

Haydn.

Proprium Missae.

Johann Michael

Haydn

Lauda Sion

MH 215

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

Parts





Wolfgang Esser-Skala, 2021

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215 LAUDA SION

Allegro moderato

I
Corno
in G
II

f

The musical score is written for two horns in G, labeled I and II. The tempo is 'Allegro moderato' and the dynamic is 'f' (forte). The music is in common time (C). The score is divided into six systems, each with a measure number at the beginning: 5, 10, 20, 31, and 36. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and triplets. The key signature has one sharp (F#). The first system starts with a forte dynamic marking 'f' on both staves. The second system begins at measure 5. The third system begins at measure 10 and includes triplet markings (3) over groups of notes. The fourth system begins at measure 20 and includes sextuplet markings (6) over groups of notes. The fifth system begins at measure 31. The sixth system begins at measure 36 and ends with a final cadence.

41

Musical score for 'The Rose Tree'. The score is written for two staves (treble and bass clef) and includes a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily in the treble staff, with the bass staff providing accompaniment. The score is divided into measures by vertical bar lines. The first measure of the treble staff begins with a treble clef and a key signature of one flat. The first measure of the bass staff begins with a bass clef and a key signature of one flat. The score is divided into measures by vertical bar lines. The first measure of the treble staff begins with a treble clef and a key signature of one flat. The first measure of the bass staff begins with a bass clef and a key signature of one flat.

72.

This musical score segment contains measures 72 through 76. The melody in the treble clef continues with a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 74. The bass line provides a steady accompaniment with eighth and sixteenth notes. The key signature remains one flat (B-flat major or D-flat minor), and the time signature is 4/4.

[illegible]

83

88

Andantino

93

107

115

124

Adagio

145

pp

pp

153 Allegretto

f

f

158

163

p

f

p

f

171

178

215 LAUDA SION

Allegro moderato

I
Clarino
in C

II

Timpani
in C-G

30

f

35

42

7

10

10

10

63

3

3

3

71

Musical score for measures 71-76. The system consists of three staves: two treble staves and one bass staff. The music is in 3/4 time. Measures 71-76 show a melodic line in the right hand and a bass line in the left hand. The melody features eighth and sixteenth notes, with some rests. The bass line is more rhythmic, often using eighth notes.

77

Musical score for measures 77-82. The system consists of three staves: two treble staves and one bass staff. Measures 77-82 continue the melodic and bass lines. At the end of measure 82, there are triplets indicated by a '3' over the notes in all three staves.

85

Andantino

Musical score for measures 85-95. The system consists of three staves: two treble staves and one bass staff. Measures 85-95 show a change in tempo to 'Andantino' and a change in meter to 3/4. The music features a series of sixteenth notes in the right hand and a bass line in the left hand. There are also measures with rests and a fermata. The system ends with a double bar line.

96

Musical score for measures 96-101. The system consists of three staves: two treble staves and one bass staff. Measures 96-101 continue the melodic and bass lines. At the end of measure 101, there are quadruplets indicated by a '4' over the notes in all three staves.

107

2

116

2

124

2

131

Adagio

2

139 **13** **Allegretto** **2**

f

161

170

177

215 LAUDA SION

Allegro moderato

Oboe I







215 LAUDA SION

Oboe II *Allegro moderato*

f

6

12

18

25

32

40

46

52

65

Musical notation for measure 65. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, including rests and slurs.

71 

[illegible]

84

84

90 *Andantino*

[illegible]

105

13



215 LAUDA SION

Allegro moderato

Violino I

f

5

10

15

20

25

30

35

40



90 *Andantino*

95

101

106

111

117

123

129

135 *Adagio*



215 LAUDA SION

Allegro moderato

Violino II

f

5

10

15

20

25

30

35

40



90  Andantino

95 

101 

106 

111 

117 

122 

128 

135  Adagio



Allegro moderato 215 LAUDA SION

1

f Tutti

Soprano
Lau - da Si-on Salva - to - rem, lau - da du-cem et pa-sto - rem in hy - mnis et

Alto
Lau - da Si-on Salva - to - rem, lau - da ducem et pa-sto - rem in hy - mnis et

Tenore
Lau - da Si-on Salva - to - rem, lau - da ducem et pa-sto - rem in hy - mnis et

Basso
Lau - da Si-on Salva - to - rem, lau - da ducem et pa-sto - rem in hy - mnis

Organo
f Tutti 6 6 5 $\frac{9}{4}$ $\frac{8}{3}$ 7 6 $\frac{6}{4}$ 7 $\frac{6}{4}$ 2 6 $\frac{6}{4}$

5

can - ticis. Quan - tum po-tes, tantum au - de, qui - a ma-ior omni lau - de, nec lau-da - re

can - ticis. Quan - tum potes, tantum au - de, qui - a maior omni lau - de, nec lau-da - re

can - ti-cis. Quan - tum potes, tantum au - de, qui - a maior omni lau - de, nec lauda - re

et can-ti-cis. Quan - tum potes, tantum au - de, qui - a maior omni lau - de, nec lauda - re

$\frac{9}{4}$ 5 - 3 - 6 6 6 6 $\frac{9}{4}$ $\frac{8}{3}$ 7 6 $\frac{6}{4}$ 7 $\frac{8}{6}$ $\frac{7}{5}$ 2 $\frac{6}{4}$ 5

10

suf - ficis. Lau - dis thema speci - a - lis pa - nis vivus et vi-ta - lis ho - di - e pro -

suf - ficis. Lau - dis thema speci - a - lis pa - nis vivus et vi-ta - lis ho - di - e pro -

suf - fi-cis. Lau - dis the-ma speci - a - lis pa - nis vivus et vi-ta - lis ho - di - e pro -

suf - fi-cis. Lau - dis the-ma speci - a - lis pa - nis vivus et vi-ta - lis ho - di - e pro -

$\frac{6}{4}$ $\frac{5}{3}$ 6 6 6 $\frac{6}{4}$ 4 3 5 6 # 6 6 $\frac{7}{4}$ $\frac{9}{4}$ 6 6 - 5 $\frac{4}{2}$ $\frac{6}{5}$ $\frac{6}{4}$

15

po - ni-tur. Quem in sa crae mensa coe-nae tur - bae fratrum du-o - de - nae da - tum non am-

po - ni-tur. Quem in sa crae mensa coe-nae tur - bae fratrum du-o - de - nae da - tum non am-

po - ni-tur. Quem in sa crae mensa coe-nae tur - bae fratrum du-o - de - nae da - tum non am-

po - ni-tur. Quem in sa crae mensa coe-nae tur - bae fratrum du-o - de - nae da - tum non am-

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

20

bi - gitur. Sit laus plena, sit so - no - ra, sit iu-cun-da, sit de-co - ra men - tis iu - bi -

bi - gitur. Sit laus plena, sit so - no - ra, sit iu-cun-da, sit de-co - ra men - tis iu - bi -

bi - gi-tur. Sit laus plena, sit so - no - ra, sit iu-cun-da, sit de-co - ra men - tis iu - bi -

bi - gi-tur. Sit laus plena, sit so - no - ra, sit iu-cun-da, sit de-co - ra men - tis iu - bi -

[6]/4 5# 6 8 7 6 5 #4/2 6 7/[45] 6 6 5 7/[#] 8 [45] 6 [6]

25

la - ti - o, di - es e - nim so-lemnis a - gi-tur in qua mensae pri - ma re-co - li-tur

la - ti - o, di - es e - nim so-lemnis a - gi-tur in qua mensae pri - ma re-co - li-tur

la - ti - o, di - es e - nim so-lemnis a - gi-tur in qua mensae pri - ma re-co - li-tur

la - ti - o, di - es e - nim so-lemnis a - gi-tur in qua mensae pri - ma re-co - li-tur

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

29

hu - ius in - sti - tu - ti-o. In hac mensa no-vi Re - gis no - vum Pascha novae le - gis

hu - ius in - sti - tu - ti-o. In hac mensa no-vi Re - gis no - vum Pascha novae le - gis

hu - ius in - sti - tu - ti-o. In hac mensa no-vi Re - gis no - vum Pascha novae le - gis

hu - ius in - sti - tu - ti-o. In hac mensa no-vi Re - gis no - vum Pascha novae le - gis

[#] [b7 #] 6 6 [6 4] 5 # 6 6 # 6 4 [5 3] b7 [6 15] 9 4 [8 3]

34

pha - se ve - tus ter - minat. Ve - tus-ta - tem no - vitas, um - bram fu - gat ve - ritas,

pha - se ve - tus ter - minat. Ve - tus-ta - tem no - vitas, um - bram fu - gat ve - ritas,

pha - se ve - tus ter - mi-nat. Ve - tus-ta - tem no - vitas, um - bram fu - gat ve - ritas,

pha - se ve - tus ter - mi-nat. Ve - tus-ta - tem no - vitas, um - bram fu - gat ve - ritas,

#4 2 6 2 6 6 [6] 6 7 9 4 [8] b b5 b

39

no - ctem lux e - li - minat. Quod in coe-na Christus ges-sit, fa - ci - en - dum hoc ex-pres-sit

no - ctem lux e - li - minat. Quod in coena Christus ges-sit, fa - ci - endum hoc ex-pres-sit

no - ctem lux e - li - minat. Quod in coena Christus ges-sit, fa - ci - endum hoc ex-pres-sit

no - ctem lux e - li - minat. Quod in coena Christus ges-sit, fa - ci - endum hoc ex-pres-sit

b5 6 6 # - 6 5 b 6 6 5 9 4 [8] 3 7 6 6 7 4

44

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

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

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

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

Figured Bass: 6 2 6 6 9 5 - 3 6 6 6 6 [5] 9 [8] 7 6 6 7

49

con - se - cra - mus ho - stiam. Do - gma datur Christi - a - nis, quod in carnem transit pa - nis

con - se - cra - mus ho - stiam. Do - gma datur Christi - a - nis, quod in carnem transit pa - nis

con - se - cra - mus ho - sti - am. Do - gma datur Christi - a - nis, quod in carnem transit pa - nis

con - se - cra - mus ho - sti - am. Do - gma da - tur Christi - a - nis, quod in carnem transit pa - nis

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

54

et vi - num in san - guinem. Quod non ca - pis, quod non vi - des, a - ni - mosa firmat fi - des

et vi - num in san - guinem. Quod non ca - pis, quod non vi - des, a - ni - mosa firmat fi - des

et vi - num in san - gui - nem. Quod non ca - pis, quod non vi - des, a - ni - mosa firmat fi - des

et vi - num in san - gui - nem. Quod non ca - pis, quod non vi - des, a - ni - mosa firmat fi - des

Figured Bass: 6 - 5 # 2 6 6 [6] 9 5 - # 6 # 2 6 [6] 6 9 [8] # 2 6 6 5 6 7 6 -

59

prae - ter re - rum or - dinem. Sub di - versis speci - e - bus, si - gnis tan - tum et non re - bus,

prae - ter re - rum or - dinem. Sub di - versis speci - e - bus, si - gnis tan - tum et non re - bus,

prae - ter re - rum or - di - nem. Sub di - versis speci - e - bus, si - gnis tan - tum et non re - bus,

prae - ter re - rum or - di - nem. Sub di - versis speci - e - bus, si - gnis tan - tum et non re - bus,

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

64

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

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

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

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

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

69

sub u - tra - que spe - ci - e. A sumente non con - ci - sus, non con - fractus, non di - vi - sus

sub u - tra - que spe - ci - e. A sumente non con - ci - sus, non con - fractus, non di - vi - sus

sub u - tra - que spe - ci - e. A sumente non con - ci - sus, non con - fractus, non di - vi - sus

sub u - tra - que spe - ci - e. A sumente non con - ci - sus, non con - fractus, non di - vi - sus

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

74

in - teger ac - ci - pi-tur. Su - mit unus, sumunt mil - le, quan - tum i-sti, tantum il - le,

in - teger ac - ci - pi-tur. Su - mit unus, sumunt mil - le, quan - tum i-sti, tantum il - le,

in - teger ac-ci - pi-tur. Su - mit unus, sumunt mil - le, quan - tum i-sti, tantum il - le,

in - teger ac - ci - pi-tur. Su - mit unus, sumunt mil - le, quan - tum i-sti, tantum il - le,

$\sharp 4$
2

6 2 6 6 [6] 6 7 $\frac{9}{4}$ [8] \flat $\flat 5$ \flat

79

nec sum-ptus con - su - mitur. Su - munt bo-ni, sumunt ma - li, sor - te ta-men in-ae-qua - li,

nec sum-ptus con - su - mitur. Su - munt boni, sumunt ma - li, sor - te tamen in-ae-qua - li,

nec sum-ptus con - su - mitur. Su - munt boni, sumunt ma - li, sor - te tamen in-ae-qua - li,

nec sum-ptus con - su - mitur. Su - munt boni, sumunt ma - li, sor - te tamen in-ae-qua - li,

$\flat 5$ 6 $\flat 6$ $\sharp - 6$ 5 \flat 6 6 5 $\frac{9}{4}$ [8] \flat 6 $\frac{6}{4}$ 7

84

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

vi - tae vel in - te - ri-tus. Mors est malis, vi-ta bo - nis, vi - de paris sumpti - o - nis

vi - tae vel in - te - ritus. Mors est malis, vi-ta bo - nis, vi - de paris sumpti - o - nis

vi - tae, vi - tae vel in-te-ri-tus. Mors est malis, vi-ta bo - nis, vi - de paris sumpti - o - nis

4 2 6 6 $\frac{9}{4}$ 5 3 6 6 6 6 5 $\frac{9}{4}$ [8] \flat 7 6 $\frac{6}{4}$ 7

89 *Andantino*

quam sit dis - par ex - i-tus, quam sit dis - par ex - i-tus. Fra-cto de - mum sacra-

quam sit dis - par ex - i-tus, quam sit dis - par ex - i-tus. Fra-cto de - mum sacra-

quam sit dis - par ex - i-tus, quam sit dis - par ex - i-tus. Fra-cto de - mum sacra-

quam sit dis - par ex - i-tus, quam sit dis - par ex - i-tus. Fra-cto de - mum sacra-

8 6 7 5 2 [6] 5 [6] 4 5 3 7 # 15 [6] 4 5 3

95

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

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

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

mento, ne va - cil - les, sed me-men-to tantum es - se sub frag - men - to, — quantum to - to te-gitur.

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

102

Nul - la re - i fit scis-su - ra, si-gni tan - tum fit fra - ctu - ra, qua nec sta - tus nec sta-

Nul - la re - i fit scis-su - ra, si-gni tan - tum fit fra - ctu - ra, qua nec sta - tus nec sta-

Nul - la re - i fit scis-su - ra, si-gni tan - tum fit fra - ctu - ra, qua nec sta - tus nec sta-

Nul - la re - i fit scis-su - ra, si-gni tan - tum fit fra - ctu - ra, qua nec sta - tus nec sta-

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

115

The musical score consists of six staves. The first four staves are vocal parts: Soprano (treble clef), Alto (treble clef), Tenor 1 (treble clef), and Tenor 2 (bass clef). The fifth staff is the basso continuo (bass clef). The lyrics are written below each vocal staff. The music is in G major (one sharp) and common time. The tempo/mood is indicated as 'Moderato'. The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs.

lo - rum, fa - ctus ci - bus vi - a - to - rum, ve - re pa - nis fi-li-

lo - rum, fa - ctus ci - bus vi - a - to - rum, ve - re pa - nis fi-li-

8 lo - rum, fa - ctus ci - bus vi - a - to - rum, ve - re pa - nis fi-li-

lo - rum, fa - ctus ci - bus vi-a-to-um, ve - re pa - nis fi-li-

- [5] 7 6 4 5 [3] 6 4 - [5] 6 b5 b9 4 [8] 3

122

o - rum, non mitten - dus ca - nibus! In fi - gu - ris praesi-gnatur, cum I - saac immo - la - tur, agnus

o - rum, non mitten - dus ca - nibus! In fi - gu - ris praesi-gnatur, cum I - saac immo - la - tur, agnus

o - rum, non mitten - dus ca - nibus! In fi - gu - ris praesi-gnatur, cum I - saac immo - la - tur, agnus

o - rum, non mit - ten - dus ca - nibus! In fi - gu - ris praesi-gnatur, cum I - saac immo - la - tur, agnus

6/4 5/3 2 6/5 6/4 5/3 6 5 9/4 8/3 8/6 7/5

130

Pa - schae depu - ta - tur, agnus Pa - schae depu - ta - tur, datur manna pa - tribus, datur man-na pa - tri-

Pa - schae depu - ta - tur, agnus Pa - schae depu - ta - tur, datur manna pa - tri-bus, datur manna pa - tri-

Pa - schae depu - ta - tur, agnus Pa - schae depu - ta - tur, datur manna pa - tribus, datur manna pa - tri-

Pa - schae depu - ta - tur, agnus Pa - schae depu - ta - tur, datur manna pa - tri-bus, datur manna pa - tri-

7 8 4 3 6 6 4 5 3 6 6 4 5 3 6 6 4 5 3

137

Adagio

bus. Bo - ne pa - stor, pa - nis ve - re, pa - nis ve - re, Je - su,

bus. Bo - ne pa - stor, pa - nis ve - re, pa - nis ve - re, Je - su,

bus. Bo - ne pa - stor, pa - nis ve - re, pa - nis ve - re, Je - su,

bus. Bo - ne pa - stor, pa - nis ve - re, pa - nis ve - re, Je - su,

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

145

no - stri mi - se - re - re, mi - se - re - re, re.

no - stri mi - se - re - re, mi - se - re - re, re.

no - stri mi - se - re - re, mi - se - re - re, re.

no - stri mi - se - re - re, mi - se - re - re, re.

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

Allegretto

153 **f**

Tu nos pa-sce, nos tu - e - re, tu nos bo-na fac vi - de - re in ter - ra vi - ven - tium.

Tu nos pasce, nos tu - e - re, tu nos bona fac vi - de - re in ter - ra vi - ven - tium.

Tu nos pasce, nos tu - e - re, tu nos bona fac vi - de - re in ter - ra vi - ven - ti - um.

Tu nos pasce, nos tu - e - re, tu nos bona fac vi - de - re in ter - ra vi - ven - ti - um.

f 6 6 [5] 9 [8] 7 6 6 7 6 2 6 [6] 9 5 6 [6]

158

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

Tu qui cuncta scis et va - les, qui nos pascis hic mor-ta - les, tu - os i-bi commen - sa - les, co - hae-

Tu qui cuncta scis et va - les, qui nos pascis hic mor-ta - les, tu - os i-bi commen - sa - les, co - hae-

Tu qui cuncta scis et va - les, qui nos pascis hic mor-ta - les, tu - os i-bi commen - sa - les, co - hae-

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

163 **p**

redes et so - da - les fac san-cto - rum ci - vium, fac, fac com - men-sa - les,

redes et so - da - les fac san-cto - rum ci - vium, fac, fac com - men-sa - les,

redes et so - da - les fac san-cto - rum ci - vi - um, fac, fac com - men-sa - les,

redes et so - da - les fac san-cto - rum ci - vi - um, fac, fac com - men-sa - les,

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

168

co - hae - re - des et so - da - les, *f* fac san - cto - rum ci - vium. A - men, a - men,

co - hae - re - des et so - da - les, *f* fac, fac san - cto - rum ci - vi - um. A - men, a - men,

co - hae - re - des et so - da - les, *f* fac, fac san - cto - rum ci - vi - um. A - men, a - men,

co - hae - re - des et so - da - les, *f* fac, fac san - cto - rum ci - vi - um. A - men, a - men,

f

[6] 4 5 6 2 6 2 6 3

3 5 4 3 5 2 5 6 6

173

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

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

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

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

6 6 6 2 6 6 5 9 6 5 6 7

4 4

178

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

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

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

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

7 6 6 6 6 6 6 6

4 5 5 5

215 LAUDA SION

Allegro moderato

Organo

f Tutti

6 6 5 $\frac{9}{4}$ $\frac{[8]}{3}$ 7 6 $\frac{6}{4}$ 7 $\frac{6}{4}$ 2 6 $\frac{[6]}{4}$

5 $\frac{9}{4}$ 5 - 3 - 6 6 6 6 $\frac{[5]}{4}$ $\frac{9}{4}$ $\frac{[8]}{3}$ 7 6 $\frac{6}{4}$ 7 $\frac{8}{6}$ $\frac{7}{5}$ 2 $\frac{[6]}{5}$ 5

10 $\frac{[6]}{4}$ $\frac{[5]}{3}$ 6 6 6 $\frac{[6]}{4}$ 4 3 5 6 # 6 6 $\frac{7}{[4]}$ $\frac{9}{4}$ 6 6 - 5 $\frac{#}{2}$ $\frac{6}{5}$ 6 $\frac{[6]}{5}$

15 $\frac{9}{4}$ 5 # 6 $\frac{#}{2}$ 6 $\frac{[6]}{4}$ $\frac{6}{[5]}$ $\frac{9}{4}$ $\frac{[8]}{3}$ $\frac{#}{2}$ 6 6 5 6 $\frac{7}{5}$ 6 5 6 6

20 $\frac{[6]}{4}$ $\frac{[5]}{#}$ 6 8 7 6 5 $\frac{#}{2}$ 6 $\frac{7}{[45]}$ 6 $\frac{6}{45}$ 5 $\frac{7}{[4]}$ 8 $\frac{6}{[45]}$ 6 $\frac{[6]}{4}$

25 $\frac{9}{4}$ 6 # 7 $\frac{9}{4}$ 6 5 6 $\frac{[6]}{4}$ $\frac{#}{5}$ 6 $\frac{[4]}{#}$ $\frac{7}{[4]}$ 6 6

30 $\frac{[6]}{4}$ $\frac{[5]}{#}$ 6 $\frac{6}{5}$ # $\frac{6}{4}$ $\frac{[5]}{3}$ $\frac{b}{7}$ $\frac{[6]}{[45]}$ $\frac{9}{b4}$ $\frac{[8]}{3}$ $\frac{#}{2}$ 6 2 6 6

35 $\frac{[6]}{4}$ 6 7 $\frac{9}{4}$ $\frac{[8]}{b}$ $\frac{b}{5}$ $\frac{b}{5}$ $\frac{6}{b5}$ 6

40 6 # - 6 5 $\frac{9}{4}$ $\frac{[8]}{3}$ 7 6 $\frac{6}{4}$ 7 $\frac{6}{4}$ 2 6 6

45

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

50

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

55

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

60

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

65

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

69

[#] b5 6 6 [6]/4 [5]/# 6 6/5 # 6/4 [5]/3 b7

73

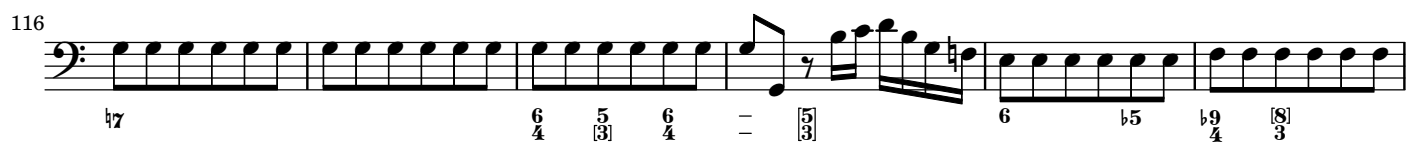
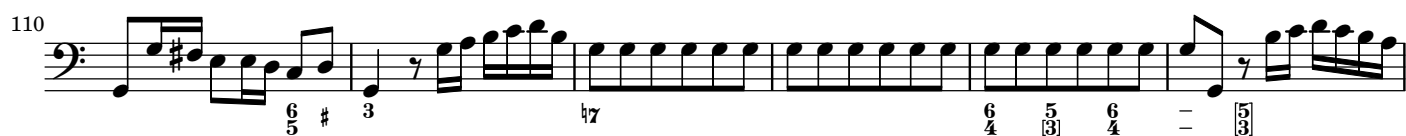
[6]/4 9/4 [8]/3 #4/2 6 2 6 6 [6] 6 7

77

9/4 [8]/b b5 b 6/b5 6 6 # - 6 5

81

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



141

9/4 [8]/3 7 6/5 9/4 [8]/3 *p* 6 6# #5 6 7

147

[6]/4 [5]/3 *pp* $\flat 6/4$ [5]/# #7 $\flat 6/4$ [8]/# $\flat 7$ $\flat 6/4$ [5]/#

153

Allegretto

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

157

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

161

2 6 6/4 $\flat 5$ 9/7 8/6 7/[5] 6 5 8/6 7/[5] 2 [6] 5

165

[6]/4 [5]/3 6 $\flat 5$ *p* [6]/5 7/5 6/4 [5]/3 [6]/4 5/3 [6]/4 [5]/3

169

6/5 2 *f* 6 2 6/5 3 6 6

173

6 6 6 2 6 6 5 9/4 6 5 6/4 7

178

[7] [6] 6 [6]/4 [5]/3 6/[5] 6 6/[5] 6 6

215 LAUDA SION

Allegro moderato

Bassi





141

p

147

pp

153

Allegretto

f

157

161

165

p

169

f

173

178

f