

# Magnificat secondo

*Selva morale et spirituale* (1640-41)

Claudio Monteverdi (1567-1643)

Mag - ni - - - fi - cat a - ni - ma me - a

A - ni - ma me - a Do - - - - -

A - ni - ma me - a Do - - - - -

6

Do - mi - num, a - ni - ma

mi - num, mag - ni - - - - fi - cat

mi - num, mag - ni - - - - fi - cat a - ni - ma

Mag - ni - - - - fi - cat a - ni - ma

11

me - a, mag - ni - - -

a - ni - ma me - a Do - mi - num, mag - ni - - - - -

me - a Do - - - - - mi - num, mag - ni - - -

me - a Do - - - - - mi - num, mag - ni - - -

16

- - fi - cat a - ni - ma Do - - - - -

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

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

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

21

mi - num.  
me - a Do - - - - - mi - num.  
me - a Do - - - - - mi - num.  
me - a Do - - - - - mi - num.

The musical score for measures 21-24 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "mi - num. me - a Do - - - - - mi - num. me - a Do - - - - - mi - num. me - a Do - - - - - mi - num." The piano part provides harmonic support with chords and moving lines in both hands.

25

Et ex - ul - ta - vit Spi - ri - tus me - us, in De - o sa - lu - ta - ri me - - - o . .

Measure 25 shows a vocal line with the lyrics: "Et ex - ul - ta - vit Spi - ri - tus me - us, in De - o sa - lu - ta - ri me - - - o . .". The piano accompaniment continues with harmonic support.

29 Alto

Tenor Qui - - - - a re - - - -  
Qui - - - - a re - - - spe - - - xit

Measures 29-30 feature vocal staves for Alto and Tenor. The lyrics are: "Qui - - - - a re - - - -" for the Alto and "Qui - - - - a re - - - spe - - - xit" for the Tenor. The piano accompaniment is present but mostly silent in these measures.

31

Qui - a re - spe - - - xit hu - mi - li -  
 spe - - - xit hu - mi - li - ta - - - - -  
 hu - mi - li - ta - - - - - tem, hu - mi - li -

36

ta - - - - ten an - cil - lae su - - - - ae:  
 - - - - tem an - cil - lae su - - - - ae:  
 ta - tem an - cil - lae su - - - - ae:

41

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

ec - ce e - nim ex hoc be - a - tam

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

ec - ce e - nim ex hoc - - - - -

46

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

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

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

be - a - tam me - - - di - - - - -

51

me — di - cent.  
- - - - cent om - nes ge - ne - ra - ti - o - - - -  
- - - - cent  
- - - - cent om - nes ge - ne - ra - ti - o - - - -

The musical score for measures 51-55 features a vocal line with lyrics and a piano accompaniment. The vocal line begins with a melodic phrase on 'me di cent.' followed by a long rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one flat (B-flat) and the time signature is common time.

56

om - nes ge - ne - ra - ti - o - - - -  
- - - - nes, om - nes ge - ne - ra - ti - o - - - -  
om - nes ge - ne - ra - ti - o - - - -  
- - - - nes,

The musical score for measures 56-60 continues the vocal and piano parts. The vocal line has a melodic line with lyrics and a long rest. The piano accompaniment maintains the eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one flat (B-flat) and the time signature is common time.

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61

nes, om - nes ge - ne - ra - ti - o - - - - -  
nes, om - nes ge - ne - ra - ti - o - - - - -  
8 nes, om -  
om - nes ge - ne - ra - - - - ti - o - - - - -  
Piano accompaniment for measures 61-65.

66

- - - - - nes, om - nes ge - ne - ra -  
- - - - - nes, om - nes ge - ne - ra - ti - o - - - - -  
nes ge - ne - ra - ti - o - - - - - nes,  
- - - - - nes, om - nes ge - ne - ra -  
Piano accompaniment for measures 66-70.

71

ti - o - nes, om - nes ge - ne - ra - ti - o - nes, om - nes ge - ne - ra - ti - o - nes, om - nes ge - ne - ra - ti - o - nes, om - nes ge - ne - ra - ti - o - nes, om - nes ge - ne - ra - ti - o - nes

76

nes. nes. nes. Qui-a\_\_ fe-cit mi-hi ma-gna qui po-tens est; et nes.



81

Soprano

Musical notation for the Soprano part, measures 81-84. The staff shows a melodic line starting with a whole note on G4, followed by quarter notes on A4, B4, and C5, then a half note on B4, and finally a whole note on A4.

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

Alto

Musical notation for the Alto part, measures 81-84. The staff shows a melodic line starting with a whole note on G3, followed by quarter notes on A3, B3, and C4, then a half note on B3, and finally a whole note on A3.

Et mi -

Tenor

Musical notation for the Tenor part, measures 81-84. The staff shows a melodic line starting with a whole note on G3, followed by quarter notes on A3, B3, and C4, then a half note on B3, and finally a whole note on A3.

san-ctum no-men e - - - ius.

Piano accompaniment for measures 81-84. The right hand plays a simple harmonic accompaniment with chords and single notes, while the left hand plays a bass line with chords and single notes.

86

Musical notation for the Soprano part, measures 85-88. The staff shows a melodic line starting with a whole note on G4, followed by quarter notes on A4, B4, and C5, then a half note on B4, and finally a whole note on A4.

e - - - - ius, et mi - se - ri - cor -

Musical notation for the Alto part, measures 85-88. The staff shows a melodic line starting with a whole note on G3, followed by quarter notes on A3, B3, and C4, then a half note on B3, and finally a whole note on A3.

se - ri - cor - di - a e - - - - ius, et

Musical notation for the Tenor part, measures 85-88. The staff shows a melodic line starting with a whole note on G3, followed by quarter notes on A3, B3, and C4, then a half note on B3, and finally a whole note on A3.

Et mi - se - ri - cor - - - di - ae e - - - -

Piano accompaniment for measures 85-88. The right hand plays a more complex harmonic accompaniment with chords and single notes, while the left hand plays a bass line with chords and single notes.

91

di - a e - - - - - ius,

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

ius, a pro -

96

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

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

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

101

e in pro - ge - - - - - ni - es

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

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

106

ti - men - ti - bus e - - - - -

- ti - bus e - - - - - um, ti - men - ti - bus e - - - - -

ti - bus e - - - - - um, ti - men - ti - bus e - - - - -

111

um, ti - men - ti - bus, ti - men - ti - bus

um, ti - men - ti - bus, ti - men - - - - - ti -

um, ti - men - - - - ti - bus, ti - men - - - - ti - bus

116

e - - - - - um.

bus e - - - - - um.

e - - - - - um. Fe-cit\_ po-ten-ti-am in bra-chi-o su-o: dis-

121

Soprano

De - - - po - - - su - it,

Alto

De - po - - - su - it, po - \*

Tenor

per-sit su-per-bos men-te cor-dis su - i. De - - - po - - - su - it, de - \*

Bass

De - - - po - - - su - it,

126

de - po - su - it po - ten - tes, po - ten - - - - - tes

ten - tes de - - - - - se - - -

po - su-it po - ten - tes de se - de, se - - - - - de, de

de - po - su-it po - ten - - - - - tes - - - - -

131

de se - de, et ex - al - ta - vit hu -

de, et ex - al - ta - vit hu -

se - de et ex - al - ta - vit hu -

- - - de se - - - - de,

136

mi - les, et ex - al - ta - vit hu -

mi - les, et ex - al - ta - vit hu - mi - les,

mi - les, et ex - al -

et ex - al - ta - vit hu -

141

mi-les, et ex - al - ta - vit hu - mi -  
et ex - al - ta - vit hu - mi -  
8 ta - vit, et ex - al - ta - vit hu - mi -  
mi - les,

The musical score for measures 141-145 consists of four vocal staves and a piano accompaniment. The vocal parts are in G minor. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: 'mi-les, et ex - al - ta - vit hu - mi -', 'et ex - al - ta - vit hu - mi -', '8 ta - vit, et ex - al - ta - vit hu - mi -', and 'mi - les,'.

146

les, et ex - al - ta - vit hu - mi - les,  
les, et ex - al - ta - vit hu - mi -  
8 les, et ex - al - ta - vit hu - mi -  
et ex - al - ta - vit hu - mi - les,

The musical score for measures 146-150 continues with four vocal staves and piano accompaniment. The lyrics are: 'les, et ex - al - ta - vit hu - mi - les,', 'les, et ex - al - ta - vit hu - mi -', '8 les, et ex - al - ta - vit hu - mi -', and 'et ex - al - ta - vit hu - mi - les,'.

151

et ex-al-ta-vit hu-mi-les.

les, et ex-al-ta-vit hu-mi-les.

les, et ex-al-ta-vit, et ex-al-ta-vit hu-mi-les.

et ex-al-ta-vit hu-mi-les.

158

E-su-ri-en-tes im-ple-vit bo-nis: et di-vi-tes di-mi-sit in-a-nes

162 Alto

Sus-ce-pit,

Sus-ce-pit, sus-ce-pit Is-ra-el pu-

Sus-ce-pit, sus-ce-pit Is-ra-el pu-e-rum su-



168

sus - ce - - - pit Is - ra - el pu - e -  
 - e - rum su - - - - um, sus - ce - pit Is - ra - el pu - e - rum su -  
 - - - - - um, sus - ce - pit Is - ra - el pu - e - rum su - - - -

173

rum su - - - - um re - cor - da - tus, re - cor - da -  
 - - - - - um, re - cor - da - - tus  
 - - - - - um, re - cor - da - - tus mi -

179

tus, re - cor-da - tus

mi-se - ri - cor-di - ae su - - - - - ae, re - cor - da - tus mi - se - ri -

se - ri - cor-di - ae su - - - - - ae, re - cor - da - tus mi -

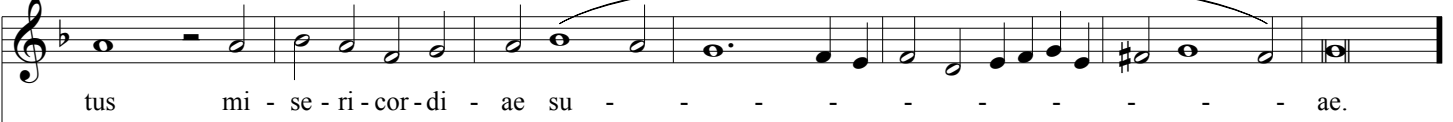
186

mi - se - ri - cor - di - ae su - - - - - ae, re - cor-da - - - - -

cor-di - ae su - - - - - ae, re - cor-da - tus, re -

se - ri - cor-di - ae su - - - - - ae, re - cor-da -

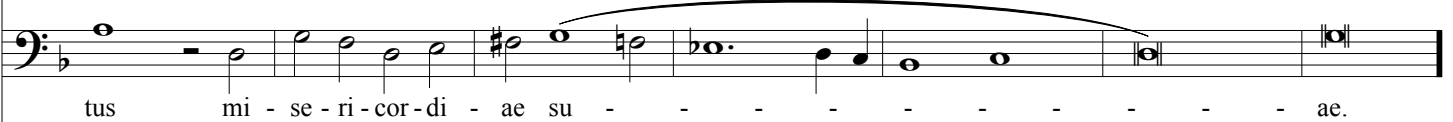
193



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



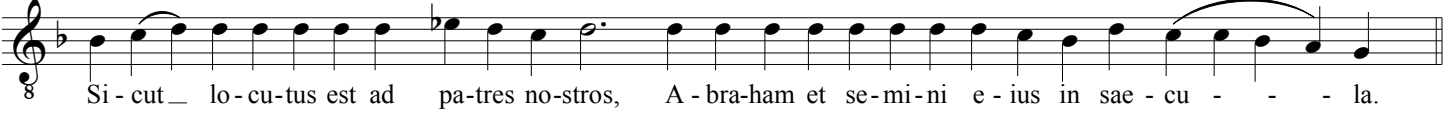
- cor-da - tus mi - se - ri - cor - di - ae su - - - - - ae.



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



200



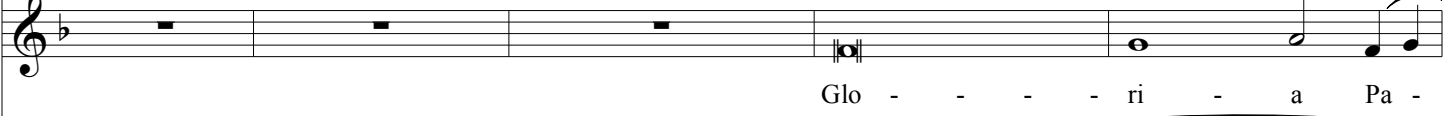
Si - cut lo - cu - tus est ad pa - tres no - stros, A - bra - ham et se - mi - ni e - ius in sae - cu - - - - la.

204 Soprano



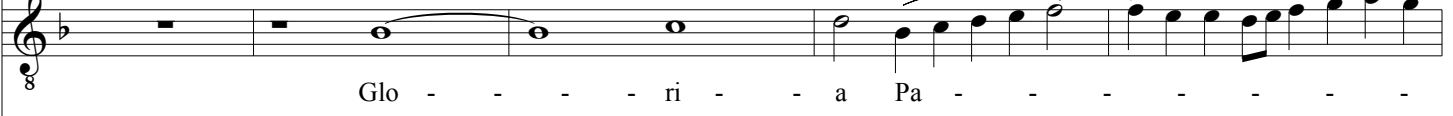
Glo - - ri - a Pa - - - - - tri,

Alto



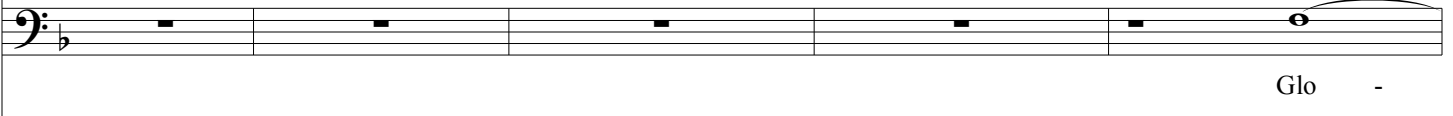
Glo - - - - ri - a Pa -

Tenor

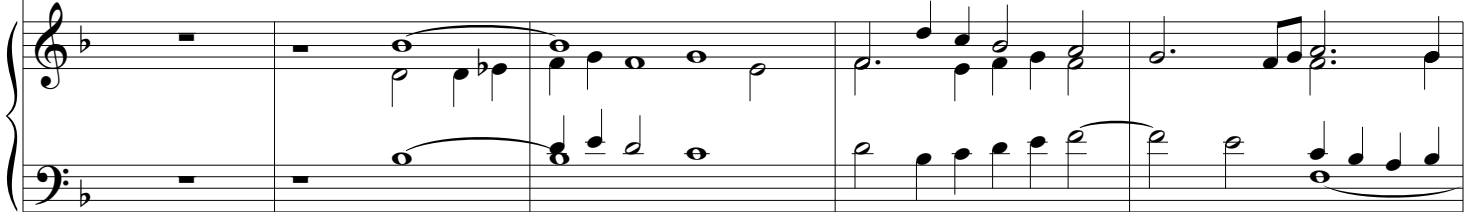


Glo - - - - ri - - a Pa - - - - -

Bass



Glo -



209

glo - ri - a Pa - tri et Fi - - - - -  
 - - - - - tri, glo -  
 - - - - - tri, glo - ri - a Pa - tri et Fi -  
 - - - ri - - a Pa - - - - tri,

214

li - o, et Fi - - - - li - o, glo - ri - a, glo - ri - a  
 ri - a Pa - - - tri et Fi - li - o, glo - ri - a, glo - ri - a  
 - - - - - li - o, et Fi - li - o, glo - ri - a, glo - ri - a  
 glo - ri - a Pa - tri et Fi - li - o, glo - ri - a, glo - ri - a

220

Pa - tri et Fi - li - o, et Spi - ri - tu - i San - - - -

Pa - tri et Fi - li - o, et Spi - ri - tu - i San - - - -

Pa - tri et Fi - li - o, et Spi - ri - tu - i San - - - -

Pa - tri et Fi - li - o, et Spi - ri - tu - i San - - - -

226

et Spi - ri - tu - - i San - - - -

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

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

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

234

Musical score for measures 234-240. The score is for four voices and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: *cto, et Spi - ri - tu - i San -*

Four vocal staves (Soprano, Alto, Tenor, Bass) show overlapping vocal lines with lyrics: *cto, et Spi - ri - tu - i San -* (Soprano), *cto, et Spi - ri - tu - i San -* (Alto), *San - cto, et Spi - ri - tu - i San -* (Tenor), and *cto,* (Bass). The piano accompaniment consists of two staves (Right and Left Hand).

241

Musical score for measures 241-247. The score is for four voices and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: *cto, et Spi - ri - tu - i San -*

Four vocal staves (Soprano, Alto, Tenor, Bass) show overlapping vocal lines with lyrics: *cto, et Spi - ri - tu - i San -* (Soprano), *cto, et Spi - ri - tu - i San -* (Alto), *cto, et Spi - ri - tu - i San -* (Tenor), and *et Spi - ri - tu - i San - cto, et Spi -* (Bass). The piano accompaniment consists of two staves (Right and Left Hand).

248

ri - tu - i San - - - - - cto.

254

Si - cut e - rat in prin - ci - pi - o et nunc et sem - per, et in sae - cu - la - sae - cu - lo - rum. A - - - men.

### THE MAGNIFICAT

When Monteverdi published his *Selva morale et spirituale* in 1640-41, he was seventy-three years old, and drawing close to the end of a career for which "distinguished" is scarcely an adequate description. Internationally renowned, he had already published eight volumes of madrigals, composed some eighteen operas, and become music director at the musically influential Basilica of San Marco in Venice. His pupils included the Italian Cavalli and the German Schütz; he even influenced Orlando Gibbons in far-off London through Walter Porter, a Monteverdi pupil who became a Gentleman of Elizabeth I's Chapel Royal when Gibbons was organist.

*Selva morale et spirituale* was published in Venice by Bartolomeo Magni. Monteverdi's most significant publication since the *Vespers* of 1610, it is a collection ranging from madrigals to a Mass, and including two settings of the Magnificat: this simple one for choir and continuo, and a much more florid setting with orchestral accompaniment. This setting proceeds antiphonally, with alternating verses sung to the Gregorian Magnificat melody which is also quoted, albeit fragmentarily, at the outset and in several of the polyphonic verses.

The text of *Magnificat* is from the Gospel of Luke (1: 46-55), and historically it is the chief canticle at the Office of Vespers. Though the dramatic Monteverdi who was the first great composer of opera has restrained his style in this piece, here and there --in the energy of the extended *et exaltavit*, and in the wonderful melismas which conclude each polyphonic verse--those who know his dramatic works can be excused if they seem sometimes to hear echoes of the duet writing in *L'Incoronazione de Poppea*.

The organ part given here was written for a performance in which the bass line was also supported by a viola da gamba, but it may of course stand alone. Despite its stylistic antecedents in the Renaissance, Monteverdi did not intend the piece for a capella performance.

David Cameron,  
Kingston, Ontario, 5 May 2012.