

Offertorium

Lauda Sion

Ambros Rieder

Andante

Sopran

Measures 1-3 of the musical score. The Soprano part consists of three whole rests. The Piano accompaniment begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur over the first two measures, and the left hand provides a harmonic accompaniment of chords.

S.

Measures 4-6 of the musical score. The Soprano part consists of three whole rests. The Piano accompaniment begins with a forte (*f*) dynamic. The right hand features a melodic line with a slur over the first two measures, and the left hand provides a harmonic accompaniment of chords.

S.

Measures 7-9 of the musical score. The Soprano part consists of three whole rests. The Piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

S.

Measures 10-12 of the musical score. The Soprano part consists of three whole rests. The Piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

13

S.

f

f

17

S.

Lau - da Si - on sal - va -

fp

p

21

S.

to - rem, lau - da du - cem et pas -

f

24

S.

- to - rem in hym - nis, hym - nis et can-ti-cis, in

fp

fp

fp

fp

fp

28 *fz*

S. hym - nis, hym - nis et can - ti-cis, et

31

S. can - ti - cis, lau - da

35 *fz*

S. du - cem et pas - to - rem in hym - nis et can-ti - cis;

39 *f*

S. quan - tum po - tes tan - tum au - de, qui - a ma - jor om - ni

42

S. *f*

lau - de, nec lau - da - re suf - fi - cis, nec lau-

46

S.

da -

49

S.

re, lau - da -

52

S. *fp* *fp*

re suf - fi - cis, qui - a ma - jor om - ni

52 *fp* *fp*

55 *fp* *fp*

S. lau - de, nec lau - da - re suf - fi - cis, nec lau -

58 *fp*

S. da - re suf - fi - cis, nec - lau - da - re

61 *fp*

S. suf - fi - cis, lau - da - re, lau - da -

64 *f*

S. re suf - fi -

S. 68 *p* 3 3 3 *fz*

cis, nec lau - da - re, lau - da - re, lau -

pp *fp*

S. 71 *fz* *fz*

da - re suf - fi - cis.

f *f*

S. 74

f

S. 78

3 3 3 3 3 3 3 3 3 3

81

S.

81

85

S.

85

89

S.

cresc.

Lau - da

89

93

S.

Si - on sal - va - to - rem, lau - da

93

96

S. du - cem et pas - to - rem in hym - nis et

fp fp fp fp fp fp

99

S. can - ti - cis, quan - tum po - tes tan - tum

sf p

102

S. au - de, qui - a ma - jor om - nis

105

S. lau - de, nec lau - da - re suf - fi - cis,

108 *f* *f* *f* *f*

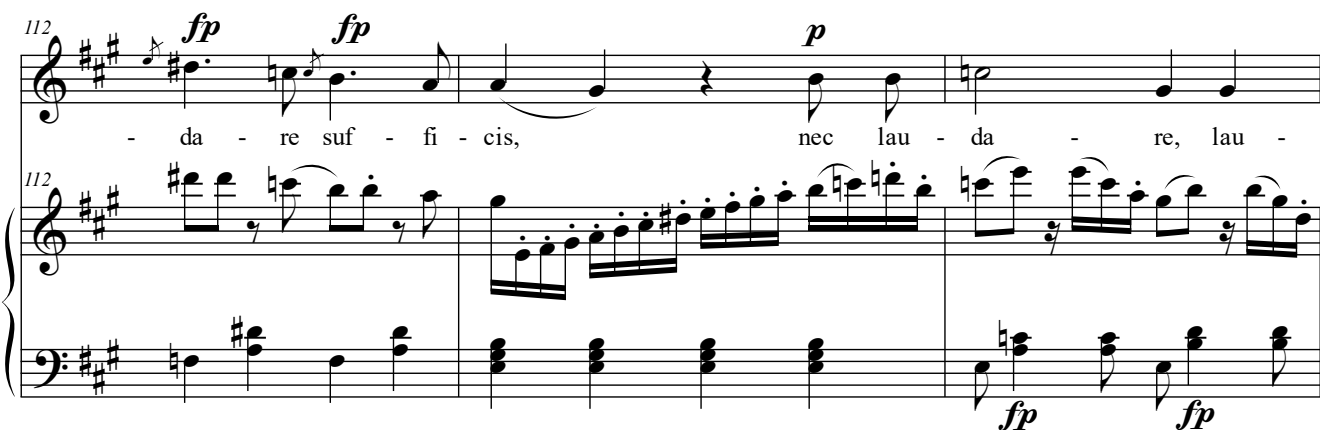
S. qui - a ma - jor om - ni lau - de, nec lau -



fp *fp* *fp* *fp*

112 *fp* *fp* *p*

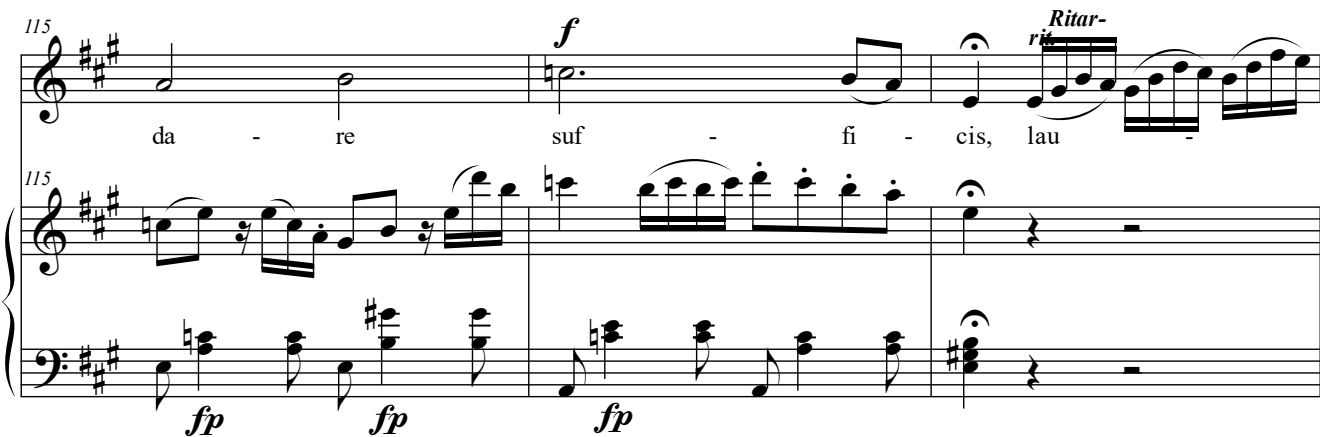
S. - da - re suf - fi - cis, nec lau - da - re, lau -



fp *fp*

115 *f* *Ritar-*

S. da - re suf - fi - cis, lau



fp *fp* *fp*

118 *dan - do* *a tempo*

S. - da, lau - da Si - on sal - va -



a tempo *p*

121 *f*

S. to - rem, lau - da du - cem et pas -

124

S. - to - rem in hym - nis, hym - nis et can - ti-cis, in

128 *fp*

S. hym - nis, hym - nis et can - ti-cis, et

131 *fz*

S. can - ti-cis, quan - tum po - tes tan - tum au - de,

134 *fp*

S. qui - a ma - jor om - ni lau - de, nec lau - da - re, lau -

137 *f* *mf*

S. da - re suf - fi - cis, nec lau - da -

140

S. - - - - - re, lau -

143

S. da - - - - - re

146 *fp*

S. suf - fi - cis, qui - a ma - jor om - ni lau - de, nec lau -

149 *fp*

S. da - re suf - fi - cis, nec lau - da - re

152 *fz*

S. suf - fi - cis, nec lau - da - re

154 *f*

S. suf - fi - cis, lau - da - re, lau - da -

157

S. re suf - fi -

161

S. - cis, nec lau - da - re, nec lau -

164

S. da - re suf - fi - cis, nec lau - da - re suf - fi -

167

S. cis, nec lau - da - re suf - fi - cis.

171

Musical score for measures 171-174. The piece is in A major (two sharps). The right hand features eighth-note patterns and quarter notes, while the left hand plays a steady eighth-note accompaniment. Measure 174 ends with a fermata over a quarter note.

175

Musical score for measures 175-178. The right hand has a continuous eighth-note triplet pattern. Dynamics include forte (*f*) and fortissimo (*fp*). The left hand provides a simple harmonic accompaniment.

179

Musical score for measures 179-182. The right hand features a melodic line with trills and slurs. The left hand has a rhythmic accompaniment. A forte (*f*) dynamic is marked in measure 181.

183

Musical score for measures 183-186. The right hand includes trills and eighth-note patterns. The left hand continues with a rhythmic accompaniment. Measure 186 ends with a fermata.

187

Musical score for measures 187-190. The right hand has a complex eighth-note pattern with trills. The left hand has a rhythmic accompaniment. The piece concludes with a double bar line and a fermata.