

for the Tulsa Children's Chorus and the Tulsa Youth Chorale  
Ginny LeDoux, Artistic Director

# Laudate Pueri

Psalm 112

Nancy Hill Cobb

Piano



♩=104

*f*

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature is one sharp (F#).

*unison f* 9

Lau - da - te Pu - er-i Do - mi -

*mf* *f*



The vocal line begins at measure 9 with the lyrics "Lau - da - te Pu - er-i Do - mi -". The piano accompaniment features a steady bass line of quarter notes in the left hand and chords in the right hand. Dynamics range from *mf* to *f*.

15

num, Lau - da - te no - men



The vocal line continues with "num, Lau - da - te no - men" starting at measure 15. The piano accompaniment continues with a consistent rhythmic pattern. Dynamics are *f*.

Do - mi - ni. Lau - da - te



The vocal line concludes with "Do - mi - ni. Lau - da - te" starting at measure 19. The piano accompaniment continues with a consistent rhythmic pattern. Dynamics are *f*.

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pu - er-i Do - mi-num, Lau -

27 da - te, Lau - da - te. La - dau - te no - men Do - mi-ni.

S1  
S2  
A  
Sit  
Sit  
mp

36 40

no - men Do - mi-ni be-ne - dic - tum ex hoc

no - men Do - mi-ni be-ne - dic - tum ex hoc

nunc et us - que in sae - cu - lum.

nunc et us - que in sae - cu - lum.

*mf*

*f* 47

Lau - da - te, lau - da - te, lau - da - te no-men Do - mi-ni.

Lau - da - te, lau - da - te, lau - da - te no-men Do - mi-ni.

*mf*

*mp* 58

A so - lis or - tu, a so - lis or -

*mp*

A so - lis or - tu, a so - lis

*p*

*mf*

tu, or - tu us - que et ad oc - ca - sum, lau -

*mf*

or - tu, us - que et ad oc - ca - sum, lau -

*mp*

66 70

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

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

74

no - men Do - mi - ni, *unis.* Ex - cel - sus om - nes gen - tes, ex -

no - men Do - mi - ni, Ex - cel - sus om - nes gen -

78

cel - sus om - nes gen - tes *div. f* Do - mi - nus, Do - mi - nus,

tes, ex - cel - sus om - nis gen - tes *f* Do - mi - nus

82 *ff*

et su-per coe - los glo - ri - a, e - jus,

*ff*

Do - mi - nus et su-per coe - los glo - ri - a, e - jus,

86

glo - ri - a, e - jus, glo - ri - a, e - jus.

glo - ri - a, e - jus, glo - ri - a, e - jus.

*unis. f* 98

Lau - da - te pu - er-i Do - mi-num,

Lau - da - te pu - er-i, lau-da-te

104

lau - da - te no - men Do - mi-num.

Do - mi - num, lau - da - te no - men, lau-da-te

110

Lau-da - te pu - er-i Do - mi -

Do - mi - num. Lau - da - te pu - er-i

116

num. Lau - da - te Lau - da - te

Lau - da - te Do - mi - num Lau - da - te Lau -

120

*sub. p* *mp*  
Glo - ri - a e - jus, glor - ri - a e - jus,

*sub. p* *mp*  
da - te Glo - ri - a e - jus, Glo - ri - a e - jus,

124

*mf* *f*  
glor - ri - a e - jus, et su - per coe - los

*mf* *f*  
glor - ri - a e - jus, et su - per coe - los



The musical score is for the piece 'Laudate pueri Dominum'. It consists of three systems of music. The first system is for the vocal line, starting at measure 128. It features a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The melody is written in a simple, rhythmic style with eighth notes. The lyrics 'glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a.' are written below the notes. The dynamic markings 'sub. p' and 'ff' are present. The second system is for a second vocal line, also in treble clef, with the same key signature and time signature. It features a similar melody to the first system, with the lyrics 'glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a.' written below. The dynamic markings 'sub. p' and 'ff' are also present. The third system is for the piano accompaniment, consisting of two staves (treble and bass clefs). The piano part features a simple harmonic accompaniment with chords and single notes. The dynamic markings 'sub. p' and 'ff' are present.

Laudate pueri Dominum,  
*Praise boys Lord,*  
 laudate 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.*

A solis ortu usque et ad occasum  
*From of sun rising even and to sunset,*  
 laudabile nomen Domini  
*praiseworthy name of Lord.*

Excelsus super omnes gentes Dominus  
*High above all nations Lord,*  
 et super coelos gloria ejus.  
*and above heavens glory his.*

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

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

*From the rising of the sun even until its setting*  
*the name of the Lord is praised.*

*The Lord is high above all nations,*  
*his glory is above the heavens*

**About the composer:**

Nancy Hill Cobb (b. 1951) is the Director of the Bower School of Music at Florida Gulf Coast University in Fort Myers, Florida. Cobb is also the Artistic Director and Conductor of the Fort Myers Symphonic Mastersingers. She taught previously at Mercer University, Macon Georgia, Oklahoma Baptist University in Shawnee, Oklahoma and Dallas Baptist University in Dallas Texas. She holds the BM with Honors (Theory and Composition) from Oklahoma Baptist University, the MM in Composition from Michigan State University, DMA in composition from the University of Oklahoma. She also completed post-doctoral studies in choral conducting at the Eastman School of Music.

See the complete scores of additional titles by Nancy Hill Cobb at [www.sbmp.com](http://www.sbmp.com).

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 SBMP 396.1 conductor score  
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