

Laudate Pueri

(from Vesperae solennes de confessore K. 339)

For Four-Part Chorus of Mixed Voices

with Piano Accompaniment

Psalm 113

English version by Alice Parker

(Allegro)

W. A. Mozart (1756-1791)

Soprano

Alto

Tenor

Bass

Piano

Sit no - men Do - mi - ni Name of the
Now let the Name of the
Lau - da - te pu - e - ri Do - mi - num, lau - da -
Now praise Him all ye sons of men, now praise
(Allegro)
A so - lis or - tu
Now from the ris - ing
be - ne - di - ctum - ex hoc - nunc et us - que in
Lord be bless - ed from this time for ev - er and
te - lau - da - te_ no - men_ Do - mi - ni, _ lau -
Him now_ praise the_ Name of_ God_ the_ Lord, _ now

Ex - cel - sus su - per o - mnes gen - tes
For He is high a - bove all na - tions
us - que ad oc-ca - sum lau -
of the sun un-to the set - ting of the same, now
sac - cu - lum, Lau - da - bi-le
ev - er - more. Now praise ye the
da - te, lau - da - te no - men Do - mi -
praise Him now praise the Name of God the

Do - mi - nus et su - per coe - los glo - ri - a
of the earth, and ev - er hea - ven reigns His -
da - bi - le no - men Do - mi - the
praise ye the Name of God mi -
no - men Do - mi - ni.
Name of God the Lord.
ni, Lau - da - te no - men Do - mi -
Lora, now praise the Name of God the

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in treble, alto, and bass clefs respectively. The piano part is in bass clef. The music consists of two systems of four measures each. The lyrics are in Latin and English, with some words in italics.

System 1:

- Soprano: glo - e jus. ry.
- Alto: ni. Lord. Qui si-cut Do-mi-nus De-us,
Who else is like-un-to God,
- Bass: Qui si-cut Do-mi-nus De-us,
Who else is like-un-to God
- Piano: (Accompaniment)

System 2:

- Soprano: ni, lau - da - te.
Lord, now praise Him.
- Alto: Qui si-cut Do-mi-nus
Who else is like-un-to
- Bass: Qui si-cut Do-mi-nus De-us no-ster,- qui in al-tis
Who else is like-un-to God our Fa-ther,- He who lives in
- Piano: (Accompaniment)

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ha - . . . bi - tat.
heav - . . . en's height,
Et and hu - mi - li - a
en - com-pass - es,

ha - . . . bi - tat.
heav - . . . en's height,
Et and hu - mi - li - a
en - com-pass - es,

ha - . . . bi - tat.
heav - . . . en's height,
Et and hu - mi - li - a
en - com-pass - es,

re-spi - cit in coe - lo et in ter - . .
lov-ing - ly, all things in earth and heav - . .

(A)

p

mf

re-spi - cit in coe - lo et in ter - . .
lov-ing - ly, all things in earth and heav - . .

re-spi - cit in coe - lo et in ter - . .
lov-ing - ly, all things in earth and heav - . .

re-spi - cit in coe - lo et in ter - . .
lov-ing - ly, all things in earth and heav - . .

re-spi - cit in coe - lo et in ter - . .
lov-ing - ly, all things in earth and heav - . .

mf p

f

(B)

Sus - ci - tans a - ter - ra, a - ter - ra?
en? He - hath raised the need - y, the need - . . .
ra? en? Sus - ci - tans a - ter - ra, a - ter - ra?
He - hath raised the need - y, the need - . . .
ra? en? Sus - ci - tana - - - - -
He - hath raised the need - . . .

ra in - o - pem
y from the dust, from de ster - . . .

tans - a - ter - ra, a - ter - ra in - o - pem et the need - y from the need - . . . et from ra, a - ter - ra in - o - pem et - de y, the needy from - the dust, from - the et - from the

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co - re, et de ster - co - re e - ri - gens pau -
y pit, from the ash heap - hath He raised all
pem dust, from the ash heap - hath His poor
de the ster - co - re e - ri - gens pau - pe - rem,
mir - y pit hath He raised all His poor
ster - co - re e - ri - gens, et de ster - co - re
ash - heap - hath He raised, from the ash - heap -

ri - gens pau - pe - rem. Ut - col - lo - cet e -
He raised all His poor. That - He may place
pe - rem. Ut -
His poor. That -
ri - gens pau - pe - rem. Ut -
he bath He raised all His poor. That -
e - ri - gens pau - pe - rem. Ut - col - lo - cet e -
hath He raised all His poor. That - He may place

um, ut col - lo - cet e - um cum prin -
them, that He may place them with His -

col - lo - cet e - um, e - um cum prin -
He may place them place them with His -

col - lo - cet e - um, e - um cum prin -
He may place them place them with His -

um, ut col - lo - cet e - um cum prin -
them, that He may place them with His -

(C)

ci - pi - bus, cum prin ci - pi - bus po - pu -
roy al kings, with His roy al kings and with

ci - pi - bus, cum prin ci - pi - bus
roy al kings, with His roy al kings

ci - pi - bus, cum prin ci - pi -
roy al kings, with His roy al

ci - pi - bus, cum prin
roy al kings, with His

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in common time, with a key signature of one sharp. The piano part is in common time, with a key signature of one sharp. The vocal parts sing in four-part harmony, while the piano part provides harmonic support. The lyrics are as follows:

li su i, po pu-li su i.
His prin ces, and with His prin ces.

po pu-li su i, po pu-li su i.
and with His prin ces, and with His prin ces.

bus kings po pu-li, po pu-li su i.
kings and with His prin ces, His prin ces.

ci pi bus po pu-li su i.
roy al kings and with His prin ces.

The continuation of the musical score. The vocal parts sing in four-part harmony, while the piano part provides harmonic support. The lyrics are as follows:

(D)

Qui ha - bi - ta - re
Praise Him whose love hath

Qui ha - bi - ta - re fa - cit ste .
Praise Him whose love hath made the bar .

(D)

The final section of the musical score. The vocal parts sing in four-part harmony, while the piano part provides harmonic support. The lyrics are as follows:

(D)

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Qui
Praise

Qui Praise His whose love hath made fa - cit the bar -

made the bar - ri - lem in do - fruit -

ri - lem in do - fruit -

ha - bi - ta - re fa - ci - ste - ri - lem in do - mo, ma - trem -

Him whose love hath made the bar - ren wom - an fruit - ful, and a -

ri - lem in do - fruit -

mo, ma - trem - fi - li - ful, and a - joy - ful

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

and a - joy - ful moth - er of chil - dren, joy - ful moth -

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Sheet music for three voices (Soprano, Alto, Bass) and piano, page 11. The vocal parts are in treble, alto, and bass clef respectively. The piano part is in bass clef. The music consists of six staves of musical notation with corresponding lyrics. The lyrics are:

— fi - li - o - rum lae - tan - tem, ma - trem fi - li - o -
— joy - ful moth - er of chil - dren, and a joy - ful moth -
fi - li - o - rum lae - tan - tem, ma - trem fi - li - o -
joy - ful moth - er of chil - dren, and a joy - ful moth -
o - rum lae - tan - tem, ma - trem fi - li - o -
moth - er of chil - dren, and a joy - ful moth -
rum lae - tan - tem, ma - trem fi - li - o -
er of chil - dren, and a joy - ful moth -
rum lae - tan - tem, fi - li - o - rum lae -
er of chil - dren, joy - ful moth - er of
rum lae - tan - tem, fi - li - o - rum lae -
er of chil - dren, joy - ful moth - er of
rum lae - tan - tem, fi - li - o - rum lae -
er of chil - dren, joy - ful moth - er of

The music includes dynamic markings such as *p*, *f*, *mf*, and *p*.

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in common time, treble clef, and mostly C major. The piano part is in common time, bass clef, and mostly G major. The vocal parts sing in four-part harmonization. The piano part provides harmonic support and includes dynamic markings like *p* (piano) and *E* (fortissimo). The lyrics are in English, with some words appearing in both the vocal parts and the piano part's vocal line.

tan . . tem.
chil . . dren.

tan . . tem.
chil . . dren.

Glo Praise ri a pa
tan . . tem.
chil . . dren.

Glo Praise ri a pa

tri, ther, pa tri et fi li o,
praise al so to the Son,

tri, ther, pa tri et fi li o,
praise al so to the Son,

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A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in common time, treble clef, and the piano part is in common time, bass clef. The vocal parts sing in unison. The piano part includes dynamic markings like *f*, *p*, and *c*, and various performance techniques such as grace notes and slurs. The lyrics are written below the vocal lines.

...et spi - ri - tu - i, et spi - ri - tu - i
praise to the Spir - it, to the Ho - ly

...et spi - ri - tu - i, et spi - ri - tu - i
praise to the Spir - it, to the Ho - ly

f

san - cto, si - cut e - rat, e - rat
Spir - it, as it was then, was then

si - cut e - rat
as it was then

san - cto, si - cut e - rat
Spir - it, as it was then

si - cut e - rat
as it was then

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in prin - ci - pi o et nunc et sem - per
and will ev - er be, both now and al - ways

in prin - ci - pi o et nunc et sem - per
and will ev - er be, both now and al - ways

in prin - ci - pi o et nunc et sem - per
and will ev - er be, both now and al - ways

in prin - ci - pi o et nunc et sem - per
and will ev - er be, both now and al - ways

(F)

et _____ in sae - cu - la
through _____ the cen - tu - ries

et _____ in sae - cu - la
through _____ the cen - tu - ries

et _____ in sae - cu - la
through _____ the cen - tu - ries

(F)

Musical score for voice and piano, page 15, measures 1-4. The vocal part is in soprano clef, and the piano part is in bass clef. The lyrics are:

sae - cu - lo - rum. A men,
ev - er - last - ing. A men,
lo - rum. A
last - ing. A
sae - cu - lo - rum. A
ev - er - last - ing. A

The piano accompaniment consists of eighth-note chords and sustained notes.

Musical score for voice and piano, page 15, measures 5-8. The vocal part is in soprano clef, and the piano part is in bass clef. The lyrics are:

a
men, a men, a
men, a men, a
men, a men, a
men, a men, a

The piano accompaniment includes dynamic markings: *p* (piano) at the end of measure 8.



Musical score for SATB choir. The vocal parts are:

- Soprano: men, a - men, men,
- Alto: men, a - men, men,
- Tenor: men, a - men, men,
- Bass: men, a - men, men,

The score consists of five systems of music. Dynamics include *p*, *f*, and *mf*. Articulation marks like dots and dashes are present on the notes.



Musical score for SATB choir. The vocal parts are:

- Soprano: a - men, a - men.
- Alto: a - men, a - men.
- Tenor: a - men, a - men.
- Bass: men, a - men.

The score consists of five systems of music. Dynamics include *f*, *p*, and *mf*. Articulation marks like dots and dashes are present on the notes.

