

Violino I

Laudate pueri

Staatsbibliothek zu Berlin
Mus.ms. 30272Nicolaus Adam Strungk
(1640-1700)*Symphonia*
*adagio**allegro*

7

12

18

26

36

17

Tenore tr. tr.

8

in se - cu

6

Tenore

8

lau -

67

8

da - bi-leno-men Do-mi

73

17

Violino II

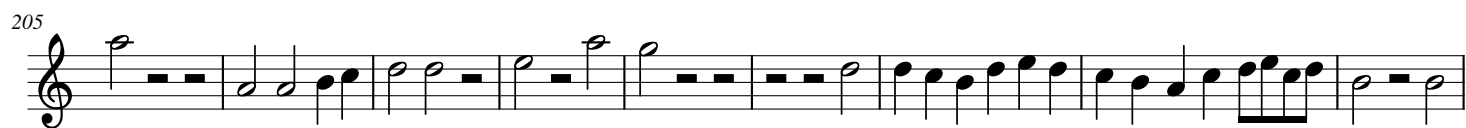
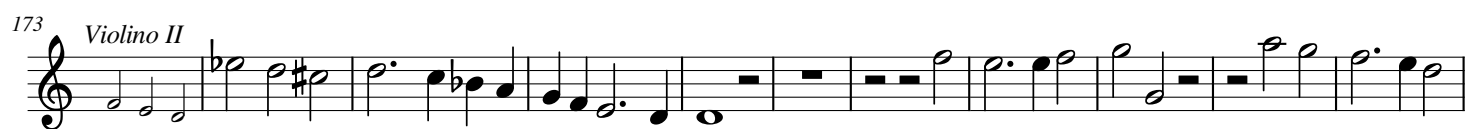
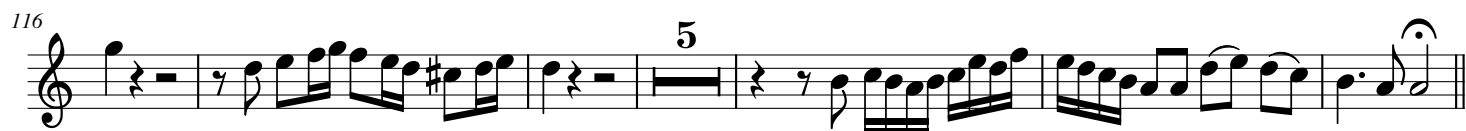
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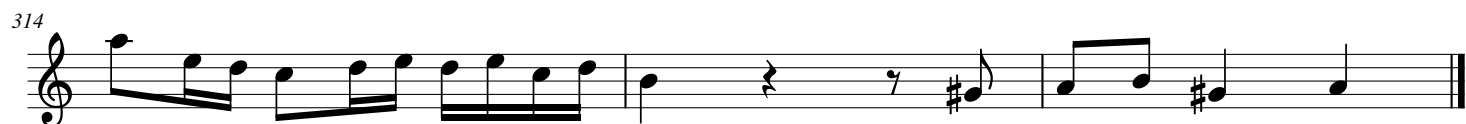
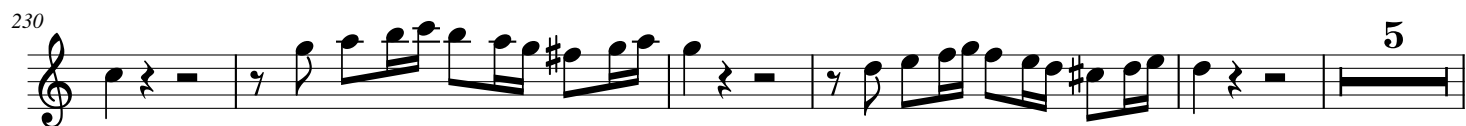
5

2

108

2





Violino II

Laudate pueri

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Mus.ms. 30272Nicolaus Adam Strungk
(1640-1700)

Symphonia
adagio *allegro*

8

14

22

33

56

67

73

93

106

Tenore tr. tr.
in se -

Tenore
- cu lau -

da - bi-le no-men Do-mi

Tenore
[glo] - ri-a e

115 

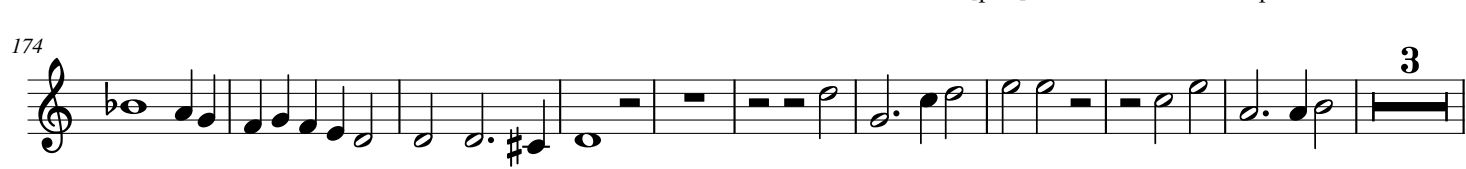
124 

130 
allegro

137 
adagio *allegro*

146 
6

160 
7 *Tenore*
[pau] - pe

174 
3

187 

197 

208 

217 



Tenore

Laudate pueri

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(1640-1700)

Symphonia
adagio 3 allegro 10

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

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

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

25 lau-da - te, lau-da - te, lau-da - te, lau-da-te no - men, lau-da-te no -

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

33 Do - mi-ni. Sit no-men Do - mi-ni be-ne be - ne - di - ctum,

41 sit no-men Do-mi-ni be-ne be - ne - di - ctum, ex hoc nunc et us-que, ex hoc

46 nunc et us - quae, et us - quae in se - cu - lum, ex hoc nunc et us - quae, et

50 us-que in se - cu-lum, in se - cu - lum, in

54 tr. tr. 3 se - cu-lum. A so-lis or - tu, us - quae ad oc-ca -

63
8 sum, a so-lis or - tu us - quae ad oc - ca - sum, lau -

67
8 da - bi-le no-men Do-mi-ni, lau - da -

71
8 - bi-le, lau-da - bi-le no-men Do - mi-ni. Ex - cel -

77
8 - sus. su - per om-nes gen - tes, su - per om-nes gen - tes Do - mi - nus

84
8 et su - per cae - - - los glo - - -

90
8 - ri-a e - jus, et su - per cae - - - los

100
8 glo - - - ri-a, glo - - - ri-a e -

105
8 jus. Lau-da - te, lau-da - te, lau - da - te, lau-da-te, lau-da - te, lau-da - te,

109
8 lau-da-te pu - e-ri Do - mi-num, lau-da-te no - men Do - mi-ni,

114
8 lau-da - te, lau-da - te, lau - da - te, lau - da-te, lau-da - te, lau-da - te, lau-da - te, lau - da-te,

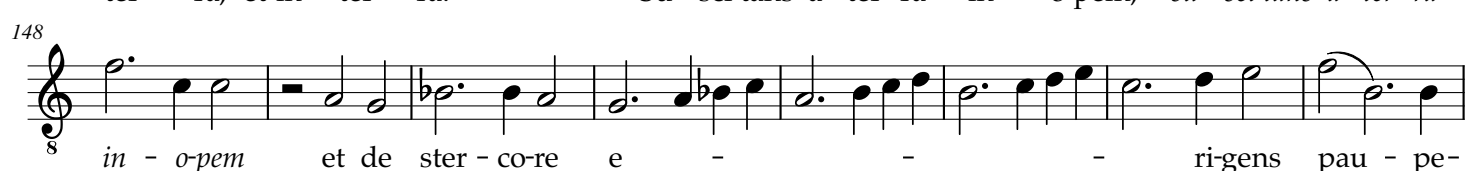
118
8 lau-da-te no - men, lau-da-te no - men Do - mi - ni, lau - da -

122  te no-men Do-mi-ni. Quis, *quis* si-cut Do-mi-nus,

129  quis si-cut Do-mi-nus De-us no-ster, qui in al-tis ha-bi-tat, qui in al-tis

133  *allegro* ha-bi-tat, et hu-mi-li-a re-spi-cit in-cae-lo, *adagio* re-spi-cit in-cae-lo, in cae-lo et in

138  *allegro* ter-ra, et in ter-ra. *5* Su-sci-tans a ter-ra in-o-pem, su-sci-tans a ter-ra

148  in-o-pem et de ster-co-re e-ri-gens pau-pe-

156  *2* rem, su-sci-tans a ter-ra in-o-pem, su-sci-tans a ter-ra in-o-pem, et de

164  ster-co-re e-ri-gens pau-

172  *2* pe-rem, ut col-lo-cet e-um, ut col-lo-cet e-um, cum prin-

182  *2* ci-pi-bus po-pu-li su-i.

191  Qui ha-bi-ta-re fa-cit, qui ha-bi-ta-re fa-cit ste-ri-lem

199  in-do-mo, ste-ri-lem in-do-mo. Ma-trem fi-li-o-rum, lae-

207
8 tan - - - - - tem, lae-

213
8 tan - - - - - tem, lae - tan - tem, lae -

219
8 tan - tem. Lau - da - te, lau - da - te, lau - da - te,

223
8 lau - da - te, lau - da - te, lau - da - te, lau - da - te pu - e - ri Do - mi - num,

227
8 lau - da - te no - men Do - mi - ni, lau - da - te, lau - da - te, lau - da - te, lau - da - te,

232
8 lau - da - te, lau - da - te, lau - da - da - te, lau - da - te no - men, lau - da - te no -

236
8 - men Do - mi - ni, lau - da - - - - - te no - men

240
8 Do - mi - ni. 2 Glo - - - - - ri - a, glo -

247
8 - - - - - ri - a Pa - tri glo - - - - - ri - a Fi - li - o

252
8 et spi - ri - tu - i san - - - - - cto. 3

259
8 Si - cut e - rat in prin - ci - pi - o, et nunc et sem - per, sem - per,

263
8 si - cute - rat in prin - ci - pi - o, et nunc et sem - per, sem - per,

267
8 si - cut e - rat in prin - ci - pi - o et nunc et sem - per, sem - per, sem -

271
8 - per, sem - per, sem - per et in se - cu - la, sem - per et in se - cu - la, et in se - cu - la - se - cu - lo - rum,

276
8 et in se - cu - la - se - cu - lo - rum a - men, et in se - cu - la - se - cu - lo - rum a - men, 3

285
8 A - men, a - men, 2

293
8 men, a - men, a - men, a -

300
8 - men, a -

306
8 - men, a - men, a - men, a - men, a -

312
8 - men, a - men, a - men, a - men.

Continuo

Laudate pueri

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Mus.ms. 30272

Nicolaus Adam Strungk
(1640-1700)

Symphonia
adagio

allegro

2 6 7 6 # 6 6 6 6 6 6 7 5 6 # 6 9 8 4 #

6 6 6 # 6 6 6 5 6 5 6 7 6 5 # 6 # 6 # 6 # 6

6 7 7 6 6 6 7 6 6 4 3 6 # # 6 # 6 #

6 # 6 7 6 6 4 # 5 6 5 6 5 6 5 6

4 # 6 4 # 6 4 # 6 6 # # 6

6 6 # 6 6 4 # 6 # 6 6

6 # 6 # 4 # 6 6 5 6 6 7 6 7

6 6 # 6 # 6 6 6 6 5 6 6 4 #

6 5 6 # 6 4 # 6 6 6 6

6 6 4 # 6 6 2 5 6 4 #

66

66

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of several measures of music, including eighth and sixteenth notes, and rests. Below the staff, there are numbers indicating fingerings: 5, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 4, 3, 6, 5, 4, 3.

75

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, ending with a half note. The lyrics 'The Rose Tree' are written below the notes.

82

[illegible]

92

[illegible]

102

The bass line of 'The Rose Tree' is written in bass clef. It begins with a whole note G2, followed by a half note A2, and then a half note B2. The next measure contains a half note C3, a half note D3, and a half note E3. This is followed by a half note F3, a half note G3, and a half note A3. The line then continues with a half note B3, a half note C4, and a half note D4. The final measure consists of a half note E4, a half note F4, and a half note G4. The key signature has one sharp (F#), and the time signature is 3/4.

110

119

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of several measures of music, including eighth and sixteenth notes, and rests. The notes are labeled with numbers 1 through 7, and some are marked with a sharp symbol (#). The notes are: 7, 6, 6, 4, #, 5, 6, 5, 6, 5, 6, 5, 6, 6, 6, 4, #, 6.

125

25 

137

37 *adagio* *allegro*

6 7 6 7 6 # # b 6 4 3

146

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a series of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3. This is followed by a dotted quarter note C3, then another series of eighth notes: D3, E3, F3, G3, A3, B3, C4. The melody then moves to a higher register with a half note G4, a half note F#4, and a half note E4. This is followed by a half note D4, a half note C4, and a half note B3. The line concludes with a half note A3, a half note G3, and a half note F3. The notes are written on a five-line staff with a bass clef.

157

[illegible]

168

180

193

206

217

226

235

241

256

264

274

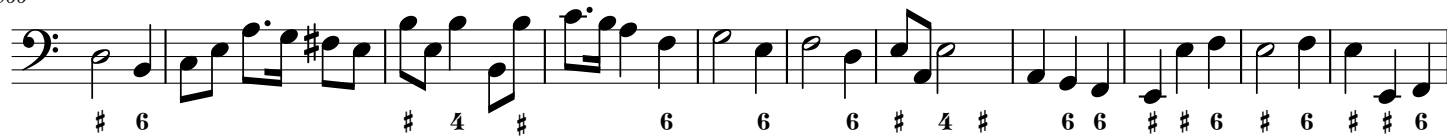
282



291



300



311

