

**Ps. 112 (113). Laudate pueri
Quarti toni.**

from Psalmodia ad Vespertinas... 1474

Io. Matthaeo Asola Veronensi

ed. Andreas Stenberg

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Score

Io. Matthaeo Asola Veronensi

ed. Andreas Stenberg

TENOR

Primi Chori

LAudate

Lau - da - te, pue - ri, Do - mi-num;

CANTVS

Primi Chori

LAudate

ALTVS

Primi Chori

LAudate

Tenor

BASSVS

Primi Chori

LAudate

CANTVS

Secvndii Chori

SIt

ALTVS

Secvndii Chori

SIt

TENOR

Secvndii Chori

SIt

BASSVS

Secvndii Chori

SIt no

4

5

C I.

A I.

T I.

B I.

C II.

A II.

T II.

B II.

ni.

- mi - ni.

- mi - ni.

- mi - ni.

Sit no - men Do - mi - ni be - ne - dic - tum

Sit no - men Do - mi - ni be - ne - dic -

Sit no - men Do - mi - ni be - ne - dic -

Sit no - men Do - mi - ni be - ne - dic -

10

The musical score consists of ten staves, grouped into two sections. The first section (measures 1-10) includes parts C I., A I., T I., B I., and C II. The lyrics for this section are: ex hoc | nunc et us - que in sae | - - cu -. The second section (measures 11-15) includes parts A II., T II., and B II. The lyrics for this section are: tum | tum | tum | tum | tum |

C I.

A I.

T I.

B I.

C II.

A II.

T II.

B II.

20

C I.

no - men Do - mi ni. Ex cel sus su -

A I.

- men Do - mi ni. Ex cel sus su -

T I.

8 no - men Do - mi ni. Ex cel sus su -

B I.

no - men Do - mi - ni. Ex - cel - sus su -

C II.

Ex - cel - sus su - per

A II.

Ex cel sus su - per om-

T II.

8 Ex - cel - sus su -

B II.

Ex - cel - sus su -

The musical score consists of ten staves, each representing a different vocal part. The parts are labeled vertically on the left: C I., A I., T I., B I., C II., A II., T II., and B II. The music is in common time (indicated by 'C' at the beginning of the first staff) and uses a treble clef. The notation includes various note values (eighth and sixteenth notes) and rests. The lyrics are written below the notes, divided by vertical bar lines. The first section of lyrics is 'no - men Do - mi ni. Ex cel sus su -'. The second section starts with 'Ex - cel - sus su - per' and continues with 'Ex cel sus su - per om-'. The third section starts with 'Ex - cel - sus su -'. The score is presented on two staves, with some parts (like C II., A II., T II., and B II.) having only one staff shown. Measure numbers '20' and '8' are present above the staves.

25

C I.

- per om - nes gen - tes Do - mi - nus,

A I.

per om - nes gen - tes Do - mi - nus,

T I.

per om - nes gen - tes Do - mi - nus, Do - mi - nus,

B I.

per om - - nes gen - tes Do - mi - nus,

C II.

om-nes gen - tes Do - mi - nus, et

A II.

- nes gen - tes Do - mi - nus, et

T II.

- per om - nes gen - tes Do - mi - nus, et

B II.

- per om - nes gen - tes Do - mi - nus, et

29

C I.

A I.

T I.

B I.

C II.

A II.

T II.

B II.

et su-per cae - los glo - ri - a

et su-per cae - los glo - ri - a

et su-per cae - los glo - ri - a e

et su-per cae - los glo - ri - a

su-per cae - los

su-per cae - los

su-per cae - los

su-per cae - los

39

C I.

- tis ha - bi - tat, in

A I.

- tis ha - bi - tat, in

T I.

al - tis ha - bi - tat, in

B I.

al - tis ha - bi - tat, in

C II.

et hu - mi - li - a re - spicit in cae - lo

A II.

et hu - mi - li - a re - spicit in cae - lo

T II.

et hu - mi - li - a re - spicit in cae - lo

B II.

et hu - mi - li - a re - spicit in cae - lo

C I.

cae - lo et in ter - ra?

A I.

cae - lo et in ter - [#]ra?

T I.

cae - lo et in ter - ra?

B I.

cae - lo et in ter - ra?

C II.

Su - sci - tans a ter - ra in - op -

A II.

Su - sci - tans a ter - ra in -

T II.

Su - sci - tans a ter - ra in -

B II.

Su - sci - tans a ter - ra in -

49

C I.

A I.

T I.

B I.

C II.

A II.

T II.

B II.

et de ster-co - re e - ri - gens pau - pe - rem:

et de ster-co - re e - ri - gens pau - pe - rem:

et de ster-co - re e - ri - gens pau - pe - rem:

et de ster-co - re e - ri - gens pau - pe - rem:

em, ut col-

op - em, ut col-

- op-em, ut col-

op - em, ut col-

54

C I.

A I.

T I.

B I.

C II.

A II.

T II.

B II.

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

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

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

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

58

C I.

A I.

T I.

B I.

C II.

A II.

T II.

B II.

prin - ci - pi - bus,

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

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

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

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

prin - ci - pi - bus,

16

62

C I.

A I.

T I.

B I.

C II.

A II.

T II.

B II.

Qui ha - bi - ta - re fa - cit ste - ri - lem in do -

Qui ha - bi - ta - re fa - cit ste - ri - lem in do -

Qui ha - bi - ta - re fa - cit ste - ri - lem in

Qui ha - bi - ta - re fa - cit ste - ri - lem in do -

i.

i.

i.

i.

Musical score for eight voices (C I, A I, T I, B I, C II, A II, T II, B II) on five staves. The score includes lyrics and a key signature of one sharp.

The score consists of five staves, each with a different vocal part:

- C I (Soprano): Treble clef, note heads with stems.
- A I (Alto): Treble clef, note heads with stems.
- T I (Tenor): Treble clef, note heads with stems.
- B I (Bass): Bass clef, note heads with stems.
- C II (Soprano): Treble clef, note heads with stems.
- A II (Alto): Treble clef, note heads with stems.
- T II (Tenor): Treble clef, note heads with stems.
- B II (Bass): Bass clef, note heads with stems.

Lyrics are provided for most voices:

- C I: "mo,"
- A I: "mo,"
- T I: "do - mo,"
- B I: "mo,"
- C II: "ma-trem fi - li - o - rum lae - tan -"
- A II: "ma-trem fi - li - o - rum lae - tan -"
- T II: "ma-trem fi - li - o - rum lae-tan -"
- B II: "ma-trem fi - li - o - rum lae-tan -"

72

C I.

A I.

T I.

B I.

C II.

A II.

T II.

B II.

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

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

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

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

tem. Glo - ri - a Pa - tri et Fi - li - o

- tem. Glo - ri - a Pa - tri et Fi - li - o et

tem. Glo - ri - a Pa - tri et Fi - li - o

tem. Glo - ri - a Pa - tri et Fi - li - o et

77

C I.

A I.

T I.

B I.

C II.

A II.

T II.

B II.

Spi - ri - tui Sanc - -

Spi - ri - tu - i Sanc - to, [et Spi - ri - tu i Sanc - -

8 Spi - ri - tu - i Sanc - - to,

et Spi - ri - tu - i Sanc - -

et Spi - ri - tu - i Sanc - -

Spi - ri - tu - i Sanc - -

8 et Spi - ri - tu - i Sanc - to, Sanc - -

et Spi - ri - tu - i Sanc - -

81

C I. to, si - cut e - rat

A I. to,] si - cut e - rat

T I. - si - cut e - rat

B I. to, si - cut e - rat

C II. to, si - cut e - -

A II. to, si - cut e - -

T II. - to, si - cut e - -

B II. to, si - cut e - -

85

The musical score consists of eight staves, each representing a different voice part. The voices are labeled vertically on the left: C I., A I., T I., B I., C II., A II., T II., and B II. The music is in common time, with a key signature of one sharp (F#). The vocal parts are as follows:

- C I.**: Starts with a half note rest, followed by eighth notes: D, E, F, G, A, B, C, D. The lyrics are: in prin - ci - pi - o et nunc et sem -
- A I.**: Starts with a half note rest, followed by eighth notes: C, D, E, F, G, A, B, C. The lyrics are: in prin - ci - pi - o et nunc et sem -
- T I.**: Starts with a half note rest, followed by eighth notes: B, C, D, E, F, G, A, B. The lyrics are: in prin - ci - pi - o et nunc et sem -
- B I.**: Starts with a half note rest, followed by eighth notes: A, B, C, D, E, F, G, A. The lyrics are: in prin - ci - pi - o et nunc et sem -
- C II.**: Starts with a half note rest, followed by eighth notes: G, A, B, C, D, E, F, G. The lyrics are: rat in prin - ci - pi - o
- A II.**: Starts with a half note rest, followed by eighth notes: F, G, A, B, C, D, E, F. The lyrics are: rat in prin - ci - pi - o
- T II.**: Starts with a half note rest, followed by eighth notes: E, F, G, A, B, C, D, E. The lyrics are: rat in prin - ci - pi - o
- B II.**: Starts with a half note rest, followed by eighth notes: D, E, F, G, A, B, C, D. The lyrics are: rat in prin - ci - pi - o

The lyrics are divided into measures by vertical bar lines. The first measure contains "in prin - ci - pi - o". The second measure contains "et nunc". The third measure contains "et sem -". The fourth measure contains "rat". The fifth measure contains "in prin - ci - pi - o". The sixth measure contains "rat". The seventh measure contains "in prin - ci - pi - o". The eighth measure contains "rat". The ninth measure contains "in prin - ci - pi - o".

89

C I.

- per et in sae-cu - la sae - cu - lo-rum.

A I.

per et in sae-cu - la sae - cu - lo - rum.

T I.

8 per et in sae-cu - la, [et]

B I.

- per et in sae-cu - la sae - cu - lo-rum.

C II.

et in sae-cu - la sae - cu - lo-rum.

A II.

(—) et in sae-cu - la sae - cu - lo - rum. A-men.

T II.

8 et in sae-cu - la sae - cu - lo -

B II.

et in sae-cu - la sae - cu - lo-rum. A -

94

C I.

A - men. sae - cu - lo - rum. A - men. sae - cu -

A I.

A - men. sae - cu - lo-rum. A - men. sae - cu -

T I.

⁸ in sae - cu - la] sae - cu - lo - rum. A - - -

B I.

A - men. sae - cu - lo-rum. A - men. sae - cu - lo -

C II.

A - men. sae - cu - lo - - rum. A -

A II.

sae - cu - lo-rum. A - men. [sae - cu -

T II.

⁸ rum. A - men. sae - cu - lo -

B II.

men. sae - cu - lo-rum. A - men. [sae - cu -



C I. lo - rum. A - - - men.

A I. lo - rum. A - - - men.

T I. men.

B I. rum. A - men.

C II. men. sae cu-lorum. A - men.

A II. lo - - rum. A - - men.]

T II. rum. A - men.

B II. lo - rum. A - - - men.]

Clementine Vulgate (Psalm 111)

1 Alleluja. Laudate, pueri, Dominum;
laudate nomen Domini.
2 Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.
3 A solis ortu usque ad
occasum laudabile nomen Domini.
4 Excelsus super omnes gentes
Dominus, et super caelos gloria ejus.
5 Quis sicut Dominus Deus noster,
qui in altis habitat,
6 et humilia respicit in caelo
et in terra?
7 Suscitans a terra inopem,
et de stercore erigens pauperem:
8 ut collocet eum cum principibus,
cum principibus populi sui.
9 Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

**Church of England 1662 Book
of Common Prayer**

1 Praise the Lord, ye servants:
O praise the Name of the Lord.
2 Blessed be the Name of the Lord:
from this time forth for evermore.
3 The Lord's Name is praised:
from the rising up of the sun
unto the going down of the same.
4 The Lord is high above all heathen:
and his glory above the heavens.
5 Who is like unto the Lord our God,
that hath his dwelling so high:
and yet humbleth himself to behold
the things that are in heaven and earth?
6 He taketh up the simple out of the dust:
and lifteth the poor out of the mire;
7 That he may set him with the princes:
even with the princes of his people.
8 He maketh the barren woman to keep house:
and to be a joyful mother of children.

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Quarti toni.

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Primi Chori

Io. Matthaeo Asola Veronensi

ed. Andreas Stenberg

TENOR

Primi Chori
LAudate

Primi Chori
LAudate

Lau - da - te, pue - ri, Do - mi-num;

CANTVS

Primi Chori

LAudate
ALTVS

LAudate

lau - da - te no - men Do - mi -

Primi Chori

LAudate

LAudate

lau - da - te no - men Do -

Tenor

BASSVS
Primi Chori
LAudate

LAudate

lau - da - te no - men Do -

C I. 5 4 ni. ex hoc nunc et us - que in sae -

A I. - mi-ni. 4 ex hoc nunc et us - que in sae -

T I. - mi-ni. 4 ex hoc nunc et us - que in sae -

B I. - mi-ni. 4 ex hoc nunc et us - que in sae -

28

14

C I. - cu - lum. lau - da - bi - le no - men Do -

A I. - cu - lum. lau - da - bi - le no - men Do -

T I. - cu - lum. lau - da - bi - le no - men Do -

B I. - cu - lum. lau - da - bi - le no - men Do -

2

21

C I. - mi ni. Ex cel sus su per om - nes

A I. - mi ni. Ex cel sus su per om - nes

T I. - mi ni. Ex cel sus su per om - nes

B I. - mi ni. Ex cel sus su per om -

26

C I. gen - tes Do - mi - nus, et su - per

A I. gen - tes Do - mi - nus, et su - per

T I. gen - tes Do - mi-nus, Do - mi-nus, et su - per

B I. - nes gen - tes Do - mi-nus, et su - per

31

C I. cae - los glo - ri - a e - jus. 3

A I. cae - los glo - ri - a e - jus. 3

T I. cae - los glo - ri - a e - jus. 3

B I. cae - los glo - ri - a e - jus. 3

38

C I. qui in al - tis ha - bi - tat, 2 in cae - lo et

A I. qui in al - tis ha - bi - tat, 2 in cae - lo et

T I. qui in al - tis ha - bi - tat, 2 in cae - lo et

B I. qui in al - tis ha - bi - tat, 2 in cae - lo et

45

C I. in ter - ra? 2 et de ster-co - re e - ri -

A I. in ter - ra? 2 et de ster-co - re e - ri -

T I. in ter - ra? 2 et de ster-co - re e - ri -

B I. in ter - ra? 2 et de ster-co - re e - ri -

30

52 C I. gens pau - pe - rem: cum prin - ci - pi - bus,

A I. gens pau - pe - rem: cum prin - ci - pi - bus,

T I. gens pau - pe - rem: cum prin - ci - pi - bus,

B I. gens pau - pe - rem: cum prin - ci - pi - bus,

60 C I. Qui ha - bi - ta - re fa - cit ste - ri - lem in do - -

A I. Qui ha - bi - ta - re fa - cit ste - ri - lem in do - mo,

T I. Qui ha - bi - ta - re fa - cit ste - ri - lem in do - -

B I. Qui ha - bi - ta - re fa - cit ste - ri - lem in do - -

68

C I. mo, **4** Glo - ri - a Pa - tri et Fi - li - o et

A I. - H Glo - ri - a Pa - tri et Fi - li - o et

T I. ⁸ mo, **4** Glo - ri - a Pa - tri et Fi - li - o et

B I. - H mo, Glo - ri - a Pa - tri et Fi - li - o et

77

C I. Spi - ri - tui Sanc -

A I. Spi - ri - tu - i Sanc - to, [et Spi - ri - tu i Sanc -

T I. ⁸ Spi - ri - tu - i Sanc - to,

B I. et Spi - ri - tu - i Sanc -

81

C I. to, si - cut e - rat in prin - ci -

A I. to,] si - cut e - rat in prin -

T I. ⁸ si - cut e - rat in prin -

B I. to, si - cut e - rat in prin -

86

C I. - pi - o et nunc et sem - per

A I. ci - pi - o et nunc et sem - per

T I. ci - pi - o et nunc et sem - per

B I. ci - pi - o et nunc et sem - per

90

C I. et in sae - cu - la sae - cu - lo - rum. A - men. sae -

A I. et in sae - cu - la sae - cu - lo - rum. A - men.

T I. et in sae - cu - la, [et in sae - cu - la]

B I. et in sae - cu - la sae - cu - lo - rum. A - men.

95

C I. - cu - lo - rum. A - men. sae - cu - lo - rum. A -

A I. sae - cu - lo - rum. A - men. sae - cu - lo - rum. A -

T I. sae - cu - lo - rum. A - - men.

B I. sae - cu - lo - rum. A - men. sae - cu - lo -

99

C I.

A I.

T I.

B I.

rum. A - men.

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laudate nomen Domini.

2 Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.

3 A solis ortu usque ad
occasum laudabile nomen Domini.

4 Excelsus super omnes gentes
Dominus, et super caelos gloria ejus.

5 Quis sicut Dominus Deus noster,
qui in altis habitat,

6 et humilia respicit in caelo
et in terra?

7 Suscitans a terra inopem,
et de stercore erigens pauperem:

8 ut collocet eum cum principibus,
cum principibus populi sui.

9 Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

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of Common Prayer**

1 Praise the Lord, ye servants:
O praise the Name of the Lord.

2 Blessed be the Name of the Lord:
from this time forth for evermore.

3 The Lord's Name is praised:
from the rising up of the sun
unto the going down of the same.

4 The Lord is high above all heathen:
and his glory above the heavens.

5 Who is like unto the Lord our God,
that hath his dwelling so high:
and yet humbleth himself to behold
the things that are in heaven and earth?

6 He taketh up the simple out of the dust:
and lifteth the poor out of the mire;

7 That he may set him with the princes:
even with the princes of his people.

8 He maketh the barren woman to keep house:
and to be a joyful mother of children.

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Secvndi Chori

Io. Matthaeo Asola Veronensi

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CANTVS
Secvndii Chori

ALTVS
Secvndii Chori

TENOR
Secvndii Chori

BASSVS
Secvndii Chori

SIt no

5

Sit no - men Do - mi - ni be - ne - dic -

SIt

SIt

SIt

SIt

SIt

SIt no

5

Sit no - men Do - mi - ni be - ne -

8

Sit no - men Do - mi - ni be - ne -

5

Sit no - men Do - mi - ni be - ne -

9

C II.

A II.

T II.

B II.

- tum

dic - tum

dic - tum

dic - tum

4

A so - lis or - tu us - que ad oc -

4

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

4

A so - lis or - tu us - que ad oc -

4

A so - lis or - tu us - que ad oc -

dic - tum

A so - lis or - tu us - que ad oc -

A so - lis or - tu us - que ad oc -

A so - lis or - tu us - que ad oc -

A so - lis or - tu us - que ad oc -

36

C II. ca - sum Ex - cel - sus su - per om-nes gen -

A II. sum Ex cel - sus su - per om - nes gen -

T II. ca - sum Ex - cel sus su - per om-nes

B II. ca - sum Ex - cel sus su - per om-nes

26

C II. tes Do - mi - nus, et su-per cae - los

A II. - tes Do - mi - nus, et su-per cae - los

T II. gen - tes Do - mi - nus, et su-per cae - los

B II. gen - tes Do - mi - nus, et su-per cae - los

31

C II. 2
Quis si - cut Do mi-nus De - us no -

A II. 2
Quis si - cut Do mi-nus De - us no -

T II. 2
Quis si - cut Do mi-nus De - us no -

B II. 2
Quis si - cut Do mi-nus De - us no -

38

C II. ster, et hu - mi - li - a re - spicit in cae - lo

A II. ster, et hu - mi - li - a re - spicit in cae - lo

T II. ster, et hu - mi - li - a re - spicit in cae - lo

B II. ster, et hu - mi - li - a re - spicit in cae - lo

38

44 2 C II. Su - sci - tans a ter - ra in - op - em,
A II. 2 Su - sci - tans a ter ra in - op - em,
T II. 2 Su - sci - tans a ter - ra in - - op - em,
B II. 2 Su - sci - tans a ter - ra in - - op - em,

50 3 C II. ut col - lo-cet e - um cum prin - ci -
A II. 3 ut col - lo-cet e - um cum prin - ci -
T II. 3 ut col - lo-cet e - um cum prin - ci -
B II. 3 ut col - lo-cet e - um cum prin - ci -

57

C II. - pi - bus, cum princi - pi - bus po - pu - li su -

A II. - pi - bus, cum princi - pi - bus po - pu - li su -

T II. 8 - pi - bus, cum princi - pi - bus po - pu - li su -

B II. pi - bus, cum princi - pi - bus po - pu - li su -

62 5

C II. i. ma - trem fi - li - o - rum lae - tan -

A II. i. 5 ma - trem fi - li - o -

T II. 8 - i. ma - trem fi - li - o -

B II. i. 5 ma - trem fi - li - o - rum

71

C II. - tem. Glo - ri - a Pa - tri et

A II. rum lae - tan - tem. Glo - ri - a Pa - tri et Fi - li -

T II. 8 rum lae-tan - tem. Glo - ri - a Pa - tri et

B II. lae-tan - tem. Glo - ri - a Pa - tri et Fi -

40

76 C II. Fi - li - o et Spi - ri tu - i

A II. - o et Spi - ri tu - i Sanc -

T II. Fi - li - o et Spi - ri - tu - i Sanc - to,

B II. li - o et Spi - ri - tu - i Sanc -

80 C II. Sanc - to, si - cut e -

A II. - - to, si - cut e -

T II. Sanc - to, si - cut e -

B II. - - to, si - cut e -

85 C II. rat in prin - ci - pi - o et in sae - cu -

A II. rat in prin - ci - pi - o et in sae - cu -

T II. rat in prin - ci - pi - o et in sae - cu -

B II. rat in prin - ci - pi - o et in sae - cu -

91

C II. la sae - cu - lo-rum. A - men. sae-

A II. la sae - cu-lo - rum. A-men. sae - cu - lo-rum.

T II. la sae - cu - lo - rum. A - men.

B II. la sae - cu - lo-rum. A - men. sae - cu - lo-rum. A -

96

C II. - cu - lo - rum. A men. sae cu-lo-rum. A -

A II. A - men. [sae - cu - lo - rum. A -

T II. sae - cu - lo - rum. A - men.

B II. men. [sae - cu - lo - rum. A - -

100

C II. - men.

A II. men.]

T II. -

B II. - men.]



Clementine Vulgate (Psalm 111)

1 Alleluja. Laudate, pueri, Dominum;
laudate nomen Domini.
2 Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.
3 A solis ortu usque ad
occasum laudabile nomen Domini.
4 Excelsus super omnes gentes
Dominus, et super caelos gloria ejus.
5 Quis sicut Dominus Deus noster,
qui in altis habitat,
6 et humilia respicit in caelo
et in terra?
7 Suscitans a terra inopem,
et de stercore erigens pauperem:
8 ut collocet eum cum principibus,
cum principibus populi sui.
9 Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

**Church of England 1662 Book
of Common Prayer**

1 Praise the Lord, ye servants:
O praise the Name of the Lord.
2 Blessed be the Name of the Lord:
from this time forth for evermore.
3 The Lord's Name is praised:
from the rising up of the sun
unto the going down of the same.
4 The Lord is high above all heathen:
and his glory above the heavens.
5 Who is like unto the Lord our God,
that hath his dwelling so high:
and yet humbleth himself to behold
the things that are in heaven and earth?
6 He taketh up the simple out of the dust:
and lifteth the poor out of the mire;
7 That he may set him with the princes:
even with the princes of his people.
8 He maketh the barren woman to keep house:
and to be a joyful mother of children.

Ps. 112 (113). Laudate pueri

Quarti toni.

from Psalmodia ad Vespertinas... 1474

Cantvs, Primi Chori

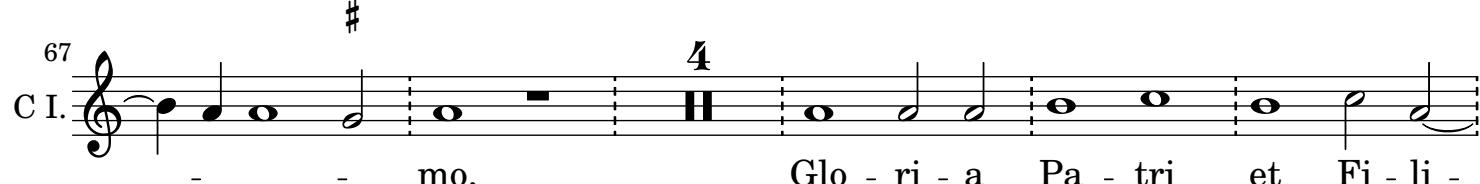
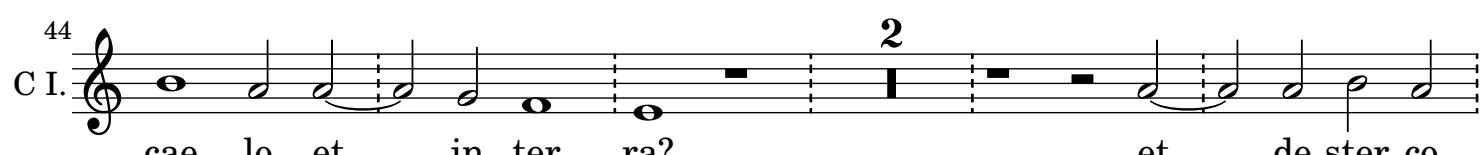
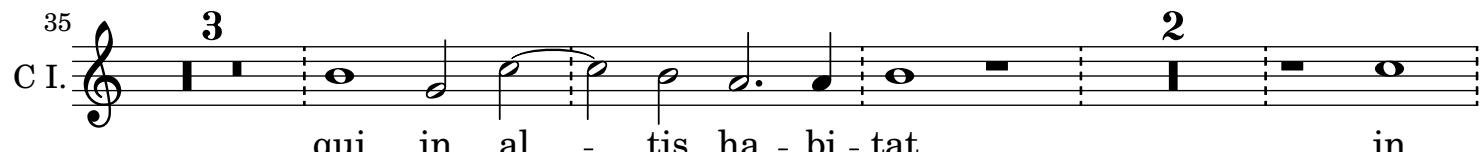
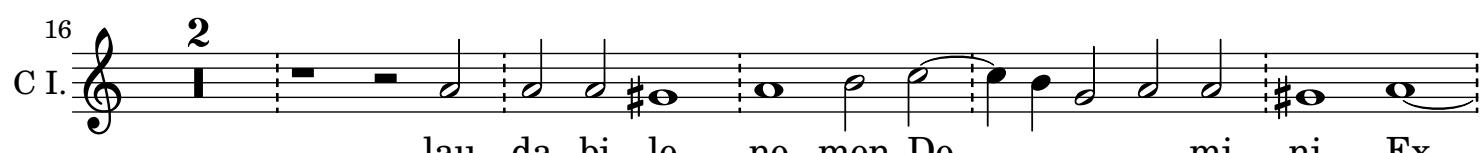
Io. Matthaeo Asola Veronensi

ed. Andreas Stenberg

4

CANTVS

Primi Chori



76 C I. - o et Spi - ri - tui Sanc - -

81 C I. to, si - cut e - rat in prin - ci -

86 C I. - pi - o et nunc et sem - - per

91 C I. - et in sae - cu - la sae - cu - lo - rum. A - men. sae - cu - lo -

96 C I. rum. A - men. sae - cu - lo - rum. A - - men.

Ps. 112 (113). Laudate pueri
Quarti toni.

from Psalmodia ad Vespertinas... 1474

Altvs, Primi Chori

Io. Mattheao Asola Veronensi

ed. Andreas Stenberg

ALTVS

Primi Chori

LAudate

lau - da - te no - men Do -

4

A I.

- mi - ni. ex hoc nunc et us - que in sae -

2

A I. - cu - lum.

lau - da - bi - le no - men Do -

21

A I. - mi - ni. Ex - cel - sus su - per om - nes gen - tes Do - mi -

28

A I. nus, et su - per cae - los glo - ri - a e -

34

A I. jus. qui in al - tis ha - bi - tat, in

44

A I. cae - lo et in ter - ra? et de ster - co -

51

A I. re e - ri - gens pau - pe - rem: cum prin - ci - pi -

59

A I. bus, Qui ha - bi - ta - re fa - cit ste - ri - lem in do -

67

A I. mo, Glo - ri - a Pa - tri et Fi - li - o et

77 A.I. Spi - ri - tu - i Sanc - to, [et Spi - ri - tu - i Sanc - to,] si -

82 A.I. - cut e - rat in prin - ci - pi - o et

88 A.I. nunc et sem - per et in sae-cu - la sae - cu-lo - rum.

94 A.I. A - men. sae - cu - lo-rum. A-men. sae - cu - lo-rum. A -

100 A.I. men.

This musical score is for a choir, indicated by the initials 'A.I.' at the start of each staff. The music is written in common time with a treble clef. The vocal parts are divided into five staves, each consisting of five horizontal lines. The lyrics are in Latin and are placed directly below their corresponding musical lines. The score begins at measure 77 and continues through measure 100. Measures 77-81 contain the phrase 'Spi - ri - tu - i Sanc - to, [et Spi - ri - tu - i Sanc - to,] si -' followed by a short rest. Measures 82-86 contain '- cut e - rat in prin - ci - pi - o et'. Measures 87-91 contain 'nunc et sem - per et in sae-cu - la sae - cu-lo - rum.'. Measures 92-96 contain 'A - men. sae - cu - lo-rum. A-men. sae - cu - lo-rum. A -'. The final measure, 100, contains 'men.' alone. The notation uses a combination of eighth and sixteenth notes, with some rests and a square-shaped fermata-like symbol.

Ps. 112 (113). Laudate pueri

Quarti toni.

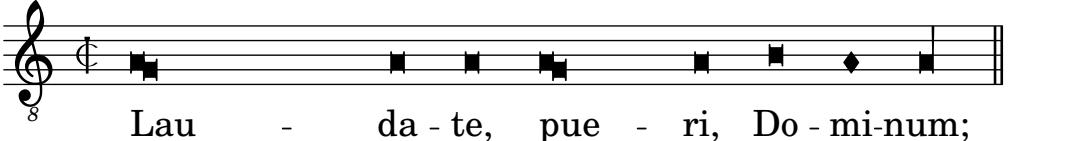
from Psalmodia ad Vespertinas... 1474

Tenor, Primi Chori

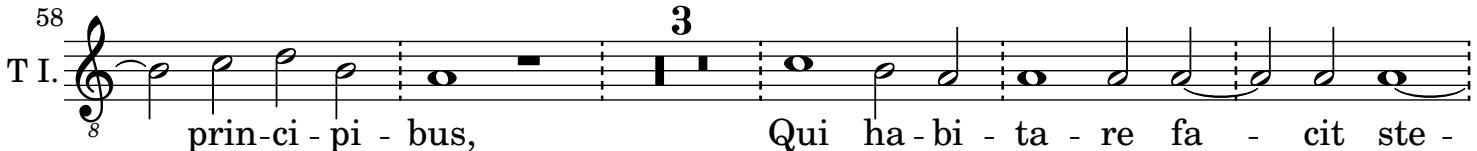
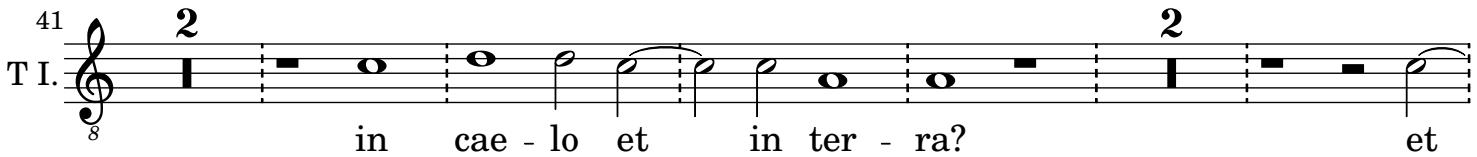
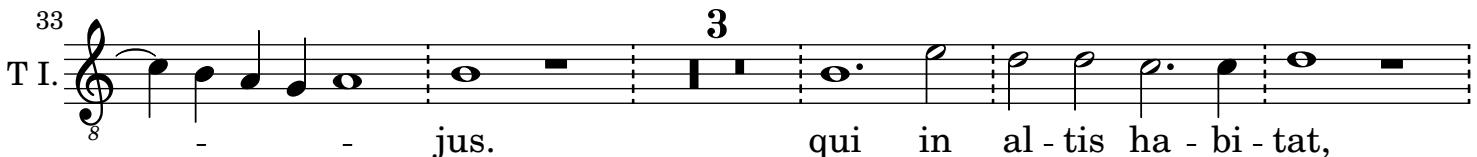
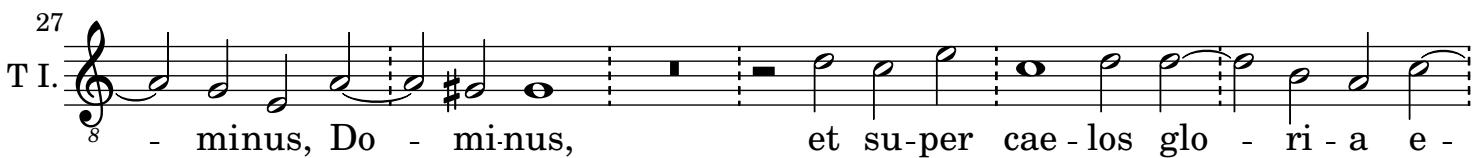
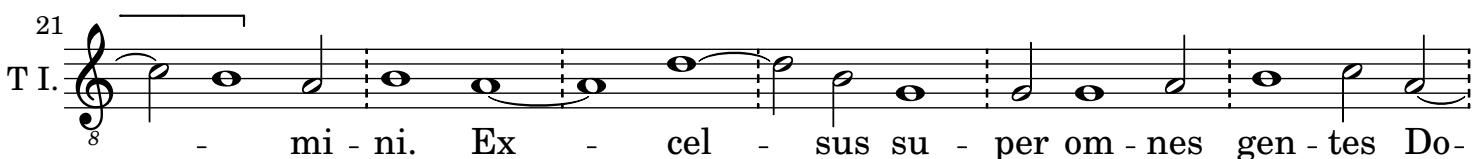
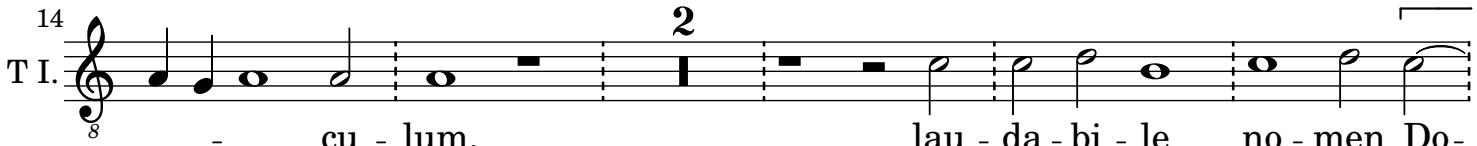
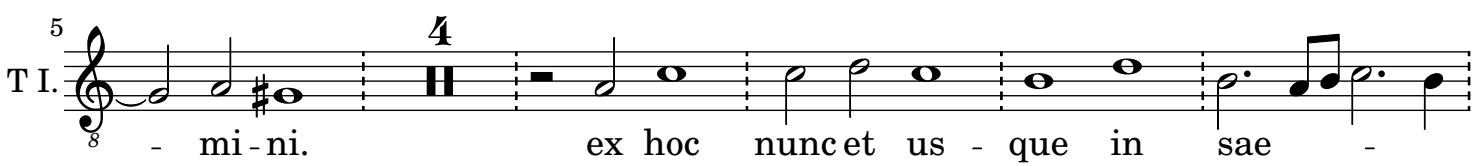
Io. Matthaeo Asola Veronensi

ed. Andreas Stenberg

TENOR

Primi Chori
LAudate

Tenor



75 T I. Fi - - li - o et Spi - ri - tu - i Sanc - to,

81 T I. si - cut e - rat in prin - ci - pi - o et

87 T I. nunc et sem - per et in sae-cu - la,

93 T I. [et in sae - cu - la] sae - cu - lo - rum. A - men.

100 T I.

Detailed description: The musical score consists of five staves of music for Tenor I (T I.). The music is in common time. The first four staves begin with a treble clef. The fifth staff begins with a bass clef. Measure 75 starts with a dotted half note followed by eighth notes. Measure 81 starts with a rest. Measure 87 starts with a dotted half note followed by eighth notes. Measure 93 starts with a rest. Measure 100 ends with a fermata. The lyrics are written below the staff, aligned with the notes. Brackets group certain notes together: in measure 81, 'cut e - rat' is bracketed; in measure 87, 'sem - per' is bracketed; in measure 93, '[et in sae - cu - la]' is bracketed; and in measure 100, both endings are bracketed. Measure 93 indicates a key signature change with a sharp sign above the staff.

Ps. 112 (113). Laudate pueri

Quarti toni.

from Psalmodia ad Vespertinas... 1474

Bassvs, Primi Chori

Io. Matthaeo Asola Veronensi

ed. Andreas Stenberg

ed. Andreas Stenberg

BASSVS

Primi Chori

LAudate

lau - da - te no - men Do - - -

5 B I. 4 - mi - ni. ex hoc nunc et us - que in sae -

14 B I. 2 - cu - lum. lau - da - bi - le no - men Do - - -

21 B I. - mi - ni. Ex cel - sus su - per om -

26 B I. - nes gen - tes Do - mi - nus, et su-per cae - los glo -

32 B I. 3 - ri - a e - jus. qui in al - tis ha - bi -

40 B I. 2 tat, in cae - lo et in ter - ra?

47 B I. 2 et de ster-co - re e - ri - gens pau - pe - rem:

54 B I. 3 cum prin-ci - pi - bus, 3 Qui ha - bi -

64 B I. ta - re fa - cit ste - ri - lem in do - - - mo,

69 B I. 4 Glo - ri - a Pa - tri et Fi - li - o et Spi - - -

78 B I. - ri - tu - i Sanc - - - to, si - cut e -

83 B I. - rat in prin - ci - pi - o et nunc et sem -

89 B I. - per et in sae-cu - la sae - cu-lo-rum. A - men.

95 B I. sae - cu - lo-rum. A - men. sae-cu - lo - - - rum. A -

100 B I. men.

The musical score consists of five staves of basso continuo music. The first four staves are numbered 78, 83, 89, and 95, with a final staff at 100. Each staff begins with a bass clef and a common time signature. The music is composed of eighth and sixteenth note patterns. Below each staff, the corresponding Latin text is written in a clear, sans-serif font. The lyrics are: 'ritu', 'Sanc', 'to', 'cut', 'rat', 'prin - ci - pi - o', 'nunc', 'sem', 'per', 'in', 'sae-cu - la', 'sae - cu-lo-rum.', 'A - men.', 'sae - cu - lo-rum.', 'A - men.', 'sae-cu - lo', and 'rum.'. The score concludes with a final staff at measure 100, ending with 'men.'

Ps. 112 (113). Laudate pueri

Quarti toni.

from Psalmodia ad Vespertinas... 1474

Cantvs, Secvndi Chori

Io. Matthaeo Asola Veronensi

ed. Andreas Stenberg

CANTVS

Secvndii Chori

5

SIt

Sit no - men Do - mi - ni be - ne - dic-

9

4

tum

A so - lis or - tu us - que ad oc -

18

3

ca - sum

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

27

3

nus,

et su-per cae - los

Quis si-cut Do -

36

- mi-nus

De - us no - ster,

et hu - mi - li - a

42

2

re - spicit in cae - lo

Su - sci - tans a ter - ra in - op -

49

3

em,

ut col - lo-cet e - um cum prin-ci -

57

- pi - bus,

cum prin-ci - pi - bus po - pu - li

su -

62

5

i.

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

- - -

72

tem.

Glo - ri - a

Pa

tri

et

Fi - li - o

et

Spi - ri

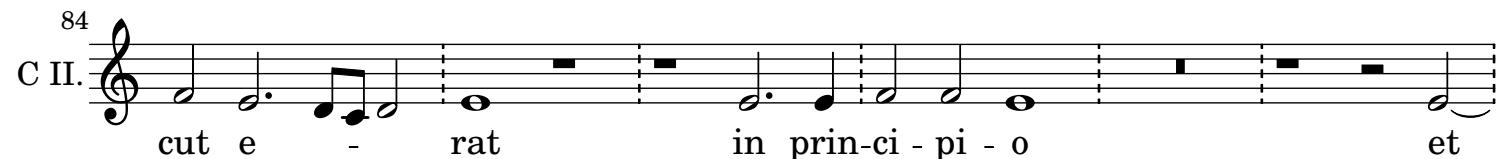
78

- tu - i

Sanc - to,

si -

84

C II. 

90

C II. 

96

C II. 

Ps. 112 (113). Laudate pueri

Quarti toni.

from Psalmodia ad Vespertinas... 1474

Altvs, Secvndi Chori

Io. Matthaeo Asola Veronensi

ed. Andreas Stenberg

ALTvs

Secvndii Chori

5

SIt

Sit no - men Do - mi - ni be - ne -

9 A II. 4 dic - tum A so - lis or - tu us - que ad oc - ca -

18 A II. 3 sum Ex - cel - sus su - per om - nes gen -

26 A II. 3 - tes Do - mi - nus, et su - per cae - los

34 A II. Quis si - cut Do - mi-nus De - us no - ster,

40 A II. 2 et hu - mi - li - a re - spi - cit in cae - lo Su - sci -

47 A II. 3 tans a ter - ra in - op - em, ut col - locet e -

55 A II. um cum prin - ci - pi - bus, cum prin - ci - pi - bus po - pu - li

61 A II. 5 su - - i. ma - trem fi - li - o rum lae - tan -

72 A II.

tem. Glo - ri - a Pa - tri et Fi - li - o et

77 A II.

Spi - ri - tu - i Sanc - - - to,

83 A II.

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

89 A II.

et in sae-cu - la sae - cu-lo - rum. Amen. sae-

95 A II.

- cu - lo-rum. A - men. [sae - cu - lo - rum. A - men.]

Ps. 112 (113). Laudate pueri
Quarti toni.

from Psalmodia ad Vespertinas... 1474

Tenor, Secvndi Chori

Io. Matthaeo Asola Veronensi

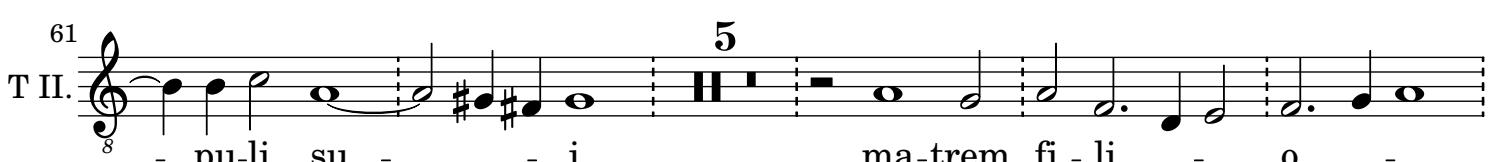
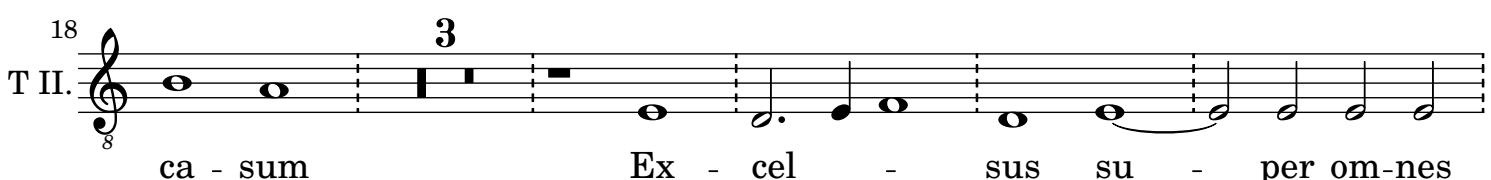
ed. Andreas Stenberg

TENOR

Secvndii Chori

5

Sit no - men Do - mi - ni be - ne -



77

T II. et Spi - ri - tu - i Sanc - to, Sanc - to,

83

T II. si - cut e - rat in prin-ci - pi - o

89

T II. et in sae-cu - la sae - cu - lo - rum. A -

95

T II. men. sae - cu - - lo - rum. A - men.

The musical score for T II. consists of four staves of music. The first three staves are in common time (indicated by '77', '83', and '89' respectively) and the fourth staff is in 2/4 time (indicated by '95'). The music is written in a treble clef. The lyrics are written below each staff, corresponding to the musical phrases. The lyrics are: 'et Spi - ri - tu - i Sanc - to, Sanc - to,' (measures 77-80), 'si - cut e - rat in prin-ci - pi - o' (measures 83-86), 'et in sae-cu - la sae - cu - lo - rum. A -' (measures 89-92), and 'men. sae - cu - - lo - rum. A - men.' (measures 95-98). The music features quarter and eighth notes, with some notes connected by horizontal lines.

Ps. 112 (113). Laudate pueri
Quarti toni.

from Psalmodia ad Vespertinas... 1474

Bassvs, Secvndi Chori

Io. Matthaeo Asola Veronensi

ed. Andreas Stenberg

BASSVS

5

Secvndii Chori

SIt no

Sit no - men Do - mi - ni be - ne - dic -

10

4

tum A so - lis or - tu us - que ad oc - ca - sum

19

3

Ex - cel - sus su - per omnes gen - tes Do - mi -

28

3

nus, et su-per cae - los Quis si - cut Do -

36

- mi-nus De - us no - ster, et hu - mi - li - a

42

2

re - spicit in cae - lo Su - sci - tans a ter - ra in -

49

3

op - em, ut col - locet e - um cum prin-ci -

57

5

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

68

ma - trem fi - li - o - rum lae-tan - tem. Glo - ri - a

74

Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc-

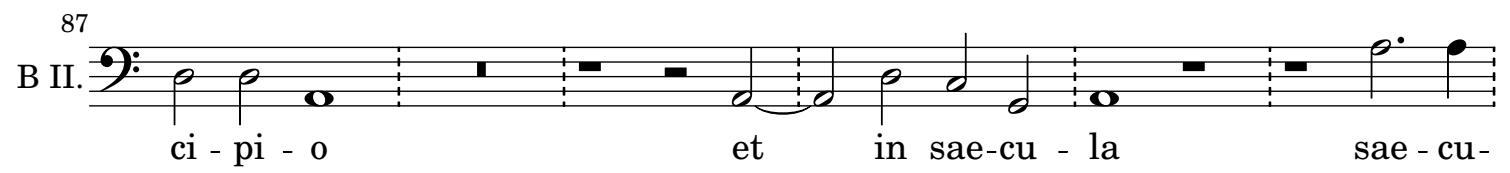
80

- - - to,

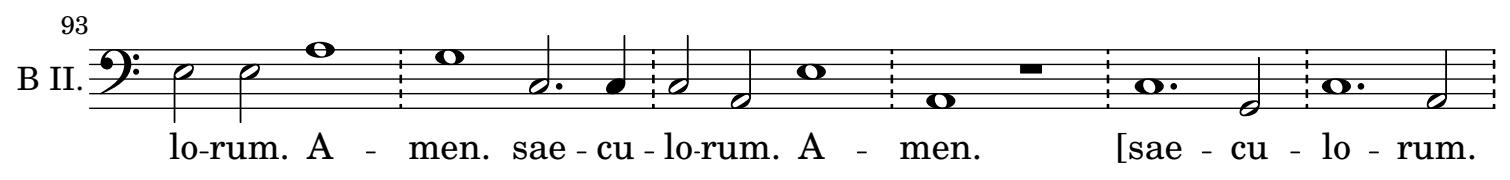
si - cut e - rat

in prin-

87

B II. 

93

B II. 

99

B II. 