

PERFORMANCE NOTES

Commonly known as Psalm 117, **Laudate Dominum omnes gentes** is one of the five Vesper psalms used as a psalm to be sung after the Benediction of the Blessed Sacrament during the Roman Catholic Mass and as a general antiphon of praise. During the Mass for Holy Saturday and following the Epistle, the Tract **Laudate Dominum omnes gentes** follows the *Alleluia* and psalm verse *Confitemini Domino*. It is heard once again as the psalm antiphon for Vespers of this day following Communion.

In Latin, all vowel sounds should be pure and unchanging. Below is the pronunciation and translation guide for use with this piece.

Laudate Dominum omnes gentes;
Lah-oodáh-teh Dáw-mee-noom awím-nehs jéhn-tehs;
(Praise the Lord, all nations:)

laudate eum omnes populi.
lah-oodáh-teh éh-oom awím-nehs páw-poo-lee.
(praise him, all peoples.)

Quoniam confirmata est
Kwáw-nee-ahm kawm-fíhr-máh-tah ehst
(For his loving kindness)

super nos misericordia eius.
soó-per naws mee-sch-ree-káwr-dee-ah éh-yoos,
(has been bestowed upon us.)

et veritas Domini
eht véh-ree-tahs Dáw-mee-nee
(and the truth of the Lord)

manet in aeternum.
máh-neht een eh-tehr-noom.
(endures for eternity.)

For further information on Latin pronunciations, translations, and usage, see *Translations and Annotations of Choral Repertoire, Volume I: Sacred Latin Texts* by Ron Jeffers (1988, Earthsongs).

Sherri Porterfield currently teaches vocal music at Frontier Trail Junior High in Olathe, Kansas. She received a B.S.E. from Memphis State University and a Master's in Choral Conducting from the University of Missouri-Kansas City Conservatory of Music. Her choirs have won many awards, and she is in demand as a guest conductor, clinician and adjudicator. She has been composing since 1987 and has over 60 published choral compositions available to date.

Other Latin settings by Sherri Porterfield available from Alfred Publishing Co. include:

AGNUS DEI	SATB - #7735 (a cappella)
FESTIVAL GLORIA	SATB - #5765
KYRIE	SATB - #7724, 3-part mixed - #7725
SANCTUS	SATB - #7870, 3-part mixed - #7871

LAUDATE DOMINUM

for S.S.A. voices and piano*

by SHERRI PORTERFIELD

With gentle movement (♩ = ca. 96 - 104)

PIANO

mf

Pedal carefully.

Detailed description: This block contains the piano introduction. It features two staves: a treble clef staff with a melody of eighth notes and a bass clef staff with a simple accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The dynamic marking is mezzo-forte (mf). A note about pedaling is included.

4

SOPRANO I

SOPRANO II

ALTO

mf unis.

Lau da - te,

Lau - da - te,

Detailed description: This block contains the vocal entries for measures 4 through 7. It includes staves for Soprano I, Soprano II, and Alto, along with the piano accompaniment. The vocal parts enter with the lyrics 'Lau da - te,'. The piano accompaniment continues with a steady eighth-note pattern. A dynamic marking of mezzo-forte unison (mf unis.) is present.

8

lau - da - te Do - mi - num o - mnes gen - tes;

lau - da - te Do - mi - num o - mnes gen - tes;

Detailed description: This block contains the vocal and piano staves for measures 8 through 11. The vocal parts continue with the lyrics 'lau - da - te Do - mi - num o - mnes gen - tes;'. The piano accompaniment provides harmonic support with a consistent eighth-note accompaniment.

* Also available for S.A.T.B., Level Four (11315), and 3-part mixed, Level Three (11316).

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11 *unis.*

lau - da - te, lau - da - te e - um o-mnes

lau - da - te, lau - da - te e - um o-mnes

14

po - pu - li.

po - pu - li

18

19

mf

Quo - ni - am con - fir - ma - ta

22 *mp* su - per nos, _____
 su - per-nos,
 est su - per-nos,

25 *mf* su - per nos _____
 su - per nos mi - se - ri -
 su - per nos mi - se - ri -
 gradual cresc.
 gradual cresc.

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

31 *f* *rit.* *mp* et

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

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

f *rit.* *mp*

34 *mp* *mp*

Slowly
ve - ri - tas — Do - mi - ni

ma - net in ae - ter - num.

ma - net in ae - ter - num.

Slowly

38 *Tempo I* *mf* *unis.*

Lau - da - te, lau - da - te Do - mi - num o - mnes

Lau - da - te, lau - da - te Do - mi - num o - mnes

Tempo I *mf*

41 *unis.*
 gen - tes; — lau - da - te, lau - da - te e - um o-mnes
 gen - tes; lau - da - te, lau - da - te e - um o-mnes

45 48 *f unis.*
 po - pu - li. Lau - da - te,
 po - pu - li. Lau - da - te,
f

49
 lau da - te Do - mi-num o-mnes gen - tes; —
 lau - da - te Do - mi-num o-mnes gen - tes;

52 *unis.*

lau - da - te, lau - da - te e - um o - mnes

lau - da - te, lau - da - te e - um o - mnes

55 *rit. e dim.* 58 *A little slower*
mf

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

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

rit. e dim. *mf*

mf *A little slower*

59 *a tempo* *rit.*

Do - mi - num.

Do - mi - num.

a tempo *rit.*