

Laudate Pueri

Traditional Latin Text

Music by

GIOVANNI BATTISTA GAJANI

Edited by

MARTIN BANNER

SA Voices with Keyboard & Optional Horns, Strings and Continuo

RANGE:



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Editor’s Note

Giovanni Battista Gajani (gah-YAH-nee), born in 1757 and a native and lifelong resident of Bologna, Italy, was a student of Padre Martini. First as an organist and then as a composer, Gajani was admitted as a member to the Accademia Filarmonica of Bologna in 1781. He acted as maestro di cappella in churches around Bologna, and was also keyboard player at the Teatro Comunale, Bologna’s opera house. Gajani died in 1819.

Giovanni Gajani’s *Laudate Pueri* is scored for SA chorus, two horns in Bb, two violins, viola, cello, bass and continuo. Although there is no date of composition noted in the manuscript, there is a listing of performances on the last page, indicating the first in July 1791, with thirty-nine additional performances between that year and 1801. This edition is based upon the autograph score (FF.60) located in the library of Museo Internazionale e Biblioteca della Musica di Bologna in Bologna, Italy. The manuscripts are housed at the Conservatorio di Musica “G.B. Martini”. At the top of the first page of the autograph score is the following inscription: *I.N.D. et B.M.V. Laudate Pueri a 2e C. Alto Soli con Strumti di Gio: Batta Gajani*. The autograph score is laid out over seventeen pages, with ten staves per page.

The present edition adheres closely to the above-mentioned source, noting editorial markings in parentheses. Voice parts, notated in moveable clefs, were rewritten in treble clef; where text was indicated in only one voice part, the text has been written out in full; repeated text, indicated only in one voice part, was written out in full; phrase markings were added in the voice parts where two or more notes occur for a single syllable of text; the piano reduction was prepared from the orchestral material.

This editor is indebted to Museo Internazionale e Biblioteca della Musica di Bologna, as well as the staff of the library of Conservatorio di Musica “G.B. Martini” for allowing me to examine the original source material as well as granting permission to publish this modern performing edition.

—Martin Banner

Translation

LATIN

- 1. Laudate pueri Dominum, laudate nomen Domini.
- 2. Sit nomen Domini benedictum ex hoc nunc et usque in saeculum.
- 3. A solis ortu usque et ad occasum, laudabile nomen Domini.
- 4. Excelsus super omnes gentes Dominus, et super coelos gloria ejus.
- 5. Quis sicut Dominus Deus noster, qui in altis,
- 6. Et humilia respicit in coelo et in terra?
- 7. Suscitans a terra inopem et de stercore erigens pauperem.
- 8. Ut colocet eum cum principibus populi sui.
- 9. Qui habitare facit sterilem in domo, matrem filiorum laetantem.
- 10. Gloria Patri et Filio et Spiritui Sancto.
- 11. Sicut erat in principio et nunc et semper et in saecula saeculorum, Amen.

ENGLISH

- 1. Praise the Lord, children, praise the name of the Lord.
- 2. Blessed be the Lord’s name from now and for ever.
- 3. From sunrise until sunset, the Lord’s name is praiseworthy.
- 4. The Lord is high among all nations, and his glory is above the heavens.
- 5. Who is like our Lord God, who lives on high,
- 6. And still he looks down on the humble in heaven and on earth?
- 7. Lifting up the needy from the earth and raising up the poor from the dungheap.
- 8. So he may place him with the princes of his people.
- 9. Who makes the sterile woman to live in her house, the rejoicing mother of children.
- 10. Glory to the Father, the Son and the Holy Spirit.
- 11. As it was in the beginning, is now and always will be for all generations, Amen.

Laudate pueri

(Praise the Lord, Ye Children)
for SA Voices with Keyboard*

3

PSALM 113

GIOVANNI BATTISTA GAJANI
(1757–1819)

Edited by Martin Banner

Keyboard Reduction by Martin Banner

Allegro (♩ = 96–100)

Keyboard

[f]

3

3

f p f p

6

Soprano

[f]

Alto

[f]

6

3

3

* Orchestral score and instrumental parts (two horns in B♭, two violins, viola, cello, bass and basso continuo) may be downloaded for free at <http://carlfischer.com>.

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CM9271

da - te__ pu - e - ri, lau - da - te__ pu - e - ri Do-mi-num, lau -

p

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

[*f*]
Lau - da - te__ pu - e - ri, lau -

f 3 *p*

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

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

15

Sit no-men Do - mi-ni be-ne - di - ctum ex —

da-te no-men Do-mi-ni. Sit no-men Do - mi-ni be-ne - di - ctum

f *p*

18

— hoc nunc et us - que in sae - - - cu-lum.

ex hoc nunc et us-que in sae - - - cu - lum.

f *p* *f* *p*

21

A so - lis

A so - lis

[f] *p*

23

or - tu us - que ad oc - ca - sum,

or - tu us - que ad oc - ca - sum, lau - da - bi - le

f *p*

25

lau-da-bi-le no - men Do-mi-ni, lau - da - bi - le no - men

no - men Do-mi-ni, lau - da - bi - le no - men

28

Do - mi - ni.

Do - mi - ni.

f 3

31 (solo)

Ex - cel - sus su - per om - nes, su - per

33

om - nes gen - tes — Do-mi-nus, et su - per — coe - los

35

glo - - ri - a e - - jus, glo - - ri - a e - -

37

jus. (tutti)

Qui si-cut Do - mi-nus

Qui si-cut Do - mi-nus

6

[p]

40

De - us no - ster, qui in al - tis, in al - tis ha-bi-tat,

De - us no - ster, qui in al - tis, in al - tis ha-bi-tat,

f *p* *f*

43

e hu - mi - li - a re - spi - cit in coe - lo in ter - ra, in

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

p

46

coe - - lo et in___ ter - - ra?

- - lo et in___ ter - - ra?

f *f p* *f p*

49

(solo)

Su - sci-tans a___ ter - ra, a

f *p*

51

ter - - ra in - o - pen et___ de ster - co - re

f *p*

53

e - ri-gens pau-pe-rem. Ut co - lo-cet e - um cum prin -

f *p*

55

-ci - pi-bus po - - - pu-li su - - i.

f

58

Qui ha - bi - ta - re fa - cit — ste - ri - le in
(tutti)

Qui ha - bi - ta - re fa - cit — ste - ri - le in

p

61

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

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

f *p*

64

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

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

f

66

Glo - ri - a Pa-tri, Pa -

Glo - ri - a Pa-tri, Pa -

p *tr*

69

Musical score for measures 69-71. The score is in B-flat major (two flats) and 4/4 time. It features three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The lyrics are: "tri et Fi-li-o et Spi-ri - tu - i San - cto, Spi-ri - tu - i". The piano part includes dynamic markings *f* (forte) and *p* (piano).

tri et Fi-li-o et Spi-ri - tu - i San - cto, Spi-ri - tu - i

tri et Fil-li-o et Spi-ri - tu - i San - cto, Spi-ri - tu - i

f *p*

72

Musical score for measures 72-74. The score is in B-flat major (two flats) and 4/4 time. It features three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The lyrics are: "San - cto." and "San - cto." followed by a triplet of eighth notes. The piano part includes a dynamic marking *f* (forte).

San - cto.

San - cto.

f

75

Musical score for measures 75-77. The score is in B-flat major (two flats) and 4/4 time. It features three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The piano part includes a dynamic marking *f* (forte).

77

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

Si - cut e-rat, si-cut e-rat in prin - ci-pi-o et nunc et sem-per et

p 3

80

sem-per et in sae-cu-la, in sae-cu-la sae-cu-lo - rum A - men,

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

[*f*]

83

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

a - men, a - men, a -

p

86

musical score for measures 86-88. The system consists of three staves. The top staff is a vocal line with lyrics "men, a -". The middle staff is a vocal line with lyrics "men, a -". The bottom staff is a piano accompaniment with dynamics *f* and *p*.

89

musical score for measures 89-91. The system consists of three staves. The top staff is a vocal line with lyrics "men, a -". The middle staff is a vocal line with lyrics "men, a -". The bottom staff is a piano accompaniment with dynamics *f* and *p*.

92

musical score for measures 92-94. The system consists of three staves. The top staff is a vocal line with lyrics "men.". The middle staff is a vocal line with lyrics "men.". The bottom staff is a piano accompaniment with dynamics *f* and a fermata over measure 94.

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