

BALDASSARE GALUPPI

(1706-1785)

LAUDATE PUERI

SA(T) Soli, SATB
with piano or organ accompaniment

Edited by
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Piano Reduction by
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Vocal Score

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The work is scored for

Soli: Canto, Alto, (Tenore)

Coro: Canto, Alto, Tenore, Basso

Oboe I, II, Corno I, II, Trombe I, II, Violino I, II, Viola, Bassi (Violoncello, Contrabasso)

Organo

A full score and performance materials are available from the publisher.

The Galant Masters Project
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FOREWORD

Baldassare Galuppi

Born Burano, Italy, 18 October 1706

Died Venice, Italy, 3 January 1785

Born on the Venetian harbor island of Burano, Baldassare Galuppi was among the most important composers of the eighteenth century *opera seria* and a central figure in the development of the *dramma giocoso*. Early in his career, Galuppi held a position teaching and composing at the Ospedale dei Medicanti in Venice. He spent approximately eighteen months in London between October 1741 and May 1743 supervising the production of at least eleven of his operas. Upon his return to Venice, Galuppi played a pivotal role in adapting the newly-arrived Neopolitan comic opera style to northern Italian tastes, thus assuring its success in Venice. He was elected *vicemaestro* at the Basilica of San Marco in 1748, and for the next three years his dual roles at the Medicanti and the Basilica resulted in a huge output of liturgical music, most of it, tragically, lost today.

Galuppi's opera-related engagements forced him to resign his post at the Medicanti in 1751, though he remained active at San Marco, and in April of 1762 he was unanimously appointed *maestro di coro* there. Later that year, he would also be appointed *maestro di coro* at the Ospedale degli Incurabili. With the exception of a three-year period (1765 to 1768) composing operas for the court of Catherine the Great in St. Petersburg, Galuppi would continue to hold the position at San Marco until shortly before his death.

This *Laudate pueri* was written in 1751, presumably for use at San Marco. The edition's source comes from a set of five manuscripts preserved at the Bibliothèque Nationale de Paris (D4263/4), which are bound together in a single volume. Also included in this set are *Dixit Dominus*, *Domine ad adjuvandum me*, and *Confitebor* settings. However, the presence of so many Vesper texts appears to be coincidental because the dates and styles of the pieces do not seem to indicate a unified Vesper set. The *Domine ad adjuvandum* and *Laudate Pueri* do couple together well though as they are both written for soprano and mezzo soloists with choir and use identical instrumentation.

Laudate pueri is scored for two soloists (There is a brief tenor solo in the first movement.) and choir, with a full liturgical orchestra of oboes, horns (trumpets in one movement), strings, and continuo. The piano reduction included in this vocal score is intended for rehearsal purposes but could also be used for performance.

A complete critical report and explanations of editorial revisions have been incorporated into the orchestral score but removed from this publication for ease of reading. Both the reduction and voice parts in this score incorporate historically appropriate realizations of ornaments, which have been identified with asterisks. A realization key and performance guide are available on this piece's "Performance Tools" page at www.GalantMusic.com.

TEXT AND TRANSLATION

LAUDATE PUERI

Laudate pueri Dominum,
laudate nomen Domini.
Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.

A solis ortu usque et ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.

Quis sicut Dominus Deus noster,
qui in altis habitat,
et humilia respicit
in coelo et in terra?

Suscitans a terra inopem
et de stercore erigens pauperem:
Ut colloset eum
cum principibus populi sui.

Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

Gloria Patri, et Filio,
et Spiritui Sancto.

Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum, Amen.

PSALM 113

O praise the Lord, servants (of the Lord),
praise the name of the Lord.
Blessed is the name of the Lord
from this time continually for generations.

From the rising of the sun until its setting,
the name of the Lord should be praised.
The Lord is high above all nations,
His glory is above the heavens.

Who is like the Lord our God,
who dwells on high,
but still considers the lowly
in heaven and on earth?

He lifts up the needy out of the dust,
and raises up the poor from the dungheap;
so that He may place him
with the princes of his people.

He gives a dwelling to the sterile woman,
making her the joyful mother of children.

Glory to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning,
is now, and always,
and for generations of generations, Amen.

LAUDATE PUERI

I. LAUDATE PUERI DOMINUM

CORO

Baldassare Galuppi
(1706-1785)

Moderato

The musical score is arranged in four systems. The first system contains the vocal staves for Canto, Alto, Tenore, and Basso, each with a whole rest in the first measure. Below them is the piano accompaniment, starting with a piano (*p*) dynamic. The second system continues the piano accompaniment, featuring a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system begins with a measure marked with a '3' above the staff, indicating a triplet, with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fourth system continues the piano accompaniment, featuring a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. A large 'Perusal copy' watermark is overlaid diagonally across the piano accompaniment staves.

9

p

Musical score for measures 9-11. The piece is in G major (one sharp) and 3/4 time. Measure 9 features a piano (*p*) dynamic. The right hand plays a sequence of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, and G4-B4-D5. The left hand plays a bass line: G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3.

12

f

Musical score for measures 12-14. The right hand plays a sequence of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, and G4-B4-D5. The left hand plays a bass line: G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3.

15

Musical score for measures 15-17. The right hand plays a sequence of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, and G4-B4-D5. The left hand plays a bass line: G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3.

18

p

Musical score for measures 18-20. The right hand plays a sequence of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, and G4-B4-D5. The left hand plays a bass line: G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3.

21

tr.

Musical score for measures 21-23. The right hand plays a sequence of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, and G4-B4-D5. The left hand plays a bass line: G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3.

24

p

tr.

Musical score for measures 24-26. The right hand plays a sequence of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, and G4-B4-D5. The left hand plays a bass line: G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3.

27

f *tr*

30

C *Solo* Lau -

A *Solo* Lau -

T *Solo* Lau -

tr

33

C da - te, lau - da - te,

A da - te, lau - da - te,

T da - te, lau - da - te,

p *f* *p* *f*

36

C
lau - da - te, lau - da - te,

A
lau - da - te, lau - da - te,

T
lau - da - te, lau - da - te,

p

39

C
tutti lau da - te pu - e-ri, *Solo* lau -

A
tutti lau - da - te pu - e-ri, *Solo* lau -

T
tutti lau - da - te pu - e-ri,

B
tutti lau - da - te pu - e-ri,

f *p*

42 *tutti*

C da - te, lau - da - te pu - e - ri,

A da - te, lau - da - te pu - e - ri,

T lau - da - te pu - e - ri,

B lau - da - te pu - e - ri,

45

C lau - da - te pu - e - ri

A lau - da - te pu - e - ri

T lau - da - te pu - e - ri

B lau - da - te pu - e - ri

47

C Do-mi-num, lau - da - te, lau - da - te no -

A Do-mi-num, lau - da - te, lau - da - te no -

T Do-mi-num, lau - da - te, lau - da - te no -

B Do-mi-num, lau - da - te, lau - da - te no -

50

C men, no - men Do - mi-ni. Lau-da - te, lau -

A men, no - men Do - mi-ni. Lau-da - te, lau -

T men, no - men Do - mi-ni. Lau-da - te, lau -

B men, no - men Do - mi-ni. Lau-da - te, lau -

53

C

da - te, lau - da - te no - men Do - mi - ni.

A

da - te, lau - da - te no - men Do - mi - ni.

T

da - te, lau - da - te no - men Do - mi - ni.

B

da - te, lau - da - te no - men Do - mi - ni.

p

56

C

Solo
Lau - da - te pu - e - ri,

A

Solo
Lau - da - te pu - e - ri,

tr

60

tutti

C
lau - da - te no - men, lau - da - te,

A
lau - da - te no - men, lau - da - te,

T
lau - da - te,

B
lau - da - te,

tr. *f*

63

C
lau - da - te no - men, no - men Do - mi - ni. Lau -

A
lau - da - te no - men, no - men Do - mi - ni. Lau -

T
lau - da - te no - men, no - men Do - mi - ni. Lau -

B
lau - da - te no - men, no - men Do - mi - ni. Lau -

tr.

66

C *Solo*
da - te, lau - da - te. Sit

A *Solo*
da - te, lau - da - te. Sit

T
da - te, lau - da - te.

B
da - te, lau - da - te.

p

70

C
no - men Do - mi - ni, sit be - ne - dic - tum,

A
no - men Do - mi - ni, sit be - ne - dic - tum,

tr

73

C

ex hoc nunc, ex hoc nunc et

A

ex hoc nunc, ex hoc nunc, nunc et

76

C

us - que in sae - cu - lum, et us - que in sae - cu - lum,

A

us - que in sae - cu - lum, et us - que in

79

C *tutti*
et us - que in sae - cu - lum, ex hoc

A *tutti*
sae - culum, et us - que in sae - cu - lum, ex hoc

T
ex hoc

B
ex hoc

f

82

C
nunc et us - que in sae - culum, ex hoc

A
nunc et us - que in sae - culum, ex hoc

T
nunc et us - que in sae - culum, ex hoc

B
nunc et us - que in sae - culum, ex hoc

84

Solo

C nunc et us - que in sae - cu-lum. Lau - da - te,

A nunc et us - que in sae - cu-lum.

T nunc et us - que in sae - cu-lum.

B nunc et us - que in sae - cu-lum.

p *f*

86

C lau - da - te, lau-

Solo
A lau - da - te, lau-

p *f* *p*

90

tutti

C da - te, lau - da - te pu - e-ri,

A da - te, lau - da - te pu - e-ri,

T lau - da - te pu - e-ri,

B lau - da - te pu - e-ri,

f

93

Solo lau - da - te, *tutti* lau -

A *Solo* lau - da - te, *tutti* lau -

T lau -

B lau -

p *f*

96

C
da - te Do - mi - num, lau - da - te, lau - da - te

A
da - te Do - mi - num, lau - da - te, lau - da - te

T
da - te Do - mi - num, lau - da - te, lau - da - te

B
da - te Do - mi - num, lau - da - te, lau - da - te

99

C
pu - e - ri, lau - da - te, lau - da - te

A
pu - e - ri, lau - da - te, lau - da - te

T
pu - e - ri, lau - da - te, lau - da - te

B
pu - e - ri, lau - da - te, lau - da - te

101

C
no - men, lau - da - te no - men Do - mi - *

A
no - men, lau - da - te no - men Do - mi - *

T
no - men, lau - da - te no - men Do - mi -

B
no - men, lau - da - te no - men Do - mi -

104

C
ni, lau - da - te, lau - da - te, lau - da - te, lau - da - te,

A
ni, lau - da - te, lau - da - te, lau - da - te, lau - da - te,

T
ni, lau - da - te, lau - da - te, lau - da - te, lau - da - te,

B
ni, lau - da - te, lau - da - te, lau - da - te, lau - da - te,

p

107

Solo *tutti*

C et us-que in sae - cu-lum, lau -

A *Solo* *tutti*

et us-que in sae - cu-lum, lau -

T lau -

B *div.*

lau -

tr. *tr.* *tr.* *f*

110

C da - te pu - e - ri no - men Do - mi - ni.

A da - te pu - e - ri no - men Do - mi - ni.

T da - te pu - e - ri no - men Do - mi - ni.

B da - te pu - e - ri no - men Do - mi - ni.

112

Solo

C Et us - que in sae - cu

A *Solo*

Et us - que in sae - cu

p

tr *tr* *tr*

115

tutti

C lum. Lau - da - te, lau - da - te no -

A *tutti*

lum. Lau - da - te, lau - da - te no -

T

Lau - da - te, lau - da - te no -

B

Lau - da - te, lau - da - te no -

f

118

C
- men Do - mi - ni, no - men Do - mi - ni. Lau - da -

A
- men Do - mi - ni, no - men Do - mi - ni. Lau - da -

T
- men Do - mi - ni, no - men Do - mi - ni. Lau - da -

B
- men Do - mi - ni, no - men Do - mi - ni. Lau - da -

tr *tr*

121

C
te, lau - da - te.

A
te, lau - da - te.

T
te, lau - da - te.

B
te, lau - da - te.

II. A SOLIS ORTU

DUE (CANTO E ALTO)

Allegro

Canto

Alto

p

7

f *p* *f* *p*

13

19

f

25

C

A so - lis or - tu us - que'ad oc -

p

31

C

ca - sum,

f *p*

37

C

a so - lis or - tu us -

f *p*

*

43

C

que ad oc - ca - sum,

A

A so - lis or - tu us - que'ad oc - ca -

*

49

C

A

sum,

f *p*

55

C

A

lau - da - bi - le no - men Do - mi - ni, lau -

lau - da - bi - le no - men Do - mi - ni, lau -

f *p*

61

C

A

da - bi - le no - men Do - mi - ni, lau - da - bi - le

da - bi - le no - men Do - mi - ni, lau - da - bi - le

tr *tr*

67 *

C
no - men, lau - da - bi - le

A
no - men,

73 *

C
no - men Do - mi - ni, lau -

A
lau - da - bi - le no - men Do - mi - ni, lau -

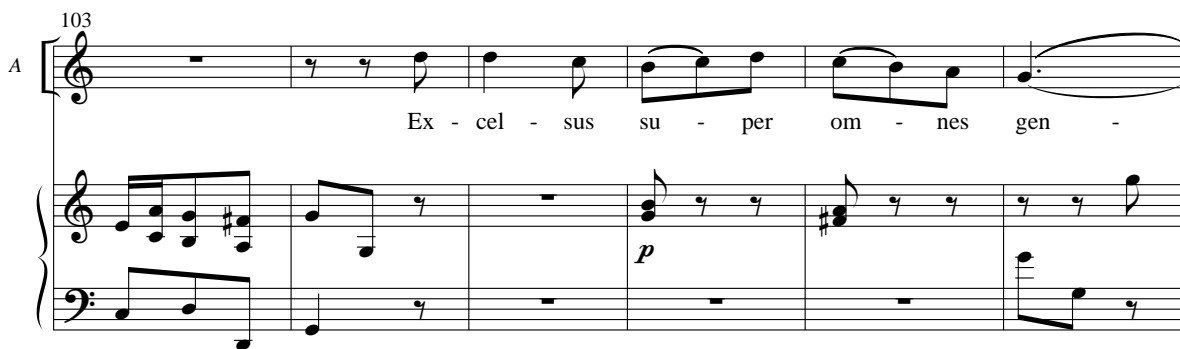
79 *

C
tr da - bi - le no - men, no - men Do - mi -

A
tr da - bi - le no - men, no - men Do - mi -

103

A



Ex - cel - sus su - per om - nes gen -

p

109

A

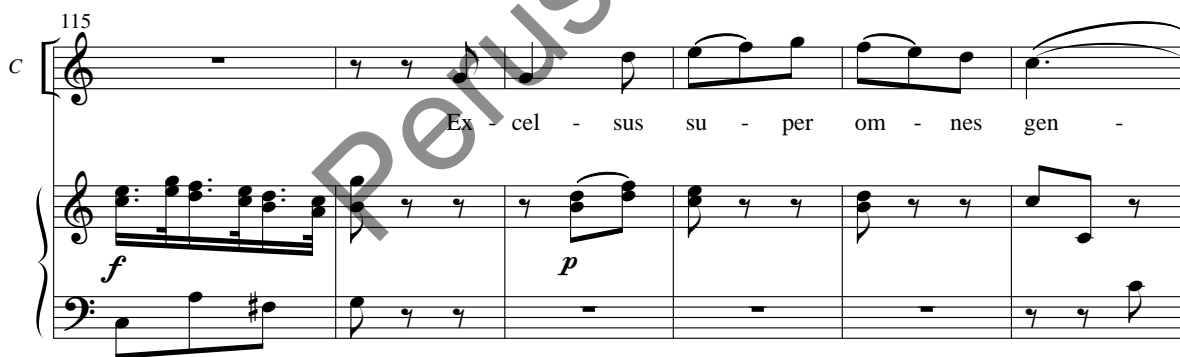


tes - Do - mi-nus,

f *p*

115

C



Ex - cel - sus su - per om - nes gen -

f *p*

121

C



tes - Do - mi-nus,

f *p*

127

C et su - per, su - per coe - los

A et su - per, su - per coe - los

f *p*

133

C glo - ri - a e - - -

A glo - ri - a e - - -

f *p* *f*

139

C - - - - -

A - - - - -

p

145

C

A

f

151

C

A

jus, glo - ria e -

jus, glo - ria e -

p *f* *p*

p *f* *p*

157

C

A

jus, et su - per coe - los

jus, et su - per coe - los

f *tr* *p* *f* *tr*

f *tr* *p* *f* *tr*

163

C
glo - ri - a, glo - ri - a e -

A
glo - ri - a,

p

169

C
- - - - - jus,

A
et su - per coe - los glo - ri - a

175

C
- - - - - et su - per

A
e - jus, et su - per coe -

181

C
coe - los glo - ria e - jus,

A
- los glo - ria e - jus, *p* et su - per

187

C
p et su - per coe - los glo - ria e - jus, *f* glo - ria

A
coe - los glo - ria e - jus, *f* glo - ria

193

C
f e - jus, glo - ria e - jus. *tr*

A
f e - jus, glo - ria e - jus.

199

III. QUIS SICUT DOMINUS

CORO

Andante

Canto

Alto

Tenore

Basso

f

4

p

7

f

10

C
A
T
B

Quis si - cut si - cut

Quis si - cut Do - mi - nus,

Quis si - cut Do - mi - nus,

Quis si - cut Do - mi - nus,

p *f*

14

C
A
T
B

Do - mi - nus, Do - mi - nus De - us no - ster, qui in al - tis

Do - mi - nus De - us no - ster, qui in al - tis

Do - mi - nus De - us no - ster,

Do - mi - nus De - us no - ster,

Solo *Solo*

p

17

tutti

C ha - bi - tat, in al - tis ha - bi - tat, qui in al - tis

A ha - bi - tat, in al - tis ha - bi - tat, qui in al - tis

T

B

qui in al - tis

f

20

C ha - bi - tat,

A ha - bi - tat,

T ha - bi - tat,

B ha - bi - tat,

p

23 *Solo* *

et hu-mi - li - a, hu - mi - lia res - pi - cit,

26 *

et hu - mi - li - a, hu - mi - li - a res - pi - cit in

29

coe - lo et in ter - ra, in coe - lo, in

32

coe - lo et in ter - ra? _____

35 *tutti*

C
Quis si - cut Do - mi - nus,

A
Quis si - cut

T
Quis si - cut Do - mi - nus,

B
Quis si - cut Do - mi - nus,

f

39 *Solo*

C
Do - mi - nus De - us nos - ter, qui in al - tis

A
Do - mi - nus, Do - mi - nus De - us nos - ter, qui in al - tis

T
Do - mi - nus De - us nos - ter,

B
Do - mi - nus De - us nos - ter,

p

42 *tutti*

C ha - bi - tat, qui in al - tis ha - bi - tat,

A ha - bi - tat, qui in al - tis ha - bi - tat,

T qui in al - tis ha - bi - tat,

B qui in al - tis ha - bi - tat,

f

45 *p*

C et hu - mi - li - a res - pi - cit in

A et hu - mi - li - a res - pi - cit in

T et hu - mi - li - a res - pi - cit in

B et hu - mi - li - a res - pi - cit in

p

49

C
coe - lo, in coe - lo et in ter - ra?

A
coe - lo, in coe - lo et in ter - ra?

T
coe - lo, in coe - lo et in ter - ra?

B
coe - lo, in coe - lo et in ter - ra?

Perusal Copy

IV. SUSCITANS A TERRA INOPEM

CORO

Allegro

Canto
Su - sci - tans, su - sci - tans

Alto
Su - sci - tans, su - sci - tans

Tenore
Su - sci - tans, su - sci - tans

Basso
Su - sci - tans, su - sci - tans

f

5

C
a ter - ra, a ter - ra, a ter - ra, a ter - ra

A
a ter - ra, a ter - ra, a ter - ra, a ter - ra

T
a ter - ra, a ter - ra, a ter - ra, a ter - ra

B
a ter - ra, a ter - ra, a ter - ra, a ter - ra

11

C
in - o - pem et de ster - co - re

A
in - o - pem et de ster - co - re

T
in - o - pem et de ster - co - re

B
in - o - pem et de ster - co - re

17

C
e - ri - gens pau - per -

A
e - ri - gens pau - per -

T
e - ri - gens pau - per -

B
e - ri - gens pau - per -

23

C
em: Su - sci - tans, su - sci - tans,

A
em: Su - sci - tans, su - sci - tans,

T
em: Su - sci - tans, su - sci - tans,

B
em: Su - sci - tans, su - sci - tans,

28

C
a ter - ra, a ter - ra, a ter - ra, a ter - ra

A
a ter - ra, a ter - ra, a ter - ra, a ter - ra

T
a ter - ra, a ter - ra, a ter - ra, a ter - ra

B
a ter - ra, a ter - ra, a ter - ra, a ter - ra

35

C
in - o - pem et de ster - co - re

A
in - o - pem et de ster - co - re

T
in - o - pem et de ster - co - re

B
in - o - pem et de ster - co - re

41

C
e - ri - gens pau - per - *

A
e - ri - gens pau - per - *

T
e - ri - gens pau - per - *

B
e - ri - gens pau - per - *

47 *Solo*

C rem: Ut col - lo - cet e - um cum prin -

A *Solo*
rem: Ut col - lo - cet e - um cum prin -

T rem:

B rem:

P

54

C ci - pi - bus, cum prin - ci - pi - bus po - pu - li su - i.

A ci - pi - bus, cum - prin - ci - pi - bus po - pu - li su - i.

T

B

61 *tutti*

C Ut col - lo - cet e - um cum prin - ci - pi-bus,

A Ut col - lo - cet e - um cum prin - ci - pi-bus,

T Ut col - lo - cet e - um cum prin - ci - pi-bus,

B Ut col - lo - cet e - um cum prin - ci - pi-bus,

f

67

C cum prin - ci - pi - bus po -

A cum— prin - ci - pi - bus po -

T cum— prin - ci - pi - bus po -

B cum— prin - ci - pi - bus po -

73

C
A
T
B

pu - li su - i, pu - li su - i, pu - li su - i, pu - li su - i,

p

79

C
A
T
B

p cum prin - ci - pi-bus, cum prin - ci - pi-bus
p cum prin - ci - pi-bus, cum prin - ci - pi-bus
p cum prin - ci - pi-bus, cum prin - ci - pi-bus
p cum prin - ci - pi-bus, cum prin - ci - pi-bus

84

C

A

T

B

po - pu - li su - i, po -

po - pu - li su - i, po -

po - pu - li su - i, po -

po - pu - li su - i, po -

f

f

f

f

f

90

C

A

T

B

pu - li su - i.

pu - li su - i.

pu - li su - i.

pu - li su - i.

V. QUI HABITARE
CANTO

Andantino

Canto

42

*
tem, lae - tan

47

* *
3 3 3 3

52

3 3 3 3

tem,

f *p* *f* *p*

57

3 3 3 3

ma - trem — fi - li - o - rum, ma - trem — fi - li - o - rum lae - tan -

62 *tr*

tem, ma-trem fi-li-o-rum,

f

67

ma-trem fi-li-o-rum lae-tan

p

72 *tr*

tem.

f

76

Qui ha-bi-ta-re fa-cit ste-ri-

tr

p

81

lem, fa - cit ste-ri-lem in do - mo,

86

qui ha - bi - ta - re fa - cit ste - ri - lem in do - mo,

90

ma - trem fi - li - o - rum, ma - trem fi - li - o - rum lae-

94

tan - tem, ma -

98

trem, ma - trem lae - tan - - - - - *tr*

f *p* *f* *p* *f*

103

tem, lae - tan - tem. *tr*

3 *3* *3* *3* *4* *3* *tr*

Perusal copy

VI. GLORIA PATRI

ALTO

Andante

Alto

Glo - ri - a

Pa - tri, glo - ri - a Fi - li - o,

30

et Spi - ri - tu - i San -

tr *tr*

36

cto, glo - ri - a, et Spi -

42

ri - tui San cto. Glo-ri-a, glo - ri - a

*** *tr*

f

48

Pa - tri, et Spi - ri - tu - i San -

p *f* *p* *f*

54

cto.

p

60

Glo - ri - a Pa - tri,

f *p*

66

glo - ria, glo - ri - a Fi - li - o, et Spi -

f *p*

72

ri - tu - i San

*** *tr*

78

- cto, glo - ri - a, et Spi -

mf *p*

84

ri - tu-i San - cto. * Glo - ria Pa - tri, *

f

90

Pa - tri, et Fi - li - o, glo -

p *mf*

96

- ri - a, et Spi - ri - tu-i San - cto. *

p

102

Glo - ri - a, glo - ri - a Pa - tri, et Spi -

108

ri - tu - i San - tu - i

f

tr

114

cto.

tr

VII. SICUT ERAT IN PRINCIPIO

Maestoso

Musical score for Canto, Alto, Tenore, and Basso. The score is in 4/4 time with a key signature of one sharp (F#). The vocal parts are currently silent, indicated by a horizontal line with a dash. The piano accompaniment begins with a forte (*f*) dynamic. The right hand features a melodic line with a triplet of eighth notes and a fourteenth note, while the left hand provides a harmonic accompaniment with chords and single notes.

Vocal entries for Canto (C), Alto (A), Tenore (T), and Basso (B). The lyrics are: "Si - cut er - at in prin - ci - pi-o, et nunc, et sem - per, et". The Canto part begins with a triplet of eighth notes. The Alto part begins with a quarter note. The Tenore and Basso parts begin with quarter notes. The piano accompaniment continues with chords and single notes.

6

C nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

A nunc, et sem - per,

T nunc, et sem - per,

B nunc, et sem - per,

mp

11

C a - men, a - - - - -

A et in sae - cu - la sae - cu - lo - rum, a - men, a - - - - -

T et in

B

17

C
men, a

A
men, et in

T
sae - cu - la sae - cu - lo - rum, a - men, a

B
et in sae - cu - la sae - cu - lo - rum, a - men, in

23

C
sae - cu - la sae - cu - lo - rum, a

A
men,

T
men, in sae - cu - lo - rum, a

B
sae - cu - lo - rum, a - men, in

28

C
men, a - men, a -

A
et in sae - cu - la sae - cu - lo - rum, a - men, a -

T
men, a - men.

B
sae - cu - lo - rum, a -

34

C
men, a -

A
men, a -

T
a - men, a -

B
men, et in sae - cu - la

40

C
men.

A
men, a - men.

T
men, a - men.

B
sae - cu - lo - rum, a - men, a - men, a - men.

f

46

Allegro
Solo

C
Lau - da - te pu - e - ri,

A
Solo
Lau - da - te pu - e - ri,

T

B

p

51

tutti p *Solo*

C
lau - da - te, lau - da - te

tutti p *Solo*

A
lau - da - te, lau - da - te

p

T
lau - da - te,

p

B
lau - da - te,

58

tutti p *tutti p* *p* *p*

C
Do - mi - num, lau - da - te,

tutti p

A
Do - mi - num, lau - da - te,

p

T
lau - da - te,

p

B
lau - da - te,

64 *Solo* *tutti p*

C
lau - da - te no - men Do - mi - ni, lau - da - te,

A
lau - da - te no - men Do - mi - ni, lau - da - te,

T
p
lau - da - te,

B
p
lau - da - te,

71 *Solo* *tutti*

C
lau - da - te no - men Do - mi - ni, lau - da - te,

A
Solo *tutti*
lau - da - te no - men Do - mi - ni, lau - da - te,

T
lau - da - te,

B
lau - da - te,

77

Soli

Lau - da

p

lau - da - te,

p

lau - da - te,

p

lau - da - te,

p

lau - da - te,

82

Soli

lau - da - te,

lau - da - te,

lau - da - te,

lau - da - te,

98

C
men. A - men. A -

A
men. A - men. A -

T
men. A - men. A -

B
men. A - men. A -

104

C
- men. A - men. A - men.

A
- men. A - men. A - men.

T
- men. A - men. A - men.

B
- men. A - men. A - men.