

*Entrance Music for the Papal Mass, September 16, 1987, Dodger Stadium, Los Angeles, California*

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# Laudate Dominum

*"In the Beginning was the Word. . .and the Word was God"*

From the Psalms  
Chosen and compiled by  
Dr. Paul Ford

Robert E. Kreutz

INTRO: *Calm, serene* (♩ = ca. 60)

Keyboard Reduction

(Horn)

*p*

*p*

10

*mp*

(Trombone)

(Tbns)

*Brighter* (♩ = 69)

(Trpts)

*mf*

3

3

3

The musical score is divided into four systems. The first system is the 'INTRO: Calm, serene' section, marked with a tempo of approximately 60 beats per minute. It features a 'Keyboard Reduction' and a 'Horn' part, both starting with a piano (*p*) dynamic. The second system continues the keyboard reduction and horn part. The third system is marked with a circled '10' and features a 'Trombone' part with a mezzo-piano (*mp*) dynamic, and a 'Tbns' (Tubas) part also marked *mp*. The fourth system is titled 'Brighter' with a tempo of 69 beats per minute. It features a 'Trpts' (Trumpets) part with a mezzo-forte (*mf*) dynamic, playing a triplet of eighth notes. The keyboard reduction continues throughout.

Musical score system 1, featuring piano accompaniment. The system includes a treble and bass staff. The bass staff has a triplet of eighth notes marked with a '3' above it. Dynamics include *f* and *mf*. Performance instructions include "(+Tbns.)" and "(Hns.)". A circled number '20' is positioned above the first measure of the system.

Musical score system 2, featuring piano accompaniment. The system includes a treble and bass staff. The bass staff has a triplet of eighth notes marked with a '3' below it. A circled number '20' is positioned above the first measure of the system.

Musical score system 3, featuring piano accompaniment. The system includes a treble and bass staff. The bass staff has a triplet of eighth notes marked with a '3' below it. Dynamics include *f* and *mp*. Performance instructions include "(Hns.)" and "More lyric (♩ = 69)".

Musical score system 4, featuring piano accompaniment. The system includes a treble and bass staff. The bass staff has a triplet of eighth notes marked with a '3' below it. Performance instructions include "poco riten.", "(Trpts.)", "a tempo", and "Quicken slightly".

Musical score system 5, featuring piano accompaniment. The system includes a treble and bass staff. The bass staff has a triplet of eighth notes marked with a '3' below it. Dynamics include *mf*. Performance instruction includes "(♩ = 72)".

(30)

*f* *p* *rall.* *Mark well* *ff*

ANTIPHON: **Choir or Cantor**  
*With a majestic sweep* (♩ = 66)

*f*

Lau - da - te Do - mi - num om - nes gen - tes, ——— lau -

*riten.* *mf*

da - te Do - mi - num om - nes gen - tes, ——— lau - da - te Do - mi - num, lau -

(40)

da - te Do - mi - num om - nes gen - tes.

**All** *mf*

Lau - da-te Do-mi-num om-nes gen - tes, lau-

da-te Do-mi-num om-nes gen - tes, lau - da-te Do-mi-num, lau-

(50)

da-te Do-mi-num om-nes gen - tes.

**VERSE 1: Bass Cantor** Ps. 87:5 (Hebrew) *mp* (♩ = ca. 63)

1. Oo-lât-si - yón yay a-mar

*rit.* *mp* (Harp)

1. eesh va eesh yoo-lád-bah. Va - hoo ye-kho-nê-náy-ha e-ly - òn. Oo -

1. lát-si-yón yay a-mar eesh va eesh yoo - lád-bah. Va -

1. hoo ye-kho-nê - náy - ha e - ly - òn.

Contralto Cantor

Freely; with rich and warm expression (♩ = ca. 63)

1. Zi - on shall be called\_ "Moth-er" for all shall be\_ her chil-dren... It is

(70)

1. he, the Lord Most High, who gives each a place.

ANTIPHON: All *mf*

Lau -

(Trpts.) *mp* build. - *mf* - *ff* *riten.*

(♩ = 66) (80)

da-te Do-mi-num om-nes gen - tes, lau - da-te Do-mi-num om-nes

*mf a tempo*

gen - tes, lau - da-te Do-mi-num, lau - da-te Do-mi-num om-nes

gen - tes.

*poco rall.*

VERSE 2: **Male Schola** Ps.87:6-7 (Greek)

*mf*

2. Ku-ri-os di-ay-gay - se-tai en gra-phayla-on, kai ar-kon-ton

Acc. opt.

*mf*  
(Harp)

2. too - ton ton ge-ge-nay-men - on en au - tay. Hos e - u -

90

2. phrai - no-men - on pan-ton hay ka - toy-kee - na en - soy.

*mp*

**Choir** Soprano *f*  
Alto

2. In his reg-is-ter of peo-ples God writes:

*With vigor* (♩ = ca. 76)

*mf*

(Tbns.)

Soprano *f* (100)  
Alto  
Tenor *f*  
Bass

2. "These are her chil-dren," And while they dance they will sing:

*f* *mf*

2. "In you all find their home."

ANTIPHON: **All** *mf*

Lau -

(Trpts.)  $\text{♩} = 72$   
3  
*mf*

*f* *riten.*

110  $\text{♩} = 66$

da-te Do-mi-num om-nes gen - tes, lau - da-te Do-mi-num om-nes

*mf* *a tempo*

gen - tes, lau - da-te Do-mi-num, lau - da-te Do-mi-num om-nes

gen - tes.

*rall. . . .*

120

VERSE 3: Bass Cantor Ps.47:9-10ab (Arabic) (♩ = ca. 72)

*mp*

3. Al-lah ma - lek a - la kōō lee-shō-ōb. Al-lah yam - lōok a - la

(Org., Str., Handbells) *p*

3. ar - shêh. Yag ta-mê-ōō ka-dat ee - shōobê

*mp*

**Women**  
*Simply, but expressive* (♩ = ca. 72)

3. Ma - a sha - a - be e - la - hē ee - bra - heem. God - is - king ov - er

(Fl., Ob.) *p*  
(Cl.)

130

3. all - na - tions; God - reigns on his ho - ly throne. The lead - ers of the

3. peo-ples are all as-sem-bled with the peo-ple of A-bra-ham's God.

ANTIPHON: All *mf*

(Brass+Keyboards)

*mf* *f* *riten.* *mf*

Lau -

(♩ = 66) (140)

da-te Do-mi-num om-nes gen-tes, lau-da-te Do-mi-num om-nes

*a tempo*

gen-tes, lau-da-te Do-mi-num, lau-da-te Do-mi-num om-nes

gen - tes.

*mp rall.*

VERSE 4: **Soprano Solo** Ps.48:10-11 (Syriac)  
*Flowing smoothly; moderately fast* (♩ = ca. 84)

150

4. Sab - barn a-lã - ha le - tai - boo - thakh Bé - gha-we

(Fl., Ob., Cl.)  
Harp *pp*

4. dé - ha-ye-klakh. Akh sh<sup>e</sup>-makh a-lã - ha Ha-khan-na té -

*p*

4. - she-bha-thakh. É - dam-ma lé-saw-peh - dé - a-rãa.

*p* *molto rit. . . .*

**Men** *mp* *With grandeur and sustained expression* ( $\text{♩} = 66$ )

4. O — God, we pon-der your — love with-in your tem-ple. Your

(Organ) *mp*

160

4. praise, O — God, like your name — reach-es the ends of the earth. —

**Soprano** *mp*

**Alto**

4. O — God, we pon-der your — love with-in your tem-ple. Your

**Tenor** *mp*

**Bass**

*mp*

*mf* *molto rall.* *div.* *f* *riten.*

4. praise, O God, like your name reach-es all the ends of the earth.

*mf* *f* *div.* *riten.*

*mf* *molto rall.* *f* *riten.*

*In time, with brilliance*

(Trpts.) *f* *cresc.* *ff*

3 (170) 3 3

ANTIPHON: [All] *With strength* (♩ = 66)

*f* *riten.* *f*

Lau - da-te Do-mi-num om-nes gen - tes, lau-

da-te Do-mi-num om-nes gen - tes, lau - da-te Do-mi-num, lau-

(180)

da-te Do-mi-num om-nes gen - tes.

*mf* *poco rit.*

VERSE 5: Ps.68:4-5 (Armenian)  
(Oboe) *a piacere* (Moderately fast)

*mf*

*rall. e dim.*

(190)

(♩ = ca. 108)

**Tenor Cantor**

*p*

*Lightly* (♩ = ca. 108) 5. Ar - ta - ne - ru Goo-ra-kha-nan -

(Fl. Cl.)  
(Harp, Perc.  
Piano) *pp* with pedal

5. as - doo - dzo - ner-ga-yoo - tian - ar - chev,

*mp*

*mp* *p*

5. Ge - zen - dzan, Ge - kha - ydan

Ob. (Oboe)

*p* *pp* *p* *mp*

(200)

*p*

5. Oo - ra -

*pp*

*mp*

5. khoo - tyamp. As - doovaz - or - hne - zek yev - ir a -

*mp*

(210)

*mp* *p*

5. - noo - nin sag - hmo - sner yer - ke -

*p*



*broaden* - - - - - *ff*

joyce\_ in the Lord, and ex-ult\_ at his pres-ence, at the pres-ence of the Lord.\_

*broaden* - - - - - *ff*

ANTIPHON: [All] *f* Quicker than previously (♩ = 76) (230)

*a tempo* *riten.* Lau - da-te Do-mi-num om-nes gen- tes, lau-

da-te Do-mi-num om-nes gen- tes, lau - da-te Do-mi-num, lau-

da-te Do-mi-num om-nes gen - tes.

*mf* *gradually slowing* - - - - -

VERSE 6: **Choir** Ps.68:6-7 (Slavonic) (240) Flexible, but with sustained choral sound (♩ = ca.84)

Soprano I *a cappella*

Soprano II

Alto I

Alto II

6. Fa-ther of the or - phan, —

*mp*

6. de-fend-er of the wid - ow, such is God in his ho-ly place.

**Tenor Cantor** (Old Slavonic)

(250)

*mp*

8 6. Boh ot - ec si - rych i su - di - ja v - do - vec.

\* *pp*

Hum

*pp*

\* Staggered breathing as needed to sustain phrasing

6. Boh v mi - sti svja - tyim svo - jim.

*p*

hm

*p*

260

*p* *mp*

6. Boh - v - cel - ja - et je - di - no - my - slen - ni - ja

*pp* *p*

hm

*pp* *p*

*mf* *mp* *p*

6. V dom iz - vo - d'a o - ko - va - ni - ja mu - zest - vom,

*mp* *p*

hm

*mp*

270

Ten.I *With a deep, profound feeling* (♩ = ca. 88) *mp*

Ten.II

Ten.Bar.

Bass I *mp*

Bass II

Soprano *mp*

Alto

6. Such is God in his ho - ly place.

Tenor *mp*

6. Such is God in his ho - ly place. God

Baritone *mp*

Bass

6. Such is God in his ho - ly place. God

*mf* *mf*

(280) *poco rall.*

*mf*

6. God gives the low-ly a

86. gives, God gives the low-ly a

6. gives, God gives the low-ly a

*resume tempo; sustain the choral sound; stagger breathing*

*f*

6. home to live in; God leads the pris-'ners

8 6. home to live in; God leads the pris-'ners

6. home to live in; God leads the pris-'ners

*mf molto espr. e rallentando*

6. forth, He leads them forth in - to

8 6. forth, He leads them forth in - to

6. forth, He leads them forth in - to

(290) *mf a tempo (♩ = 88)*

*mp* 6. free - dom. Al - le - lu - i - a,

8 6. free - dom. Al - le - lu - i - a,

6. free - dom. Al - le - lu - i -

6. Al - le - lu - i - a, Al - le - lu - i -

6. a, Al - le - lu - i - a, Al - le -

8. Al - le - lu - i - a, Al - le - lu - i -

6. a, Al - le - lu - i - a, Al - le -

This system contains four staves of music. The top three staves are vocal parts (Soprano, Alto, Tenor) and the bottom staff is the piano accompaniment. The lyrics are 'Al - le - lu - i - a, Al - le - lu - i -' for the first staff, '6. a, Al - le - lu - i - a, Al - le -' for the second, '8. Al - le - lu - i - a, Al - le - lu - i -' for the third, and '6. a, Al - le - lu - i - a, Al - le -' for the fourth. Dynamics include *f* (forte) and *f* (forte).

6. a, Al - le - lu - i - a. Lau -

6. lu - i - a, Al - le - lu - i - a. Lau -

8. a, Al - le - lu - i - a. Lau -

6. lu - i - a, Al - le - lu - i - a. Lau -

ANTIPHON: All

*riten.* *mf*

*ff* (+Brass) *mf*

*ff* *mf*

*ff* *mf*

*ff* *mf*

*f* *riten.* *mf*

This system contains five staves of music. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are '6. a, Al - le - lu - i - a. Lau -' for the first, '6. lu - i - a, Al - le - lu - i - a. Lau -' for the second, '8. a, Al - le - lu - i - a. Lau -' for the third, and '6. lu - i - a, Al - le - lu - i - a. Lau -' for the fourth. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), and *riten.* (ritardando). A section marker 'ANTIPHON: All' is present. A '(+Brass)' instruction is above the first vocal staff. A '(S<sup>2</sup>)' instruction is above the second vocal staff.

Tempo primo (♩ = 66)

\* *da-te Do-mi-num om-nes gen - tes, ——— lau - da-te Do-mi-num om-nes*

*da-te Do-mi-num om-nes gen - tes, ——— lau - da-te Do-mi-num om-nes*

*da-te Do-mi-num om-nes gen - tes, ——— lau - da-te Do-mi-num om-nes*

*da-te Do-mi-num om-nes gen - tes, ——— lau - da-te Do-mi-num om-nes*

*gen - tes, ——— lau - da-te Do-mi-num, lau - da-te Do-mi-num om-nes gen -*

*gen-tes, ——— lau - da-te Do-mi-num, lau - da-te Do-mi-num om-nes gen -*

*gen-tes ——— lau - da-te Do-mi-num, lau - da-te Do-mi-num om-nes gen -*

*gen-tes, ——— lau - da-te Do-mi-num, lau - da-te Do-mi-num om-nes gen -*

\*Assembly in cue size

tes.

Trpt. *mf*

*Maestoso* (♩ = 66)

*poco rall.*

Choir *mf*

Lau-da-te Do-mi-num\_ om- nes

gen-tes.. Lau-da-te Do-mi-num\_ om - nes gen-tes.. Lau-da-te

Do-mi-num, lau-da-te Do-mi-num om - nes gen-tes.

*in time (no slowing)*

**Choir**  
 Soprano *f*  
 Alto Lau da-te Do-mi-num, lau-da-te Do-mi-num om - nes  
 Tenor *f*  
 Bass

*Allargando*

*ff* *broaden, slightly more*  
 gen-tes, om-nes gen-tes, om-nes gen-tes.

*ff* *broaden, slightly more* *fff*

## *Assembly Edition*

**LAUDATE DOMINUM**

From the Psalms  
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REFRAIN: All

The musical score is written on three staves in G minor (one flat) and 4/4 time. The melody is simple and repetitive, with lyrics underneath. The first staff contains the first two measures of the refrain. The second staff contains the next two measures. The third staff contains the final two measures, which end with a double bar line. The lyrics are: 'Lau - da - te Do - mi - num om - nes gen - tes, \_\_\_\_ lau - da - te Do - mi - num om - nes gen - tes, \_\_\_\_ lau - da - te Do - mi - num, lau - da - te Do - mi - num om - nes gen - tes.' The blank lines in the lyrics correspond to the rests in the music.

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