

Laudate Pueri Ye Sons of Israel

Felix Mendelssohn, Opus 39, No. 2
edited by Peter A. Eklund

(J=104)

(*mp*)

Baritones 7 (*mp*) (f) (*mp*)

Lau - da - te pu - e-ri Do - mi - num, lau -

T1 14

T2 Lau - da - te pu - e-ri

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

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16 (mp)

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

For Perusal Only

23

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

26

For Perusal Only

33

36

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

For Perusal Only

44

Do - mi - ni be - ne dic - tum, ex hoc nunc et us - que in
 Do - mi - ni be - ne - dic - tum, ex hoc nunc et us - que in
 Do - mi - ni be - ne - dic - tum, ex hoc nunc et us - que in

48

sae - cu - la. Sit no - men Do - mi - ni be - ne -

sae - cu - la. Sit no - men Do - mi - ni be - ne -

sae - cu - la. Sit no - men Do - ni - ni be - ne -

For Perusal Only

52

dic - tum, ex hoc nunc et us - que in sae - cu - la, ex

dic - tum, ex noc nunc et us - que in sae - cu -

dic - tum, ex noc nunc in sae - cu -

57

8 hoc nunc et us - que in sae - cu - la, et

8 la, ex hoc et in sae - cu - la, ex

la, et us - que in sae - cu - la, ex

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60

8 us - que in sae - - - cu - la.

8 hoc nunc et us - que in sae - cu - la.

hoc nunc et us - que in sae - cu - la.

66

Lau - da - te pu - e-ri

For Perusal Only

69

Sit no - men Do - mi - ni be-ne - die - tum. Lau-da-te
 Lau - da - te pu - e-ri, lau-da-te pu - e-ri,
 Do - mi - num, lau - da - te no-men Do - mi-ni, no-men Do - mi - ni, lau-

74

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

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80

lau - da - te, lau - da - te no-men Do - mi-ni, lau - da - te no-men
da - te no-men Do - mi-ni, Do - mi-ni, Do -
ni - be - ne - dic - tum, lau - da - te pu - e - ri, lau - da -

86

Do - mi - ni, sit no - men Do - mi - ni be - ne -
 mi - ni, lau - da - te, sit no - men Do - mi - ni be - ne -
 - - te, sit no - men Do - mi - ni be - ne -

90

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dic - tum, ex hoc nunc et us - que in sae - cu - la, ex
 dic - tum, ex hoc nunc et us - que in sae - cu - la, ex
 dic - tum, ex hoc nunc et us - que in sae - cu - la, ex hoc

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100

in sae - cu - la,

lau - da - te pu - e - ri Do - mi - ni,

lau - da - te pu - e - ri Do - mi - ni,

rit. 105

ex hoc nunc et usque in saecula.

ex hoc nunc et usque in saecula.

ex hoc nunc et usque in saecula.

About the composer: Felix Mendelssohn, 1809-1847
 Felix Mendelssohn's profound influence on nineteenth century choral music comes primarily from his *Antenor*, *St. Paul*, *Elijah*, and *Christus*, and his choral symphony *Hymn of Praise*. Mendelssohn was not only one of the most gifted composers of the period, he was a piano virtuoso and conductor, and was the administrator and head teacher at the Conservatory in Leipzig. Classical elegance, sensitivity to text and phrase, rhythmic vitality, and harmonic variety characterize his choral style and are found in abundance in his a cappella part songs written for men's, women's, and mixed voices.

Laudate pueri dominum,
Praise be its Lord.
 Iudeate nomen domini.
Praise name of Lord.

Sit nomen domini benedictum ex hoc
Be name of Lord blessed from this
 nunc et usque in saeculum
now and for generations.

Praise the Lord, all ye children,
praise the name of the Lord.

Blessed be the name of the Lord
from henceforth now and forever.

About the piece:

Laudate Pueri, Opus 39, No. 2, is the second piece of Mendelssohn's *Three Motets*. They were revised in Leipzig in 1837. The motets, as his other compositions in Rome, contain deep spiritual messages, reflecting his proximity near the center of the Catholic world. This is also reflected by the use of Latin texts. Scholar Philip Radcliffe claims that the *Three Motets* are "fresh and pleasant." *Laudate Pueri* fits this description perfectly.

Note from the editor:

Mendelssohn composed *Laudate Pueri* for women's voices with organ. For this edition, it was transcribed and adapted for men's voices and piano. All editorial dynamics are in parenthesis; editorial expression markings have a line through them. Breath marks were inserted; to maintain the integrity of the phrases, it is important to breathe only on rests or at breath commas.

Range

T1 T2 B