

Cello/Tenor
+ BC

Laudate Dominum in sanctis eius

a Voce sola, Soprano o Tenore (SV 287)

Selva morale et spirituale (Venetia, 1641)

Claudio Monteverdi
(1567–1643)

(Adagio) V (Allegro) V

Cello / Tenor

Basso Continuo

Lau-da - te, lau-da - te Do - mi - num in san - ctis

e - ius, lau - da - te Do - mi - num in san - ctis e - ius.

Lau - da - te, lau - da - te e - um in fir - ma -

men-to vir - tu - tis e - ius, lau - da - te e - um in fir - ma - men -

- - - - - to vir-tu - tis e - ius.

Lau - da - te, lau - da - te, lau - da - te e - um in

2

25

so - no tu - bae, in so - no, in so - no, in so - no tu - bae, in so - no tu -

29

bae, in so - no tu - bae. Lau - da - te, lau - da - te e - um in psal - te - ri -

34

o et ci - ta -

38

ra, lau - da - te, lau - da - te. Lau -

43

da - te, lau - da - te e - um in tim - pa - no, lau - da - te

46

e - um in tim - pa - no,

51

in tim - pa - no et cho - ro, in tim - pa - no et cho - ro.

56

V

Lau - da - te e - um, lau - da - te e -

60

V

um, lau - da - te e - um in cim - ba - lis, in cim - ba -

64

lis be - ne so - nan - ti - bus, lau - da - te e - um,

67

V (V) V

lau - da - te e - um in cim - ba - lis,

70

in cim - ba - lis, in cim - ba - lis

73

V

iu - bi - la - ti - o - ni bus, in cim - ba - lis

77

V (101 = 0) (1 = 1) V

iu - bi - la - ti - o - ni - bus. Om - nis spi - ri - tus lau -

83

85

(♩ = ○)

- dat Do - mi - num. Al - le - lu - ia, al - le -

89

lu - ia, (f) al - (le - lu - ia), (p) al - (le - lu -

92

ia,) (f) al - le - lu - ia,) (p) al - le - lu -

94 (♩ = ♩)

ia,) (f) al -

97

(♩ = ♩)

- le - lu - ia,) (al - le - lu - ia,) (al - le - lu - ia,) (al - le -

102

lu ia,) (al - le - lu - ia.)

EDITORIAL NOTES:

Edition: Version 25-4-2020 by Patrick Vercammen.

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Clefs are modernised.

The extra Cello part with tenor clef is added for instrumental performance instead of vocal. Suggested bowings are added, suggested bowing slurs are added dotted, suggested ornamentation/diminutions are added as small notes or in brackets, and suggested dynamics are added in brackets.

Barlines are taken from the source of the soprano/tenore part, but extra long bars are divided into multiple bars with dotted barlines.

Accidentals:

- Flats or sharps in the source that result in a natural sounding note, are replaced by natural symbols.
- Accidentals in the source that are not needed in modern notation, are placed as small accidentals above the notes.
- Suggestions or corrections by the editor are placed in brackets.

Beams are as in the source, but connected within beats in case of long syllables over multiple short notes.

Suggestions or corrections by the editor are placed in brackets or dotted.