

LAUDA JERUSALEM

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Psalmi de Beata Maria Virgine

Heinrich Ignaz von Biber
1644 - 1704

The image shows the first page of a musical score. At the top is a decorative title 'LAUDA JERUSALEM'. Below it are three lines of Latin text: 'Vesperæ longiores ac breviores una cum litaniis Lauretanis', 'Psalmi de Beata Maria Virgine', and 'Heinrich Ignaz von Biber 1644 - 1704'. The music begins with a large, ornate initial 'L' on a single staff. The lyrics start with 'Auda Je ru - salem Dominum lauda Deum tuum tuum Si - on qui'. The score then transitions to a multi-part setting with multiple staves for different instruments and voices.

The musical score continues with a multi-part setting. The vocal parts are: Violin 1, Violin 2, Viola 1, Viola 2, Soprano, Alto, Tenor, Bass, and Organ. The vocal parts sing the psalm in three parts, with the Alto and Tenor parts providing harmonic support. The Organ part provides harmonic support at the bottom. The lyrics are: 'Lau - da Je - ru - sa - lem Do - mi - num,' repeated by the Alto and Tenor, and 'lau - da De - um' followed by 'lau - da De - um tu - um,' by the Bass. The score is in common time (indicated by '3') and includes various musical markings such as 'Solo' and dynamic changes.

Biber - Lauda Jerusalem

6

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

A

T

B

8

Org.

lau - da De - um tu - um Si - - on.
 tu - um, tu - um Si - - on.
 De - um tu - um Si - - on.

Solo

Quo - ni - am con - for - ta - vit se - ras por - ta - rum tu -

6 6 7 6 6 6 5 6

#4

6 6 7 6 6 6 5 6

b3

13

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

A

T

B

13

a - - - rum, be - ne - di - - - xit fi - li - is tu - is in te.

Org.

Qui

Qui

Qui

6 5 6 5 6 7 4 3

4 3

- 2 -

Biber - Lauda Jerusalem

20

Vln. 1
Vln. 2
Vla. 1
Vla. 2

S
A
T
B

po - su - it fi - nes tu - os pa - cem, et a - di - pe fru - men - ti sa - ti - at

A
T
B

po - su - it fi - nes tu - os pa - cem, et a - di - pe fru - men - ti sa - ti - at

po - su - it fi - nes tu - os pa - cem, et a - di - pe fru - men - ti sa - ti - at

20

Org.

$\begin{matrix} \sharp \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ \sharp \end{matrix}$ $\begin{matrix} \sharp \\ \flat 6 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 5 \\ 6 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$

26

Vln. 1
Vln. 2
Vla. 1
Vla. 2

S
A
T
B

te.
te.
te.

Qui e - mit - tit e - lo - qui - um su - um ter - - rae, ve - lo - ci - ter

Org.

$\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 5 \\ 6 \end{matrix}$ $\begin{matrix} \sharp 3 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$

Biber - Lauda Jerusalem

31

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

A

T

B

31 cur - rit, cur - rit ser - mo e - jus, ve - lo - ci - ter cur - rit, cur - rit ser - mo e - jus.

Org.

6 # 4 # 6 b3 6 6 6 b 6 # 6 #6

35

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

A

T

B

Tutti

Qui dat ni - vem si - cut la - nam, ne - bu - lam si - cut ci - ne - rem spar - git, ne - bu - lem si - cut ci - ne - rem spar - git.

Tutti

Qui dat ni - vem si - cut la - nam, ne - bu - lam si - cut ci - ne - rem spar - git, ne - bu - lem si - cut ci - ne - rem spar - git.

Tutti

Qui dat ni - vem si - cut la - nam, ne - bu - lam si - cut ci - ne - rem spar - git, ne - bu - lem si - cut ci - ne - rem spar - git.

35 Qui dat ni - vem si - cut la - nam, ne - bu - lam si - cut ci - ne - rem spar - git, ne - bu - lem si - cut ci - ne - rem spar - git.

Org.

b6 6 5 6 5 6 5 6 5 6 4 5 3

Biber - Lauda Jerusalem

39

Vln. 1
Vln. 2
Vla. 1
Vla. 2

Solo S: Mit-tit cris-tal-lum su-am si-cut buc - cel - las an-te fa-ci-em fri-go-ris e-jus, an-te fa-ci-em, an-te fa-ci-em fri-go-ris

A
T
B

39

Org.

6 6 6 6 5 6 5 6 6

43

Vln. 1
Vln. 2
Vla. 1
Vla. 2

S: e-jus quis, quis, quis sus - ti - ne - - - bit? E - mit-tet ver - bum su - um et li - que - fa - ci - et e -
A: Tutti
Tutti
Tutti
Tutti

T
B

43

Org.

\flat 6 4 \sharp 3 6 5 4 \sharp 6 6 5 4 3

Biber - Lauda Jerusalem

48

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

a, fla-bit spi-ri-tus e - jus, fla-bit spi-ri-tus e - jus, fla-bit-spi-ri-tus e - jus, et flu-ent a - - -

A

a, et flu-ent, et flu-ent, et flu-ent a - quae, fla-bit spi-ri-tus

T

a, et flu-ent, et flu-ent a - - -

B

48 a, fla-bit spi-ri-tus e - jus, fla-bit spi-ri-tus e - jus, fla-bit-spi-ri-tus e - jus, et flu-ent, flu-ent a - - -

Org.

{

6 6 ♯ 6 6 4 3

53

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

que, fla-bit spi-ri-tus

A

e-jus, fla-bit spi-ri-tus e - jus, fla-bit spi-ri-tus e - jus, fla-bit spi-ri-tus e - jus, et flu-ent, flu-ent a - - -

T

8 que, fla-bit spi-ri-tus e - jus, fla-bit spi-ri-tus e - jus, fla-bit spi-ri-tus e - jus, et flu-ent, flu-ent a - - -

B

53 que, et flu-ent, et flu-ent, et flu-ent, et flu-ent, et flu-ent a - - -

Org.

{

6 ♯ 6 6 6 4 3

Biber - Lauda Jerusalem

58

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

e-jus, et flu-ent, et flu-ent, et flu-ent a - quae, flu-ent a - quae.

A

quae, et flu-ent, et flu-ent a - quae.

T

8 quae, fla-bit spi-ri-tus e-jus, fla-bit spi-ri-tus e-jus, fla-bit spi-ri-tus e-jus, et flu-ent a - quae.

B

58 quae, fla-bit-spi-ri-tus e-jus, fla-bit-spi-ri-tus e-jus, fla-bit-spi-ri-tus e-jus, et flu-ent, flu-ent a - quae.

Org.

6 6 6 6 5 #3 #

64 Solo

A

Qui a - nun - ci - at, qui a - nun - ti - at ver - bum su - um Ja - cob, jus - ti - ti - as et ju -

64 Org.

6 6 6 6 5 6 b5

71

A

di - ci - a, jus - ti - ti - a et ju - di - ti - a su - a Is - ra - el.

T

8 Solo

Non fe - cit ta - li - ter, non fe - cit

71 Org.

b3 6 b5 6 # 6 6 # 6 b5

Biber - Lauda Jerusalem

78

T
ta - li - ter om - ni na - ti - o - ni, et ju - di - ci - a

Org.

6 b 6 7 6 6

84

T
su - a non ma - ni - fes - ta - vit, non ma - ni - fes - ta - vit, non ma - ni - fes - ta - vit e -

Org.

b3 6 #3 b 6 4 3

89

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

A

T

B
is.
Solo

89 Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

Org.

6 6 6 6 6 6 6 4 3

Biber - Lauda Jerusalem

95

Vln. 1
Vln. 2
Vla. 1
Vla. 2

Solo S: Si - cut e - rat in prin - ci - pi - o et nunc et sem -
Solo A: Si - cut e - rat in prin - ci - pi - o et nunc et sem - - -
Solo T: 8 Si - cut e - rat in prin - ci - pi - o et nunc et sem - - -
B: - - -

cto.

95

Org. {

♫ 6 ♫ 6

100

Vln. 1
Vln. 2
Vla. 1
Vla. 2

Tutti S: per, et in sae - cu - la sae - cu - lo - - - rum.
Tutti A: per, et in sae - cu - la sae - cu - - - lo - - - rum.
Tutti T: 8 per, et in sae - cu - la sae - cu - - - lo - - - rum.

100

Org. {

6 6 7 6

Biber - Lauda Jerusalem

106

Vln. 1
Vln. 2
Vla. 1
Vla. 2

S
Tutti
A
Tutti
T
Tutti
B
Tutti

Org.

6 b6 3 4 6 6 7 6 5 4

111

Vln. 1
Vln. 2
Vla. 1
Vla. 2

S
a - - - men, a - - - men, a - - - men, a - - - men,

A
a - - - men, a - - - men, a - - - men, a - - - men,

T
a - - - men, a - - - men, a - - - men, a - - - men,

B
a - - - men, a - - - men, a - - - men, a - - - men,

Org.
6 7 6 b3 7 6 b3 6 b 6 6 b b3 6 6 7 6 6 6 6

Biber - Lauda Jerusalem

116

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

men, a - men, a - men, a - men,

A

men, a - men, a - men, a - men,

T

8 men, a - men, a - men, a - men,

B

a - men, a - men, a - men,

116

Org.

$\begin{matrix} \# & \# 4 & \# 6 & 4 \# & \# & b3 & 6 & b 6 5 & 6 & \# 6 & 4 \# & \# & b & 6 & 6 & b & b3 \end{matrix}$

121

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

men, a - men, a - men,

A

a - men, a - men, a - men,

T

8 men, a - men, a - men, a - men,

B

a - men, a - men,

121

Org.

$\begin{matrix} 6 & 7 & \# 6 & 6 & 6 & 7 6 & 6 & 4 & 3 & 3 & 4 & 4 & 3 \end{matrix}$

Violin 1

LAUDA JERUSALEM

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Psalmi de Beata Maria Virgine

Heinrich Ignaz von Biber
1644 - 1704

8

12

16

27

31

35

38

48

51

2

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The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat. Measure numbers are indicated above the staves.

- Staff 1 (Measures 56-59): The first measure is a rest. Measures 57-59 feature eighth-note patterns: 57 (eighth-note pairs), 58 (eighth-note pairs), and 59 (eighth-note pairs followed by a sixteenth-note pair).
- Staff 2 (Measures 60-63): Measures 60-63 show eighth-note patterns: 60 (eighth-note pairs), 61 (eighth-note pairs), 62 (eighth-note pairs), and 63 (eighth-note pairs followed by a sixteenth-note pair).
- Staff 3 (Measures 64-67): Measure 64 starts with a long rest. Measure 65 contains a single eighth note. Measures 66-67 show eighth-note patterns: 66 (eighth-note pairs), 67 (eighth-note pairs).
- Staff 4 (Measures 68-71): Measures 68-71 show eighth-note patterns: 68 (eighth-note pairs), 69 (eighth-note pairs), 70 (eighth-note pairs), and 71 (eighth-note pairs followed by a sixteenth-note pair).
- Staff 5 (Measures 72-75): Measures 72-75 show eighth-note patterns: 72 (eighth-note pairs), 73 (eighth-note pairs), 74 (eighth-note pairs), and 75 (eighth-note pairs followed by a sixteenth-note pair).
- Staff 6 (Measures 76-79): Measures 76-79 show eighth-note patterns: 76 (eighth-note pairs), 77 (eighth-note pairs), 78 (eighth-note pairs), and 79 (eighth-note pairs followed by a sixteenth-note pair).

Violin 2

LAUDA JERUSALEM

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Psalmi de Beata Maria Virgine

Heinrich Ignaz von Biber
1644 - 1704

8

12

17

27

31

35

38

48

52

Source: Edition Johann Baptist Mayr, Salzburg, 1693

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The musical score consists of five staves of music. Staff 1 (measures 59-62) starts in G minor (B-flat), with eighth-note patterns. Staff 2 (measures 63-68) starts in G minor (B-flat), with quarter notes and a measure of rests. Staff 3 (measures 92-97) starts in G minor (B-flat), with eighth-note patterns and a key change to C major (no sharps or flats). Staff 4 (measures 106-111) starts in G minor (B-flat), with eighth-note patterns and a key change to C major (no sharps or flats). Staff 5 (measures 114-119) starts in G minor (B-flat), with eighth-note patterns and a key change to C major (no sharps or flats).

Viola 1

LAUDA JERUSALEM

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1644 - 1704



Musical score for Viola 1, page 18. The score consists of two staves. The top staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note. The bottom staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note.

Musical score for Viola 1, page 28. The score consists of two staves. The top staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note. The bottom staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note.

Musical score for Viola 1, page 33. The score consists of two staves. The top staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note. The bottom staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note.

Musical score for Viola 1, page 37. The score consists of two staves. The top staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note. The bottom staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note.

Musical score for Viola 1, page 47. The score consists of two staves. The top staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note. The bottom staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note.

Musical score for Viola 1, page 51. The score consists of two staves. The top staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note. The bottom staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note.

Musical score for Viola 1, page 55. The score consists of two staves. The top staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note. The bottom staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note.

Musical score for Viola 1, page 59. The score consists of two staves. The top staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note. The bottom staff starts with a eighth note, a half note, a half note, a whole rest, a eighth note, a quarter note, a half note, another half note, a quarter note, and a half note.

Biber - Lauda Jerusalem

89



94



111



116



121



Viola 2

LAUDA JERUSALEM

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Psalmi de Beata Maria Virgine

Heinrich Ignaz von Biber
1644 - 1704

Musical score for Viola 2, page 13. The music is in common time (indicated by '3') and consists of a single melodic line on a bass clef staff. The key signature is B-flat major (two flats). The score shows a series of notes and rests, starting with a long rest followed by a dotted half note.

Musical score for Viola 2, page 17. The music is in common time (indicated by '3') and consists of a single melodic line on a bass clef staff. The key signature is B-flat major (two flats). The score shows a series of notes and rests, including a measure with a dotted half note followed by a half note.

Musical score for Viola 2, page 27. The music is in common time (indicated by '3') and consists of a single melodic line on a bass clef staff. The key signature is B-flat major (two flats). The score shows a series of notes and rests, including a measure with a dotted half note followed by a half note.

Musical score for Viola 2, page 32. The music is in common time (indicated by '3') and consists of a single melodic line on a bass clef staff. The key signature is B-flat major (two flats). The score shows a series of notes and rests, including a measure with a dotted half note followed by a half note.

Musical score for Viola 2, page 36. The music is in common time (indicated by '3') and consists of a single melodic line on a bass clef staff. The key signature is B-flat major (two flats). The score shows a series of notes and rests, including a measure with a dotted half note followed by a half note.

Musical score for Viola 2, page 46. The music is in common time (indicated by '3') and consists of a single melodic line on a bass clef staff. The key signature is B-flat major (two flats). The score shows a series of notes and rests, including a measure with a dotted half note followed by a half note.

Musical score for Viola 2, page 51. The music is in common time (indicated by '3') and consists of a single melodic line on a bass clef staff. The key signature is B-flat major (two flats). The score shows a series of notes and rests, including a measure with a dotted half note followed by a half note.

Musical score for Viola 2, page 55. The music is in common time (indicated by '3') and consists of a single melodic line on a bass clef staff. The key signature is B-flat major (two flats). The score shows a series of notes and rests, including a measure with a dotted half note followed by a half note.

Musical score for Viola 2, page 59. The music is in common time (indicated by '3') and consists of a single melodic line on a bass clef staff. The key signature is B-flat major (two flats). The score shows a series of notes and rests, including a measure with a dotted half note followed by a half note.

Biber - Lauda Jerusalem

63



92



106



114



119



124



Cello

LAUDA JERUSALEM

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Psalmi de Beata Maria Virgine

Heinrich Ignaz von Biber
1644 - 1704



8



17



25



31



35



40



44



48



54



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Biber - Lauda Jerusalem

58



65



73



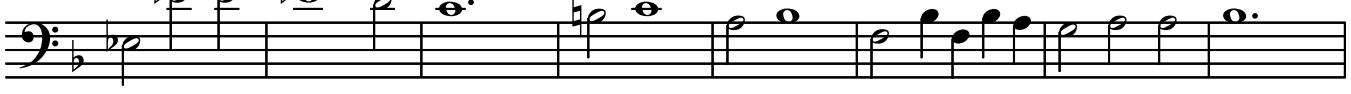
81



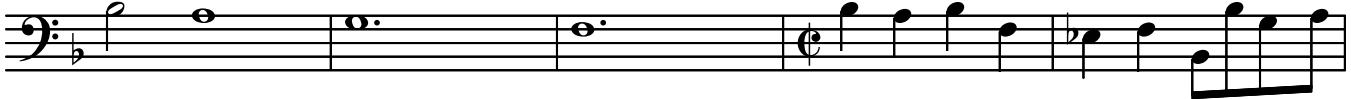
88



95



103



108



112



115



119



122



B.C.

LAUDA JERUSALEM

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Psalmi de Beata Maria Virgine

Heinrich Ignaz von Biber

1644 - 1704

The musical score consists of ten staves of basso continuo music. The first staff begins with a bass clef, a common time signature, and a key signature of one flat. The subsequent staves show changes in time signature (e.g., 3/4, 2/4, 6/8) and key signature (e.g., one flat, one sharp). Below each note or group of notes, Roman numerals indicate harmonic progressions. Measure numbers are provided at the start of several staves: 8, 17, 25, 31, 35, 40, 44, 48, and 54. The music features a mix of sustained notes and rhythmic patterns, typical of Baroque continuo parts.

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Biber - Lauda Jerusalem

58

65

73

81

88

95

103

108

112

115

119

122