

Vespro della B. Vergine

da concerto, composta sopra canti fermi

Edited by Philip Legge

Claudio Monteverdi
(1567–1643)

Intonation – SOLO

Tenor 1

De - us, in ad - iu - to - ri - um me - um in - ten - de:

O God, make speed to save me:

Instrumentation: In the *Vespers* Monteverdi explicitly specifies instrumentation of three cornettos, three trombones, two violini da braccio, four viola da braccio of varying ranges, and a contrabasso da gamba; additionally in the *Magnificat*, there are brief entries for two recorders (*pifara*) and two flutes (*flauto*) which in practice can be played by the same two players. In the *Domine* a wind instrument plays on every part except the viola da braccio in the Altus partbook, so this has provided an opportunity to add the otherwise un-utilised third cornetto on the presumption of an omission by Amadino, Monteverdi's publisher. This arrangement also results in complete six-part wind and six-part string ensembles, which can alternate as desired; in the double chorus psalms the orchestral parts have been designed so that these ensembles may accompany one or other of the choirs (*i.e.*, I-wind II-string, or I-string II-wind).

The continuo is unspecified by Monteverdi (except for organ registration given in the *Magnificat* à 6) but may include a variety of instruments, including chitarrone, regal, organ, harpsichord, and even harp. The part shown here should be freely adapted by the available players.

Period instruments are to be preferred if they may be obtained, however the *Vespers* can be played on modern instruments, in which case the following allocation of instruments is a suggested guide:

2 flutes [a bonus if the flautists can also play recorders]
2 oboes and cor anglais doubling as oboe 3 [replacing 3 cornettos]
3 trombones [probably 2 tenors and bass if an alto trombone, or indeed baroque trombones or sackbutts cannot be found]
string ensemble of 3 violins, 3 violas, 2 violoncellos, 1 contrabass [preferably 5.5.2.1 against modern instruments]

Allocation of chorus parts to instruments: The players of Monteverdi's day would have read from partbooks identical to those used by the choir, so this edition shows the entire chorus part in the corresponding instrumental parts; however, from time to time the part is marked as a cue, so that the instrumentalist may follow the progress of the music silently. The parts are identified by numbers in black circles which refer back to the partbooks of 1610: ❶ is Cantus (usually Soprano 1), ❷ is Tenor (T. 1), ❸ is Altus, ❹ is Bassus, ❺ is Quintus (usually Tenor 2), ❻ is Sextus (S. 2), ❼ is Septimus (usually A. 2 or B. 2), and ❽ refers to the Bassus Generalis, which usually contains a through bass part and occasionally some upper lines in short score. In some partbooks where two parts are shown these are distinguished by the terms verso and recto, corresponding to their placement on the page.

Domine, Dixit Dominus, Lætatus sum, & Audi cælum:

❶ S. 1, cor. 1, vl. 1;
❷ S. 2, cor. 2, vl. 2;
❸ A., cor. 3, vl. 3/vla 3*;
❹ T. 1, alto trb., vla 1;
❺ T. 2, tenor trb., vla 2;
❻ B., bass trb., vc., cb.;
❼ Continuo;
❼ is tacet.

Laudate pueri: ❽ Continuo, cb.;

version A
❶ S. 1, vl. 1;
❷ A. 1, vl. 3/vla. 3;
❸ T. 1, vla 1;
❹ B. 1, vc.;

version B
❶ S. 1, cor. 1;
❷ A. 1, cor. 2, alto trb.;
❸ T. 1, cor. 3, ten. trb.;
❹ B. 1, bass trb.

❺ S. 2, cor. 2;
❻ v A. 2, cor. 1, alto trb.;
❼ T. 2, cor. 3, tenor trb.;
❼r B. 2, bass trb.;

Sonata sopra Sancta Maria:

❶ S. 1;
❷ cor. 1;
❸ vl. 2;
❹ v vla 2, ten. trb.;
❺ r bass trb.;
❻ cor. 2;
❼ vl. 1;
❼v alto trb., vla 1;
❼r vc.;
❼ Continuo, cb.

* If the string ensemble has one player per part then the optimum balance of strings is [2.3.1.1] and the vl. 3/vla 3 part should be a viola part. If the string ensemble has two players to a part, then it is best to allocate 1 violin and 1 viola to this part, in which case the total numbers of string players are [5.5.2.1]. It should be noted that depending on the (in-)flexibility of the players, or if there are unequal numbers of violin and viola players, then this part can be either a violin or a viola part.

1 Domine ad adiuvandum

sex vocibus et sex instrumentis

[♩ = about 72]

CHORUS

1 CANTVS
Soprano 1
f Dó - mi - ne ad ad - iu -

6 SEXTVS
Soprano 2
f Dó - mi - ne ad ad - iu -

8 ALTVS
Alto
f Dó - mi - ne ad ad - iu -

2 TENOR
Tenor 1
f Dó - mi - ne ad ad - iu -

5 QVINTVS
Tenor 2
f Dó - mi - ne ad ad - iu -

4 BASSVS
Bass
f Dó - mi - ne ad ad - iu -

1 Cornetto, & Violino da braccio.
Cornetto 1, Violin 1
f

6 Cornetto, & Violino da braccio.
Cornetto 2, Violin 2
f

8 Viuola da braccio [& Cornetto]
Cornetto 3, Violin 3
f

3 Viuola da braccio [& Cornetto]
Viola 3
f

2 Viuola da braccio, & Trombone.
Alto Trombone, Viola 1
f

6 Trombone, & Viuola da braccio.
Tenor Trombone
f

6 Trombone, & Viuola da braccio.
Viola 2
f

4 Trombone, Contrabassa da gamba, & Viuola da braccio.
Bass Trombone, Violoncellos, Contrabass
f

8 Bassus Generalis
Continuo
f

O Lord, make haste to help me.

9 [♩ = ♩.] [♩ = ♩]

S. 1

S. 2

A.

T. 1

T. 2

B.

Violin 1

Cor. 1 VI. 1

mp *cresc.*

Violin 2

Cor. 2 VI. 2

mp *cresc.*

Violin 3

Cor. 3 VI. 3

mp *cresc.*

Vla 3

mp *cresc.*

Viola 1

A. Trb. Vla 1

mp *cresc.*

Viola 2

T. Trb.

mp *cresc.*

Vla 2

mp *cresc.*

Violoncello

B. Trb. Vc.

mp *cresc.*

Cont.

[♩ = ♩.] [♩ = ♩]

13

Gló - ri - a Pa - - - - tri, et

Gló - ri - a Pa - - - - tri, et

Gló - ri - a Pa - - - - tri, et

Gló - ri - a Pa - - - - tri, et

Gló - ri - a Pa - - - - tri, et

Gló - ri - a Pa - - - - tri, et

Tutti
f

Tutti
f

Tutti
f

f
Tutti
f

f

f
Tutti

f

f

f

f

Glory be to the Father,...

17

S. 1
Fi - li - o, et Spi - ri -

S. 2
Fi - li - o, et Spi - ri -

A.
Fi - li - o, et Spi - ri -

T. 1
Fi - li - o, et Spi - ri -

T. 2
Fi - li - o, et Spi - ri -

B.
Fi - li - o, et Spi - ri -

Cor. 1
VI. 1

Cor. 2
VI. 2

Cor. 3
VI. 3

Vla 3

A. Trb.
Vla 1

T. Trb.

Vla 2

B. Trb.
Vc.

Cont.

and to the Son, and to the Holy Spirit:

20

[♩ = ♩.]

Musical score for SATB choir and instruments. The score is in 6/4 time and consists of 12 measures. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics "tú - - i San - - - - - cto:". The instrumental parts include three Cornetto parts (1, 2, and 3), Alto Trombone, Bass Trombone, and Piano. The Cornetto parts feature intricate sixteenth-note patterns. The piano accompaniment provides harmonic support with chords and bass lines. The score includes dynamic markings such as *p* (piano) and *f* (forte). A tempo marking [♩ = ♩.] is present at the top right and bottom right of the score.

24 [d. = d]

S. 1 Si - cut

S. 2 Si - cut

A. Si - cut

T. 1 Si - cut

T. 2 Si - cut

B. Si - cut

Cor. 1 Tutti

VI. 1 *cresc.* *f* Tutti

Cor. 2 *cresc.* *f* Tutti

Cor. 3 *cresc.* *f* Tutti

Vla 3 *f* Tutti

A. Trb. *cresc.* *f* Tutti

Vla 1 *f* Tutti

T. Trb. *cresc.* *f*

Vla 2 *f* Tutti

B. Trb. *cresc.* *f* Tutti

Vc. *cresc.* *f* Tutti

Cont. *cresc.* *f*

As it was in the beginning, and ...

29

The image shows a musical score for a choir and piano. The choir part consists of five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) with lyrics "e - rat in prin - cí - - pi - o, et". The piano accompaniment includes a right hand with arpeggiated chords and a left hand with sustained chords. The score is divided into two systems, each with four measures. The first system includes the vocal parts and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The piano part features a right hand with arpeggiated chords and a left hand with sustained chords. The lyrics are repeated in each voice part.

33

S. 1
nunc, et sem - per, et in

S. 2
nunc, et sem - per, et in

A.
nunc, et sem - per, et in

T. 1
nunc, et sem - per, et in

T. 2
nunc, et sem - per, et in

B.
nunc, et sem - per, et in

Cor. 1
VI. 1

Cor. 2
VI. 2

Cor. 3
VI. 3

Vla 3

A. Trb.
Vla 1

T. Trb.

Vla 2

B. Trb.
Vc.

Cont.

is now, and ever shall be, world without end.

37

The musical score is divided into two systems. The first system contains the vocal parts and the beginning of the piano accompaniment. The vocal parts consist of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "sæ - - - cu - la" and "sæ - - cu -". The piano accompaniment begins with a treble clef staff featuring a melodic line with eighth and sixteenth notes, and a bass clef staff with a simple harmonic accompaniment. The second system continues the piano accompaniment with four staves: a treble clef staff with a more complex melodic line, and three bass clef staves providing harmonic support. The score concludes with a final chord in the piano part.

40

S. 1
ló - rum. A - - - men. Al - le - lú -

S. 2
ló - rum. A - - - men. Al - le - lú -

A.
ló - rum. A - - - men. Al - le - lú -

T. 1
ló - rum. A - - - men. Al - le - lú -

T. 2
ló - rum. A - - - men. Al - le - lú -

B.
ló - rum. A - - - men. Al - le - lú -

Cor. 1
Vl. 1

Cor. 2
Vl. 2

Cor. 3
Vl. 3

Vla 3

A. Trb.
Vla 1

T. Trb.

Vla 2

B. Trb.
Vc.

Cont.

Amen. Alleluia.

49

- ia, al - - le - lú - - ia.
- ia, al - - le - lú - - ia.
ia, al - - le - lú - - ia.
ia, al - - le - lú - - ia.
ia, al - - le - lú - - ia.
ia, al - - le - lú - - ia.

ia, al - - le - lú - - ia.
ia, al - - le - lú - - ia.
ia, al - - le - lú - - ia.
ia, al - - le - lú - - ia.
ia, al - - le - lú - - ia.
ia, al - - le - lú - - ia.