

Magnificat Primo

à 8 voci & due violini & quattro viole ovvero quattro trombone quali in accidente si ponno lasciare

CLAUDIO MONTEVERDI

The score is written in 3/4 time and consists of the following parts:

- Violino I**: Treble clef, 3/4 time.
- Violino II**: Treble clef, 3/4 time.
- Viola o Trombone I**: Alto clef, 3/4 time.
- Viola o Trombone II (Editorial)**: Alto clef, 3/4 time.
- Viola o Trombone III (Editorial)**: Alto clef, 3/4 time.
- Bass Viola o Trombone**: Bass clef, 3/4 time.
- Coro 1°**: Soprano, Alto, Tenore, Basso (all in treble clef).
- Coro 2°**: Soprano, Alto (Editorial), Tenore, Basso (all in treble clef).
- Basso continuo**: Bass clef, 3/4 time.

The lyrics for the vocal parts are: "Ma-gni-fi-cat, ma-gni-fi-cat, ma-". The Tenore part in the second choir includes a [Solo] section. The score includes various musical notations such as accidentals, rests, and dynamic markings like *o = o*.

9

$\text{♩} = \text{♩}$

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in two staves (treble and bass clefs).

Second system of musical notation, continuing the vocal line and piano accompaniment.

-gni - fi-cat a - ni-ma me - a, ma - gni - fi-cat, ma - gni - fi-cat a - ni-ma me - - - -

-gni - fi-cat a - ni-ma me - a, ma - gni - fi-cat, ma - gni - fi-cat a - ni-ma me - - - a,

-gni - fi-cat a - ni - ma me - a, ma - gni - fi-cat, ma - gni - fi - cat a - ni-ma me - - - a

-gni - fi-cat a - ni-ma me - a, ma - gni - fi-cat, ma - gni - fi-cat a - ni-ma me - - - a

ma - gni - fi-cat a - ni-ma me - a, ma - gni - fi-cat a - ni-ma me - - - a

ma - gni - fi-cat a - ni-ma me - a, ma - gni - fi-cat a - ni-ma me - - - -

[Tutti]

ma - gni - fi-cat a - ni-ma me - a, ma - gni - fi-cat a - ni-ma me - - - -

ma - gni - fi-cat a - ni-ma me - a, ma - gni - fi-cat a - ni-ma me - - - a

$\text{♩} = \text{♩}$

Final system of musical notation, primarily piano accompaniment in two staves (treble and bass clefs).

36

A

First system of musical notation, featuring vocal staves and piano accompaniment. The tempo is marked with a quarter note equal to a half note (♩ = ½). The key signature has one sharp (F#). The system concludes with a section marked 'A'.

Vocal staves with lyrics for the first system. The lyrics are: spi - ri - tus me - us in De - - - o sa - - - lu - ta - ri me - - - o. Qui - a, spi - ri - tus me - us in De - - - o sa - - - lu - ta - ri me - o. Qui - a, spi - ri - tus me - us in De - - - o sa - - - lu - ta - ri me - o. Qui - a, spi - ri - tus me - us in De - - - o sa - - - lu - ta - ri me o. Qui - a

Vocal staves with lyrics for the second system. The lyrics are: spi - ri - tus me - us in De - - - o sa - - - lu - ta - ri me - o. Qui - a, spi - ri - tus me - us in De - - - o sa - - - lu - ta - ri me - o. Qui - a, spi - ri - tus me - us in De o sa - - - lu - ta - - ri me - - - - o. Qui - a, spi - ri - tus me - us in De - - - o sa - - - lu - ta - ri me - o. Qui - a,

A

Piano accompaniment for the second system. The tempo is marked with a quarter note equal to a half note (♩ = ½). The key signature has one sharp (F#). The system concludes with a section marked 'A'.

[4] [#] [#]

55

qui - a re - spe-xit hu - mi - li - ta - tem, _____

qui - a re - spe-xit hu - mi - li - ta - tem, _____

64

hu-mi - li - ta-tem an - cil - lae su - - ae.

hu-mi - li - ta-tem an - cil - lae su - - ae.

74

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Ec - ce, ec - ce e - nim ex hoc be - a - tam me di - cent, be -

Tutti

be - a - tam, be - a - tam,

Tutti

be - a - tam, be - a - tam,

Tutti

be - a - tam, be - a - tam,

Ec - ce, ec - ce e - nim ex hoc be - a - tam me di - cent, be -

Tutti

be - a - tam, be - a - tam,

Tutti

be - a - tam, be - a - tam,

Tutti

be - a - tam, be - a - tam,

Tutti

#

b

[#]

#

#

#

83

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, and continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation, continuing the vocal and piano parts. The vocal line has a whole note rest followed by a half note G4, then a melodic phrase. The piano accompaniment continues with harmonic support.

- a - tam me di - - cent, be - a - tam me di - - cent, be - a - tam me
 be - a - tam, be - a - tam, be - a - tam, be - a - tam
 be - a - tam, be - a - tam, be - a - tam, be - a - tam
 be - a - tam, be - a - tam, be - a - tam, be - a - tam

Third system of musical notation with lyrics. It features four staves: vocal line and three piano accompaniment staves. The lyrics are: "- a - tam me di - - cent, be - a - tam me di - - cent, be - a - tam me be - a - tam, be - a - tam, be - a - tam, be - a - tam be - a - tam, be - a - tam, be - a - tam, be - a - tam".

- a - tam me di - - cent, be - a - tam me di - - cent, be - a - tam me
 be - a - tam, be - a - tam, be - a - am, be - a - tam
 be - a - tam, be - a - tam, be - a - tam, be - a - tam
 be - a - tam, be - a - tam, be - a - tam, be - a - tam

Fourth system of musical notation with lyrics. It features four staves: vocal line and three piano accompaniment staves. The lyrics are: "- a - tam me di - - cent, be - a - tam me di - - cent, be - a - tam me be - a - tam, be - a - tam, be - a - am, be - a - tam be - a - tam, be - a - tam, be - a - tam, be - a - tam".

Fifth system of musical notation, featuring a piano accompaniment line. It includes a key signature change to two sharps (F# and C#) and a common time signature. The notation shows a melodic line with eighth and sixteenth notes.

92

B [Tutti]

Musical notation for the first system, featuring two staves with rests and a **Tutti** instruction.

Tutti

Musical notation for the second system, featuring five staves with rests and a **Tutti** instruction.

Tutti

di - cent om - nes ge - ne - ra - ti - o - - nes. Qui - - - a _____ fe - cit mi - hi
Tutti
Qui - - - a, _____ qui -
Tutti
Qui - - - a fe - cit mi - hi ma - gna, qui -
Tutti
Qui - - - a _____ qui -

Tutti

di - cent om - nes ge - ne - ra - ti - o - - nes. Qui - - - a _____ fe - cit mi - hi ma - gna,
Tutti
Qui - - - a, _____ fe - cit
Tutti
Qui - - - a, _____ qui -
Tutti
Qui - - - a, _____ qui -

B **Tutti**

Musical notation for the fifth system, featuring a single staff with notes and a **Tutti** instruction.

#

103

ma-gna, fe - cit mi - hi ma - gna, qui - - a fe - cit mi - hi ma - gna qui po - -

- - - a fe - cit mi - hi ma - gna, fe - cit mi - hi ma - gna qui po - - -

- - - a _____ fe - cit mi - hi ma - gna, fe - cit mi - hi ma - gna qui po - -

- - - a _____ fe - cit mi - hi ma - gna qui _____ po - -

fe - cit mi - hi ma - gna, qui - - a fe - cit mi - hi ma - gna qui po - -

mi - hi ma - gna, fe - cit mi - hi ma - - - - gna qui po - -

- - - a fe - cit mi - hi ma - gna, fe - cit mi - hi ma - gna qui po - - -

- - - a _____ fe - cit mi - hi ma - gna, fe - cit mi - hi ma - gna qui po - -

115

C

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

- tens est, et san-ctum no - - men e - - - - ius.

- tens est, et san - - ctum no - - men e - - - - ius.

- tens est, et san - ctum no - - men e - - ius. Et mi - se - ri -

- tens est, et san - - ctum no - - men e - - - - ius.

- tens est, et san-ctum no - - men e - - - - ius.

- tens est, et san - - - ctum no - - men e - - - - ius.

- tens est, et san-ctum no - - men e - - - - ius.

- tens est, et san-ctum no - - men e - - - - ius.

- tens est, et san-ctum no - - men e - - - - ius.

C

126

et mi - se - ri - cor - di - a

a pro - ge - ni - e in pro - ge - ni - es,

- cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - - um,

a pro - ge - ni - e in pro - ge - ni - es,

et mi - se - ri -

Et mi - se - ri - cor - di - a e - ius a pro -

b b # b # b

135

e - ius, et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni -
 et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro -
 et mi - se - ri - cor - di - a - e - ius,
 et mi - se - ri -

-cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es,
 et mi - se - ri -
 -ge - ni - e in pro - ge - ni - es,
 et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e

h

#

[#5]

[h]

[b]

142

The first system consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in treble clef. The music is in a key with one sharp (F#) and a common time signature.

The second system consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in treble clef. The music continues from the first system.

The third system consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in treble clef. The music continues from the second system.

-es, a pro-ge - ni - e in pro-ge - ni - es, et mi - se - - ri - - cor - - di -
 -ge - - ni - es, et mi - - se - ri - cor -
 et mi - se - ri - cor - di - a e - ius a pro-ge - ni - e in pro-
 -cor - di - a e - ius, et mi - se - ri - cor - di - a e - ius a pro-ge - ni - e

The fourth system consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in treble clef. The music continues from the third system.

a pro-ge - ni - e in pro-ge - ni - es, et mi - se - ri - -
 -cor - di - a e - ius a pro-ge - ni - e in pro-ge - ni -
 et mi - se - ri - cor - di - a e - ius a pro-ge - ni - e in pro-ge -
 in pro-ge - ni - es, a pro-ge - ni - e in pro-ge - -

♯ # # # [5]

149

- a e - ius a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - - - um.
 - di - a e - - ius a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - - - um.
 - ge - ni - es ti - men - ti - bus e - - - um, ti - men - ti - bus e - - - um.
 in pro - ge - ni - es ti - men - ti - bus e - - - um, ti - men - ti - bus e - - - um.
 - cor - - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - - - um.
 - es ti - men - ti - bus e - - - um, ti - men - ti - bus e - - - um.
 - ni - es ti - men - ti - bus e - - - um, ti - men - ti - bus e - - - um.
 - - ni - es ti - men - ti - bus e - - - - - um, ti - - men - ti - bus e - - - - - um.

[b] [#] [4] [#] [#]

D

156 **Tutti** $\text{♩} = \text{♩}$

Tutti

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

D

Tutti $\text{♩} = \text{♩}$

165

[Solo]

fe - cit po - ten - ti-am in bra - chi-o, in bra - chi-o su - o, fe-cit po-ten - ti-

fe - cit po - ten - ti-am in bra - chi-o, in bra - chi-o su - o,

fe - cit po - ten - ti-am in bra - chi-o su - o,

fe - cit po - ten - ti-am, fe - cit po - ten - ti-am in bra - chi-o su - o,

[Solo]

fe - cit po - ten - ti-am, fe - cit po - ten - ti-am in bra - chi-o su - o, fe-cit po-ten - ti-

fe - cit po - ten - ti-am in bra - chi-o su - o,

fe - cit po - ten - ti-am, fe - cit po - ten - ti-am in bra - chi-o su - o.

fe - cit po - ten - ti-am in bra - chi-o, in bra - chi-o su - o,

E

183

Tutti $\text{♩} = 60.$

Tutti

Tutti

Tutti

Tutti

Tutti

... sit su - per-bos men - te cor-dis su - i. Fe - cit po - ten - ti - am,

Tutti

Fe - cit po - ten - ti - am,

Tutti

Fe - cit po - ten - ti - am,

Tutti

Fe - cit po - ten - ti - am,

Tutti

... sit su - per-bos men - te cor-dis su - i. Fe - cit po - ten - ti - am,

Tutti

Fe - cit po - ten - ti - am,

Tutti

Fe - cit po - ten - ti - am,

Tutti

Fe - cit po - ten - ti - am,

E

Tutti $\text{♩} = 60.$

#

[#]

189

fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o, fe - cit po -

fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o, fe - cit po -

fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o, fe - cit po -

fe - cit, fe - cit, fe - cit po - ten - ti-am in bra - chi-o,

198

♩. = ♩

-ten - ti-am, fe - cit po - ten - ti-am in bra - chi-o su - o,

fe - cit po - ten - ti-am in bra - chi-o, in bra - chi-o su - o,

fe - cit po - ten - ti-am in bra - chi-o su - o,

-ten - ti-am, fe - cit po - ten - ti-am in bra - chi-o su - o, **[Solo]** fe - cit po - ten - ti-am in bra - chi-o

fe - cit po - ten - ti-am in bra - chi-o, in bra - chi-o su - o,

fe - cit po - ten - ti-am in bra - chi-o su - o,

-ten - ti-am, fe - cit po - ten - ti-am in bra - chi-o su - o,

fe - cit po - ten - ti-am in bra - chi-o, in bra - chi-o su - o, **[Solo]** fe - cit po - ten - ti-am in bra - chi-o

♩. = ♩

205

Two staves of musical notation, both containing rests for the duration of the system.

Five staves of musical notation, all containing rests for the duration of the system.

Four staves of musical notation. The bottom staff contains a vocal line with lyrics: "su - o de-po-su-it po-ten-tes de se - de, de-po-su-it po-ten-tes de". The other three staves contain rests.

Four staves of musical notation. The bottom staff contains a vocal line with lyrics: "su - o de - po-su-it po-ten-tes ___ de se - de, de - po-su-it po-ten-te, ___ de-po-su-it po-ten-tes de". The other three staves contain rests.

A single staff of musical notation containing a vocal line with notes and accidentals (sharps).

221

Two musical staves, both containing rests for the duration of the system.

Four musical staves, all containing rests for the duration of the system.

Three musical staves, all containing rests for the duration of the system.

A single musical staff with a vocal line. The lyrics are: -les, et ex - al - ta - vit, ex-al - ta - vit, et ex - al - ta - vit, et ex - al -

Three musical staves, all containing rests for the duration of the system.

A single musical staff with a vocal line. The lyrics are: -ta - vit, ex-al - ta - vit, et ex - al - ta - vit, ex-al - ta - vit, ex-al - ta - vit, et ex - al - ta - vit, ex-al -

A single musical staff with a vocal line. The lyrics are: -ta - vit, ex-al - ta - vit, et ex - al - ta - vit, ex-al - ta - vit, ex-al - ta - vit, et ex - al - ta - vit, ex-al -

229 $\text{♩} = \text{♩}$ **F** **Tutti** $\text{♩} = \text{♩}$

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po -

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po -

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po -

Tutti

-ta - vit, ex - al - ta - vit hu - mi - les. Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po -

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po -

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po -

Tutti

Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po -

Tutti

-ta - vit, ex - al - ta - vit hu - mi - les. Fe-cit po-ten-ti-am, fe - cit, fe - cit, fe - cit po -

F $\text{♩} = \text{♩}$ **Tutti** $\text{♩} = \text{♩}$

239

-ten - ti-am in bra - chi-o, fe - cit po - ten - ti-am in bra - chi-o, in
 -ten - ti-am in bra - chi-o, fe - cit po - ten - ti-am in bra - chi-o, in
 -ten - ti-am in bra - chi-o, fe - cit po - ten - ti-am in
 -ten - ti-am in bra - chi-o, fe - cit po - ten - ti-am, fe - cit po - ten - ti-am in
 -ten - ti-am in bra - chi-o, fe - cit po - ten - ti am fe - cit po - ten - ti-am in
 -ten - ti-am in bra - chi-o, fe - cit po - ten - ti-am in
 -ten - ti-am in bra - chi-o, fe - cit po - ten - ti am fe - cit po - ten - ti-am in
 -ten - ti-am in bra - chi-o, fe - cit po - ten - ti-am, po - ten - ti-am in

246

o. = d

bra - chi-o su - o,

bra - chi-o su - o,

[Solo]

bra - chi-o su - o, fe - cit po - ten - ti - am in bra - chi - o su - o,

bra - chi - o su - o.

bra - chi - o su - o,

bra - chi - o su - o,

[Solo]

bra - chi-o su - o, Fe - cit po - ten - ti - am in bra - chi - o su - o, e - su - ri - en - tes e - su - ri - en - tes,

bra - chi - o su - o,

o. = d

#

253

Two staves of musical notation, both containing rests.

Four staves of musical notation, all containing rests.

Two staves of musical notation, both containing rests.

Vocal line with lyrics: e-su-ri-en - tes, e-su-ri-en - tes, e-su-ri-en-tes im - ple-vit bo -
Bass line with rests.

Two staves of musical notation, both containing rests.

Vocal line with lyrics: e-su-ri-en-tes im - ple-vit bo - nis,
Bass line with rests.

Bass line with notes and sharps.

259

$\text{♩} = \text{♩}$

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain rests for the first four measures. In the fifth measure, a 3/8 time signature is indicated. The remaining three measures also contain rests.

Four staves of musical notation. The top two staves are in alto clef (C4) and the bottom two are in bass clef. All staves contain rests for the first four measures. In the fifth measure, a 3/8 time signature is indicated. The remaining three measures also contain rests.

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain rests for the first four measures. In the fifth measure, a 3/8 time signature is indicated. The remaining three measures also contain rests.

Two staves of musical notation with lyrics. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are:
 -nis, e-su-ri-en-tes, e-su-ri-en-tes im-ple-vit bo - - nis: et di - vi-tes di-
 The music begins with a treble clef, a 7/8 time signature, and a key signature of one sharp (F#). It features a melodic line in the treble and a bass line in the bass.

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain rests for the first four measures. In the fifth measure, a 3/8 time signature is indicated. The remaining three measures also contain rests.

Two staves of musical notation with lyrics. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are:
 e-su-ri-en-tes, e-su-ri-en-tes im-ple-vit bo - - nis: et di - vi-tes di - mi-sit in - a-nes,
 The music begins with a treble clef, a 7/8 time signature, and a key signature of one sharp (F#). It features a melodic line in the treble and a bass line in the bass.

A single staff of musical notation in bass clef. It contains a melodic line with notes and rests. The lyrics are:
 # # # # #
 The music begins with a 7/8 time signature and a key signature of one sharp (F#). It features a melodic line in the bass.

267

Two musical staves, both containing rests for the duration of the system.

Five musical staves, all containing rests for the duration of the system.

Two musical staves, both containing rests for the duration of the system.

Vocal line: -mi-sit in - a - nes, et di - vi-tes, et di - vi-tes, et
Bass line: rests

Two musical staves, both containing rests for the duration of the system.

Vocal line: et di - vi-tes, et di - vi-tes, di - mi-sit in - a nes, et di - vi-tes, et di - vi-tes, et
Bass line: rests

Bass line: notes with accidentals (sharps) and rests.

275

$\text{♩} = \text{♩}$

Two staves of music, both containing rests. The time signature is common time (C).

Four staves of music, all containing rests. The time signature is common time (C).

Two staves of music, both containing rests. The time signature is common time (C).

Vocal line with lyrics: di - vi - tes di - mi - sit in - a - nes, et di - vi - tes di - mi - sit in - a - - nes.
Bass line with rests.

Two staves of music, both containing rests. The time signature is common time (C).

Vocal line with lyrics: di - vi - tes di - mi - sit in - a - nes, et di - vi - tes di - mi - sit in - a - - nes.
Bass line with rests.

Bass line with notes: $\text{♩} = \text{♩}$
b [4] [4] [#]

G

283 Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Su-sce - pit, su-sce-pit Is - - ra - el, su-sce - pit Is - - ra - el pu - e-rum su - um,

Tutti

Su-sce - pit, su-sce-pit Is - - ra - el pu - e-rum su - um, su-sce - pit

Tutti

Su-sce - pit, su-sce-pit Is - - ra - el pu - e-rum su - um, su-sce -

Tutti

Su-sce-pit Is - - ra - el pu - e-rum su - um, su-sce-pit Is - - ra - el, su-sce -

Tutti

Su-sce - pit, su-sce-pit Is - - ra - el pu - e-rum su - um, su-sce-pit Is - - ra - el pu - e-rum

Tutti

Su-sce - pit, su-sce-pit Is - - ra - el, su-sce - pit Is - - ra - el pu - e-rum su - um,

Tutti

Su-sce-pit Is - - ra - el pu - e-rum su - um, su-sce - pit, su-sce-pit Is - ra - el pu - e-rum

Tutti

Su-sce - pit, su-sce - pit, su-sce - pit Is - - ra - el pu - e-rum su - um, Is - - ra - el pu - e-rum

G

Tutti

Tutti

[#] [#]

287

su-sce-pit Is - - ra - el pu - e-rum, pu - e-rum su - um: re-cor-

Is - - ra - el, su-sce-pit Is - - ra - el pu - e-rum, pu - e-rum su - um:

-pit, su-sce-pit Is - - ra - el pu - e-rum, pu - e-rum su - um:

-pit, su-sce-pit Is - - ra - el pu - e-rum, pu - e-rum su - um:

su - um, su-sce-pit Is - - ra - el pu - e-rum, pu - e-rum su - um: re-cor-da-tus, re-cor-da-tus

su-sce-pit Is - - ra - el pu - e-rum su - um, pu - e-rum su - um:

su - um, su-sce-pit Is - - ra - el pu - e-rum, pu - e-rum su - um:

su - um, su-sce-pit Is - - ra - el pu - e-rum, pu - e-rum su - um:

[4]

292

Two staves of musical notation, both containing rests.

Five staves of musical notation, all containing rests.

Four staves of musical notation. The top staff contains a vocal line with lyrics:
-da-tus, re-cor-da-tus mi - se - ri - cor - di - ae, mi - se - ri - cor - di - ae su - -
The other three staves contain rests.

Four staves of musical notation. The top staff contains a vocal line with lyrics:
mi - - se - ri - cor - di - ae,
mi - se - ri - cor - di - ae su - - - -
The other three staves contain rests.

A single bass staff of musical notation.

300

Two staves of musical notation, both containing rests.

Four staves of musical notation, all containing rests.

Vocal line: -ae re-cor - da - tus mi - - se - - ri - cor - - di - ae
Piano accompaniment: Rest

Vocal line: re-cor-da-tus, re-cor-da-tus,
Piano accompaniment: Rest

Vocal line: re-cor - da-tus, re-cor-da-tus mi - - se - - ri - cor - di - ae
Piano accompaniment: -ae.

Vocal line: re-cor - da-tus, re-cor-da-tus mi - se - ri - cor - di - ae
Piano accompaniment: Rest

Piano accompaniment: Musical line with notes and accidentals.

306

H

su - - - ae,

re-cor-da - tus,

re-cor-da - tus si-cut lo-cu - tus est ad pa-tres no-stros, A - bra - ham,

su - - - - ae,

si-cut lo-cu - tus est ad pa-tres no-stros, A - bra-ham,

su - ae

re-cor - da - tus si-cut lo - cu - tus est ad pa-tres no - - - stros, A - bra-ham,

H

#

311

The first system of the piano accompaniment consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music begins with a key signature of one sharp (F#) and a common time signature. The first four measures contain active piano accompaniment, while the last three measures are marked with a fermata and a whole rest, indicating a pause in the accompaniment.

The first system of vocal staves includes four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "mi - se - ri - cor - di - ae, re - cor - da - tus, mi - - se - ri - cor - re - cor -". The vocal lines are mostly whole rests, with some melodic fragments in the Soprano and Bass parts.

The second system of vocal staves continues the vocal parts. The lyrics are: "mi - mi - - re - cor - da - tus, mi - - se - re - cor - da - tus mi - se - ri -". The Soprano and Bass parts have more active lines, while the Alto and Tenor parts are mostly whole rests. The system concludes with a key signature change to two sharps (F# and C#) and a common time signature.

318

re-cor-da-tus si-cut lo-cu-tus est,

re-cor-da-tus si-cut lo-cu-tus est, mi - -

- di - ae - - - - - ae, re-cor-da-tus si-cut lo-cu-tus

- da-tus si-cut lo-cu-tus est, mi - - - - - se - - - - - ri - cor - -

- - - se - - cor - di-ae, re-cor-

- se - - ri - - cor - - di - ae su - - - - - ae.

- ri - cor - - - di - ae - - - - - ae

- cor - di - ae, mi - se - - ri - - cor - di-ae, re-cor-da-tus, re-cor-da-tus si-cut lo-

323

re-cor-da - tus si-cut lo - cu - tus est,
 - - - - se - - - - ri - cor - di - ae su - - - - ae,
 est,
 - - di - ae su - - - - ae, si-cut lo - cu - tus
 - da - tus si-cut lo - cu - tus est
 re-cor-da - tus si-cut lo -
 si-cut lo - cu - tus est ad pa-tres
 - cu - tus est ad pa - - - - tres,

327

est ad pa-tres nos - - - tros, A - bra - ham,
si - cut lo - cu - tus, sic - ut lo - cu - tus
est ad pa-tres no - stros, A - bra - ham,
-cu - tus est ad pa-tres no - stros, A - bra - ham, sic - ut lo -
no - stros, ad pa-tres no - stros, A - bra - ham,
no - stros, ad pa-tres no - stros, A - bra - ham,
#

331

re-cor-da-tus, re-cor-da-tus,

re-cor-da-tus, re-cor-da-tus, mi -

est ad pa-tres no - - - stros, A - bra-ham, re-cor-da - tus,

re-cor-da - tus, mi - se - ri -

ad pa-tres nos-tros, A - bra-ham, re-cor-da-tus, re-cor-da-tus

- cu - tus est ad pa-tres no-stros A-bra - ham, re-cor-da-tus, mi -

re-cor-da-tus mi - - se - - ri - cor -

re-cor - da - tus,

[4] #

337

si-cut lo - cu - tus est, si-cut lo - cu - tus est ad pa-tres nos-tros
 - se - - ri - cor - di-ae su - - - ae, si-cut-lo - cu - tus est,
 si-cut lo - cu - tus est, si-cut lo - cu - tus est ad pa-tres no - - - stros,
 - cor - di-ae su - ae si-cut lo - cu - tus est,
 si-cut lo - cu - tus est,
 - - se - - ri - cor - di-ae su - - ae, si-cut lo - cu - tus est ad pa - - tres no -
 - di-ae su - - ae si-cut lo - cu - tus - est,
 si-cut lo - cu - tus est,

343

A - bra-ham, si-cut lo - cu - tus est ad pa-tres no - - - stros, ad pa-tres nos-tros, A - bra-
 sic-ut lo - cu - tus est ad pa-tres no - stros, ad pat-res no - stros, A - - - bra -
 A - - bra-ham, si-cut lo - cu - - tus est ad pa-tres no - stros, A - bra - ham et
 sic-ut lo - cu - tus est ad pa-tres no - - - stros, A - bra - ham et
 si-cut lo - cu - tus est ad pa-tres no - - stros, ad pa-tres no - stros, A - bra - ham et
 - - - stros, ad pa-tres no - stros, ad pa-tres no - stros, A - bra-ham, et
 sic-ut lo - cu - - tus est ad pa-tres no - - stros, ad pa-tres nos-tros, A - bra -
 sic-ut lo - cu - tus est ad pa-tres no - - stros, ad pa-tres no - stros, A - bra - ham
 # # # # [4] #

347

-ham et se-mi-ni e-ius in sae-cu - la, et se-mi-ni, et
 -ham et se-mi-ni e-ius in sae-cu - la, et se-mi-ni, et
 se-mi-ni e-ius in sae-cu - la, et se-mi-ni e-ius in sae-cu - la, et - se-mi-ni
 se-mi-ni e-ius in sae-cu - la et se-mi-ni, et se-mi-ni,
 se-mi-ni e-ius in sae-cu - la, et se - mini, et se-mi-ni,
 se-mi-ni e-ius in Ab-ra-ham, et se - mini, et se-mi-ni,
 -ham et se-mi-ni e-ius in sae-cu - la, et se-mi-ni, et
 et se-mi-ni e-ius in sae-cu - la, et se-mi-ni, et

[5] # #

353

I $\text{♩} = \text{♩}$

First system of musical notation, including vocal staves and piano accompaniment. The system begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time, as indicated by the 'I' and the tempo marking $\text{♩} = \text{♩}$.

Second system of musical notation, including vocal staves and piano accompaniment. This system continues the piano accompaniment from the first system. The vocal staves are empty in this system.

Third system of musical notation, including vocal staves and piano accompaniment. The vocal staves begin with the lyrics: se-mi-ni, et se-mi-ni e-ius in sae-cu-la.

Fourth system of musical notation, including vocal staves and piano accompaniment. The vocal staves continue the lyrics: se-mi-ni, et se-mi-ni e-ius in sae-cu-la.

Fifth system of musical notation, including vocal staves and piano accompaniment. The vocal staves continue the lyrics: et se-mi-ni e-ius in sae-cu-la.

Sixth system of musical notation, including vocal staves and piano accompaniment. The vocal staves continue the lyrics: et se-mi-ni e-ius in sae-cu-la.

Seventh system of musical notation, including vocal staves and piano accompaniment. The vocal staves continue the lyrics: et se-mi-ni e-ius in sae-cu-la.

Eighth system of musical notation, including vocal staves and piano accompaniment. The vocal staves continue the lyrics: et se-mi-ni e-ius in sae-cu-la.

Ninth system of musical notation, including vocal staves and piano accompaniment. The vocal staves continue the lyrics: se-mi-ni, et se-mi-ni e-ius in sae-cu-la. A [Solo] marking appears above the piano accompaniment staff, which begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment continues with the lyrics: Glo-

Tenth system of musical notation, including vocal staves and piano accompaniment. The vocal staves continue the lyrics: se-mi-ni, et se-mi-ni e-ius in sae-cu-la.

Eleventh system of musical notation, including vocal staves and piano accompaniment. The system ends with a double bar line and a repeat sign. The piano accompaniment continues with the lyrics: se-mi-ni, et se-mi-ni e-ius in sae-cu-la.

I $\text{♩} = \text{♩}$

360

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

Two staves of music. The first staff has a whole rest in the first measure, followed by a 3-measure rest symbol, and then another whole rest. The second staff has a whole rest in the first measure, followed by a 3-measure rest symbol, and then another whole rest.

Four staves of music. The first two staves have whole rests in the first measure, followed by a 3-measure rest symbol, and then another whole rest. The last two staves have whole rests in the first measure, followed by a 3-measure rest symbol, and then another whole rest.

Two staves of music. The first staff has a whole rest in the first measure, followed by a 3-measure rest symbol, and then another whole rest. The second staff has a whole rest in the first measure, followed by a 3-measure rest symbol, and then another whole rest.

A vocal line starting with a whole rest, followed by a 3-measure rest symbol, and then a solo section. The solo section consists of a dotted quarter note followed by eighth notes. Below the staff, the lyrics "Glo - - - - -" are written.

Two staves of music. The first staff has a whole rest in the first measure, followed by a 3-measure rest symbol, and then another whole rest. The second staff has a whole rest in the first measure, followed by a 3-measure rest symbol, and then another whole rest.

A vocal line starting with a whole rest, followed by a 3-measure rest symbol, and then a melodic phrase. Below the staff, the lyrics "ri-a Pa - tri," are written.

A bass line starting with a whole rest, followed by a 3-measure rest symbol, and then a melodic phrase.

374

$\text{♩} = \text{♩}$

K

Two staves of musical notation, both containing rests for the duration of the system.

Four staves of musical notation. The top two staves (likely strings) have rests. The bottom two staves (likely woodwinds) have melodic lines starting in the final measure. The word "Tutti" is written above each of the bottom two staves.

Four staves of musical notation. The top two staves have rests. The third staff (vocal line) contains the lyrics: "ri-a et Spi-ri-tu-i San - - cto." The bottom staff has rests.

Four staves of musical notation. The top two staves have rests. The third staff (vocal line) contains the lyrics: "ri-a et Spi-ri-tu-i San - - cto. Si-cut e-rat in prin-". The bottom staff has rests. The word "[Tutti]" is written above the vocal line.

Two staves of musical notation. The top staff has rests. The bottom staff (Trombone part) contains a melodic line. The word "Tromboni" is written above the staff. The word "K" is in a box above the staff. At the bottom, there are performance markings: "[4] # # # [#]".

385

si-cut e-rat, si-cut e-rat, si-cut e-rat in prin-ci-pi-o et nunc et sem-per, si-cut
 si-cut e-rat, si-cut e-rat, si-cut e-rat in prin-ci-pi-o et nunc et sem-per, si-cut
 -ci-pi-o et nunc et sem-per, si-cut e-rat, si-cut e-rat, si-cut
 si-cut e-rat, si-cut e-rat in prin-ci-pi-o et nunc et sem-per, si-cut
 si-cut e-rat, si-cut e-rat, si-cut e-rat in prin-ci-pi-o et nunc et sem-per, si-cut
 -ci-pi-o et nunc et sem-per, sicut e-rat in prin-ci-pi-o et nunc et sem-per, sicut
 -ci-pi-o et nunc et sem-per, si-cut e-rat, si-cut
 -ci-pi-o et nunc et sem-per, si-cut e-rat, si-cut

390

e-rat in prin-ci - pi-o et nunc et sem - - - - per,
 e-rat in prin-ci - pi-o et nunc et sem - - - - per,
 e-rat in prin-ci - pi-o et nunc et sem - - - - per,
 e-rat in prin-ci - pi-o et nunc et sem - - - - per, sem - per et in
 e-rat in prin-ci - pi-o et nunc et sem - - - - per,
 erat in prin-ci - pi-o et nunc et sem - - - - per, sem - per et in
 e-rat in prin-ci - pi-o et nunc et sem - - - - per,
 e-rat in prin-ci - pi-o et nunc et sem - - - - per, sem - per et in
 e-rat in prin-ci - pi-o et nunc et sem - - - - per, sem - per et in

[#] [b] [4] [#] [#] [4]

397

sem - per et in sae-cu-la sae - cu - lo - - - - rum. A - - men.

sem - per et in sae-cu-la sae - cu - lo - rum. A - - men.

sem - per et in sae-cu-la sae - cu lo - rum. A - - - men.

sae-cu-la sae-cu - lo-rum, sae - - cu - lo - - - - rum. A - - men.

sem - per et in sae-cu-la sae-cu - lo - - - - - rum, A - - - - - men.

sae-cu-la sae-cu - lo - - rum, sae - - cu - lo - - - - - rum. A - - men.

sem - per et in sae-cu-la sae - cu - lo - - - - - rum. A - - men.

sae-cu-la sae - cu - lo - - rum, sae - - cu - lo - - - - - rum. A - - men.

b # b b # [5] [6] #

ANCIENT GROOVE MUSIC

CLAUDIO MONTEVERDI

MAGNIFICAT *Primo*

à 8 voci & due violini & quattro viole ovvero quattro trombone quali in accidente si ponno lasciare

Source: *Selva Morale e Spirituale* (Venice: Bartolomeo Magni, 1641)

Triple-time sections have been halved. This is to mitigate the counter-intuitive circumstance of having semibreves and breves in the triple time that are faster than minims in duple-time sections that follow.

Fermata have been added where they are absent from some staves but present on others. Accidentals in square brackets are those obviously missing (e.g. present in another part at the same point, and where a chromatic contradiction is inconceivable.) Some additional bass figures have been supplied. The 'Alto e Basso secondo' book contains Viola parts for Alto and Bass, instead of the vocal parts. This would appear to be a mistake, as the vocal parts are not included; though it is interesting that independent instrumental material existed, but was otherwise not published. The Alto Viola provides some material for Alto 2, but it also frequently doubles Alto 1, and even the Soprano parts, as well as containing independent instrumental music. It is also *tacet* in places where the Alto 2 part ought to be singing.

Monteverdi is characteristically cavalier in stating that you can use instruments, or not, as you please. Performers should not feel limited to 'four violas or trombones' in a work for eight voices. The 'Tutti' instructions likely refer to instrumental doubling, rather than 'full choir'.

The Alto 2 and Basso 2 vocal parts have had to be editorially reconstructed. I acknowledge the help and insight of Andrew Griffiths in this task.

45, Tenore: Source has no notes for 'Quia' in T2.

198, Basso continuo: Source has rhythm of previous bar, but other occurrences have three equal notes, matching the other instruments.

322 Basso: Source has C for 2nd note (after tie); changed to D. (Following bar is two Cs in source.)

324, Alto: 2nd note was C in source; changed to D.

336, Tenore: 2nd note is C in source; changed to D. Also following bar: was B, changed to C.

346, Soprano: 3rd note is G# in source. Changed to A.

352, Alto: Sharp not in source, though B.c. has sharp figure.

Ben Byram-Wigfield
London, 2026