

Sequence • Corpus Christi • Extraordinary Form

Nova Organi Harmonia Vo. 2 — p. 119-126

Sequent.
VII.

Lau - da Si - on Sal - va - tó - rem, Lau - da du - cem et pa -

- stó - rem, In hy - mnis et cán - ti - cis. Quantum pot.es, tan - tum au - de :

Qui - a ma - jor o - mni lau - de, Nec lau - dá - re súf - fi - cis.

Lau - dis the - ma spe - ci - á - lis, Pa - nis vi - vus et vi - tá - lis

Hó - di - e pro - pó - ni - tur. Quem in sa - cræ men - sa coe - næ,

Tur - bæ fra - trum du - o - dé - næ Da - tum non am - bí - gi - tur.

Sit laus ple - na, sit so - nó - ra, Sit ju - cún - da, sit de - có - ra

Men - tis ju - bi - lá - ti - o. Di - es e - nim so - lé - mnis á - gi - tur,

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

In hac men - sa no - vi Re - gis, No - vum Pascha no - væ le - gis,

Pha - se ve - tus tér - mi - nat. Ve - tu - stá - tem nó - vi - tas,

Um - bram fu - gat vé - ri - tas, No - ctem lux e - lí - mi - nat.

Musical notation for the first line of text, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: Um - bram fu - gat vé - ri - tas, No - ctem lux e - lí - mi - nat.

Quod in coe - na Chri - stus ges - sit, Fa - ci - én - dum hoc ex - prés - sit

Musical notation for the second line of text, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: Quod in coe - na Chri - stus ges - sit, Fa - ci - én - dum hoc ex - prés - sit

In su - i me - mó - ri - am. Do - cti sa - cris in - sti - tú - tis.

Musical notation for the third line of text, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: In su - i me - mó - ri - am. Do - cti sa - cris in - sti - tú - tis.

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

Musical notation for the fourth line of text, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: Pa - nem, vi - num in sa - lú - tis Con - se - crá - mus hó - sti - am.

Dogma da - tur chri - sti - á - nis, Quod in car - nem trans - it pa - nis,

Musical notation for the fifth line of text, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: Dogma da - tur chri - sti - á - nis, Quod in car - nem trans - it pa - nis,

Et vi - num in sán - gui - nem. Quod non ca - pis, Quod non vi - des,

Musical notation for the sixth line of text, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: Et vi - num in sán - gui - nem. Quod non ca - pis, Quod non vi - des,

A - ni - mó - sa fir - mat fi - des, Præ - ter re - rum ór - di - nem .

Sub di - vér - sis spe - ci - é - bus, Si - gnis tan - tum, et non re - bus,

La - tent res ex - í - mi - æ. Ca - ro ci - bus, san - guis po - tus :

Ma - net ta - men Chri - stus to - tus Sub u - trá - que spé - ci - e.

A su - mén - te non con - ci - sus, Non con - frá - ctus, non di - vi - sus :

In - te - ger ac - ci - pi - tur. Su - mit u - nus, su - munt mil - le :

Quan - tum i - sti, tan - tum il - le: Nec sum - ptus con - sú - mi - tur .

Su - munt bo - ni, su - munt ma - li: Sor - te ta - men in - æ - quá - li,

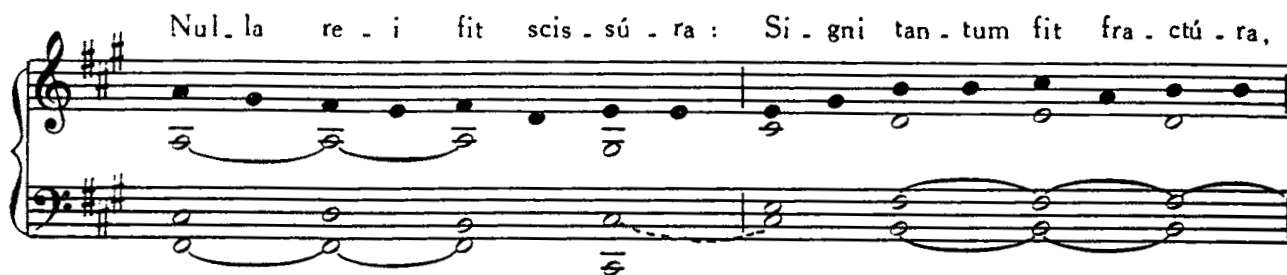
Vi - tæ vel in - tér - i - tus. Mors est ma - lis, vi - ta bo - nis:

Vi - de pa - ris sum - pti - ó - nis Quam sit dis - par éx - i - tus.

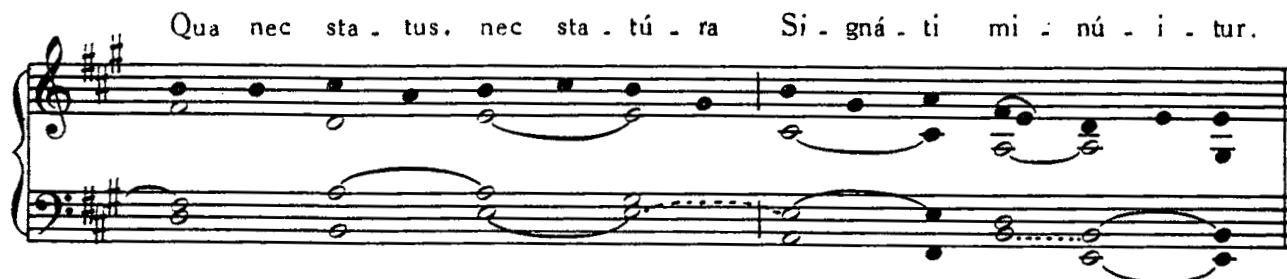
Fra - cto de - mum sa - cra - mén - to, Ne va - cíl - les, sed me - mén - to

Tan - tum es - se sub fragmén - to, Quan - tum to - to té - gi - tur.

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 mi : nú . i . tur .



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 .



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



A . gnus Paschæ de . pu . tá . tur , Da . tur man . na pá . tri . bus .



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

