

CORPUS CHRISTI

SEQUENCE

1. Latin Version.

Plainsong, Mode 7
Harmonized by Samuel Weber, O.S.B.
Alternate key: 3 sharps

1. Lau- da Si- on Sal- va- tó- rem, Lau- da du- cem et pa- stó- rem, In

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment consists of a single half note G3 in the bass clef.

hym- nis et cán- ti- cis. 2. Quan- tum pot- es, tan- tum au- de: Qui- a ma- jor

The second system continues the vocal line with quarter notes D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment has a half note G3. The second measure of the system contains a triplet of eighth notes in the vocal line: G4, A4, B4.

om- ni lau- de, Nec lau- dá- re súf- fi- cis. 3. Lau- dis the- ma spe- ci- á- lis,

The third system continues the vocal line with quarter notes D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment has a half note G3. The second measure of the system contains a triplet of eighth notes in the vocal line: G4, A4, B4.

Pa- nis vi- vus et vi- tá- lis, Hó- di- e pro- pó- ni- tur. 4. Quem in sa- crae

The fourth system continues the vocal line with quarter notes D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment has a half note G3. The second measure of the system contains a triplet of eighth notes in the vocal line: G4, A4, B4.

men-sae coe-nae, Tur-bae fra-trum du-o-dé-nae Da-tum non am-

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat).

bí-gi-tur. 5. Sit laus ple-na, sit so-nó-ra, Sit ju-cún-da, sit de-có-ra

Musical notation for the second system, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat).

Men-tis ju-bi-lá-ti-o. 6. Di-es e-nim sol-ém-nis á-gi-tur,

Musical notation for the third system, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat).

In qua men-sae pri-ma re-có-li-tur Hu-jus in-sti-tú-ti-o.

Musical notation for the fourth system, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat).

7. In hac men-sa no-vi Re-gis, No-vum Pas-cha no-vae le-gis,

Musical notation for the fifth system, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat).

Pha-se ve-tus tér-mi-nat. 8. Ve-tu-stá-tem nó-vi-tas, um-bram fu-gat

vé-ri-tas, no-ctem lux e-lí-mi-nat. 9. Quod in coe-na Chri-stus ges-sit,

Fa-ci-én-dum hoc ex-prés-sit In su-i me-mó-ri-am. 10. Do-cti sa-cris

in-sti-tú-tis, Pa-nem, vi-num in sa-lú-tis Con-se-crá-mus hó-sti-am.

11. Do-gma da-tur chri-sti-á-nis, Quod in car-nem tran-sit pa-nis, Et vi-num

in sán-gui-nem. 12. Quod non ca-pis, quod non vi-des, A-ni-mó-sa fir-mat

fi-des, Prae-ter re-rum ór-di-nem. 13. Sub di-vér-sis spe-ci-é-

bus, Si-gnis tan-tum, et non re-bus, La-tent res ex-í-mi-ae. 14. Ca-ro

ci-bus, san-guis po-tus: Ma-net ta-men Chri-stus to-tus Sub u-

trá-que spé-ci-e. 15. A su-mén-te non con-cí-sus, Non con-frá-ctus,

non di-vi-sus: Ín- te- ger ac- cí- pi- tur. 16. Su- mit u- nus, su- munt

mil- le: Quan- tum is- ti, tan- tum il- le: Nec sum- ptus con- sú-

mi- tur. 17. Su- munt bo- ni, su- munt ma- li: Sor- te ta- men

in- ae- quá- li, Vi- tae vel in- tér- i- tus. 18. Mors est ma- lis,

vi- ta bo- nis: Vi- de pa- ris sum- pti- ó- nis Quam sit

dis- par éx- i- tus. 19. Fra- cto de- mum sa- cra- mén- to, Ne va- cíl- les,

Musical notation for the first system, featuring a treble and bass staff with Latin lyrics. The key signature has three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "dis- par éx- i- tus. 19. Fra- cto de- mum sa- cra- mén- to, Ne va- cíl- les,"

sed me- mén- to Tan- tum es- se sub fra- gmén- to, Quan- tum to- to

Musical notation for the second system, featuring a treble and bass staff with Latin lyrics. The key signature has three flats. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "sed me- mén- to Tan- tum es- se sub fra- gmén- to, Quan- tum to- to"

te- gi- tur. 20. Nul- la re- i fit scis- sú- ra: Si- gni tan- tum fit

Musical notation for the third system, featuring a treble and bass staff with Latin lyrics. The key signature has three flats. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "te- gi- tur. 20. Nul- la re- i fit scis- sú- ra: Si- gni tan- tum fit"

fra- ctú- ra, Qua nec sta- tus, nec sta- tú- ra Si- gná- ti mí- nú- i- tur.

Musical notation for the fourth system, featuring a treble and bass staff with Latin lyrics. The key signature has three flats. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "fra- ctú- ra, Qua nec sta- tus, nec sta- tú- ra Si- gná- ti mí- nú- i- tur."

21. Ec- ce pa- nis an- ge- ló- rum, Fa- ctus ci- bus vi- a- tó- rum :

Musical notation for the fifth system, featuring a treble and bass staff with Latin lyrics. The key signature has three flats. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "21. Ec- ce pa- nis an- ge- ló- rum, Fa- ctus ci- bus vi- a- tó- rum :"

Ve-re pa-nis fi-li-ó-rum, non mit-tén-dus cá-ni-bus.

22. In fi-gú-ris prae-si-gná-tur, Cum I-sa-ac im-mo-lá-tur,

A-gnus Pas-chaе de-pu-tá-tur, Da-tur man-na pá-tri-bus.

23. Bo-ne pa-stor, pa-nis ve-re, Je-su, no-stri mi-se-ré-re:

Tu nos pa-sce, nos tu-é-re, Tu nos bo-na fac vi-dé-re In

ter- ra vi- vén- ti- um. 24. Tu qui cun- cta scis et va- les,

Qui nos pa- scis hic mor- tá- les: Tu- os i- bi com- men-

sá- les, Co- he- ré- des et so- dá- les Fac san- ctó- rum

cí- vi- um. A- men, al- le- lú- ia.

Seq. VII.

L au-da Si-on Sal-va-tórem, Lauda ducem et pa-stó-Quantum potes, tantum aude: Qui-a ma-jor omni lau-

rem, In hymnis et cán-ti- cis.
de, Nec laudá-re súf- fi- cis.

Lau-dis thema spe- ci- á- lis, Pa-nis vi-vus et vi-tá-Quem in sacrae mensa coe- nae, Turbae fratrum du-o-dé-

lis Hó-di- e pro-pó- ni- tur. Sit laus ple- na, sit so- nae Da-tum non ambí- gi- tur.

nó-ra, Sit ju- cúnda, sit decó- ra Men- tis ju- bi- lá- ti-

o. Di- es e- nim solémnis á- gi- tur, In qua mensae pri-

ma recó- li- tur Hu- jus insti- tú- ti- o. In hac mensa no-

vi Regis, Novum Pascha novae le- gis, Phase ve- tus térmi-

nat. Ve- tu- stá- tem nó- vi- tas, Umbram fu- gat vé- ri- tas,

Noctem lux e- lí- minat.



Quod in coena Christus ges-sit, Fa- ci- éndum hoc exprés-
Do-cti sa-cris in-sti- tú- tis, Panem, vi-num in sa- lú-



sit In su- i memó- ri- am.
tis Conse-crámus hó- sti- am.



Dogma da- tur chri- sti- á- nis, Quod in carnem transit pa-
Quod non ca- pis, quod non vi- des, A- ni- mó- sa firmat fi-



nis, Et vi- num in sán- gui- nem.
des, Prae- ter re- rum ór- di- nem.



Sub di- vér- sis spe- ci- é- bus, Signis tan- tum, et non
Ca- ro cí- bus, sanguis po- tus: Ma- net ta- men Christus



rebus, La- tent res ex- í- mi- ae.
to- tus Sub u- tráque spé- ci- e.



A su- mén- te non concí- sus, Non confráctus, non di- ví-
Su- mit u- nus, sumunt mille: Quantum i- sti, tan- tum il-



lus: In- te- ger ac- cí- pi- tur.
le: Nec sumptus consú- mi- tur.



Sumunt bo- ni, sumunt ma- li: Sor- te ta- men in- ae-
Mors est ma- lis, vi- ta bo- nis: Vi- de pa- ris sumpti-



quá-li, Vi- tae vel in- tér- i- tus.
ó-nis Quam sit dispar éx- i- tus.



Fra-cto demum sa-cra-mén-to, Ne va-cíl-les, sed meménto
Nul- la re- i fit scis-sú- ra: Si- gni tantum fit fra-ctú- ra,



Tan- tum es- se sub fragménto, Quantum to- to té- gi- tur.
Qua nec sta- tus, nec sta- tú- ra Si- gná- ti mi- nú- i- tur.



Ec- ce pa- nis Ange- ló- rum, Factus cibus vi- a- tórum:
In fi- gú- ris praesi- gná- tur, Cum I- sa- ac immo- lá- tur,



Ve- re pa- nis fi- li- ó- rum, Non mitténdus cá- nibus.
Agnus Paschae de- pu- tá- tur, Da- tur manna pá- tribus.



Bo- ne pa- stor, pa- nis ve- re, Je- su, no- stri mi- se- ré-
Tu qui cuncta scis et va- les, Qui nos pascis hic mor- tá-



re: Tu nos pasce, nos tu- é- re, Tu nos bo- na fac vi-
les: Tu- os i- bi commensá- les, Co- hae- ré- des et so-



dé- re In ter- ra vi- vénti- um.
dá- les Fac sanctórum cí- vi- um. A- men. Al- le- lú- ia.