

LAUDATE PUERI

Musiche Sacre Concernenti, Venetia, M DC LVI

Francesco Cavalli
(1602 - 1676)

A 5. Veci, con due Violini

sofo Audate ij pueri laudate Domi-
num laudate ij ij nomē Do mi

Violino I

Violino II

Violoncino

Soprano I

Soprano II

Alto

Tenor

Basso

B.C.

Lau-da - te, lau-da-te pu-e-ri, lau-da-te Do - mi - num, lau - da-te, lau-da-te, lau-

7 6 # # 6#

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8

S 1

S 2

A

T

B

BC

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

6 4 3 #

13

S 1

S 2

A

T

B

BC

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

13 b b

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18

S 1
Sit, sit, sit no - men Do - mi - ni, no - men Do - mi - ni, sit,

S 2
Sit, sit, sit no - men Do - mi - ni, no - men Do - mi - ni, sit,

A

T

B

BC
18

6 6 6

25

S 1
sit, sit be - ne - dic - - - - - tum be - ne -

S 2
sit, sit be - ne - dic - tum be - ne -

A

T

B

BC
25

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

6 6 4 3

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32

S 1
dic - tum, be - ne - dic - tum, sit, sit no - men Do - - - mi - ni,

S 2
dic - tum, be - ne - dic - tum, sit, sit no - men Do - mi - ni,

A

T

B

BC
32
lau - da - te, lau -

b # b # 4 3 6

39

S 1
et hoc nunc et us - que in sae - cu - lum,

S 2
et hoc nunc et us - que us - que in sae - cu - lum.

A

T

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

BC
39
4 3 4 3 4 3

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46

S 1 et hoc nunc et us - que us - que in sae - cu - lum. Sit,

S 2 et hoc nunc et us - que in sae - cu - lum. Sit,

A

T

B te, lau - da - te, lau - da - te. Sit,

46

BC

4 3 4 3

53

S 1 sit no - men Do - mi - ni, sit, sit be - ne - dic - tum

S 2 sit no - men Do - mi - ni, sit be - ne - dic - tum

A

T

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

53

BC

6 7 6 # 6 7 6 #

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60

Vln. I

Vln. II

Vc.

60

S 1

sit, sit no-men Do-mi-ni be - ne - dic-tum ex hoc nunc, et

S 2

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

A

T

B

sit sit no-men Do-mi-ni, be - ne - dic-tum no-men Do-mi-ni, be - ne dic-tum et hoc nunc et us -

60

BC

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

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65

Vln. I

Vln. II

Vc.

65

S 1

us - que in sae - cu - lum.

S 2

que in sae - cu - lum.

A

T

B

que in sae - cu - lum.

65

BC

4 3 6 6 6 6b 6 6 6 6 4 3

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70

Vln. I

Vln. II

Vc.

70

S 1

S 2

A

T

B

70

BC

6 6 6 6 6 6 6 6

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75

S 1

S 2

A
A so - lis or - - - - tu

T
8
A so - lis or - tu us - que ad oc - ca -

B

BC
75
6 #

78

S 1

S 2

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

T
8
- - - - - sum, lau - da - bi - le no - men, lau - da - bi - le no - men,

B

BC
78
6

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81

S 1

S 2

A

T

B

BC

no - men, a so - lis or - tu us - que ad oc - ca - sum, lau - da - bi - le no - men Do - mi - ni.

a so - lis or - tu us - que ad oc - ca - - - - sum, lau - da - bi - le no - men Do - mi - ni.

6 #

85

S 1

S 2

A

T

B

BC

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

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

2 2 6 6 6 6

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92

S 1 et su-per cae - los glo - - - ri-a e - jus, et su-per cae - los,

S 2 cae - los, et su-per cae - los glo - - - ri-a e - jus, et su-per

A

T

B

BC 92

b # 6 5 # 6 5

98

S 1 et su-per cae - los glo - - - ri-a e - jus,

S 2 cae - los, et su-per cae - los glo - - - ri-a e - jus, et su-per

A

T

B

BC 98

b 6 # 5 6 6 5

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104

S 1
et su-per cae - los glo - - - ri - a e - jus,

S 2
cae - los, et su-per cae - los glo - - - ri - a e -

A

T

B

BC
104

b # 6 5 b # 6 5

109

S 1
et su-per cae-los, su-per cae-los glo - - - ri - a e -

S 2
jus, et su-per cae-los glo - - - ri - a e -

A

T

B

BC
109

b # 6 # 6# 6 5

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114

S 1
jus.

S 2
jus.

A

T

B

Quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus De -us nos - ter, qui in al - tis, in al - tis

114

BC

6 # b # 7 6 #

119

B

ha - bi-tat, et hu - mi - li - a re - spi-cit in cae-lo, re-spi-cit in cae-lo et in ter -

119

BC

b 3 4 3

126

B

ra, et hu - mi - li - a re - spi-cit in cae-lo, re-spi-cit in cae-lo et in ter - ra.

126

BC

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134

Vln. I

Vln. II

Vc.

134

BC

b b 5 6 6

139

Vln. I

Vln. II

Vc.

139

BC

6# b 6# 6 # b

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145

S 1

S 2

A
Su - sci-tans, su-sci-tans, su-sci-tans a ter-

T
8 Su - sci-tans, su-sci-tans, su-sci-tans a ter - ra in - o - pem,

B
Su - sci-tans, su-sci-tans, su-sci-tans a ter - ra in - o -

145

BC
b 6 7 6

151

S 1

S 2

A
ra in - o - pem, su - - - - sci-tans,

T
8 su - - - - sci-tans,

B
pem, su - sci-tans, su - sci-tans,

151

BC
b b

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156

S 1

S 2

A
su - sci - tans a ter - ra in - o - pem

T
8
su - sci - tans a ter - ra in - o - pem

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

BC
156

160

S 1

S 2

A
e - ri-gens pau - pe-rem, e - ri-gens, e - ri-gens, e - ri-gens,

T
8
e - ri-gens pau - pe-rem, e - ri-gens, e - ri-gens, e - ri-gens, e - ri-gens,

B
e - ri-gens pau - pe-rem, e - ri-gens, e - ri-gens, e - ri-gens,

BC
160

6

#

#

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166

Vln. I

Vln. II

Vc.

166

S 1

S 2

A

T

B

BC

e - ri-gens pau - pe - rem.

e - ri-gens pau - pe - rem.

e - ri - gens pau - pe - rem.

6 5 b b 5 6b

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172

Vln. I

Vln. II

Vc.

172

S 1

S 2

A

T

B

172

BC

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178

Vln. I

Vln. II

Vc.

178

S 1

S 2

BC

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

183

S 1

S 2

BC

po - - - - - pu - li su -

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188

S 1

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

S 2

i,

188

BC

6 b b

194

S 1

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

S 2

cum prin-ci-pi - bus

194

BC

6 6

201

S 1

- - - - - pu-li su - i, cum prin-ci-pi-

S 2

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

201

BC

6 # b b b b

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207

S 1
bus po - - - - - pu - li su -

S 2
po - - - - - pu - li su -

BC
207
6

212

Vln. I

Vln. II

Vc.

212

S 1
i.

S 2
i.

A

T

B
8
Qui ha - bi - ta - re fa - cit ste - ri - lem in do - mo,

BC
212
b 6 7 6

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219

B

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

219

BC

224

Vln. I

Vln. II

Vc.

224

S 1

S 2

A

T

B

tem,

224

BC

b

6

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231

S 1 ma-trem fi-li - o - rum lae-tan - tem, lae-tan - tem, lae-tan -

S 2 tem, lae-tan - tem, lae-tan - tem, lae-tan - tem,

A tem, lae-tan - tem, lae-tan - tem, lae-tan - tem, lae-tan-tem, lae-tan - tem, lae-tan - tem, lae-lan -

T rum lae-tan - tem, lae-tan - tem, lae-tan - tem,

B lae-tan-tem, lae-tan - tem, lae-tan - tem, lae-lan -

BC 231

6 6 b #

238

S 1 tem, lae-tan - tem,

S 2 lae-tan - tem, lae-tan - tem, lae-tan -

A tem, lae-tan - tem,

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

B tem, lae-tan - tem, ma-term fi - li - o - rum lae-tan - tem, lae-tan - tem, lae-tan -

BC 238

6 6

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244

Vln. I

Vln. II

Vc.

244

S 1

S 2

A

T

B

BC

tem, lae - tan - tem,

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

tem, lae - tan - tem,

tem, lae - tan - tem,

244

6 6 6#

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249

Vln. I

Vln. II

Vc.

249

S 1

S 2

A

T

B

BC

lae - tan -

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

tem, lae - tan - tem, lae - tan - tem, lae - tan - tem,

8 ma-trem fi - li - o -

lae - tan - tem, lae - tan - tem, lae - tan - tem, lae - tan -

249

b 6 6 6

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254

Vln. I

Vln. II

Vc.

254

S 1

tem, lae - tan - tem, lae - tan - tem, lae - lan - tem, lae - tan - tem,

S 2

A

T

rum lae - tan - tem, lae - tan - tem, lae - tan - tem, lae - tan - - -

B

tem, lae - tan - tem, lae - tan - tem, lae - tan - tem, lae - tan - - -

254

BC

6 #

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258

Vln. I

Vln. II

Vc.

258

S 1

S 2

A

T

B

BC

tem,

tem,

lae-tan -

ma-term fi - li - o -

ma-trem fi - li - o -

lae-tan -

b 6 b 6 5 4 3 6

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264

Vln. I

Vln. II

Vc.

264

S 1

S 2

A

T

B

BC

ma-term fi - li - o - rum lae-tan - tem, lae-tan - tem, lae-tan - tem.

tem, lae-tan - tem, lae-tan - tem, lae-tan - tem, lae-tan - - tem.

rum lae-tan - tem, lae-tan - tem, lae-tan - tem, lae-tan - - tem.

rum lae-tan - tem, lae-tan - tem, lae-tan - tem, lae-tan - - tem.

tem, lae-tan - tem, lae-tan - tem, lae-tan - tem, lae-tan - - tem.

264

6 6

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269

S 1

S 2

A

T

B

BC

Glo - - - -

Glo - - - - - - - - - - - - - - ri - a, glo - ri - a,

269

6 #

273

S 1

S 2

A

T

B

BC

- - - - - - - - - - - - - - ri - a Pa - tri

glo - - - - -

273

6 6

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276

S 1

S 2

A

T

B

BC

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

Glo - - - - -

276

279

S 1

S 2

A

T

B

BC

ri - a, glo - ri - a, glo - ri - a,

279

279

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283

S 1

S 2
ri - a Pa - tri

A
Glo - - - - -

T

B
glo - - - - - ri - a, glo - - - - -

BC
283

287

S 1
glo - -

S 2
glo - - - - - ri - a,

A
ri - a, glo - ri - a et Spi-ri - - - tu - i San - cto,

T
glo - - - - -

B
ri - a, glo - ri - a et Spi-ri - - - tu - i San - cto,

BC
287

6 #

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291

S 1
ri - a, glo - ri - a, glo - ri - a

S 2
glo - ri - a, glo - ri - a,

A
glo -

T
8
ri - a, glo - ri - a, glo - ri - a,

B
glo - ri - a,

BC
291

4 3 6

295

S 1
glo - ri - a,

S 2
glo - ri - a, glo -

A
ri - a, glo - ri - a,

T
8

B
glo - ri - a, glo - ri - a, glo -

BC
295

b 6 6

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299

S 1

S 2
ri - a,

A

T
8 glo - - - - - ri - a, glo - ri - a et Spi-ri -

B
ri - a,

BC
299
6

303

S 1

S 2
glo - - - - -

A
glo - - - - - ri - a, glo - ri - a,

T
8 - - tu - i San - - - cto. glo - - -

B
glo - - - - - ri - a,

BC
303
6# 4 3 b

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306

S 1
glo - - - - ri - a, glo - - - -

S 2
- - ri - a, glo - ri - a, glo - - - - - - - - ri - a, glo - ri - a

A
glo - - - - - - - - - - ri - a, glo - ri - a

T
8 - - - - ri - a, glo - - - - - - - - ri - a, glo - ri - a,

B
glo -

BC
306

309

S 1
- - - - - ri - a et Spi - ri - - - tu - i San - cto.

S 2
et Spi - ri - tu - i et Spi - ri - tu - i San - cto.

A
et Spi - ri - tu - i et Spi - ri - tu - - - i San - cto.

T
8 glo - - - ri - a, glo - ri - a et Spi - ri - tu - i San - cto.

B
- - ri - a, glo - ri - a et Spi - ri - - tu - i San - cto.

BC
309

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313

Vln. I

Vln. II

Vc.

Detailed description: This block contains the musical notation for measures 313 through 316 for the Violin I, Violin II, and Violoncello parts. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The Violin I part starts with a dotted quarter note G4, followed by quarter notes A4, Bb4, and C5. The Violin II part starts with a dotted quarter note G3, followed by quarter notes A3, Bb3, and C4. The Violoncello part has rests for the first three measures, then begins with a dotted quarter note G2, followed by quarter notes A2, Bb2, and C3. The notation includes stems, beams, and various note heads.

313

BC

Detailed description: This block contains the musical notation for measures 313 through 316 for the Bass Continuo part. The key signature is three flats and the time signature is 3/4. The part begins with a dotted quarter note G2, followed by quarter notes A2, Bb2, and C3. There are fingerings indicated below the notes: 'b' under the first G2, 'b' under the second Bb2, '6' under the third C3, and 'b' under the fourth Bb2. The notation includes stems, beams, and various note heads.

322

Vln. I

Vln. II

Vc.

Detailed description: This block contains the musical notation for measures 322 through 325 for the Violin I, Violin II, and Violoncello parts. The key signature is three flats and the time signature is 3/4. The Violin I part starts with a dotted quarter note G4, followed by quarter notes A4, Bb4, and C5. The Violin II part starts with a dotted quarter note G3, followed by quarter notes A3, Bb3, and C4. The Violoncello part starts with a dotted quarter note G2, followed by quarter notes A2, Bb2, and C3. The notation includes stems, beams, and various note heads.

322

BC

Detailed description: This block contains the musical notation for measures 322 through 325 for the Bass Continuo part. The key signature is three flats and the time signature is 3/4. The part begins with a dotted quarter note G2, followed by quarter notes A2, Bb2, and C3. There are fingerings indicated below the notes: 'b' under the first G2 and 'b' under the second Bb2. The notation includes stems, beams, and various note heads.

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330

S 1

S 2

A

T

B

BC

Si - - - cut e - rat, e - rat in prin - ci - pi -

Si - - - cut e - rat, e - rat in prin - ci - pi -

b b b b b 6 b b

339

S 1

S 2

A

T

B

BC

o, in prin - ci - pi - o, in prin - ci - pi - o, et nunc,

o, in prin - ci - pi - o, in prin - ci - pi - o et nunc, et nunc,

b #

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347

S 1

S 2
nunc et sem - per.

A
nunc et sem - per,

T
8 Si - - - cut e - rat,

B
Si - - - cut e - rat,

347

BC
b 6 7 b

355

S 1

S 2

A
e - rat in prin - ci - pi - o, in prin - ci - pi -

T
8 e - rat in prin - ci - pi - o, in prin - ci - pi - o, in prin -

B
e - rat in prin - ci - pi - o, in prin -

355

BC
b

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362

Vln. I

Vln. II

Vc.

362

S 1

S 2

A

T

B

BC

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

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

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

362

5 6 # b

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370

Vln. I

Vln. II

Vc.

370

BC

b 6 6 b

378

Vln. I

Vln. II

Vc.

378

BC

b

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386

Vln. I

Vln. II

Vc.

386

S 1

S 2

A

T

B

BC

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

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

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

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

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

386

393

B

393

BC

sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu -

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400

Vln. I

Vln. II

Vc.

B

lo - rum, a - - - men, a - - - men, a - men, a - men,

400

BC

b

409

Vln. I

Vln. II

Vc.

409

BC

6 6 6 6 6 6

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417

Vln. I

Vln. II

Vc.

417

S 1

S 2

A

T

B

417

BC

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424

Vln. I

Vln. II

Vc.

424

S 1

S 2

A

T

B

in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu -

sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu -

sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum, in sae - cu - la

424

BC

b 6 6

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431

S 1 lo - rum, a - - - - men, a - - - - men, a - - - - men,

S 2 a - - - - men, a - - - - men, a - - - - men,

A lo - rum,

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

B

BC

438

S 1 a - men,

S 2 a - men, in sae - cu - la sae - cu -

A in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu -

T men, a - men,

B in sae - cu - la sae - cu - lo - rum, in sae - cu - la

BC

6 6 6 6 6 6 5

Francesco Cavalli - Laudate Pueri

444

Vln. I

Vln. II

Vc.

444

S 1

S 2

A

T

B

BC

lo - rum, in sae - cu - la sae - cu - lo - rum,

lo - rum, in sae - cu - la sae - cu - lo - rum,

sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum,

444

b 6 6 b

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450

Vln. I

Vln. II

Vc.

450

S 1

S 2

A

T

B

BC

in sae - cu - la

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457

Vln. I

Vln. II

Vc.

457

S 1

S 2

A

T

B

BC

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

8

b 6 6 6

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464

Vln. I

Vln. II

Vc.

464

S 1

S 2

A

T

B

BC

lo - rum, a - men, a - men,

cu - lo - rum, a - men,

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

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

464

b

Francesco Cavalli - Laudate Pueri

471

Vln. I

Vln. II

Vc.

471

S 1

S 2

A

T

B

BC

a - - - - men,

a - - - - men,

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

b

Francesco Cavalli - Laudate Pueri

477

S 1

S 2

A

T

B

BC

in sae - cu - la sae - cu -

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

a - - - - men, a - - - - men, a - men, in sae - cu - la

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

477

484

S 1

S 2

A

T

B

BC

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

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

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

sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum, in

484

Francesco Cavalli - Laudate Pueri

491

Vln. I

Vln. II

Vc.

491

S 1

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

S 2

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

A

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

T

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

B

a - - - - - men,

491

BC

6 4 3

Francesco Cavalli - Laudate Pueri

497

Vln. I

Vln. II

Vc.

497

S 1

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

S 2

men, sae - cu - lo - rum, sae - cu - lo - rum,

A

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

T

8 - - - - - men, a - - - - - men, a - - - - - men,

B

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

497

BC

#

Francesco Cavalli - Laudate Pueri

502

Vln. I

Vln. II

Vc.

502

S 1

S 2

A

T

B

502

BC

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

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

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

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

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

b #

Violino - 1

LAUDATE PUERI

Musiche Sacre Concernenti, Venetia, M DC LVI

Francesco Cavalli

(1602 - 1676)

17 42 6

67

71

75 10 49

136

140

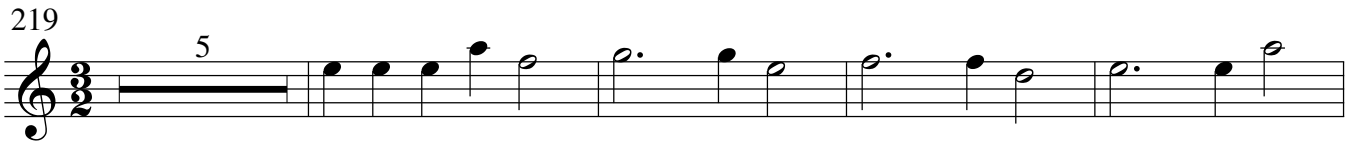
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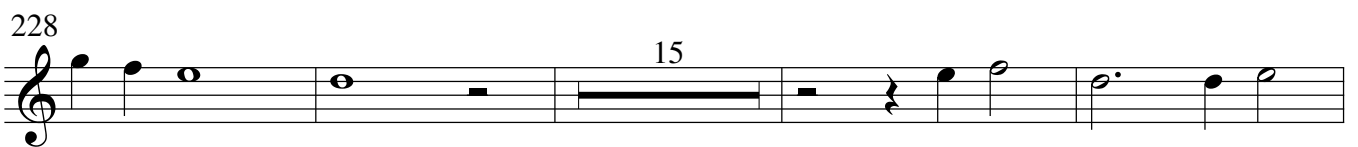
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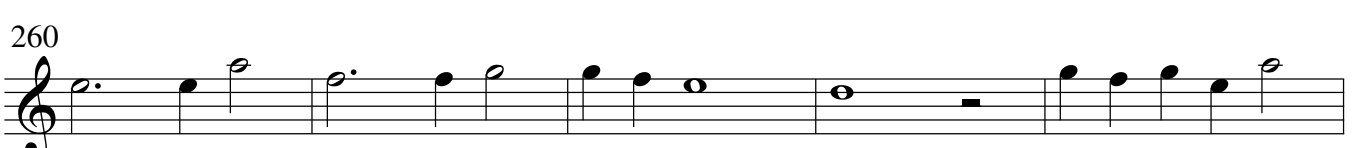
Francesco Cavalli - Laudate Pueri

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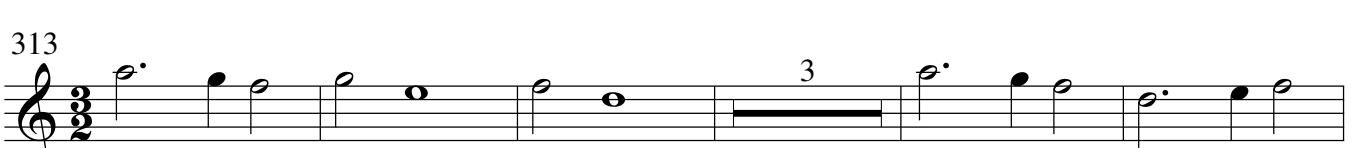
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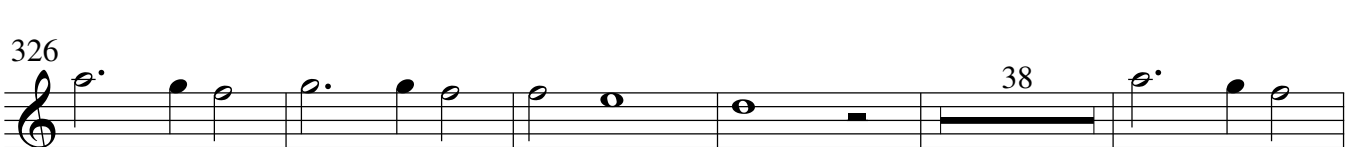
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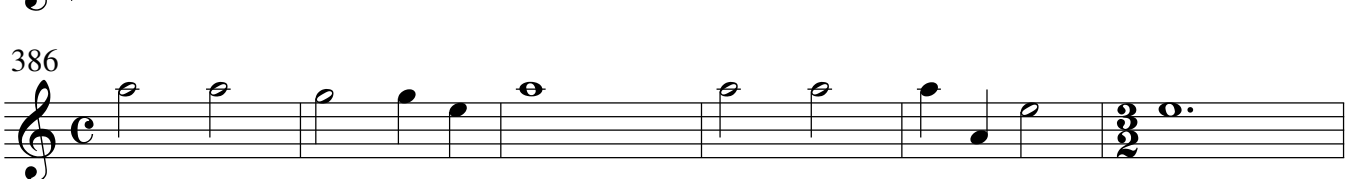
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326 

369 

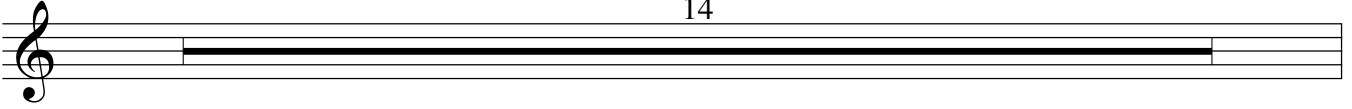
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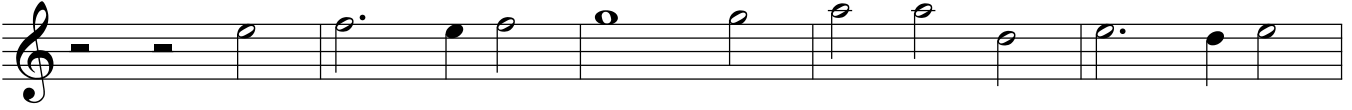
Francesco Cavalli - Laudate Pueri

392

14



406



411

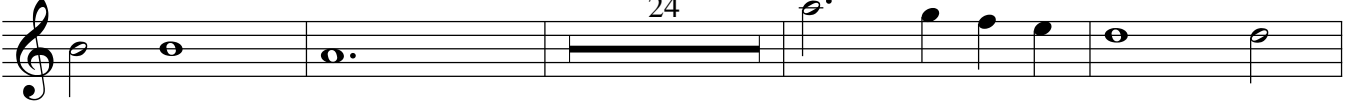


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421

24

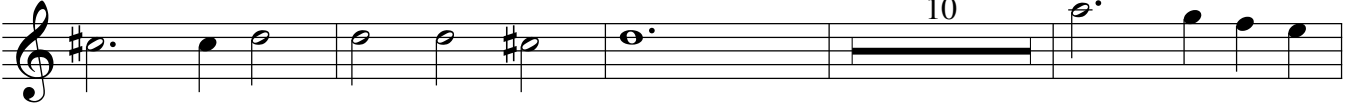


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454

10

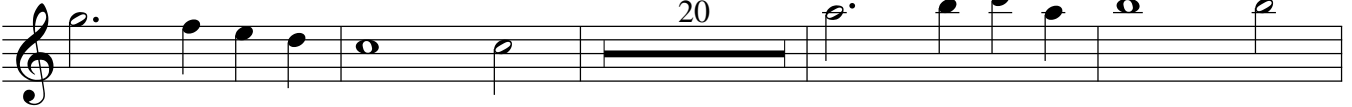


468



473

20



497



502



Violino - 2

LAUDATE PUERI

Musiche Sacre Concertanti, Venetia, M DC LVI

Francesco Cavalli
(1602 - 1676)

The musical score for Violino 2 consists of ten staves of music. The first staff (measures 17-66) begins with a treble clef, a common time signature (C), and a 17-measure rest. It then changes to a 3/8 time signature for a 42-measure rest, followed by a 6-measure rest. The second staff (measures 67-70) continues the melody. The third staff (measures 71-74) continues the melody. The fourth staff (measures 75-135) begins with a treble clef, a common time signature (C), and a 10-measure rest, followed by a 49-measure rest, and then continues with a melodic line. The fifth staff (measures 136-139) continues the melody. The sixth staff (measures 140-143) continues the melody. The seventh staff (measures 144-169) begins with a treble clef, a common time signature (C), and a 23-measure rest, followed by a melodic line. The eighth staff (measures 170-173) continues the melody. The ninth staff (measures 174-177) continues the melody. The tenth staff (measures 178-181) begins with a treble clef, a common time signature (C), and a 33-measure rest, followed by a melodic line.

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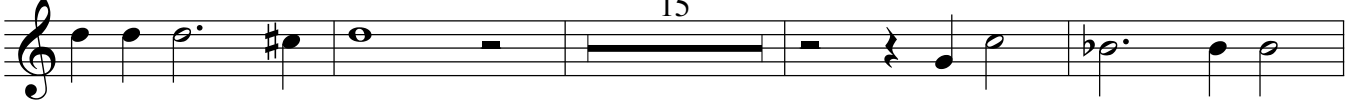
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224



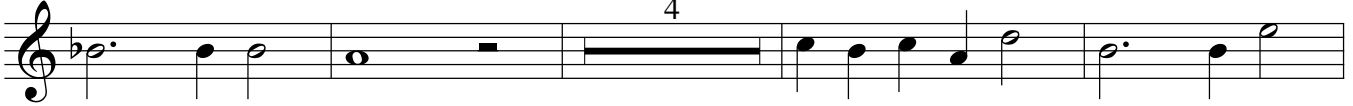
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247



252



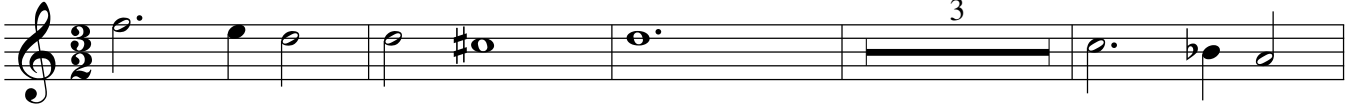
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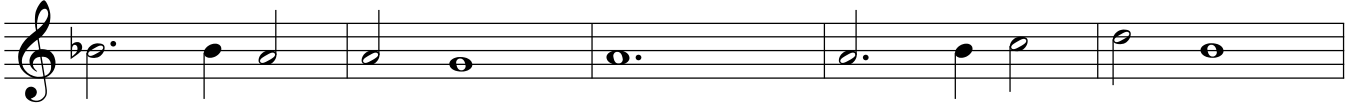
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313



320



325



330

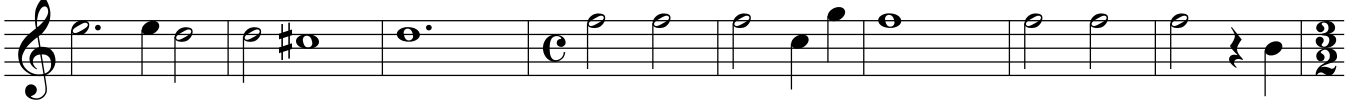


Francesco Cavalli - Laudate Pueri

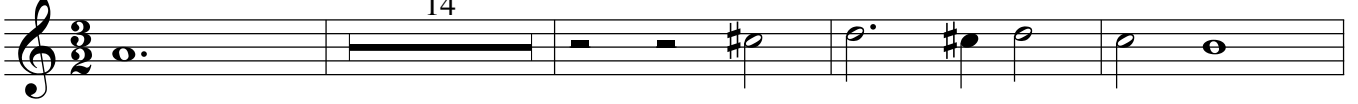
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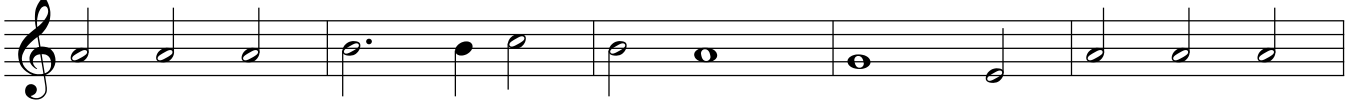
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391



409



414



419



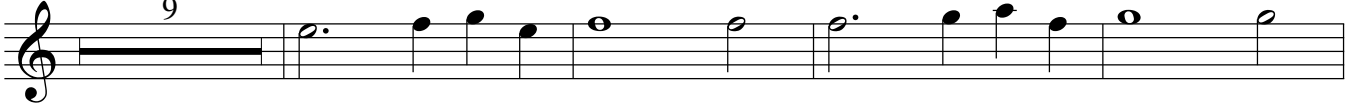
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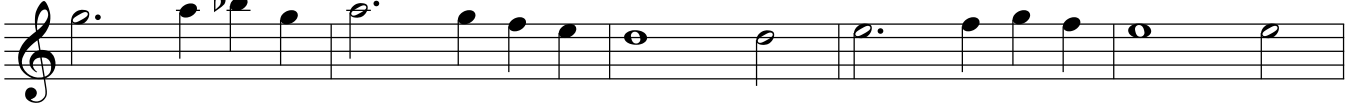
452



457



470



475



500



Violoncino

LAUDATE PUERI

Musiche Sacre Concertanti, Venetia, M DC LVI

Francesco Cavalli
(1602 - 1676)

17 42 6

67

71 10 49

134

139

143 24

170

173

177 33

214 5

Francesco Cavalli - Laudate Pueri

224



229



248



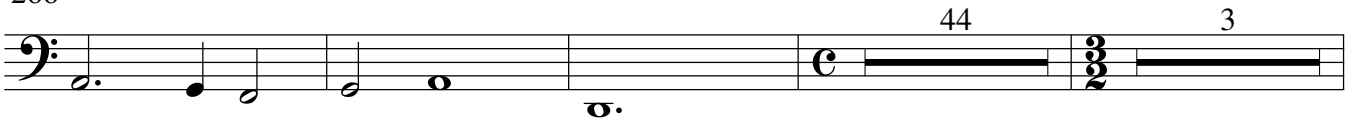
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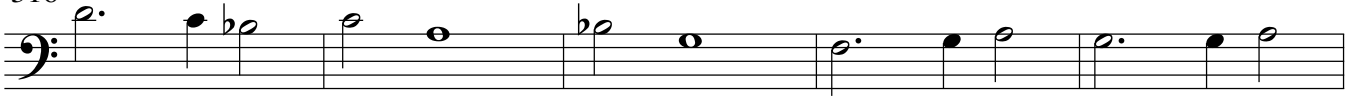
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266



316



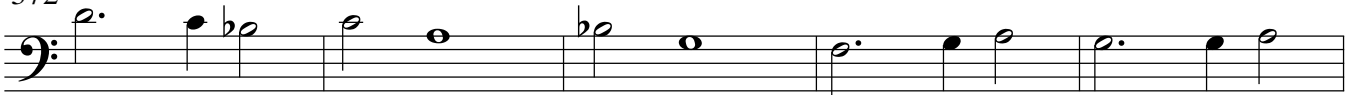
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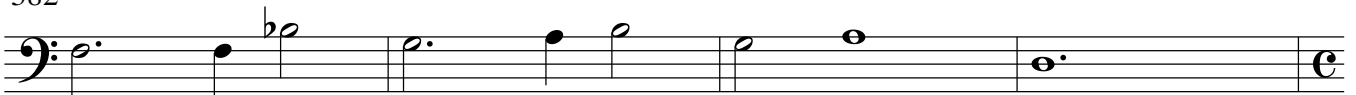
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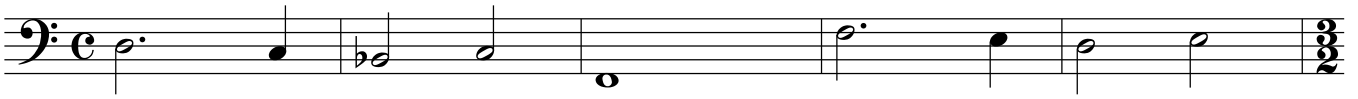


382



Francesco Cavalli - Laudate Pueri

386



391



411



417



422



451



456



469



474



497



502



Basso continuo

LAUDATE PUERI

Musiche Sacre Concertenti, Venetia, M DC LVI

Francesco Cavalli
(1602 - 1676)

9
7 6 # # 6# 6

18
4 3 # b b

27
6 4 3 b # b

36
4 3 6 4 3 4 3

45
4 3 4 3 4 3 6

54
7 6 # 6 7 6 #

60
6 6 6 6 6 6# 6 6 6 6 6 7 4 3

66
6 6 6 6b 6 6 6 4 3 6 6

71
6 6 6 6 6

Francesco Cavalli - Laudate Pueri

75

Musical staff 75: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals (sharps, flats) and fingerings (6, #, 6).

81

Musical staff 81: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals (sharps, flats) and fingerings (#, 6, #, #, 2).

86

Musical staff 86: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals (flats) and fingerings (2, 6, 6, 6, 6).

92

Musical staff 92: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals (flat, sharps) and fingerings (b, #, 6, 5, #, 6, 5).

98

Musical staff 98: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals (flat, sharps) and fingerings (b, 6, #, 5, 6, 6, 5).

104

Musical staff 104: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals (flat, sharps) and fingerings (b, #, 6, 5, b, #, 6, 5, b).

110

Musical staff 110: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals (sharps, flats) and fingerings (#, 6, 6#, 6, 5, 6, #, b).

116

Musical staff 116: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals (sharps, flats) and fingerings (#, 7, 6, #, b).

122

Musical staff 122: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals (flat, sharps) and fingerings (3, 4, 3).

128

Musical staff 128: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals (sharps).

134

Musical staff 134: Bass clef, 3/4 time signature. The staff contains a sequence of notes with various accidentals (flat) and fingerings (b, b, 5, 6, 6).

139

Musical staff 139: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals (sharps, flats) and fingerings (6#, b, 6#, 6, #).

Francesco Cavalli - Laudate Pueri

144

Measure 144: Bass clef, whole note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1.

149

Measure 149: Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Fingering: 6, 7, 6, #, b, b, #.

155

Measure 155: Bass clef, whole note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Fingering: #, #.

161

Measure 161: Bass clef, whole note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Fingering: 6, #, #, 6, 5.

168

Measure 168: Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Fingering: b, b, 5, 6b, 6, 6#.

174

Measure 174: Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Fingering: b, 6#, 6, #, b.

180

Measure 180: Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Fingering: b, 6.

185

Measure 185: Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Fingering: 6.

190

Measure 190: Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Fingering: b, b.

195

Measure 195: Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Fingering: #.

200

Measure 200: Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Fingering: #, 6, 6, #, 6, #, b, b, b.

206

Measure 206: Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Fingering: b, #, 6, b.

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213

Musical staff 213: Bass clef, two flats key signature. Measures 1-3 contain a melodic line with a slur. Measures 4-6 contain a bass line with notes G2, F2, E2, D2, C2, B1. Fingering: 6, 7, 6.

219

Musical staff 219: Bass clef, 3/2 time signature. Measures 1-10 contain a melodic line. Measure 7 has a sharp sign (#).

225

Musical staff 225: Bass clef. Measures 1-10 contain a melodic line. Measure 9 has a flat sign (b). Measure 10 has a 6.

231

Musical staff 231: Bass clef. Measures 1-10 contain a melodic line. Measure 4 has a 6. Measure 6 has a 6. Measure 8 has a flat sign (b).

237

Musical staff 237: Bass clef. Measures 1-10 contain a melodic line. Measure 1 has a sharp sign (#). Measure 4 has a 6. Measure 6 has a 6.

243

Musical staff 243: Bass clef. Measures 1-10 contain a melodic line. Measure 4 has a 6. Measure 6 has a 6. Measure 8 has a 6. Measure 10 has a 6#.

249

Musical staff 249: Bass clef. Measures 1-10 contain a melodic line. Measure 2 has a flat sign (b). Measure 3 has a 6. Measure 5 has a 6. Measure 7 has a 6. Measure 9 has a 6.

255

Musical staff 255: Bass clef. Measures 1-10 contain a melodic line. Measure 2 has a 6. Measure 3 has a sharp sign (#). Measure 4 has a flat sign (b). Measure 5 has a 6. Measure 7 has a flat sign (b). Measure 10 has a 6.

262

Musical staff 262: Bass clef. Measures 1-10 contain a melodic line. Measure 1 has a 5. Measure 2 has a 4. Measure 3 has a 3. Measure 4 has a 6. Measure 5 has a 6. Measure 6 has a flat sign (b). Measure 10 ends with a C-clef.

269

Musical staff 269: Bass clef, common time signature. Measures 1-10 contain a melodic line. Measure 4 has a 6. Measure 5 has a sharp sign (#). Measure 7 has a 6. Measure 9 has a 6.

276

Musical staff 276: Bass clef. Measures 1-10 contain a melodic line. Measure 10 has a flat sign (b).

283

Musical staff 283: Bass clef, two flats key signature. Measures 1-10 contain a melodic line. Measure 1 has a flat sign (b). Measure 6 has a 6. Measure 10 has a sharp sign (#).

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289

Musical notation for measure 289, bass clef. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering numbers 4, 3, and 6 are placed below the notes G4, A4, and B4 respectively.

295

Musical notation for measure 295, bass clef. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering numbers b, 6, 6, #, # are placed below the notes G2, C3, D3, E3, and F3 respectively.

301

Musical notation for measure 301, bass clef. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering numbers 6, 6#, 4, 3, b are placed below the notes G2, C3, D3, E3, and F3 respectively.

307

Musical notation for measure 307, bass clef. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The measure ends with a double bar line and a 3/2 time signature.

313

Musical notation for measure 313, bass clef. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering numbers b, b, and 6 are placed below the notes G2, C3, and G4 respectively.

320

Musical notation for measure 320, bass clef. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering numbers b, b, b, b are placed below the notes G2, C3, D3, and E3 respectively.

328

Musical notation for measure 328, bass clef. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering numbers b, b, b, b, b, 6, b are placed below the notes G2, C3, D3, E3, F3, G3, and A3 respectively.

336

Musical notation for measure 336, bass clef. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering numbers b and b are placed below the notes G2 and C3 respectively.

344

Musical notation for measure 344, bass clef. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering numbers #, #, b, 6, 7, and b are placed below the notes G2, C3, D3, E3, F3, G3, and A3 respectively.

354

Musical notation for measure 354, bass clef. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering number b is placed below the note G2.

363

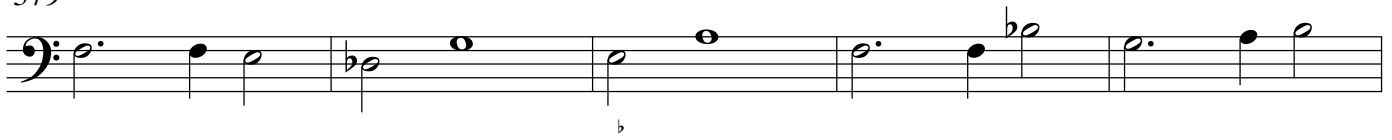
Musical notation for measure 363, bass clef. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering numbers 5, 6, #, and b are placed below the notes G2, C3, D3, and E3 respectively.

371

Musical notation for measure 371, bass clef. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering numbers b, 6, 6, and b are placed below the notes G2, C3, D3, and E3 respectively.

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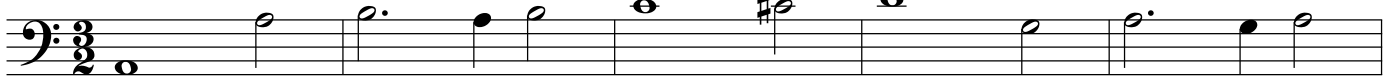
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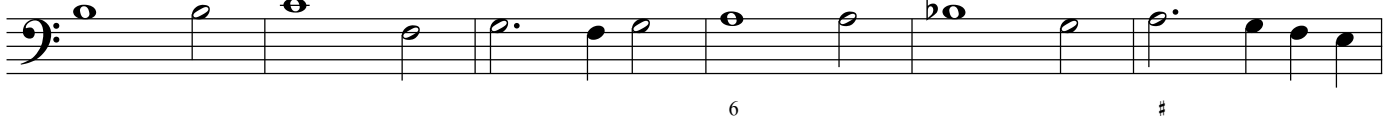
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391



396



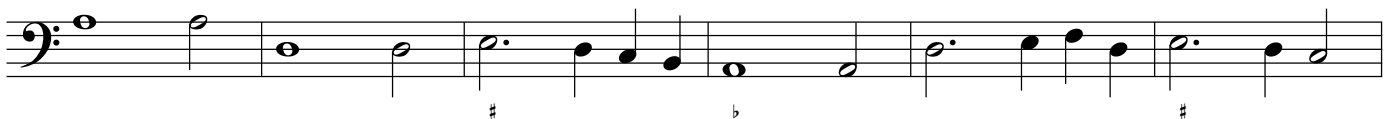
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408



415



421



427



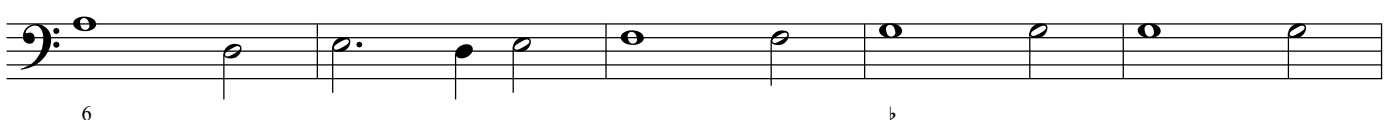
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439

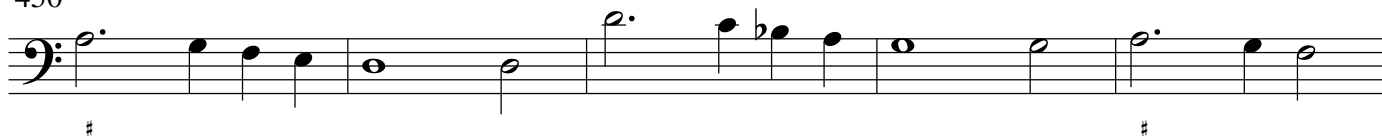


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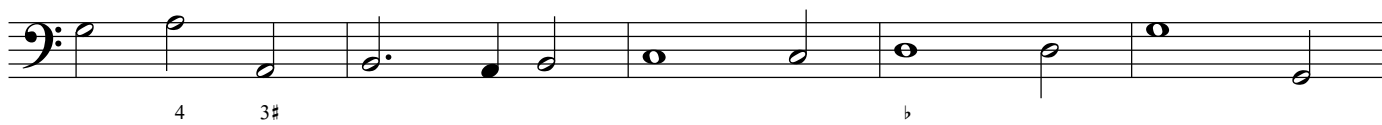


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450



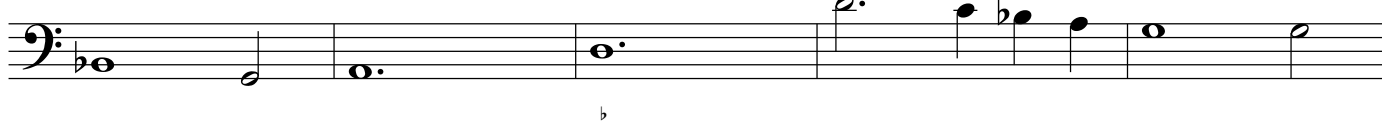
455



460



465



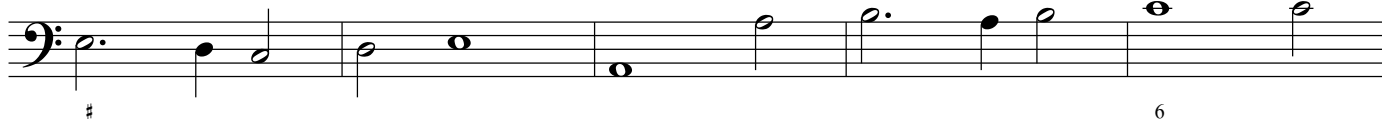
470



475



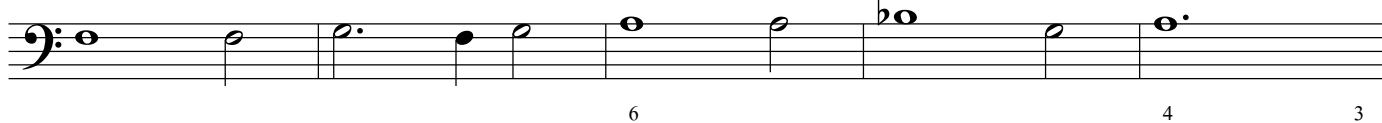
480



485



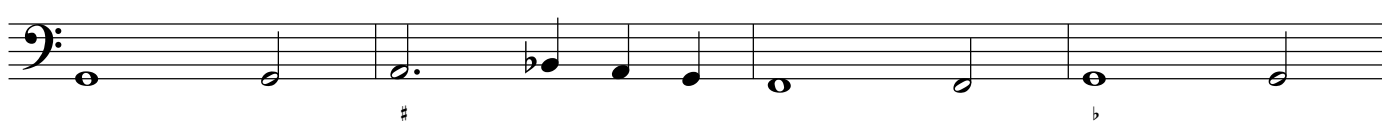
490



495



500



504

