

# LAUDATE

G Major  
 Altos  
 Tenors  
 Sopranos, Basses

**3, 4, 1**

Dr Christopher Tye

Sopranos  
 Altos  
 Tenors  
 Basses

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,  
 Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,  
 Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni, ab  
 Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,

5

ab or - tu so - lis us - que ad oc - ca - sum e - jus.  
 ab or - tu or - tu so - lis us - que ad oc - ca - sum e - jus.  
 or - tu so - lis us - que ad oc - ca - sum e - jus, oc - ca - sum e - jus.  
 ab or - tu so - lis us - que ad oc - ca - sum, ad oc - ca - sum e - jus.

10

De-cre-ta De-i jus-ta sunt, et cor ex-hi-la-rant. Lau -

De-cre-ta De-i jus-ta sunt, et cor ex-hi-la-rant. Lau -

De-cre-ta De-i jus-ta sunt, et cor ex-hi-la-rant. Lau-da-te De-um

De-cre-ta De-i jus-ta sunt, et cor ex-hi-la-rant. Lau-da-te

15

Lau-da-te De-um prin-ci-pes et om-nes po-pu-li.

da-te De-um prin-ci-pes, lau-da-te prin-ci-pes et om-nes po-pu-li.

prin-ci-pes, lau-da-te, lau-da-te, om-nes po-pu-li.

De-um prin-ci-pes, lau-da-te prin-ci-pes et om-nes po-pu-li.

Yes, the bass line is actually meant to go up at the end! Doctor Tye wrote the bass part almost exactly as it is written here, and some later editor came along to ensure that “all the people” went below “the princes” – at least in terms of pitch. The other instances where the bass part is an octave higher or lower are also correct. Sopranos should note the F# is meant to be sustained into bar 5.