

# Laudate Dominum

(Psalm 117)

Charles Thatcher

Swell: 8' Strings + Celeste  
 Choir: 8' 4' 2' Principals, Mixture, 8' Reed  
 Great: soft 8' Principal or other foundation  
 (+ Sw to Gt 8')  
 Pedal: soft 16', Sw to Ped 8'

*Flowing*  
 S/A (or T/B)  
*mp* (n.b.)

Lau - dá - te - Dó - mi -

*mp*

Organ  
 Sw  
 no Ped.

num, o - mnes gen - tes: et col - lau -

*rit.*

dá - te e - um, o - mnes pó - pu - li.

*rit.*

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Moderato, smoothly (♩ = ca. 82)

Trumpet or C Instrument  
*mp dolce e cantabile*

*cantabile*

Gt  
*mp*

Sw

Ped.

*p*

Soprano  
*mp chantlike*

Alto  
 O praise the Lord, all you na - tions,

Tenor

Bass  
*mp chantlike*

ac - claim the Lord, all you peo - ples!

*cresc.*

Detailed description: This system contains four staves. The top staff is a vocal line with a melodic line and a fermata. The second staff is a vocal line with lyrics and a fermata. The third staff is a piano accompaniment with a melodic line and a fermata, marked with a crescendo hairpin. The bottom staff is a bass line with a fermata.

*Animato* (♩ = ca. 104)

*f* Strong is his love for us;

*f* Ch *f*

Detailed description: This system contains four staves. The top staff is a vocal line with a fermata and a forte dynamic marking. The second staff is a vocal line with lyrics, triplets, and a forte dynamic marking. The third staff is a piano accompaniment with a fermata, a 'Ch' marking, and a forte dynamic marking. The bottom staff is a bass line with a fermata.

Laudate Dominum

*mf cantabile rit.*

he is faith - ful for ev - er.

*rit.*

*mf rit.*

*Sw*

This system contains the first musical system. It includes a vocal line with lyrics, a piano accompaniment with a string section (Sw), and a bass line. The tempo is marked *mf cantabile* and *rit.* (ritardando). The piano part features a string section (Sw) with *mf* dynamics and *rit.* markings.

*Meno mosso* (♩ = ca. 92)

*mp*

He is faith - ful for ev - er,

*mp*

*Gt*

This system contains the second musical system. It includes a vocal line with lyrics, a piano accompaniment with a guitar (Gt), and a bass line. The tempo is marked *Meno mosso* (♩ = ca. 92). The piano part features a guitar (Gt) with *mp* dynamics. The vocal line has *mp* dynamics and includes a fermata over the word "er".

Musical score for the first system, featuring vocal and piano parts. The vocal line (Soprano/Alto or Tenor/Bass) is marked *rall.* and includes the lyrics "for ev - er." The piano accompaniment also features *rall.* markings. The system concludes with a double bar line.

*As at the beginning*

Musical score for the second system, starting with the instruction *As at the beginning*. The vocal line (Soprano/Alto or Tenor/Bass) is marked *p* and includes the lyrics "Lau - dá te Dó - mi - num." A note is marked *(n.b.)*. The piano accompaniment is marked *p* and includes the instruction *no Ped.*. The system concludes with a double bar line.

# Laudate Dominum

\*TRUMPET in C

Charles Thatcher

Choir

Lau - dá - te... ..o - mnes pó - pu - li. \_\_\_

Moderato (♩ = ca. 80)

*dolce e cantabile*

*mp* *p*

Animato (♩ = ca. 104)

*f* *mf* *rit.* *cantabile*

Meno mosso (♩ = ca. 92)

*p*

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\*Or other C instrument

# Laudate Dominum

TRUMPET in B $\flat$ 

Charles Thatcher

**Choir**

Lau - dá - te... ..o - mnes pó - pu - li.

*Moderato* (♩ = ca. 80)  
*dolce e cantabile*  
*mp* *p*

*Animato* (♩ = ca. 104)  
*cantabile*  
*f* *mf* *rit.*

*Meno mosso* (♩ = ca. 92)  
*p* 2 3

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## Composer Notes

Though appropriate throughout much of the liturgical year, “Laudate Dominum” was conceived as a choral psalm for use during the Liturgy of the Word at Easter Vigil. In the *Graduale Romanum*, Psalm 117 is the psalm appointed to follow the fourth reading (Isaiah 54:5–14) of the Vigil. The Tracts of the Vigil, including “Laudate Dominum,” employ the same musical motifs. In the present composition, the chant is newly-composed, while taking as its springboard the incipit of the ancient chant from *Graduale Romanum*:

Laudá - te Dó - mi - num

The chant should be sung with movement, gently and in no way laboriously. The rhythm is flexible, following the rhythm of the words, relaxing slightly at the end of each phrase.

—Charles Thatcher