

Claudio

MONTEVERDI

Dixit Dominus Primo

Soli e Coro (SSAATTBB)
2 Violini, Strumenti ad libitum, Basso continuo

herausgegeben von / edited by
Uwe Wolf

Selva morale et spirituale
Urtext

Partitur / Full score



Carus 27.411

Vorwort

Monteverdis geistliches Vokalwerk ist vor allem durch drei zu Lebzeiten erschienene Drucke sowie eine posthume Sammlung überliefert. Weiteres ist in Sammeldrucken veröffentlicht und nur wenig lediglich handschriftlich erhalten.¹ Eine kontinuierliche Publikationsfolge wie bei den Madrigalen aber gibt es bei der geistlichen Musik nicht. Jedoch umrahmen die geistlichen Werke sein gedrucktes Oeuvre mit den ersten und letzten zu Lebzeiten erschienenen Drucken *Sacrae cantiunculae* von 1582 und *Selva morale et spirituale* von 1641. Die dritte geistliche Sammlung in der Mitte, mit der *Missa in illo tempore* und der berühmten *Marienvesper* von 1610,² nimmt eine Schlüsselstellung in Monteverdis Leben und Oeuvre ein, markiert die aktive Umorientierung vom Hof- zum Kirchenmusiker, die dann mit der drei Jahre später erfolgten Berufung nach Venedig an San Marco vollzogen wurde.

Als einziger Kirchenmusikdruck Monteverdis entstand die *Selva* aus einem kirchenmusikalischen Amt heraus, das Monteverdi zudem 1641 schon fast 30 Jahre innehatte. Auch dieser Umstand mag die Fülle der Werke in der *Selva* und die zahlreichen Mehrfachkompositionen derselben Texte erklären: Hier stellte jemand eine Sammlung zusammen, der aus dem Vollen schöpfen konnte.

Der Titel *Selva morale et spirituale* nimmt ein in gedruckten Sammlungen der Zeit nicht seltenes Bild auf, in dem die Vielheit und Vielfalt der enthaltenen Stücke mit einem Wald (ital. *selva*) verglichen wird.

Wie zahlreiche italienische Kirchenmusiksammlungen des 17. Jahrhunderts enthält die *Selva* überwiegend Kompositionen für Messe und Vesper. Die Vesperpsalmen sind weder auf ein bestimmtes Fest ausgerichtet (wie die Psalmen des Druckes von 1610, der die Psalmen und den Hymnus der Marienvesper enthält), noch auf das ganze Kirchenjahr (wie etliche Publikationen mit den *Salmi per tutto l'anno*). Vielmehr kann man mit der enthaltenen Auswahl an sieben Psalmen zahlreiche wichtige Vespere des Kirchenjahres abdecken wie auch mit den Vertonungen des *Salve Regina* sicherlich nicht zufällig die im Kirchenjahr am häufigsten verwendete Marianische Antiphon gewählt wurde (das *Magnificat* ist ohnehin fester Bestandteil der Vespere im Kirchenjahr). Hymnen sind in der *Selva* für Märtyrer-Gedenktage und das Johannis-Fest vorhanden.

Als Dreiertakt verwendet Monteverdi in der *Selva* nur noch den Dreiganzetakt. Als Signum für den Dreiganzetakt dominiert Φ_3 . Dieses Zeichen gibt – proportional gedeutet – eine zweifache Beschleunigung gegenüber C an: Zum einen geben die Zahlen $\frac{3}{1}$ an, dass drei Ganze solange dauern wie vorher eine Ganze, zum anderen bedeutet die Durchstreichung des Kreises eine Verdoppelung des Tempos gegenüber dem undurchstrichenen Halbkreis zu Anfang an (drei Ganze im Dreier entsprechen dann einer Halben im geraden Takt). Doch kann von einer strengen proporti-

¹ Siehe dazu Manfred H. Stattkus, *Claudio Monteverdi. Verzeichnis der erhaltenen Werke*, Bergkamen 1985.

² Carus 40.670 (*Missa in illo tempore*), Carus 27.801 (*Marienvesper*) sowie Carus 27.205 (*Magnificat à 6*).

onalen Deutung kaum mehr ausgegangen werden,³ wie auch insgesamt die Taktzeichen offenbar losgelöst von ihren ursprünglichen Bedeutungen verwendet wurden.

Als der alle Vespere eröffnende Psalm wurde *Dixit Dominus* besonders häufig – und auch besonders prächtig – vertont. Auch innerhalb der *Selva* stellen die beiden *Dixit* die umfangreichsten Psalmvertonungen dar. Das *Dixit Dominus Primo*⁴ lässt erkennen, dass es eine frühere Form gegeben haben muss; dies legt die nach T. 112 wohl versehentlich aus der Satzvorlage übernommene Anweisung „Sinfonia tacet“ im Tenore I-Stimmbuch nahe. Auch die im Titel erwähnten, im Druck aber nicht mit eigenen Stimmen vorhandenen „quattro viole o Tromboni“ weisen darauf hin. Dass es sich hierbei nicht allein um Verstärkung der Stimmen in den Tutti-Passagen gehandelt hat, geht aus der Angabe „à 2 Tenori & 3 Tromboni“ in T. 166, also außerhalb der Tutti-Stellen, hervor. Diese Besetzungsangaben wurden im Stimmenmaterial berücksichtigt und behutsam auf ähnliche Stellen des Psalms übertragen.

Eine abweichende, möglicherweise frühere Form des *Dixit Dominus Primo* befindet sich in der posthum veröffentlichten Sammlung *Messe a quattro voci, et salmi*, Venedig 1650 (dort ebenfalls das *Dixit Dominus Primo*). Diese Komposition entspricht in weiten Teilen derjenigen von 1641 (allerdings nicht zu Anfang), enthält aber über den Bc hinaus keinerlei instrumentale Bestandteile (auch nicht die beiden Violinen), kann also wenig über die instrumentale Erweiterung aussagen.

Ein Rätsel gibt der Anfang der Komposition auf. Im Stimmbuch des Basso continuo steht zu Anfang „Tutti“ und erst in T. 6 „Sop. Solo“ (wie in der Edition), obwohl auch die Takte davor lediglich von Sopran und Bc vorgetragen werden. Allerdings entspricht der Rhythmus dem ritornellartig wiederkehrenden „Dixit...“ T. 17ff. und T. 62ff. Der Notentext steht zudem nicht nur im Sopran I, sondern auch – allerdings in halben Notenwerten (3/2-Takt) im Alto II (in zwei Exemplaren handschriftlich durch Pausen ersetzt). Wurden die ersten Takte in der ursprünglichen Komposition unisono im Tutti vorgetragen? (Gab es eine Fassung mit dem – aktuelleren – 3/2-Takt am Anfang?). Und soll in der vorliegenden Fassung der 1. Einsatz im Tutti der Soprane gesungen werden? Oder sind dies Reste einer früheren Fassung mit einem Tutti-Beginn, in der vorliegenden Fassung aber ist der Anfang vom Solo-Sopran zu singen? Diese Fragen können nach der Quellenlage nicht beantwortet werden und laden zum Experimentieren ein.

Der vollständige Kritische Bericht findet sich im Sammelband *Selva morale et spirituale. Salmi I* (Carus 27.802).

Stuttgart, Juni 2016

Uwe Wolf

³ Siehe Uwe Wolf, *Notation und Aufführungspraxis. Studien zum Wandel von Notenschrift und Notenbild in italienischen Musikdrucken der Jahre 1571–1630*, 2 Bde., Kassel 1992, Bd. 1, S. 82ff.

⁴ *Dixit Dominus Primo A 8 voci concertato con due violini & quattro viole o Tromboni qual se portasse l'accidente anco si ponno lasciare* / Erstes Dixit Dominus zu 8 Stimmen, konzertant mit zwei Violinen und vier Violon oder Posaunen, die man im Notfall auch weglassen kann.

Foreword

Monteverdi's sacred vocal music has survived mainly through three editions which were published during his lifetime, as well as one posthumous collection. Other works were published in collected editions and merely a few items survived only in manuscript form.¹ Unlike the madrigals, there is no continuous series of publications of sacred works. However, sacred compositions – with the first work published during his lifetime being *Sacrae cantiuunculae* of 1582, and the last one *Selva morale et spirituale* dated 1641 – frame his printed oeuvre. The third – and middle – collection of sacred music, together with the *Missa in illo tempore* and the famous *Vespro della Beata Vergine* of 1610² occupies a key position in Monteverdi's life and work, marking his reorientation from court musician to church musician, which was completed three years later with his appointment to San Marco in Venice.

The *Selva* was, however, the only one of Monteverdi's sacred music publications which was compiled while he held a church music position; moreover, one which he had, by 1641, held for almost 30 years. This circumstance, too, may explain the wealth of compositions contained in the *Selva* as well as the numerous duplicate compositions on the same text: here the compiler of the collection was clearly able to draw on unlimited resources.

The title *Selva morale et spirituale*, refers to an image not infrequently found in printed collections of the time, in which the manifold variety of the pieces contained are likened to a forest (Italian: selva).

Like numerous Italian collections from the 17th century, the *Selva* includes mainly compositions for Mass and Vespers. The Vesper psalms are neither focused on a particular feast day (unlike the psalms in the print of 1610, which contains the psalms and the hymn of the Vespers of the Blessed Virgin), nor on the entire church year (like several publications containing *Salmi per tutto l'anno*). Rather, the selection of seven psalms contained can be used for numerous important Vespers of the church year, just as it is surely no coincidence that the setting of the *Salve Regina* is the most frequently used Marian antiphon in the church year (the *Magnificat* being in any case a fixed component of the Vespers during the church year). The *Selva* contains hymns for the feasts of martyrs and the feast of St. John.

The only triple meter used by Monteverdi in the *Selva* is the 3/1 meter. the time signature for this is $\Phi_{\frac{3}{1}}$. This symbol – understood proportionally – indicates a twofold acceleration by comparison to C : on the one hand, the numbers $\frac{3}{1}$ indicate that three whole notes now have the duration of one whole note previously; on the other hand, the line through the circle signifies a doubling of the tempo by comparison to the semicircle not struck through at the beginning (i.e., three whole notes in triple meter have

the same length as one half note in duple meter). It is no longer possible, however, to assume a strictly proportional interpretation,³ just as the time signatures overall were clearly dissociated from their original meanings.

As it opens all Vespers, the psalm *Dixit Dominus* was set particularly frequently – and with particular splendor. Also within the *Selva*, the two *Dixit* represent the most substantial psalm settings. It is clear from the *Dixit Dominus Primo*⁴ that there must have been an earlier version; this is suggested by the indication “Sinfonia tacet” after m. 112 in the Tenore part-book, which must have been accidentally copied from the original. The “quattro viole o Tromboni” which are mentioned in the title, but for which no printed parts are supplied, point in this direction. The fact that these did not merely serve to double the tutti passages can be deduced from the indication “à 2 Tenori & 3 Tromboni” in m. 166, i.e., outside the tutti passages. These scoring indications were taken into consideration in the performance material and carefully transferred to comparable passages of the psalm.

Possibly, an earlier version of the *Dixit Dominus Primo* can be found in the posthumously published collection *Messe a quattro voci, et salmi*, Venice, 1650 (where it is also the *Dixit Dominus Primo*). This composition corresponds in substantial sections to that of 1641 (not, however, the beginning), but contains no instrumental parts at all, apart from the basso continuo (not even the two violins); it therefore provides no further information regarding the instrumental expansion.

The beginning of the composition poses a riddle. In the basso continuo part-book, the beginning is marked “Tutti,” and only in m. 6 “Sop. Solo” (as in the edition), even though the preceding bars are also performed solely by soprano and basso continuo. However, the rhythm corresponds to the ritornello-like repetition of “Dixit...” in mm. 17ff. and 62ff. In addition, the music text is found not only in Soprano I, but also – albeit in halved note values (3/2 measure) in Alto II (this is replaced in two exemplars by handwritten rests). Were the first measures in the original composition performed in unison and tutti? (Was there in fact a version with the – more up-to-date – 3/2 measure in the beginning?) And should the first entry in the present version be sung by soprano tutti? Or are these the remainders of an earlier version with a tutti opening, but the beginning here should be sung by soprano solo? These questions cannot be answered on the basis of the sources, and invite experimentation.

The complete Critical Report is published within the volume *Selva morale et spirituale. Salmi I* (Carus 27.802).

Stuttgart, June 2016

Uwe Wolf

Translation: David Kosviner

³ See Uwe Wolf, *Notation und Aufführungspraxis. Studien zum Wandel von Notenschrift und Notenbild in italienischen Musikdrucken der Jahre 1571–1630*, 2 volumes (Kassel, 1992), vol. 1, pp. 82ff.

⁴ *Dixit Dominus Primo A 8 voci concertato con due violini & quattro viole o Tromboni qual se portasse l'accidente anco si ponno lasciare / First Dixit Dominus*, in 8 voices, concertato with two violins and four viols or trombones which can be omitted if necessary.

¹ See Manfred H. Stattkus, *Claudio Monteverdi. Verzeichnis der erhaltenen Werke*, (Bergkamen, 1985).

² Carus 40.670 (*Missa in illo tempore*), Carus 27.801 (*Vespro della Beata Vergine*) as well as Carus 27.205 (*Magnificat à 6*).

Dixit Dominus Primo. Psalm 110 (Vulgata 109)

1	Dixit Dominus Domino meo: Sede a dextris meis. Donec ponam inimicos tuos, scabellum pedum tuorum.	Es sprach der Herr zu meinem Herrn: Setze dich zu meiner Rechten, bis ich deine Feinde hinlege als Schemel für deine Füße.	The Lord said unto my Lord, sit thou at my right hand, until I make thine enemies thy footstool.
2	Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.	Das Zepter deiner Macht wird der Herr von Sion ausgehen lassen: Herrsche inmitten deiner Feinde.	The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.
3	Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.	Bei dir ist Herrschaft am Tage deiner Macht im Glanze der Heiligen; ich habe dich aus meinem Schoße gezeugt vor dem Morgensterne.	Thine shall be the dominion in the day of thy power, amid the brightness of the saints: from the womb, before the day star have I begotten thee.
4	Juravit Dominus, et non poenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech.	Der Herr hat geschworen, und es wird ihn nicht gereuen: Auf ewig bist du Priester nach der Ordnung des Melchisedechs.	The Lord hath sworn, and will not repent; thou art a priest for ever after the order of Melchizedek.
5	Dominus a dextris tuis, confregit in die irae suae reges.	Der Herr zerschmettert zu deiner Rechten Könige am Tage seines Zornes.	The Lord at thy right hand shall strike through kings in the day of his wrath.
6	Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.	Er wird Gericht halten über die Völker, er wird Trümmer aufhäufen, die Häupter im Lande vieler zerschmettern.	He shall judge among the nations, he shall fill them with ruin: and shake to pieces the heads of many on the earth.
7	De torrente in via bibet: propterea exaltabit caput.	Aus dem Bache am Wege wird er trinken; darum wird er das Haupt erheben.	He shall drink of the brook in the way: therefore shall he lift up the head.
Dox	Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	Ehre sei dem Vater, und dem Sohn und dem Heiligen Geiste: Wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit. Amen.	Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now and ever shall be, world without end. Amen.

Deutsch: Ferdinand Janner, *Römisches Vesperbuch*, hrsg. von Franz Xaver Haberl, Regensburg 1900.

Englisch: *The Roman Breviary: reformed by order of the Holy Œcumenical Council of Trent, [...] together with the Offices since granted. Translated out of Latin into English by John, Marquess of Bute* [John Patrick Crichton Stuart], Edinburgh; London, 1879 (the edition from 1908 was used here). The translator adhered closely to the text of the King James Bible, though in general deviations appearing in the text refers more closely to the *Vulgate*. Psalm 110:6 represents an exception. To achieve a version which is closer to the sense of the *Vulgate* we chose the version by John David Chambers in *The Psalter, Or, Seven Ordinary Hours of Prayer According to the Use of the Illustrious and Excellent Church of Sarum*, London, 1852.

Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:

Sammelband mit Kritischem Bericht (*Selva morale et spirituale. Salmi I*, Partitur, Carus 27.802),
Einzelausgabe (Carus 27.411),
Klavierauszug (Carus 27.411/03),
Chorpartitur (Carus 27.411/05),
komplettes Orchestermaterial (Carus 27.411/19).

To this work the following performance material is available:

complete edition including the critical report (*Selva morale et spirituale. Salmi I*, full score, Carus 27.802),
separate edition (Carus 27.411),
vocal score (Carus 27.411/03),
choral score (Carus 27.411/05),
complete orchestral material (Carus 27.411/19).

Dixit Dominus Primo

à 8 voci concertato con due violini & quattro viole o Tromboni quali se portasse l'accidente anco si ponno lasciare
SV 263

Claudio Monteverdi
1567–1643

Vers 1

Violino I

Violino II

Soprano I
Di - xit Do - mi - nus Do - mi - no me - o:

Soprano II

Alto I

Alto II

Tenore I

Tenore II

Basso I

Basso II

Basso continuo

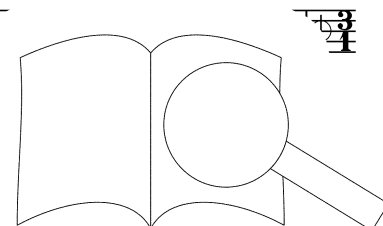
6 Soprano I solo*

Se - de e - is, se - de, se - de a

11

s se - de, se - de a dex - tris

* Siehe Kr. Bericht. / See the Critical Report.



Aufführungsdauer / Duration: ca. 11 min.

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Urtext
edited by Uwe Wolf

17 Tutti
Violino

Musical notation for Violino parts, measures 17-20. The score consists of two staves in treble clef, 3/4 time signature. The melody is primarily composed of quarter and half notes.

Soprano

Musical notation for Soprano part, measures 17-20. The lyrics are: Di - xit Do - mi - nus Do - mi - no me - o:

Di - xit Do - mi - nus Do - mi - no me - o:

Musical notation for Soprano part, measures 17-20. The lyrics are: Di - xit Do - mi - nus Do - mi - no me - o:

Di - xit Do - mi - nus Do - mi - no me - o:

Alto

Musical notation for Alto part, measures 17-20. The lyrics are: Di - xit Do - mi - nus Do - mi - no me - o:

Di - xit Do - mi - nus Do - mi - no me - o:

Musical notation for Alto part, measures 17-20. The lyrics are: Di - xit Do - mi - nus Do - mi - no me

Di - xit Do - mi - nus Do - mi - no me

Tenore

Musical notation for Tenore part, measures 17-20. The lyrics are: Di - xit Do - mi - nus Do - mi - no me - o: de a dex - tris me - is,

Di - xit Do - mi - nus Do - mi - no me - o: de a dex - tris me - is,

Musical notation for Tenore part, measures 17-20. The lyrics are: Di - xit Do - mi - no me - o: Se - de a dex - tris

Di - xit Do - mi - no me - o: Se - de a dex - tris

Basso

Musical notation for Basso part, measures 17-20. The lyrics are: Di - xit Do - mi - no me - o: Se - de a dex - tris me - is,

Di - xit Do - mi - no me - o: Se - de a dex - tris me - is,

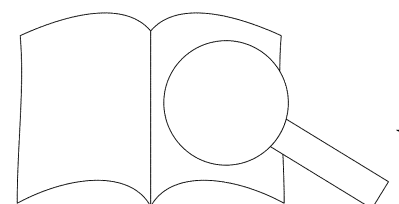
Musical notation for Basso part, measures 17-20. The lyrics are: nus Do - mi - no me - o: Se - de a

nus Do - mi - no me - o: Se - de a

ssc

Musical notation for Basso part, measures 17-20. The lyrics are: nus Do - mi - no me - o: Se - de a

nus Do - mi - no me - o: Se - de a



Piano introduction musical notation consisting of two staves.

Vocal line musical notation with lyrics: Se - de a dex-tris me - is,

Piano accompaniment musical notation for the first system.

Vocal line musical notation with lyrics: Se - de

Piano accompaniment musical notation for the second system.

Vocal line musical notation with lyrics: Se - de a dex-tri. se - de

Piano accompaniment musical notation for the third system.

Vocal line musical notation with lyrics: se - de a dex-tris me - is, se - de a dex-tris me -

Piano accompaniment musical notation for the fourth system.

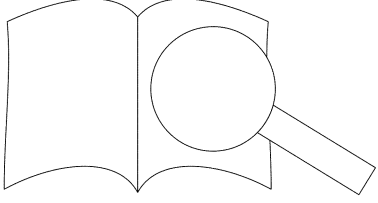
Vocal line musical notation with lyrics: me - is, se - de - is, se -

Piano accompaniment musical notation for the fifth system.

Vocal line musical notation with lyrics: se - de a dex-tris me - is.

Piano accompaniment musical notation for the sixth system.

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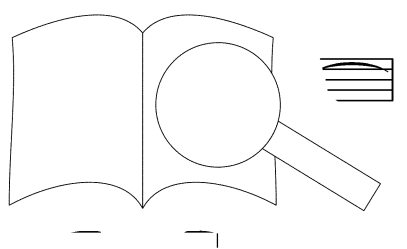


se - de a dex - tris me - is, se - de a dex - tris me - is.
 me - is, se - de a dex - tris me - is, se - de a dex - tris me - is.
 se - de a dex - tris me - is, se - de a dex - tris
 a dex - tris me - is, se - de a dex - tris,
 is, se - de a dex - tris me - is, is.
 de a dex - tris me - is, se - de a dex - tris me - is.
 se - de a dex - tris me - is.
 se - de a dex - tris me - is.

33 Soprano I solo

Se - de Do - nec po - nam in -
 Basso cc

...i - cos, in - i - mi - cos tu - os,



- i - mi - cos tu - os sca - bel - lum pe - dum tu - o - rum, sca - bel - lum

pe - dum tu - o - rum, sca - bel - lum pe - dum tu - o - rum.

Tutti
Violino

Soprano

Di - xit Do - mi - nus Do - mi - no Se - de a dex - tris me -

Alto

Di - xit Do - mi - nus Do - mi - no Se - de a dex - tris me -

Tenore

Di - xit Do - mi - no me - o: Se - de a dex - tris me -

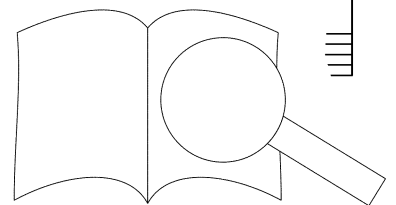
Basso

Di - xit Do - mi - nus Do - mi - no me - o: Se - de a dex - tris me -

Basso continuo

Di - xit Do - mi - nus Do - mi - no me - o:

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Musical staff with notes and rests.

is. Do - nec po - nam in - i - mi - cos, in - i - mi - cos

is. Do - nec po - nam

- is. Do - nec po - nam in - i - mi - cos tu -

- is. Do - nec po - nam

is. Do - nec po - nam in - i - mi - cos, in - i - mi - cos tu -

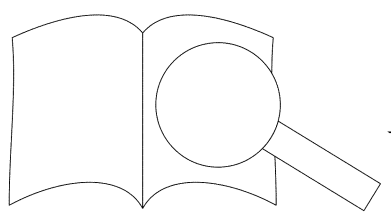
is. Do - nec

is. Do in - i - mi - cos, in - i - mi - cos tu -

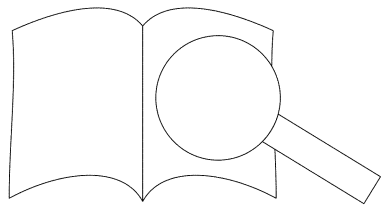
po - nam

Musical staff with notes and rests.

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in - i - mi - cos, in - i - mi - cos, i - cos

in - i - mi - cos, in -

in - i - mi - cos, cos tu -

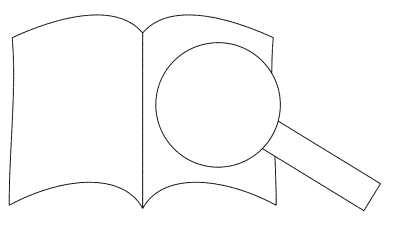
- i - mi - cos tu - os, in in - i - mi - cos

in i - mi - cos, in - i - mi - cos

in - i - mi - cos tu in - i - mi - cos, in - i - mi - cos

- mi - cos, in - i - mi - cos, in - i - mi - cos

tu - os, in - i - mi - cos, in - i - mi - cos



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tu - - os sca - bel - lum pe - dum tu - o - - rum,

- - - os

os sca - bel - lum pe - - dum tu - o

tu - - os sca - bel - lum

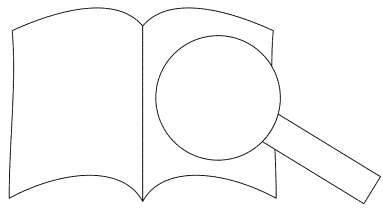
tu - - os - o - - rum,

tu - - os sca - bel - lum pe - -

tu - - dum tu - o - - rum,

sca - bel - lum

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Vers 2

à 2 voci

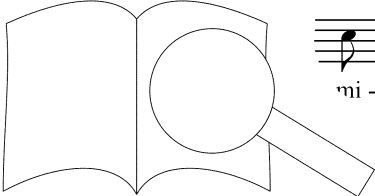
90

sca - bel - lum pe - dum tu - o - - rum.
 pe - dum tu - o - - rum.
 sca - bel - lum pe - dum tu - o - - rum.
 pe - dum tu - o - - rum.
 sca - bel - lum pe - dum tu - o - - rum. Vir
 dum tu - o - - rum. vir - tu - tis
 sca - bel - lum pe - dum tu - o - - rum.
 pe - dum tu - o - - rum.

96

Tenr

e - mit - tet Do - mi - nus
 - ae e - mit - tet Do - mi - nus ex Si - on,
 continuo



100

e - mit - tet Do - mi - nus ex Si - - on: do - mi -
 nus ex Si - - - - on: do - mi - na -

104

na - - - re in me - di - o in - i - mi - co - rum, do -
 re in me - di - o in - i - mi - co - rum, in me - di - o in - i - mi - co -

108

Violino

Soprano

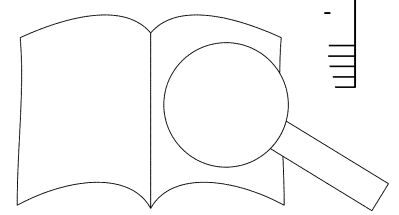
Alto

Tenore

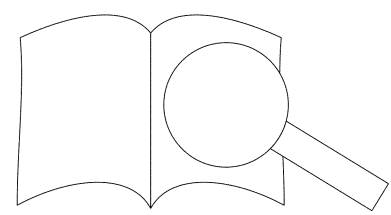
Bass

vir - gam vir -
 Vir - gam vir -
 Vir - gam vir -
 Vir - gam vir -
 - mi - na - - rum tu - o - rum. Vir - gam vir -
 - i - mi - co - rum tu - o - rum. Vir - gam vir -

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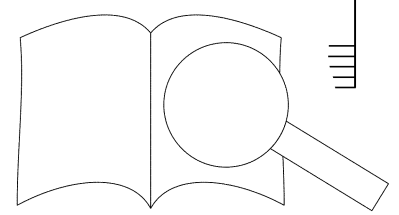


Soprano

e - mit - tet Do - mi - nus ex Si - on, e - mit - tet Do - mi - nus ex Si - on,
 e - mit - tet Do - mi - nus ex Si - on, e - mit - tet Do - mi - nus ex Si - on,
 Tenore I
 mit - tet Do - mi - nus ex Si - on,
 Basso continuo

Tutti
Violino

Soprano
 e - mit - tet Do - mi - nus ex Si - on, e - mit - tet, e - mit - tet
 e - mit - tet Do - mi - nus ex Si - on, e - mit - tet, e - mi - na -
 Alto
 e - mit - tet Do - mi - nus ex Si - on, e - mi do - mi - na -
 Tenore
 e - mit - tet Do - mi - nus ex Si - on, e - mit - tet, do - mi - na -
 e - mit - tet, e - mit - tet, do - mi - na - re,
 Bass
 Si - on, e - mit - tet, e - mit - tet
 do - mi - nus ex Si - on, e - mit - tet, e - mit - tet, do -
 B.
 do



re, do - - mi - na - - re

re, do - mi - na - -

re, do - - mi - re di - o in - i - mi -

re, do - mi - na re in me - di - o in - i - mi -

re in me - di - o in - i - mi - co - rur ia - - re,

in me - di - o in - i - r mi - na - - re,

- mi - - na - - re

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in me-di - o in - i - mi - co - rum, do - - mi - na - re in me-di -

in me-di - o in - i - mi - co - - - rum,

co - rum, in me-di - o in - i - mi - co - rum, do -

co - rum, in me-di - o in - i - mi - co rum, in me-di - o in - i - mi -

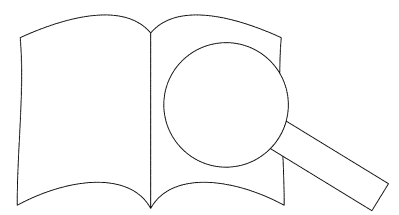
do - mi - na - re in - i - mi - co - rum,

do - mi - e in me-di - o in - i - mi - co - - -

- mi - - - na - - -

ni - - - na - - - re

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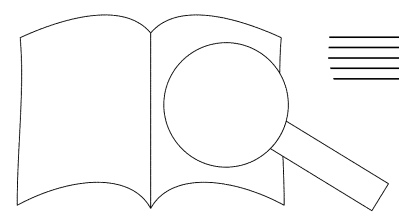
co - rum, in me-di - o in - i - mi - co - rum tu - o - - rum.
 co - rum, in me-di - o in - i - mi - co - rum tu - o - - rum.
 - mi - na - re in me-di - o in - i - mi - co - rum tu - o - - rum.
 co - rum, in me-di - o in - i - mi - co - rum tu - o - - rum.
 in me-di - o in - i - mi - co - rum, in me-di - o in - i - tu
 rum, in me-di - o in - i - mi - co - rum, in me-di - o in - i - tu
 re in me-di - o in - i - mi - co - rum, in me-di - o in - i - tu
 in me-di - o in - i - mi - co - rum, in me-di - o in - i - tu

Vers 3

à 4 voci

Alto

150 Te - cum prin - ci - pi - um in di - e vir -
 Te - in di - e vir - tu - tis tu - ae in splen - do - ri - bus san -
 pi - um - e vir -
 Te - cum prin - ci - pi - um
 atinuo



tu-tis tu - ae in splen-do - ri - bus san - cto - rum: ex u - te - ro, ex u - te - ro an -
cto - rum: ex u - te - ro an - te lu-ci - fe-rum ge-
tu-tis tu - ae ex u - te - ro
in splen-do - ri - bus san - cto - rum: ex u - te - ro, ex

te lu-ci-fe-rum, an - te lu-ci - fe - rum, an - te lu - ci - fe-rur
- nu - i te, an - te lu-ci - fe - rum, an - te lu-ci - fe - rum, an - te lu - ci - fe - rum
an - te lu - ci - fe - rum ge - nu - i te, an - te lu - ci - fe - rum ge - nu - i
u - te - ro an - te lu - ci - fe - rum, ge - nu - i

Vers 4

à 2 Tenori & 3 Tromboni *

te.
te.
Tenore I
Tenore II
Ju - et non poe-ni-te-bit e - um: tu es sa - cer -
Ju - ra - vit Do - mi - nus, et non poe-ni-te-bit e -



*Siehe Vorwort und Kritischer Bericht. / See the Foreword and Critical Report.
Carus 27.411

172

Tenore I

dos in ae-ter - num, in ae-ter - num se - cun - dum

Tenore II

- um: tu es sa - cer - dos in ae-ter - num, in ae-ter - num se - cun - dum

178

or - di - nem Mel - chi - se - dech, se - cun - dum or - di - nem Mel - chi - se - dech.

or - di - nem Mel - chi - se - dech, se - cun - dum or - di - nem Mel - chi -

Vers 5

184

Tutti
Violino

à 2 voci

Soprano

Do - mi - nus, Do - mi - nus

tris tu -

Do - mi - nus, Do - mi - nus

dex - tris tu -

Alto

Do - mi - nus, Do - mi - nus

Do - mi - nus,

Tenore

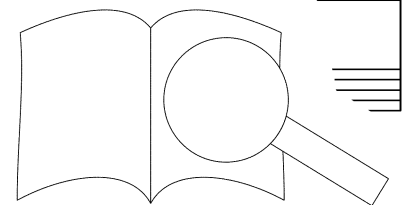
Do - mi - nus

Do - mi - nus

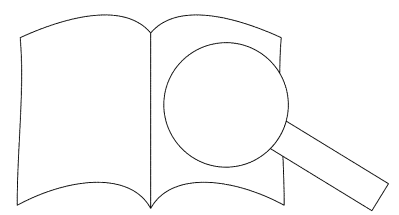
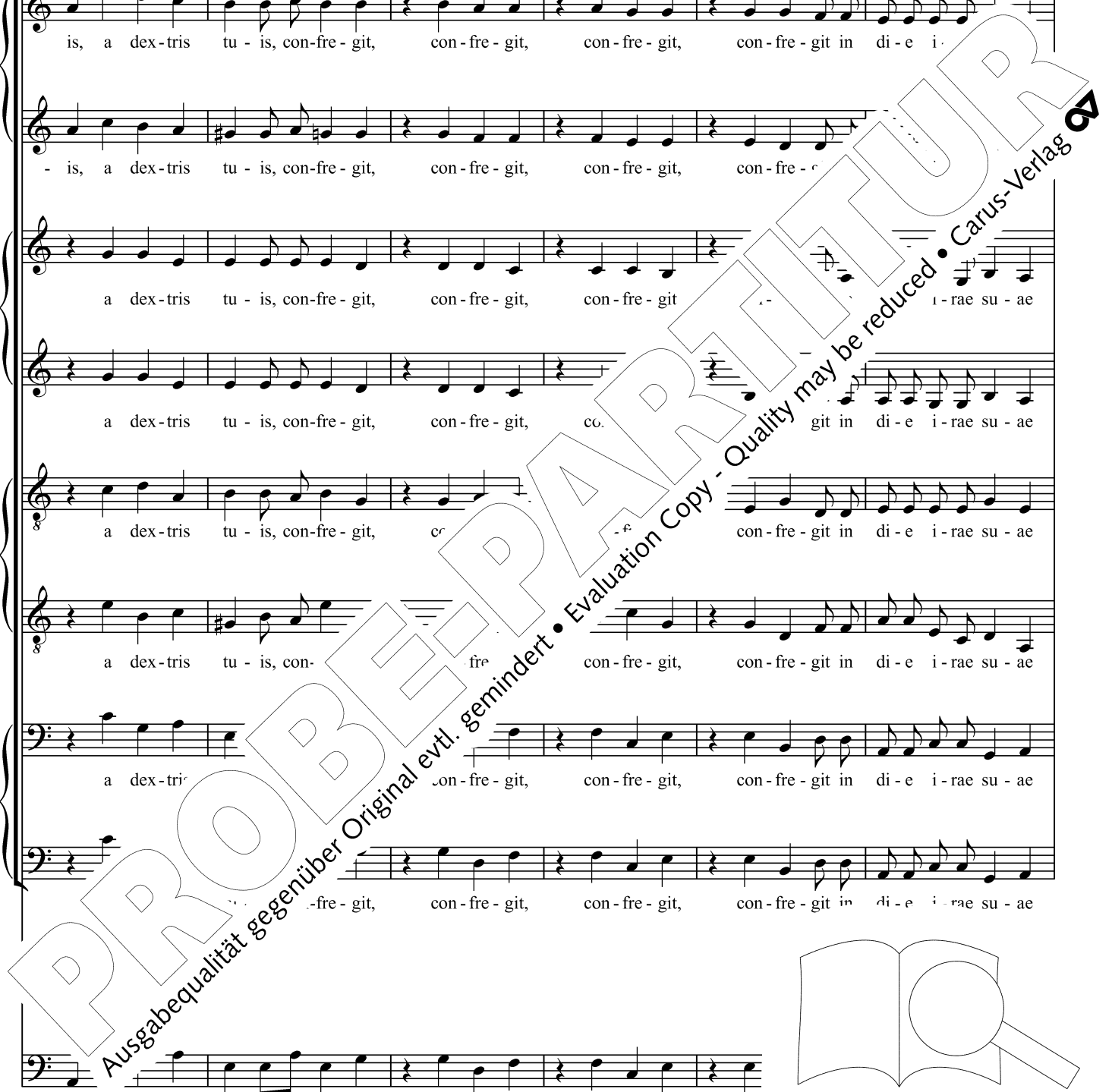
Do - mi - nus

Do - mi - nus, Do - mi - nus

continuo



Tutti



à 2 voci

Tutti

re - ges. A dex - tris tu - - is, ris

re - ges. A dex - tris tu - -

re - ges. A dex - tris

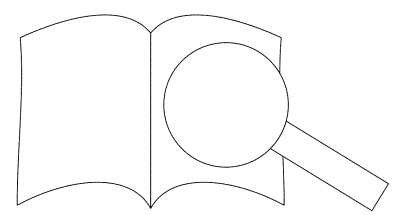
re - ges. A dex - tris

re - ges. A dex - tris

re - ges. A dex - tris

re - ges. A dex - tris

A dex - tris



#

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Vers 6

tu - is. Ju - di - ca - bit in na - ti - o - ni - bus, in na - ti - o - ni - bus,

tu - is. Ju - di - ca - bit in na - ti - o - ni - bus, in na -

tu - is. Ju - di - ca - bit in na - ti - o - ni - bus

tu - is. Ju - di - ca - bit in na - ti - o - ni - bus,

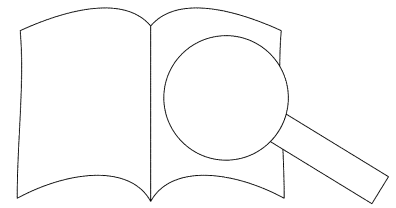
tu - is. Ju - di - ca - bit, in na - ti - o - ni - bus,

tu - is. Ju - di - ca - bit in na - ti - o - ni - bus,

tu - is. a - ti - o - ni - bus, in na - ti - o - ni - bus,

bit in na - ti - o - ni - bus, in na - ti - o - ni - bus

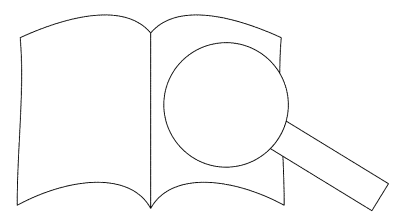
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Musical staff with notes, part of a larger system.

im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, ru -
 im - ple - bit ru - i - nas, im - ple - bit ru - i -
 im - ple - bit ru - i - nas, im - ple - bit - i - nas:
 im - ple - bit ru - i - nas, im ple nas, ru - i - nas:
 im - ple - bit ru - i - nas, ru - i - nas:
 im - ple - bit ru - i - nas, ru - i - nas:
 im nas, im - ple - bit ru - i - nas, ru - i - nas:
 ru - i - nas, im - ple - bit ru - i - nas ru - i - nas:

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Two staves of musical notation in C major, 4/4 time. The first staff has a treble clef and the second has an alto clef. Both start with a whole rest for the first four measures, then enter with a half note G4 in the first staff and a half note F4 in the second staff.

Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "A dex - tris tu - is, a dex-tris tu - is. Con - quas-sa" are written below the notes.

Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "A dex - tris tu - is, a dex-tris tu - is." are written below the notes.

Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "A dex-tris - sa, con - quas-" are written below the notes.

Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "as - sa - bit, con - quas-" are written below the notes.

Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "u - is. Con - quas-sa - bit," are written below the notes.

Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "A dex-tris tu - is. Con - quas - sa - bit," are written below the notes.

Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "A dex-tris tu - is. Con - quas - sa - bit, con - quas-" are written below the notes.

Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "A dex-tris tu - is. Con - quas - sa - bit, con - quas-" are written below the notes.

Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "A dex-tris tu - is. Con - quas - sa - bit, con - quas-" are written below the notes.

Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "A dex-tris tu - is. Con - quas - sa - bit, con - quas-" are written below the notes.

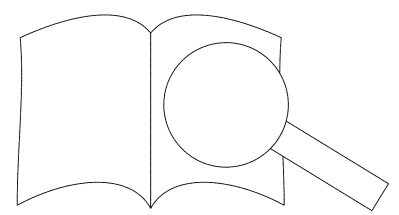
Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "A dex-tris tu - is. Con - quas - sa - bit, con - quas-" are written below the notes.

Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "A dex-tris tu - is. Con - quas - sa - bit, con - quas-" are written below the notes.

Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "A dex-tris tu - is. Con - quas - sa - bit, con - quas-" are written below the notes.

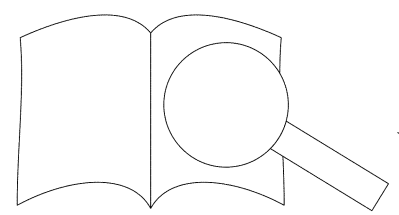
Two staves of musical notation. The first staff has a treble clef and the second has an alto clef. The lyrics "A dex-tris tu - is. Con - quas - sa - bit, con - quas-" are written below the notes.

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Vers 7

à 2 voci

228

Soprano I

De tor - ren - te, de tor - ren - te, de tor - ren - te in vi - a bi -

Soprano II

De tor - ren - te, de tor - ren - te in vi - a bi -

The musical score for measures 228-231 features two vocal staves (Soprano I and Soprano II) and a piano accompaniment. The vocal lines are in a soprano clef with a key signature of one sharp (F#). The lyrics are: "De tor - ren - te, de tor - ren - te, de tor - ren - te in vi - a bi -". The piano accompaniment consists of a bass line in the left hand and a treble line in the right hand, providing harmonic support for the vocalists.

232

bet: pro - pter - e - a ex - al - ta -

bet:

The musical score for measures 232-235 continues the vocal and piano parts. The lyrics for Soprano I are: "bet: pro - pter - e - a ex - al - ta -". The Soprano II part has a rest in measure 232. The piano accompaniment continues with a steady bass line and a more active treble line.

236

- bit ca - put, pro -

pro - pter - e - a al bit

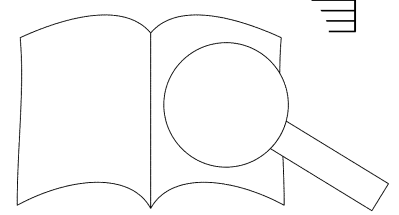
The musical score for measures 236-239 shows the vocalists continuing their parts. The lyrics for Soprano I are: "- bit ca - put, pro -". The Soprano II part has the lyrics: "pro - pter - e - a al bit". The piano accompaniment features a complex rhythmic pattern in the right hand.

240

pte^r - a - - - bit ca - put.

ex - al - ta - - -

The musical score for measures 240-243 concludes the vocal parts. The lyrics for Soprano I are: "pte^r - a - - - bit ca - put.". The Soprano II part has the lyrics: "ex - al - ta - - -". The piano accompaniment continues with a rhythmic pattern. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.



Doxologie

Tutti

245 Violino



Violino musical notation consisting of two staves. The first staff is in treble clef and the second in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#).

Soprano

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sar

Glo - ri - a Pa - tri, et Fi - li - o, et Spi

Alto

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

Glo - ri - a Pa - tri, et ri - tu - i San - cto.

Tenore

Glo - ri - a Pa - tri, et Spi - ri - tu - i San - cto.

Glo - ri - a Fi - li - o, et Spi - ri - tu - i San - cto.

Basso

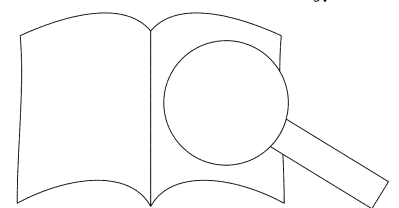
Glo - ri et Fi - li - o, et Spi - ri - tu - i San - cto.

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

Continuo



Continuo musical notation on a single bass clef staff. The music is in 4/4 time and features a key signature of one sharp (F#).



254 à 2 voci
Tenore I

Musical score for Tenore I and Tenore II, measures 254-259. Tenore I part: Sic - ut e - rat in prin - ci - pi - . Tenore II part: Sic - - - - ut e - rat. The score includes a piano accompaniment with a treble and bass clef.

260

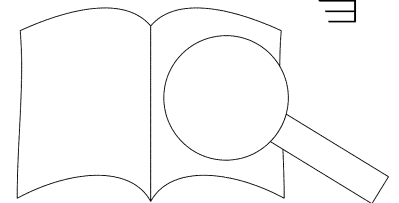
Musical score for Tenore I and Tenore II, measures 260-264. Tenore I part: o, et nunc, et, et nunc, et. Tenore II part: et nunc, et, et. The score includes a piano accompaniment with a treble and bass clef.

265

Musical score for Tenore I and Tenore II, measures 265-269. Tenore I part: -per, inc, et sem - . Tenore II part: et nunc, et s, per, et. The score includes a piano accompaniment with a treble and bass clef.

270

Musical score for Tenore I and Tenore II, measures 270-274. Tenore I part: -per, nunc, et sem - per, . Tenore II part: . The score includes a piano accompaniment with a treble and bass clef.



277 Tutti
Violino

à 2 voci

Two staves of musical notation for Violino, marked 'à 2 voci'. The notation consists of eighth and sixteenth notes across four measures.

Soprano

et in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum,

et in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum,

Alto

et in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu -

et in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae

Tenore

8 et in sae - cu - la sae - cu - lo - rum io - rum,

8 et in sae - cu - la sae - cu - lo - rum,

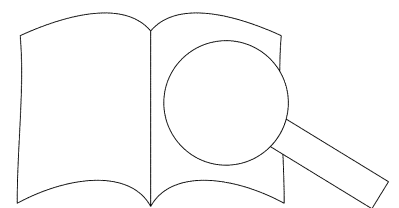
Basso

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

e - cu - lo - rum, in sae - cu - la sae - cu - lo - rum.

ritino

Two staves of musical notation for Basso, marked 'ritino'. The notation consists of eighth and sixteenth notes across four measures.



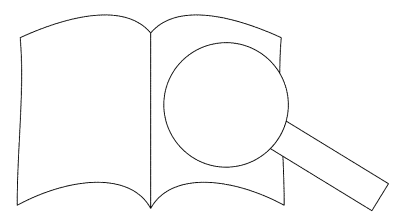
#

Tutti

[4 #]

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A - - - - - men,

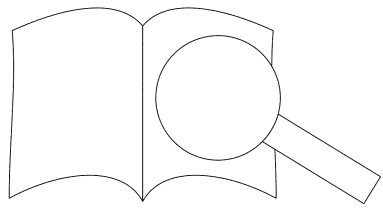
A - - - - - men,

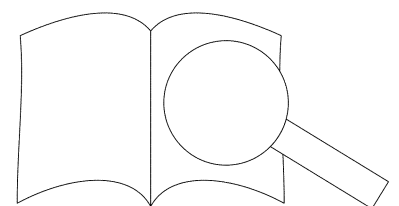
- - - - - men,

- - - - - men, a -

A - - - - -

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Claudio Monteverdi (1567–1643)

Urtext-Ausgaben (Auswahl) · Urtext Editions (selection)

Vespro della Beata Vergine SV 206

Marienvesper · Vespers 1610 (lat)

Soli SSATTBB, Coro SATB/SATB, 2 Fl, 2 Ffari, 3 Cor, 3 Trb, 2 Vl, 3 Va, Vc, Vn, Bc / 90 min / ed. Uwe Wolf
Carus 27.801

Selva morale et spirituale

Monteverdis *Selva morale et spirituale* von 1641 ist der einzige Kirchenmusikdruck des reifen Monteverdi, herausgegeben nach fast 30 Jahren im Amt des Kapellmeisters an San Marco: Ein „Best of“ aus langjähriger kirchenmusikalischer Praxis. Die Mischung aus solistischen Abschnitten und wuchtigen Tuttis begründen die starke Wirkung der Musik. In drei Bänden (Salmi I, Salmi II, sowie Motetti, Hinni, Salve Regina) werden die bereits im Carus-Verlag erhältlichen Kompositionen aus der *Selva* (Messe und zwei Magnificat) um alle weiteren liturgischen oder liturgisch verwendbaren Kompositionen ergänzt.

In 1641 Monteverdi published a first (and only) collection of his Venetian church music: the *Selva morale et spirituale* – a “best of” resulting from many years’ work. The big effect in this music is the combination of soloistic and weighty tutti sections. Three volumes containing the liturgical, or liturgically usable, compositions complement the compositions from the *Selva* already available from Carus-Verlag.

Salmi I. Psalmen · Psalm settings

Soli, Coro, 2 Vl, Bc, weitere Instr. ad lib
ed. Barbara Neumeier, Uwe Wolf
Carus 27.802

Salmi II. Psalmen · Psalm settings

Soli, Coro, 2 Vl, Bc, weitere Instr. ad lib
ed. Barbara Neumeier, Uwe Wolf
Carus 27.803

Motetti, Hinni, Salve Regina

1–3 Soli, 2 Vl, Bc
ed. Uwe Wolf
Carus 27.804

Einzelausgaben aus Selva morale

Messa à quattro voci da camera, Et iterum (lat)

Coro SATB, [Org] / 13 min
Carus 40.671

Gloria à 7 (lat)

Soli e Coro SATB, [Org] / 13 min
ed. Jeffrey Kurtzman
Carus 40.43

Magnificat vel 10 istromenti (lat)

4 Vg o 3 Va, Vc o 2 Va, 2 Vc, Bc / 13 min / ed. David Blazey

Magnificat à 4 voci (lat)

Soli, [Bc] / 9 min / ed. David Blazey

