

Claudio Monteverdi (1567 – 1643)

Vesperae Beatae Virginis

BASSUS – CHORUS I

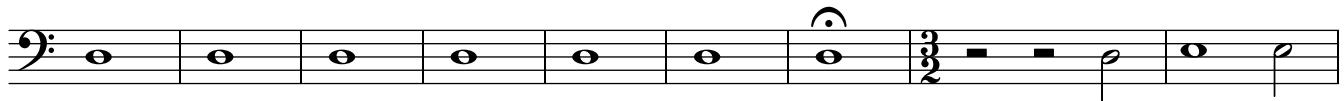
Domine ad adiuvandum



[10]



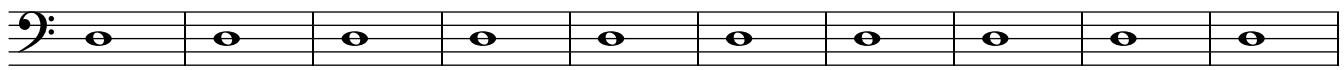
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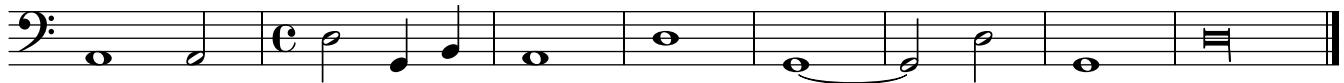
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[45]



[52]



Dixit Dominus

2

Altus

-nus Do - mi- Di - xit Do-minus do - mi-no me - o,

[6]

di - xit Do-minus do - mino me - o: se - de a dex - tris me - is

[12]

donec ponam inimicos tu - - - - -

[17]

- - - - -

[24]

os scabellum pedum tu - o - - -

[29]

Ritornello
rum.

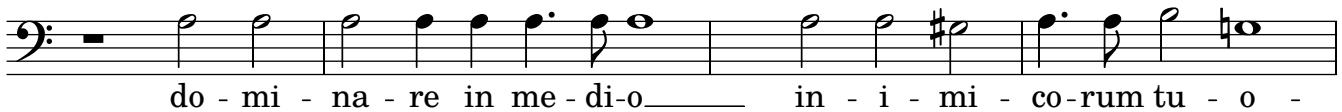
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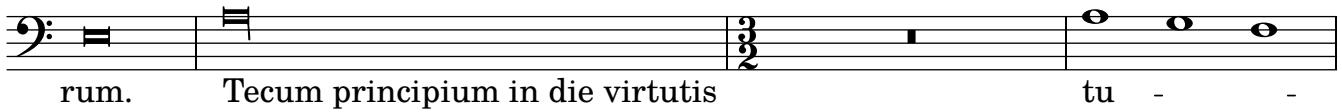
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Vir-gam vir-tu-tis tu - ae e-mittet Do - mi - nus ex Si - on

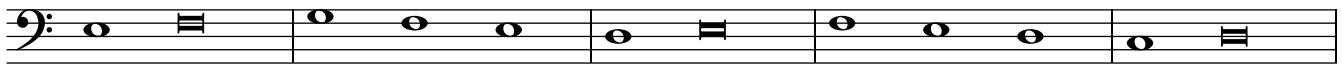
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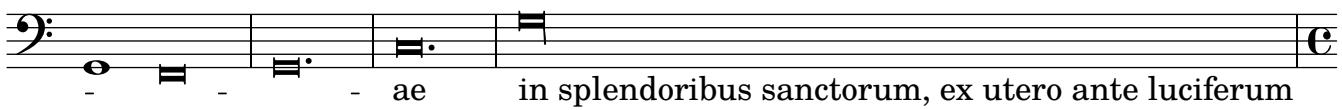
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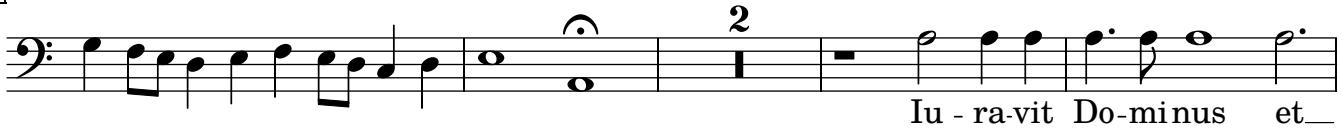
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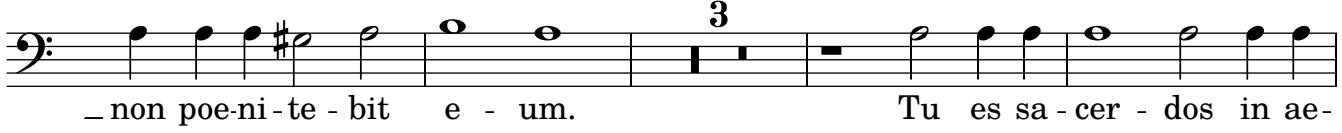
[68]



[72]



[78]



[85]



[89]



92

95

A musical score for bassoon featuring a bass clef and a common time signature. The score consists of two staves. The first staff contains the lyrics "re - ges." and ends with a repeat sign. The second staff begins with a section labeled "Ritornello".

99

Iu - di-ca - bit in na-ti - o - nibus, im - ple - bit ru -

104

A musical score for bassoon, featuring ten measures of music on a bass clef staff. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The lyrics are written below the staff, corresponding to the notes. Measure 1: i - nas, —. Measure 2: iu - di - ca - bit in na - ti - o - ni - bus, imple - bit ru - i - nas.

110

Con-quas sa-bit ca-pita in ter - ra mul - to - rum,
con-quas sa-bit

115

A musical score for basso continuo, page 10, featuring a bass clef staff. The music consists of two measures. The first measure contains the lyrics "ca-pita in ter - ra mul-to - rum." The second measure contains the lyrics "De torrente in via bi - - -". The score includes a bassoon part with slurs and grace notes, a cello part with slurs, and a harpsichord part with sustained notes and grace notes.

120

A musical score for basso continuo, showing a single staff with a bass clef. The vocal line continues from the previous system, starting with a dotted half note followed by a quarter note, then a series of eighth notes and sixteenth notes. The lyrics "bet, propterea exaltabit ca" are written below the notes. The score includes a basso continuo part with a cello-like line and a harpsichord-like line.

124

A musical score for bassoon, page 3. The score consists of two systems of music. The first system starts with a bass clef, a common time signature, and a dynamic of $\text{p}.$. It features a melodic line with various note values and rests. The second system begins with a treble clef, a common time signature, and a dynamic of $\text{p}.$. It includes a fermata over the first note and a repeat sign. The vocal line continues with a melodic line. The score is annotated with "put." below the staff and "2" above the staff, indicating it is the second page of the part.

134

Musical notation for the Latin text 'sic ut e - rat in prin - ci - pi - o et nunc sem - per'. The notation consists of a bass clef, a common time signature, and a 4/4 time signature. The lyrics are written below the notes, which are primarily quarter notes. The note 'o' at the end of the line is enclosed in parentheses with a fermata.

142

A musical score for bassoon featuring a single staff with a bass clef. The lyrics "et in sae - cu - la sae - cu - lo - rum, a - men, a - men." are written below the notes. The notes are primarily eighth notes, with a sixteenth note at the beginning of the third measure and a grace note before the final "a-men". The music concludes with a fermata over the final "a-men".

Nigra sum



[6]



[12]



[17]



[22]



[29]



[34]



Laudate pueri Dominum

3

Lau - da - te, pu - e-ri, Do - mi-num,

[7]

pu - e-ri, Do - mi - num, lau-da-te no-men Do - mi-

[12]

ni, lau-da-te no-men Do - mi - ni.

17

Cantus II
Quis

[33]

sic-ut Do-mi- Quis sic-ut Do-minus De - us no -

[36]

ster qui in al tis ha - bi-tat et hu -

[40]

mi - li - a re-spicit in caelo, re-spicit in caelo et in ter -

[44]

ra. Su - sci - tans, su - sci - tans, su - sci - tans a

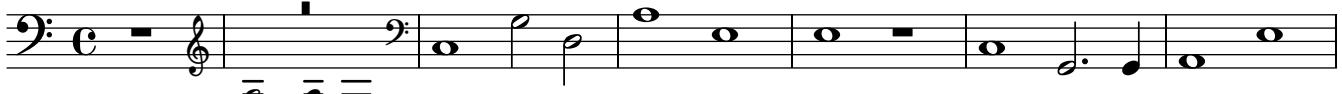
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ter - ra in - o - pem et de ster-co - re

3

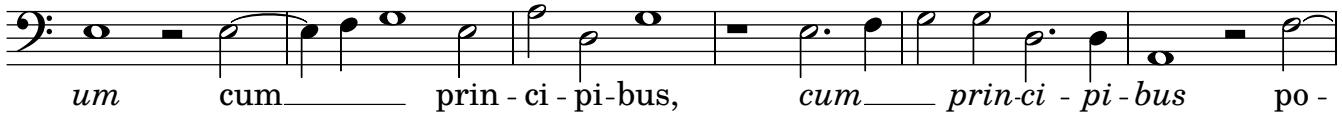
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Altus I



64

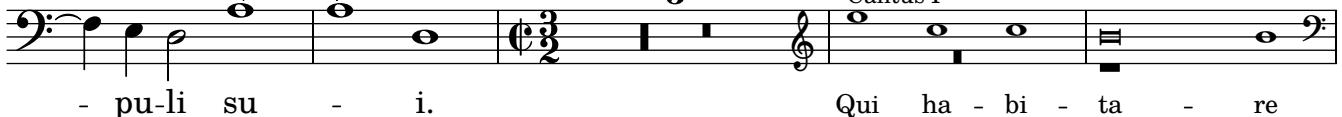
pau - perem. Ut col-lo - cet e - um, ut col - lo - cet e -



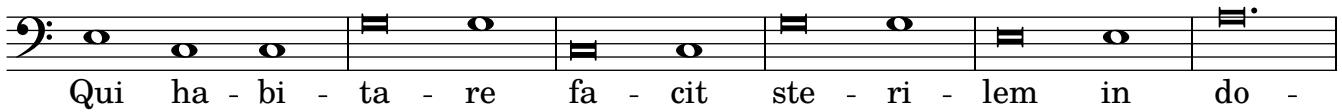
70

3

Cantus I



77

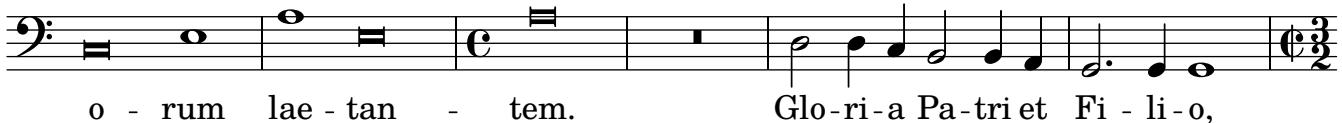


83

5



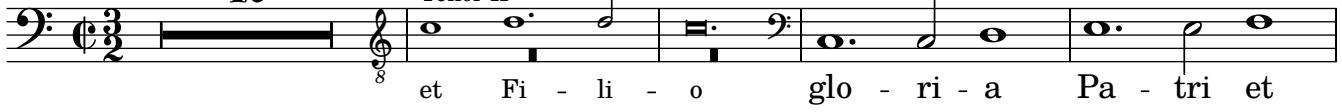
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99

12

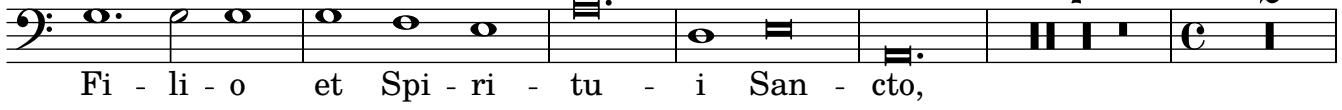
Tenor II



115

7

2



129

Cantus I

3



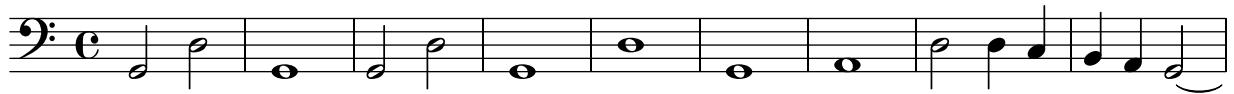
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3

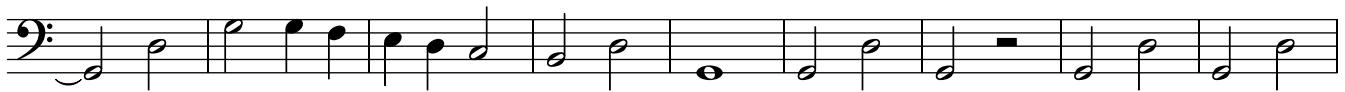
2



Pulchra es



[10]



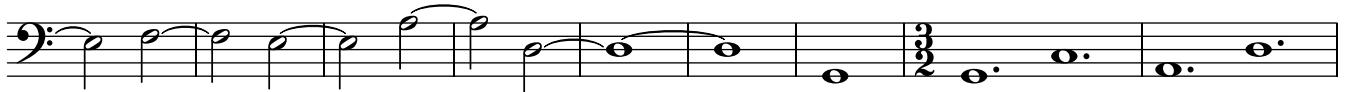
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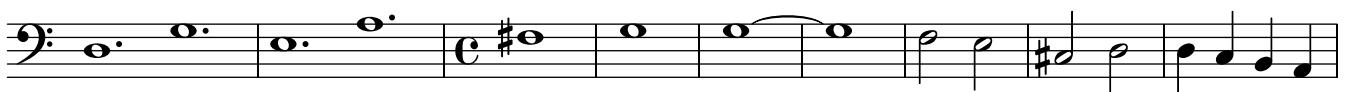
[29]



[39]



[48]



[57]



[68]



[75]

Laetatus sum

7

Tenor

-ni i - bi - mus. Stan - tes e - rant pe - - -

[12]

- des no - stri in a - tri - is tu-is, Je - ru - sa - lem,

[17]

7

in a-tri-is, in a - tri-is tu - is, Je - ru - sa - lem.

[28]

2

Cantus

-nim, il - - - luc Il - - luc e - -

[35]

nim, il - - - luc e - nim a-scen-de-runt tri-bus,

[38]

4

Cantus

tri-bus Do-mi ni te-sti-mo-nium Is - ra-el ad con- ad con-fi -

[45]

ten-dum, ad confi - ten-dum no - mi-ni Do - mini. se-derunt se -

[49]

des, se-derunt se - des, se-derunt se - des in iu - di - ci -

[52]

o, sedes super domum, *sedes super domum, super domum, super domum, super*

[55]

do-mum David. Ro - ga-te quae ad pacem sunt Je-ru - sa-

[60]

2
lem, et abun-dan-ti-a di - ligen - ti - bus

[66]

te. Fi-at pax, fi-at pax, fi-at pax, fi-at pax

[70]

in vir-tu-te tu - a et ab-un-

[73]

3
danti-a in turri - bus tu - is. Pro - pter, propter fratres,

[81]

pro-pter fra-tres, *pro-pter fra-tres me-os et pro - xi-mos me - os*

[84]

2

loquebar pacem, *loquebar pacem*, pacem de te.

[90]

Propter domum Do - mi - ni De-i no - stri

[93]

quae-si-vi bo-na ti - bi, quae-si-vi bo-na ti -

[96]

bi. Glo - ri - a, glo - ri - a Pa - tri et Fi - li - o

[102]

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

[107]

San - cto, sicut erat in principio et nunc et sem - per

2

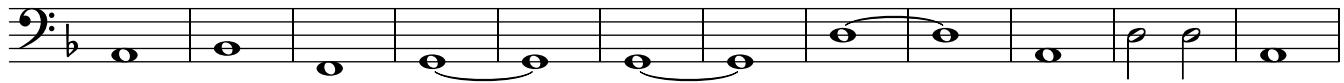
[113]

et in saecula, *et in saecula* saecu-lorum, a - men, a - men.

Duo seraphim



[12]



[24]



[34]



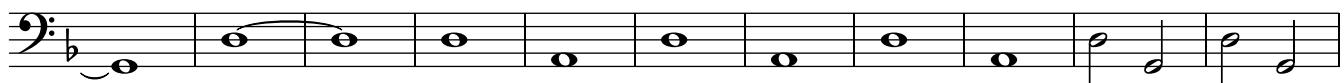
[43]



[54]



[66]



[77]



[87]



Nisi Dominus

7

Ni - si, ni - si _____ Do - minus ae - di - fi - ca - ve - rit do -

7

13

mu - mum, ae - di - fi - ca - ve - rit do - mum _____ in va - num la borave - runt, *in vanum la-*

13

19

bora verunt, in va - num laborave - runt qui ae - di - ficant e - am.

19

24

Ni - si, ni - si Dominus custo - di - e - rit ci - vi - ta - tem, ci - vi - ta - tem fru - stra,

24

33

frustra vi - gilat, frustra vi - gilat qui custodit e - am. vi - gi - lat qui custodit

33

37

Va - num, va - num est vo - bis an - te lu - cem sur - gere, an - te lu - cem sur - gere.

37

41

Sur - gi - te, sur - gite postquam se - de - ritis qui manu - ca - tis pa - nem do - lo - ris.

41

Cantus II

qui manu - ca - tis Cum de - derit, *cum de - de - rit* di - le - ctis su - is

50

som-num. Ec-ce haere-ditas Domini fi - li-i, merces fructus ven-tris.

60

Cantus II
mer - ces fru - ctus Sic - ut, sic - ut sa - git-tae in ma - nu po - ten - tis, in

64

ma - nu po - ten - tis i - ta fi - li - i, i - ta fi - li - i ex - cus - so -

69

- rum. Be - a - tus vir qui im - ple - vit de - si - de - rum su - um ex

75

i - psis: non confun-de - tur, non confun-de - tur cum lo - que - tur

79

in - i - mi - cis, in - i - mi - cis su - is in por - ta. Glo - ri - a Pa -

85

tri et Fi - li - o et Spi - ri - tu - i San - cto, sic - ut, sic - ut e - rat,

93

sic - ut e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu -

100

la, et in sae - cula, et in sae - cula sae - cu - lo - rum, a - men.

Audi caelum

83 Tenor

(Om)-nes Om - nes,
om-nes hanc er - go se -

[89]

2 Cantus

qua-mur,
om-nes hanc om - nes hanc er - go se-quamur, hanc

[95]

3

er - go se-quamur, hanc er - go se-qua - mur,
qua cum gra - ti-

[103]

3 Echo

a me-re - a - mur vi - tam ae - ter - nam
(qua) -

[115]

4

- mur. Prae - stet, praestet no - bis De - us,

[125]

praestet no - bis De - us, Pa - ter hoc et Fi - li - us et ma - ter

[130]

3

6 Echo

cu-ius no - men in - vo - ca-mus dul - ce
(A)m-en. Be -

[148]

4

- ne - di - cta es, be - ne - di - cta es, vir - go Mari - a,

[162]

in saecu - lorum sae-cu - la, in saecu - lo - rum sae - cu - la.

Lauda Jerusalem Dominum

18

6

11

15

19

24

29

33

36

Lau-da, lau - da, Je - ru - salem, Domini,

lau - da, lau - da De - um tu - um, Si - on. Quo -

- ni - am con - for - ta - vit be - ne - di - xit fi -

- li - is tu - is in te. Qui po - su - it fi - nes tu - os

pa - cem Qui e - mit - tit e - lo - qui - um su - um ter - rae,

Qui dat ni - vem ne - bulam spar - - git.

su - - am an - te fa - ciem, fri - go - ris e - ius,

E - mit - tet ver - bum su - um et li - que - fa - ci - et, et li - que - fa - ci - et

e - a. Fla - bit spi - ri - tus e - ius et flu - ent a - - quae. Qui an -

[40]

40

Bass clef, common time, key signature of one sharp. The music consists of a single melodic line on a bass staff. The lyrics are: nun - ti-at verbum suum Ja-cob: iu-sti - ti - as, iu-sti - tias et -

[43]

43

Bass clef, common time, key signature of one sharp. The music consists of a single melodic line on a bass staff. The lyrics are: _ iu-di-ci-a su - a Is - ra-el. Non fe - cit ta - li-ter _ om-ni na - ti-o - ni,

[47]

47

Bass clef, common time, key signature of one sharp. The music consists of a single melodic line on a bass staff. The lyrics are: _ om-ni na - ti-o - ni et iu - di - ci-a, et iu - di - ci-a su - a non ma -

[51]

51

Bass clef, common time, key signature of one sharp. The music consists of a single melodic line on a bass staff. The lyrics are: - ni - festa - vit e - - is. Glo - - ri - a

[56]

56

Bass clef, common time, key signature of one sharp. The music consists of a single melodic line on a bass staff. The lyrics are: Pa - - tri et Fi - - li - o 2 et Spi -

[63]

63

Bass clef, common time, key signature of one sharp. The music consists of a single melodic line on a bass staff. The lyrics are: ri - tu - - - i San - cto, sic - ut e - rat in prin - ci - pi-o et

[68]

68

Bass clef, common time, key signature of one sharp. The music consists of a single melodic line on a bass staff. The lyrics are: nunc et sem - per 2 et in sae-cula, et in sae-cula

[74]

74

Bass clef, common time, key signature of one sharp. The music consists of a single melodic line on a bass staff. The lyrics are: sae-cu - lo - rum, a - - - men, a - - men, a -

[78]

78

Bass clef, common time, key signature of one sharp. The music consists of a single melodic line on a bass staff. The lyrics are: men, a - - men, a - men, a - men.

Sonata sopra Sancta Maria



[10]



[19]



[27]



[36]



[45]



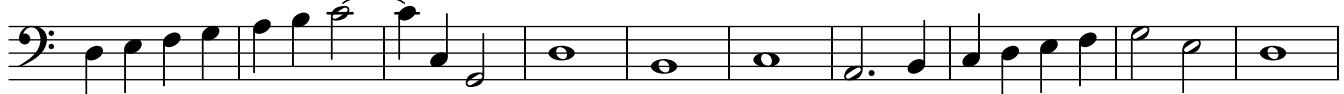
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78



86



92



99



109



116



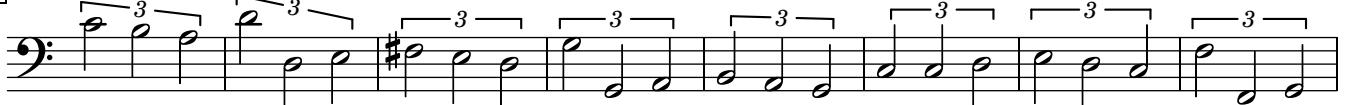
122



128



135



143

151

A musical score for bass clef, 3/4 time. The first six measures show a repeating pattern of eighth notes: the first two groups of three notes each have a bracket above them labeled '3', and the third group of three notes has a bracket labeled '3'. The next measure begins with a sharp sign over the first note. The following measure is in 3/2 time, indicated by a '3' over a '2' in the key signature area. The final measure returns to 3/4 time.

158

A musical staff in bass clef. It consists of five horizontal lines and four spaces. The notes are as follows: note, note, note, note, note, note, rest, note, note, note, note, note, note, note.

166

A musical staff in bass clef with ten measures. The notes are: two eighth notes, a half note, a dotted half note, a half note, a quarter note, a half note, a half note, a quarter note, a half note, a half note, a quarter note, a half note, and a half note.

175

183

A musical staff in bass clef with ten notes. The notes are: open circle, solid circle, open circle with a dot below it, solid circle, open circle, solid circle, open circle, solid circle, open circle with a dot above it, and solid circle.

191

A musical staff in bass clef with ten notes. The notes are: open circle (dotted), open circle (solid), open circle (dotted). The notes are separated by vertical stems and horizontal bar lines.

200

207

214



221



229



237



245



253



262



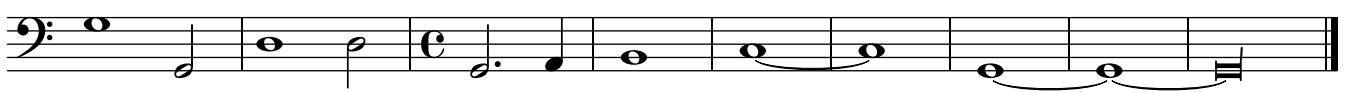
272



281



289



Ave maris stella

Bassoon part for Ave maris stella. The score consists of three staves of music. The first staff starts at measure 7, the second at measure 12, and the third at measure 12. The lyrics are written below the notes.

7 A - ve ma - ris stel - la, De -
12 - i ma - ter al - ma at - que sem - per
12 vir - go, fe - lix cae - li por - - ta.

Sumens illud ave

Bassoon part for Sumens illud ave. The score consists of three staves of music. The first staff starts at measure 23, the second at measure 30, and the third at measure 30. The lyrics are written below the notes.

23 Su - mens il lud a - ve Ga -
30 bri - e - lis o - re, fun - da nos in -
30 pa - ce mu - - tans E - - vae no - men.

Ritornello

Bassoon part for Ritornello. The score consists of three staves of music. The first staff starts at measure 43, the second at measure 50, and the third at measure 50. The lyrics are written below the notes.

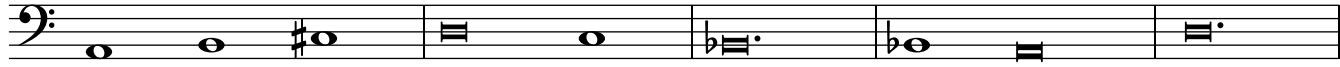
43
50

Solve vincla reis

ut Sumens illud ave.

Ritornello**Monstra te**

[6]



[11]



[16]

**Ritornello****Virgo singularis**

ut Monstra te.

Ritornello**Vitam praesta**

ut Monstra te.

Sit laus deo

ut Ave maris stella.

Magnificat a 7

Magnificat

3 4
Ma - gni - ficat, ma - gni - fi - cat
3 4
Ma - gni - fi - cat

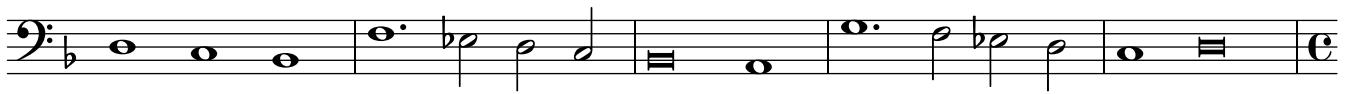
Et exultavit

9
18

Quia respexit

3 5
Quia respexit

[11]



[16]



[20]



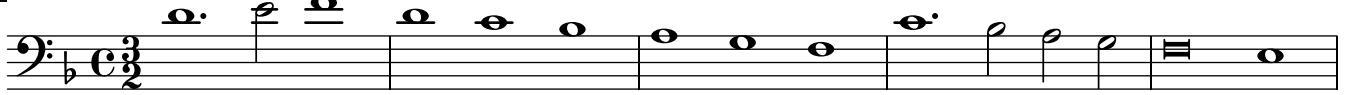
[25]



[29]



[34]



[39]



[44]



Quia fecit

[11]

[22]

Et misericordia

[5]

[14]

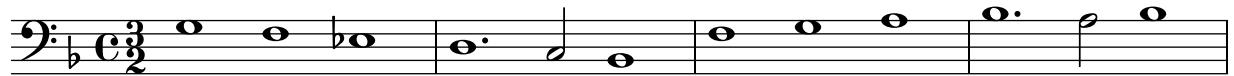
Fecit potentiam

The musical score consists of seven staves of music for basso continuo. The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). The basso continuo part uses a bass clef and includes note heads, stems, and bar lines. Measure numbers are provided on the left side of each staff: 5, 10, 15, 20, 26, and 31. The music features various note values including eighth and sixteenth notes, and rests.

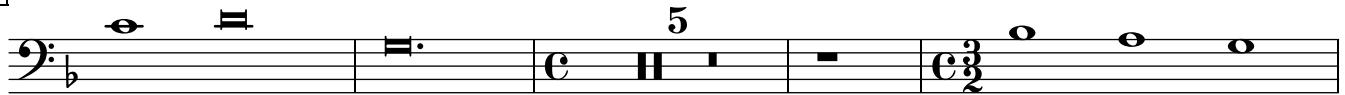
Deposituit potentes

The musical score consists of five staves of music for basso continuo. The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). The basso continuo part uses a bass clef and includes note heads, stems, and bar lines. Measure numbers are provided on the left side of each staff: 11 and 21. The music features various note values including eighth and sixteenth notes, and rests.

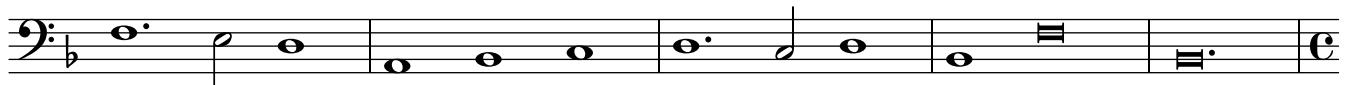
Esurientes implevit bonis



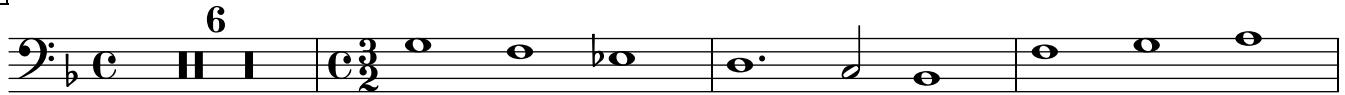
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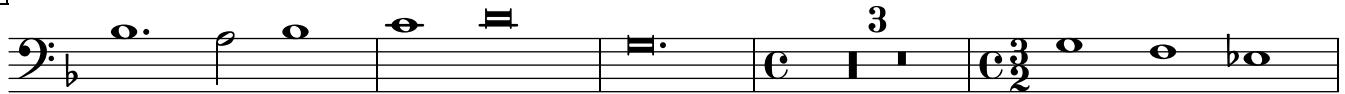
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[19]



[28]



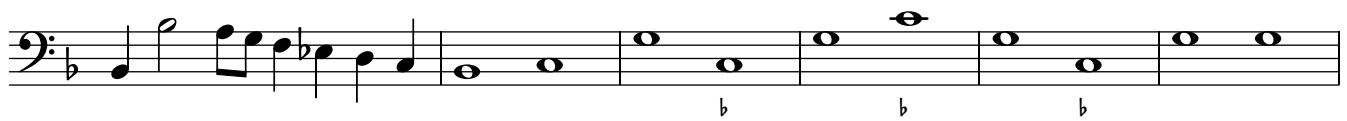
[35]



Suscepit Israel



[5]



[11]

**Sicut locutus est**

[4]



[7]



[11]

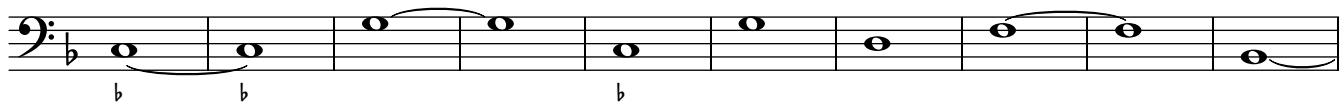


[15]



Gloria Patri

[10]



[20]



[29]

**Sicut erat**

A two-voice musical score. The top voice is in soprano range and the bottom voice is in bass range. Both voices begin with a rest followed by eighth notes. The lyrics are:

Sic - ut e - rat in prin - ci - pi o, in
Sic - ut e - rat in prin - ci - -

[6]

A two-voice musical score. The top voice is in soprano range and the bottom voice is in bass range. The lyrics are:

- prin - ci - - pi - o et nunc et sem - per
- pi - o et nunc et sem - per, et nunc et

11

Musical score for Magnificat A 7, page 11. The music is in common time with a basso continuo staff below. The vocal line begins with "et in sae - cu - la" followed by a fermata over "rum,". The basso continuo part consists of sustained notes. The vocal line continues with "sem - per" and "et". Measure numbers 11 and 12 are indicated.

17

Musical score page 17. The vocal line continues from the previous page, ending with "rum,". The basso continuo part consists of sustained notes. Measure number 17 is indicated.

22

Musical score page 22. The vocal line begins with "et in sae - cu - la" followed by a fermata over "rum,". The basso continuo part consists of sustained notes. The vocal line continues with "et in sae - cu - la sae - cu - lo" and ends with a fermata over "rum,". Measure number 22 is indicated.

28

Musical score page 28. The vocal line begins with a sustained note followed by a melodic line starting with "a - - -". The basso continuo part consists of sustained notes. The vocal line continues with "a - - -" and ends with a fermata. Measure number 28 is indicated.

31

Musical score page 31. The vocal line begins with a melodic line starting with "a - - -". The basso continuo part consists of sustained notes. The vocal line continues with "men." and ends with a fermata. Measure number 31 is indicated.