


# Lauda Sion • Organ Accompaniment by Henri Portiron

1. Láu-da Sí-on Sal-va-tó-rem, Láu-da dú-ces et pa-stó-rem, In hí-mnis et cáa-ti-cis.

Séquence  
7



2. Quan-tum pót-es, tan-tum áu-de: Qui-a má-jor ó-mni láu-de, Nec lau-dá-re súf-fi-cis.



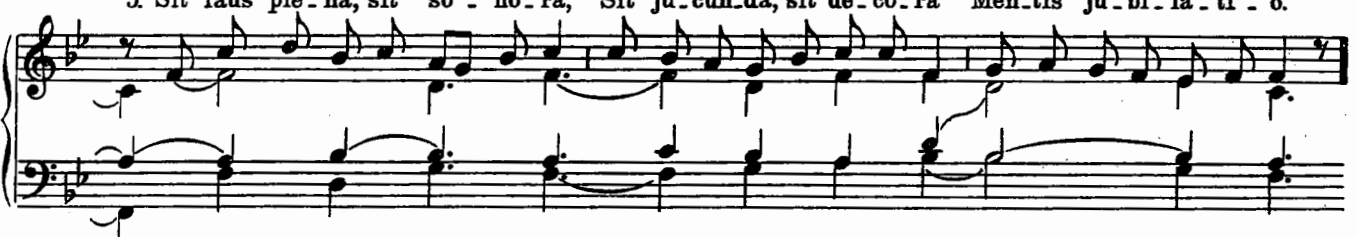
3. Láu-dis thé-ma spe-ci-á-lis, Pá-nis ví-vus et vi-tá-lis, Hó-di-e pro-pó-ni-tur.



4. Quem in sá-cræ mén-sa có-næ, Túr-bæ frá-trum du-o-dé-næ Dá-tum non am-bí-gi-tur.



5. Sit laus plé-na, sit so-nó-ra, Sit ju-cún-da, sit de-có-ra Mén-tis ju-bi-lá-ti-o.



6. Dí-es e-nim so-lé-mnis á-gi-tur, In qua mén-sæ prí-ma re-có-li-tur Hú-jus in-sti-tú-ti-o.



7. In hac mén.sa nó.vi Ré.gis, Nó.vum Pá.scha nó.væ lé.gis, Phá.se vé.tus tér.mi.nat.



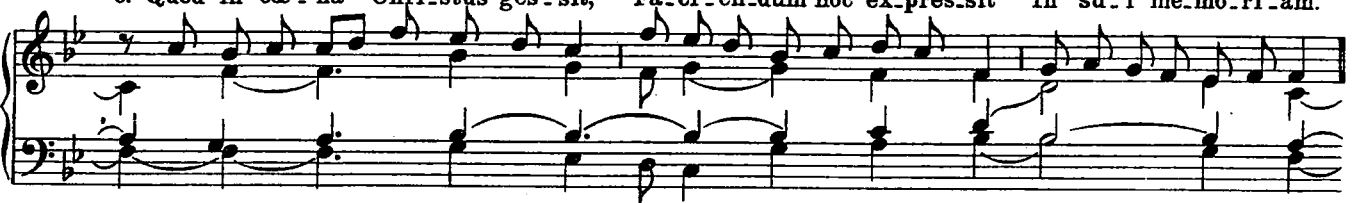
Musical score for hymn 7, featuring a vocal line and piano accompaniment. The score is written in G major and 4/4 time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady bass line and chords in the right hand.

8. Ve.tu.stá.tem nó.vi.tas, Um.bram fú.gat vé.ri.tas, Nó.ctem lux e.li.mi.nat.



Musical score for hymn 8, featuring a vocal line and piano accompaniment. The score is written in G major and 4/4 time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady bass line and chords in the right hand.

9. Quod in có.s.na Chri.stus gés.sit, Fa.ci.én.dum hoc ex.prés.sit In sú.i.me.mó.ri.am.



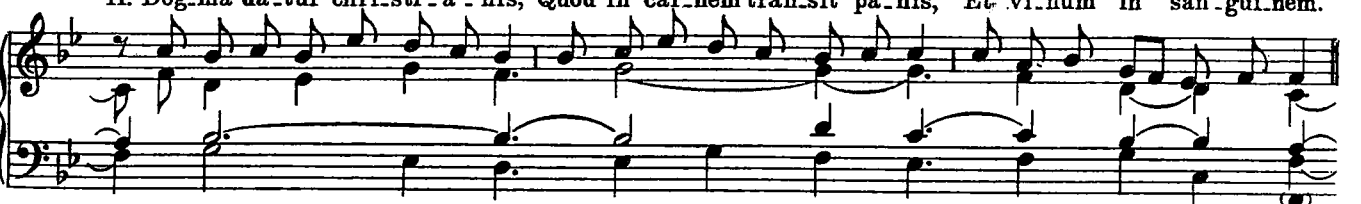
Musical score for hymn 9, featuring a vocal line and piano accompaniment. The score is written in G major and 4/4 time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady bass line and chords in the right hand.

10. Dó.cti sá.cris in.sti.tú.tis, Pá.nem, ví.num in sa.lú.tis Con.se.crá.mus hó.sti.am.



Musical score for hymn 10, featuring a vocal line and piano accompaniment. The score is written in G major and 4/4 time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady bass line and chords in the right hand.

11. Dóg.ma dá.tur chri.sti.á.nis, Quod in cár.nem trán.sit pá.nis, Et ví.num in sán.gui.nem.



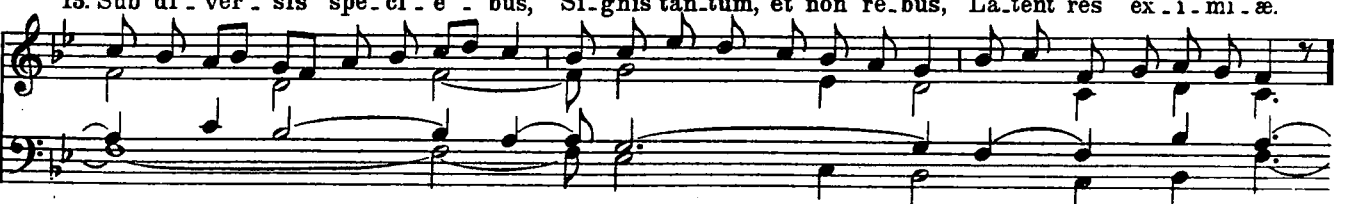
Musical score for hymn 11, featuring a vocal line and piano accompaniment. The score is written in G major and 4/4 time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady bass line and chords in the right hand.

12. Quod non cá.pis, quod non ví.des, A.ni.mó.sa fir.mat fi.des, Præ.ter ré.rum ór.di.nem.



Musical score for hymn 12, featuring a vocal line and piano accompaniment. The score is written in G major and 4/4 time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady bass line and chords in the right hand.

13. Sub di.vér.sis spe.ci.é.bus, Sí.gnis tan.tum, et non ré.bus, Lá.tent res ex.i.mi.æ.



Musical score for hymn 13, featuring a vocal line and piano accompaniment. The score is written in G major and 4/4 time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady bass line and chords in the right hand.

14. Cá-ro cí-bus, sán-guis pó-tus: Má-net ta-men Chri-stus tó-tus Sub u-trá-que spé-ci-e.



15. A su-mén-te non con-ci-sus, Non con-frá-ctus, non di-vi-sus: In-te-ger ac-ci-pi-tur.



16. Sú-mit ú-nus, sú-munt mil-le: Quan-tum i-sti, tan-tum il-le: Nec sú-mptus con-sú-mi-tur.



17. Sú-munt bó-ni, sú-munt má-li: Sór-te ta-men in-æ-quá-li, Ví-tæ vel in-tér-i-tus.



18. Mors est má-lis, ví-ta bó-nis: Ví-de pá-ris sum-pti-ó-nis Quam sit dís-par éx-i-tus.



19. Frá-cto demum sa-cra-mén-to, Ne va-cil-les, sed me-mén-to Tan-tum és-se sub frag-mén-to,



Quan-tum tó-to té-gi-tur. 20. Nú-lla ré-i fit scis-sú-ra: Sí-gni tan-tum fit fra-ctú-ra,



Qua nec stá.tus, nec sta.tú . ra Si.gná.ti mi . nú . i . tur. 21. Ec . ce pá . nis An . ge . ló . rum, Fá .

Musical notation for the first system, including treble and bass staves with lyrics.

ctus cí . bus vi . a . tó . rum: Ve . re pá . nis fi . li . ó . rum, Non mit . tén . dus cá . ni . bus.

Musical notation for the second system, including treble and bass staves with lyrics.

22. In fi . gú . ris præ . si . gná . tur, Cum I . sa . ac im . mo . lá . tur, A . gnus Pá . schæ de . pu . tá . tur, Dá .

Musical notation for the third system, including treble and bass staves with lyrics.

tur mán . na pá . tri . bus. 23. Bó . ne pá . stor, pá . nis vé . re, Jé . su, nó . stri mi . se . ré . re:

Musical notation for the fourth system, including treble and bass staves with lyrics.

Tu nos pá . sce, nos tu . é . re, Tu nos bó . na fac vi . dé . re In tér . ra vi . vén . ti . um.

Musical notation for the fifth system, including treble and bass staves with lyrics.

24. Tu qui . cún . cta scis et vá . les, Qui nos pá . scis hic mor . tá . les: Tú . os i . bi com . men . sá . les,

Musical notation for the sixth system, including treble and bass staves with lyrics.

Co . he . ré . des et so . dá . les Fac san . ctó . rum cí . vi . um. A . men. Al . le . lú . ia.

Musical notation for the seventh system, including treble and bass staves with lyrics.