

13. Laudate Dominum omnes gentes

[Salmo] a 8

Mariano LAMBEA

(CSIC-IMF)

www.aulamusicapoetica.com

© Aula Música Poética, 2011

Compositor

CASSEDA (siglos XVII-XVIII)

Fuente utilizada para esta edición

Barcelona. Biblioteca de Catalunya, M. 927, ff. 27r-29r

“Laudate Dominum omnes gentes, a 8, del Maestro Casseda”

Sobre esta fuente véase el siguiente trabajo:

Lola JOSA & Mariano LAMBEA

“*Música de varios autores escogida por el maestro Gerónimo Vermell (1690). Breve descripción y detalle del contenido del M. 927 de la Biblioteca de Catalunya (Barcelona)*”

En: Digital CISC, <<http://hdl.handle.net/10261/27434>>

Letra

Laudate Dominum omnes gentes: laudate eum omnes populi.

Quoniam confirmata est super nos misericordia eius: et veritas Domini manet in aeternum.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Fuente

Liber Usualis

Traducción

Alabad al Señor todos los pueblos, alabadle todas las naciones.

Pues ha corroborado su piedad por nosotros: y la verdad del Señor permanece para siempre.

Gloria al Padre, y al Hijo, y al Espíritu Santo, como era en el principio, ahora y siempre, por los siglos de los siglos. Amén.

Datos musicales

Voces:	8 Coro I: Tiple 1º, Tiple 2º, Alto, Tenor Coro II: Tiple, Alto, Tenor, Bajo
Claves altas:	Tiples (SOL en 2ª). Altos (DO en 2ª) Tenores (DO en 3ª). Bajo (DO en 4ª)
Tono original:	V tono accidental, final FA, armadura SI b
Transcripción:	Transporte a la cuarta inferior, final DO

Apunte musical

Ténganse en cuenta los cromatismos ascendentes sugeridos por nosotros en los compases 39/40 (Coro II. Alto), 42/43 (Coro I. Tenor. Coro II. Alto) y 46 (Coro I. Tiple 2º).

**A continuación se incluye la transcripción musical manuscrita de
Mariano LAMBEA (27 páginas)**

13. Laudate Dominum omnes gentes, a 8

CASSEDA

[CORO I]

Musical score for Coro I, featuring four vocal parts: Tiple 1º, Tiple 2º, Aalto, and Tenor. The score is in G major (one flat) and common time (C). The lyrics are: "Lau- da- te Do- mi- Lau- da-". The Tiple parts have a treble clef and a common time signature. The Aalto and Tenor parts have a bass clef and a common time signature. The lyrics are written below the notes, with some notes having a dash underneath them. There are some markings above the notes, including a '2' above the first Tiple 1º note and a '+' above the first Tiple 2º note. There are also some markings below the notes, including a '2' below the first Tiple 1º note and a '2' below the first Tiple 2º note. There are also some markings below the notes, including a '2' below the first Tiple 1º note and a '2' below the first Tiple 2º note.

[CORO II]

Musical score for Coro II, featuring four vocal parts: Tiple, Aalto, Tenor, and Bajo. The score is in G major (one flat) and common time (C). The lyrics are: "Lau- da-". The Tiple part has a treble clef and a common time signature. The Aalto and Tenor parts have a bass clef and a common time signature. The Bajo part has a bass clef and a common time signature. The lyrics are written below the notes, with some notes having a dash underneath them. There are some markings above the notes, including a '+' above the first Tiple note and a '+' above the first Aalto note. There are also some markings below the notes, including a '2' below the first Tiple note and a '2' below the first Aalto note. There are also some markings below the notes, including a '2' below the first Tiple note and a '2' below the first Aalto note.

© Mariano LAMBEA, 2011

© AULA MÚSICA POÉTICA, 2011

3

Handwritten musical score for a hymn. The score is written on a system of four staves. The first two staves are vocal lines, and the last two are piano accompaniment. The lyrics are: "da-te Do-mi-num num o-mnes gen-tes, o-mnes gen-tes, num o-mnes gen-tes, o-mnes te Do-mi-num o-mnes". The music is in a simple, homophonic style with a common time signature. The piano accompaniment consists of a simple bass line with some chords. The lyrics are written below the notes.

da- te Do- mi- num
num o-mnes gen- tes, o-mnes gen- tes,
num o-mnes gen- tes, o-mnes
8 - te Do- mi- num o- mnes

Four empty musical staves at the bottom of the page, arranged in a system.

7

o- mnes pen- tes:
o- mnes pen- tes: lau- da- te
pen- tes, o- mnes pen- tes:
8 pen- tes: lau-

12

Handwritten musical score for a vocal line. The lyrics are: "lau-da-te e- um o-mnes e- um o-mnes po-pu-li, lau-da-te e- um, lau-da-te e- um o-mnes po-pu-da-te e- um o-mnes po-pu-li lau-da-te". The music is written on a single staff with a treble clef and a common time signature. The lyrics are written below the notes. There are some markings above the notes, including a sharp sign and a bracket.

Four empty musical staves, each with a treble clef and a common time signature. The first staff has a small '8' written below it. These staves are likely intended for accompaniment or other instruments.

Two empty musical staves, each with a treble clef and a common time signature. These staves are also likely intended for accompaniment or other instruments.

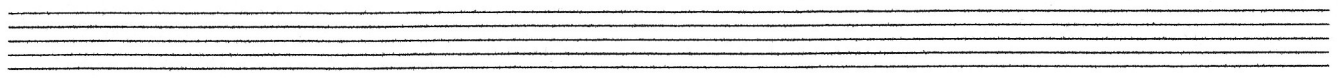
15

po-pu-li, o-mnes po-pu-li, lau-da-te,
 lau-da-te e-um o-mnes po-pu-li, lau-da-te,
 li, lau-da-te e-um o-mnes po-pu-li, lau-da-te,
 e-um o-mnes po-pu-li, lau-da-te,

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

20

lau-da-te. su-per nos, quo-ni-am
 lau-da-te. su-per nos, su-per
 lau-da-te. Quo-ni-am con-fir-ma-ta est, con-fir-ma-ta est, quo-
 8 lau-da-te. Quo-ni-am con-fir-ma-ta est, con-fir-
 lau-da-te.
 lau-da-te.
 8 lau-da-te.
 lau-da-te.



25

con-fir-ma-ta est, con- fir- ma-ta su- per,
nos, quo-ni-am con-fir-ma-ta est su- per,
ni- am con- fir- ma-ta su- per,
ma- ta est, con- fir- ma-ta su- per,
su-
per nos
Quo-ni-am con- fir- ma-ta est, con- fir-
Quo-ni-am

28

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

30

Handwritten musical score for a choir, consisting of two systems of four staves each. The lyrics are Latin: "quo-ni-am con-fir-ma-ta est su-per, su-per nos".

System 1:

- Staff 1: *quo-ni-am con-fir-ma-ta est su-per, su-per nos*
- Staff 2: *quo-ni-am con-fir-ma-ta est su-per nos, su-per nos*
- Staff 3: *quo-ni-am con-fir-ma-ta est su-per nos, su-per nos*
- Staff 4: *quo-ni-am con-fir-ma-ta est su-per nos, su-per nos*

System 2:

- Staff 1: *est, quo-ni-am con-fir-ma-ta est su-per nos*
- Staff 2: *est, quo-ni-am con-fir-ma-ta est su-per nos*
- Staff 3: *8 nos, quo-ni-am con-fir-ma-ta est su-per nos mi-*
- Staff 4: *est, quo-ni-am con-fir-ma-ta est su-per nos*

Below the second system, there are three empty musical staves.

34

Four empty musical staves, each with a clef and a time signature, arranged vertically. The staves are blank, with only the musical notation lines and symbols visible.

Handwritten musical score with lyrics. The score consists of six staves. The first two staves are vocal lines with lyrics: "mi-se-ri-cor-di-a, mi-se-ri-cor-di-a e-jus, mi-se-ri-cor-di-a e-jus, mi-". The third staff is a piano accompaniment line with lyrics: "8 se-ri-cor-di-a e-jus mi-". The fourth staff is a bass line with lyrics: "mi-se-ri-cor-di-a e-jus, mi-". The fifth and sixth staves are empty.

Two empty musical staves, one above the other, with clefs and time signatures. They are completely blank.

39

mi-se-ri-cor-di-a

mi-se-ri-cor-di-

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

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

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

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

43

mi-se-ri-cor-di-a e-
(#)

mi-se-ri-cor-di-a

e-
(#) jus, mi-se-ri-cor-di-a

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

cor-di-a, mi-se-ri-cor-di-
(#)

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

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

jus, e- jus, e-

47

#

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

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

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

8 e- jus, e- - - - jus:

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

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

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

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

52

Handwritten musical score for a choir with four voices and a basso continuo. The lyrics are "lau-da-te, lau-da-te, et ve-ri-tas Do-mi-ni". The score is written on ten staves. The first four staves represent the four voices, and the last two staves represent the basso continuo. The lyrics are written below the notes on each staff. The music is in a simple, homophonic style with a common time signature.

lau-da-te, lau-da-te, et ve-ri-tas Do-mi-ni

lau-da-te, lau-da-te, et ve-ri-tas Do-mi-ni

lau-da-te, lau-da-te, et ve-ri-tas Do-mi-ni

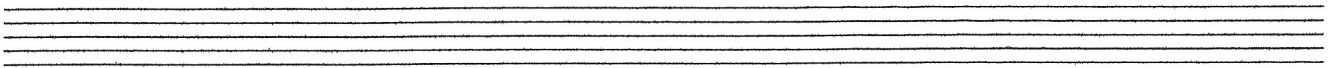
8 lau-da-te, lau-da-te, et ve-ri-tas Do-mi-ni

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

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

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

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



57

#

ma-net in ae-ter-num, et ve-ri-tas Do-mi-ni ma-net in
 ma-net in ae-ter-num, et ve-ri-tas Do-mi-ni ma-net in
 ma-net in ae-ter-num, et ve-ri-tas Do-mi-ni ma-net in
 ma-net in ae-ter-num, et ve-ri-tas Do-mi-ni ma-net in

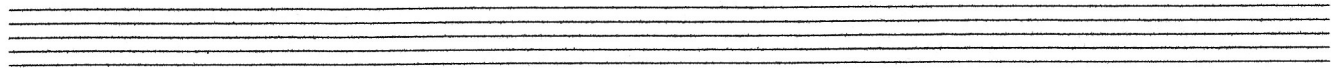
lau-da-te,
 lau-da-te,
 lau-da-te,
 lau-da-te,

Empty musical staves.

61

ae-ter-num, et ve-ri-tas Do-mi-ni
ae-ter-num, et ve-ri-tas Do-mi-ni
ae-ter-num, et ve-ri-tas Do-mi-ni
ae-ter-num, et ve-ri-tas Do-mi-ni

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



65

ma-net in ae-ter-num, ma-net in ae-ter-num,
ma-net in ae-ter-num, ma-net in ae-ter-num,
ma-net in ae-ter-num, ma-net in ae-ter-num,
8 ma-net in ae-ter-num, ma-net in ae-ter-num,

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



69

ma-net in ae-ter-num, lau-da-te, ma-net in ae-ter-num.

ma-net in ae-ter-num, lau-da-te, ma-net in ae-ter-num.

ma-net in ae-ter-num, lau-da-te, ma-net in ae-ter-num.

8 ma-net in ae-ter-num, lau-da-te, ma-net in ae-ter-num.

te, lau-da-te, ma-net in ae-ter-num.

te, lau-da-te, ma-net in ae-ter-num.

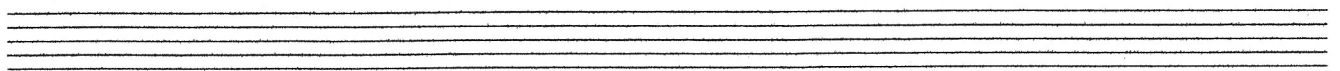
8 te, lau-da-te, ma-net in ae-ter-num.

te, lau-da-te, ma-net in ae-ter-num.



74

Handwritten musical score for a piece titled "Gloria Patri, et Filii". The score is written on seven staves. The first staff contains the lyrics "Glo- ri- a Pa- tri, et Fi- li- o,". The second staff has a rest followed by "Glo-". The third staff has the lyrics "Glo- ri- a Pa- tri, et Fi- li-". The fourth staff has the lyrics "Glo- ri- a Pa- tri, et Fi- li- o,". The fifth staff has a rest followed by "Glo- ri- a". The sixth staff has the lyrics "Glo- ri- a Pa- tri, et Fi- li-". The seventh staff has the lyrics "Glo- ri- a". There are some markings on the staves, including a "8" in the fourth and sixth staves, and a "5" in the second staff. The notation includes notes, rests, and slurs.



78

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

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

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

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

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

Pa-tri, et Fi-li-o,

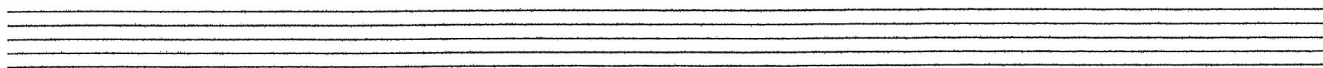
o, glo-ri-a Pa-tri, et Fi-

Pa-tri, et Fi-li-o, glo-

The musical score consists of ten systems of staves. The first system has two staves with lyrics 'glo-ri-a Pa-tri, et Fi-'. The second system has two staves with lyrics 'ri-a Pa-tri, et Fi-li-o, glo-'. The third system has two staves with lyrics 'o, glo-ri-a Pa-tri, et Fi-li-o, et'. The fourth system has two staves with lyrics 'glo-ri-a Pa-tri, et Fi-li-o,'. The fifth system has two staves with lyrics 'Glo-ri-a Pa-tri, et Fi-li-o,'. The sixth system has two staves with lyrics 'Pa-tri, et Fi-li-o,'. The seventh system has two staves with lyrics 'o, glo-ri-a Pa-tri, et Fi-'. The eighth system has two staves with lyrics 'Pa-tri, et Fi-li-o, glo-'. The final two systems are empty staves.

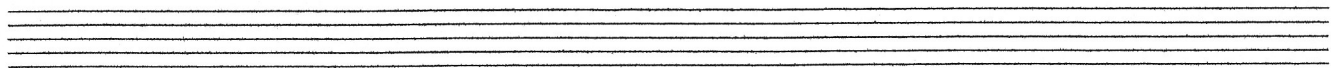
83

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



87

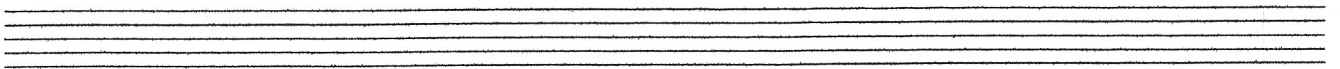
et Fi-li-o, lau-da-te,
o, et Fi-li-o, lau-da-te,
-li-o, et Fi-li-o, lau-da-te,
tri, et Fi-li-o, lau-da-te,
tri, et Fi-li-o, et Spi-ri-tu-i San-cto, et
et Fi-li-o, et Spi-ri-tu-i San-cto, et
8 Fi-li-o, et Spi-ri-tu-i San-cto, et
-li-o, et Spi-ri-tu-i San-cto, et



91

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

Spi-ri-tu-i San-cto. Si-cut e-rat in prin-ci-pi-
 Spi-ri-tu-i San-cto. Si-cut e-rat in prin-ci-pi-
 Spi-ri-tu-i San-cto. Si-cut e-rat in prin-ci-pi-
 Spi-ri-tu-i San-cto. Si-cut e-rat in prin-ci-pi-



94

Handwritten musical score for four voices. The score is divided into two systems. The first system consists of four staves, each with a vocal line and the lyrics "lau-da-te, lau-da-te, lau-". The second system consists of four staves, each with a vocal line and the lyrics "o, et nunc, et sem-per, et nunc, et sem-per,". The lyrics are written in a cursive hand. The music is written in a simple style with notes, rests, and bar lines. There are some markings like a sharp sign (#) and a small '8' in the first system, and another '8' in the second system. The bottom of the page shows several empty staves.

lau-da-te, lau-da-te, lau-
lau-da-te, lau-da-te, lau-
lau-da-te, lau-da-te, lau-
lau-da-te, lau-da-te, lau-
o, et nunc, et sem-per, et nunc, et sem-per,
o, et nunc, et sem-per, et nunc, et sem-per,
o, et nunc, et sem-per, et nunc, et sem-per,
o, et nunc, et sem-per, et nunc, et sem-per,

98

da-te, lau-da-te,
da-te, lau-da-te,
da-te, lau-da-te,
8 da-te, lau-da-te,
et in sae-cu-la sae-cu-lo-rum. A-men, sae-cu-
et in sae-cu-la sae-cu-lo-rum. A-men, sae-cu-
8 et in sae-cu-la sae-cu-lo-rum. A-men, sae-cu-
et in sae-cu-la sae-cu-lo-rum. A-men, sae-cu-

102

lau-da-te, lau-da-te, sae-cu-
lau-da-te, lau-da-te, sae-cu-
lau-da-te, lau-da-te, sae-cu-
lau-da-te, lau-da-te, sae-cu-
lo-rum. A-men, sae-cu-lo-rum. A-men, sae-cu-
lo-rum. A-men, sae-cu-lo-rum. A-men, sae-cu-
lo-rum. A-men, sae-cu-lo-rum. A-men, sae-cu-
lo-rum. A-men, sae-cu-lo-rum. A-men, sae-cu-

The musical score consists of five staves, each representing a different voice part. The lyrics are written below each staff. The first four staves use a simple rhythmic pattern of quarter notes and rests. The fifth staff introduces eighth notes and sixteenth notes. The lyrics are in Latin and repeat the phrase 'lau-da-te, sae-cu-lo-rum. A-men' across the staves.



lo-rum. A-men.

lo-rum. A-men.

lo-rum. A-men.

lo-rum. A-men.

lo-rum. A-men.

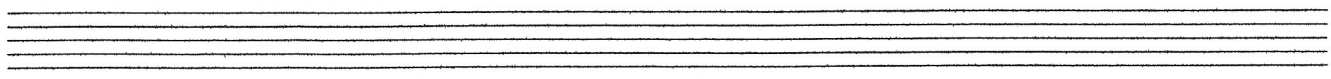
lo-rum. A-men.

lo-rum. A-men.

lo-rum. A-men.

lo-rum. A-men.

lo-rum. A-men.



Facsímil parcial



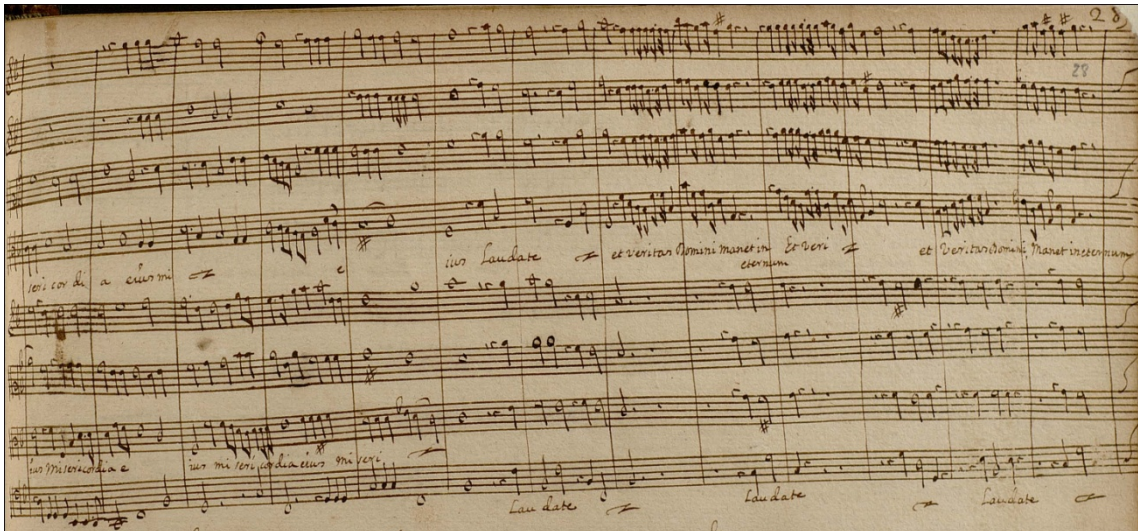
«Música de varios autores escogida por el maestro Gerónimo Vermell». (1690)

Barcelona. Biblioteca de Catalunya, M. 927, Portada

13. «Laudate Dominum omnes gentes»

[Salmo] a 8. CASSEDA

Barcelona. Biblioteca de Catalunya, M. 927, f. 27r



13. «Laudate Dominum omnes gentes»

[Salmo] a 8

CASEDA

Barcelona. Biblioteca de Catalunya, M. 927, f. 28r



13. «Laudate Dominum omnes gentes»

[Salmo] a 8

CASEDA

Barcelona. Biblioteca de Catalunya, M. 927, f. 28v