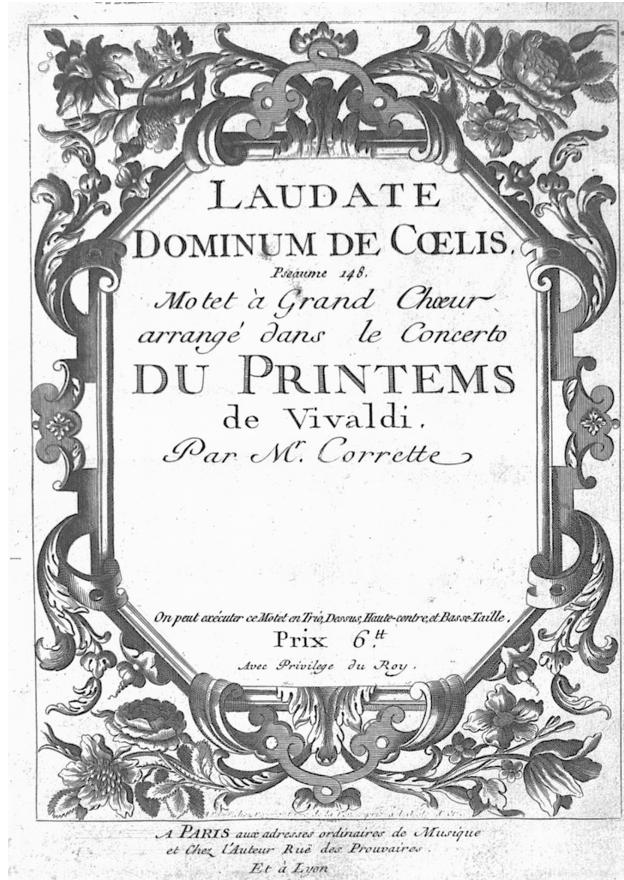


Michel Corrette

Laudate Dominum de Coelis  
Motet à grand chœur, arrangé dans  
le concerto du Printemps de Vivaldi



## Laudate Dominum de Cœlis, Psaume 148

M. Corrette (1707 -1795)

[1.] Andante

Flûtes

Violons

Alto

[Soprano]

[Basses]

9

Basses

17

Lauda-te Do - minum de Cae - lis; lau-da-te e-um in

27

excel - sis. Lauda - te Domi - num de Cae - lis; lau - da -

35

te e - um in excel - sis.

*tr*

6 5

6 5

43

Lau-da - te Do - minum de Cae - lis; lau-da -

51

te e-um in ex - cel - sis: lau-da-te e-um, omnes Ange - li

**Bassoon part (measures 51-55):**

```

 51: - - - - - 
 52: - - - - - 
 53: - - - - - 
 54: - - - - - 
 55: - - - - - 

```

**Bassoon part (measures 56-60):**

```

 56: 6 6 6 
 57: 5 5 5 
 58: 6 6 6 
 59: 5 5 5 
 60: 6 6 6 

```

61

e<sup>3</sup> - jus; lau-da - - - - te lau - da - - - -

**Bassoon part (measures 61-65):**

```

 61: 5 5 5 
 62: 6 6 6 
 63: 5 5 5 
 64: 6 6 6 
 65: 5 5 5 

```

69

te e - um,  
omnes vir - tutes e - jus.

6                    6                    6                    6                    6                    9                    6                    6

78

Lau-da - te Do - minum de Cae - lis; lau - da - te e - um in ex - cel -

6                    6                    5                    #                    6                    6                    6                    5

86

Laudate omnes Angeli

sis. Lau-da - te lau-da - te omnes Ange - li

95

e - jus. Lau - da

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

103

Solo

3

te, lau - da te, lau-

5            6            5            6

111

3

3

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

7      +4      6      6      6      5

*Adagio**[Andante]*

119

da - te e - um, om-nes vir - tutes e - jus.

127

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

## [2.] Chœur - Le printemps de Vivaldi

*Adagio*

**Flûtes et Hautbois**

**Cors de Chasse**

**Violons**

**Alto**

**[Soprano]**

**Haute-Contre**

**[Taille]**

**Basse Taille**

**[Basse]**

**Basson**

**Orgue et Basses**

Musical score for Corrette's "Laudate Dominum de Cœlis". The score consists of ten staves of music, primarily in G major (two staves) and C major (one staff). The vocal parts include soprano, alto, tenor, bass, and basso continuo. The score features various musical markings such as trills, grace notes, dynamic changes (e.g., *f*, *p*, *cresc.*, *7*), and performance instructions like *tr* and *p*. The vocal parts often sing in unison or in harmonious chords. The basso continuo part provides harmonic support with sustained notes and bassoon entries.

*Allegro*

16

*p*

*p*

*p*

*f* *p*

*f* *p*

*f* *p*

Lau - da - te Do - minum de Cæ - lis; lau - da - te e - um in excel - sis, lau -

Lau - da - te Do - minum lau - da - te Do - minum de Cæ - lis; lau -

Lau - da - te Do - minum lau - da - te Do - minum de Cæ - lis; lau -

Lau - da - te Do - minum lau - da - te Do - minum de Cæ - lis; lau -

*p*

*p*

8

20

da-te Do - minum de Cæ - lis, lau - da-te e-um in excel - sis, lau - da - te e-um lau-

da-te Do - minum de Cæ - lis, lau - da-te e - um in excel - sis, lau - da - te e-um lau-

da-te Do - minum de Cæ - lis, lau - da-te e-um in excel - sis, lau - da - te e-um lau-

da-te Do - minum de Cæ - lis, lau - da-te e-um in excel - sis, lau - da - te e-um lau-

da-te Do - minum de Cæ - lis, lau - da-te e-um in excel - sis, lau - da - te e-um lau-

da-te Do - minum de Cæ - lis, lau - da-te e-um in excel - sis, lau - da - te e-um lau-

7                   6        3

24

da - te e-um,      omnes Ange - li e - jus; lau-da - te e-um lau-da - te  
 da - te e-um,      omnes Ange - li e - jus; lau-da - te e-um lau-da - te  
 da - te e-um,      omnes Ange - li e - jus; lau-da - te e-um lau-da - te  
 da - te e-um,      omnes Ange - li e - jus; lau-da - te e-um lau-da - te

$\frac{6}{4}$        $\frac{3}{4}$

28

*Solo*

*f*

*tr*

*Solo* *tr*

*f*

*tr*

*Solo*

*f*

e-um, omnes vir-tutes e - jus.

Lauda - te eum,

sol et lu -

e-um, om - nes vir - tutes e - jus.

e-um, om - nes vir - tutes e - jus.

e-um, om - nes vir - tutes e - jus.

e-um, om - nes vir - tutes e - jus.

*tr*

*f*

$\frac{6}{4}$

32

A musical score for three voices and basso continuo. The top three staves are soprano, alto, and tenor voices in G major (two sharps). The bottom three staves are basso continuo parts in F major (one sharp). The vocal parts sing "na, lauda-te lau-da-te lau-da-te e - um, sol et". The basso continuo parts provide harmonic support.

na, lauda-te lau-da-te lau-da-te e - um, sol et

35

The musical score consists of ten staves of music. The top five staves are in common time (indicated by a 'C') and the bottom five are in 12/8 time (indicated by a '12/8'). The key signature is A major (three sharps). The vocal parts include soprano, alto, tenor, bass, and a basso continuo part. The music features several measures of rests followed by dynamic markings like 'f' (fortissimo), 'ff' (fortississimo), and 'tr.' (trill). The lyrics 'lu na;' are written below the vocal lines. The score is divided into measures by vertical bar lines.

38

A musical score for voices and basso continuo. The score consists of ten staves. The top four staves are soprano, alto, tenor, and bass voices, all in G major (one sharp). The bottom six staves include three more voices (alto, tenor, bass) and three continuo parts (two violins and cello/bassoon). The vocal parts sing a psalm text in Latin. The vocal entries begin at measure 38, starting with 'laudate eum laudes'.

laudate eum laudes te omnes stet - -

41

læ et lu - - - men. Lau-  
Lau-  
Lau-  
Lau-  
Lau-

44

da - te e-um lau - da - te e-um, cæ - li cæ-lo - rum et a -

da - te e-um lau - da - te e-um, cæ - li cæ-lo - rum et a -

8 da - te e-um lau - da - te e-um, cæ - li cæ-lo - rum et a -

da - te e-um lau - da - te e-um, cæ - li cæ-lo - rum et a -

da - te e-um lau - da - te e-um, cæ - li cæ-lo - rum et a -

**6 4**

**6 3**

**p cresc.**

**p cresc.**

**p cresc.**

48

— quæ om - nes, quæ su - per cæ - los  
- quæ om - nes, quæ su - per cæ - los sunt.  
Lau - dent no-men  
— quæ om - nes, quæ su - per cæ - los sunt. Lau -  
— quæ om - nes, quæ su - per cæ - los  
quæ om - nes, quæ su - per cæ - los

7

51

The musical score consists of ten staves of music. The first three staves are soprano voices, the next three are alto voices, the fifth is basso continuo, and the last two are bass voices. The music is in common time, with a key signature of four sharps. The vocal parts sing in four-part harmony. The basso continuo part provides harmonic support with bass notes and chords. The bass voices provide harmonic support at the bottom of the texture. The lyrics are written below the vocal parts, alternating between soprano and basso continuo/bass voices.

sunt. Lau - dent no-men Domi - ni, qui - a ipse di -  
 Do - mini, lau - dent no-men Do - mi - ni qui - a ipse di -  
 - dent laudent no-men Do - mi - ni, qui - a ipse di - xit, et fac -  
 sunt. Lau - dent no-men Do - mi - ni, qui - a ipse di -  
 sunt. Laudent no-men Domi - ni, qui - a ipse di - xit, et fac -

5

54

xit, et fac - ta sunt, ipse manda - vit, et crea - ta sunt.

xit, et fac - ta sunt, ipse manda - vit, et crea - ta sunt.

8 - - ta sunt, ipse manda - vit, et crea - ta sunt.

xit, et fac - ta sunt, ipse manda - vit, et crea - ta sunt.

- - ta sunt, ipse manda - vit, et crea - ta sunt.

6

57

The musical score consists of ten staves. The top five staves are treble clef, with the first four being grouped by a brace. The sixth staff is bass clef. The seventh staff is soprano clef, with a '8' indicating it is an octave higher. The eighth staff is bass clef. The ninth staff is bass clef. The tenth staff is bass clef. Measures 1-4 are mostly rests. Measure 5 begins with a melodic line in the first treble staff, followed by identical melodic lines in the second and third treble staves. The fourth treble staff and the bass staff begin their melodic lines in measure 6. The soprano staff enters in measure 7, singing 'Sta - tu - it e - a in æ - ter - - -'. The basso continuo parts (measures 6-10) feature rhythmic patterns of eighth and sixteenth notes, with measure 10 including numerical markings '2', '5', '6', '6', and '5' under specific notes.

60

8

num et in sæ - culum sæ - cu - li; præ-cep-tum po - su-it, et non præ-te - ri -

6 6 7 6 6 6 4 #

63

The musical score consists of ten staves. The top five staves are in treble clef, the bottom two in bass clef, and the middle one in bass clef with a '8' below it. The key signature is A major (three sharps). The time signature varies between common time and 6/8.

**Vocal Part (Bass Staff):**

bit, præ - cep-tum po - suit, et non præ-te - ri - bit, non non non

**Harmonic Analysis (Bass Staff):**

7 6 6 6 4 # 5

66

*Flûte*

*tr*

non præ-te - ri - bit, non non non non præ-te - ri -

# 4 #

5

69

Lau - da - te e - um lau - da - te e - um, om - nes vir - tu - tes e -

Lau - da - te e - um lau - da - te e - um, om - nes vir - tu - tes e -

Lau - da - te e - um lau - da - te e - um, om - nes vir - tu - tes e -

bit. Lau - da - te e - um lau - da - te e - um, om - nes vir - tu - tes e -

Lau - da - te e - um lau - da - te e - um, om - nes vir - tu - tes e -

5                    6 3                    6 3                    #

73

jus.

jus.

jus.

*Solo*

jus. Laudate Dominum de ter - ra, dra-

jus.

6 7 7 7 7 7 7 7

77

1 2 3 4 5

6 7 8 9 10

co - - nes dra - co - - nes et omnes a-bys - - - si, dra-

6 5

81

81

co nes, dra - co

*Tasto solo*

*Solo*

*Adagio*

Musical score for Adagio, measures 84-88. The score consists of eight staves. Measures 84-87 show six staves in common time (G clef) and two staves in 13/8 time (B clef). Measure 88 shows two staves in 8/8 time (B clef). The vocal line begins in measure 84 with a sustained note. Measures 85-87 feature sustained notes. In measure 88, the vocal line resumes with a melodic line. The basso continuo part (measures 84-87) consists of eighth-note patterns. The basso continuo part (measure 88) features eighth-note patterns with a trill over the last two measures.

84

Adagio

85 86 87 88

nes et om - nes a - bys - si.

tr

*Allegro - Choeur*

88

*Flûtes et Hautbois*

I - - - ignis, gran - - do, nix,  
I - - - ignis, gran - - do, nix,  
I - - - ignis, gran - - do, nix,  
I - - - ignis, gran - - do, nix,  
I - - - ignis, gran - - do, nix,  
I - - - ignis, gran - - do, nix,

*f*

90

gla ci

4  
2

91

es,  
es,  
es,  
es,  
es,  
es,  
es,

6

92

A musical score for voices and basso continuo. The score consists of eight staves. The top four staves are soprano, alto, tenor, and bass in treble clef, with a key signature of three sharps. The bottom four staves are soprano, alto, tenor, and bass in bass clef, with a key signature of two sharps. The music is in common time. Measure 92 begins with eighth-note patterns in the upper voices. The basso continuo staff shows sustained notes with grace notes. The vocal parts enter with lyrics: "i - gnis, gran - - - do," repeated three times. The basso continuo staff ends with a bass note and a sharp sign.

i - gnis, gran - - - do,

5

93

i - gnis, gran

i - gnis, gran

i - gnis, gran

i - gnis, gran

94

do,

do,

do,

do,

do,

do,

5

95

A musical score for voices and basso continuo. The score consists of ten staves. The top five staves are soprano, alto, tenor, bass, and basso continuo. The bottom five staves are soprano, alto, tenor, bass, and basso continuo. The key signature is A major (three sharps). The time signature changes to 3/4 for the basso continuo in the middle section. The vocal parts sing "nix, gla - - ci - es," while the basso continuo provides harmonic support.

nix, gla - - ci - es,

96

gla - ci - es, spi - ri -

gla - ci - es, spi - ri -

gla - ci - es, spi - ri -

gla - ci - es, spi - ri -

gla - ci - es, spi - ri -

gla - ci - es, spi - ri -

6  
5

97

tus procel - la - - rum,  
tus procel - la - - rum,

7 6 5

98

quæ faci - unt ver - bum  
quæ faci - unt ver - bum

6                    4

99

*tr*

e - ius. Lau - da - te e - um lau -

e - ius. Lau - da - te e - um lau -

e - ius. Lau - da - te e - um lau -

e - ius. Lau - da - te e - um lau -

e - ius. Lau - da - te e - um lau -

$\frac{7}{4}$

$\frac{6}{4}$     3

101

da - te e-um, om - nes vir-tutes e - jus. Lauda - te lau - da - - - te e - um,

*Solo*

da - te e-um, om - nes vir-tutes e - jus.

8 da - te e-um, om - nes vir-tutes e - jus.

da - te e-um, om - nes vir-tutes e - jus.

da - te e-um, om - nes vir-tutes e - jus.

**Tasto solo**

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

105

sol et lu - na, lau da - te e-um, om-nes stel - .

Musical score for Corrette's "Laudate Dominum de Cœlis" at measure 108. The score consists of ten staves. The top four staves are soprano voices in G major (two staves) and A major (two staves), indicated by treble clefs and two sharps. The fifth staff is a basso continuo staff with a bass clef and a common time signature (C). The sixth staff is a basso continuo staff with a bass clef and a common time signature (C). The seventh staff is a basso continuo staff with a bass clef and a common time signature (C). The eighth staff is a basso continuo staff with a bass clef and a common time signature (C). The ninth staff is a basso continuo staff with a bass clef and a common time signature (C). The tenth staff is a basso continuo staff with a bass clef and a common time signature (C).

The vocal parts begin with sixteenth-note patterns. The soprano voices switch to A major at the beginning of the second half of the measure. The basso continuo parts provide harmonic support throughout the measure. The lyrics "læ et lu men." are written below the vocal parts.

110

Lau-da - te lau - da-te Do - minum de Cæ - lis; lau-da - te lau - da-te e - um in ex -

Lau-da - te lau - da-te Do - minum de Cæ - lis; lau-da-te e - um in ex - cel -

8 Lauda - te lau - da-te Do - minum de Cæ - lis; lau-da - te lau - da - te e - um in ex -

Lauda - te lau - da-te Do - minum de Cæ - lis; lau - da - te lau - da - te e - um in ex -

Lauda - te, lau - da-te Do - minum de Cæ - lis, lau - da - te, lau - da - te e - um in ex -

7

114

Solo

cel - sis. Lau - da - te lau - da - te lau -

cel - sis.

cel - sis.

cel - sis.

117

da - te lau - da - - te e - um omnes Ange - li e -

8

7 6 6 +4 6 6 7

120

*On est obligé de garder la Mesure dans le point d'Orgue*

jus; lau-da - te e-um lau-da - te e-um, omnes vir - tu - - -

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

124

A musical score for six voices and basso continuo. The score consists of ten staves. The top four staves are soprano, alto, tenor, and bass in treble clef, each with two sharps. The bottom two staves are basso continuo in bass clef, with one sharp. The key signature changes to three sharps at the beginning of the measure. The vocal parts sing in homophony. The basso continuo part includes a bassoon line with slurs and grace notes. The vocal parts sing "Laudate dominum de coelis, psaume 148". Measure 124 concludes with a repeat sign and the beginning of measure 125.

124

Laudate dominum de coelis, psaume 148.

127

da - te e - um lau - da - te e - um      omnes Ange - li e -  
 da - te e - um lau - da - te e - um      omnes Ange - li e -  
 8 da - te e - um lau - da - te e - um      om - nes Ange - li e -  
 da - te e - um lau - da - te e - um,      omnes Ange - li e -  
 da - te e - um lau - da - te e - um,      omnes Ange - li e -

6      3      6      3      6      3

130

jus; lauda - te e - um laud - a - te e - um, omnes vir tu - tes e - jus.

jus; lauda - te e - um laud - a - te e - um, omnes vir tu - tes e - jus.

8    jus; lauda - te e - um laud - a - te e - um, om - nes vir tu - tes e - jus.

jus; lauda - te e - um laud - a - te e - um, om - nes vir tutes e - jus.

jus; lauda - te e - um laud - a - te e - um, om - nes vir - tutes e - jus.

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

## [3.] Largo

Flûtes

V[iolin]o 1°

2.e V[iolon]

Alto

[Soprano]

Haute-contre [1.]

Haute-contre [2.]

Tailles

Basses-tailles et Basses-contres

Fagotto

Violoncelle

Organo e Contrabasso

*Solo*

Mon - tes et om - - - nes

4

Bassoon part (measures 1-4):

8

col - les, ligna fructi - fe - ra

Bassoon part (measures 5-8):

Basso continuo (measures 1-8):

8

et om - nes ce - dri, bes - ti - æ et

B major (Bassoon Continuo)

F major (Bassoon Continuo)

12

The musical score consists of several staves of music. The top staff starts in G major (two sharps) and transitions to F major (one sharp). The middle section includes a bassoon part with sustained notes and rests. The vocal parts include lyrics such as "uni - ver - sa peco - ra, ser pen - - - tes et". The bottom staff is in bass clef.

uni - ver - sa peco - ra, ser pen - - - tes et

16

tr.

tr.

lu-cres      pen na - - - tae.

vo - lu-cres      pen - na - - - tae.

8

8

tr.

20

Bes - ti - æ et uni - ver-sa pe - cora, ser -  
Re - ges ter - ræ et om - nes po - pu - li,  
*p*

Mon - tes et om-nes col-les, li - gna fruc - ti - fe  
*p*

Mon - tes et om-nes col-les, li - gna fruc - ti - fe  
*p*

*Les Croches égales*

Mon - tes et om-nes col-les, li - gna fruc - ti - fe

Mon - tes et om-nes col-les, li - gna fruc - ti - fe

**tr.**

#

24

pen - - tes et vo - lucres pen - -  
 prin - ci - pes et om - nes iu - - di - ces  
 ra et om-nes ce - dri, mon - tes et om-nes col - les, li - gna fruc - ti - fe  
 ra et om-nes ce - dri, mon - tes et om-nes col - les, li - gna fruc - ti - fe  
 ra et om-nes ce - dri, mon - tes et om-nes col - les, li - gna fruc - ti - fe

28

na - - - tae, ser - pen - - -  
 ter - - - ræ, et om - nes iu - di - ces  
 ra et om - nes ce - dri; mon - tes et om - nes col - les, li - gna fruc - ti - fe  
 ra et om - nes ce - dri; mon - tes et om - nes col - les, li - gna fruc - ti - fe  
 ra et om - nes ce - dri; mon - - - tes et om - nes col - les, li - gna fruc - ti - fe

32

tes et      vo - lucres pen - na  
 ter - - - ræ,      lau - dent      no - men  
 ra et om-nes ce - dri; mon - tes      et om-nes col-les, li - gna fruc - ti - fe  
 ra et om-nes ce - dri; mon - tes      et om-nes col-les, li - gna fruc - ti - fe  
 ra et om-nes ce - dri; mon - tes      et om-nes col-les, li - gna fruc - ti - fe

36

tae,  
Do - mi - ni,  
ra et omnes ce - dri;  
ra et omnes ce - dri;  
ra et omnes ce - dri;

*f* laudent nomen Do - mi - ni.  
laudent nomen Do - mi - ni.

*f*

*f*

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

## [4.] Allegro - Pastorale

Cors de Chasse

Violon [1.] Hautbois

Violon [2.]

Violon [3.]

Alto

[Soprano]

Haute-Contre

[Taille]

Basse Taille

[Basse]

Basson

[Basses]

Musical score for Corrette's "Laudate Dominum de Cœlis". The score consists of ten staves. The top five staves are treble clef (G-clef) and the bottom five are bass clef (F-clef). The key signature is mostly A major (three sharps). The time signature varies throughout the piece. The basso continuo section is located at the bottom of the page, featuring two staves with bass clef and a sharp sign, with a common time signature indicated by a 'C'.

The score includes several performance markings: fermatas over notes in the upper staves, trills over notes in the middle staves, and a dynamic marking 'tr' (trill) over notes in the basso continuo section. Measure numbers 3, 6, 5, 4, #, 6, 4, and 2 are visible below the basso continuo staff.

6

12

5    6    5

Musical score for Corrette's "Laudate Dominum de Cœlis". The score consists of ten staves across three systems. The first system starts with two treble staves (measures 1-3) followed by four staves in common time (measures 4-7). The second system begins with a bass staff in 12/8 time (measures 8-11). The third system continues with two treble staves (measures 12-14), followed by two bass staves (measures 15-17), and concludes with two bass staves (measures 18-20). Measure numbers 6, 4, 3, and 6 are placed below the bass staves of the third system.

12

*Ju - - - venes et vir - - - gi - nes,*

4      3      *p*      6      3      6      3

15

The musical score consists of several staves. The top two staves are soprano voices in G clef. The third staff is alto in G clef. The fourth staff is tenor in G clef. The fifth staff is bass in F clef, with a 'Bass' dynamic instruction. The sixth staff is basso continuo in F clef, indicated by a bassoon icon. The vocal parts have lyrics: 'se - nes se - nes cum iu - nio - ri - bus lau - dent'. The basso continuo part has harmonic markings: 7, 6, 6, 6.

se - nes se - nes cum iu - nio - ri - bus lau - dent

<sub>8</sub>

7    6    6    6

18

no - men Domi - ni, qui - a e - xal - ta - tum  
 4 6 5 6

21

est no - men e - ius soli - us no - men

2      5

24

*e - ius so - li*      *us.*

6      6      5      7      *f*      7      5      6

27

6 6 5 4 3 7 5 6 6 5 5

30

The musical score consists of ten staves. The top two staves are treble clef, the next four are soprano clef, the fifth is alto clef, and the bottom three are bass clef. The key signature changes between G major (two sharps) and D major (one sharp). The time signature is common time (indicated by 'C'). The score includes dynamic markings such as 'tr.' (trill) and 'Hautbois seul' (oboe solo), with slurs and grace notes. The bass staff at the bottom features a 6/4 over 3/4 measure change, followed by a bass clef with a sharp, and concludes with a bass clef with a double sharp.

34

A musical score for five voices and basso continuo. The top three voices (Soprano, Alto, Tenor) are in G major (one sharp), and the Bass and Continuo parts are in C major (no sharps or flats). The vocal parts sing homophony. The basso continuo part includes a bassoon line and a harpsichord line. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The basso continuo part features sustained notes and bassoon entries. The vocal parts sing lyrics in French: "Ju - - - venes et vir - - - gi - nes, se - - - nes se - - - nes". The basso continuo part ends with a bassoon solo on a sustained note.

Ju - - - venes et vir - - - gi - nes, se - - - nes se - - - nes

37

12  $\frac{15}{12}$

cum iu - nio - ri - bus lau - dent no - men Domi -

8

**BASSO CONTINUO**

40

ni, qui - a e - xal - ta - tum est no - men e - ius soli -

44

*Violons*

us no - men e - ius so - li - - - us. Ju - - - venes et  
Ju - - - venes et

48

*p*

*p*

*p*

*p*

*p*

vir - gi - nes, se - nes se - nes cum iunio - ri - bus lau - dent no - men

vir - gi - nes, se - nes se - nes cum iunio - ri - bus lau - dent no - men

vir - gi - nes, se - nes se - nes cum iunio - ri - bus lau - dent no - men

vir - gi - nes, se - - - nes cum iunio - ri - bus lau - dent no - men

vir - gi - nes, se - - - nes cum iunio - ri - bus lau - dent no - men

6 3

52

Do - mini, qui - a e - xal-ta - - tum est  
 Do - mini, qui - a e - xal-ta - - tum est  
 Do - - mini, qui - a e - xal-ta - - tum est  
 Do - - mini, qui - a e - xal-ta - - tum est  
 Do - - mini, qui - a e - xal-ta - - tum est

55

The musical score consists of ten staves. The top five staves represent five voices (Soprano, Alto, Tenor, Bass, Contratenor) in G major, indicated by a treble clef and no key signature. The bottom five staves represent the basso continuo in D major, indicated by a bass clef and one sharp. The music is in common time. The vocal parts sing in homophony. The basso continuo part includes a bassoon line and a harpsichord line with basso continuo markings. The vocal parts have lyrics in Latin: "e - xal-ta - tum est no - men e - ius so - li -" repeated three times, followed by "no - men e - ius so - li - us" and "no - men e - ius so -". The basso continuo part has markings "7", "6/4", "3 +7 8", and "6/4" at the bottom.

e - xal-ta - tum est no - men e - ius so - li -

e - xal-ta - tum est no - men e - ius so -

e - xal-ta - tum est no - men e - ius so - li -

no - men e - ius so - li - us no - men e - ius so -

no - men e - ius so - li - us no - men e - ius so -

7                      6/4                      3 +7 8                      6/4

58

The musical score consists of ten staves. The top five staves are soprano, alto, tenor, bass, and basso continuo. The tenor and bass staves are in G major (one sharp), while the others are in C major. The basso continuo staff includes a bassoon line and a harpsichord line. The vocal parts sing in four-measure phrases. The vocal parts begin with eighth-note patterns, followed by sustained notes and rests. The basso continuo part features sustained notes and eighth-note patterns. The vocal parts sing "li - us." in measures 58-61, with the basso continuo providing harmonic support. Measure 62 begins with a bassoon solo, indicated by the word "Solo". The vocal parts re-enter in measure 63, singing "li - us." again. Measures 64-65 show the bassoon and basso continuo continuing their patterns. The bassoon part ends in measure 66, and the basso continuo part continues with sustained notes. The basso continuo part concludes with a final sustained note in measure 67.

Solo

us.

li - us.

li - us.

li - us.

li - us.

3 +7 8

61

Duo

Con - fessi - o e - ius con - fessi - o e -

Con - fessi - o e - ius su - per

6 5 7

This page contains musical notation for a ensemble piece. It features six staves. The top four staves are in common time, treble clef, and G major (three sharps). The bottom two staves are in common time, bass clef, and C major (one sharp). The vocal parts enter at measure 61, with lyrics 'Duo' above the first two staves, followed by 'Con - fessi - o e - ius' on the first two staves and 'con - fessi - o e -' on the next two staves. The basso continuo part is present in the bottom two staves. Measure numbers 6, 5, and 7 are indicated below the bass staff.

63

ius      su - per cæ - lum et ter - - - ram, et exal -

cæ - - - lum et ter - - -

5            6            7            6

65

ta - vit cor - nu po - pu-

ram, et exal - ta - vit cor - - -

7      6

67

li su - i. Ju - ve - nes et vir - - - gi - nes,  
 Ju - - - venes et vir - - - gi - nes,  
 Ju - - - venes et vir - - - gi - nes,  
 nu po - pu-li su - i. Ju - - - venes et vir - - - gi - nes,

6 5      6 4      7 #

70

se - nes se - nes      cum iu - ni-o - - ri-bus

se - - nes      cum iu - ni-o - - ri-bus

8 se - nes se - nes      cum iu - ni-o - - ri-bus

se - nes se - nes      cum iu - ni-o - - ri-bus

se - - - nes      cum iu - ni-o - - ri-bus

**Bass Staff Harmonic Analysis:**

6/4      #      6      9      5      9      6/5      #

73

lau - dent no - men Do - mi - ni, qui - a e - xal - ta -  
 lau - dent no - men Do - - - mi - ni, qui - a e - xal - ta - tum est  
 lau - dent no - men Do - mi - ni, qui - a e - xal - ta - tum est  
 lau - dent no - men Do - - - mi - ni, qui - a e - xal -  
 lau - dent no - men Do - - - mi - ni,

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

**p**

**p**

76

tum est      no - men e - ius so li - - us  
 qui - a e - xal-ta - tum est      no - men e - ius so li - - us  
 qui - a e - xal-ta - tum est      no - men e - ius so li - - us  
 ta - tum est      no - men      no - men e - ius so li - - us  
 qui - a e - xal-ta - tum est      no - men e - ius so li - - us

**7**

79

no - men e - ius so li - us.  
 no - men e - ius so li - us.  
 no - men e - ius so li - us.  
 no - men e - ius so li - us.  
 no - men e - ius so li - us.  
 no - men e - ius so li - us.

$\frac{+4}{2}$       6       $\frac{6}{5}$       #

82

Duo

Qui - a e - xal ta - tum est no - men

Qui - a e - xal ta - tum

5 7 5 7 5 7 5 7

85

e - ius so-li - us no - men e - ius so-li -  
est no - men e - ius so-li -

5      7      7      6      3      7      6

88

The musical score consists of ten staves. The top four staves are soprano, alto, tenor, and basso continuo (organ or harpsichord). The bottom six staves are soprano, alto, tenor, basso continuo, basso continuo, and basso continuo. The vocal parts have lyrics written below them. Measure 88 starts with a rest followed by eighth-note patterns. The vocal parts begin singing in measure 89. The lyrics are:

us, no-men e - ius so-li -  
us qui - a e - xal-ta - tum est no - men  
3 Tasto solo

*tr.*

92

*Solo*

*p*

*p*

us, no-men e-ius so-li - us.

*tr*

e-ius so-li - us.

95

The musical score consists of ten staves. The top four staves are soprano voices in G clef, with the first two staves mostly silent and the second pair providing harmonic support. The fifth staff is alto in A clef, the sixth is tenor in C clef, and the seventh is bass in F clef. The eighth staff is soprano in G clef, the ninth is alto in A clef, and the tenth is bass in F clef. Measure 95 begins with a forte dynamic. The vocal parts enter with sustained notes. The vocal entries are as follows: soprano 1 (m. 95), soprano 2 (m. 96), alto (m. 97), tenor (m. 98), soprano 2 (m. 99), soprano 1 (m. 100), alto (m. 101), tenor (m. 102), soprano 1 (m. 103), soprano 2 (m. 104), alto (m. 105), tenor (m. 106), soprano 1 (m. 107), soprano 2 (m. 108), alto (m. 109), tenor (m. 110). The bass part remains silent throughout. The vocal parts sing in Latin: "Hymnus hymnus omnis nibus sanctis". The tempo changes to 12/15 time at the end of the measure.

*Solo*

Hym - nus hym - nus om - nibus sanct - tis

8

97

A musical score page featuring ten staves of music. The top five staves are in common time (indicated by a 'C') and have treble clefs. The bottom five staves are in common time and have bass clefs. The key signature changes from G major (no sharps or flats) at the beginning to D major (one sharp) in the middle section. The lyrics are written below the notes in a cursive script. The first staff has a single note followed by a rest. The second staff has a sixteenth-note pattern. The third staff has a eighth-note pattern. The fourth staff has a eighth-note pattern. The fifth staff has a eighth-note pattern. The sixth staff has a single note followed by a rest. The seventh staff has a single note followed by a rest. The eighth staff has a single note followed by a rest. The ninth staff has a single note followed by a rest. The tenth staff has a single note followed by a rest.

e - ius, fi - li - is Is - - ra-

99

A musical score page featuring ten staves of music. The top two staves are treble clef, the next three are alto clef, the next two are bass clef, and the bottom two are bass clef. Measure 99 begins with a dynamic *p*. The vocal parts sing "el, fi - li-is" and "Is - - - ra-el". The bassoon part has sustained notes throughout the measure. The key signature changes from G major (no sharps or flats) to D major (one sharp) at the start of the measure.

*p*

el, fi - li-is Is - - - ra-el

12

13

8

MC250821 baroquemusic.it Corrette - Laudate Dominum de Cœlis, Psaume 148 - Rev: 1.0 CC License 4.0 BY-NC-ND

101

A musical score page featuring ten staves of music. The top two staves are soprano voices in G clef, the next three are alto voices in A clef, the next three are tenor voices in B clef, and the bottom three are bass voices in F clef. The key signature changes from G major (no sharps or flats) to D major (one sharp) at measure 101. The time signature is common time (indicated by 'C'). The vocal parts sing in four-part harmonic counterpoint. The lyrics, written below the tenor staff, are: "po - - pu - lo, ap - pro - pin - quan - ti". The bass staff has a figure of eighth notes. Measures 101 through 105 are shown.

103 *tr.*

*f*

*Tutti*

*tr.*

si - bi. Ju - venes et vir - gi -

*p.*

*p.*

Mineur

106

nes, se - nes se - nes cum iunio - ri -  
nes, se - - - nes cum iunio - ri - bus cum iunio - ri -  
nes, se - nes cum iunio - ri - bus cum iunio - ri -  
nes, se - - - nes cum iunio - ri - bus cum iunio - ri -  
nes, se - - - nes cum iunio - ri - bus cum iunio - ri -  
nes, se - - - nes cum iunio - ri - bus cum iunio - ri -  
nes, se - - - nes cum iunio - ri - bus cum iunio - ri -  
nes, se - - - nes cum iunio - ri - bus cum iunio - ri -  
  
 $\frac{6}{4}$     $3$     $\natural$     $\frac{6}{5}$     $\frac{6}{4}$     $\sharp$     $5$

109

bus lau - dent no - men Do mi.  
 bus lau - dent no - men no -  
 bus lau - dent no - men lau - dent no - men Do - - mi.  
 bus lau - dent no - men lau - - - dent no - men Do - - - mi.  
 lau - - - dent no - men lau - dent no - men Do - - - mi.

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

112

ni, qui - a e - xal - ta - tum est no - men e - ius so-

men Do - mi - ni, qui - a e - xal - ta - tum est no - men e - ius so-

ni, qui - a e - xal - ta - tum est no - men e - ius so-

men Do - mi - ni, qui - a e - xal - ta - tum est no - men e - ius so-

ni, qui - a e - xal - ta - tum est no - men e - ius so-

6      6      6      6      7      6

115

li - - us no-men e - ius so - li - - us  
 tum est no-men e - - ius so - li - us.  
 li - - us no-men e - - ius so - li - us.  
 tum est no-men e - ius so - li - us.  
 li - - us no-men e - ius so - li - us.  
 li - - us no-men e - ius so - li - us.

7 6 7# 6 7 6

The musical score consists of ten staves. The top staff is soprano, followed by three alto staves, then three bass staves, and finally two double bass staves at the bottom. The key signature is A major (three sharps). Measure 11 starts with a 'Solo' section for the piano, indicated by a bracket above the first staff. The piano part features eighth-note patterns with grace notes. The vocal parts (soprano, alto, bass) play sustained notes. Measures 12-13 show the vocal entries continuing with sustained notes. The piano part resumes its eighth-note patterns in measure 13. The vocal parts sing the lyrics 'qui - a e - xal-ta -' in measure 13. The piano part concludes with a sustained note in measure 14. The bassoon part is explicitly labeled 'Tasto solo' at the bottom of the page.

121

12#  
15

124

12/8  
15/8  
12/8  
15/8  
12/8  
15/8  
12/8  
15/8  
Bass  
Bass

126

Tutti

tum est no-men e - ius so - li - us qui - a e - xal -  
 Qui - a e - xal -

129

ta - - - tum est e - xal-ta  
ta - - - tum est qui - a e - xal-  
ta - tum est no-men e - ius so - li - us qui - a e - xal-  
ta - tum est no-men e - ius so - li - us qui - a e - xal-

132

ta - tum est no - men e - ius so - li

ta - tum est no - men e - ius so - li

ta - tum est no - men e - ius so - li

ta - tum est no - men e - ius so - li

ta - tum est no - men e - ius so - li

135

The musical score consists of six staves, each representing a different part: soprano, alto, tenor, bass, and two organ parts. The music is in common time. Measure 135 begins with a melodic entry in the soprano and alto staves, followed by sustained notes in the tenor and bass staves. The organ parts enter with sustained notes. The vocal parts then sing the lyrics 'us' and 'nomen eius soli'. The organ parts continue to provide harmonic support throughout the measure.

us no - men e - ius so - li us.  
us no - men e - ius so - li us.  
us no - men e - ius so - li us.  
us no - men e - ius so - li us.  
us no - men e - ius so - li us.

## NOTE EDITORIALI

La fonte del mottetto “*Laudate Dominum de Coelis*”, Salmo 148, è l’edizione a stampa della partitura di: “*Laudate dominum de coelis, pseaume 148. Motet à grand choeur, arrangé dans le concerto du printemps de Vivaldi Par Mr Corrette On peut exécuter ce motet en trio: dessus, haute-contre et basse-taille. 1766*”, disponibile presso la raccolta digitale Gallica, BNF, Paris.

L’edizione include qualche svista e gli interventi dell’editore, ridotti al minimo, sono indicati tra parentesi. Gli abbellimenti, gli accidenti e le legature sono talvolta omessi e incoerenti.

In copertina si trova la riproduzione del frontespizio dell’edizione a stampa.

La versione 1.0 è stata pubblicata il 25 agosto 2021.

## EDITORIAL NOTES

The source of motet “*Laudate Dominum de Coelis*”, psalm 148, is the printed edition of the score: “*Laudate dominum de coelis, pseaume 148. Motet à grand choeur, arrangé dans le concerto du printemps de Vivaldi Par Mr Corrette On peut exécuter ce motet en trio: dessus, haute-contre et basse-taille. 1766*”, Gallica, BNF, Paris.

The ancient edition includes some obvious mistakes. All suggestions of the editor are in parentheses. Ornaments, accidentals and articulations are often omitted.

The cover includes the frontispiece from 1766 printed edition.

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