

LAUDATE DOMINUM

Musiche Sacre Concernenti, Venetia, M DC LVI

Francesco Cavalli
(1602 - 1676)

Violino I

Violino II

Violoncino

Soprano I

Alto I

Tenor I

Basso I

Soprano II

Alto II

Tenor II

Basso II

B.C.

Lau-da - te, lau-da - te, lau-da-te Do-mi-num om - nes gen - tes, om - nes

Om - nes

Om - nes

Om-nes

Om-nes

Om - nes

Om - nes

Om - nes

6 ♯

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7

Vln. I

Vln. II

Vc.

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

BC

- - tes, om - nes gen - tes.

gen - tes, om - nes gen - tes.

gen - tes, om - nes gen - tes. Lau-da - te, lau-da - te, lau-da-te Do-mi-num om -

gen - tes, om - nes gen - tes.

gen - tes, om-nes, om-nes gen - tes,

gen - tes, om - nes gen - tes,

gen - tes, om - nes gen - tes, lau-da - te, lau-da - te, lau-da-te Do-mi-num om -

gen - tes, om - nes gen - tes,

7

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14

Vln. I

Vln. II

Vc.

14

S 1 om - nes gen - tes, om - nes gen - tes,

A 1 om - nes gen - - - tes, om - nes gen - - tes,

T 1 - nes gen - tes, om - nes gen - tes, om - nes gen - tes,

B 1 om - nes gen - tes, om - nes gen - tes,

S 2 om - nes gen - tes, om - nes gen - tes. Lau - da - te, lau -

A 2 om - nes gen - tes, om - nes gen - tes.

T 2 nes gen - tes, om - nes gen - tes, om - nes gen - tes.

B 2 om - nes gen - tes, om - nes gen - tes.

14

BC

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19

Vln. I

Vln. II

Vc.

19

S 1

Lau-da-te, lau - da - te, lau-da-te, lau - da-te, lau-da-te e - um om - nes po - pu-

A 1

T 1

B 1

S 2

da - te, lau-da-te, lau - da - te, lau - da-te e - um om - nes po - pu -

A 2

T 2

B 2

BC

5 6 4 3

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25

Vln. I

Vln. II

Vc.

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

BC

li, om - nes po - pu - li, om - nes po - pu - li,

om - nes po - pu - li, om - nes po - pu - li,

om - nes po - pu - li, om - nes po - pu - li,

om - nes po - pu - li, om - nes po - pu - li, lau - da - te, lau - da - te,

li, om - nes po - pu - li, om - nes po - pu - li.

om - nes po - pu - li, om - nes po - pu - li.

om - nes po - pu - li, om - nes po - pu - li.

om - nes po - pu - li, om - nes po - pu - li. Lau - da - te, lau -

25

6 6 #

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30

Vln. I

Vln. II

Vc.

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

BC

om-nes gen - tes, om -

om - nes gen - tes, om -

om - nes gen - tes, om -

lau-da-te, lau - da - te, lau - da-te e-um om - nes po-pu - li, om - nes gen - tes, om -

om-nes gen - tes, om -

om-nes gen - tes, om -

da - te, lau-da-te, lau - da-te, lau-da-te e-um om - nes po - pu - li, om - nes gen - tes, om -

5 6 # 4 3

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37

Vln. I

Vln. II

Vc.

37

S 1

nes po - pu - li, om-nes gen - tes, om - - - nes po - - - pu - li.

A 1

- nes po - pu - li, om-nes gen - tes, om - - - nes po - - - pu - li.

T 1

⁸ - nes po - pu - li, om - nes gen - tes, om - - - nes po - - - pu - li.

B 1

- nes po - pu - li, om - nes gen - tes, om - - - nes po - - - pu - li.

S 2

gen-tes, po - pu - li, om-nes gen - tes, om-nes, om - nes po - - pu - li.

A 2

- nes po - pu - li, om-nes gen - tes, om - - - nes, om - nes po - - pu - li.

T 2

⁸ - nes po - pu - li, om - nes gen - tes, om - - - nes po - - pu - li.

B 2

- nes po - pu - li, om - nes gen - tes, om - - - nes po - - pu - li.

BC

37

4 3 4 3

The musical score consists of ten staves. The top three staves are for strings: Vln. I (Violin I), Vln. II (Violin II), and Vc. (Cello). The remaining seven staves are for voices: S 1 (Soprano 1), A 1 (Alto 1), T 1 (Tenor 1), B 1 (Bass 1), S 2 (Soprano 2), A 2 (Alto 2), T 2 (Tenor 2), and BC (Bassoon/Cello). The music is in common time, with a key signature of one sharp (F#). Measure 37 begins with a forte dynamic. The vocal parts sing in homophony, providing Latin text such as 'nes po - pu - li, om-nes gen - tes, om - - - nes po - - - pu - li.' The bassoon part continues the bass line established by the cello in the previous measures. Measure 38 concludes with a repeat sign and two endings, labeled '4 3' and '4 3' below the staff.

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43

Vln. I

Vln. II

Vc.

43

S 1

Quo - ni - am,

A 1

Quo - ni - am, quo-ni-am confir-ma-ta est su-per nos mi-se-ri - cor - - -

T 1

8 Quo - ni - am, quo-ni-am confir-ma-ta est su-per nos mi-se-ri-cor - - -

B 1

Quo - ni - am,

S 2

Quo - ni - am,

A 2

Quo - ni - am,

T 2

8 Quo - ni - am,

B 2

Quo - ni - am,

43

BC

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50

Vln. I

Vln. II

Vc.

50

S 1

A 1

- di-a, mi-se-ri-cor - di-a e - jus.

T 1

8 - - di - a, mi-se-ri - cor-di-a e-jus.

B 1

S 2

A 2

quo-ni-am con-fir-ma-ta est su-per

T 2

8 quo-ni-am con-fir-ma-ta est su-per

B 2

50

BC

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56

Vln. I

Vln. II

Vc.

56

S 1

A 1

T 1

B 1

S 2

A 2

nos mi-se-ri - cor - - - - di-a, mi-se-ri - cor - di - a e -

T 2

nos mi-se-ri-cor - - - - di - a, mi-se-ri - cor-di - a e-jus.

B 2

56

BC

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62

Vln. I

Vln. II

Vc.

62

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

62

BC

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69

Vln. I

Vln. II

Vc.

69

S 1

A 1

T 1

B 1

Et ve - ri-tas

Et ve - ri-tas Do - mi - ni, et ve - ri-tas

Et ve - ri-tas

S 2

A 2

T 2

B 2

BC

69

#

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76

Vln. I

Vln. II

Vc.

76

S 1

Do - mi - ni ma-net, ma - - - net, ma-net, ma - net in æ - ter -

A 1

Do - mi - ni ma-net, ma - - - net, ma-net, ma - net in æ - ter - -

T 1

8 Do - mi - ni ma-net, ma - net, ma-net, ma - net in æ - ter -

B 1

S 2

A 2

T 2

8 Et

B 2

76

BC

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82

Vln. I Vln. II Vc.

82

S 1 num,
A 1 num,
T 1 num,
B 1

S 2 Et ve - ri-tas Do - mi - ni ma-net, ma - - -
A 2 Et ve - ri-tas Do - mi - ni ma-net, ma - - -
T 2 ve - ri-tas Do - mi - ni, et ve - ri-tas Do - mi - ni ma-net,
B 2

BC

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89

Vln. I

Vln. II

Vc.

89

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

BC

et ve - ri-tas, et ve - ri-tas Do - mi -

et ve - ri-tas, ve - ri-tas Do - mi -

et ve - ri-tas Do - mi -

net, ma-net, ma - net in æ - ter - num.

net, ma-net, ma - net in æ - ter - num.

ma-net, ma-net, ma - net in æ - ter - num,

89

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96

Vln. I

Vln. II

Vc.

96

S 1

A 1

ni ma-net, ma - - net, ma-net, ma - net in æ - ter - num.

T 1

8 ni ma-net, ma - - net, ma-net, ma - net in æ - ter - num.

B 1

ni ma-net, ma-net, ma-net, ma - net in æ - ter - num.

S 2

A 2

T 2

8

B 2

96

BC

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103

Vln. I

Vln. II

Vc.

103

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

BC

#

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111

Vln. I

Vln. II

Vc.

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

BC

Glo - ri - a, glo - ri - a, glo-ri-a, glo - ri - a Pa - tri,
 Glo - ri - a, glo - ri - a, glo-ri-a, glo-ri-a Pa-tri,
 Glo - ri - a, glo - ri - a,
 Glo - ri - a, glo - ri - a,
 Glo - ri - a, glo - ri - a,
 Glo - ri - a, glo - ri - a,
 Glo - ri - a, glo - ri - a,
 Glo - ri - a, glo - ri - a,
 Glo - ri - a, glo - ri - a,

111

6 5 6

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118

Vln. I

Vln. II

Vc.

118

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

A 1 glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

T 1 glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

B 1 glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

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

A 2 glo - ri - a, glo - ri - a, glo-ri-a Pa - tri et Fi-li - o,

T 2 glo - ri - a, glo - ri - a, glo-ri-a Pa-tri et Fi-li - o,

B 2 glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

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

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126

Vln. I

Vln. II

Vc.

126

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

BC

glo-ri-a Pa - tri et Fi - li -

glo-ri-a Pa-tri et Fi - li -

glo-ri-a, glo - ri - a Pa - tri,

glo-ri-a, glo-ri-a Pa-tri, glo - ri-a, glo - ri-a,

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

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

126

5 6

4 3

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132

Vln. I

Vln. II

Vc.

132

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

BC

glo - ri - a, glo - ri - a

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

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

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

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

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

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

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

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

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

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

132

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138

Vln. I

Vln. II

Vc.

138

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

A 1 et Spi - ri - - - tu - i San - - - - cto.

T 1 et Spi - ri - tu - i, Spi - ri - tu - i San - - - - cto.

B 1 et Spi - ri - - - tu - i San - - - - cto.

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

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

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

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

138

BC

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142

Vln. I

Vln. II

Vc.

142

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

142

BC

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148

Vln. I

Vln. II

Vc.

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

BC

The musical score consists of ten staves of music. The top three staves (Vln. I, Vln. II, Vc.) are in treble clef and G major, with a tempo of 148. The remaining seven staves (S 1, A 1, T 1, B 1, S 2, A 2, T 2) are in treble clef and G major, with a tempo of 148. The BC staff is in bass clef and G major, with a tempo of 148. The music features sustained notes and short dashes, indicating a rhythmic pattern of eighth and sixteenth notes.

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154

Vln. I

Vln. II

Vc.

154

S 1

A 1

T 1

B 1

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

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

S 2

A 2

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

T 2

B 2

154

BC

#

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161

Vln. I

Vln. II

Vc.

161

S 1

A 1

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

T 1

B 1

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

S 2

A 2

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

T 2

Si - cut

B 2

161

BC

6 6#

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168

Vln. I

Vln. II

Vc.

168

S 1

A 1

T 1

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

B 1

S 2

A 2

T 2

e - rat, si - cut e - rat in prin - ci - pi - o,

B 2

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

168

BC

6

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174

Vln. I

Vln. II

Vc.

174

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

174

BC

6♯

♯

6

4 3

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180

Vln. I

Vln. II

Vc.

180

S 1

A 1

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

T 1

per,

B 1

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

S 2

A 2

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

T 2

per,

B 2

BC

180

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188

Vln. I

Vln. II

Vc.

Measure 1: Vln. I: G, A, B, C; Vln. II: rest, rest, D, E; Vc.: rest, rest, D, E
Measure 2: Vln. I: G, A, B, C; Vln. II: rest, rest, D, E; Vc.: rest, rest, D, E
Measure 3: Vln. I: G, A, B, C; Vln. II: D, E, F, G; Vc.: D, E, F, G
Measure 4: Vln. I: G, A, B, C; Vln. II: D, E, F, G; Vc.: D, E, F, G
Measure 5: Vln. I: G, A, B, C; Vln. II: D, E, F, G; Vc.: D, E, F, G
Measure 6: Vln. I: G, A, B, C; Vln. II: D, E, F, G; Vc.: D, E, F, G
Measure 7: Vln. I: G, A, B, C; Vln. II: D, E, F, G; Vc.: D, E, F, G
Measure 8: Vln. I: G, A, B, C; Vln. II: D, E, F, G; Vc.: D, E, F, G

188

S 1

A 1

T 1

B 1

Measure 1: S 1: rest, rest, C, D; A 1: rest, rest, C, D; T 1: rest, rest, C, D; B 1: rest, rest, C, D
Measure 2: S 1: rest, rest, C, D; A 1: rest, rest, C, D; T 1: rest, rest, C, D; B 1: rest, rest, C, D
Measure 3: S 1: rest, rest, C, D; A 1: rest, rest, C, D; T 1: rest, rest, C, D; B 1: rest, rest, C, D
Measure 4: S 1: rest, rest, C, D; A 1: rest, rest, C, D; T 1: rest, rest, C, D; B 1: rest, rest, C, D
Measure 5: S 1: rest, rest, C, D; A 1: rest, rest, C, D; T 1: rest, rest, C, D; B 1: rest, rest, C, D
Measure 6: S 1: rest, rest, C, D; A 1: rest, rest, C, D; T 1: rest, rest, C, D; B 1: rest, rest, C, D
Measure 7: S 1: rest, rest, C, D; A 1: rest, rest, C, D; T 1: rest, rest, C, D; B 1: rest, rest, C, D
Measure 8: S 1: rest, rest, C, D; A 1: rest, rest, C, D; T 1: rest, rest, C, D; B 1: rest, rest, C, D

S 2

A 2

T 2

B 2

Measure 1: S 2: rest, rest, C, D; A 2: rest, rest, C, D; T 2: rest, rest, C, D; B 2: rest, rest, C, D
Measure 2: S 2: rest, rest, C, D; A 2: rest, rest, C, D; T 2: rest, rest, C, D; B 2: rest, rest, C, D
Measure 3: S 2: rest, rest, C, D; A 2: rest, rest, C, D; T 2: rest, rest, C, D; B 2: rest, rest, C, D
Measure 4: S 2: rest, rest, C, D; A 2: rest, rest, C, D; T 2: rest, rest, C, D; B 2: rest, rest, C, D
Measure 5: S 2: rest, rest, C, D; A 2: rest, rest, C, D; T 2: rest, rest, C, D; B 2: rest, rest, C, D
Measure 6: S 2: rest, rest, C, D; A 2: rest, rest, C, D; T 2: rest, rest, C, D; B 2: rest, rest, C, D
Measure 7: S 2: rest, rest, C, D; A 2: rest, rest, C, D; T 2: rest, rest, C, D; B 2: rest, rest, C, D
Measure 8: S 2: rest, rest, C, D; A 2: rest, rest, C, D; T 2: rest, rest, C, D; B 2: rest, rest, C, D

188

BC

Measure 1: BC: G, A, B, C, D, E, F, G
Measure 2: BC: G, A, B, C, D, E, F, G
Measure 3: BC: G, A, B, C, D, E, F, G
Measure 4: BC: G, A, B, C, D, E, F, G
Measure 5: BC: G, A, B, C, D, E, F, G
Measure 6: BC: G, A, B, C, D, E, F, G
Measure 7: BC: G, A, B, C, D, E, F, G
Measure 8: BC: G, A, B, C, D, E, F, G

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193

Vln. I

Vln. II

Vc.

193

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

193

BC

6

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199

Vln. I

Vln. II

Vc.

199

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

BC

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

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205

Vln. I

Vln. II

Vc.

205

S 1

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

A 1

T 1

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

B 1

S 2

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

A 2

per, in prin-

T 2

8 in prin-

B 2

per, in prin - ci - pi-o,

205

BC

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213

Vln. I

Vln. II

Vc.

213

S 1

A 1

T 1

B 1

S 2

A 2

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

T 2

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

B 2

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

213

BC

b

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220

Vln. I

Vln. II

Vc.

220

S 1

Et in sæ - - - cu - la, et

A 1

Et in sæ - - - cu - la, et

T 1

8 Et in sæ - - - cu - la, et

B 1

Et in sæ - - - cu - la, et

S 2

Et in sæ - - - cu - la,

A 2

Et in sæ - - - cu - la, et

T 2

8 Et in sæ - - - cu - la, et

B 2

Et in sæ - - - cu - la, et

220

BC

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226

Vln. I

Vln. II

Vc.

226

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

226

BC

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233

Vln. I

Vln. II

Vc.

233

S 1

A 1

T 1

B 1

A - - - - -

S 2

A 2

A - - - - - men. A - - - - - men. A-men.

T 2

A - - - - - men. A - - - - - men. A -

B 2

233

BC

6 6 6 6 6 6 2 6 6

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238

Vln. I

Vln. II

Vc.

238

S 1

A 1

T 1

B 1

- - men. A - - men. A - - men.

238

S 2

A 2

T 2

B 2

A - - men. A - - men.

238

BC

5 6 6 6 6 6 6 6 2

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243

Vln. I

Vln. II

Vc.

243

S 1

A 1

T 1

B 1

A - - - men.
- men. A - men.
A - - - men.

S 2

A 2

T 2

B 2

men. A - men. A - - - men.

243

BC

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248

Vln. I

Vln. II

Vc.

248

S 1

A 1

T 1

B 1

men. sæ - cu - lo - rum. A - men.

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

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

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

248

S 2

A 2

T 2

B 2

- - men. Amen. A - - - men, sæ - cu - lo - rum. A - - - men.

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

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

248

BC

6 6 5 3 4 3

Violino-1

LAUDATE DOMINUM

Musiche Sacre Concernenti, Venetia, M DC LVI

Francesco Cavalli

(1602 - 1676)

Francesco Cavalli - Laudate Dominum

132

138

144

148

153

32

190

26

220

229

2

236

241

246

251

Violino-2

LAUDATE DOMINUM

Musiche Sacre Concernenti, Venetia, M DC LVI

Francesco Cavalli

(1602 - 1676)

5

10

19

29

39

43

16

64

69

28

101

106

c

111

3

10

3

Francesco Cavalli - Laudate Dominum

132

137

142

147

152

34

191

26

223

229

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236

241

246

251

Violoncino

LAUDATE DOMINUM

Musiche Sacre Concernenti, Venetia, M DC LVI

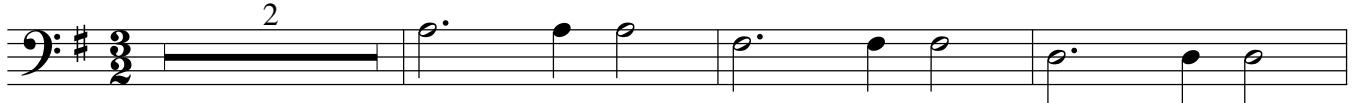
Francesco Cavalli
(1602 - 1676)

The musical score consists of ten staves of music for Violoncino. The key signature is G major (one sharp). The time signature varies throughout the piece. Measure numbers are indicated at the beginning of each staff.

- Staff 1 (Measures 1-4): Bass clef, common time (indicated by 'C'). Measure 1: Rest. Measure 2: Rest. Measure 3: $\frac{1}{8}$ note. Measure 4: $\frac{1}{8}$ note. Measure 5: $\frac{1}{8}$ note.
- Staff 2 (Measures 5-8): Bass clef, common time. Measure 5: Rest. Measure 6: $\frac{1}{8}$ note. Measure 7: $\frac{1}{8}$ note. Measure 8: $\frac{1}{8}$ note. Measure 9: Rest. Measure 10: $\frac{1}{8}$ note.
- Staff 3 (Measures 11-14): Bass clef, common time. Measure 11: $\frac{1}{8}$ note. Measure 12: $\frac{1}{8}$ note. Measure 13: $\frac{1}{8}$ note. Measure 14: $\frac{1}{8}$ note.
- Staff 4 (Measures 15-18): Bass clef, common time. Measure 15: $\frac{1}{8}$ note. Measure 16: $\frac{1}{8}$ note. Measure 17: Rest. Measure 18: $\frac{1}{8}$ note.
- Staff 5 (Measures 19-22): Bass clef, common time. Measure 19: $\frac{1}{8}$ note. Measure 20: $\frac{1}{8}$ note. Measure 21: $\frac{1}{8}$ note. Measure 22: $\frac{1}{8}$ note.
- Staff 6 (Measures 23-26): Bass clef, common time. Measure 23: $\frac{1}{8}$ note. Measure 24: $\frac{1}{8}$ note. Measure 25: $\frac{1}{8}$ note. Measure 26: $\frac{1}{8}$ note.
- Staff 7 (Measures 27-30): Bass clef, common time. Measure 27: $\frac{1}{8}$ note. Measure 28: $\frac{1}{8}$ note. Measure 29: Rest. Measure 30: $\frac{1}{8}$ note.
- Staff 8 (Measures 31-34): Bass clef, common time. Measure 31: $\frac{1}{8}$ note. Measure 32: $\frac{1}{8}$ note. Measure 33: $\frac{1}{8}$ note. Measure 34: $\frac{1}{8}$ note.
- Staff 9 (Measures 35-38): Bass clef, common time. Measure 35: $\frac{1}{8}$ note. Measure 36: $\frac{1}{8}$ note. Measure 37: $\frac{1}{8}$ note. Measure 38: $\frac{1}{8}$ note.
- Staff 10 (Measures 39-42): Bass clef, common time. Measure 39: $\frac{1}{8}$ note. Measure 40: $\frac{1}{8}$ note. Measure 41: $\frac{1}{8}$ note. Measure 42: $\frac{1}{8}$ note.

Francesco Cavalli - Laudate Dominum

132



137



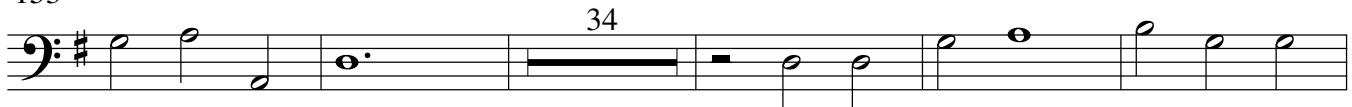
142



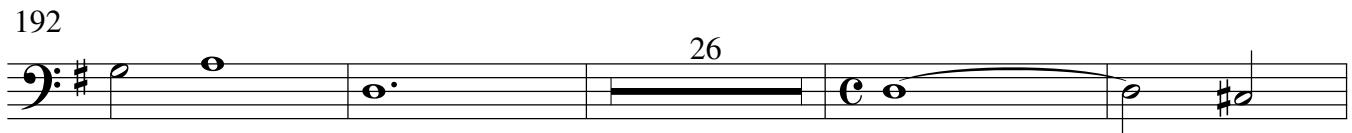
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153

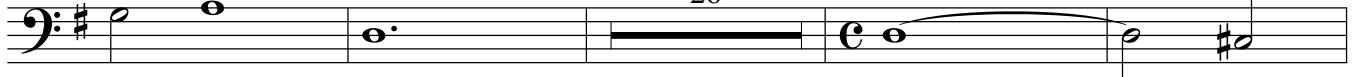


34

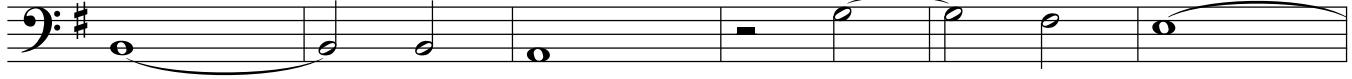


192

26



222



228

3



236



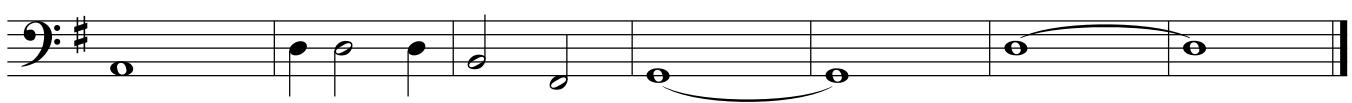
240



244



249



B.C.

LAUDATE DOMINUM

Musiche Sacre Concernenti, Venetia, M DC LVI

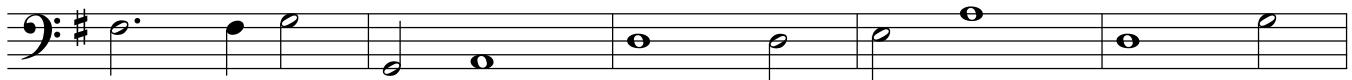
Francesco Cavalli

(1602 - 1676)

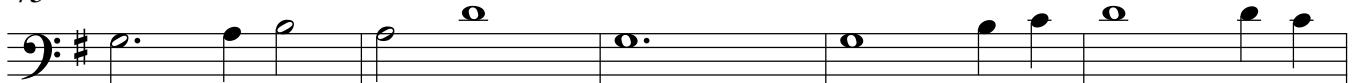
The musical score consists of eleven staves of basso continuo music. The key signature is one sharp (F#). The time signature varies throughout the piece. Measure numbers are indicated on the left side of each staff. The music includes dynamic markings such as 6, 6, 5, 6, 4, 3, 5, 6, #, 4, 3, 4, 3, 6#, #, #, #, and a final measure ending in 3/2. The bassoon part is continuous, with slurs connecting notes across measure lines.

Francesco Cavalli - Laudate Dominum

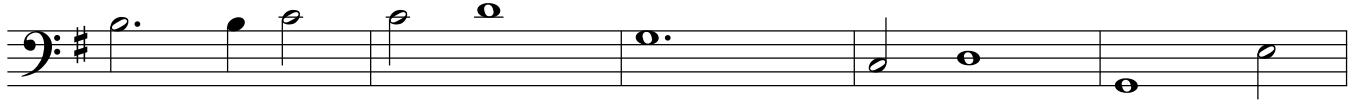
70



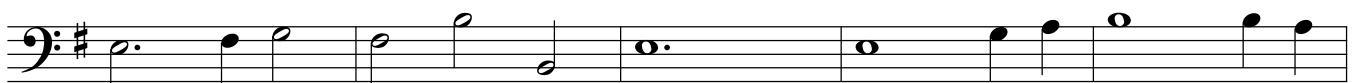
75



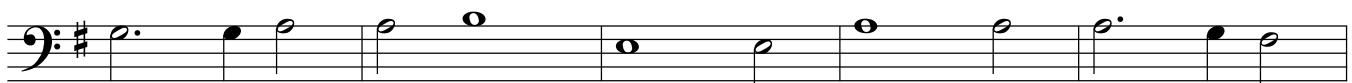
80



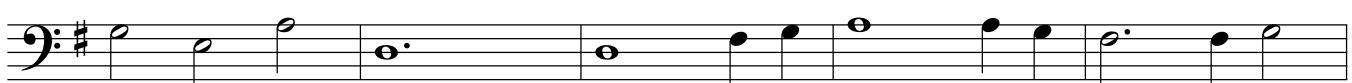
85



90



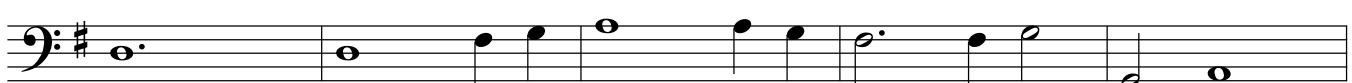
95



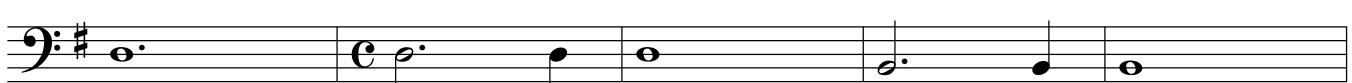
100



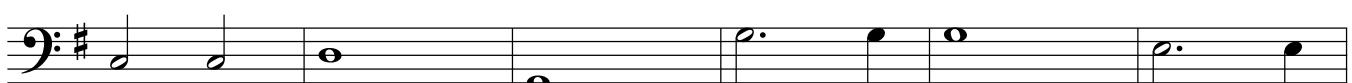
105



110



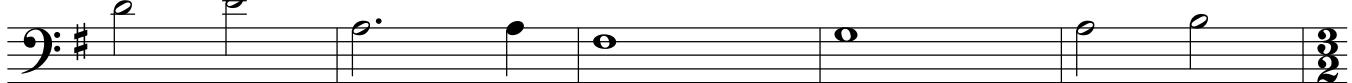
115



121



127



Francesco Cavalli - Laudate Dominum

132

137

A musical staff in bass clef and common time. The staff shows a sequence of notes: an open circle (open note), a solid circle (solid note), a solid circle with a stem (stemmed note), a solid circle with a stem and a vertical line through it (double-stemmed note), a solid circle with a stem and a vertical line through it (double-stemmed note), a solid circle with a stem and a vertical line through it (double-stemmed note), a solid circle with a stem and a vertical line through it (double-stemmed note), an open circle (open note), and a solid circle (solid note). Below the staff, the numbers 6, 7, 6, 4, and 3 are written under the corresponding notes.

142

The musical score shows the bassoon part for measures 1 through 10. The key signature is A major (two sharps). Measure 1 starts with a rest followed by a dotted half note. Measures 2-4 show eighth-note patterns: B, C, D, E; F, G, A, B; and C, D, E, F. Measure 5 begins with a dotted half note. Measures 6-10 continue with eighth-note patterns: G, A, B, C; D, E, F, G; A, B, C, D; and E, F, G, A.

147

A musical score for bassoon, page 147, measures 1-10. The score consists of ten measures of music on a single staff. The key signature is one sharp (F# major). Measure 1 starts with a half note G. Measures 2-4 show a repeating pattern of quarter notes: A, B, C, D. Measure 5 begins with a half note E. Measures 6-8 show a repeating pattern of quarter notes: F, G, A, B. Measure 9 starts with a half note C. Measure 10 ends with a half note D.

152

A musical score page for piano, labeled "152". The key signature is G major (one sharp). The bass line consists of eighth notes and sixteenth notes on the B, A, G, and F strings. The first measure starts with a half note on B, followed by an eighth note on A, a sixteenth note on G, and another sixteenth note on G. The second measure starts with a half note on G, followed by an eighth note on F, a sixteenth note on E, and another sixteenth note on E. The third measure starts with a half note on F, followed by an eighth note on E, a sixteenth note on D, and another sixteenth note on D. The fourth measure starts with a half note on D, followed by an eighth note on C, a sixteenth note on B, and another sixteenth note on B.

157

A musical staff in bass clef and a key signature of two sharps. It contains eleven notes: a half note, a whole note, and a half note.

162

A musical score for bassoon, page 102, showing measures 1 through 8. The key signature is one sharp (F#). The bassoon plays a continuous eighth-note pattern on the B3, D4, F4, and A4 strings. Measure 1 starts with a forte dynamic (f). Measures 2-4 start with a piano dynamic (p). Measures 5-8 start with a forte dynamic (f).

167

A musical staff in bass clef with a key signature of one sharp. The staff shows two measures of music. The first measure contains four notes: a dotted half note (F#), a quarter note (D), a quarter note (C), and a half note (B). The second measure contains five notes: a half note (A), a dotted half note (G), a quarter note (F), a quarter note (E), and a half note (D).

172

A musical staff in bass clef, with a key signature of one sharp and a tempo marking of 6/4. The staff contains six notes: a quarter note followed by a half note, then a dotted half note, a quarter note, another dotted half note, a quarter note, and a half note.

177

A musical staff in bass clef and common time. It consists of five horizontal lines and four spaces. The notes are as follows: a single eighth note on the first line, a single eighth note on the second space, a pair of sixteenth notes on the first line, a pair of sixteenth notes on the second space, a single eighth note on the first line, a single eighth note on the second space, a single eighth note on the first line, and a pair of sixteenth notes on the second space.

182

A musical staff in bass clef and common time. It features a sharp sign indicating one key signature. The staff contains seven notes and rests: a dotted half note, a quarter note, an eighth note, a half note, a quarter note, an eighth note, and a half note.

187

A musical score page for piano, page 187, system 1. The bass clef is positioned above the staff. The music consists of two measures. The first measure contains a single note on the fourth line. The second measure contains a single note on the fifth line.

Francesco Cavalli - Laudate Dominum

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212

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224

233

237

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245

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