

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE VOCALE DE STYLE CONCERTANT

Claudio Monteverdi (1567-1643)
Magnificat a 6 voci
avec basse continue



CANTUS

Ma - gni - fi - cat ma - gni - fi - cat,

SEXTUS

Ma - gni - fi - cat, ma - gni - fi - cat,

ALTUS

Ma - gni - fi - cat,

TENOR

8

QUINTUS

8

Ma - gni - fi - cat,

BASSUS

BASSUS GENERALIS

Principale solo

Detailed description of the musical score: The score consists of six staves. The top five staves are for Cantus, Sextus, Altus, Tenor, and Quintus, all using a soprano clef (C1). The bottom staff is for Bassus Generalis, using a bass clef (C4). The music is in common time (C) and B-flat major (one flat). The Cantus and Sextus parts have lyrics: 'Ma - gni - fi - cat ma - gni - fi - cat,'. The Altus part has lyrics: 'Ma - gni - fi - cat,'. The Quintus part has lyrics: 'Ma - gni - fi - cat,'. The Bassus Generalis part has a 'Principale solo' section at the end, marked with a treble clef and a 'Principale solo' label below it.

7

C. ma - gni - fi - cat a - ni - ma me - - a Do - - - - -

S. ma - gni - fi - cat

A. ma - gni - fi - cat

T. Ma - gni - fi - cat

Q. ma - gni - fi - cat

B. Ma - gni - fi - cat

Principale, ottava & quintadecima

12

C. *mi-num. a - ni-ma me - a Do - - - - - mi - num.*

S. *a - ni-ma me - a Do - - - - - mi-num.*

A.

T.

Q.

B.

17

C.

S.

A.

T.

Q.

B.

Principale solo

20

C.

S.

A.
e - - - - - xul - - - ta - - -

T.
et e - xul - ta - - -

Q.
- - - vit, et e - xul - ta - - -

B.

23

C. [Musical staff with rests]

S. [Musical staff with rests]

A. [Musical staff with notes and lyrics: vit spi - ri - tus me - - - us:]

T. [Musical staff with notes and lyrics: - - - - vit spi - ri - tus me - - - us: in De - - - -]

Q. [Musical staff with notes and lyrics: - - - - vit spi - ri - tus me - us:]

B. [Musical staff with rests]

[Piano accompaniment staff with notes]

28

C.

S.

A.

T.

Q.

B.

30

C.

S.

A.

T.

Q.

B.

o sa - - - lu - - - ta - - - ri

De - - - o sa - lu - ta - ri in De - o sa - lu - ta - ri, in

- - - - - o, in De - o sa - lu - ta - ri, in

Detailed description of the musical score: The score is for a choir with six parts: Contralto (C.), Soprano (S.), Alto (A.), Tenor (T.), Quarta (Q.), and Basso (B.). The music is in a minor key (one flat) and 4/4 time. The Alto part has lyrics 'o sa - - - lu - - - ta - - - ri'. The Tenor part has lyrics 'De - - - o sa - lu - ta - ri in De - o sa - lu - ta - ri, in'. The Quarta part has lyrics '- - - - - o, in De - o sa - lu - ta - ri, in'. The Basso part has lyrics 'o sa - - - lu - - - ta - - - ri'. There are also two empty bass staves at the bottom of the page.

33

C.

S.

A. me - - - - - o.

T. De - o sa - lu - ta - - - - - ri me - - - - - o.

Q. De - o sa - lu - ta - - - - - ri me - - - - - o.

B.

37

C.
S.
A.
T.
Q.
B.

Principale, ottava & quintadecima

42

C.

S.

A.

T.

Q.

B.

Qui - a _____ res - pe - xit hu -

Principale solo

42

C.

S.

A.

T.

Q.

B.

Qui - a _____ res - pe - xit hu -

Principale solo

47

C.

S.

A.

T.

Q.

B.

mi - li - ta - tem an - cil - læ su - æ: ec - ce e - nim

Principale & tremulare

53

C.

S.

A.

T.

Q.

B.

ex hoc be - a - tam me di - cent om - nes ge - ne -

Principale, ottava & quintadecima
& la voce canta forte

58

C.

S.

A.

T.

Q.

B.

ra - ti - - o - - - - - nes.

63

C. Qui - - - a - - - fe - cit mi - hi ma - gna

S. Qui - - - a fe - - - - - cit mi - hi ma - gna

A. Qui - - - - - a fe - - - - - cit mi - hi ma - gna

T. Qui -

Q. Qui -

B. Qui - - - -

Principale solo

68

C.

S.

A.

T.

Q.

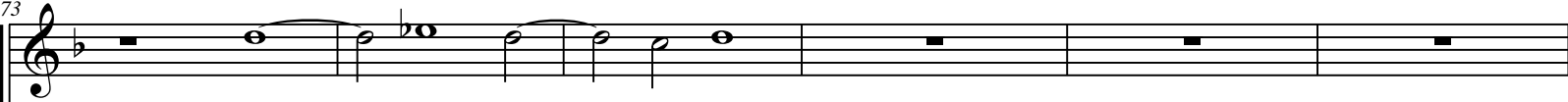
B.

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

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

- a f - - - - - cit mi - hi ma - gna qui po - - - - -

73


C. 
 qui — po - - - tens est:


S. 
 qui po - - - tens est:

A. 
 qui po - - - tens est:

T. 
 tens est: et sanc - tum no - men e - - - -

Q. 
 - tens est: et sanc - tum no - men e - - - -

B. 
 tens est: et sanc - tum no - men e - - - -



79

C. et sanc-tum no - men e - - - - -

S. et sanc-tum no - men e - - - - -

A. et sanc-tum no - men e - - - - -

T. - - - - - jus,

Q. - - - - - jus,

B. - - - - - jus,

85

C. jus, et sanc - tum no - men e - - - - - jus.

S. jus, et sanc - tum no - - - - men e - - - - - jus.

A. jus, et sanc - tum no - - - - men e - - - - - jus.

T. et sanc - tum no - - - - men e - jus, et sanc - tum no - men e - jus.

Q. et sanc - tum no - men e - - - - - jus.

B. et sanc - tum no - - - - men e - - - - - jus.

91

C. Et mi - se - ri -

S. Et mi - se - ri -

A.

T. Et mi - - - se - - - ri - cor - - - di - - - a

Q.

B.

Principale solo

94

C. cor - di-a e - jus a pro-ge - ni - e in _____ pro-ge - ni -

S. _____ mi - se - ri - cor - - di-a e - jus a pro-ge - ni - a in pro - ge - ni -

A. _____

T. _____ a pro-ge - ni - e in pro - ge - ni -

Q. _____

B. _____

99

C. es: ti - men - - - - - ti - bus e - - - -

S. es:

A.

T. es: ti - men - - - ti - - - bus e - - - - -

Q.

B.

103

C. *um, ti - men - ti - men - ti - men*

S. *ti - men - ti - men - ti - men*

A.

T. *um, ti - men - ti - men - ti - men*

Q.

B.

The musical score consists of seven staves. The top four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are for piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score begins at measure 103. The Soprano and Tenor parts have lyrics: "um, ti - men - ti - men - ti - men". The Alto part is silent. The Bass part has lyrics: "um, ti - men - ti - men - ti - men". The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand.

106

C. *ti - bus e - - - - - um.*

S. *ti - bus e - - - - - um.*

A.

T. *bus e - - - - - um.*

Q.

B.

110

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

S.  Fe - cit po-ten - - - - am,

A.  Fe - cit _____

T. 

Q. 

B. 

 Principale & Fifara

116

C. ten - - - - - ti - am in bra - chi - ro su -

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

A. po - - ten - - - - ti - - - am in bra - chi - o su - o:

T. 

Q. 

B. 



Detailed description: This is a page of musical notation for a choir, numbered 116. It features six vocal staves: Contralto (C.), Soprano (S.), Alto (A.), Tenor (T.), Quintet (Q.), and Bass (B.). The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The Soprano part has a melodic line with a long note on 'ti-am'. The Alto part has a similar melodic line. The Tenor, Quintet, and Bass parts have rests. A separate bass line is provided at the bottom of the page.

120

C. 
 - - - - - o: dis - per - sit su - per - bos, dis - per - sit su - pr - bos men - te cor - dis,

S. 
 su - - - - - o: dis - per - sit su - per - bos men - te cor - dis

A. 
 dis - per - sit su - per - bos men - te cor -

T. 

Q. 

B. 



125

C. me, - te cor - dis, men - te cor - dis, men - te cor - dis su - i.

S. su - - - i, men - te cor - dis su - - - i.

A. dis su - - - i.

T.

Q.

B.

129

C. De-po - - - su-it, de - po - - - - su-it

S. Echo De-po - - - - su-it, de-

A.

T.

Q.

B.

Principale solo

Detailed description: This is a page of a musical score for a vocal ensemble and basso continuo. The page is numbered 30 at the top left and 129 at the top left of the first staff. The score is in common time (C) and has a key signature of one flat (B-flat). The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Quasi (Q.). The basso continuo part is in the bass clef. The Soprano part has two lines of music. The first line starts with a treble clef and contains the lyrics 'De-po - - - su-it, de - po - - - - su-it'. The second line starts with a treble clef and contains the lyrics 'Echo De-po - - - - su-it, de-'. The Alto, Tenor, and Quasi parts are represented by staves with a single flat note (B-flat) in the first measure of each staff. The Basso Continuo part starts with a bass clef and contains a single flat note (B-flat) in the first measure, followed by a melodic line with a slur over the first two notes and a fermata over the last note.

133

C. 

S. 

A. 

T. 

Q. 

B. 



137

C. po - yen - - - tes de se - - -

S. - tes, po - ten - - - tes

A.

T. po - ten - - - tes de se - - -

Q.

B.

141

C. de: et e-xal-ta -

S. de se - - - de:

A.

T. de et e - xal - ta - vit hu - - - - -

Q.

B.

145

C. - - - - - a - - - - - vit, ___

S. et e - xal - ta - - - - - a - - - - - vit, ___

A.

T. - - - - - mi - - - - - les, et e - xal -

Q.

B.

148

C. *et* _____ e - - - - xal - - - -

S. *et* _____ e - - - - xal - - - -

A.

T. ta - vit hu - - - -

Q.

B.

Detailed description: This is a page of a musical score, page 35, starting at measure 148. It features six vocal parts: Contralto (C.), Soprano (S.), Alto (A.), Tenor (T.), Quasi Bass (Q.), and Bass (B.). The C. and S. parts have lyrics 'et e - - - - xal - - - -'. The T. part has lyrics 'ta - vit hu - - - -'. The A., Q., and B. parts are mostly silent, indicated by rests. The bass line (B.) has a long note with a slur. The music is in a minor key, indicated by a flat sign in the key signature.

151

C.  - ta - - - - - vit - - - - - hu - mi - les.

S.  - - - - - ta - - - - - vit - - - - - hu - mi - les.

A. 

T.  - - - - - mi - - - - - les.

Q. 

B. 



155

C.
S.
A.
T.
Q.
B.

E - - - su - ri - en - tes

E - - - su - ri - en - tes

Principale & ottava

Detailed description: This is a page of a musical score, page 37, numbered 155. It features six vocal staves (C., S., A., T., Q., B.) and one instrumental staff at the bottom. The vocal parts are in a key with one flat (B-flat) and a common time signature. The lyrics 'E - - - su - ri - en - tes' are written under the Soprano, Alto, and Quasi staves. The Alto and Quasi parts have a fermata over the final note of the phrase. The instrumental staff at the bottom is marked 'Principale & ottava' and contains a melodic line with a fermata over the final note.

160

C.
S.
A.
T.
Q.
B.

im - ple - vit bo - nis:
im - ple - vit bo - nis:

165

C.

S.

A.

T.

Q.

B.

et di - vi - tes di - mi - sit

et di - vi - tes di - mi - sit

170

C.

S.

A.
i - na - - - - - nes,

T.

Q.
i - na - - - - - nes,

B.

Detailed description: This is a page of a musical score, page 40, measure 170. It features six staves. The top five staves are for a SATB choir: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Tenor parts contain rests. The Alto and Bass parts contain the lyrics "i - na - - - - - nes,". The sixth staff is for the piano accompaniment, showing a melodic line in the bass clef. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time.

174

C.

S.

A.

T.

Q.

B.

et di - vi - tes di - mi - - - sit

et di - vi - tes di - mi - - - sit

178

C.

S.

A.

T.

Q.

B.

i - - - na - - - - - nes.

i - - - na - - - - - nes.

182

C.

S.

A.

T.

Q.

B.

The image shows six vocal staves labeled C., S., A., T., Q., and B. Each staff contains a whole rest in every measure of the five-measure phrase. The key signature has one flat (B-flat) and the time signature is common time (C).

The piano accompaniment staff features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes (C4, D4, E4, F4, G4, A4, Bb4, C5) followed by a half note (C5) and a whole note (C5). The left hand plays a series of eighth notes (C3, D3, E3, F3, G3, A3, Bb3, C4) followed by a half note (C4) and a whole note (C4).

Principale solo

187

C.  Sus - ce - pot Is - ra - el pu - e - rum su - um:

S. 

A. 

T. 

Q.  Sus - ce - pit Is - ra - el pu - e - rum su - um:

B. 



194

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

S.

A.

T.

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

B.

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

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

200

C.
 - di - æ su - - - æ, re - cor - da - tus

S.

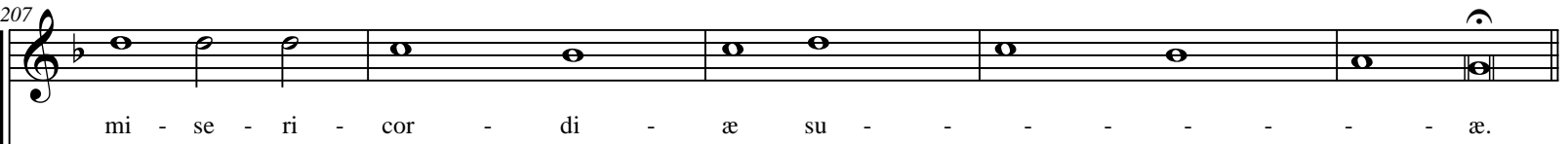
A.

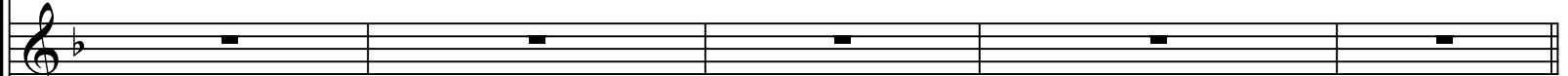
T.

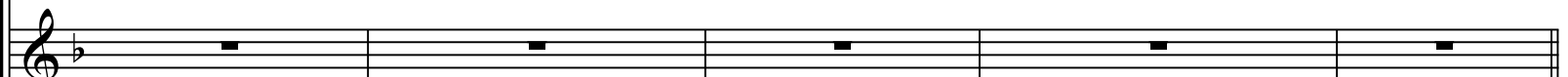
Q.
 - di - æ su - - - æ, re - cor - da - tus

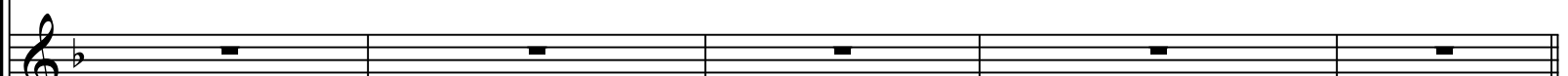
B.

207

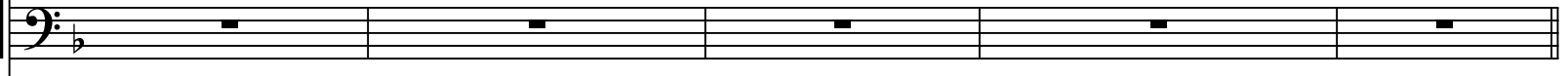
C.  mi - se - ri - cor - di - æ su - - - - - æ.


S. 

A. 

T. 

Q.  mi - se - ri - cor - - - di - æ su - - - - - æ.

B. 



212

C.  Si - cut lo - cu - - - - - tus, si - cut lo - cu - - - -

S.  Si - cut lo - cu - - - - - tud,

A. 

T. 

[BASSUS I]  Si - cut lo - ci - - - - - tus est,

[BASSUS II]  Si - cut lo - cu - - - - - tus est, si - cut lo - cu - - - -

 *Principale solo*

216

C. 
 - - tus est ad Pa - - - -

S. 
 si - cut lo - cu - - - - - - - - tus est

A. 
 Si - - - cut _____ lo - - - - cu - - - -

T. 
 8

Q. [BASSUS I] 
 Si - cut lo - cu - - - - - - - - tus est

B. [BASSUS II] 
 - - tus est ad Pa - - - - - - - -



219

C.  tres, ad Pa-tres nos-tros, ad Pa-tres nos-tros:

S.  ad Pa - - - - - tres, ad Pa-tres nos-tros, ad Pa-tres nos-tros:

A.  - - tus est _____ ad _____ Pa-tres nos-tros:

T.  

Q. [BASSUS I]  ad Pa - - - - - tres, ad Pa-tres nos-tros, ad Pa-tres nos-tros:

B. [BASSUS II]  tres, ad Pa-tres nos-tros, ad Pa-tres nos-tros:



223

C.  A - bra-ham, A - - - bra-ham, A - - -

S.  A - bra - ham, A - - - - bra-ham,

A.  A - - - bra - - - ham

T. 

[BASSUS I]  A - bra - ham, A - - - - bra-ham,

[BASSUS II]  A - bra-ham, A - - - bra-ham, A - - -



226

C. 
 - - - - bra-ham et se-mi-ni e -

S. 
 A - - - - - bra - ham

A. 
 et se - - - mi - ni e - - - - - jus

T. 
 8

[BASSUS I] 
 A - - - - - bra - ham

[BASSUS II] 
 - - - - bra-ham et se-mi-ni e -



229

C. 
 jus in se - - - - - cu - la.

S. 
 et se - mi - ni - - - - - jus in - - - - - cu - la.

A. 
 in se - - - - - cu - - - - - la.

T. 

Q. [BASSUS I] 
 [BASSUS II] et se - mi - ni - - - - - jus in se - - - - - cu - - - - - la.

B. 
 jus in se - - - - - cu - la.



233

C. 
Glo - - - - -

S. 
Glo - - - - -

A. 
Glo - - - - -

T. 
Glo - - - - -

Q. 
Glo - - - - -

B. 
Glo - - - - -


Principale & ottava

236

C. - - - - - ri - a Pa - tri

S. - - - - - ri - a Pa - tri

A. - - - - - ri - a Pa - tri

T. - - - - - ri - a Pa - tri

Q. ri - a Pa - - - tri, glo - - ri - - -

B. - - - - - ri - a Pa - tri

Principale solo

240

C.

S.

A.

T.

Q.

B.

a Pa - - - - tri et Fi - li - o et

Principale & ottava

244

C.
 Fi - li - o,

S.
 Fi - - - - - li - o,

A.
 Fi - li - o,

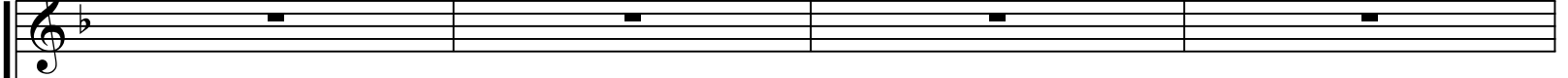
T.
 Fi - - - - - li - o,


Q.
 Fi - - - - - li - - - - o,

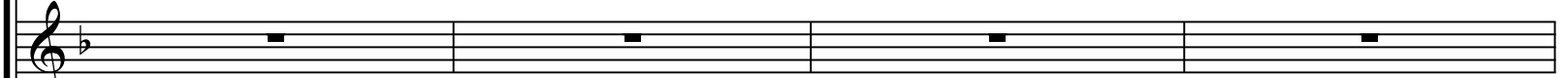
B.
 Fi - li - o,

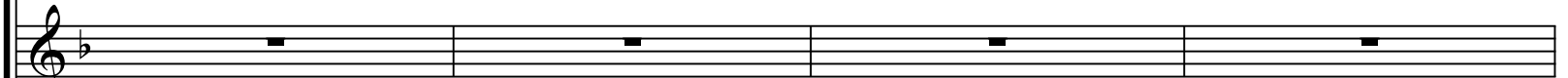
8
 8

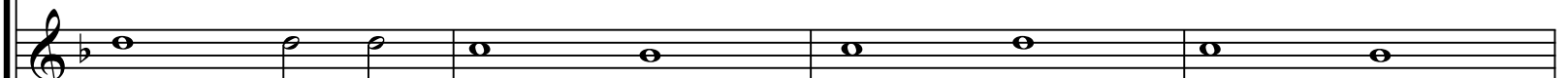
247

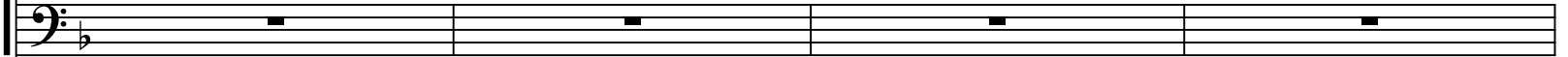
C. 

S. 

A. 

T. 

Q. 
et Spi - ri - tu - i Sanc - - - - -

B. 



Principale solo

251

C.  et _____ Spi-ri - tu - i

S.  et _____ Spi-ri - tu - i

A.  et _____ Spi - ri - tu - i

T.  et _____ Spi-ri - tu - i

Q.  - - to, et _____ Spi - ri - tu - i

B.  et _____ Spi-ri - tu - i

Principale & ottava 

255

C. 
 Sanc - to, et, _____ et _____

S. 
 Sanc - to, et, _____ et _____

A. 
 Sanc - to, et _____ et _____

T. 
 Sanc - to, et, _____ et _____

Q. 
 Sanc - to, _____ et ri - tu - - - i Sanc - - - -

B. 
 Sanc - to, et, _____ et _____



259

C. Spi - ri - tu - i Sanc - - - to.
 S. Spi - ri - tu - i Sanc - - - to.
 A. Spi - ri - tu - i Sanc - - - to.
 T. Spi - ri - tu - i Sanc - - - to.
 Q. - - - - - - - - - - - to.
 B. Spi - ri - tu - i Sanc - - - to.

263

C. Si - cut e - rat in prin - ci - pi - o et nunc

S. Si - - - cut e - rat in prin - ci - pi - o

A. Si - cut e - rat in prin - ci - pi - o et nunc

T. Si - cut e - - - rat in prin - ci - pi - o

Q. Si - cut e - - - rat in prin - ci - pi - o

B. Si - cut e - - - rat in prin - ci - pi - o et nunc

Principale, ottava & quintadecima

269

C. et sem - per, et in sæ - cu - la sæ - cu - lo - -

S. et nunc et sem - per, et in sæ - cu - la sæ - cu - lo - -

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

T. et sem - - - - per,

Q. et nunc et sem - per,

B. et sem - per, et in sæ - cu - la sæ - cu - lo - -

275

C. 
 - - - - - rum, et in sæ - cu - la sæ - cu - lo - - - -

S. 
 - - - - - rum, et in sæ - cu - la sæ - cu - lo - - - -

A. 
 - cu - lo - - - - rum, et in sæ - cu - la sæ - cu - lo - - - -

T. 
 et in sæ - cu - la _____ sæ - cu - lo - - - -

Q. 
 et in sæ - cu - la sæ - cu - lo - - - -

B. 
 - - - - - rum, et in sæ - cu - la sæ - cu - lo - - - -



281

C. - - - - rum. A - - - - - - - - - - - - - - - - men.

S. - - - - rum. A - - - - - - - - - - - - - - - - men.

A. - - - - rum. A - - - - - - - - - - - - - - - - men.

T. - - - - rum. A - - - - - - - - - - - - - - - - men.


Q. - - - - rum. A - - - - - - - - - - - - - - - - men.

B. - - - - rum. A - - - - - - - - - - - - - - - - men.

Claudio Monteverdi (1567-1643)
Magnificat a 6 voci

avec basse continue

Basse d'archet



Magnificat a 6 voci

6



Anima mea a 2 voci


10



14



17



Et exultavit a 3 voci

22



27



32

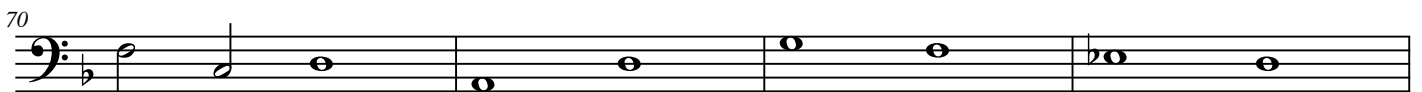




Quia respexit ad una voce sola



Quia facit a 6 in Dialogo

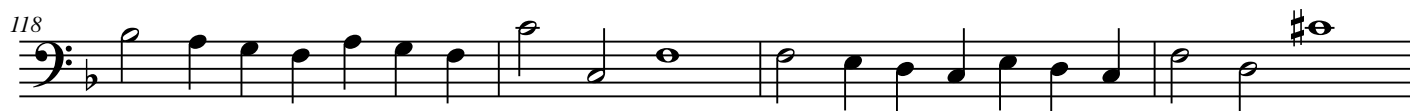




Et misericordia a 3 voci, & si suona adaggio perche li Soprani cantano di Croma



Fecit potentiam a 3 voci



122



125



129

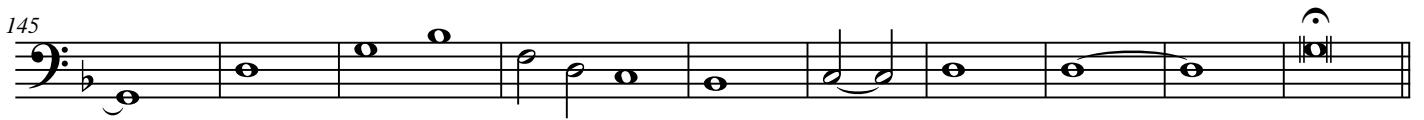


Deposuit a 3 voci, et cantano doi Soprani in Echo

137



145

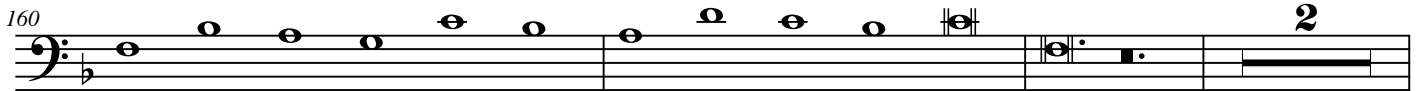


155

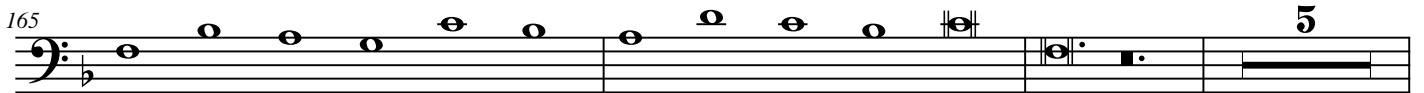


Esurientes a due voci

160



165

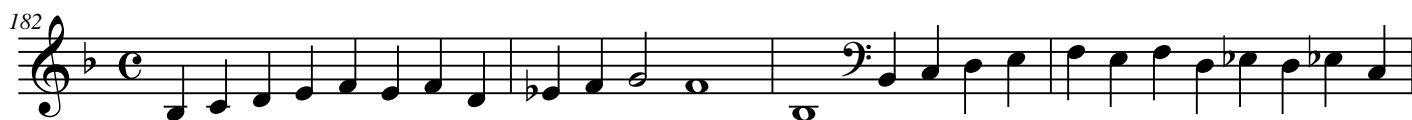


173

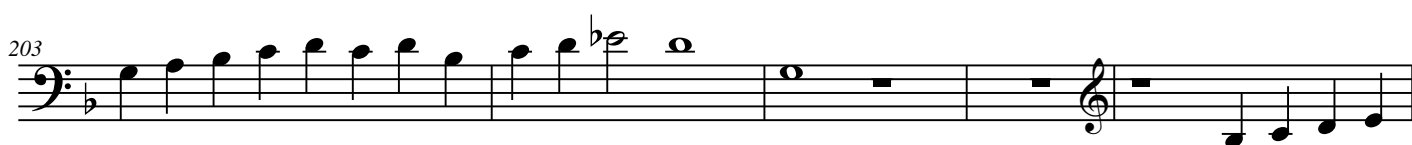


178





Suscepit a due voci

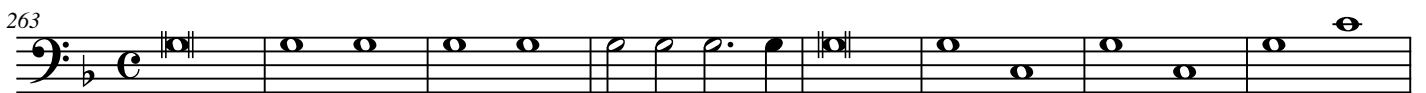
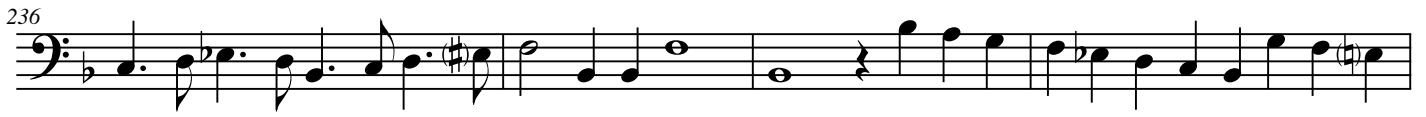


Sicut locutus est a 5 voci in Dialogo





Gloria patri a 6 voci



Sicurt erat a 6 voci



Claudio Monteverdi (1567-1643)
Magnificat a 6 voci

avec basse continue

Orgue



Principale solo

7



Principale, ottava & quintadecima

11



Principale, ottava & quintadecima

15



Principale, ottava & quintadecima

17




Principale solo

24



Principale, ottava & quintadecima

31



Principale, ottava & quintadecima

91

Principale solo

Musical notation for measures 91-96. The key signature has one flat (B-flat). The time signature is common time (C). The notation consists of a single bass clef staff with various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

97

Musical notation for measures 97-103. The notation continues with a bass clef staff, featuring a mix of note values and rests.

104

Musical notation for measures 104-109. The notation continues with a bass clef staff, featuring a mix of note values and rests.

110

Principale & Fifara

Musical notation for measures 110-113. The notation continues with a bass clef staff, featuring a mix of note values and rests.

114

Musical notation for measures 114-117. The notation continues with a bass clef staff, featuring a mix of note values and rests.

118

Musical notation for measures 118-121. The notation continues with a bass clef staff, featuring a mix of note values and rests.

122

Musical notation for measures 122-125. The notation continues with a bass clef staff, featuring a mix of note values and rests.

126

Musical notation for measures 126-131. The notation continues with a bass clef staff, featuring a mix of note values and rests.

Musical score for measures 129-131. The system consists of a treble clef staff and a bass clef staff. Measure 129 features a complex melodic line in the treble with many sixteenth notes and a few eighth notes, while the bass staff has a single half note. Measure 130 continues the treble melody with similar rhythmic patterns. Measure 131 shows the treble staff ending with a quarter note and a fermata, while the bass staff has a half note.

Principale solo

Musical score for measures 132-134. Measure 132 has a treble staff with a melodic line and a bass staff with a half note. Measure 133 continues the treble melody. Measure 134 shows the treble staff with a quarter note and a fermata, and the bass staff with a half note.

Musical score for measures 135-137. Measure 135 features a treble staff with a melodic line and a bass staff with a half note. Measure 136 continues the treble melody. Measure 137 shows the treble staff with a quarter note and a fermata, and the bass staff with a half note.

Musical score for measures 138-140. Measure 138 has a treble staff with a melodic line and a bass staff with a half note. Measure 139 continues the treble melody. Measure 140 shows the treble staff with a quarter note and a fermata, and the bass staff with a half note.

Musical score for measures 141-143. Measure 141 features a treble staff with a melodic line and a bass staff with a half note. Measure 142 continues the treble melody. Measure 143 shows the treble staff with a quarter note and a fermata, and the bass staff with a half note.

145

Musical score for measures 145-147. The piece is in a minor key (one flat). The right hand features a complex melodic line with many sixteenth and thirty-second notes, including triplets and grace notes. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

148

Musical score for measures 148-149. The right hand continues with intricate sixteenth-note patterns and grace notes. The left hand has a few chords and moving lines.

150

Musical score for measures 150-151. The right hand has a very active melodic line with many sixteenth notes and grace notes. The left hand features a long, sustained chord in the first measure of each system.

152

Musical score for measures 152-154. The right hand continues with a fast, melodic line. The left hand has a long, sustained chord in the first measure of each system, with some changes in the final measure.

155

Principale & ottava

161

168

177

182

Principale solo

186

196

203

208

212



Principale solo

Musical notation for measures 212-215, featuring a bass clef, common time signature, and a melodic line with eighth and sixteenth notes.

216



Musical notation for measures 216-220, featuring a bass clef, common time signature, and a melodic line with eighth and sixteenth notes, including some accidentals.

221



Musical notation for measures 221-224, featuring a bass clef, common time signature, and a melodic line with eighth and sixteenth notes.

225



Musical notation for measures 225-227, featuring a bass clef, common time signature, and a melodic line with eighth and sixteenth notes.

228



Musical notation for measures 228-232, featuring a bass clef, common time signature, and a melodic line with eighth and sixteenth notes, ending with a double bar line.


233



Principale & ottava

Musical notation for measures 233-235, featuring a bass clef, common time signature, and a melodic line with eighth and sixteenth notes.

236



Principale solo


Musical notation for measures 236-239, featuring a bass clef, common time signature, and a melodic line with eighth and sixteenth notes.

240



Musical notation for measures 240-242, featuring a bass clef, common time signature, and a melodic line with eighth and sixteenth notes.

243



Principale & ottava

Musical notation for measures 243-245, featuring a bass clef, common time signature, and a melodic line with eighth and sixteenth notes.

247

Principale solo

252

Principale & ottava

256

260

263

Principale, ottava & quintadecima

269

274

279

Claudio Monteverdi (1567-1643)
Magnificat a 6 voci

avec basse continue



Layout optimized for digital tablets

EN 323 (2016)

2

CANTUS

Ma - gni - fi - cat ma - gni - fi - cat,

SEXTUS

Ma - gni - fi - cat, ma - gni - fi - cat,

ALTUS

Ma - gni - fi - cat,

TENOR

8

QUINTUS

8

BASSUS

BASSUS GENERALIS

Principale solo

7

C. ma - gni - fi - cat a - ni - ma me - - a Do - - - - -

S. ma - gni - fi - cat

A. ma - gni - fi - cat

T. Ma - gni - fi - cat

Q. ma - gni - fi - cat

B. Ma - gni - fi - cat

Principale, ottava & quintadecima

12

C. - mi - num. a - ni - ma me - a Do - - - - - mi - num.

S. a - ni - ma me - a Do - - - - - mi - num.

A.

T.

Q.

B.

17

C.

S.

A.

T.

Q.

B.

Principale solo

6

20

C.

S.

A.

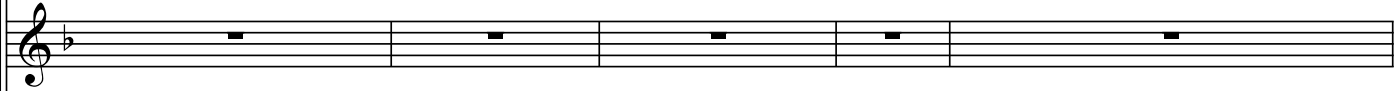
T.


Q.

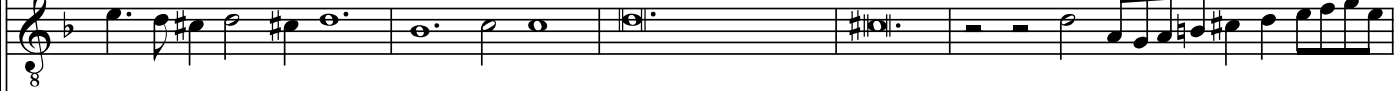
B.


23

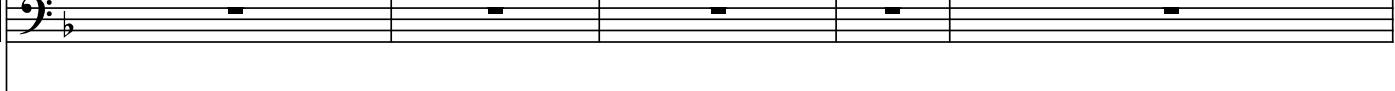
C. 

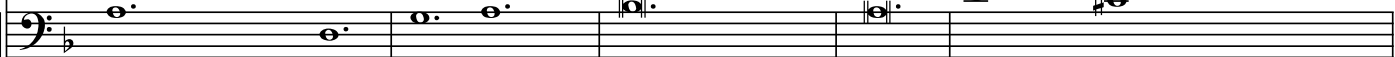
S. 

A. 
vit spi - ri - tus me - - - us:

T. 
- - - - vit spi - ri - tus me - - - us: in De - - - -


Q. 
- - - - vit spi - - - ri - tus me - us:


B. 





8


28


C. 

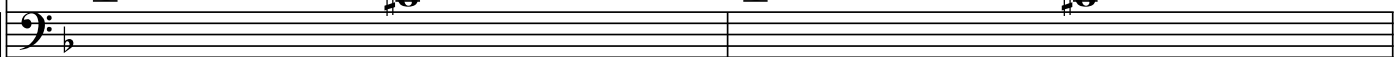
S. 

A. 
in De - - - -

T. 
- - - - o, in

Q. 
in De - - - -

B. 



30

C.

S.

A. o sa - - lu - - ta - - ri

T. De - - o sa - lu - ta - ri in De - o sa - lu - ta - ri, in

Q. - - - o, in De - o sa - lu - ta - ri, in

B.

- - - o, in De - o sa - lu - ta - ri, in

10

33

C.

S.

A. me - - - - - o.

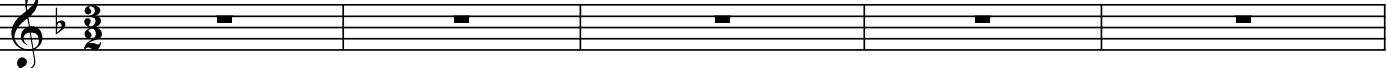
T. De - o sa - lu - ta - - - - - ri me - - - - - o.

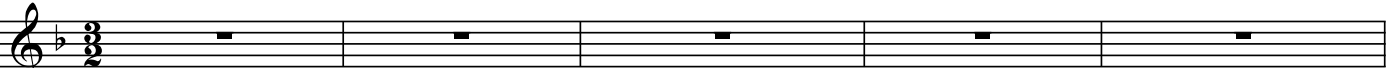
Q. De - o sa - lu - ta - - - - - ri me - - - - - o.

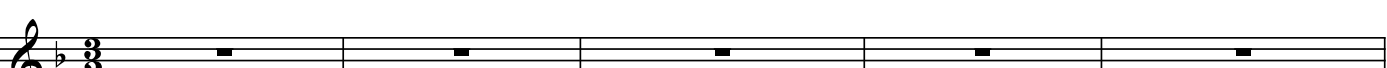
B.


- - - o, in De - o sa - lu - ta - ri, in


37

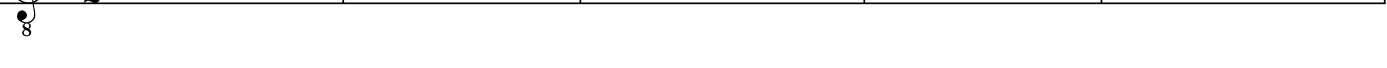
C. 


S. 

A. 

T. 

Q. 

B. 



Principale, ottava & quintadecima

42

C. 

S. 

A. 

T. 
Qui - a _____ res - pe - xit hu -

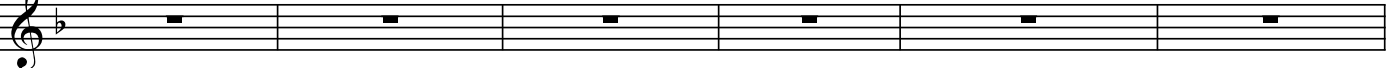
Q. 

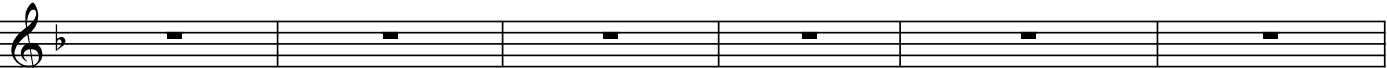
B. 

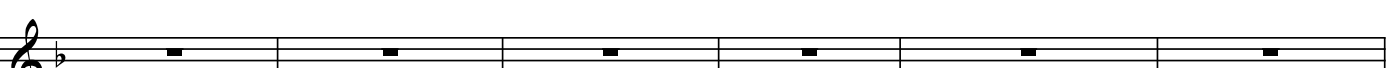


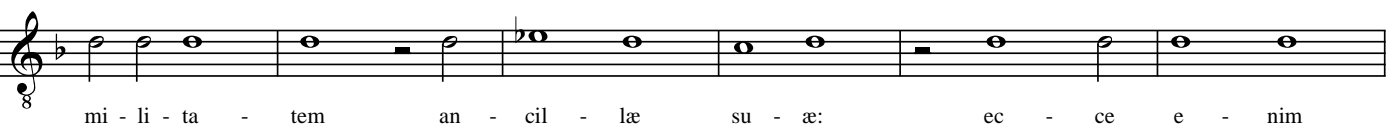
Principale solo

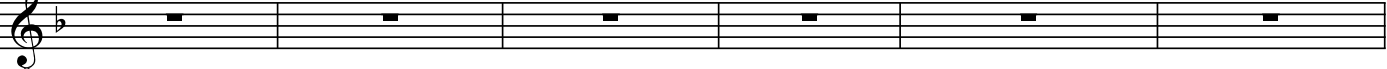
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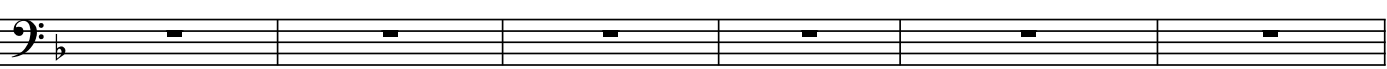
C. 


S. 

A. 

T. 

Q. 


B. 





Principale & tremulare

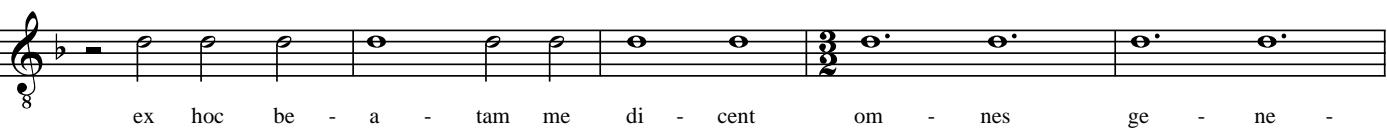
14


53


C. 


S. 

A. 

T. 

Q. 

B. 



Principale, ottava & quintadecima
& la voce canta forte

68

C. 

S. 

A. 

T.  a — fe - cit mi - hi ma - gna qui po -

Q.  - a fe - - - - cit mi - hi ma - gna qui po - - - - -

B.  - a f - - - - - cit mi - hi ma - gna qui po - - - - -



18

73

C.  qui — po - - - - tens est:

S.  qui po - - - - tens est:

A.  qui po - - - - tens est:

T.  tens est: et sanc - tum no - men e - - - - -

Q.  - tens est: et sanc - tum no - men e - - - - -

B.  tens est: et sanc - tum no - men e - - - - -



79

C. et sanc-tum no - men e - - - - -

S. et sanc-tum no - men e - - - - -

A. et sanc-tum no - men e - - - - -

T. - - - - - jus,

Q. - - - - - jus,

B. - - - - - jus,

20

85

C. jus, et sanc-tum no - men e - - - - - jus.

S. jus, et sanc-tum no - - - - men e - - - - - jus.

A. jus, et sanc-tum no - - - - men e - - - - - jus.

T. et sanc-tum no - - - - men e - jus, et sanc-tum no - men e - jus.

Q. et sanc-tum no - men e - - - - - jus.

B. et sanc-tum no - - - - men e - - - - - jus.

91

C. Et mi - se - ri -

S. Et

A.

T. Et mi - - - se - - - ri - cor - - - di - - - a

Q.

B.

Principale solo

22

94

C. cor - di-a e - jus a pro-ge - ni - e in pro-ge - ni -

S. mi - se - ri - cor - - di-a e - jus a pro-ge - ni - a in pro - ge - ni -

A.

T. a pro-ge - ni - e in pro - ge - ni -

Q.

B.

99

C.

S.

A.

T.

Q.

B.

24

103

C.

S.

A.

T.

Q.

B.

106

C. ti - bus e - - - - - um.

S. ti - bus e - - - - - um.

A.

T. bus e - - - - - um.

Q.

B.

110

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

S. Fe - cit po - ten - - - - - am,

A. Fe - cit _____

T.

Q.

B.

Principale & Fifara

116

C. ten - - - - ti - am in bra - chi - ro su -

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

A. po - - ten - - - ti - - - am in bra - chi - o su - o:

T.

Q.

B.

28

120

C. - - - - o: dis - per - sit su - per - bos, dis - per - sit su - pr - bos men - te cor - dis,

S. su - - - - o: dis - per - sit su - per - bos men - te cor - dis

A. dis - per - sit su - per - bos men - te cor -

T.

Q.

B.

125

C. me - te cor - dis, men - te cor - dis, men - te cor - dis su - i.

S. su - - - - i, men - te cor - dis su - - - - - i.

A. dis su - - - - - i.

T.

Q.

B.

30

129

C. De-po - - - - su-it, de - po - - - - su-it

S. Echo De-po - - - - su-it, de-

A.

T.

Q.

B.

Principale solo

133

C. po - ten - - - tes,

S. po - - - su-it po - ten - - -

A.

T. De - poè - - - su - it

Q.

B.

137

C. po - yen - - - tes de se - - -

S. - tes, po - ten - - - tes

A.

T. po - ten - - - tes de se - - -

Q.

B.

141

C. de: et e-xal-ta -

S. de se - - - de:

A.

T. de et e - xal - ta - vit hu - - - - -

Q.

B.

145

C. - - - - a - - - - vit, ___

S. et e - xal - ta - - - - a - - - - vit, ___

A.

T. - - - - mi - - - - les, et e - xal -

Q.

B.

148

C. et e - - - xal - - -

S. et e - - - xal - - -

A.

T. ta - vit hu - - - - -

Q.

B.

36

151

C. - ta - - - - - vit hu - mi - les.

S. - - - - - ta - - - - - vit hu - mi - les.

A.

T. - - - - - mi - - - - - les.

Q.

B.

155

C.

S.

A. E - - - su - ri - en - tes

T.

Q. E - - - su - ri - en - tes

B.

Principale & ottava

38

160

C.

S.

A. im - ple - vit bo - nis:

T.

Q. im - ple - vit bo - nis:

B.

Principale & ottava

165

C.

S.

A.
et di - vi - tes di - mi - sit

T.

Q.
et di - vi - tes di - mi - sit

B.

40

170

C.

S.


A.
i - na - - - - - nes,

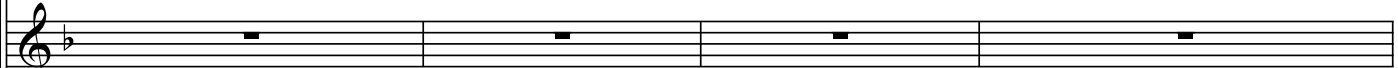
T.


Q.
i - na - - - - - nes,


B.


174


C. 

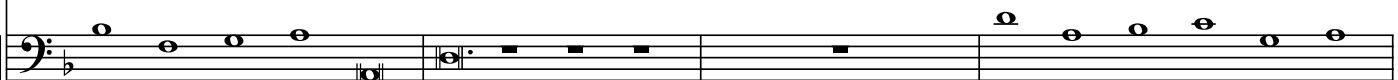
S. 

A. 
et di - vi - tes di - mi - - - sit

T. 

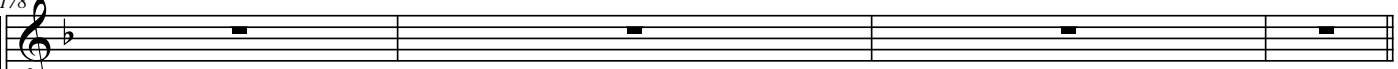
Q. 
et di - vi - tes di - mi - - - sit

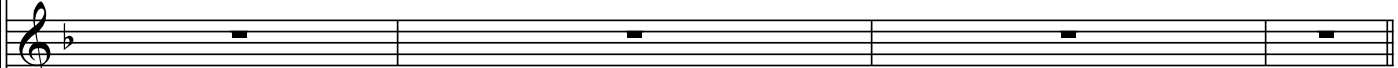
B. 

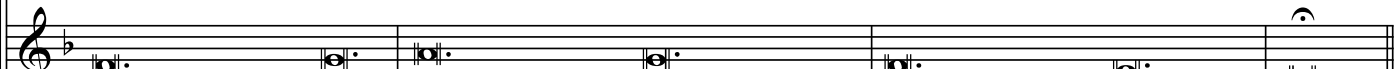


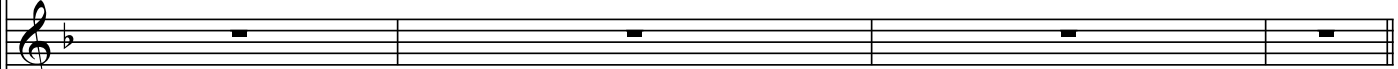
42


178

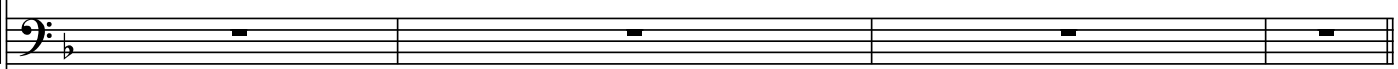
C. 


S. 

A. 
i - - - na - - - - - - - - - - - - - - - nes.


T. 


Q. 
i - - - na - - - - - - - - - - - - - - - nes.

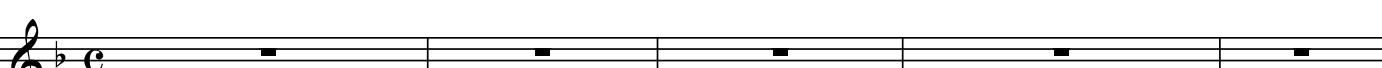
B. 





182

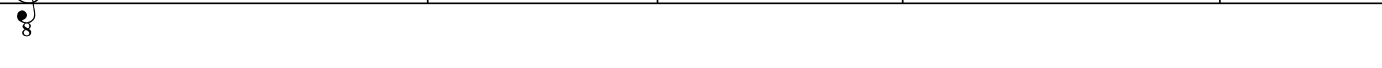
C. 


S. 

A. 

T. 

Q. 

B. 


Principale solo

187

C. 
Sus - ce - pot Is - ra - el pu - e-rum su - um:

S. 

A. 

T. 

Q. 
Sus - ce - pit Is - ra - el pu - e-rum su - um:

B. 



194

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

S.

A.

T.

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

B.

200

C. - di - æ su - - - - æ, re - cor - da - tus

S.

A.

T.

Q. - di - æ su - - - - æ, re - cor - da - tus

B.

207

C. mi - se - ri - cor - di - æ su - - - - - æ.

S.

A.

T.

Q. mi - se - ri - cor - - - di - æ su - - - - - æ.

B.

48

212

C. Si - cut lo - cu - - - - - tus, si - cut lo - cu - - - -

S. Si - cut lo - cu - - - - - tud,

A.

T.

Q. [BASSUS I] Si - cut lo - ci - - - - - tus est,

B. [BASSUS II] Si - cut lo - cu - - - - - tus est, si - cut lo - cu - - - -

Principale solo

216

C. *tus est ad Pa - - - -*

S. *si - cut lo - cu - - - - - - - - tus est*

A. *Si - - - cut _____ lo - - - cu - - - -*

T. _____

Q. [BASSUS I] *Si - cut lo - cu - - - - - - - - tus est*

B. [BASSUS II] *- tus est ad Pa - - - - -*

50

219

C. *tres, ad Pa-tres nos-tros, ad Pa - tres nos - tros:*

S. *ad Pa - - - - - tres, ad Pa-tres nos-tros, ad Pa - tres nos - tros:*

A. *- - tus est _____ ad _____ Pa - tres nos - tros:*

T. _____

Q. [BASSUS I] *ad Pa - - - - - tres, ad Pa-tres nos-tros, ad Pa - tres nos - tros:*

B. [BASSUS II] *tres, ad Pa-tres nos-tros, ad Pa - tres nos - tros:*

223

C. A - bra-ham, A - - - bra-ham, A - - -

S. A - bra - ham, A - - - - bra-ham,

A. A - - - bra - - - ham

T.

Q. [BASSUS I] A - bra - ham, A - - - - bra-ham,

B. [BASSUS II] A - bra-ham, A - - - - bra-ham, A - - -

226

C. - - - - bra-ham et se-mi-ni___ e -

S. A - - - - - bra - ham

A. et se - - - mi - ni e - - - - - jus

T.

Q. [BASSUS I] A - - - - - bra - ham

B. [BASSUS II] - - - - bra-ham et se-mi-ni___ e -

229

C. jus in se - - - - - cu - la.

S. et se - mi - ni e - - - jus in se - - - - - cu - la.

A. in se - - - - - cu - - - la.

T.

Q. [BASSUS I] et se - mi - ni e - - jus in se - - - - - cu - - - la.

B. [BASSUS II] jus in se - - - - - cu - la.

233

C. Glo - - - - -

S. Glo - - - - -

A. Glo - - - - -

T. Glo - - - - -

Q. Glo - - - - -

B. Glo - - - - -

Principale & ottava

236

C. *ri - a Pa - tri*

S. *ri - a Pa - tri*

A. *ri - a Pa - tri*

T. *ri - a Pa - tri*

Q. *ri - a Pa - - - tri, glo - - ri - - - -*

B. *ri - a Pa - tri*

Principale solo

240

C. *et*

S. *et*

A. *et*

T. *et*

Q. *a Pa - - - - - tri et Fi - li - o et*

B. *et*

Principale & ottava

244

C. Fi - li - o,

S. Fi - - - - - li - o,

A. Fi - li - o,

T. Fi - - - - - li - o,

Q. Fi - - - - - li - - - o,

B. Fi - li - o,

Fi - li - o,

247

C.

S.

A.

T.

Q. et Spi - ri - tu - i Sanc - - - - -

B.

Principale solo

251

C. et _____ Spi-ri - tu - i

S. et _____ Spi-ri - tu - i

A. et _____ Spi - ri - tu - i

T. et _____ Spi-ri - tu - i

Q. - - to, et _____ Spi - ri - tu - i

B. et _____ Spi-ri - tu - i

Principale & ottava

60

255

C. Sanc - to, et, _____ et _____

S. Sanc - to, et, _____ et _____

A. Sanc - to, et _____ et _____

T. Sanc - to, et, _____ et _____

Q. Sanc - to, _____ et ri - tu - - - i Sanc - - - -

B. Sanc - to, et, _____ et _____

269

C. et sem - per, et in sæ - cu - la sæ - cu - lo - -

S. et nunc et sem - per, et in sæ - cu - la sæ - cu - lo - -

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

T. et sem - - - per,

Q. et nunc et sem - per,

B. et sem - per, et in sæ - cu - la sæ - cu - lo - -

64

275

C. - - - - rum, et in sæ - cu - la sæ - cu - lo - - - -

S. - - - - rum, et in sæ - cu - la sæ - cu - lo - - - -

A. cu - lo - - - rum, et in sæ - cu - la sæ - cu - lo - - - -

T. et in sæ - cu - la sæ - cu - lo - - - -

Q. et in sæ - cu - la sæ - cu - lo - - - -

B. - - - - rum, et in sæ - cu - la sæ - cu - lo - - - -

281

C.  rum. A - - - - - men.

S.  rum. A - - - - - men.

A.  rum. A - - - - - men.

T.  rum. A - - - - - men.

Q.  rum. A - - - - - men.

B.  rum. A - - - - - men.

