

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE VOCALE DE STYLE CONCERTANT

Claudio Monteverdi (1567-1643)
Magnificat a 6 voci

avec basse continue



A musical score for a six-part setting of the Magnificat. The parts are labeled on the left: CANTUS, SEXTUS, ALTUS, TENOR, QUINTUS, and BASSUS. The BASSUS part is further identified as BASSUS GENERALIS at the bottom. The music is in common time, with a key signature of one flat. The vocal parts sing the text "Ma - gni - fi - cat," while the BASSUS GENERALIS part provides harmonic support. The score includes a vertical bar line and a repeat sign with a 'C' above it, indicating a repeat of the previous section. The vocal parts sing in soprano range, while the BASSUS GENERALIS part sings in basso range.

CANTUS

SEXTUS

ALTUS

TENOR

QUINTUS

BASSUS

BASSUS
GENERALIS

Ma - gni - fi - cat

Ma - gni - fi - cat,

Principale solo

C. 7

S.

A.

T. 8

Q. 8

B.

Principale, ottava & quintadecima

The musical score consists of seven staves. The top four staves represent vocal parts: C (soprano), S (soprano), A (alto), and T (tenor). The bottom three staves represent vocal parts: Q (bass) and B (bass). Below the B staff is a basso continuo staff. The vocal parts sing the word "magnificat" at various points. The basso continuo part provides harmonic support with a repeating eighth-note pattern. Measure numbers 7 and 8 are indicated above the staves.

12

The musical score consists of seven staves. The top six staves represent vocal parts: C (soprano), S (soprano), A (alto), T (tenor), Q (bass), and B (bass). The bottom staff represents the basso continuo. The vocal parts sing homophony, while the continuo provides harmonic support with sustained notes and bass line. The music is in common time, with a key signature of one flat. The vocal parts sing "mi-num. a - ni-ma me - a Do - - - - mi - num." The continuo part features a bass line with eighth-note patterns.

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

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

A.

T.

Q.

B.

BASSO CONTINUO

17

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

Tenor (T) and Bass (B) sing the melody. The Tenor part includes lyrics: "Et e - xul - ta" at measure 17, "Et e - xul - ta" at measure 18, and "Et" followed by a fermata at measure 19. The Basso continuo (B.) part consists of sustained notes on the first and fourth strings of the bassoon.

Principale solo

20

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

e - - - - xul - - - ta

et e - xul - ta

vit,

23

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

vit spi - ri - tus me - - - us:
- - - vit spi - ri - tus me - - - us: in De - - -
vit _____ spi - - - ri - tus me - - us:

28

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

in De o, in

in De

in

in

This musical score consists of six vocal parts: C, S, A, T, Q, and B. The music is in common time, indicated by a 'C' at the beginning of each staff. The key signature is one flat, shown by a 'F' with a sharp sign. Measure 28 begins with a rest for both C and S. A follows with a note. T and Q then play eighth-note patterns. B has rests. The lyrics 'in', 'De', 'o,', and 'in' are placed under specific notes for T and Q. Measures 29 and 30 show more eighth-note patterns for T and Q, with additional lyrics 'in', 'De', and 'in' appearing under their notes. The bass staff (B) remains mostly silent throughout these measures.

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

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.

Bassoon:

o. - - - - o. - - - - o.

This musical score page shows a setting for six voices (C, S, A, T, Q) and a bassoon. The music is in common time and uses a key signature of one flat. The vocal parts (C, S, A, T, Q) sing the lyrics 'me' and 'De - o sa - lu - ta - - - - ri me - - - - o.' The bassoon part provides harmonic support with eighth-note patterns. Measure 33 begins with a rest followed by a dotted half note for each voice, except for the bassoon which has a continuous eighth-note pattern. The vocal entries occur in pairs, with the soprano (S) and alto (A) singing first, followed by the tenor (T) and bass (B), and finally the quartet (Q). The bassoon part continues throughout the measure, providing a rhythmic foundation.

37

C. 

S. 

A. 

T.  8

Q.  8

B. 

Principale, ottava & quintadecima

42

C. S. A. T. Qui - a _____ res - pe - xit hu -

Q. B.

Principale solo

The musical score consists of seven staves. The top five staves represent the vocal parts: C (soprano), S (soprano), A (alto), T (tenor), and Q (bass). The tenor part includes lyrics: "Qui - a _____ res - pe - xit hu -". The bottom two staves represent the basso continuo (B.C.) and a bass (B) part. Measure 42 begins with a rest followed by a sustained eighth note on C for all voices. The tenor part then enters with a melodic line: a rest, an eighth note on C, a sixteenth note on A, another eighth note on C, a sixteenth note on B, another eighth note on C, a sixteenth note on A, and a sixteenth note on B. The basso continuo part at the bottom starts with a dotted half note (three eighth notes) followed by a continuous eighth-note pattern. The bass part follows a similar eighth-note pattern. The basso continuo part ends with a sixteenth-note pattern before the bass part begins its eighth-note pattern.

47

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

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

Principale & tremulare

This musical score page contains six staves for vocal parts (C, S, A, T, Q, B) and one staff for the basso continuo. The vocal parts are in soprano, alto, tenor, and bass clef, with a key signature of one flat. The basso continuo is in bass clef. Measure 47 begins with a rest followed by a series of eighth-note patterns. The vocal parts sing the words 'militatem ancilæ suæ: ecce enim'. The basso continuo part at the bottom is labeled 'Principale & tremulare'.

53

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

T. 8 ex hoc be - a - tam me di - cent om - nes ge - ne -

B. 8

Principale, ottava & quintadecima
& la voce canta forte

58

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

Tenor (T) has lyrics: ra - ti - - - o - - - - - - - - - - - - - - - - - nes.

Bassoon (B) has a basso continuo line.

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.

Tenor (T.) and Bass (B.) sing eighth-note patterns. The Tenor part starts with a dotted half note followed by a sixteenth note. The Bass part starts with a dotted half note followed by a sixteenth note. The Alto (A.) part starts with a dotted half note followed by a sixteenth note. The Soprano (S.) part starts with a dotted half note followed by a sixteenth note. The Contralto (C.) part remains silent throughout the measure.

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

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

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

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

C. 73

qui _____ po - - - tens est:
 qui po - - - tens est:
 qui po - - - tens est:
 tens est: et sanc - tum no - men e - - -
 - tens est: et sanc - tum no - men e - - -
 tens est: et sanc - tum no - men e - - -

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

79

C. et sanctum nomen e - - - - -

S. et sanctum nomen e - - - - -

A. et sanctum nomen e - - - - -

T. - - - - - jus,

Q. - - - - - jus,

B. - - - - - jus,

85

C. jus, et sanctum non - men e - - - - - jus.
S. jus, et sanctum non - men e - - - - - jus.
A. jus, et sanctum non - men e - - - - - jus.
T. et sanctum non - men e - jus, et sanctum non - men e - jus.
Q. et sanctum non - men e - - - - - jus.
B. et sanctum non - men e - - - - - jus.

91

C. *Et miserere*

S. *Et miserere*

A.

T. *Et misericordia*

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.

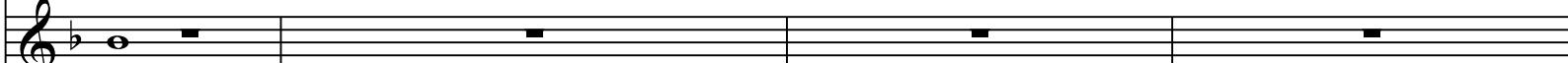
Q.

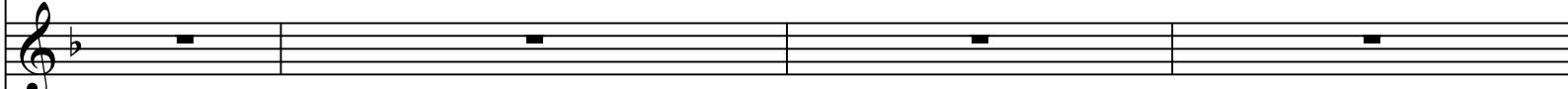
B.

The score consists of six vocal parts (C, S, A, T, Q, B) and a basso continuo part. The vocal parts are in soprano, alto, tenor, bass, and two quinto voices. The basso continuo part is in bass clef. The music is in common time, key signature is one flat. The vocal parts sing homophony, while the continuo provides harmonic support. Measure 94 begins with a melodic line in the soprano (C) and alto (S) parts, followed by the tenor (T), bass (B), and two quinto (Q) parts. The basso continuo part enters at the end of the measure. The lyrics are in Latin, with some words repeated or varied between parts.

99

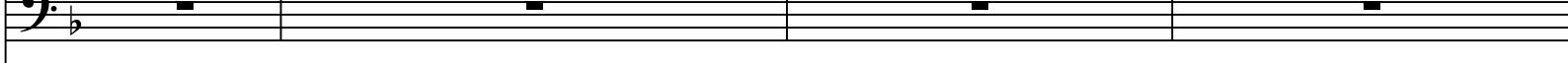
C. 
es: ti - men -

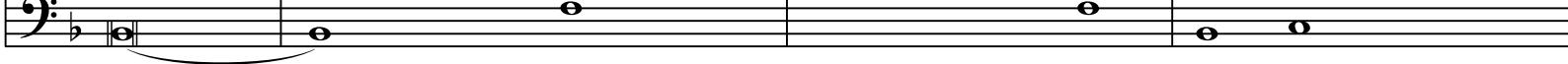
S. 
es:

A. 

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

Q. 

B. 



103

C. um, ti - men

S. ti - men

A.

T. um, ti - men ti

Q.

B.

BASSO CONTINUO: Bassoon line with slurs; Cello/Bass line with sustained notes.

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.

The continuo part consists of a basso continuo line with a cello-like line below it.

120

C. o - - - - 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.

The musical score consists of seven staves. The top six staves represent vocal parts: C (soprano), S (soprano), A (alto), T (tenor), Q (bass), and B (bass). The bottom staff represents the basso continuo. The tempo is marked as 120. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The basso continuo part shows a steady eighth-note bass line. The vocal parts sing lyrics in Spanish, including 'dis - per - sit su-per - bos' and 'men - te cor - dis'. The basso continuo part is written in bass clef and includes a bassoon-like part with a bassoon key signature.

125

The musical score consists of seven staves. The top five staves represent vocal parts: C (soprano), S (soprano/alto), A (alto), T (tenor), and Q (bass). The bottom two staves represent the basso continuo. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "me, - te cor - dis, men - te cor - dis, men - te cor - dis su - i." The basso continuo part shows a steady bass line with sustained notes and occasional grace notes.

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

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

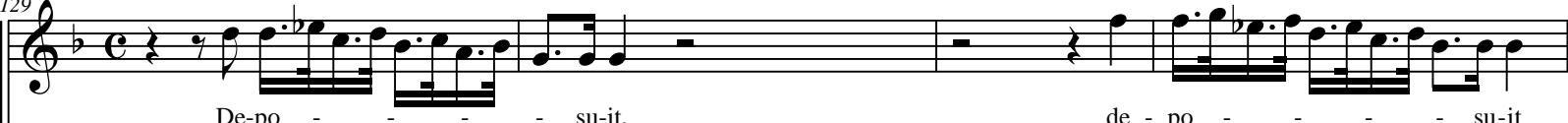
A. dis su - - - - - - - - - - i.

T.

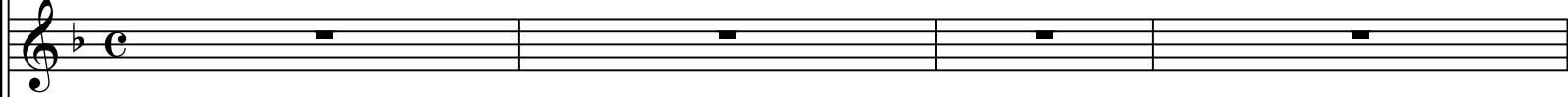
Q.

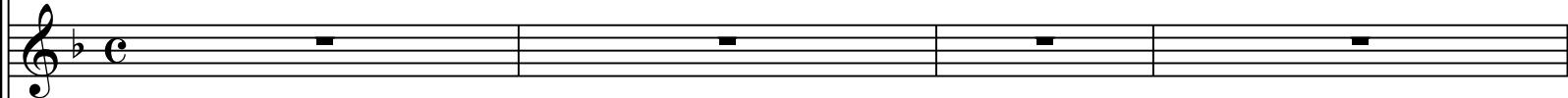
B.

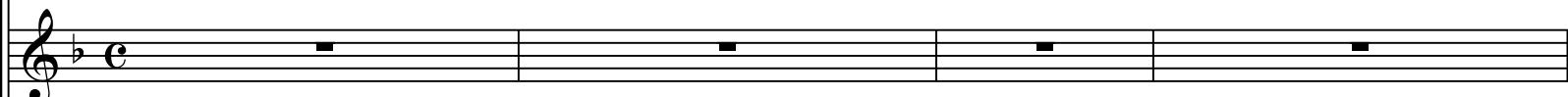
129

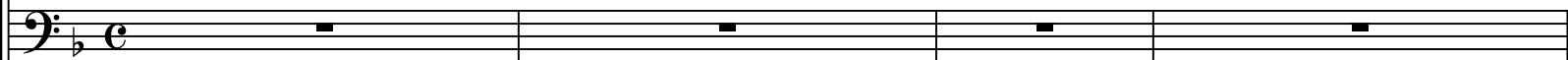
C. 
De-po - su-it,
de - po - su-it
Echo

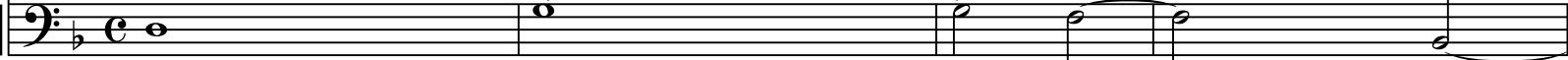
S. 
De-po - su-it,
de-

A. 

T. 

Q. 

B. 


Principale solo

133

C. po - ten - su-it po - ten - tes,

S.

A.

T. De - po su - it

Q.

B.

Bassoon continuo: o o o o o

137

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

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

A.

T. $\frac{8}{8}$ po - ten - - - - tes de se - - -

Q. $\frac{8}{8}$

B.

Bassoon: \bullet \bullet

141

C. de: et e-xal-ta -

S. de se - - - de:

A.

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

Q.

B.

Bassoon line: $\text{F} \quad \text{D} \quad \text{O} \quad \text{O} \quad \text{F} \quad \text{F} \quad \text{D}$

This musical score page contains six staves for vocal parts (C, Soprano, Alto, Tenor, Bass, and Bassoon) and one staff for the bassoon continuo. The vocal parts are in soprano, alto, tenor, and bass clefs, with time signatures of common time (indicated by 'C') and 8th note time (indicated by '8'). The bassoon part is in bass clef. Measure 141 begins with a rest followed by eighth-note patterns. The vocal parts sing 'de' or 'de se' followed by a fermata. The bassoon part has sustained notes. The vocal parts continue with 'et e-xal-ta-vit hu' followed by a fermata. The bassoon part concludes with a sustained note.

145

C. - z - a - vit, —
S. et e - xal - ta - a - vit, —
A. - - - -
T. $\frac{8}{8}$ mi - - - - les, et e - xal -
Q. $\frac{8}{8}$ - - - -
B. - - - -

| $\frac{8}{8}$ - o - o -

This musical score page contains six staves of music for a choir of six voices (C, Soprano; A, Alto; T, Tenor; Q, Bass; B, Basso Continuo) and a basso continuo part. The music is in common time. Measure 145 begins with a rest followed by a dotted half note in the basso continuo. The vocal parts enter with various patterns of eighth and sixteenth notes. The lyrics 'et exalta' are sung by the soprano section, while the basso continuo provides harmonic support. The basso continuo staff at the bottom has a bass clef and includes a cello-like line with dots and a bassoon-like line with dashes.

148

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

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

A.

T. ta - vit hu - - - - - - - - - -

Q.

B.

Bassoon: \textcircled{d}

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

160

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

im - ple - vit bo - nis:

im - ple - vit bo - nis:

BASSO CONTINUO

165

C.

S.

A.

T.

et di - vi - tes di - mi - sit

Q.

et di - vi - tes di - mi - sit

B.

Bassoon/Basso Continuo:

||: o o o o o o o o | o o o o | o o o o | :||

170

C.

S.

A.

T.

Q.

B.

i - na - - - - - - - - - - nes,

i - na - - - - - - - - - - nes,

Bassoon: Ω o o o o

174

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

et di - vi - tes di - mi - sit

et di - vi - tes di - mi - sit

Bassoon part:

o o o o | o . - - - | o . - - - | o o o o |

178

C.

S.

A.

i - na - - - - nes.

T.

Q.

i - na - - - - nes.

B.

Bassoon part: o - - o - - o - - o - - o - - o - -

182

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

Principale solo

The musical score consists of six staves, each representing a different voice part. The top five staves are labeled C., S., A., T., and Q., while the bottom staff is labeled B. Each staff begins with a treble clef (G-clef) and a common time signature (C). The vocal parts (C, S, A, T, Q) play eighth-note patterns consisting of two groups of four notes followed by a rest. The bass part (B) has a similar pattern but includes a bass clef (F-clef) and a '16' above it, indicating a sixteenth-note pattern. The Principal solo part at the bottom starts with eighth-note patterns and then transitions to a sixteenth-note pattern.

187

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

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

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,
S. Si - cut lo - cu - - - - tud,
A.
T.
[BASSUS I]
Q. Si - cut lo - ci - - - - tus est,
[BASSUS II]
B. Si - cut lo-cu - - - - tus est,
Principale solo

This musical score page contains seven staves. The top four staves represent vocal parts: C (soprano), S (soprano), A (alto), and T (tenor). The bottom three staves represent basso continuo parts: [BASSUS I] (double bass), [BASSUS II] (double bass), and Principale solo (likely harpsichord or organ). The music is in common time, with a key signature of one flat. Measure 212 begins with a piano part consisting of eighth-note chords. The vocal parts enter with lyrics in Latin: 'Si - cut lo-cu - - - - tus,' followed by 'si - cut lo - cu - - - - tud,' then a repeat of the first line. The basso continuo parts provide harmonic support with sustained notes and eighth-note chords. The vocal parts continue with 'Si - cut lo - ci - - - - tus est,' followed by 'Si - cut lo-cu - - - - tus est,' and finally 'si - cut lo-cu - - - -' (the end of the page). The 'Principale solo' staff shows a continuous eighth-note pattern throughout the measure.

216

The musical score consists of seven staves. The top staff (C) has a treble clef and a key signature of one sharp. The second staff (S) has a treble clef and a key signature of one sharp. The third staff (A) has a treble clef and a key signature of one sharp. The fourth staff (T) has a treble clef and a key signature of one sharp. The fifth staff (Bassus I) has a bass clef and a key signature of one sharp. The sixth staff (Bassus II) has a bass clef and a key signature of one sharp. The bottom staff (Bassus III) has a bass clef and a key signature of one sharp. The music is in common time. The vocal parts sing in Latin, with lyrics appearing below the staves. The vocal parts include C (soprano), S (soprano), A (alto), T (tenor), Bassus I (bass), Bassus II (bass), and Bassus III (bass). The lyrics include "tus est", "ad Pa", "si - cut lo - cu - - - - tus est", "Si - - - - cut - - - - lo - - - - cu - - - -", and "tus est". The score includes dynamic markings such as forte (f), piano (p), and accents. Measure numbers 216 are indicated at the top left.

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

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

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

T. - - - -

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

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

B. - - - -

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.

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

[BASSUS II] B. 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]

Q. 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.

[BASSUS I]

Q. A - - - - - bra - ham

[BASSUS II]

B. - - - bra-ham et se - mi - ni ____ e -

This musical score page shows a six-part setting of the hymn "Amen" at measure 226. The parts are labeled on the left: C, S, A, T, [BASSUS I], Q, and B. The vocal parts (C, S, A, T) sing the lyrics "bra-ham", "et se - mi - ni ____ e -", "A - - - bra - ham", and "et se - - - mi - ni e - - - - - - - - - jus". The bassus parts (Q and B) provide harmonic support with rhythmic patterns. The bassus part [BASSUS I] is in treble clef and the bassus part [BASSUS II] is in bass clef. Measure 226 begins with a fermata over the first two measures of the soprano part. The music is in common time, indicated by the '8' in the tenor staff.

229

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

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

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

T.

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

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

233

C. 
Glo - - - - - - - - - -

S. 
Glo - - - - - - - - - -

A. 
Glo - - - - - - - - - -

T. 
₈ Glo - - - - - - - - - -

Q. 
₈ Glo - - - - - - - - - -

B. 
Glo - - - - - - - - - -


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. - - - - tri, glo - - - - ri - - - -

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

Bass. - - - -

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. *Filio,*

S. *Filio,*

A. *Filio,*

T. *Filio,*

Q. *Filio,*

B. *Filio,*

247

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

et Spi - ri - tu - i Sanc - - - - - - - - -

Bassoon part (Basso continuo):

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

This musical score page shows a setting for six voices (C, Soprano; A, Alto; T, Tenor; B, Bass) and basso continuo (B). The music is in G minor, 4/4 time. The vocal parts sing the words 'et' followed by 'Spi - ri - tu - i'. The basso continuo part at the bottom is labeled 'Principale & ottava'. The score is numbered 251.

255

A musical score for a six-part setting of the Latin hymn "Sancto". The parts are: C. (Soprano), S. (Soprano), A. (Alto), T. (Tenor), Q. (Bass), and B. (Bass). The music is in common time, with a key signature of one flat. The vocal parts sing the words "Sanc - to, et, et" in measures 1-3, followed by "et" in measure 4. In measure 5, the Q. and B. parts sing "ri - tu - - - i" and "Sanc - - - - -" respectively. The vocal parts continue with "et" in measure 6. The score includes vertical bar lines and horizontal repeat signs.

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

C. 259

Spi - ri - tu - i Sanc - - - to.

Spi - ri - tu - i Sanc - - - to.

Spi - ri - tu - i Sanc - - - to.

Spi - ri - tu - i Sanc - - - to.

Spi - ri - tu - i Sanc - - - to.

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. ⁸ Si - cut e - - - rat _____ in prin - ci - pi - o _____

Q. ⁸ 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 - - -

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.

Bass. rum. A men.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE VOCALE DE STYLE CONCERTANT

Claudio Monteverdi (1567-1643)
Magnificat a 6 voci

avec basse continue

Basse d'archet 2

Magnificat *a 6 voci*

6 Anima mea *a 2 voci*

10

14

17 Et exultavit *a 3 voci*

22

27

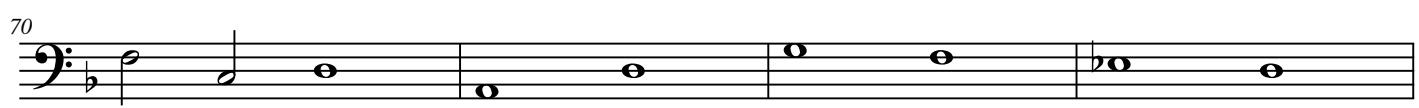
32



Quia respexit ad una voce sola



Quia facit a 6 in Dialogo





79

84

91

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

95

100

105

110

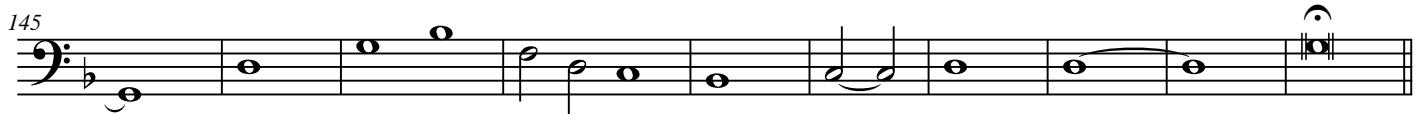
Fecit potentiam a 3 voci

114

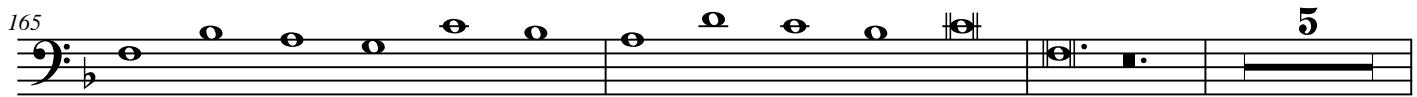
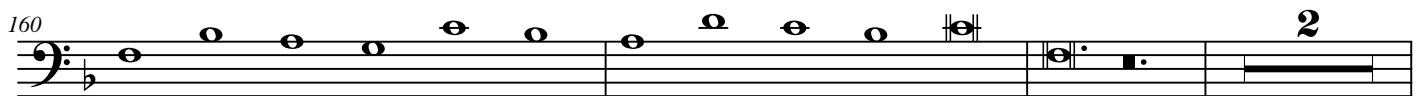
118



Depositum a 3 voci, et cantano doi Soprani in Echo



Esurientes a due voci



182

Suscepit a due voci

186

5

196

4

203

208

212

Sicut locutus est a 5 voci in Dialogo

216

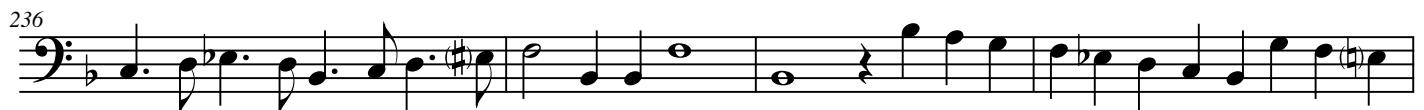
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224

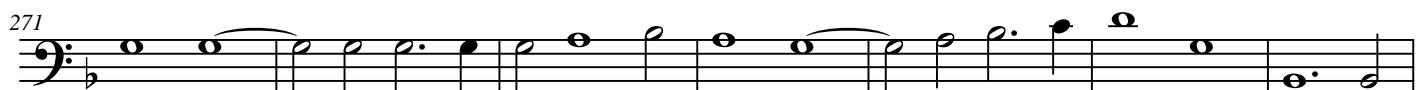
228



Gloria patri *a 6 voci*



Sicut erat *a 6 voci*



COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE VOCALE DE STYLE CONCERTANT

Claudio Monteverdi (1567-1643)
Magnificat a 6 voci

avec basse continue

Orgue



2

Principale solo

7



Principale, ottava & quintadecima

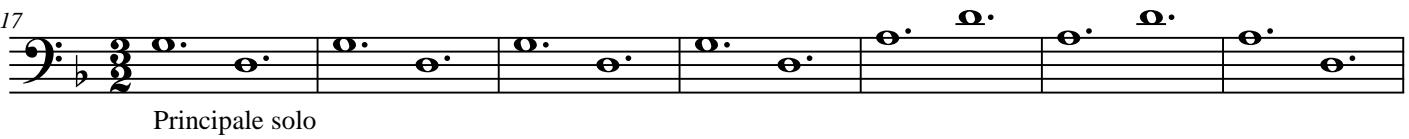
11



15



17



Principale solo

24



31



37

Principale, ottava & quintadecima

42

Principale solo

47

Principale & tremulare

53

Principale, ottava & quintadecima
& la voce canta forte

58

63

Principale solo

68

75

83

91

Principale solo

97

104

110

Principale & Fifara

114

118

122

126

129

Principale solo

132

135

138

141

Musical score page 145. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. Measure 145 starts with a rest followed by a sixteenth-note pattern. The right hand then plays a series of eighth-note chords. The left hand provides harmonic support with sustained notes.

Musical score page 148. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to no sharps or flats. Measure 148 begins with a sustained note in the bass. The right hand plays a rhythmic pattern of eighth and sixteenth notes. The left hand provides harmonic support with sustained notes.

Musical score page 150. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to one sharp. Measure 150 begins with a sustained note in the bass. The right hand plays a rhythmic pattern of eighth and sixteenth notes. The left hand provides harmonic support with sustained notes.

Musical score page 152. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to one sharp. Measure 152 begins with a sustained note in the bass. The right hand plays a rhythmic pattern of eighth and sixteenth notes. The left hand provides harmonic support with sustained notes.

155

Principale & ottava

161

168

177

182

Principale solo

186

196

203

208

212

Principale solo

216

221

225

228

233

Principale & ottava

236

Principale solo

240

243

Principale & ottava

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



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EN 323 (2016)

2

CANTUS

SEXTUS

ALTUS

TENOR

QUINTUS

BASSUS

BASSUS GENERALIS

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

Principale solo

The score is a digital representation of a historical musical work. The vocal parts are arranged in a vertical stack, with the CANTUS at the top and the BASSUS GENERALIS at the bottom. The vocal parts sing the text 'Ma - gni - fi - cat' at different times. The BASSUS GENERALIS part begins with a basso continuo line and later joins the vocal parts for a 'Principale solo' section.

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

Bassoon (B.)

Principale, ottava & quintadecima

4

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.

Bassoon (B.)

17

C.

S.

A.

T. Et
Et e - xul - ta - vit,

Q.

B.

Principale solo

6

20

C.

S.

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

T. et e - xul - ta -

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

B.

Principale solo

23

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

vit spiritus me us:
- - - - - in De - - - -

Q. B.

vit spiritus me us:
- - - - - in De - - - -

8

28

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

in De - - - -
- - - - - o, in

Q. B.

in De - - - -
- - - - - o, in

30

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

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

10

33

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

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

37

C.

S.

A.

T. 8

Q. 8

B.

Principale, ottava & quintadecima

12

42

C.

S.

A.

T. 8 Qui - a res - pe - xit hu -

Q. 8

B.

Principale solo

47

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

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

Principale & tremulare

14

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.
nes.

16

63

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

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

Qui - - -

Qui - - -

Principale solo

68

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

T. Q. B.

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

18

73

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

T. Q. B.

qui po - - tens est:
qui po - - tens est:
qui po - - tens est:
tens est: et sanc - tum no - men e - - -
tens est: et sanc - tum no - men e - - -
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. et sanc-tum no-men e - - - -

8
T. jus,

Q. 8 jus,

B. 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. 8 et sanc-tum no-men e - jus, et sanc-tum no-men e - jus.

Q. 8 et sanc-tum no-men e - - - - jus.

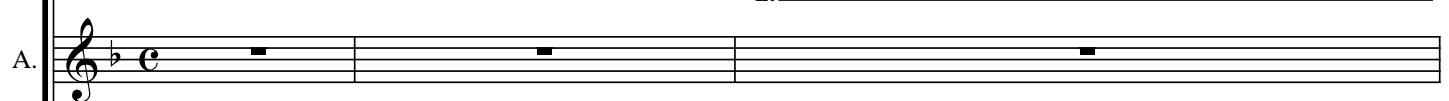
B. et sanc-tum no-men e - - - - jus.

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

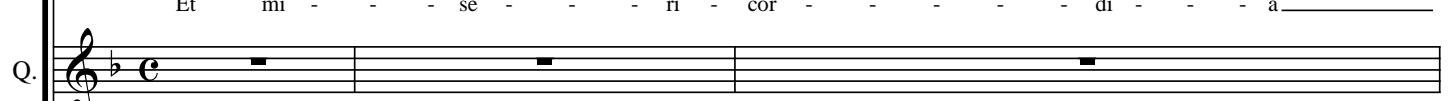
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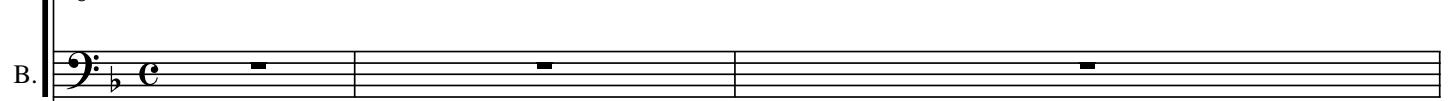
C. 

S. 

A. 

T. 

Q. 

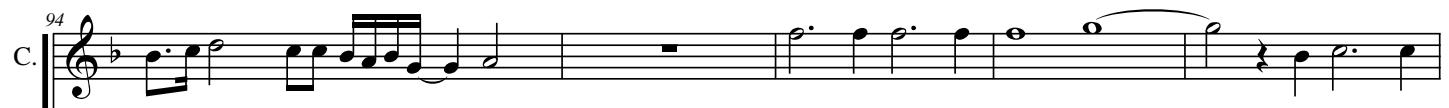
B. 



Principale solo

22

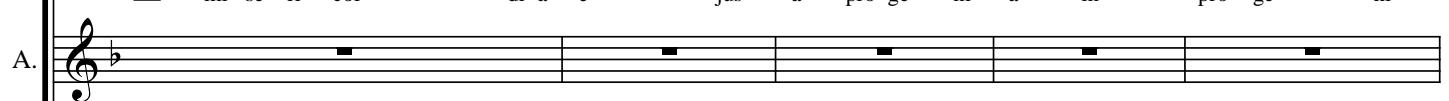
94

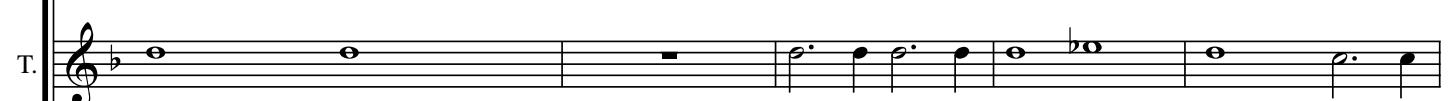
C. 

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

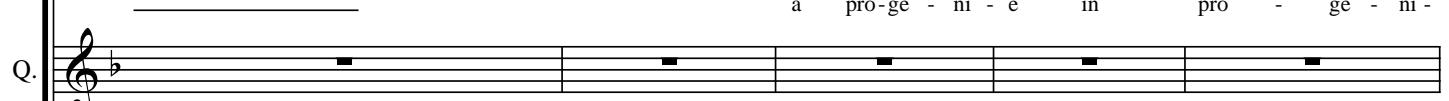
S. 

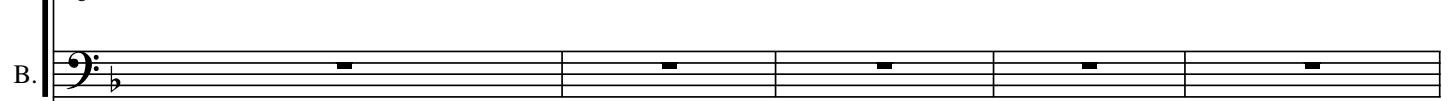
— mi - se - ri - cor - - di-a e - jus a pro-ge - ni - a in pro - ge - ni -

A. 

T. 

8 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 - - - - - - bus e - - - - - -

Q.

B.

24

103

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

S. ti - men - -

A.

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

Q.

B.

106

C. ti - bus e - - - - um.
 S. ti - bus e - - - - um.
 A.
 T. bus e - - - - um.
 Q.
 B.
 | Bassoon o - o - - - - um.

26

110

C. Fe - cit po - ten - - - - ti - am, fe - cit po -
 S. Fe - cit po - ten - - - - am,
 A.
 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. $\frac{8}{8}$
Q. $\frac{8}{8}$
B.
Bassoon: | F G A G F E D C B A G F E D C B A | F G A G F E D C B A |

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. $\frac{8}{8}$
Q. $\frac{8}{8}$
B.
Bassoon: | F G A G F E D C B A G F E D C B A | F G A G F E D C B A | F G A G F E D C B A |

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.
Bassoon: | F F F F | F F F F | F F F F | F F F F |

30

129

C. De-po - - - su-it, de - po - - - su-it
S. Echo De-po - - - su-it, de -
A.
T.
Q.
B.
Bassoon: | C C C C | C C C C | C C C C | C C C C |

Principale solo

133

C. po - ten - - - tes,
S. po - su - it po - ten - - -
A.
T. De - poè su - it
Q.
B.
Bassoon: o o o o

32

137

C. po - yen - - - tes de se - - -
S. - tes, po - ten - - - tes
A.
T. po - ten - - - - tes de se - - - -
Q.
B.
Bassoon: o o o o

141

C. de: et e-xal-ta -

S. de se - de:

A. -

T. 8 de et e - xal - ta - vit hu - - - - -

Q. 8 -

B. -

- o - o - o - o - o -

34

145

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

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

A. -

T. 8 - - - - - mi - - - - - les, et e - xal -

Q. 8 -

B. -

- o - - - - - o -

148

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

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

A.

T. $\frac{8}{8}$ ta - vit hu - - - - - - - - - -

Q.

B.

| $\frac{8}{8}$ ta - - - - - - - - - - - - - - - -

36

151

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

S. ta - hu - mi - les.

A.

T. $\frac{8}{8}$ mi - les.

Q.

B.

| $\frac{8}{8}$ mi - les.

155

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

E - - - su - ri - en - tes

E - - - su - ri - en - tes

Principale & ottava

38

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

40

170

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

i - na - - - - - - nes,

i - na - - - - - - nes,

B. |

174

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

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

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

42

178

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

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

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

182

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

Principale solo

44

187

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

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

Q. 8 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. 8 re - cor - da - tus mi - se - ri - cor -

B.

46

200

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

S.

A.

T.

Q. 8 - di - æ su - - - - æ, re - cor - da - tus

B.

207

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

S.

A.

T. 8

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

B.

48

212

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

S.

A.

T. 8

Q. [BASSUS I] Si - cut lo - cu - - - - - - - - - - tud,

B. [BASSUS II] Si - cut lo - ci - - - - - - - - - - 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 - res nos - tros, ad Pa - res nos - tros:

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

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

T. - - - - -

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

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

223

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

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

A. A - - - bra - - - ham

T. A - - - - -

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

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

52

226

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

S. A - - - - bra - ham

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

T. A - - - - -

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

[BASSUS II] B. - - - 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. $\frac{8}{8}$

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

B. jus in se - cu - la.

54

233

C. Glo - - - - -

S. Glo - - - - -

A. Glo - - - - -

T. $\frac{8}{8}$ Glo - - - - -

Q. $\frac{8}{8}$ 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

56

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,

|

58

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. 8 et Spi - ri - tu - i

Q. 8 - - 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. 8 Sanc - to, et, et

Q. 8 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.

62

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. 8 et sem - - - per,

Q. 8 et nunc et sem - per,

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

| 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. 8 et in sæ - cu - la - - - sæ - cu - lo - -

Q. 8 et in sæ - cu - la sæ - cu - lo - -

B. rum, 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.