

Haydn.

Proprium missæ.

Johann Michael

Haydn

Lauda Sion

Sequence (Corpus Christi)

MH 215

S, A, T, B (coro), 2 ob, 2 cor (G), 2 clno (C), timp (C-G), 2 vl, b, org

Full score




Edition Esser-Skala, 2023

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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/haydn-m-proprium-missae](https://github.com/edition-esser-skala/haydn-m-proprium-missae)
v2023.05.0, 2023-06-02 (ff02861eb59e8c054cd663afbfaaaebe2ae256cd)



Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
cor	horn
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 176
	<i>Category</i>	manuscript copy (principal source)
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	<i>RISM ID</i>	600038129
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	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/976.html

Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
3	vl1	grace note missing in B1
5	vl1	grace note missing in B1
5	T	3rd ♩ in B1: f#4
10	S	8th ♩ in B1: a'16
12	S	grace note missing in B1
30	S	8th ♩ in B1: f#16
41	T	6th ♩ in B1: g8
42	cor 2	grace note missing in B1
45	S	grace note missing in B1
51	S	1st ♩ in B1: b'4-c#4
60	S	8th ♩ in B1: e'16
62	B	last ♩ in B1: B8
64	T	last ♩ in B1: c'8
70	S	8th ♩ in B1: f#16
72	S	grace note missing in B1
85	B	3rd ♩ in B1: e4
88	T	grace note missing in B1
90	vl 2	3rd ♩ in B1: g'8- g -g'16
92	S	8th ♩ in B1: a'16
96	T	1st ♩ in B1: b4
98	T	1st note in B1: b4.
105	T	5th ♩ in B1: c'8
108	S	grace note missing in B1
108	cor 2	1st ♩ in B1: g'4- g
109	T	2nd ♩ in B1: d'8
109	B	2nd ♩ in B1: g8
110	vl1	8th ♩ in B1: f#16
111	A	2nd ♩ in B1: e'4
114	cor 2	bar in B1: c'2.
114	A	1st ♩ in B1: f'4
128	S	grace note missing in B1
131	B	5th ♩ in B1: g8
140	S	3rd ♩ in B1: e"4
157	T	3rd ♩ in B1: f#8-f#8
161	A	7th ♩ in B1: g'8
162	S	grace note missing in B1
163	T	4th ♩ in B1: b8
168	A	grace note missing in B1
172	S	6th ♩ in B1: d"8
175	T	3rd ♩ in B1: e'8
178	org	5th ♩ in B1: g8
179	T	2nd/3rd ♩ in B1: d'8-b8-g4
180	T	4th ♩ in B1: g4

215 Lauda Sion

Allegro moderato

f

f

f

f

f

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

Lau - da Si-on Sal-va - to - rem, lau - da du-cem et pa - sto - rem

Lau - da Si-on Sal-va - to - rem, lau - da du-cem et pa - sto - rem

Lau - da Si-on Sal-va - to - rem, lau - da du-cem et pa - sto - rem

Lau - da Si-on Sal-va - to - rem, lau - da du-cem et pa - sto - rem

6 6 5 $\frac{9}{4}$ $\frac{[8]}{3}$ 7 6 $\frac{6}{4}$ 7

First system of piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes.

Second system of piano introduction, continuing the melodic and harmonic patterns from the first system.

Third system of piano introduction, showing the continuation of the piano accompaniment.

Fourth system of piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes a trill (tr) and a fermata (f) over a note.

First vocal line with lyrics: in hy - mnis et can - ticis. Quan - tum po - tes, tantum au - de, qui - a

Second vocal line with lyrics: in hy - mnis et can - ticis. Quan - tum po - tes, tantum au - de, qui - a

Third vocal line with lyrics: in hy - mnis et can - ti - cis. Quan - tum po - tes, tantum au - de, qui - a

Fourth vocal line with lyrics: in hy - mnis et can - ti - cis. Quan - tum po - tes, tantum au - de, qui - a

Fifth system of piano accompaniment, featuring a bass clef with a key signature of one sharp (F#). The music includes a fermata (f) over a note.

6 2 6 [6] 9 5 - 3 - 6 6 6 6 [5] 9 [8] 7
 4 4 4 4 4 4 4 4 4 4 4 4

8

ma-ior o-mni lau - de, nec lau-da - re suf - fi cis. Lau - dis the-ma spe-ci-

ma-ior o-mni lau - de, nec lau-da - re suf - fi cis. Lau - dis the-ma spe-ci-

ma-ior o-mni lau - de, nec lau-da - re suf - fi cis. Lau - dis the-ma spe-ci-

ma-ior o-mni lau - de, nec lau-da - re suf - fi cis. Lau - dis the-ma spe-ci-

6 6 7 8 7 2 [6] 5 [6 4] 5] 6 6 6 [6]

$\frac{6}{4}$ $\frac{7}{4}$ $\frac{8}{6}$ $\frac{7}{5}$ $\frac{2}{5}$ $\frac{[6]}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{[6]}{4}$

12

First system of piano introduction, measures 12-15. Treble and bass clefs, key signature of one sharp (F#), 3/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of piano introduction, measures 16-19. Treble and bass clefs, key signature of one sharp (F#), 3/4 time signature. The music continues with the rhythmic pattern from the first system.

Third system of piano introduction, measures 20-23. Treble and bass clefs, key signature of one sharp (F#), 3/4 time signature. The music continues with the rhythmic pattern from the first system.

Vocal line 1, measures 20-23. Treble clef, key signature of one sharp (F#), 3/4 time signature. Lyrics: a - lis pa - nis vi-vus et vi-ta - lis ho - di - e pro - po - ni - tur.

Vocal line 2, measures 20-23. Treble clef, key signature of one sharp (F#), 3/4 time signature. Lyrics: a - lis pa - nis vi-vus et vi-ta - lis ho - di - e pro - po - ni - tur.

Vocal line 3, measures 20-23. Treble clef, key signature of one sharp (F#), 3/4 time signature. Lyrics: a - lis pa - nis vi-vus et vi-ta - lis ho - di - e pro - po - ni - tur.

Vocal line 4, measures 20-23. Bass clef, key signature of one sharp (F#), 3/4 time signature. Lyrics: a - lis pa - nis vi-vus et vi-ta - lis ho - di - e pro - po - ni - tur.

Piano accompaniment for the vocal lines, measures 20-23. Bass clef, key signature of one sharp (F#), 3/4 time signature. Includes figured bass notation below the staff.

4 3 5 6 # 6 6 7 9 6 6 - 5 #4 6 6 [6] 9 5 #

16

First system of piano accompaniment, measures 16-19. The music is in G major and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment, measures 16-19. This system shows the continuation of the piano accompaniment from the first system, with the right hand playing chords and the left hand providing a steady bass line.

Third system of piano accompaniment, measures 16-19. The piano accompaniment continues, with the right hand playing a melodic line and the left hand providing a harmonic accompaniment.

Quem in sa-crae men-sa coe - nae tur - bae fratrum du - o - de - nae da - tum non am -

First vocal line (Soprano) for the phrase "Quem in sa-crae men-sa coe - nae tur - bae fratrum du - o - de - nae da - tum non am -". The melody is in G major and 4/4 time.

Quem in sa-crae men-sa coe - nae tur - bae fratrum du - o - de - nae da - tum non am -

Second vocal line (Alto) for the phrase "Quem in sa-crae men-sa coe - nae tur - bae fratrum du - o - de - nae da - tum non am -". The melody is in G major and 4/4 time.

Quem in sa-crae men-sa coe - nae tur - bae fratrum du - o - de - nae da - tum non am -

Third vocal line (Tenor) for the phrase "Quem in sa-crae men-sa coe - nae tur - bae fratrum du - o - de - nae da - tum non am -". The melody is in G major and 4/4 time.

Quem in sa-crae men-sa coe - nae tur - bae fratrum du - o - de - nae da - tum non am -

Fourth vocal line (Bass) for the phrase "Quem in sa-crae men-sa coe - nae tur - bae fratrum du - o - de - nae da - tum non am -". The melody is in G major and 4/4 time.

Basso continuo line for measures 16-19. The line consists of numbers and accidentals indicating the figured bass for the instruments.

6 #4 6 [6] 6 9 [8] #4 6 6 5 6 7 6 5 6 6

2 [5] 4 3 2 5 # -

20

a 2

[tr]

bi - gatur. Sit laus ple-na, sit so - no - ra, sit iu - cun-da, sit de - co - ra

bi - gatur. Sit laus ple-na, sit so - no - ra, sit iu - cun-da, sit de - co - ra

bi - gi - tur. Sit laus ple-na, sit so - no - ra, sit iu - cun-da, sit de - co - ra

bi - gi - tur. Sit laus ple-na, sit so - no - ra, sit iu - cun-da, sit de - co - ra

[6 4] [5] # 6 8 7 6 5 #4 6 7 6 46 5

4 # 2

24

men - tis iu - bi - la - ti - o, di - es e - nim so - lem - nis a - gitur in qua mensae

men - tis iu - bi - la - ti - o, di - es e - nim so - lem - nis a - gitur in qua mensae

men - tis iu - bi - la - ti - o, di - es e - nim so - lem - nis a - gitur in qua mensae

men - tis iu - bi - la - ti - o, di - es e - nim so - lem - nis a - gitur in qua mensae

7 8 6 6 9 6 # 7 9 6 5

28

pri - ma re - co - li - tur hu - ius in - sti - tu - ti - o. In hac men - sa no - vi
 pri - ma re - co - li - tur hu - ius in - sti - tu - ti - o. In hac men - sa no - vi
 pri - ma re - co - li - tur hu - ius in - sti - tu - ti - o. In hac men - sa no - vi
 pri - ma re - co - li - tur hu - ius in - sti - tu - ti - o. In hac men - sa no - vi

6 [#6] #5 6 [#] b7 [B] 6 6 [6] 5# 6 6 #

#4 3

32

First system of piano accompaniment, measures 32-35. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Second system of piano accompaniment, measures 32-35. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with some grace notes. The bass staff has a rhythmic accompaniment. A marking 'a 2' is present above the bass staff in measure 34.

Third system of piano accompaniment, measures 32-35. It is a single bass clef staff with a rhythmic accompaniment of eighth notes.

Fourth system of piano accompaniment, measures 32-35. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with some grace notes. The bass staff has a rhythmic accompaniment.

First system of vocal line, measures 32-35. It is a single treble clef staff with lyrics underneath. The lyrics are: "Re - gis no - vum Pascha no-vae le - gis pha - se ve - tus ter - mi-nat."

Second system of vocal line, measures 32-35. It is a single treble clef staff with lyrics underneath. The lyrics are: "Re - gis no - vum Pascha no-vae le - gis pha - se ve - tus ter - mi-nat."

Third system of vocal line, measures 32-35. It is a single treble clef staff with lyrics underneath. The lyrics are: "Re - gis no - vum Pascha no-vae le - gis pha - se ve - tus ter - mi-nat."

Fourth system of vocal line, measures 32-35. It is a single bass clef staff with lyrics underneath. The lyrics are: "Re - gis no - vum Pascha no-vae le - gis pha - se ve - tus ter - mi-nat."

Fifth system of piano accompaniment, measures 32-35. It is a single bass clef staff with a rhythmic accompaniment of eighth notes. Below the staff are figured bass notations: 6/4, [5]/3, 47, [6]/[45], 9/4, [8]/3, #4/2, 6 2 6 6, [6] 6.

36

Ve - tus-ta - tem no - vitas, um - bram fu - gat ve - ritas, no - ctem lux e -

Ve - tus-ta - tem no - vitas, um - bram fu - gat ve - ritas, no - ctem lux e -

Ve - tus-ta - tem no - vitas, um - bram fu - gat ve - ritas, no - ctem lux e -

Ve - tus-ta - tem no - vitas, um - bram fu - gat ve - ritas, no - ctem lux e -

7 9/4 [8] b b5 b b5 6 6

40

li - minat. Quod in coe-na Christus ges - sit, fa - ci - endum hoc ex - pres - sit

li - minat. Quod in coe-na Christus ges - sit, fa - ci - endum hoc ex - pres - sit

li - minat. Quod in coe-na Christus ges - sit, fa - ci - endum hoc ex - pres - sit

li - minat. Quod in coe-na Christus ges - sit, fa - ci - endum hoc ex - pres - sit

6 # 6 5 ♯ 6 6 5 9 [8] 7 6 6 7

44

in su - i me - mo - riam: Do - cti sa - cris in - sti - tu - tis pa - nem,

in su - i me - mo - riam: Do - cti sa - cris in - sti - tu - tis pa - nem,

in su - i me - mo - ri - am: Do - cti sa - cris in - sti - tu - tis pa - nem,

in su - i memo - ri - am: Do - cti sa - cris in - sti - tu - tis pa - nem,

6 2 6 6 9 5 - 3 6 6 6 6 [5] 9 [8] 7
4 4 4 4 4 4 4 4 4 4 4 3

48

vi - num in sa - lu - tis con - se - cra - mus ho - stiam. Do - gma da - tur Christi -

vi - num in sa - lu - tis con - se - cra - mus ho - stiam. Do - gma da - tur Christi -

vi - num in sa - lu - tis con - se - cra - mus ho - sti - am. Do - gma da - tur Christi -

vi - num in sa - lu - tis con - se - cra - mus ho - sti - am. Do - gma da - tur Christi -

6 6 7 8 7 2 6 5 6 5 6 6 6

4 4 6 5 4 3

52

a - nis, quod in carnem transit pa - nis et vi - num in san - guinem.
 a - nis, quod in carnem transit pa - nis et vi - num in san - guinem.
 a - nis, quod in carnem transit pa - nis et vi - num in san - guinem.
 a - nis, quod in carnem transit pa - nis et vi - num in san - guinem.

4 3 5 - 6 # 6 6 7 9 6 6 - 5 #4 6 6 [6] 9 5 - #
 2 5 4

56

Quod non ca-pis, quod non vi - des, a - ni - mo-sa fir-mat fi - des prae - ter re - rum

Quod non ca-pis, quod non vi - des, a - ni - mo-sa fir-mat fi - des prae - ter re - rum

Quod non ca-pis, quod non vi - des, a - ni - mo-sa fir-mat fi - des prae - ter re - rum

Quod non ca-pis, quod non vi - des, a - ni - mo-sa fir-mat fi - des prae - ter re - rum

6 #4 6 [6] 6 9 [8] #4 6 6 5 6 7 6 5 6 6
2 2 5 4 3 2 2 5 5 5 5 - -

60

or - dinem. Sub di-ver-sis spe-ci - e - bus, si - gnis tan-tum et non re - bus,

or - dinem. Sub di-ver-sis spe-ci - e - bus, si - gnis tan-tum et non re - bus,

or - di - nem. Sub di - ver-sis spe-ci - e - bus, si - gnis tan-tum et non re - bus,

or - di - nem. Sub di-ver-sis spe-ci - e - bus, si - gnis tan-tum et non re - bus,

[6 4 #] 6 # 8 7 6 5 #4 6 7 6 46 5

64

la - tent res_ ex - i - mi - ae: Ca - ro ci - bus, sanguis po - tus, ma - net

la - tent res ex - i - mi - ae: Ca - ro ci - bus, sanguis po - tus, ma - net

la - tent res_ ex - i - mi - ae: Ca - ro ci - bus, sanguis po - tus, ma - net

la - tent res_ ex - i - mi - ae: Ca - ro ci - bus, sanguis po - tus, ma - net

7 [4] 8 - 6 [45] 6 [6] 9 4 [6] # 7 9 4 [8] 3 5

68

a 2
 tr
 *
 tamen Christus to - tus sub u - tra - que spe - ci - e. A sumen - te non con -
 tamen Christus to - tus sub u - tra - que spe - ci - e. A sumen - te non con -
 tamen Christus to - tus sub u - tra - que spe - ci - e. A sumen - te non con -
 tamen Christus to - tus sub u - tra - que spe - ci - e. A sumen - te non con -

7 6 #4 5 6 [H] 45 6 6 [6 4] 5] 6 6 # 6 5 #

72

ci - sus, non con - fractus, non di - vi - sus in - te - ger ac - ci - pi - tur.

ci - sus, non con - fractus, non di - vi - sus in - te - ger ac - ci - pi - tur.

ci - sus, non con - fractus, non di - vi - sus in - te - ger ac - ci - pi - tur.

ci - sus, non con - fractus, non di - vi - sus in - te - ger ac - ci - pi - tur.

6
4

[5]
3

b7

[6]
[b5]

9
b4

[8]
3

#4
2

6 2 6 6

[6] 6

76

Su - mit u-nus, sumunt mil - le, quan - tum i - sti, tantum il - le, nec sum - ptus con-

Su - mit u-nus, sumunt mil - le, quan - tum i - sti, tantum il - le, nec sum - ptus con-

Su - mit u-nus, sumunt mil - le, quan - tum i - sti, tantum il - le, nec sum - ptus con-

Su - mit u-nus, sumunt mil - le, quan - tum i - sti, tantum il - le, nec sum - ptus con-

7 9 8] b5 b 6 6
 4 b b5

80

su - mi-tur. Su - munt bo-ni, sumunt ma - li, sor - te ta - men in - ae - qua - li,

su - mi-tur. Su - munt bo-ni, sumunt ma - li, sor - te ta - men in - ae - qua - li,

su - mi-tur. Su - munt bo-ni, sumunt ma - li, sor - te ta - men in - ae - qua - li,

su - mi-tur. Su - munt bo-ni, sumunt ma - li, sor - te ta - men in - ae - qua - li,

6 # - 6 5 4 6 6 5 9 [8] [7] 6 6 7
4 3

84

vi - tae vel in - te - ri - tus. Mors est ma - lis, vi - ta bo - nis, vi - de
 vi - tae vel in - te - ri - tus. Mors est ma - lis, vi - ta bo - nis, vi - de
 vi - tae vel in - te - ri - tus. Mors est ma - lis, vi - ta bo - nis, vi - de
 vi - tae, vi - tae vel in - te - ri - tus. Mors est ma - lis, vi - ta bo - nis, vi - de

4 2 6 6 9 5 3 6 6 6 6 5 9 [8] 7
 4 4 3

88

pa - ris sum-pti - o - nis quam sit dis - par ex - i-tus,

pa - ris sum-pti - o - nis quam sit dis - par ex - i-tus,

pa - ris sum-pti - o - nis quam sit dis - par ex - i-tus,

pa - ris sum-pti - o - nis quam sit dis - par ex - i-tus,

6 6 7 8 7 2 16] 5 16 5] 3

91 *Andantino*

quam sit dis - par ex - i - tus. Fra - cto de - mum sa - cra -

quam sit dis - par ex - i - tus. Fra - cto de - mum sa - cra -

quam sit dis - par ex - i - tus. Fra - cto de - mum sa - cra -

quam sit dis - par ex - i - tus. Fra - cto de - mum sa - cra -

7 # 45 [6 4 5] 3

95

men - to, ne va - cil - les, sed me - men - to tantum es - se sub frag - men - to, quantum

men - to, ne va - cil - les, sed me - men - to tantum es - se sub frag - men - to,

men - to, ne va - cil - les, sed me - men - to tantum es - se sub frag - men - to,

men - to, ne va - cil - les, sed me - men - to tantum es - se sub frag - men - to, —

6 5 9 [8] 8 7 7 8 4 3 6 6
4 3 6 5

100

to - to te - gitor. Nul - la re - i fit scis - su - ra, si - gni

quantum to - to te - gitor. Nul - la re - i fit scis - su - ra, si - gni

quantum to - to te - gitor. Nul - la re - i fit scis - su - ra, si - gni

quantum to - to te - gitor. Nul - la re - i fit scis - su - ra, si - gni

105

tan - tum fit fra - ctu - ra, qua nec sta - tus nec sta - tu - ra si - gna - ti mi - nu - i -
 tan - tum fit fra - ctu - ra, qua nec sta - tus nec sta - tu - ra si - gna - ti mi - nu - i -
 tan - tum fit fra - ctu - ra, qua nec sta - tus nec sta - tu - ra si - gna - ti mi - nu - i -
 tan - tum fit fra - ctu - ra, qua nec sta - tus nec sta - tu - ra si - gna - ti mi - nu - i -

6
4

7
5

6
4

5
#

9
4

8
3

6 5

2

6 6

6 [6
4

5]
#

110

First system of piano accompaniment, measures 110-114. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with eighth notes.

Second system of piano accompaniment, measures 110-114. The right hand has a more active melodic line with sixteenth notes. The left hand consists of block chords and moving bass lines. A dynamic marking 'a 2' is present above the right hand in measure 111.

Bass line for the second system, measures 110-114. It features a rhythmic pattern of eighth notes in the first two measures, followed by quarter notes and eighth notes.

Third system of piano accompaniment, measures 110-114. Similar to the first system, it features a melodic line in the right hand and a supporting accompaniment in the left hand.

tur. Ec - ce pa - nis, pa - nis An - ge -

Vocal line for the first voice part, measures 110-114. The lyrics are: tur. Ec - ce pa - nis, pa - nis An - ge -

tur. Ec - ce pa - nis, pa - nis An - ge -

Vocal line for the second voice part, measures 110-114. The lyrics are: tur. Ec - ce pa - nis, pa - nis An - ge -

tur. Ec - ce pa - nis, pa - nis An - ge -

Vocal line for the third voice part, measures 110-114. The lyrics are: tur. Ec - ce pa - nis, pa - nis An - ge -

tur. Ec - ce, ec - ce pa - nis An - ge -

Vocal line for the fourth voice part, measures 110-114. The lyrics are: tur. Ec - ce, ec - ce pa - nis An - ge -

Bass line for the fourth system, measures 110-114. It features a rhythmic pattern of eighth notes and quarter notes. Fingerings are indicated as 6/5, #, 3, 4, 7, 6/4, 5/[3], 6/4.

115

Two staves of piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

Two staves of piano accompaniment. The right hand plays a steady eighth-note accompaniment, and the left hand plays chords and single notes.

A single bass staff line providing a rhythmic accompaniment with eighth notes and rests.

Two staves of piano introduction, continuing the melodic and rhythmic patterns from the previous system.

First vocal line with lyrics: lo - rum, fa - ctus ci - bus vi - a - to - rum,

Second vocal line with lyrics: lo - rum, fa - ctus ci - bus vi - a - to - rum,

Third vocal line with lyrics: lo - rum, fa - ctus ci - bus vi - a - to - rum,

Bass line for the vocal system with lyrics: lo - rum, fa - ctus ci - bus vi - a - to - rum,

Two staves of piano accompaniment for the vocal system, including figured bass notation: - [5] [3] 4 7 6 4 5 6 4 - [5] [3]

120

ve - re pa - nis fi - li - o - rum, non mit - ten - dus ca - nibus! In fi -

ve - re pa - nis fi - li - o - rum, non mit - ten - dus ca - nibus! In fi -

ve - re pa - nis fi - li - o - rum, non mit - ten - dus ca - nibus! In fi -

ve - re pa - nis fi - li - o - rum, non mit - ten - dus ca - nibus! In fi -

6 b5 b9/4 [8]/3 6/4 [5]/3 2 6/5 [6/4] [5/3]

126

gu - ris prae si - gna - tur, cum I - saac im - mo - la - tur, agnus Pa - schae de - pu - ta - tur, agnus

gu - ris prae si - gna - tur, cum I - saac im - mo - la - tur, agnus Pa - schae de - pu - ta - tur, agnus

gu - ris prae si - gna - tur, cum I - saac im - mo - la - tur, agnus Pa - schae de - pu - ta - tur, agnus

gu - ris prae si - gna - tur, cum I - saac im - mo - la - tur, agnus Pa - schae de - pu - ta - tur, agnus

6 5 9 [8] 8 7 7 8 4 3
 4 3 6 5

132

Pa - schae de-pu - ta - tur, da-tur manna pa - tri-bus, da-tur man-na pa - tri-bus.

Pa - schae de-pu - ta - tur, da-tur manna pa - tri-bus, da-tur manna pa - tri-bus.

Pa - schae de-pu - ta - tur, da-tur manna pa - tri-bus, da-tur manna pa - tri-bus.

Pa - schae de-pu - ta - tur, da-tur manna pa - tri-bus, da-tur manna pa - tri-bus.

6 6 5 6 6 6 [6 5] 6 [6 5] 6

 4 3 4 4 3 4 3 5

138 Adagio

First system of piano introduction, consisting of two staves. The music features a simple harmonic accompaniment with quarter and eighth notes.

Second system of piano introduction, consisting of two staves. The right staff has a fermata over the first measure and a dynamic marking 'a 2' above the second measure. The left staff has a fermata over the first measure.

Third system of piano introduction, consisting of two staves. Both staves have a fermata over the first measure.

Fourth system of piano introduction, consisting of two staves. The music is more complex, featuring sixteenth-note patterns and slurs. There are first fingerings '(1)' indicated above several notes.

First vocal line with lyrics: Bo - ne pa - stor, pa - nis ve - re, * (astisk above the second 're')

Second vocal line with lyrics: Bo - ne pa - stor, pa - nis ve - re,

Third vocal line with lyrics: Bo - ne pa - stor, pa - nis ve - re,

Fourth vocal line with lyrics: Bo - ne pa - stor, pa - nis ve - re,

Bass line with figured bass notation: 6/4, [5]/3, 7, 9/4, [8]/3

142

The musical score consists of several systems. The first system shows the piano accompaniment (right and left hand) and the vocal parts. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with a dynamic marking of *p*. The vocal parts enter with the lyrics "pa - nis ve - re, Je - su, no - stri". The second system continues the piano accompaniment and vocal parts. The piano accompaniment has a dynamic marking of *p* and a marking *a 2*. The vocal parts continue the lyrics. The third system shows the piano accompaniment and vocal parts. The piano accompaniment has a dynamic marking of *p*. The vocal parts continue the lyrics. The fourth system shows the piano accompaniment and vocal parts. The piano accompaniment has a dynamic marking of *p*. The vocal parts continue the lyrics. The fifth system shows the piano accompaniment and vocal parts. The piano accompaniment has a dynamic marking of *p*. The vocal parts continue the lyrics. The sixth system shows the piano accompaniment and vocal parts. The piano accompaniment has a dynamic marking of *p*. The vocal parts continue the lyrics. The seventh system shows the piano accompaniment and vocal parts. The piano accompaniment has a dynamic marking of *p*. The vocal parts continue the lyrics. The eighth system shows the piano accompaniment and vocal parts. The piano accompaniment has a dynamic marking of *p*. The vocal parts continue the lyrics. The ninth system shows the piano accompaniment and vocal parts. The piano accompaniment has a dynamic marking of *p*. The vocal parts continue the lyrics. The tenth system shows the piano accompaniment and vocal parts. The piano accompaniment has a dynamic marking of *p*. The vocal parts continue the lyrics. The eleventh system shows the piano accompaniment and vocal parts. The piano accompaniment has a dynamic marking of *p*. The vocal parts continue the lyrics. The twelfth system shows the piano accompaniment and vocal parts. The piano accompaniment has a dynamic marking of *p*. The vocal parts continue the lyrics.

pa - nis ve - re, Je - su, no - stri

pa - nis ve - re, Je - su, no - stri

pa - nis ve - re, Je - su, no - stri

pa - nis ve - re, Je - su, no - stri

7 6 9 8 6 6 #5
5 4 3 6 #

146

pp

pp

b

pp

a 2

pp

pp

pp

mi - - se - re - re,

pp

mi - - se - re - re,

pp

mi - - se - re - re,

pp

mi - - se - re - re,

pp

6 7 [6] [5] *b*6 [5] #

150 *Allegretto*

re - - Tu - re. Tu nos pa-sce, nos tu - e - re, tu nos

re - - Tu - re. Tu nos pasce, nos tu - e - re, tu nos

re - - Tu - re. Tu nos pasce, nos tu - e - re, tu nos

re - - Tu - re. Tu nos pasce, nos tu - e - re, tu nos

#7 6 6 [5] 9 [8] 7
 4 4 # 4 # 4 3

155

bo-na fac vi - de - re in ter - ra vi - ven - tium. Tu qui cun - cta scis et

bo-na fac vi - de - re in ter - ra vi - ven - tium. Tu qui cun - cta scis et

bo-na fac vi - de - re in ter - ra vi - ven - ti - um. Tu qui cun - cta scis et

bo-na fac vi - de - re in ter - ra vi - ven - ti - um. Tu qui cun - cta scis et

6 6 7 6 2 6 [6] 9 5 6 [6] 6 6 5

159

va - les, qui nos pa-scis hic mor - ta - les, tu - os i - bi commen - sa - les, co - hae-

va - les, qui nos pa-scis hic mor - ta - les, tu - os i - bi commen - sa - les, co - hae-

va - les, qui nos pa-scis hic mor - ta - les, tu - os i - bi commen - sa - les, co - hae-

va - les, qui nos pa-scis hic mor - ta - les, tu - os i - bi commen - sa - les, co - hae-

[9 8] 7 6 6 7 2 6 6 6

4 3 4 4 2 4 4 5

163

re-des et so - da - les fac san-cto - rum ci - vium, fac, fac

re-des et so - da - les fac san-cto - rum ci - vium, fac, fac

re-des et so - da - les fac san-cto - rum ci - vi - um, fac, fac

re-des et so - da - les fac san-cto - rum ci - vi - um, fac, fac

9 8 7 6 5 8 7 2 [6] 5 [6] 5] 6 5
7 6 [5] 6 [5] 4 3 4 5

167

p *f*

p *f* a 2

f

p *f*

p *f*
com - men - sa - les, co - hae - re - des et so - da - les, fac - - san - cto - rum

p *f*
com - men - sa - les, co - hae - re - des et so - da - les, fac, fac san -

p *f*
com - men - sa - les, co - hae - re - des et so - da - les, fac, fac san -

p *f*
com - men - sa - les, co - hae - re - des et so - da - les, fac, fac san -

p *f*

[6] 7 6 [5] [6] - [6 5] 6 2 6 2
[5] 5 4 3 [3] 5 - [4 3] 5 6

171

ci - vium. A - men, a - men, a - men, a - men, a - men, a - men al - le -
 cto - rum ci - vi - um. A - men, a - men, a - men, a - men, a - men, a - men al - le -
 cto - rum ci - vi - um. A - men, a - men, a - men, a - men, a - men al - le -
 cto - rum ci - vi - um. A - men, a - men, a - men, a - men, a - men, a -

6 5 3 6 6 6 6 6 2 6 6 5

175

lu - ja, a - men, a - men al - le - lu - ja, a - men, a - men al -
 lu - ja, a - men, a - men al - le - lu - ja, a - men, a - men al -
 lu - ja, a - men, a - men al - le - lu - ja, a - men, a - men al -
 men, a - men, a - men, a - men al - le - lu - ja, a - men, a - men al -

9
4

6

5

6
4

7

[7]

[6] 6

179

le - lu - ja, a - men al - le - lu - ja, a - men al - le - lu - ja, al - le - lu - ja.

le - lu - ja, a - men, a - men al - le - lu - ja, amen, a - men al - le - lu - ja, al - le - lu - ja.

le - lu - ja, a - men al - le - lu - ja, amen, a - men al - le - lu - ja, al - le - lu - ja.

le - lu - ja, a - men al - le - lu - ja, a - men al - le - lu - ja, al - le - lu - ja.

6 5 6 6 6 6

4 3 [5] [5]