

Musanko

Musik anonymer KomponistInnen

Laudate, pueri, Dominum

für Sopran, Alt, Bass,
Streicher und Basso continuo

(D-DI Mus.2-E-755)

Partitur und Stimmen

Edition Musanko

Edition MusanKo – Musik anonymer KomponistInnen

Ziel dieser Edition ist es, das in frei zugänglichen Quellen vorliegende, historische Notenmaterial anonymer KomponistInnen in eine für heutige MusikerInnen leichter lesbare Form zu überführen. Dazu werden z. B.

- Einzelstimmen spartiert,
- offensichtliche Fehler stillschweigend korrigiert,
- ausschließlich moderne Notenschlüssel verwendet,
- Artikulations- und Verzierungsangaben behutsam aus analogen Stellen übernommen,
- Generalbass-Bezifferungen ergänzt.

***Laudate, pueri, Dominum* für Sopran, Alt, Bass, Streicher und Basso continuo**

herausgegeben von Harald Schäfer,

gesetzt mit Lilypond/Frescobaldi,

Edition MusanKo, 2020

Version: 16.11.2020

<http://www.musanko.de>

Quelle

D-Dl Mus.2-E-755 (aus der Notensammlung der Dresdner Hofkirche und Königlichen Privat-Musikaliensammlung)

Bibliographischer Nachweis: <https://opac.rism.info/search?id=212006280>

Kontakt

Anregungen, Fragen, Kritik und Wünsche bitte jederzeit per Mail an schafha <at> web.de

Texte

Psalm 112 (griech. Zählung), 113 (hebr. Zählung)

(Allegro, 4/4, B-Dur, Besetzung: S, B, Streicher, B. c.)

Laudate, pueri, Dominum; laudate nomen Domini.

Sit nomen Domini benedictum ex hoc nunc et usque in saeculum.

A solis ortu usque ad occasum laudabile nomen Domini.

Excelsus super omnes gentes Dominus, et super caelos gloria eius.

(Largo, 3/4, d-Moll, Besetzung: B, 2 Vl, B. c.)

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

(Allegro, 2/2, B-Dur, Besetzung: S, Streicher, B. c.)

Suscitans a terra inopem, et de stercore erigens pauperem:

(Andante, 3/4, F-Dur, Besetzung: S, B, B. c.)

Ut collocet eum cum principibus, cum principibus populi sui.

Qui habitare facit sterilem in domo, matrem filiorum laetantem.

(Adagio, 4/4, d-Moll, Besetzung: A, Streicher, B. c.)

Gloria patri et filio et spiritui sancto.

(Allegro, 4/4, B-Dur, Besetzung: S, B, Streicher, B. c.)

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

Übersetzung nach der Einheitsübersetzung aus dem Jahr 2016

(Quelle: <https://www.bibleserver.com/EU/Psalm113>, abgefragt am 15.11.2020):

Lobt, ihr Knechte, den Herrn, lobt den Namen des Herrn!

Der Name des Herrn sei gepriesen von nun an bis in Ewigkeit.

Vom Aufgang der Sonne bis zu ihrem Untergang sei gelobt der Name des Herrn.

Erhaben ist der Herr über alle Völker und über den Himmeln ist seine Herrlichkeit.

Wer ist wie der Herr, unser Gott, der wohnt in der Höhe, der hinabschaut in die Tiefe, auf
Himmel und Erde?

Den Geringen richtet er auf aus dem Staub und aus dem Schmutz erhebt er den Armen,

um ihn wohnen zu lassen bei den Fürsten, bei den Fürsten seines Volks. Die Kinderlose lässt
er wohnen im Haus als frohe Mutter von Kindern.

Ehre sei dem Vater und dem Sohn und dem heiligen Geist.

Wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit. So sei es.

Anmerkungen zur Edition

Die Editionsvorlage stammt aus der Notensammlung der Dresdner Hofkirche und Königlichen Privat-Musikaliensammlung und ist derzeit im *Répertoire International des Sources Musicales* (RISM) als anonym eingestuft, siehe bibliographischer Nachweis. Auf der Internetseite von RISM wird erwähnt, dass der Titel mit Angabe von Sopran und Bass nicht vollständig sei. Formal ist dies sicher richtig, denn die Gesangsstimme der vorletzten Arie *Gloria patri* ist im Altschlüssel notiert. Beim Ambitus der Sopranarien fällt allerdings auf, dass der Stimmumfang eher dem einer Mezzosopranstimme entspricht: d' bis f', f' bis f'', f' bis g'', e' bis g''. Der Stimmumfang der „Alt“-Arie umfasst c' bis c''. Der Herausgeber sieht es daher als denkbar an, dass die Musik für einen Mezzosopran komponiert worden sein könnte, der die „Alt“-Partie mitgesungen hat. Für eine 22-taktige Arie eine separate Sängerin bzw. einen separaten Sänger zu rekrutieren, scheint zumindest aus heutiger Sicht ein zu hoher (finanzieller) Aufwand zu sein.

Danksagung

Ich danke

Herrn Burkard Rosenberger für die Durchsicht des Notentextes und den Hinweis auf den Stimmumfang der Arien,

Frau Herta Schäfer für die Durchsicht aller Texte und für die Unterstützung bei der Übersetzung.

Rechtlicher Hinweis

Alle mit der Editionsvorlage dieser Ausgabe verbundenen Rechte liegen beim Eigentümer der Quelle. Das in der Edition MusanKo bereitgestellte Notenmaterial steht unter der Creative-Commons-Lizenz CC BY-SA (<https://creativecommons.org>) in der jeweils gültigen Fassung.

Laudate, pueri, Dominum

für Sopran, Alt, Bass, Streicher und Basso continuo

Anonymus, D-Dl Mus.2-E-755

Allegro

Violine 1

Violine 2

Viola

Sopran

Bass

B. c.

3

6

p

p

p

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

p

6 7 — 7 6 6 5 7 4 3 6 7 — 6 6 5

9

Do - minum; lau - da - te no - - men_ Do - mi-ni, lau-da-te

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

12

no - men Do - mi - ni,

6 6 6 6 5 6 7 6 6 7 6

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{5}$ $\frac{7}{4}$ $\frac{6}{5}$

15

7 6 6 6 6 6 5 4 3

$\frac{7}{3}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{3}$ $\frac{5}{4}$ $\frac{5}{3}$ $\frac{4}{3}$

18

p

p

p

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

p

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

5 3 3 5

21

p

Do - minum; lau - da - te no - - - men_ Do - mi-ni, lau-da-te

6 7 9 6 6 6 4 3 3 4

3 5 4 5

30

pu - e-ri, lau-da - te Do-minum; lauda-te no - men Do - - -
 lau - da-te no - - - men Do - - -

7 — 6 6 —
 5 —
 4/2 6 7 7 7 7 7 7 #3 6 4/3

34

6 4/5 # 9 8 9 8 9 8 9 8 6 7 # 6

37

f *f* *f*

mi - ni. mi - ni.

f

9 8 4— #3— 6 7 6 5 6 6 7 #— 6

5—

40

6— # 6 7 6 6— 4 3 #5 4 #5— 3—

43

p

p

p

Sit no - men Do - mini, sit be - ne -

p

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

46

ex hoc nunc et us - que in sae - cu -

dic - tum ex hoc nunc et us - que in sae - cu -

ex hoc nunc et us - que in sae - cu -

5 6 5 6 5 7 6 # 7 6 7 9 8 # 6 7
#3 4 #3 6 5 7 4/3 # 7 6 #3 9 8 5 #3

49

lum, in sae - - - cu - lum.

lum, in sae - - - culum,

6 — 6/5 7 6 7 — 6 — # — 6 7 — 6/5 #3 — 6/5

52

Sit no - men Do - mini, sit be - ne - dic - tum ex hoc nunc et us -

ex hoc nunc et us - que in sae -

6 7 6/4 #3 6 6/5 #3 6/4 #3 6 6/5

55

que in sae

9 8 9 8 7 7 7 7 7 7 7 6 9 8 9 8

5 3 # 5 3 6 3 7 7 7 7 7 5 6 9 8 9 8

59

cu - lum.

cu - lum.

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

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

62

7#3 — 6/5#3 — #5#3 — #6#4/2 — 6 — 6 — #5#3 — #6 6 — 4 3 4 — 3 —

65

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

p

6/5#3 — 7#3 — #6 6 — #6 7 #5#3 — # — # — # 6 6 6

68

f

ca - - - - - sum

us-que ad oc - ca - - - - - sum

f

— 6 7 4 3 — 6 7 6 # — 6 5 6

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

71

p

lau-da-bi-le no - - - - -

lau-da-bi-le no - - - - -

6 6 7 6 7 6 7 6

5 #3 5 7 6 7 6

74

men Do mi ni.

men Do mi ni.

7 6 7#3 6 6 6 # 7

77

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

7 7 6 6 5 # 6 6

80

om - nes gen - tes Do - mi - nus, et su - per cae - los glo - - - - -
 et su - per cae - - - - los glo - cae - - - - -

6 6 6 4 #3 6 7 7 4 3

83

- ria e - ius,
 - ri - a e - ius,

9 8 6/5 4 3 7 6 6/5 7 6 6/5

86

ex-celsus su - per om - nes, om - nes gentes Do - minus,
 ex-celsus su - per om - nes, om - nes gentes Do - minus, et su - per

p

♯ ♯6 6 6 6 6 6 7 6 5 4 3 6/4 5/3

90

et su - per cae - los glo - ri - a e - ius,
 cae - los glo - ri - a e - ius, et su - per

6/4/2 6 ♯ 6 7 7 6/4 5/3

93

p *p* *p*

et su - per cae - - - los glo - ri - a e -

cae - - - los glo - - - ri - a

6 6 6 6 — 9 8 7 6/5 7 — 6 7 7 —

96

- - - - - ius, glo - ri - a e -

e - - - - ius, glo - ri - a e -

9 8 7 — 9 — 6 4 — 3 6 6/5 4 3

100

f

f

f

ius.

ius.

f

6 7 6 6/5 7 6 7 6/5 4/2

103

f

f

f

ius.

ius.

f

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

Largo

Violine 1

Violine 2

Bass

B. c.

Quis si - cut Do - mi - nus De - us nos - ter,

f

5 6 6 7 6 7 6

#3 #3 #3 #3

6

p

p

quis si - cut Do - mi - nus

p

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

#3 #3

11

De - us nos - ter, qui in al - - tis, in

6 6 7 5 6 6 6 7

#3 #3 4 5

16

al - tis ha - bi -

6 7 6 6 7 6 6/5 4 3

21

tat, et hu -

6 7 6 7 6 7 4 3 6

26

mi - li - a res - pi - cit in cae - lo et in ter -

6 6 #3 6 #3 6 #3 6/5

30

7 6 $b5$ $b7$ $b6$ $b5$ 6 6 $\frac{6}{5}$ 4 3

34

f *p* *f* *p*

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

6 7 $\#3$ 6 6 6 $\#$ 6

38

cae-lo et in ter

6 7 6 7 6 $\frac{7}{\#3}$ $\frac{7}{\#3}$ 6 7

42

7 #3 6 5 # 6 6 4 #3

46

f *p*
ra, in cae-lo et in ter - ra, in ter -
f *p*

6 6 # 6 5 4 #3

51

f *f*
ra?
f

6 7 6 7 6 #3 4 #3

Allegro

Violine 1

Violine 2

Viola

Sopran

B. c.

Su - sci - tans a — ter - ra — in - o - pem,

6 $\frac{6}{4}$ 6 7 6 $\frac{6}{5}$ 7 4 3

9

su - sci - tans a — ter - ra —

6 $\frac{6}{5}$ 6 $\frac{6}{4}$ 6 7 6 7

17

p

p

p

in - o - pem, et de ster - co - re e - ri - gens pau -

4 3 6 $\frac{6}{4}$ 6 7 6 7 7 7 $\frac{7}{5}$ 7 7 $\frac{7}{3}$ 9 — 6 $\frac{6}{5}$

26

4 3 6 6 — 6 6 4 3 4 5

pe-rem, *f*

34

4 6 6/5 6/4 6 7 6/5 7/4

su - sci - tans a - ter - ra *p*

42

4 4/3 7 6/5 7 9 8 9 8 7

in - o - pem, et de ster - co - re e - ri - gens pau *p*

50

9 8 6 6 6 6 6 4 3

pe-rem,

58

6 7 7 5 6 6 7 6 6

et de ster-co-re e-ri-gens pau-pe-rem:

66

6 6/5

Andante

Sopran

Bass

B. c.

Ut col - lo-cet e - um cum_

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

— 6— 6 6— 6 6 6 6 5 — 6— 6 6 6 5 — 7 — 13 — 6 6

6

prin-ci - pi-bus, cum prin - ci - pi-bus po - pu-li

cum_ prin - ci - pi-bus po - pu-li su -

6 5 — 7 — 6 5 — 6 5 — 9 — 6 — 6 6 6 — 6 6

12

su - - i, ut col - lo-cet e - um cum_ prin-ci - pi-bus,

- - i, ut col - lo-cet e - um cum_

7 — 7 — — — 6 6 — 6 6 6 5 — 6 — 6 6 6 5 — 7 — 13 — — — 6

18

cum_ prin - ci - pi-bus po - - -

prin-ci - pi-bus, cum prin - ci - pi-bus po - - -

6 5 — 7 — 6 5 — 6 7 9 — 8 — 6 6 5 — 6 — 6 5 9 — 6 — 6

23

pu - li su - i. Qui

pu - li su - i.

6 6 6 7 6 9 8 6 7 5 5 6 6

5 5 3 5 3

28

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

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

6 # 6 6 4 # 3 6 7 # 6 6 6

3 3 5 5

33

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

do - - mo, ma - trem fi - li - o - rum lae - tan - -

6 6 4 3 6 7 9 8 6 6 6 7 6 6 7 6

5 5 3 5 3

38

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

- - - - - tem, ma -

9 8 6 6 # 7 6 6 5 6 7 6 6 6 6

5 5 4 5

Adagio

Violine 1

Violine 2

Alt

B. c.

6 5 6 5 6 6

3

4 #3 6 # 6 6 6 6 6

5

p

p

Glo - ri - a pa - - - tri et

6 5|4 6 6 6 6 # 6 5 4 #3

8

fi - li - o et spi - ri - tu - i sanc -

10

to, et spi - ri - tu - i

f *p* *f* *p*

6/4 6 # 6

13

sanc - to, glo - ri - a

Allegro

Violine 1

Violine 2

Viola

Sopran
Si - cut e - rat in prin - ci - pi-o et nunc, et nunc et sem -

Bass
Si - cut e - rat in prin - ci - pi-o et nunc, et nunc et

B. c.

6 6 6 6 6/5

4

- - - per, et nunc et sem - per, si - cut e - rat in prin -

sem - - per, et nunc et sem - per, si - cut e - rat in prin-ci - pi-o et

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

9

ci - pi-o et nunc, et nunc et sem - - - per, et nunc, et nunc et
nunc, et nunc et sem - - - - - per, et

4 6 46 6 6/5 6 4 3

12

sem - - - - - per
nunc, et nunc et sem - - - - - per

6 7 7 6 7 4 3 6 7 6

16

6 7 6 7 6 7 4 6 6 6 6

5 5 2 4 4

19

et in sae - cula sae - cu - lo - rum.

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

5 5 5

23

A - men, a - - - - -
 et in sae - cula sae - cu - lo - rum. A - men, a - - - - -

6 7 6 6/5 6 6

26

men, et in men, men,

5 6 6 6 7 6 5 9 8 4 6

29

sae - cu-la sae - cu - lo-rum. A - men, a - - - -

a - - - - - men,

7 6 6 6 6 6 6 6 7

32

p

p

p

men, a - - - -

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

6 7 6 6 6 6 6

35

men,

men,

f

7 — 7 — 7 — 7 — 7 — 7 — 6 6 6 4 — #3 — 6

38

et in sae - cula saecu - lorum. A - men,

et in sae - cula

p

6 — 6 6 — 6 6 6 7 —

41

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

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

6 6 6 9 8 6 7 7 6 7 6 6

44

6 6 6 6 7 6 6 6 7 4 6 7 7

48

f *f* *f*

men, a -

men, a -

f *p*

7 4 3 6 7 6 6/5 7

51

6 6 7 7 6 7 6 6

54

f

men.

men.

f

9 8 6/5 4-3 6 7-6 6 6/5 7 6

57

7-6 5 7-4/2 6 7 7 6-6 5-7 7 6 6 7 4 3

Laudate, pueri, Dominum
 für Sopran, Alt, Bass, Streicher und Basso continuo
 Sopran

Anonymus, D-Dl Mus.2-E-755

Allegro

Sopran

Bass

B. c.

5

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

9

Do - mi-num; lau-da-te no - - men Do - mi-ni, lau-da-te no - men Do - mi-

13

ni,

17

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

21

lau-da-te no - men

Do - mi-num; lau-da-te no - men Do - mi-ni, lau-da-te no - men Do-mi-

25

Do - mi-ni, lau-da-te,

ni, no-men Do - mi-ni,

30

pu - e-ri, lau-da - te Do-mi-num; lau-da-te no - men Do -

lau - da-te no - men Do -

34

mi-

mi-

38

ni.

ni.

43

ex hoc nunc et us -

Sit no-men Do-mini, sit be - ne-dic - tum ex hoc nunc et

47

- que in sae - cu-lum, in sae - cu - lum.

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

51

Sit nomen Do - mini, sit be - nedic - tum ex hoc nunc et us -

ex hoc nunc et us - que in sae -

55

- que in sae - cu -

lum.

60

lum.

lum.

65

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

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

69

sum lau-da-bile no -

sum lau-da-bile no -

73

men Do - mi - ni.

men Do - mi - ni.

77

Ex-cel-sus su - per om - nes, om - nes gen - tes Do - mi - nus, et su - per

et su - per

81

et su - per cae - los glo - ria e - ius,

cae - los glo - ria e - ius,

85

ex-cel-sus su-per om-nes, om-nes gen-tes

ex-cel-sus su-per om-nes, om-nes gen-tes Do - mi-

89

Do-mi-nus, et su-per cae-los glo-ri-a e-ius,

nus, et su-per cae-los glo-ri-a e-ius, et su-per

93

et su-per cae-los glo-ri-a e-ius

cae-los glo-ri-a e-ius

97

- ius, glo-ri-a e-ius.

- ius, glo-ri-a e-ius.

102

Quis sicut (tacet)

Allegro

Sopran

B. c.

Su - sci - tans a - ter - ra - in - o - pem,

10

su - sci - tans a - ter - ra - in - o - pem, et de

19

ster - co - re e - ri - gens pau -

28

pe - rem,

37

su - sci - tans a - ter - ra - in - o - pem, et de ster - co - re e -

46

ri - gens pau

55

- pe - rem, et de ster - co - re e - ri - gens pau -

64

- pe - rem:

Andante

Sopran

Ut col - lo-cet e - um cum_

Bass

Ut col - lo-cet e - um cum__prin-ci - pi-bus,

B. c.

6

_prin-ci - pi - bus, cum__ prin - - ci - pi -

cum__ prin - - ci - pi - bus po - pu-li

11

bus po - pu-li su - - i, ut col - lo-cet e - um cum_

su - - - i, ut

16

_prin-ci - pi - bus, cum__ prin - ci - pi - bus

col - lo-cet e - um cum__prin-ci - pi - bus, cum__ prin -

21

po - - - - - pu -
ci - pi-bus po - - - - - pu -

26

- li su - i. Qui ha - bi-ta-re fa - cit ste - ri-lem in
- li su - i. Qui ha - bi-ta-re

31

do - - - mo, ma - - - trem fi-li - o - rum lae-
fa - cit ste - ri-lem in do - - - mo, ma - trem fi - li -

36

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

41

o - - - rum lae - - tan - - -

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

47

- - - tem, ma -

- - - tem, ma - trem fi - li -

53

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

o - - - rum lae - tan - - -

59

- - - - - tem.

- - - - - tem.

Gloria patri (tacet)

Allegro

Sopran

Si - cut e - rat in prin - ci - pi-o et nunc, et nunc et sem -

Bass

Si - cut e - rat in prin - ci - pi-o et nunc, et nunc et

B. c.

4

- - per, et nunc et sem - per, si - cut e - rat in prin -

sem - - per, et nunc et sem - per, si - cut e - rat in prin - ci - pi-o et

9

ci - pi-o et nunc, et nunc et sem - - per, et nunc, et nunc et

nunc, et nunc et sem - - per, et

12

sem - - per

nunc, et nunc et sem - - per

16

20

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

et in sae-cu-la

24

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

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

28

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

- men, a - - - - - men,

32

men, a - - - - -

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

36

- - - - - men, et in sae-cu-la

- - - - - men,

40

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

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

44

men,

a - - -

48

men,

a - - -

52

men.

men.

56

men.

men.

Laudate, pueri, Dominum
für Sopran, Alt, Bass, Streicher und Basso continuo
Alt

Anonymus, D-Dl Mus.2-E-755

Laudate, pueri, Dominum (tacet)
Quis sicut (tacet)
Suscitans a terra (tacet)
Ut colleet (tacet)

Gloria patri (Adagio)

Violine 1/2

Alt

B. c.

3

5

p

Glo - ri - a pa -

- - - tri et fi - li - o et spi - ri - tu - i

9

sanc - - - - -

11

to, *f* et spi - ri - tu - i *p*

13

sanc - - - - -

15

- - - to, glo - ri - a pa - tri, pa - tri et fi - li - o et spi -

17

ri - tu - i sanc - - - - -

19

to, spi - ri - tu - i sanc - to. *f*

21

Sicut erat (tacet)

Laudate, pueri, Dominum

für Sopran, Alt, Bass, Streicher und Basso continuo

Bass

Anonymus, D-Dl Mus.2-E-755

Allegro

Sopran

Bass

B. c.

5

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

9

Do - mi-num; lau-da-te no - - men Do - mi-ni, lau-da-te no - men Do - mi-

13

ni,

17

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

21

lau-da-te no - men

Do-mi-num; lau-da-te no - men Do - mi-ni, lau-da-te no - men Do-mi-

25

Do - mi-ni, laudate,

ni, no-men Do - mi-ni,

30

pu - e-ri, lau-da - te Do-mi-num; lau-da-te no - men Do -

lau - da-te no - men Do -

34

mi-

mi-

38

ni.

ni.

43

ex hoc nunc et us -

Sit no-men Do-mini, sit be - ne-dic - tum ex hoc nunc et

47

- que in sae - - cu-lum, in sae - - cu - lum.

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

51

Sit nomen Do - mini, sit be - nedic - tum ex hoc nunc et us -

ex hoc nunc et us - que in sae -

55

- que in sae - - cu -

- - cu -

60

lum.

lum.

65

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

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

69

sum lau-da-bile no -

sum lau-da-bile no -

73

men Do - mi - ni.

men Do - mi - ni.

77

Ex-cel-sus su-per om - nes, om-nes gen-tes Do - mi-nus,
et su-per

81

et su-per cae - los glo - ria e - ius,
cae - los glo - ri-a e - ius,

85

ex-cel-sus su-per om-nes, om-nes gen-tes

ex-cel-sus su-per om-nes, om-nes gen-tes Do - - mi-

89

Do-mi-nus, et su-per cae - los glo - ri-a e - ius,

nus, et su-per cae - los glo - ri-a e - - - ius, et su-per

93

et su-per cae - - los glo - ri-a e - - - -

cae - - los glo - - - - ri-a e - - - -

97

- - - ius, glo - ri-a e - ius.

- - - ius, glo - ri-a e - ius.

102

Largo

Bass

Quis si - cut Do - mi - nus De - us nos - ter,

B. c.

6

quis si - cut

10

Do - mi - nus De - us nos - ter, qui in

14

al - - - - - tis, in al - - - - -

17

- - - - - tis ha - bi -

21

tat,

25

et hu - mi - li - a res - pi - cit in cae - lo et

29

in ter - - - - -

32

ra, et hu -

36

mi - li - a res - pi - cit in cae - lo et in ter -

40

43

ra,

47

in cae - lo et in ter - ra, in ter - ra?

52

Suscitans a terra (tacet)

Andante

Sopran

Bass

B. c.

Ut col - lo-cet e - um cum_

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

6

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

cum_ prin - ci - pi-bus po - pu-li

11

bus po - pu-li su - i, ut col - lo-cet e - um cum_

su - i, ut

16

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

col - lo-cet e - um cum_ prin-ci - pi-bus, cum_ prin -

21

po - - - - - pu -
ci - pi-bus po - - - - - pu -

26

- li su - i. Qui ha - bi-ta-re fa - cit ste - ri-lem in
- li su - i. Qui ha - bi-ta-re

31

do - - - - - mo, ma - - - - - trem fi-li - o - - - - - rum lae-
fa - cit ste - ri-lem in do - - - - - mo, ma - - - - - trem fi - li -

36

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

41

o - - - rum lae - - tan - - -

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

47

- - - - - tem, ma -

- - - - - tem, ma - trem fi - li -

53

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

o - - - rum lae - tan - - - -

59

- - - - - tem.

- - - - - tem.

Glori patri (tacet)

Allegro

Sopran

Si - cut e - rat in prin - ci - pi-o et nunc, et nunc et sem - -

Bass

Si - cut e - rat in prin - ci - pi-o et nunc, et nunc et

B. c.

4

- - per, et nunc et sem - per, si - cut e - rat in prin -

sem - - per, et nunc et sem - per, si - cut e - rat in prin - ci - pi-o et

9

ci - pi-o et nunc, et nunc et sem - - per, et nunc, et nunc et

nunc, et nunc et sem - - per, et

12

sem - - per

nunc, et nunc et sem - - per

16

20

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

et in sae-cu-la

24

sae-cu-lo-rum. A-men,

28

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

men, a-men,

32

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

36

men, et in sae-cu-la

men,

40

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

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

44

men, a - - -

men, a - - -

48

men, a - - -

men, a - - -

52

men.

men.

56

Laudate, pueri, Dominum
für Sopran, Alt, Bass, Streicher und Basso continuo
Violine 1

Anonymus, D-Dl Mus.2-E-755

Laudate, pueri, Dominum (Allegro)

The image shows a musical score for Violin 1, titled "Laudate, pueri, Dominum (Allegro)". The score is written in G minor (one flat) and common time (C). It consists of ten staves of music, with measure numbers 4, 8, 12, 16, 20, 23, 29, and 38 indicated at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together in groups. Dynamics include *f* (forte) and *p* (piano). There are also some rests and a fermata. The score ends with a final measure marked with a "6" above it, indicating a sixteenth note.

41  *p*


45  *f*

52  *p* *f*

61 

64  *f*

70  *f*

78  *f*

86  *p*

100  *f*

103 

Quis sicut (Largo)

Musical score for Violin 1, titled "Quis sicut (Largo)". The score is written in treble clef, 3/4 time, and B-flat major. It consists of ten staves of music, with measure numbers 7, 13, 17, 22, 27, 31, 35, 40, 45, and 51 indicated at the beginning of each staff. The dynamics range from *f* (forte) to *p* (piano).

Staff 1 (Measures 1-6): *f*

Staff 2 (Measures 7-12): *p*

Staff 3 (Measures 13-16):

Staff 4 (Measures 17-21): *f*

Staff 5 (Measures 22-26): *p*

Staff 6 (Measures 27-30):

Staff 7 (Measures 31-34): *f*

Staff 8 (Measures 35-39): *p*

Staff 9 (Measures 40-44):

Staff 10 (Measures 45-50): *f*, *p*

Staff 11 (Measures 51-54): *f*

Suscitans a terra (Allegro)

Musical score for Violin 1, titled "Suscitans a terra (Allegro)". The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece is marked "Allegro". The score consists of nine staves of music, with measure numbers 5, 10, 22, 32, 36, 44, 50, 61, and 68 indicated at the beginning of their respective staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). There are also markings for fingerings (e.g., 5, 3) and articulation (e.g., accents). The piece concludes with a double bar line at the end of the ninth staff.

Ut collectet (tacet)

Gloria patri (Adagio)

3

5 *p*

7

9

11 *f* *p*

13

15

17

19 *f*

21

Sicut erat (Allegro)

14 *f*

17

20 *p*

23 *p* 3

29 *p*

33 *f* 3

39 *p* *f*

43 *f* 5

51 *f* 4

57

Laudate, pueri, Dominum
für Sopran, Alt, Bass, Streicher und Basso continuo
Violine 2

Anonymus, D-Dl Mus.2-E-755

Laudate, pueri, Dominum (Allegro)

The musical score for Violin 2 is written in G minor (two flats) and common time (C). It consists of ten staves of music, with measure numbers 4, 8, 12, 16, 20, 23, 29, and 38 indicated at the beginning of their respective staves. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). A first ending bracket with a '2' is shown above measures 23-24, and a second ending bracket with a '6' is shown above measures 29-30. The score concludes with a final cadence in the key of G minor.

Musical score for Violine 2, measures 41 to 103. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various dynamics and articulations, including *p* (piano), *f* (forte), and *tr* (trill). Fingerings are indicated by numbers 1-5 above notes. Measure numbers 41, 45, 52, 61, 64, 70, 77, 85, 95, and 103 are marked at the beginning of their respective staves.

Quis sicut (Largo)

Musical score for Violine 2, titled "Quis sicut (Largo)". The score is written in treble clef, 3/4 time, and B-flat major. It consists of ten staves of music, with measure numbers 7, 13, 17, 22, 27, 31, 35, 40, 45, and 51 indicated at the beginning of each staff. The dynamics range from *f* (forte) to *p* (piano).

Staff 1 (Measures 1-6): *f*

Staff 2 (Measures 7-12): *p*

Staff 3 (Measures 13-16):

Staff 4 (Measures 17-21): *f*

Staff 5 (Measures 22-26): *p*

Staff 6 (Measures 27-30):

Staff 7 (Measures 31-34): *f*

Staff 8 (Measures 35-39): *p*

Staff 9 (Measures 40-44):

Staff 10 (Measures 45-50): *f*, *p*

Staff 11 (Measures 51-54): *f*

Suscitans a terra (Allegro)

Musical score for Violine 2, 'Suscitans a terra (Allegro)'. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece is marked 'Allegro'. The score consists of nine staves of music, with measure numbers 5, 10, 22, 28, 35, 44, 50, 60, and 68 indicated at the beginning of their respective staves. The music features various dynamics including *p* (piano), *f* (forte), and *ff* (fortissimo), as well as articulation marks like accents and slurs. The piece concludes with a double bar line at the end of the ninth staff.

Ut collectet (tacet)

Gloria patri (Adagio)

3

5 *p*

7

9

11 *f* *p*

13

15

17

19 *f*

21

Sicut erat (Allegro)

14 *f*

17

20 *p*

23 *p* 3

29 *p*

33 *f* 3

39 *p* *f*

43 *f* 5

51 *f* 4

57

Laudate, pueri, Dominum
für Sopran, Alt, Bass, Streicher und Basso continuo
Viola

Anonymus, D-Dl Mus.2-E-755

Laudate, pueri, Dominum (Allegro)

The musical score for the Viola part is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece is in 4/4 time and consists of 101 measures. The score is divided into systems of five lines each, with measure numbers 6, 12, 18, 24, 32, 43, 52, 63, 70, 84, and 101 marking the beginning of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *f* (forte) and *p* (piano). There are several trills and slurs throughout the piece. The score ends with a double bar line at measure 101.

Quis sicut (tacet)

Suscitans a terra (Allegro)

Musical score for Viola, 'Suscitans a terra (Allegro)'. The score is in 2/4 time and B-flat major. It consists of five staves of music. The first staff starts with a 5-measure rest, followed by a series of eighth notes. The second staff begins with a piano (*p*) dynamic and features a 4-measure rest. The third staff has a piano (*p*) dynamic and a 4-measure rest. The fourth staff starts with a forte (*f*) dynamic and a 5-measure rest. The fifth staff begins with a 3-measure rest.

Ut collecet (tacet)
Gloria patri (tacet)

Sicut erat (Allegro)

Musical score for Viola, 'Sicut erat (Allegro)'. The score is in 2/4 time and B-flat major. It consists of five staves of music. The first staff starts with a forte (*f*) dynamic and a 14-measure rest. The second staff begins with a piano (*p*) dynamic and a 3-measure rest. The third staff has a piano (*p*) dynamic and a 3-measure rest. The fourth staff starts with a piano (*p*) dynamic and a 5-measure rest. The fifth staff begins with a forte (*f*) dynamic and a 4-measure rest.

Laudate, pueri, Dominum
für Sopran, Alt, Bass, Streicher und Basso continuo
Basso continuo

Anonymus, D-Dl Mus.2-E-755

Laudate, pueri, Dominum (Allegro)

The image shows a musical score for the Basso continuo part of 'Laudate, pueri, Dominum'. The score is written in bass clef with a common time signature (C). It consists of ten staves of music, each with a corresponding line of figured bass notation below it. The music is in a key with one flat (B-flat major or D minor). The tempo is marked 'Allegro'. Dynamics include *p* (piano), *f* (forte), and *fz* (forzando). The figured bass notation uses numbers 1-7 to indicate fingerings and various symbols like '4', '5', and '6' to indicate intervals or specific notes. The score is divided into measures, with measure numbers 6, 11, 16, 21, 27, 33, 39, and 44 marked at the beginning of their respective staves.

6 7— 6 6 7 — 6 7— 6 6 7 4 6 6 6 6 — 4 3 4 3—

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

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

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

6 7— 6 9 6 6— 6 6 6 4— 3— 3 4 6 7 7 7 6 5 — 6

7— 6 — 6 7— 6 6 6— 7 6 7— 6 6 — 4 6 7 7 7 7 7

7 7 #3 6 6 5 #— 9 8 9 8 9 8 9 8 6 7 6 9 8 4— 3— 6 7 6 5 6

6— 7 #— 6 6 — 6 7 6 6 — 4 3 5 4 5— 6 7— 7 6

6 7 #— 6 7 6 5 6 6— 5 6 5 6 5 7 6 # 7 6 7 9 8 — 6 7 6 — 6 7 6

50 *f* *p*

7-6-#-6 7-6-#3-5 6 7 6 5 6 6-5 6 5 6 6 5 9 8 9 8 6

56 *f*

7-#3 7 7 7 7 7 6 5 9 8 9 8 #-6 4-#3 6 6 6 7

61

6-6-#5-6 7-6-#5-#3 6 6 6 5 6 6 4 3 4 3 6 7-#5-#3 6 6

66 *p* *f*

6 7 #5-#3 # #-6 6 6 6 7 4 3 6 4 3 # 7 6 # 6 6

71 *p* *f*

6 6 7 6 7 6 7 6 7 6 7 6 6 6 6 # 7

77 *p*

7-7-6 6-5-#4-#3 # 6 6 6 6 6 4-#3 6 7 7 4 3

83 *f* *p*

9 8 6 5 4 3 7-6 6-7 6 5 # 6 6 6 6 6 6 7 6 6 5

89

4 3 6 5 6 6 6 7 7 6 5 6 6 6 6 9 8 7 6 5

95 *f*

7-6 7 7 9 8 7-9 6 4-3 6 6 5 4 3 6 7-6

101

6-7-6 7-6 4 6 6 6 4 3 4 3 6 7-7 6 6 7 4 3

Quis sicut (Largo)

Musical score for Basso continuo, *Quis sicut (Largo)*. The score is written in bass clef, 3/4 time, and G minor. It consists of ten staves of music, each with figured bass notation below the notes. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte).

The score is divided into measures by bar lines. Measure numbers 7, 13, 17, 22, 27, 31, 35, 40, 45, and 51 are indicated at the beginning of their respective staves.

The figured bass notation includes numbers 1-7, accidentals (sharps and flats), and slurs. The key signature is G minor (one flat), and the time signature is 3/4.

Suscitans a terra (Allegro)

Musical score for Basso continuo of "Suscitans a terra (Allegro)". The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of six systems of staves, each with a line of music and a line of figured bass notation below it. The figured bass notation includes numbers 1-7, accidentals (sharps and flats), and bar lines. The first system starts with a 6/4/2 figure. The second system starts with a 6/5 figure. The third system starts with a 7 figure. The fourth system starts with a 7 figure and includes dynamic markings *f* and *p*. The fifth system starts with a 6/5/3 figure. The sixth system starts with a 7 figure. The score ends with a double bar line.

Ut collecet (Andante)

Musical score for Basso continuo of "Ut collecet (Andante)". The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music consists of three systems of staves, each with a line of music and a line of figured bass notation below it. The figured bass notation includes numbers 1-7, accidentals (sharps and flats), and bar lines. The first system starts with a 6-6 figure. The second system starts with a 6-6 figure. The third system starts with a 6-6 figure. The score ends with a double bar line.

22

9— 6— 6 6— 6— 6 7— 6— 9— 8— 6 7 5 15 3 — 6— 6

28

6 — #— 6— 6 4— #3— 6 7 # 6 5 6— 6— — 6— 6

34

4— 3— 6 7 #3 9— 8 6 6 — 6 7 6 — 6— 6 7 9— 8— 6 6— #— 7— 6— 6 5

41

6 — 7— 6— 6 6 9— 6 6 5 — 6— 6 7— 7— 4— 3— 6 9— 6— 6—

48

6— 6— 6 7 9— 8— 6— 4— 3 — — 6 9 9 9

57

6— 6— 6 6 9— 6— 6 7— 6— 6 6 7 6 — — 6— 6 6— 4 3

Gloria patri (Adagio)

6— 6— 6 6 4 #3— 6 # — 6

4

6 b6 6 6 6 5 [h] 6 6 # 6 5 #3

7

6 6 # — 6

20

6 b6 6 6 6 5 [h] 6 6 # 6 5 #3

Sicut erat (Allegro)

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

8 6 6 6 6 5 6 4 3 6 7 7 6 7 4 3

15 *f* 6 7 6 6 7 6 7 4 2 6 6 6 6 4 3 4 3

20 *p* 6 7 7 6 6 7 4 3 6 7 6 6 6 7 6 6 6

26 5 6 6 6 5 7 6 5 9 8 4 3 6 7 6 6 6 6 6 6 6 7

32 6 7 6 6 6 6 6 7 7 7 7 7 7 6 6 6 4 3 6

38 *p* 6 6 6 6 6 7 6 6 6 5 9 8 6 7 7 6 7 6 6 5

44 6 6 6 6 5 7 6 6 6 7 4 6 7 7 7 4 3 6 7 6

50 *p* 6 7 6 6 7 7 6 7 6 6 9 8 6 4 3 6 7 6

56 6 7 6 7 6 7 4 6 7 7 6 6 7 7 6 6 7 4 3