

LAUDATE PUERI

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Psalmi de Beata Maria Virgine

A musical score for a soprano solo part. The score begins with a large capital letter 'L'. The vocal line starts with 'Auda te pue ri Domi num lauda- te nomē Do- mi ni' followed by 'qui si cut Dominus Dē us no ster in al tis ha bi tat'. The notation uses a soprano clef and a common time signature. Tablature symbols are placed above the notes, indicating fingerings and strumming patterns.

Heinrich Ignaz von Biber

1644 - 1704

A musical score for Heinrich Ignaz von Biber's composition. It includes parts for Violin 1, Violin 2, Viola 1, Viola 2, Soprano, Alto, Tenor, Bass, and B.C. (Basso Continuo). The score is in common time and mostly consists of rests. The vocal parts enter at the end of the piece. The soprano part has lyrics: 'Lau-da-te pu - e-ri Do - mi-num, lau-da - te no-men Do - mi-'. The basso continuo part provides harmonic support with a steady bass line and chords indicated by Roman numerals below the staff.

Source: Edition Johann Baptist Mayr, Salzburg, 1693

Biber - Laudate pueri

7

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

S
ni,

A

T
Solo
8 Sit no - men Do - mi-ni be - ne - dic - tum, sit be - ne - dic - tum ex hoc nunc et us - que, et

B

BC

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



12

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

S

A

T
8 us - que in sae - cu-lum.
Solo

B
A so - lis or - tu us - que ad oc - ca - sum, ad oc - ca - sum lau - da -

BC

$\frac{6}{3}$ $\frac{4}{3}$ $\frac{6}{5}$ $\frac{6}{3}$ $\frac{6}{4}$ $\frac{6}{3}$ $\frac{7}{3}$ $\frac{6}{3}$ $\frac{3}{2}$ $\frac{4}{3}$ $\frac{3}{2}$ $\frac{4}{3}$ $\frac{3}{2}$ $\frac{6}{3}$

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17

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

S
A
T
B
BC

Solo

Ex-cel-sus su-per om-nes gen-tes Do - mi -
li-le no - men, no - men Do - mi - ni.

6 5 6 6 b3 5 6 b3 4 3 5 6 6 6 4 3



22

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

S
A
T
B
BC

Tutti

Quis si - cut
nus, et su-per coe - los glo - ri-a, glo - ri - a, glo - ri - a e - jus. *Tutti* Quis si - cut Do - mi -
Tutti Quis si - cut Do - mi - nus De - us
Quis si - cut Do - mi - nus De - us no -
5 6 5 6 43 1 1 3 3 6 6 5 6 5 6

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27

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

S
Do - mi - nus De - us no - ster in al - tis ha - bi - tat

A
nus De - us no - ster, qui in al - tis, in al - tis ha - bi - tat, in al - tis ha - bi - tat, *solo*

T
no - ster, De - us no - ster, in al - tis ha - bi - tat et hu - mi - li -

B
ster, De - us no - ster, in al - tis ha - bit tat

BC

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



32

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

S
et in ter - ra. Solo Sus - ci-tans a ter - ra, a ter - ra in - o -

A

T
Tutti et in ter - ra. Solo Sus - ci-tans a ter - ra, a ter - ra, a ter - ra in - o -

B
et in ter - ra.

BC

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

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37

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

S
A
T
B
BC

pem et de ster-co-re, de ster-co-re e - ri-gens pau - pe-rem, e - ri-gens pau - pe-rem,
ut col-lo-cet e-um,
pem et de ster-co-re, de ster-co-re e - ri-gens pau - pe-rem, e - ri-gens pau - pe-rem,
ut col-lo-cet e-um cum prin - ci - pi-

Solo

$\flat\ 6$ $6\ 5$ $6\ 4$ 6 $7\ 6$ $6\ \flat 3$ $4\ 3$ $5\ 6$ 6



42

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

S
A
T
B
BC

qui ha - bi - ta - re
e - um cum prin-ci - pi-bus, cum prin-ci - pi-bus po - pu-li su - i, po - pu-li-su - i.
bus, cum prin-ci - pi-bus, cum prin - ci - pi-bus po - pu-li su - i.

$4\ 3$ $4\ 3$ $1\ 1\ 3\ 3\ 6$

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47

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

fa - cit ste - ri-lem, ste-ri-lem in do - mo ma-trem di - li - o-rum lae-tan - tem, lae - tan - tem.

A

T

B

BC

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



53

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Tutti

S

Glo - ri-a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc - to,

Tutti

A

Glo - ri-a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc - to,

T

Glo - ri-a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc - to,

Tutti

B

Glo - ri-a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc - to,

BC

5 6 7 6 3 b 5 3 5 6 6 7 6 2

Biber - Laudate pueri

58

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

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

1 1 3 3 3 6 5 6 6 5 6 6 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



63

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

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

3 6 4 3 1 1 3 3 6 6 5 6 6 5 6 6 3 4 3 b3 6

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68

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

A

T

B

BC

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

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

men, a - men.

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

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

$\begin{matrix} 6 \\ 2 \end{matrix}$

$\begin{matrix} 6 \\ \flat 3 \end{matrix}$

4 3

$\begin{matrix} \sharp & 7 \\ 3 & 6 \end{matrix}$ $\begin{matrix} 5 & 3 \\ 4 & 4 \end{matrix}$



Violin 1

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1644 - 1704

12

16

9

32

12

47

51

55

2

60

65

69

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Violin 2

LAUDATE PUERI

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Heinrich Ignaz von Biber
1644 - 1704

11

16

20 6

30

35 11

50

53

58

63

67

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Viola 1

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Musical score for Viola 1, page 1. The score consists of ten staves of music. The first staff begins with a measure number 11. The key signature is one flat (B-flat), and the time signature is common time (indicated by a '4'). The music features various note heads, stems, and rests, typical of Baroque notation.

15

Continuation of the musical score for Viola 1, page 1. Measure 15 continues with a series of eighth and sixteenth note patterns.

19

Continuation of the musical score for Viola 1, page 1. Measure 19 starts with a measure of eighth-note pairs followed by a measure of sixteenth-note pairs. Measure 6 follows.

28

Continuation of the musical score for Viola 1, page 1. Measure 28 consists of a series of eighth-note pairs.

32

Continuation of the musical score for Viola 1, page 1. Measure 32 starts with a measure of sixteenth-note pairs followed by a measure of eighth-note pairs. Measure 18 follows.

53

Continuation of the musical score for Viola 1, page 1. Measure 53 consists of a series of eighth-note pairs.

57

Continuation of the musical score for Viola 1, page 1. Measure 57 consists of a series of eighth-note pairs.

61

Continuation of the musical score for Viola 1, page 1. Measure 61 consists of a series of eighth-note pairs.

65

Continuation of the musical score for Viola 1, page 1. Measure 65 consists of a series of eighth-note pairs.

69

Continuation of the musical score for Viola 1, page 1. Measure 69 consists of a series of eighth-note pairs.

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Viola 2

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1644 - 1704

11

15

19 5

27

31

35 18

56

60

64

68

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Cello

LAUDATE PUERI

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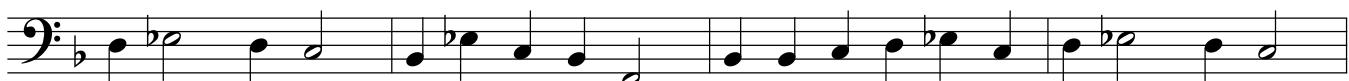
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1644 - 1704



4



8



12



16



20



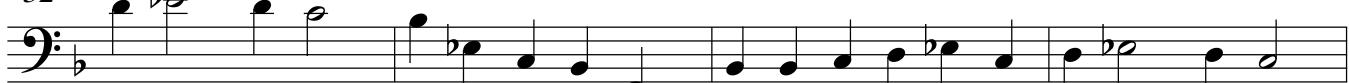
24



28



32



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36



40



44



48



52



56



60



64



68

