'. The tempo changes to *rit.* (ritardando) and then returns to *a tempo*. The dynamics include piano (*p*) and a crescendo leading to a forte (*f*) section.

Musical notation for measures 15-24. Measure 15 is marked with the number '15'. This section features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. The dynamics range from piano (*p*) to forte (*f*).

Musical notation for measures 25-30. Measure 25 is marked with the number '25'. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. The dynamics are primarily piano (*p*).

Musical notation for measures 31-36. Measure 31 is marked with the number '31'. The right hand features a melodic line with some grace notes, and the left hand continues with the eighth-note accompaniment. The piece concludes with a piano (*p*) dynamic.

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39

Musical score for measures 39-48. The piece is in G major (one sharp) and 3/4 time. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment.

49

Musical score for measures 49-57. The right hand continues with chords, and the left hand has a more active eighth-note line. A *mf* dynamic marking is present at the start of measure 50.

58

Musical score for measures 58-67. The right hand has a more melodic line with some grace notes. A *p* dynamic marking is present at the start of measure 60.

68

Musical score for measures 68-74. The right hand has a melodic line with some grace notes. A *f marcato* dynamic marking is present at the start of measure 70.

75

Musical score for measures 75-80. The right hand has a melodic line with some grace notes. The left hand has a steady eighth-note accompaniment.

81

Musical score for measures 81-88. The right hand has a melodic line with some grace notes. A *mf* dynamic marking is present at the start of measure 82, and a *f* dynamic marking is present at the start of measure 86.

Keyboard Reduction

86

Musical score for measures 86-91. The piece is in 3/4 time. The right hand features a series of chords and dyads, with a dynamic marking of *mf* starting at measure 88. The left hand plays a steady eighth-note accompaniment.

92

Musical score for measures 92-98. The right hand continues with chords and dyads, marked with *f* at measure 92 and *p* at measure 96. The left hand maintains the eighth-note accompaniment.

99

Musical score for measures 99-108. The right hand features a complex texture with many beamed notes and chords. The left hand continues with the eighth-note accompaniment.

109

Musical score for measures 109-120. The right hand has a dense texture of chords and dyads, with a *cres* marking at measure 112 and a *f* marking at measure 114. The left hand continues with the eighth-note accompaniment.

121

Musical score for measures 121-133. The right hand features a series of chords and dyads, with a *p* marking at measure 126. The left hand continues with the eighth-note accompaniment.

134

Musical score for measures 134-143. The right hand features a series of chords and dyads. The left hand continues with the eighth-note accompaniment.

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145

Musical score for measures 145-154. The score is written for piano and features a complex texture with many chords and some melodic lines in the right hand. The bass line is relatively simple, often playing single notes or dyads.

155

Musical score for measures 155-163. The texture continues with dense chords in the right hand and a steady bass line. There are some changes in the right hand's voicing and dynamics.

164

Musical score for measures 164-174. This section includes a *cres* (crescendo) marking above the right hand. The right hand has more active melodic movement, while the bass line remains mostly rhythmic.

175

Musical score for measures 175-184. The right hand features several chords with accents (>) and some melodic fragments. The bass line continues with a steady accompaniment.

185

Musical score for measures 185-195. The right hand has a more active role with some melodic lines and chords. The bass line is consistent with the previous sections.

196

Musical score for measures 196-205. The right hand has a more active role with some melodic lines and chords. The bass line is consistent with the previous sections.

206

Musical score for measures 206-212. The piece is in G major and 3/4 time. The right hand features a melody of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. Measure 212 ends with a double bar line.

213

Musical score for measures 213-222. The right hand has a more active melody with sixteenth-note runs. The left hand continues with eighth-note accompaniment. A piano (*p*) dynamic marking is present at the start of measure 222.

223

Musical score for measures 223-233. The right hand features a melodic line with some grace notes. The left hand has a consistent eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present at the start of measure 233.

234

Musical score for measures 234-244. The right hand has a melodic line with some grace notes. The left hand has a consistent eighth-note accompaniment.

245

Musical score for measures 245-253. The right hand has a melodic line with some grace notes. The left hand has a consistent eighth-note accompaniment. A forte (*f*) *marcato* dynamic marking is present at the start of measure 253.

254

Musical score for measures 254-263. The right hand has a melodic line with some grace notes. The left hand has a consistent eighth-note accompaniment.

261

Musical score for measures 261-267. The piece is in G major (one sharp) and 3/4 time. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *f*.

268

Musical score for measures 268-274. The right hand continues with chords and melodic fragments, and the left hand maintains the eighth-note accompaniment. Dynamics include *p*.

275

Musical score for measures 275-281. The right hand has a more active melodic line, and the left hand continues the accompaniment. Dynamics include *mf*, *cres*, and *ff*.

282

Musical score for measures 282-288. The right hand features a series of chords and moving lines, and the left hand continues the accompaniment.

289

Musical score for measures 289-295. The right hand has a more active melodic line, and the left hand continues the accompaniment.

296

Musical score for measures 296-302. The right hand features a series of chords and moving lines, and the left hand continues the accompaniment. The piece concludes with a final chord in the right hand.