

Orazio Tarditi (1602–1677)

Plaudite

Source: Horatio [Orazio] Tarditi: *Celesti fiori musicali di varii concerti sacri a voce sola per cantare nell'organo, chitarrone, arpa, leuto, spinetta, et altro stromento...* (Venice: Vincenti, 1629).

Edited by Jamie Savan for *Venice 1629*, a recording by the Gonzaga Band, March 2018.

*Plaudite, cantate cimbali,
laudate citharis, psallite organis, alleluia!
Cantate et auditam facite vocem laudis Eius.
Venite et narrabo vobis qui timetis Deum,
quanta fecit Dominus animae meae.
Sperate in Eo, gentes, et collaudate Eum, populi.*

Applaud and sing with cymbals,
praise with lyres, sing psalms with the organ, alleluia!
Sing and make your voices heard praising Him.
Come and I will tell you who fear God,
how many great things the Lord has done for my soul.
Have faith in Him, nations, and praise Him, all people.

Translation by M. Dalle Fratte

Editorial method for the *Venice 1629* project:

- Original note values and mensuration/time signatures are retained throughout.
- Final note longs are indicated by breve or semibreve with fermata.
- Clefs are modernised; original clefs and stave signatures are indicated in a prefatory stave.
- Beaming in vocal parts is modernised; beams are broken at change of syllable.
- Accidentals in the edition follow the modern convention of remaining in force throughout a bar unless cancelled.
- Redundant accidentals are tacitly omitted.
- Consequential accidentals are indicated in small type on the stave.
- Editorial accidentals are indicated in small type above the stave.
- Cautionary accidentals are indicated in round brackets.
- Figuring follows the format given in the source: # for major, b for minor chords.
- Coloration is indicated by corner brackets.
- Ligatures are indicated by horizontal brackets.
- Punctuation and other orthographical aspects of the Latin texts have been modernised (e.g. v for u; j for i; ae for æ); however, original spellings have been retained where they might materially affect pronunciation. Repeated text (indicated in the original source by *ij*) is italicised.

Critical notes for this edition: no further interventions made.



Plaudite

Orazio Tarditi

Voce Sola. Sopran, ò Tenore.

Plau - di - te, can - ta - te cim - ba - lis, lau - da - te ci - tha - ris,

psal - li - te - or - ga - nis, al - - - le - lu - ia,

plau - di - te, can - ta - te cim - ba - lis,

lau - da - te ci - tha - ris, psal - li - te or - ga - nis, al - -

7 6

- - le - lu - ia, plau - di - te, can - ta - te

cim - ba - lis, lau - da - te ci - tha - ris, psal - li - te or - ga - nis,

al - - - - le lu - ia! Can - -

39

- ta - - - te et au-di-tam fa - ci - te vo-cem lau - - -

44

- dis E - ius, et au-di-tam fa - ci-te vo - cem lau - - -

49

- dis E - ius. Ve - ni - te, ve - ni - te

55

et nar ra - bo vo - bis qui ti-me - - -

59

- - - - - tis De - um, Quan-ta fe - cit Do - mi-

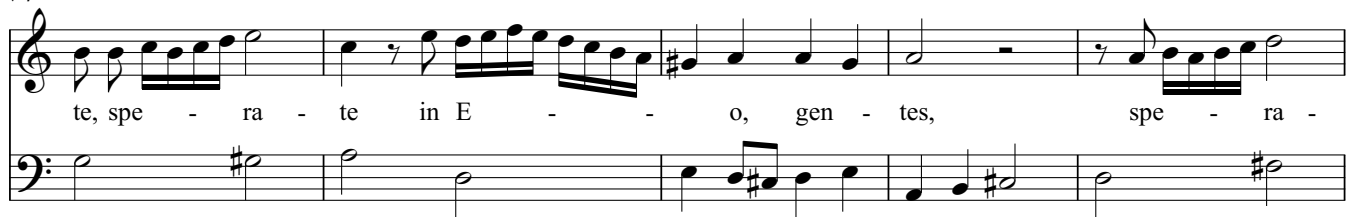
63

nus, Quan-ta fe-cit Do - mi-nus a - ni-mae me - ae, a - - -

68

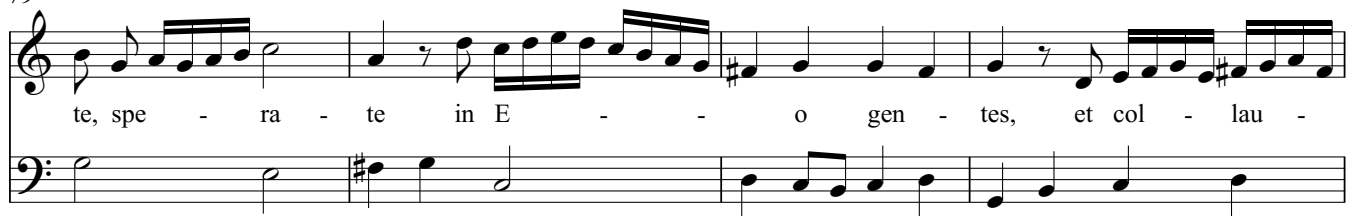
- - - - - ni-mae ma - ae. Spe - ra -

74



te, spe - ra - te in E - o, gen - tes, spe - ra -

79



te, spe - ra - te in E - o gen - tes, et col - lau -

83



- da - te E - um, po - pu - li, spe - ra - te, spe - ra - te in E - o,

88



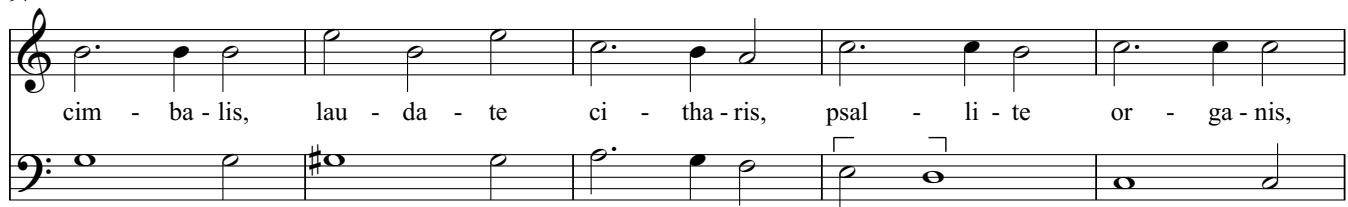
gen - tes, et col - lau - da - te E - um, et col - lau - da - te E -

92



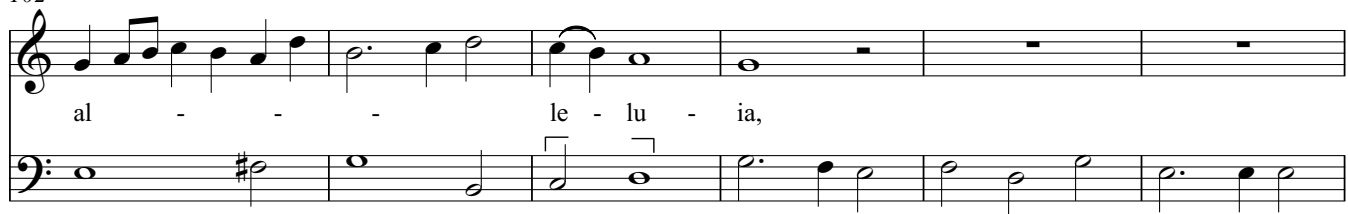
- - - - um, po - pu - li. Plau - di - te, can - ta - te

97



cim - ba - lis, lau - da - te ci - tha - ris, psal - li - te or - ga - nis,

102



al - le - lu - ia,

108

plau - di - te, can - ta - te cim - ba - lis, lau - da - te

114

ci - tha ris, psal - li - te or - ga - nis, al - - - - le - lu -

120

ia, al - - - - le - lu - ia,

125

al - - - - le - lu - ia, al - le - lu -

130

ia, al - le - lu - ia,

133

al - - - - le - lu - ia!