

LAUDA JERUSALEM

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Psalmi de Beata Maria Virgine

Auda Je ru salem Dominum lauda Deum tuum tuum Si- or qui
posuit fines tuos pa- cem & a- dipe frumenti satiat te qui dat nivē sicut

Heinrich Ignaz von Biber

1644 - 1704

Violin 1

Violin 2

Viola 1

Viola 2

Soprano Solo

Alto Solo

Tenor Solo

Bass

B.C.

Lau - da Je - ru - sa - lem Do - mi - num,
lau - da De - um
lau - da De - um tu - um,

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6

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

A

T

B

BC

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

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

6 6 7 6 6 6 6 5 6

13

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

A

T

B

BC

Qui

Qui

Qui

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

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

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20

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

S
A
T
B
BC

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

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

6 # b6 6 5 6 5

26

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

S
A
T
B
BC

te.

te.

te.

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

6 6 6 6 5 #3 6

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31

Vln. 1
Vln. 2
Vla. 1
Vla. 2
S
A
T
B
BC

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

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

35

Vln. 1
Vln. 2
Vla. 1
Vla. 2
S
A
T
B
BC

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.

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.

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

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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
BC

6 6 6 6 6 5 6 5 6 6

43

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

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

Tutti

Tutti

Tutti

Tutti

Tutti

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

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48

Vln. 1
Vln. 2
Vla. 1
Vla. 2
S
A
T
B
BC

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

6 6 ♯ 6 6 4 3

53

Vln. 1
Vln. 2
Vla. 1
Vla. 2
S
A
T
B
BC

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

6 ♯ 3 6 6 6 4 3

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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

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.

BC

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 -

BC

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

BC

b3 6 b b5 6 # 6 # 6 6 b5

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78

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

BC: 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 -

BC: 6 b 3 6 #3 b 6 4 3

89

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

A

T

B: is. Solo Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

BC: 6 6 b6 6 4 3

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95

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

Solo

S A T B BC

Solo Si - cut e - rat in prin - ci - pi - o et nunc et sem -
Solo Si - cut e - rat in prin - ci - pi - o et nunc et sem -
Solo Si - cut e - rat in prin - ci - pi - o et nunc et sem -
cto.

6 ♯ 6 6

100

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

Tutti

S A T B BC

per, *Tutti* et in sae-cu - la sae - cu - lo - - - rum.
 per, *Tutti* et in sae-cu - la sae - cu - lo - - - rum.
 per, et in sae-cu - la sae - cu - lo - - rum, sae - cu - lo - - - rum.

6 6 6 7 6

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106

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

S
A
T
B
BC

Tutti

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

6 b6 3 4 6 6 7 6 5 6

111

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

S
A
T
B
BC

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

6 7 6 b3 7 6 b3 6 b 6 6 b b3 6 7 6 6 6 7 6 6 6 6

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116

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

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

A

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

T

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

B

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

BC

$\begin{matrix} \# & \# 4 & \# 6 4 \# & \# 5 \\ & & & \flat 3 \end{matrix}$ $\begin{matrix} 6 & \flat 6 5 & 6 & \# 6 \\ & & & 4 \# \end{matrix}$ $\begin{matrix} \flat & \flat & \flat & \flat \\ 6 & 6 & \flat & \flat \end{matrix}$ $\begin{matrix} \flat 3 & \flat 3 \\ & \flat 3 \end{matrix}$

121

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

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

A

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

T

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

B

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

BC

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

Violin 1

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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 with a treble clef and a key signature of one flat. The time signature varies throughout the piece.

- Staff 1 (Measures 56-59):** Features eighth-note patterns. Measure 56 starts with a rest. Measures 57-59 show a repeating pattern of eighth notes and sixteenth-note pairs.
- Staff 2 (Measures 60-63):** Shows a steady eighth-note pattern.
- Staff 3 (Measures 64-67):** Starts with a long black bar. Measure 65 has a dynamic marking "25". Measures 66-67 show eighth-note patterns.
- Staff 4 (Measures 93-96):** Starts with a rest. Measures 94-95 show eighth-note patterns. Measure 96 has a dynamic marking "10".
- Staff 5 (Measures 110-113):** Shows eighth-note patterns with some grace notes and rests.
- Staff 6 (Measures 115-118):** Shows eighth-note patterns with rests.
- Staff 7 (Measures 121-124):** Shows eighth-note patterns with grace notes and a dynamic marking "4".

Violin 2

LAUDA JERUSALEM

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Psalmi de Beata Maria Virgine

Heinrich Ignaz von Biber
1644 - 1704

The musical score for Violin 2 features nine staves of music. The key signature is one flat (F#). The time signature varies between 3/4 and 6/8. Measure numbers are indicated above the staves: 8, 12, 17, 27, 31, 35, 38, 48, and 52. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes.

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The musical score consists of six staves of music for a single instrument. The key signature is one flat throughout. The time signature varies between common time and measures with a 10/8 feel.

- Staff 1 (Measures 59-62): Common time. Notes include quarter notes, eighth notes, and sixteenth notes. Dynamics: forte at measure 59, piano at measure 60, forte at measure 61, piano at measure 62.
- Staff 2 (Measures 63-68): Common time. Measures 63-64 are piano. Measure 65 has a long rest. Measures 66-68 show a rhythmic pattern of eighth and sixteenth notes.
- Staff 3 (Measures 69-74): Common time. Measures 69-72 show a rhythmic pattern of eighth and sixteenth notes. Measure 73 has a long rest. Measure 74 ends with a forte dynamic.
- Staff 4 (Measures 75-78): Common time. Measures 75-76 have a forte dynamic. Measures 77-78 end with a piano dynamic.
- Staff 5 (Measures 79-82): Common time. Measures 79-80 have a forte dynamic. Measures 81-82 end with a piano dynamic.
- Staff 6 (Measures 83-86): Common time. Measures 83-84 have a forte dynamic. Measures 85-86 end with a piano dynamic.

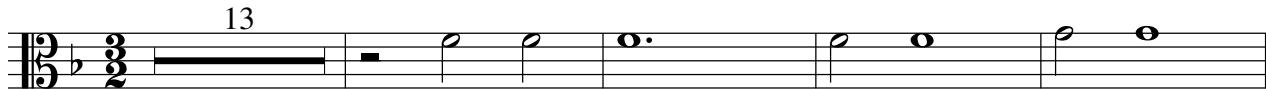
Viola 1

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Musical score for Viola 1, page 1, measures 18-21. The score is in common time (indicated by '3') and features a bass clef. Measure 18 starts with a half note followed by a quarter note. Measures 19-21 show a repeating pattern of eighth notes and rests.

Musical score for Viola 1, page 1, measures 28-31. The score is in common time (indicated by '3') and features a bass clef. Measure 28 starts with a half note followed by a quarter note. Measures 29-31 show a repeating pattern of eighth notes and rests.

Musical score for Viola 1, page 1, measures 33-36. The score is in common time (indicated by '3') and features a bass clef. Measure 33 starts with a half note followed by a quarter note. Measures 34-36 show a repeating pattern of eighth notes and rests.

Musical score for Viola 1, page 1, measures 37-40. The score is in common time (indicated by '3') and features a bass clef. Measure 37 starts with a half note followed by a quarter note. Measures 38-40 show a repeating pattern of eighth notes and rests.

Musical score for Viola 1, page 1, measures 47-50. The score is in common time (indicated by '3') and features a bass clef. Measure 47 starts with a half note followed by a quarter note. Measures 48-50 show a repeating pattern of eighth notes and rests.

Musical score for Viola 1, page 1, measures 51-54. The score is in common time (indicated by '3') and features a bass clef. Measure 51 starts with a half note followed by a quarter note. Measures 52-54 show a repeating pattern of eighth notes and rests.

Musical score for Viola 1, page 1, measures 55-58. The score is in common time (indicated by '3') and features a bass clef. Measure 55 starts with a half note followed by a quarter note. Measures 56-58 show a repeating pattern of eighth notes and rests.

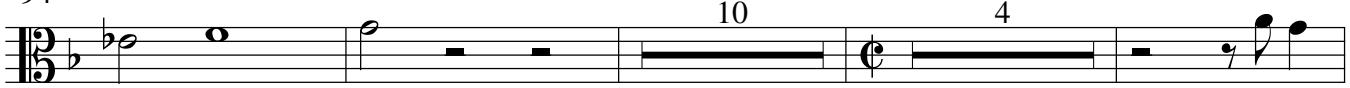
Musical score for Viola 1, page 1, measures 59-62. The score is in common time (indicated by '3') and features a bass clef. Measure 59 starts with a half note followed by a quarter note. Measures 60-62 show a repeating pattern of eighth notes and rests.

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89



94



111



116



121



Viola 2

LAUDA JERUSALEM

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1644 - 1704

Musical score for Viola 2, page 13. The score consists of two staves. The top staff is in common time (indicated by '3') and has a bass clef. The bottom staff is also in common time and has a bass clef. The music begins with a long rest followed by a series of eighth notes.

Musical score for Viola 2, page 17. The score consists of two staves. The top staff starts with an eighth note followed by a dotted half note. The bottom staff starts with a quarter note followed by a dotted half note.

Musical score for Viola 2, page 27. The score consists of two staves. The top staff starts with a quarter note followed by a dotted half note. The bottom staff starts with a quarter note followed by a dotted half note.

Musical score for Viola 2, page 32. The score consists of two staves. The top staff starts with a quarter note followed by a dotted half note. The bottom staff starts with a quarter note followed by a dotted half note.

Musical score for Viola 2, page 36. The score consists of two staves. The top staff starts with a quarter note followed by a dotted half note. The bottom staff starts with a quarter note followed by a dotted half note.

Musical score for Viola 2, page 46. The score consists of two staves. The top staff starts with a quarter note followed by a dotted half note. The bottom staff starts with a quarter note followed by a dotted half note.

Musical score for Viola 2, page 51. The score consists of two staves. The top staff starts with a quarter note followed by a dotted half note. The bottom staff starts with a quarter note followed by a dotted half note.

Musical score for Viola 2, page 55. The score consists of two staves. The top staff starts with a quarter note followed by a dotted half note. The bottom staff starts with a quarter note followed by a dotted half note.

Musical score for Viola 2, page 59. The score consists of two staves. The top staff starts with a quarter note followed by a dotted half note. The bottom staff starts with a quarter note followed by a dotted half note.

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63



92



106



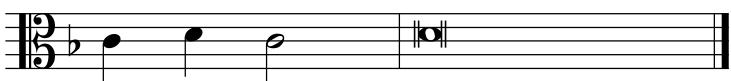
114



119



124



Cello

LAUDA JERUSALEM

Vesperæ longiores ac breviores una cum litaniis Lauretanis

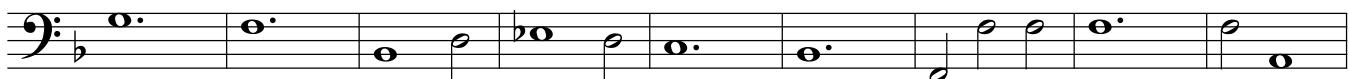
Psalmi de Beata Maria Virgine

Heinrich Ignaz von Biber

1644 - 1704



8



17



25



31



35



40



44



48



54



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58



65



73



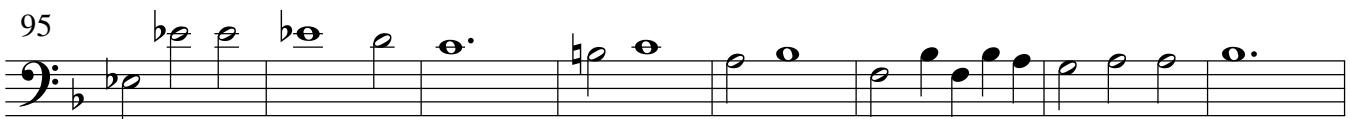
81



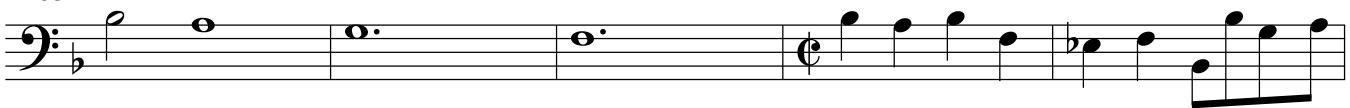
88



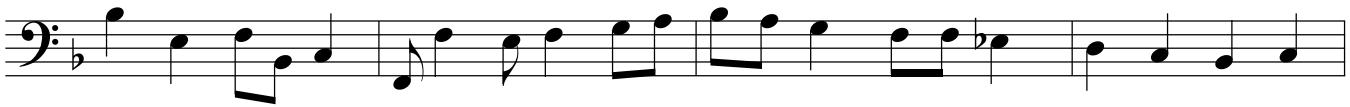
95



103



108



112



115



119



122

