

13. Laudate Dominum omnes gentes

[Salmo] a 8

Mariano LAMBEA

(CSIC-IMF)

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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-da". The Tiple parts have a melodic line with some grace notes. The Aalto and Tenor parts have a more rhythmic line. The Tenor part has a long note at the end of the phrase.

[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 Tiple, Aalto, and Tenor parts have a melodic line with some grace notes. The Bajo part has a more rhythmic line. The lyrics are "Lau-da-te Do-mi-da".

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3

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

7

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

12

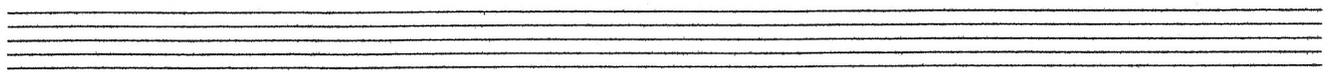
Handwritten musical score for a vocal line. The lyrics are: "lau-da-te e- um o-mnes e- um o-mnes po-pu-li, lau-da-te e- um, lau-da-te e- um o-mnes po-pu-da-te e- um o-mnes po-pu-li lau-da-te". The music is written on a single staff with a treble clef and a common time signature. The lyrics are written below the notes. There are some corrections and markings, such as a sharp sign under the second 'e- um' and a circled '8' under the first 'da-te'.

Four empty musical staves, likely for accompaniment instruments. The first staff has a treble clef and a common time signature. The second and third staves have treble clefs. The fourth staff has a bass clef. There is a circled '8' on the left side of the second staff.

Two empty musical staves at the bottom of the page.

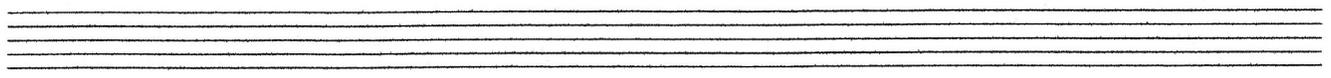
15

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,
8 ma- ta est, con- fir- ma-ta su- per,

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

28

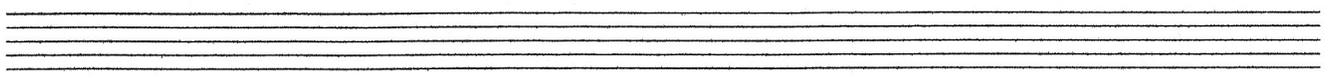
su- per nos, su- per nos,
con- fir- ma- ta, su- per,
con- fir- ma- ta, su- per,
con- fir- ma- ta, su- per,
per nos, quo- ni- am con- fir- ma- ta
quo- ni- am con- fir- ma- ta est, con- fir- ma- ta
ma- ta est, su- per nos, su- per
con- fir- ma- ta est, con- fir- ma- ta, con- fir- ma- ta

30

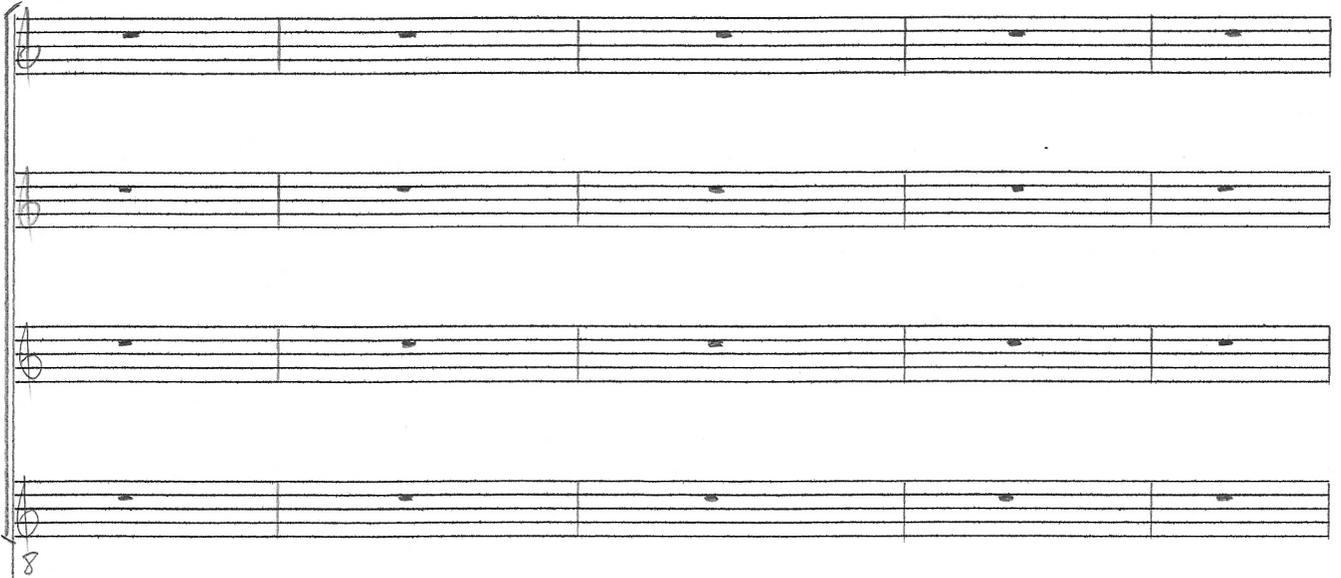
Handwritten musical score for a Latin hymn, consisting of four systems of staves. Each system contains four staves of music. The lyrics are written below the notes. The first system includes a fermata over the first measure of the top staff. The second system includes a fermata over the first measure of the top staff. The third system includes a fermata over the first measure of the top staff and a measure rest in the bottom staff. The fourth system includes a fermata over the first measure of the top staff and a measure rest in the bottom staff.

quoni- am con- fir- ma- ta est su- per, su- per nos
 quoni- am con- fir- ma- ta est su- per nos, su- per nos
 quoni- am con- fir- ma- ta est su- per nos, su- per nos
 8 quoni- am con- fir- ma- ta est su- per nos, su- per nos

est, quoni- am con- fir- ma- ta est su- per nos
 est, quoni- am con- fir- ma- ta est su- per nos
 8 nos, quoni- am con- fir- ma- ta est su- per nos mi-
 est, quoni- am con- fir- ma- ta est su- per nos



34

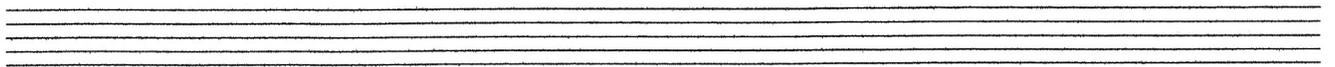


mi-se-ri-cor-di-a, mi-se-ri-cor-

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

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

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



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:

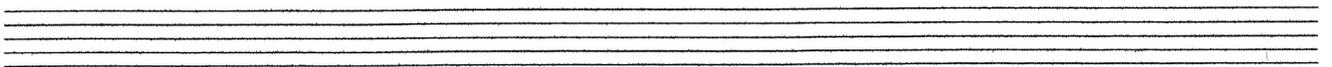
8 e- jus, e- - - - jus:

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 four voices. The lyrics are: lau-da-te, lau-da-te, et ve-ri-tas Do-mi-ni. The score consists of four systems, each with four staves. The first system includes a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The second system includes a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The third system includes a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The fourth system includes a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The lyrics are written below each staff. The first system has a soprano staff with a treble clef, an alto staff with a treble clef, a tenor staff with a treble clef, and a bass staff with a bass clef. The second system has a soprano staff with a treble clef, an alto staff with a treble clef, a tenor staff with a treble clef, and a bass staff with a bass clef. The third system has a soprano staff with a treble clef, an alto staff with a treble clef, a tenor staff with a treble clef, and a bass staff with a bass clef. The fourth system has a soprano staff with a treble clef, an alto staff with a treble clef, a tenor staff with a treble clef, and a bass staff with a bass clef. The lyrics are: lau-da-te, lau-da-te, et ve-ri-tas Do-mi-ni. The score is written in a simple, clear hand.

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

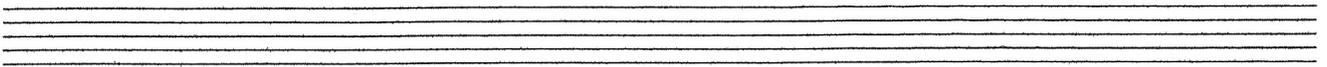
8 lau-da-te, lau-da-te, et ve-ri-tas Do-mi-ni

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

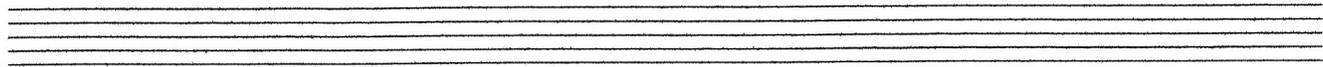
lau-da-te,
 lau-da-te,
 lau-da-te,
 lau-da-te,

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
8 ae-ter-num, 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,



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-

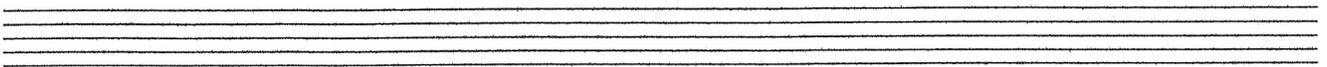
The musical score consists of two systems of four staves each. The first system contains the lyrics 'ma-net in ae-ter-num, ma-net in ae-ter-num,' repeated four times across the staves. The second system contains the lyrics 'lau-da-te, lau-da-' repeated four times across the staves. The notation includes various note values, rests, and bar lines. A small '8' is written at the beginning of the third staff in both systems. The bottom of the page shows two empty staves.

69

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.

The musical score consists of four systems, each with four staves. The lyrics are written below the staves. The first system contains the full phrase 'ma-net in ae-ter-num, lau-da-te, ma-net in ae-ter-num.' repeated four times. The second system contains 'te, lau-da-te, ma-net in ae-ter-num.' repeated four times. The third system contains 'te, lau-da-te, ma-net in ae-ter-num.' repeated four times. The fourth system contains 'te, lau-da-te, ma-net in ae-ter-num.' repeated four times. The music is written in a simple, clear style with a treble clef and a common time signature. There are some markings like '8' and '+' on the staves, possibly indicating fingerings or breath marks. The lyrics are written in a cursive, handwritten style.



74

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

Glo-

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

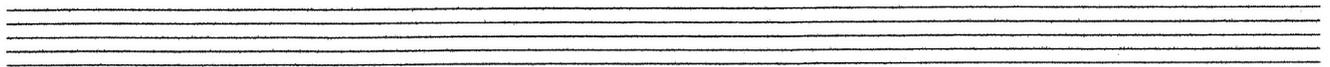
Glo-ri- a Pa- tri, et Fi- li- o,

Glo-ri- a

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

Glo- ri- a

The musical score consists of seven staves. The first staff is a vocal line with lyrics 'Glo- ri- a Pa- tri, et Fi- li- o,'. The second staff has a rest followed by 'Glo-'. The third staff has lyrics 'Glo- ri- a Pa- tri, et Fi- li-'. The fourth staff has lyrics 'Glo-ri- a Pa- tri, et Fi- li- o,' and a small '8' below the first measure. The fifth staff has a rest. The sixth staff has lyrics 'Glo-ri- a Pa- tri, et Fi- li-' and a small '8' below the first measure. The seventh staff has lyrics 'Glo- ri- a'.



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,

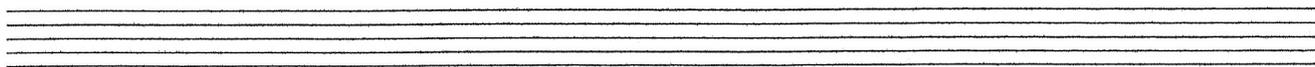
Pa-tri, et Fi-li-o,

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

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

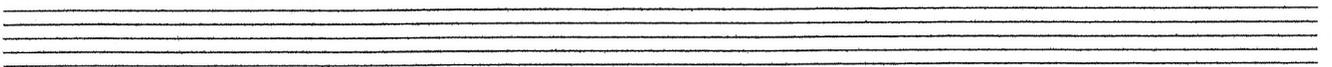
83

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,
8 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



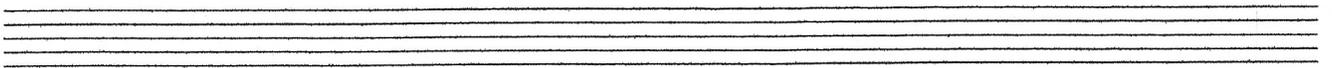
91

Handwritten musical score for four voices. Each voice part consists of a single staff with a treble clef and a common time signature. The lyrics for each part are "lau-da-te,". The notes are simple, consisting of quarter and half notes.

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

Handwritten musical score for four voices. Each voice part consists of a single staff with a treble clef and a common time signature. The lyrics for each part are "Spi-ri-tu-i San-cto. Si-cut e-rat in prin-ci-pi-". The notes are more complex, including eighth and sixteenth notes, and some accidentals.

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

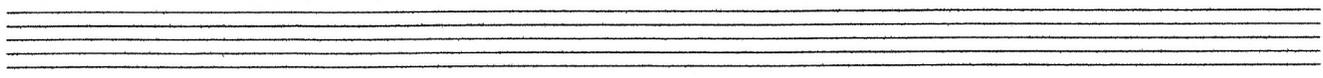
lau-da-te, lau-da-te, lau-
lau-da-te, lau-da-te, lau-
lau-da-te, lau-da-te, lau-
8 lau-da-te, lau-da-te, lau-

o, et nunc, et sem-per, et nunc, et sem-per,
o, et nunc, et sem-per, et nunc, et sem-per,
8 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-

lo-rum. A- men.



Facsímil parcial



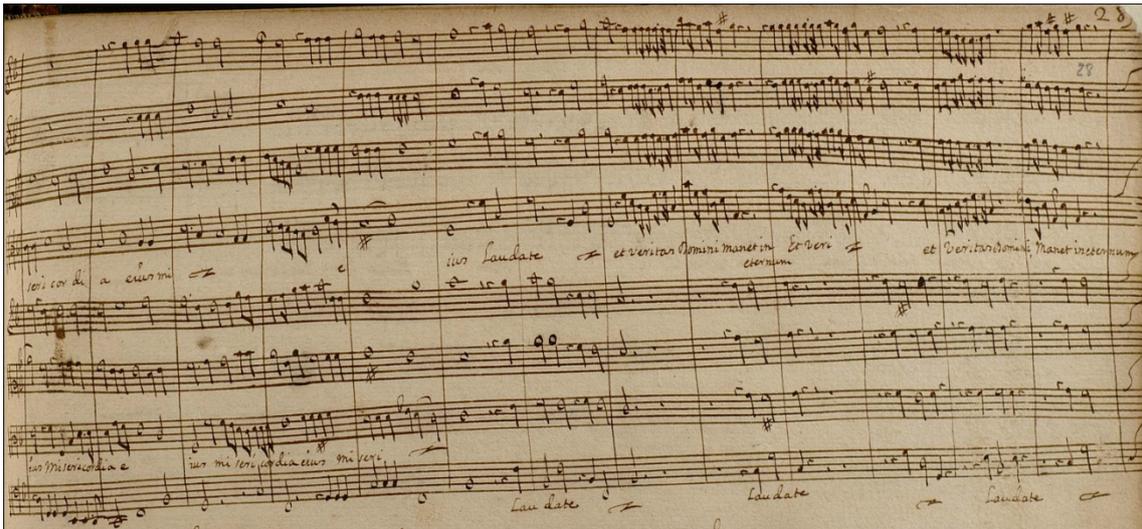
«*Música de varios autores escogida por el maestro Gerónimo Vermell*». (1690)

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13. «Laudate Dominum omnes gentes»
[Salmo] a 8
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13. «Laudate Dominum omnes gentes»
[Salmo] a 8
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