

An Artistic Teaching Plan

Laudamus te (*We Praise You, God*)

Taken from the *Gloria*, RV 589, this famous duet for two solo singers is the third movement of this great Italian mass. It is ideal for teaching stylized phrase shapes. The canonic structure, written in contrast to homophonic layers in thirds, makes this charming duet ideal for introducing Baroque music in parts. The crossing voice lines, melismatic phrases, and ornaments will develop the student's ability to sing with a flexible, supported tone quality. An English text is provided as a translation, but the piece is best sung in Latin.

1. Style and performance considerations:
 - a. The melody should be sung with a dance-like spirit with feminine ending phrase shapes.
 - b. Following the editorial dynamic indications is critical to the artistic impression.
 - c. The melismatic singing should be sung with careful accuracy, performing the longer notes with a slight dynamic growth that flips off the shorter notes.
 - d. Isolate and practice the ornaments (trills and turns) carefully on *do*.
 - e. The vowels should be sung purely. Latin has no diphthongs; therefore the singers must be taught to sing on the single, first vowel shape.
 - f. This particular Latin text has one double vowel (*Laudamus*) therefore the singers must be taught to sing both *aw* (as in father) and *oo* with no diphthong as vowel shapes are connected.
2. Tone considerations:
 - a. Develop a warm, rich tone quality that sounds both elegant and bright. The concept of singing "out the top of the head" or "out the eye teeth" applies here.
 - b. The sopranos and altos often sing in thirds which must be carefully tuned. This will add to the sparkling tone color. It is important that a natural mix of sopranos and altos be placed in each section to support the crossing voice parts on pitches in the upper tessitura.
3. Pedagogical opportunities:
 - a. This piece is great fun to read on the numbers. Written in the key of G Major, help the students understand that it has D Major implications with the altered C# on page 4.
 - b. Study the melismas between the voice parts and help the students establish the third relationships in the partwriting. Be sure to have all the singers mark the crossing voice parts.

Performance Suggestions

The performance of Baroque music is excellent for developing musical accuracy through the singing of melismatic phrases (a sequence of notes on one vowel shape). Young singers love to sing this kind of music, particularly in the original language.

1. In a school setting, program this music with other great Baroque arias or duets of Vivaldi, Bach, or Handel. One of three pieces, by Vivaldi, edited for treble chorus (*Domine Deus*, 50-9919/*Esurientes implevit bonis*, 50-9920), they form a fine Baroque set when performed together.
2. It is appropriate to use either organ or harpsichord for the keyboard part. When harpsichord is used, strings (at least cello continuo) should be used in the performance.
3. When sung in a church setting, the piece is perfect for celebratory services or special music events in the church year.

The Pronunciation of the Latin Text

| | | | |
|-----------------------|---------------------------|---------------------|---------------------------|
| Laudamus te | Benedicimus te | Adoramus te | Glorificamus te |
| L(a)hoo)-dah-moos teh | Beh-neh-dee-chee-moos teh | Ah-doh-rah-moos teh | Glaw-ree-fee-cah-moos teh |
| au=ow (ahoo) | a=ah u=oo | e=eh as in bed | o=oh i=ee |

Editorial Comments

The *Gloria* in D Major was originally written for the Ospitale della Pietà (Conservatory of the Pietà) in Venice, Italy, where Vivaldi, in 1703, was appointed violin teacher and finally music master. It is one of two written by the composer (RV 588 is beautiful, but less known.) The school was founded in 1346 and was famous for its high level of music performance by young orphaned or abandoned girls. The orchestra and chorus, during Vivaldi's tenure, was of the highest quality. *Laudamus te* was originally written for solo female voices and is a gay, light-hearted duet for two sopranos. It was probably written sometime between 1703-1707. No exact date can be established. **This anthem is graded level 3 in difficulty** (music for the middle school, appropriate for grades five through eight or appropriate for any advanced treble ensemble).

Laudamus te (We Praise You, God)

Translation M.S.

SA Voices and Keyboard, with opt. Cello or Strings

Antonio Vivaldi

1678-1741

From *Gloria*, RV 589

Edited by Marie Stultz

Allegro

Keyboard *f*

6 *tr* *sempre* *tr*

11 *tr* *tr* *tr* *tr*

16 Sopranos *mf*
Altos *mf*

Lau - da - mus te. Be - ne -
We praise you, God. We - sing

Lau - da - mus te.
We praise you, God.

mp

Any reproduction of this material is illegal.

Copyright © 1999 Bimamwood Publications

Sole Distributor MorningStar Music Publishers of St. Louis

1727 Larkin Williams Road
Fenton MO 63026

Printed in U.S.A.
All Rights Reserved.

di - ci - mus te. A - do - ra - mus
 bless - ings to you. We a - dore you,

Be - ne - di - ci - mus te. A - do - ra - mus
 We sing bless - ings to you. We a - dore you,

te. *f* Glo - ri - fi - ca -
 God. We glo - ri - fy

te. *f* Glo - ri - fi - ca -
 God. We glo - ri - fy

mus te.
 your name.

mus te.
 your name.

37

42

mp Lau - da - mus te. Be - ne - di - ci - mus - te. A -
 We praise you, God. We sing bless - ings to you. We —

mp Lau - da - mus te. Be - ne - di - ci - mus - te.
 We praise you, God. We sing bless - ings to you.

p *mf*

47

f - do - ra - mus te. Glo - ri - fi - ca -
 a - dore you, God. We glo - ri - fy -

mf A - do - ra - mus te. Glo - ri - fi -
 We a - dore you, God. We glo - ri -

52

Musical score for measures 52-56. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts with a melodic phrase, followed by a rest, and then continues with a phrase marked *f*. The piano accompaniment consists of chords and moving lines in both hands. A watermark 'REVIEW' is visible across the page.

57

Musical score for measures 57-61. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line includes the lyrics: "mus, glo - ri - fi - ca - mus / you, we glo - ri - fy - your". The piano accompaniment includes chords and moving lines. Dynamics include *poco cresc.* and *f*. A watermark 'REVIEW' is visible across the page.

62

Musical score for measures 62-66. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line includes the lyrics: "te. / name.". The piano accompaniment includes chords and moving lines. A watermark 'REVIEW' is visible across the page.

65

mf

A - do - ra - mus te, a - do - ra - mus
We a - dore you, God, we a - dore you,

Musical score for measures 65-69. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, then enters with the lyrics 'A - do - ra - mus te, a - do - ra - mus' on the first line and 'We a - dore you, God, we a - dore you,' on the second line. The piano accompaniment consists of two staves with various rhythmic patterns and chords.

70

te.
God.

Glo - ri - fi - ca - mus te.
We glo - ri - fy your name.

Musical score for measures 70-74. The vocal line begins with 'te. God.' followed by 'Glo - ri - fi - ca - mus te.' and 'We glo - ri - fy your name.' The piano accompaniment includes a triplet of eighth notes and a trill. Dynamics include *f* and *tr*.

75

Musical score for measures 75-79. The piano accompaniment continues with various rhythmic patterns and chords. A trill is present in the vocal line.

80 *dance-like mp* *mf*

Lau - da - mus— te. Be - ne - di - ci - mus te. A - do -
 We praise you, God. We sing bless - ings to you. We a -

Lau - da - mus— te. Be - ne - di - ci - mus te. A - do -
 We praise you, God. We sing bless - ings to you. We a -

p *mf*

85 *f* *tr*

ra - mus— te. Glo - ri - fi - ca - mus te. A - do - ra - mus
 dore you, God. We glo - ri - fy your name. We a - dore you,

ra - mus— te. Glo - ri - fi - ca - mus te. A - do - ra - mus
 dore you, God. We glo - ri - fy your name. We a - dore you,

f *tr*

f *tr*

90 *tr*

te, a - do - ra - mus te.
 God; we a - dore you God.

te, a - do - ra - mus te.
 God; we a - dore you, God.

tr

94

mf

Glo - ri - fi - ca
God, we a - dore

mf

Glo - ri - fi - ca
God, we a - dore

mp

98

f

mus - te. Glo - ri - fi -
your - name. God, we a -

f

mus - te. Glo - ri - fi - ca
your name. God, we a - dore

f *mf*

104

tr *tr*

ca - mus - te.
dore your name.

tr *tr*

mus - te.
your name.

f

109

Musical score for measures 109-112. The piece is in G major (one sharp). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes. Measure 112 ends with a fermata.

113

Musical score for measures 113-116. The right hand includes a trill (tr) in measure 115. The left hand continues with a consistent accompaniment pattern.

117

Musical score for measures 117-120. The right hand features two trills (tr) in measures 117 and 119. The left hand maintains the accompaniment.

121

Musical score for measures 121-124. The right hand includes a trill (tr) in measure 123 and a fermata in measure 124. The left hand continues with the accompaniment. The piece concludes with a double bar line.