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HUTSON, LARRY DON
A CRITICAL EDITION AND PERFORMANCE GUIDE TO THE "MAGNIFICAT A 7" OF CLAUDIO MONTEVERDI.

THE UNIVERSITY OF OKLAHOMA, D.M.A., 1979

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GRADUATE COLLEGE

A CRITICAL EDITION AND PERFORMANCE GUIDE TO THE MAGNIFICAT A 7 OF CLAUDIO MONTEVERDI

A DOCUMENT

SUBMITTED TO THE GRADUATE COLLEGE

in partial fulfillment of requirements for the degree of

DOCTOR OF MUSICAL ARTS

By

Larry Don Hutson

Norman, Oklahoma

1979

A CRITICAL EDITION AND PERFORMANCE GUIDE TO THE MAGNIFICAT A 7 OF CLAUDIO MONTEVERDI

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A CRITICAL EDITION AND PERFORMANCE GUIDE TO THE MAGNIFICAT A 7 OF CLAUDIO MONTEVERDI

BY: LARRY DON HUTSON

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In 1610, Claudio Monteverdi published a collection of works under the title Sanctissimae Virgini Missa senis vocibus Ac Vesperae pluribus decantande cum nonnulis sacris Concentibus. The collection contains a mixture of motets, Vesper psalms, Magnificats, and a Mass. According to Hans Redlich the 1610 collection is unquestionably "the revolutionary masterpiece of Monteverdi the composer of church music." The collection is not only important in the total output of Monteverdi, it is also one of the most important works in the history of sacred music.

Since the first complete edition of the Vespers, of which the Magnificat a 7 is a part, seven other versions have been published. None, however, meet the highest standards of both scholarship and practicality. The major problem with all published versions is their inability to reproduce Monteverdi's original intentions precisely and clearly. The difficulty in the preparation of such an edition lies in the reconciliation between scholarship and practicality.

The purpose of this document was to solve the problem of such a reconciliation. Part I of the study contains a preface to the edition that explains all editorial decisions made in the compilation of the edition and a performing guide to aid the modern conductor in producing a contemporary performance with historical validity. Part II of the document is a practical edition based on the original part books found at the Civico Museo Bibliographico Musicale in Bologna, Italy.

ACKNOWLEDGEMENTS

This writer would like to express sincere thanks to all members of the doctoral committee that contributed to this study. Dr. Gene Braught and Dr. Irvin Wagner provided much of the professional support that made the study possible. Dr. James Faulconer contributed greatly to the editing and compilation of the edition. Professor Dennis Shrock contributed to the total organization and editing of the document. A very special appreciation is extended to Dr. Eugene Enrico, whose friendship, patience, and perseverance throughout the study was an invaluable asset to this writer.

The writer also wishes to thank Dr. B.R. Henson for his total guidance throughout the entire doctoral study.

In addition, the writer wishes to express deepest appreciation to his wife Sally for the countless hours of aid in preparing the document, and the undying love and encouragement throughout the entire endeavor.

DEDICATION

To Sally and Cody

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CHAPTER I

INTRODUCTION

In 1610, Claudio Monteverdi published a collection of sacred works under the title Sanctissimae Virgini Missa senis vocibus Ac Vesperae pluribus decantande cum nonnullis sacris concentibus. The collection contains a mixture of motets, Vesper psalms, Magnificats, and a Mass. According to Hans Redlich, the 1610 collection is unquestionably "the revolutionary masterpiece of Monteverdi, the composer of church-music."[1] Not only is this collection important in the total output of Claudio Monteverdi, but is also one of the most important works in the history of early music.

THE DUALITY OF STYLE IN THE VESPERS

The Vespers of 1610, that portion of the collection that contains the Psalms settings, motets, and Magnificats--excluding the Mass, is a unique set of music that illustrates the emancipation of sacred music from the traditional polyphonic style toward a more picturesque, almost operatic style.[2] The traditional style or "Prima prattica" is characterized by

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[1]Hans Redlich, Claudio Monteverdi: His Life and Works, trans. Kathleen Dale (London: Oxford University Press, 1952), p. 126.

[2]Hans Redlich, "Monteverdi's Religious Music," Music and Letters, October 1946, p. 208.

the objective, polyphonic techniques of the old Flemish composers such as Johannes Ockeghem, Josquin Deprès, Pierre de la Rue, Nicolas Gombert, and Jean Mouton. The Mass and motets of the 1610 edition represent this style. Along with this Prima prattica, Monteverdi uses a contrasting style referred to as the "Seconda prattica," a more subjective, passionately expressive style of the new humanist movement. This practice attempted to infuse freshness into music with such new and experimental techniques as the stile concertato, the operatic monody, and the figured bass to regulate the harmonies.[3] The result of this infusion marks the beginning of a trend toward the secularization and dramatization of Italian sacred music. The works from the Vespers that best represent this new style are the concerted pieces and the two Magnificats. Of this group, the Magnificat a 7 is possiby the finest example. As the last piece of the entire collection, it seems to depict the final emancipation from the Prima prattica.

Two revolutionary features appear for the first time in the history of liturgical music: 1) a highly colored orchestra with independent parts specially composed for brass and strings, occasionally mixed with woodwinds, and 2) monodic arias conceived in the most passionate style of the modern opera.

THE QUESTION OF LITURGICAL UNITY

The duality of styles found in the Vespers has prompted

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[3]Ibid., p. 209.

a great deal of controversy among Monteverdi scholars over the original intention of the collection. Scholars such as Leo Schrade, Wolfgang Osthoff, and Stephan Bonta forward the idea that the Vespers of 1610 represents a unified artistic and liturgical setting. Scholars such as Dennis Stevens and Hans Redlich support the opposite side of this controversy, regarding the sequence of pieces not as a liturgical unity, but rather as a loose compilation for publication.[4] A large amount of evidence supports the latter thesis. The second view has been advanced since Carl von Winterfield published his earliest critical assessment of the work, including the first edition of fragments from the Vespers.[5] No existing evidence, moreover, suggests that the collection was either conceived or ever performed as a liturgical or artistic unity. The only possible clue to any performance can be found in a letter addressed by Monteverdi to the Duke of Mantua and dated, March 26, 1611.[6] The letter makes reference to the Vespers and clearly shows that Monteverdi was willing to extract and perform isolated sections out of context.

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[4]For a more detailed discussion of this controversy see Dennis Stevens, "Where are the Vespers of Yesteryear," Musical Quarterly, July 1961, pp. 315-330.

[5]Carl von Winterfield, Johannes Gabrieli und sein Zeitalter, 3 vols., (Berlin: Schlesinger, 1834), II, 51ff. In III, 112ff.

[6]G.F. Malipiero, Claudio Monteverdi (Milan: Fratelli Treves, 1930), p. 12.

THE PURPOSE OF THIS STUDY

Modern performers, therefore, should not feel compelled to perform the Vespers only in their entirety, but could feel justified in performing any of the movements individually. The purpose of this document is to make available a single critical edition of the Magnificat a 7 with a guide for modern performance that at once benefits both scholar and performer. Criteria for the assemblage of such an edition have been drawn from Thurston Dart's The Interpretation of Music.[7] Dart's recommendations are as follows:

1. Editorial contributions should be clearly distinguished from those of the composer.

2. Since modern musical notation is based mainly on the quarter-note, suitable adjustments should be made in the earlier notation.

3. Current clefs and key signatures should be used.

4. Scholarship may be enhanced by the addition of a set of prefatory staves, one for each part, showing the original clefs, the number of stave-lines, the original key signature, and the first sounding note. Ligatures should also be notated.

5. Convenient reference marks should be provided.

6. All sources should be located and identified.

7. The reader should be warned of any substantial

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[7]Thurston Dart, The Interpretation of Music (New York: Harper and Row, 1963), pp. 21-23.

changes in the original.

8. The edition should also include a preface about the music to be performed.

OTHER EDITIONS OF THE MAGNIFICAT A 7

Since the first complete edition of the Vespers in 1932, seven other versions have been published. None, however, meet the highest standards of both scholarship and practicality. The first complete edition was prepared in 1932 by G.F. Malipiero.[8] Malipiero's version was not an attempt at providing a practical performing edition, but rather a critical transcription of the original. For the first time, Monteverdi's works were made accessibile to the general public as well as the scholar. A principal shortcoming of the edition, however, is the large number of misprints and errors. Malipiero supplies no critical notes to the edition, and has even added phrase markings and accidentals that are not distinguished from those of the composer. Another shortcoming, particularly for the scholar, is the lack of original clefs and incipits of the original notation.

The next edition, edited by Hans F. Redlich, appeared in 1934.[9] Since Malipiero's critical edition was not intended for performance, Redlich attempted to adapt it for practical

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[8]G.F. Malipiero, ed., Tutti le Opera (Vienna: Universal Edition, 1932), vol. 14, pt. I and II.

[9]Hans F. Redlich, ed., Vesper von 1610 (Wein: Universal Edition, 1949).

use. Because Redlich based his musical text on that of Malipiero, not on the original, it contains the same misprints and errors as the 1932 version. Redlich's edition is also questionable from a practical point of view. The application of tempo markings such as Largo and even Allegro vivace tend to suggest late Romantic rather than early Baroque characteristics of style. Redlich's edition is not intended for the scholar.

In 1952, a third version of the Vespers was issued by Georgio Federico Ghedini.[10] Like the earlier Redlich edition, expressive markings are exaggerated beyond the limits of early Baroque style. Tempo markings range from Adagio alquanto liberamate to Allegro vivace, while dynamics expand from pppp to ff. Ghedini even reorchestrates and revoices each movement far beyond Monteverdi's original intentions. Transgressions extend from substituting clarinets and oboes for cornetti and recorders to adding a boys chorus. Ghedini's version is more an arrangement than an edition.

A fourth edition was begun in 1954 and completed in 1966 by Gottfried Wolters.[11] This edition attempts for the first time to be at once both scholarly and practical. Wolters indicates original clefs, preserves the original note values

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[10]Georgio Federico Ghedini, ed., Vespro della Beata Vergine (Milan: Edizioni Suvini Zerboni, 1952).

[11]Gottfried Wolters, ed., Vesperae Beatae Mariae Virginis (Zurich: Möseler Verlag, 1954).

whenever possible, uses the mensuration line in place of traditional barring, notates ligatures and cantus firmus lines, and avoids editorial dynamics. He faithfully reproduces Monteverdi's intentions throughout, but, in his attempt at scholarship, practicality suffers. Mensuration lines and original note values make reading difficult for the modern performer. Although his critical notes are exemplary in scholarship, he provides no preface explaining such details as metric proportions and the substitutions of instruments for the performer who is not a specialist in the early Baroque style.

An edition by Walter Goehr was compiled in 1957.[12] Although unavailable to this writer for review, it did receive an extensive critique by Hans F. Redlich in the February 1958 issue of The Music Review.[13] According to Redlich, Goehr attempts to provide a version that combines textual reliability with musical practicality. The edition, however, fails on both accounts. In one section, Goehr departs from the original by changing time signatures eleven times in eleven measures without any indication as to reason. This manner of transcription creates difficulty in reading and completely destroys the cantus firmus line. Although he states in a

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[12]Walter Goehr, ed., Vespro della Beata Vergine (Vienna: Universal Edition, 1957).

[13]Hans F. Redlich, "Monteverdi and Schütz in New Editions," The Music Review, February 1958, pp. 74-75.

preface that all of Monteverdi's original instrumentation is strictly preserved, Goehr reorchestrates the entire work for strings, cornetti, and trombones, leaving out flutes and recorders. Goehr's substitution of parts makes nonsense of Monteverdi's intended contrast of sonorities.

An edition by Dennis Stevens appeared in 1960.[14] It was an attempt at correcting the errors of the earlier editions while providing a practical performing version. The edition does meet the goal of practicality. In most cases, note values have been reduced to facilitate reading, and modern instruments are substituted for their ancient counterparts. The edition even makes an attempt at scholarship. The editor includes a brief preface with performance suggestions and a section of critical notes. However, after examining the original, one notices several discrepancies. In many instances, Stevens changes the original time signature from c to $\frac{3}{2}$ or ¢ to c. He also reorchestrates some movements by adding instruments to Monteverdi's original structure. These changes are not indicated in either the score or critical notes. There are also no prefatory staves showing original clefs, time signatures, beginning notes, or original instrumentation.

The latest version of the Vespers was issued in 1977

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[14]Dennis Stevens, ed., Vespro della Beata Vergine (New York: Novello, 1966).

by Jurgen Jurgens.[15] Jurgens attempts to establish a practical edition that not only takes into account the historical and stylistic accuracy of the original, but also gives consideration to contemporary musical practice. Original note values have, for the most part, been retained. Only the triple-time sections of four movements have been halved. Jurgens includes a preface containing an explanation of the significance of the work, as well as a discussion of the primary sources and editorial decisions. In certain instances, however, Jurgens fails to reproduce Monteverdi's original intentions. For example, in each of the original part books, Monteverdi had described the first Magnificat "a sette voci, & sei instrumenti." Jurgens, however, describes the same work as "Magnificat per 6 voci sole, coro a 7 e orchestra." This altered description is not explained in the preface. In preserving the original note values, Jurgen's edition is not only more difficult to read, but it also tends to suggest inaccurate tempo relationships for the modern performer. While the editor does indicate both the original instrumentation and possible substitutions, he also adds several doubling instruments to the original six-voice structure, increasing the orchestra from six to twenty-three instrumentalists. This expansion of the orchestra is not discussed in a section of critical notes.

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[15] Jurgen Jurgens, ed., Vespro della Beata Vergine (Vienna: Universal Edition, 1977).

Two other editions of the Vespers are mentioned in the February 1958 issue of The Music Review; a version by Leo Schrade of 1953 and one by Hans Redlich of 1955.[16] Neither edition, however, was available to this writer for review. The version by Schrade has remained unpublished to date. Even though the article mentions that the issue by Redlich was published by Universal Edition of Vienna in 1955 as a manuscript score, no evidence has been found of its actual existence.

THE NEED FOR THIS STUDY

The major problem with all published versions of the Vespers, of which the Magnificat a 7 is a part, is their inability to reproduce Monteverdi's original intentions precisely and clearly. The difficulty in the preparation of such an edition lies in the reconciliation between scholarship and practicality. The scholarly edition attempts to reproduce the information of the original source without editorial alteration. But this unaltered information may create difficulties for the performer. The practical edition, on the other hand, strives to symbolize the actual sound of the music as clearly and as specifically as possible. Such an edition normally contains editorial alterations that depart from the original source. Unless the editor provides a thorough explanation of these alterations, the edition is

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[16]Redlich, "Monteverdi and Schütz in New Editions," p. 74.

of little help to the scholar.

THE DESIGN OF THIS STUDY

This document attempts to solve the problem of reconciling scholarship with practical performance. The study is divided into two parts. Part I contains Chapters II and III. Chapter II serves as a preface to the edition. It explains all of the editorial procedures and markings used in the edition. A section of critical notes is also included, discussing errors that have been corrected in the notation and textual changes. A facsimile of the original part books from the Civico Museo Bibliografico Musicale in Bologna, Italy is included as an appendix to provide such information as original clefs, time signatures, note values, instrumentation, and orchestration.

Chapter III of the document contains suggestions for producing a contemporary performance of historical validity. Performance recommendations will be based, in so far as possible, on actual practices of the time. The considerations are divided into two areas. The first area is concerned with performing forces, both instrumental and choral, and includes a listing and discussion of the instruments specified by the composer. Suggestions for the substitution of modern instruments are also included. The second area discusses the execution of such interpretive elements as articulation and phrasing, and such structural elements as text and the use of cantus firmus.

Part II is a practical edition of the Magnificat a 7 that uses modern notation to indicate the actual sound of the music found in the original part books. The edition is in the form of a full score with bar lines added. Although only the treble and bass clefs are used in the edition, the original clefs are given at the beginning of each section. A translation of the text is included at the beginning of the work. Syllabic stress will be notated by accent marks. The Liber Usualis has served as the primary source for all capitalization, accentuation, and punctuation. All additions and changes from the original are marked by the use of brackets.

PART ONE

CHAPTER II

EDITORIAL DECISIONS

The primary source material for the Magnificat a 7 is contained in a collection published in Venice in 1610 by Ricciardo Amadino. The original manuscript contains eight part books: Cantus, Sextus, Altus, Tenor, Quintus, Bassus, Septimus, and Bassus Generalis. The following libraries preserve copies of the part books:[17]

1)	Bologna, Civico Museo Bibliographico Musicale	- Complete
2)	Wroclaw (Breslau), University Library	- Sextus and Quintus missing
3)	Luca, Biblioteca del Seminario	- Bassus Generalis missing
4)	Brescia, Biblioteca del Duomo	- Bassus Generalis missing
5)	Stockholm, Royal Library	- Contains only the Tenor
6)	Rome, Biblioteca Casanatense	- Contains only the Tenor
7)	Rome, Biblioteca Doria Pamphili	- Contains only the Altus

This edition was prepared from a microfilm of the only

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[17] Francois Lesure, gen. ed., Repertoire International Des Sources Musicales (Kassel: Barenreiter-Verlag, 1976), Einzeldrucke vor 1800: Montalban-Pleyel vol. 6, by Karl-Heinz Schlager, p. 10.

complete set of parts, which is found in the Civico Museo Bibliographico Musicale in Bologna, Italy.

Seven of the eight part books also contain instrumental parts, as shown in the following table:

TABLE 1

CONTENTS OF THE ORIGINAL PART BOOKS

Part Book	Also Contains
Cantus	(No instrumental part)
Sextus	Cornetto Trombone
Altus	Cornetto Fifara Flauto Trombone
Tenor	Cornetto Pifara Flauto
Quintus	Violino
Bassus	Violino
Septimus	Viuola da brazzo
Bassus Generalis	

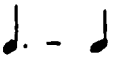
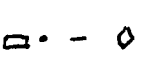
NOTATION

The system of notation used in this edition of the Magnificat a 7 was selected for two reasons: 1) to equate aural and visual comprehension and 2) to facilitate reading. In most instances, the original note values have been reduced.

Since in modern musical notation the quarter-note is normally used as the basic time-unit in duple meter and the dotted quarter-note is normally used as the basic time-unit in triple meter, they have been used as the basic unit of pulse in each movement. The only exception occurs in movement IV where any further reduction would make reading more difficult. The following table reflects each reduction, with symbols referring to the unit of pulse.

TABLE 2

REDUCTION OF ORIGINAL NOTE VALUES

Movement	Edition	Original
I.		
II.		
III.		
IV.		
V.		
VI.		
VII.		
VIII.		
IX.		
X.		
XI.		
XII.		

All ligatures were notated in the edition by the use of

Brackets (⌐¬).

According to some authorities, it was typical of Baroque practice that the last note of a section or a piece be written as a breve as an indication that the note be held a natural but undetermined length.[18] This practice has resulted in many instances in this Magnificat in which a final breve in one part is given against a semi-breve in other parts. Therefore, in this edition, such places have been notated with a fermata. To distinguish them from those supplied by Monteverdi, editorial fermatas have been enclosed in brackets.

Monteverdi provides bar lines for the organist in the Bassus Generalis part book, although none of the other part books are barred. In keeping with late sixteenth-century practice, these bar lines were provided only as points of reference to keep the place in accompanying polyphonic music and were not the units of structure as they are today.[19] The bar lines in this edition were contrived so as to facilitate reading and conducting. Table 3 reflects each change made in the edition from the original barring. Measure numbers have also been added as points of reference.

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[18]Robert Donnington, The Interpretation of Early Music (London: Faber & Faber, 1975), p. 439.

[19]Robert Donnington, A Performer's Guide to Baroque Music (New York: Charles Scribner's Sons, 1973), p. 131.

TABLE 3

CHANGES IN ORIGINAL BARRING

Movement	Change of the Original Barring
I.	None
II.	Halved
III.	Halved
IV.	None
V.	None
VI.	Halved
VII.	None
VIII.	Halved
IX.	Halved
X.	None
XI.	None
XII.	Halved

TIME SIGNATURES

A cursory examination of the original part books would seem to show discrepancies in the use of time signatures. Table 4 reflects these differences.

TABLE 4

DISCREPANCIES IN THE TIME SIGNATURES

Movement	Bassus Generalis	Other Parts
I.	C	C
II.	C	C
III.	$\mathfrak{C}_2^3$	C_2^3
	$\mathfrak{C}$	C
	$\mathfrak{C}_2^3$	C_2^3

TABLE 4-Continued

Movement	Bassus Generalis	Other Parts
IV.	C	C
V.	¢	C
VI.	¢$_2^3$	C$_2^3$
VII.	C	C
VIII.	¢$_2^3$	C$_2^3$
	¢	C
	¢$_2^3$	C$_2^3$
	¢	C
	¢$_2^3$	C$_2^3$
	¢	C
	¢$_2^3$	C$_2^3$
IX.	C	C
X.	C	C
XI.	C	C
XII.	¢	C

However, according to Baroque convention at the time of Monteverdi, time signatures were in such a state of confusion that no dependable distinction could be made between ¢ and C.[20]

The time signatures in this edition follow the rules of modern musical practice. As such, they indicate the basic

[20]Ibid., p. 244.

pulse or counting units of the measure and serve as a guide to the conductor. For example, $\frac{4}{4}$ and $\frac{4}{2}$ are to be conducted in four, $\frac{3}{4}$ in three, $\frac{2}{4}$ in two, and $\frac{3}{8}$ in a fast three or one. In this edition time signatures have generally been selected to make the quarter-note the basic unit of time. The only exceptions to this rule are found in movements III and VIII, in which the dotted quarter is the basic unit, and in movement IV, in which a quarter-note pulse would have made the music more difficult to read. The following table illustrates editorial substitutions for the original time signatures:

TABLE 5

EDITORIAL SUBSTITUTIONS FOR THE ORIGINAL TIME SIGNATURES

Movement	Original	Editorial
I.	C	$\frac{4}{4}$
II.	C	$\frac{4}{4}$
III.	C_2^3	$\frac{3}{8}$
	C	$\frac{2}{4}$
IV.		$\frac{4}{2}$
V.	C	$\frac{4}{4}$
VI.	C_2^3	$\frac{3}{4}$
VII.	C	$\frac{4}{4}$
VIII.	C_2^3	$\frac{3}{8}$

TABLE 5-Continued

Movement	Original	Editorial
IX.	C	$\frac{2}{4}$
X.	C	$\frac{4}{4}$
XI.	C	$\frac{4}{4}$
XII.	C	$\frac{4}{4}$

PROPORTIONAL RELATIONSHIPS

The numerical time signatures used by Monteverdi were supposedly proportional. In theory, the time signature $\frac{3}{2}$ specified a proportional relationship in which three units were to be taken in the time of the previous two. However, in practice, composers used the signature to indicate an indeterminate increase in speed.[21] In movements III and IV, this edition has selected proportional relationships based on a common tactus between the sections. These relationships have been notated by the appropriate symbols placed in brackets above the staff.

TEMPO INDICATIONS

In the original Bassus Generalis part book, Monteverdi indicates the following tempo directions:

[21]Ibid., p. 245.

1) II. "Et exultavit" -
Principale solo, va sonato tardo, perche li doi tenori cantano di semicroma.
(Principal only, to be played slowly, because the two tenors are singing sixteenth-notes.)

2) IV. "Quia fecit" -
Principale solo, et si suona adaggio, perche li parti cantano et sonano in croma et semicroma.
(Principal only, to be played slowly, because the other parts are singing and playing in eighth-notes and sixteenth-notes.)

3) IX. "Suscepit Israel" -
Principale solo, si suona adaggio, perche li duoi soprani cantano di echo.
(Principal only, to be played slowly, because the sopranos sing in echo.)

The basic tempo of each movement has been derived from the cantus firmus. Because it was used in each of the twelve movements as a binding force, every effort has been made to keep the speed of it constant throughout. The actual speed of the tactus of each movement has been determined by Mersenne, who advocated a basic tempo in which the minim equaled the beat of the heart.[22] Table 6 indicates the suggested tempo for each movement. Tempo indications have been notated in the edition at the beginning of each movement and enclosed in brackets. Each indication is intended only as a suggestion to aid the contemporary conductor in a modern performance. Variants such as the size of the group and the acoustics of the hall will act as the final determining factor.

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[22]Donnington, The Interpretation of Early Music, p. 383.

TABLE 6

EDITORIAL METRONOMIC MARKINGS

Movement	Metronomic Marking
I.	♩ = 60 - 72
II.	♩ = 60 - 72
III.	♩. = 54 - 60
IV.	𝅗𝅥 = 60 - 72
V.	♩ = 60 - 72
VI.	♩ = 120 - 136
VII.	♩ = 60 - 72
VIII.	♩. = 60 - 72
IX.	♩ = 60 - 72
X.	♩ = 60 - 72
XI.	♩ = 60 - 72
XII.	♩ = 60 - 72

EDITORIAL ACCIDENTALS

The editorial accidentals found in this edition have been added for three reasons: 1) to reflect changes such as musica ficta and retrospective accidentals[23] that were a typical part of Baroque practice, 2) to clarify printing discrepancies found in the original part books, 3) to act

[23]For an explanation of retrospective accidentals, see Robert Donnington, The Interpretation of Early Music, p. 133.

as editorial reminders to the performer. Each case has been notated in a separate way. All changes made according to the typical Baroque convention of musica ficta or retrospective accidentals have been notated with an accidental placed above the note in consideration without brackets or parenthesis. Corrected errors have been notated with an accidental placed before the note and enclosed in brackets. Editorial reminders have been placed above the note in parenthesis. All corrected errors are fully described in the section of critical notes.

TEXT

Ricciardo Amadino's publication of Monteverdi's manuscript was quite clear as far as text underlay is concerned, and therefore, no changes from the original have been made in the edition. Because of the importance of syllabic stress in phrasing and articulation, accented syllables have been underlined. To aid the performer in understanding the text, a poetic translation has been added at the beginning of the work.

DYNAMIC INDICATIONS

In the Bassus Generalis part book, Monteverdi gives only two dynamic indications for the Magnificat a 7.

1) "Quia respexit" - ad una voce e sei instrumenti li quali suoneranno con piu forza si puo.
(for one voice and six instruments, all at the loudest volume possible.)

2) "Sicut erat" - tutti gli instrumenti e voci, et cantato et sonato forte.
(all the instruments and voices, and they sing and play loudly.)

All other dynamics indicated at the beginning of each movement are editorial and are suggested only as starting points. Editorial dynamics were selected according to three factors: 1) the specified organ registrations, 2) the use of the cantus firmus, and 3) the presence of vocal solos. All movements in which Monteverdi specified an organ registration of Principale & Ottava or Principale, Ottava, & Quintadecima have, in this edition, been marked forte (f). Movements in which Principale solo was indicated have, in this edition, been marked mezzo forte (mf). Except in movements where Monteverdi specified otherwise, the cantus firmus has been marked mezzo forte (mf) so as not to dominate the other lines. All soloistic lines have been marked forte (f) to emphasize their importance. Internal dynamics result from the musical structure. Crescendos and diminuendos are determined by the text.[24]

FORCES

Monteverdi's original specifications for the Magnificat a 7 call for seven vocal parts. They are as follows:

1) Cantus
2) Sextus
3) Altus

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[24]For an explanation of the dynamic qualities of the text see Chapter III, p. 58-60.

4) Tenor
5) Quintus
6) Bassus
7) Septimus

In the edition, the following modern voice classifications have been assigned to the respective parts:

1) Cantus - Soprano
2) Sextus - Soprano II
3) Altus - Alto
4) Tenor - Tenor I
5) Quintus - Tenor II
6) Bassus - Bass I
7) Septimus - Bass II

In the 1610 part books, Monteverdi gives no indication for solo or tutti parts. The descriptions, such as a 6 voci sole in dialogo in movement VI, presumably refers to the absence of instrumental doubling rather than the use of solo voices. However, after an examination of the music, it becomes apparent that some of the movements were most probably intended for solo voices. Much of the music is not only written in the style of the operatic arias of the day, but it is also written in such a florid and ornamental style that several singers or players would not be able to perform it accurately. Therefore, in the edition, it is suggested that the following parts be performed by soloists:

1) Movement II - Tenor & Quintus
2) Movement IV - Bassus & Septimus
3) Movement IX - Cantus & Sextus
4) Movement XI - Tenor & Quintus

Because of the sustained nature of the cantus firmus, its structural quality, and its obvious contrast to the more soloistic lines, the editor has suggested that it be

performed by an entire section rather than an individual voice. The symbol "c.f." has been used as an aid to the location of the cantus firmus.

Also contained in the part books to the Magnificat a 7 are parts for a total of thirteen instruments.[25] They are as follows:

1) Violino (in the Quintus part book)
2) Violino (in the Bassus part book)
3) Viuola da brazzo (in the Septimus part book)
4) Cornetto (in the Sextus part book)
5) Cornetto (in the Altus part book)
6) Cornetto (in the Tenor part book)
7) Fifara (also in the Altus part book)
8) Pifara (also in the Tenor part book)
9) Flauto (also in the Altus part book)
10) Flauto (also in the Tenor part book)
11) Trombone (also in the Sextus part book)
12) Trombone (also in the Altus part book)
13) Organ (in the Bassus Generalis part book)

Monteverdi probably intended for three wind players, each reading from a single part book, to double on more than one instrument. Therefore, no more than seven of the instruments play at any one time. In the edition, the following modern substitutions have been suggested:

1) Violino - Violin
2) Violino - Violin
3) Viuola da brazzo - Cello or Double Bass
4) Cornetto - Piccolo Trumpet
5) Cornetto - Piccolo Trumpet
6) Cornetto - Piccolo Trumpet
7) Fifara - Flute
8) Pifara - Flute
9) Flauto - Recorder
10) Flauto - Recorder

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[25]For a more detailed description of the early instruments see Chapter III, pp. 38-54.

11) Trombone - Trombone
12) Trombone - Trombone
13) Organ - Organ

BASSUS GENERALIS

The Bassus Generalis part book contains only a bass line, above which an organist was expected to improvise an accompaniment. Unlike continuo parts of the later Baroque, Monteverdi's Bassus Generalis contains only a minimal amount of figuring: in movments IX and XI, he adds a flat to indicate an E♭ above the bass line C.

One of the unique features of Monteverdi's Bassus Generalis is that he provides a detailed registration for the organ. The following table lists the original registrations by movement:

TABLE 7

ORIGINAL REGISTRATIONS FOR THE ORGAN

Movement	Registration
I.	Principale solo Principale & Ottava Principale, Ottava & Quintadecima Principale solo
II.	Principale solo
III.	Principale, Ottava & Quintadecima Principale solo Principale, Ottava & Quintadecima
IV.	Principale solo

TABLE 7-Continued

Movement	Registration
V.	Principale solo
VI.	Principale et registro delle zifare o voci humane
VII.	Principale solo
VIII.	Principale & Ottava
IX.	Principale solo
X.	Principale solo
XI.	Principale solo
XII.	A Organo Pieno

In the edition, the following registrations were selected to interpret Monteverdi's original intentions on the modern American organ:

1) Principale solo - Principal (8')

2) Principale & Ottava - Principal & Octave (8' & 4')

3) Principale, Ottava & Quintadecima - Principal Octave and Fifteenth (8', 4' & 2')

4) Principale et registro delle zifare o voci humane - Principal (8') and the celeste[26]

5) A Organo Pieno - Full organ[27]

[26]For an explanation of this registration see Chapter IV, p. 53.

[27]A detailed explanation of full organ is included in Chapter IV, p. 54.

In movements VII and XI, the Bassus Generalis part book contains more than just the single bass line. These additional lines are provided for the organist as cues to the more florid upper parts. Since this edition provides a complete score for the organist, these reference lines have been omitted.

Because of the highly ornamented style of both the vocal and the instrumental lines, the realization has been made as simple as possible. The texture has been limited mainly to chords that support the other parts. Only in movements I, V, and XII has the realization attempted to double the vocal lines.

ORNAMENTATION

Since it is generally accepted that most of the ornamentation desired by Monteverdi was included by him within the course of the music, little additional embellishment need be added. Only at prominent cadences is additional ornamentation needed. At such places, a specific pattern of ornamentation has been suggested by the editor, notated by an asterisk, and placed below the score. Effective performances may also be realized without this additional embellishment.

CRITICAL NOTES

The following section contains a listing by movement of all changes, clarifications, and corrections of the original part books.

Movement I. "Magnificat"

Ms. 8, Bassus Generalis - Original indication
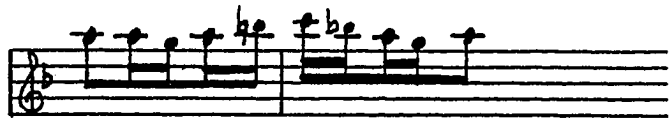
"Soprano solo canta (Soprano only sings)." Solo presumably refers to the absence of the other voices and instruments rather than the use of a single voice.

Movement III. "Quia respexit"

Ms. 2-3, Violino I - Original indication
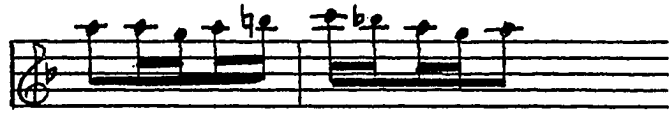


Ms. 2-3, Cornetto I - Original indication



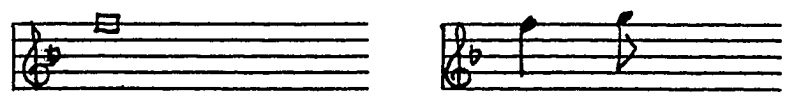
In order to produce a unison between the parts, each line has been amended to

Ms. 2-3, Violino & Cornetto



Ms. 5, Cornetto II

Original indication Changed to



The line has been changed to produce a unison with the Violino II

Ms. 10, Violino I - The E♮ was changed to E♭ to reflect a unison with the Cornetto I.

Ms. 34-35, Violino I and Cornetto I - Each line was amended to be analogous with the Violino I and the Cornetto I in measures 2-3.

Ms. 42, Cornetto I - The E♮ was changed to E♭ to produce a unison with the Violino I.

Movement IV. "Quia fecit"

Ms. 13 - The two quarter-note rests are not found in the original Septimus part book.

Movement V. "Et misericordia"

A 6 voci sole in dialogo (For 6 voices only in dialogue) - This description presumably refers to the absence of instruments and not to the use of solo voices.

Movment VII. "Deposuit potentes"

Ms. 17, Violino I - The original Violino I part book contains no tie. However, one is found in the reference line of the Bassus Generalis.
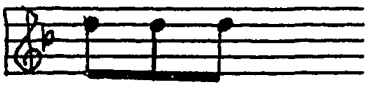
Ms. 24, Violino II - Beat one in the original is a D♯. It was changed in the edition to a D♮ to avoid an augmented second and to echo the Violino I.

Ms. 24, Violino II - In beat three, the B♮ was changed to B♭ in the Violino I.

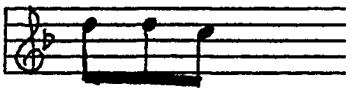
Movement VIII. "Esurientes"

Ms. 34, Cornetto III

Original indication

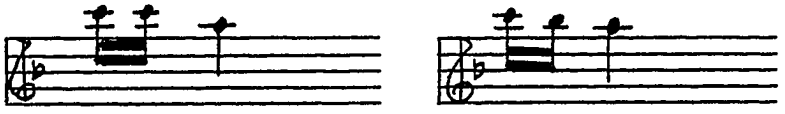


For harmonic reasons changed to



Ms. 38, Cornetto I - Measure 38 was changed to match measure 5.

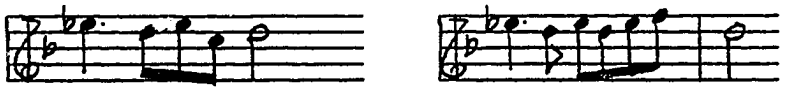
Original indication Changed to



Movement IX. "Sucepit Israel"

Ms. 14, Cantus - Measure 14 was changed to equal the Sextus in measure 16.

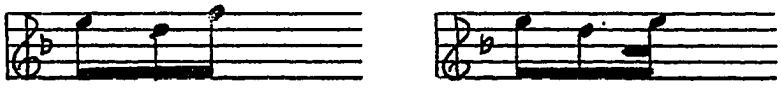
Original indication Changed to



Movement X. "Sicut locutus"

Ms. 14, Cornetto I - The Cornetto I part was changed to echo the Violino II.

Original indication Changed to



Ms. 15, Bassus Generalis - The original bass line reads -



Movement XII. "Sicut erat"

Ms. 27 - Fermatas were added over the Cornetto III and the Violino II parts to match the other parts.

CHAPTER III

PERFORMANCE OF THE MAGNIFICAT A 7

This chapter will discuss two important aspects of performance: the forces to be employed, and the style with which they are to be used. The following discussion will consider the forces.

INSTRUMENTAL FORCES

In dealing with the instrumental forces of the Magnificat a 7, two problems become apparent: 1) whether or not to add instruments to the original structure, and 2) what substitutions might be made for obsolete instruments. A general attitude, evident in most editions of the Vespers of 1610, is that the original manuscript provides only a skeleton of the intended instrumentation. This attitude has been the pretext for a wide variety of additions and arrangements. A careful study of the original manuscript, however, plainly reveals that Monteverdi not only indicated the exact instrumentation, but he also notated precisely the places they were to play.

The following is a listing of the instruments as they appear in the part books:

1) Violino
2) Violino

3) Viuola da brazzo
4) Cornetto - Fifara - Trombone - Flauto[28]
5) Cornetto - Pifara[29] - Flauto
6) Cornetto - Trombone
7) Organ (Bassus Generalis)

The following table shows a breakdown of the use of these instruments by movements as specified by Monteverdi.

TABLE 8

INSTRUMENTATION BY MOVEMENT

Movement	Instrument	Found in (part book)
I.	Violino	Quintus
	Violino	Bassus
	Viuola da brazzo	Septimus
	Cornetto	Sextus
	Cornetto	Altus
	Cornetto	Tenor
	Organ	Bassus Generalis
II.	Organ	Bassus Generalis
III.	Violino	Quintus
	Violino	Bassus
	Viuola da brazzo	Septimus
	Cornetto	Sextus
	Cornetto	Altus
	Cornetto	Tenor
	Fifara	Altus
	Pifara	Tenor
	Flauto	Altus
	Flauto	Tenor

[28]Each of the part books for wind players contains music for more than one instrument. Since most instrumentalists were proficient on more than one instrument, it is generally believed that these parts were played by the same person.

[29]Pifara is assumed to be a variant spelling of fifara, meaning transverse flute. Flauto indicates the recorder.

TABLE 8-Continued

Movement	Instrument	Found in (part book)
	Trombone	Altus
	Trombone	Sextus
	Organ	Bassus Generalis
IV.	Violino	Quintus
	Violino	Bassus
	Organ	Bassus Generalis
V.	Organ	Bassus Generalis
VI.	Violino	Quintus
	Violino	Bassus
	Viuola da brazzo	Septimus
	Organ	Bassus Generalis
VII.	Cornetto	Sextus
	Cornetto	Altus
	Violino	Quintus
	Violino	Bassus
	Organ	Bassus Generalis
VIII.	Cornetto	Sextus
	Cornetto	Altus
	Cornetto	Tenor
	Viuloa da brazzo	Septimus
	Organ	Bassus Generalis
IX.	Organ	Bassus Generalis
X.	Violino	Quintus
	Violino	Bassus
	Viuola da brazzo	Septimus
	Cornetto	Sextus
	Cornetto	Tenor
	Trombone	Altus
	Organ	Bassus Generalis
XI.	Organ	Bassus Generalis

TABLE 8-Continued

Movement	Instrument	Found in (part book)
XII.	Violino	Quintus
	Violino	Bassus
	Viuola da brazzo	Septimus
	Cornetto	Sextus
	Cornetto	Altus
	Cornetto	Tenor
	Organ	Bassus Generalis

Monteverdi probably intended that the Magnificat a 7 be performed by singers, an organist, and six additional instrumentalists, three of whom were expected to play more than one wind instrument. The music could be realized effectively in a modern performance, therefore, by thirteen instrumentalists, each playing one of the following instruments:

1) Violino
2) Violino
3) Viuola da brazzo
4) Cornetto
5) Cornetto
6) Cornetto
7) Trombone
8) Trombone
9) Fifara
10) Fifara
11) Flauto
12) Flauto
13) Organ

The number of players could even be reduced further if any of the wind players were able to play more than one instrument.

The second problem faced by the modern conductor in a performance of the Magnificat a 7 is the question of instrumental substitution. Although it may be most desirable to

use original instruments, it is not always possible. Original instruments are most often unavailable, and even when they can be found, very few players are trained to play them in the sixteenth or seventeenth-century manner. While it is difficult to adequately explain the sound of the early instruments, a brief explanation of their design, style of playing, and traditional use is helpful in the attempt to produce a seventeenth-century sound on twentieth-century instruments.

Strings

The construction of violins in the early seventeenth century was not standardized. Although size, shape, and quality varied a great deal from country to country and maker to maker, several generalizations may be made. The average length of the body was approximately fourteen inches. The neck was often slightly shorter than that of the modern violin and projected almost straight out from the body. The fingerboard was approximately two and one-half inches shorter than that of today's instrument. Because of the relatively low tension on the bridge, there was no need for the heavy bass-bar and sound post present on modern violins. Consequently, the bass-bar was shorter and lighter, and the sound post was probably thinner in diameter than it is today. The bridges of the early violins varied in design, although most were similar to their modern counterparts.

The strings of the violin were all made of gut. While Praetorius (1619) mentions the 'tranquil and almost lovely

resonance' of brass and steel strings compared to those of gut, these apparently had no influence on violin stringing. Gut stringing for the violin remained the rule until at least 1700.[30]

Since seventeenth-century bows were even less standardized than the violin with respect to length, shape, and appearance, it is difficult to generalize about their features. The length of playing hair varied from approximately fourteen to nineteen inches, much shorter than the 25½ inches of the modern bow. The ribbon of hair was also much narrower than that of the modern bow: 80-100 hairs as compared with 150-200 today. Although some pictures in the treatises of both Mersenne (Harmonie Universelle, 1636) and Praetorius (Syntagma Musicum, 1619) show knobs at the nut-end, neither writer mentions a device to tighten or loosen bow hair. While it is generally believed that these knobs were ornamental so that the hair was of fixed tension, they may have been used as screw knobs to adjust a moveable frog as in modern bows.[31] The actual stick of the bow was generally convex, although in some cases straight. The hair was well separated at the lower end by the horn-shaped nut, while at the upper end, the stick and hair met in a point. This generally decreasing distance between the hair and the bow greatly reduced the effective

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[30]David D. Boyden, The History of Violin Playing (New York: Oxford University Press, 1965), p. 111.

[31]Boyden, p. 112.

playing length.

While the tone and quality of sound of the early violin cannot be described fully in words, an attempt may be useful for the modern conductor. Compared with the modern violin, the tone of the seventeenth-century instrument was less brilliant, since the strings were gut and under less tension. Because the bow was lighter, the bow strokes had to be less massive and more subtly articulated than with the modern bow. For the same reasons, the tone was sweeter and less metalic. Vibrato was not the everpresent part of violin technique that it is today, and was used only as an occasional ornament. The result was a tone more focused in its pitch, thereby causing greater clarity of individual lines in an ensemble.[32]

It is impossible to perfectly reproduce the early seventeenth-century sound on modern day instruments with modern day technique. However, by examining details of early technique, one may approach the style intended by Monteverdi. Several modern violinists have devoted their careers to authentic performance on the baroque violin and have developed a technique and style fitted to the needs of baroque music.[33] Thier research into baroque treatises on violin playing bears out a general style. They produce a

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[32]Ibid., p. 173.

[33]Modern violinists who have recorded extensively on baroque instruments include Edward Melkus, Jaap Schroeder, Alice Harnecourt, and Marie Leonhardt.

more finely etched tone than do modern violinists by playing more into the string with a slower moving bow. Accentuations are crisp rather than massive, with sharp attacks prepared by silence rather than produced by arm-weight and pressure. While the basic style is highly articulated, cantabile sections are exquisitely sustained. Expressive silences are numerous, and notes not separated are made distinct by precise bites of bow hair--on, rather than off, the string. The result is a savory and lively sound, at once vital and relaxed.[34]

The identification of the viuola da brazzo as specified by Monteverdi in the Magnificat a 7 is a subject of much speculation. Although a clear distinction was drawn between the viole da braccio (violin family) and the viole da gamba (viol family), much of the terminology pertaining to musical instruments during the sixteenth and seventeenth centuries was rich in variety, inconsistency, and confusion. Praetorius gives the most complete description of terms under the heading violin da bracio. As equivalents to this term he lists vivola, viola da bracio (braccio), and violino da brazzo.[35] Because the letters "v" and "u" were interchangeable in early printing, it is assumed that the viuola and vivola are the same. Used without qualification, the term viola da braccio was applied

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[34]Robert Donnington, The Interpretation of Early Music, p. 531.

[35]Michael Praetorius, Syntagma Musicum, 3 vols. (Wolfenbuttel, 1619; reprint ed., London: Barenreiter Kassel, 1975), II: 48.

to the entire family of violins including the violino piccolo, the violin proper, the alto (viola), the bass and at times a tenor instrument with a register between the modern viola and cello. In his treatise Conclusioni nel suono dell' organo, Adriano Banchieri describes three members of the violin family: a treble violin tuned like a modern instrument, a large size to play both tenor and alto parts tuned d-g-d'a', and a bass instrument tuned G-d-a-e'.[36] Praetorius describes a family of six instruments tuned as follows:[37]

Gross-Quint Bass viola da braccio

1. F'
2. C
3. G
4. d
5. a

Bass (modern violoncello)

1. C
2. G
3. d
4. a

or (obsolete tenor violin)

1. F
2. C
3. d
4. a

Tenor Viol (modern viola)

1. c

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[36]Adriano Banchieri, Conclusioni nel suono dell' organo (Bologna: Gio. Rossi, 1609), pp. 68-70.

[37]Sibyl Marcuse, Musical Instruments: A Comprehensive Dictionary (New York: W.W. Norton, 1975), pp. 576-577.

2. g
3. d'
4. a'

Discant Viol or Violino (modern violin)

1. g
2. d'
3. a'
4. e''

Klein Discant Geig (modern violino piccolo)

1. g'	or	1. a'
2. d''		2. e''
3. a''		3. b''

Monteverdi may well have intended the bass violin described by Banchieri or one of the bass instruments described by Praetorius as his viuola da brazzo. Since each of the instruments mentioned by Banchieri and Praetorius were based on eight foot pitch, among modern instruments, the appropriate substitution would be the violoncello. However, since the organ doubles the viuola da brazzo line at the eight foot pitch level, an instrument playing at the sixteen foot level would be attractive. The modern bass violin would, therefore, be appropriate.

Transverse Flute

"Fifara," as specified by Monteverdi, is the Italian designation for the transverse flute.[38] The transverse flute had a cylindrical bore, as it does today, with six finger holes

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[38]Praetorius, III: 143.

and no joints or keys. It was made in one piece and could not be tuned by adjusting the length as with the modern flute. Although the instrument was made in different sizes for different pitches, Praetorius lists only three. From charts and drawings it is possible to calculate the sizes of the early seventeenth-century group as shown in Table 9.[39] The alto-tenor instrument, which is appropriate for the fifara parts in the Magnificat a 7, corresponds most nearly to the modern flute. At the time of Monteverdi and Praetorius, this instrument was beginning to be used in playing the soprano line in an instrumental ensemble. Toward the second half of the seventeenth century, the renaissance flute was redesigned. A cylindrical head-joint was used, with the remainder of the bore becoming conical. This instrument lasted approximately two hundred years until the mid-nineteenth century, when it was again reworked. The result of this re-working became fundamentally our present model. The new instrument was given a parabolic conical head-joint, with the remainder of the bore becoming once again cylindrical. The modern flute, therefore, is very similar to its renaissance counterpart, both in its cylindrical construction and in its intensity of sound. The tone color of the renaissance flute, however, emphasizes the fundamental tone of the harmonic series more than its modern counterpart.

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[39]Phillip Bate, The Flute (New York: W.W. Norton, 1969), p. 75.

TABLE 9

SIZES OF FIFARAS

Instrument	Natural Compass	Falset Notes	Length (mouthole to foot)
Discant	a' - a'''	b''' - e''''	14 inches
Alto/Tenor	d' - d''	e''' - a'''	22 inches
Bass	g - g'	a'' - d'''	32 inches

Recorder

In the early seventeen century, flauto was the Italian name for the recorder.[40] The instrument of the late Renaissance and early Baroque had a conical bore that tapered inward to the bottom; the diameter at the upper and lower end being in the ratio 5:3.[41] The upper end of the instrument was stopped by a block or plug that left only a narrow flue to lead the breath toward the sharp edge of a hole notched in the side. Except for the largest sizes, the early instruments were simple one-piece tubes with no joints or keys. There were originally six finger-holes bored at the front, with a pair of seventh holes duplicated for right or left-handed players, and an eighth at the back to be controlled by the thumb. The unwanted seventh hole was usually stopped

[40] Ibid.

[41] Curt Sachs, The History of Musical Instruments (New York: W.W. Norton, 1940), p. 309.

with wax. Because of the conical bore, as well as the absence of a bell, the recorder had a penetrating sound that emphasized the fundamental tone of the harmonic series.[42]

In the second half of the seventeenth century the recorder was redesigned. A cylindrical head was joined to a conical body tapering inward to the bottom. The tone became more reedy and less fundamental in nature. It is this recorder on which modern instruments are most often based. The volume of these modern reproductions, however, is far less than that of present orchestral instruments.[43]

Trombone

The modern trombone remains relatively unchanged from the instrument specified by Monteverdi in the Magnificat a 7. Actual sixteenth and seventeenth-century specimens still in existence provide evidence as to size, shape, and sound. These dated specimens supply documentation that the instrument of some 350 years ago was, in all its essential details, like the modern trombone. Even though Praetorius mentions the trombone in 1619, his information adds little to what can be learned from a study of the modern instrument.

Trombones were constructed from pieces of hammered brass, joined down the side by brazing, and held together by

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[42]Donnington, p. 544.

[43]Ibid., p. 555.

short sleeves overlapping the two ends that they united. The three necessary stays were flat decorated strips of brass contrived so that they could be detached from the instrument, leaving the sounding tubes free to vibrate. Later in the seventeenth century, tubular stays occasionally replaced the older flat stays on the slide. The early trombone mouthpieces were conical.

The standard size of the trombone was then, as now, the tenor in B♭. Smaller instruments in E♭ and F, a fourth or fifth above the tenor, and larger instruments a fourth or fifth below the tenor were also used. Praetorius even mentions an octave or contrabass trombone that was pitched an octave below the tenor.

The few modifications in the modern trombone are limited to the addition of a tuning slide, a water key, and the shoes on the ends of the inner tubes of the slide.[44] The bore of the trombone has, over the centuries, gradually expanded producing a larger sound. The most drastic change from the earlier instrument is the slight expansion of the bell. The smaller bell of the earlier trombone caused a softer sound than is common today, more appropriate for playing with stringed instruments and voices.

More than the instrument itself, it is the style of playing that has changed most in modern times. Most evidence

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[44]Adam Carse, Musical Wind Instruments (London: Macmillan, 1939), p. 262.

shows that the overwhelming fortes and fortissimos of the trombone in modern orchestras were not appropriate in the sixteenth and seventeenth centuries. The correct style of playing the trombone is mentioned by Mersenne in 1636.[45] He insists that it not be blown like a trumpet, but rather be made to blend with the quality of the human voice. Since the instrument was constantly used in conjuntion with cornetti and voices in the performance of church music, the trombone had to be played so that it balanced, rather than overwhelmed, the other instruments and voices.

Cornetto

The cornetto was made of curved wood, slit lengthwise, hollowed, and joined together with glue and a leather coat. The bore was conical but not very wide in proportion to its length. At the narrow end of the instrument, the socket for the mouthpiece was usually strengthened by a brass collar, which was concealed under a silver or brass mount. The fairly small cup-shaped mouthpiece was usually made from ivory, bone, or horn. According to one scholar, it was thin-rimmed with a thread-lapped shanklong enough to allow a little movement for tuning.[46] At the time of its greatest popularity, the cornetto had six finger holes and usually one thumb hole.

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[45]Marin Mersenne, Harmonie Universelle (1636), trans. Roger Chapmann (The Hague: Martinus Nijhoff, 1957), p. 352.

[46]Anthony Baines, Woodwind Instruments and Their History (New York: W.W. Norton, 1963), p. 260.

The sound of the cornetto combined the ringing quality of a trumpet with the sweeter singing tone of a woodwind instrument. This tone was caused by the tube being short, conical, relatively wide, and more rigid than the thin metal of brass instruments. Because of the lack of high harmonics in its tone, the cornetto had a distinctness that enabled it to support the human voice better than any other instrument.

Because the technique of the cornetto was uncommonly flexible, it was the favorite virtuoso wind instrument of the Renaissance and early Baroque. It could negotiate the most delicate piano and carry out ornamental passages and embellishments with a brilliance not even exceeded by the human voice. Since the dexterity on the instrument was even comparable to that on the violin, many violin parts were labeled for violin or cornetto. By the end of the seventeenth century, with the emergence of the violin as the supreme virtuoso instrument, the cornetto began to disappear, and by 1750, the instrument had become almost extinct.[47]

With the exception of the cornetto, there is no instrument specified in the Magnificat a 7 that cannot be easily and effectively replaced by its modern equivalent. While the compass of sound will generally be greater on present-day instruments, modern instrumentalists are usually capable of making the necessary adjustments to approximate Monteverdi's original intentions. The only major problem lies with the

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[47]Sachs, p. 324.

cornetto. Even if an authentic instrument can be obtained, so little is known about its difficult technique that an instrumentalist is most often unavailable. Other editors have replaced the cornetto with an oboe or with an oboe and clarinet in combination. Because these are reed instruments and the cornetto has a cup-shaped mouthpiece, the sounds are very different.

Many trumpeters agree that the closest modern equivalent to the cornetto is the piccolo trumpet. Both instruments have cup-shaped mouthpieces, can play in high ranges with a great deal of flexibility, distinctness, and precision, and are capable of negotiating these pitches at a delicate piano. When compared, the tone of both instruments is quite similar. The major difference between the two is that the trumpet tends to be slightly more brilliant because of its brass construction.

Organ

In the Magnificat a 7, Monteverdi designates five separate registrations for the organ:

1) Principale solo
2) Principale & Ottava
3) Principale, Ottava e Quintadecima
4) Principale et registro delle zifare o voci humane
5) A organo piano

By examining the specifications of Italian organs at the time of Monteverdi, the modern conductor is capable of selecting appropriate registrations on present day instruments.

Many of the best organs built in northern Italy during

the sixteenth century were constructed by members of the Antegnati family. The Antegnati firm did the major work in Brescia, Mantua, Bergamo, Como, Milan, Verona, Crema, Vicenza, Padua, and Venice. According to most authorities, the Antegnati instruments were considered typical examples of the classical sixteenth-century Italian organ.[48] In 1608, Costanzo Antegnati designated the old Brescian Cathedral organ as the family's best instrument. This organ was built by Graziadio Antegnati in 1536 according to the following specifications:[49]

Compass of 50 notes

Principale	16	
Principale (from d)	16	
Ottava	8	
Decimaquinta	4	
Decimanona	2	2/3
Vigesimaseconda	2	
Vigesimasesta	1	1/3
Vigesimanona	1	
Trigesima terza		2/3
Flauto in ottava	8	
Flauto in decimaquinta	4	
Vigesima seconda	2	(wide to give 'cornet effects)

Pedal (C-c)
Octave of the second
Principale 16'

Another example of the Antegnati design is still in existence today at S. Guiseppi, Brescia. Built by the same

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[48]Peter Williams, The European Organ: 1450-1850 (London: B.T. Batsford, 1966), p. 212.

[49]Costanzo Antegnati, L'Arte Organica (1608), ed. R. Lunelli and P. Smets (Mainz: Rheingold-Verlag, 1958), p. 74.

Graziadio Antegnati in 1581, this instrument represents a standard for the Italian organ and the Antegnati design. Its specifications are as follows:[50]

Compass of 53 notes (cc-A'')

Principale	8*
Ottava	4
Decimaquinta	2
Decimanona	1 1/3
Vigesimaseconda	1
Vigesimasesta	2/3
Vigesimanona	1/2
Trigesima terza	1/3
Flauto in ottava	4
Flauto in duodecima	2 2/3
Flauto in Decimaquinta	2
Fiffaro (undulating)	8

Pedal pulldowns
* Pitch lengths as at C

The construction of the 1581 instrument was conventional. It was built with spring chests and a low wind pressure. In the manual stops, the pipe material was made from lead mixed with a small amount of tin and antimony.[51] The nine pedals were connected by cables to the corresponding notes on the manual.

Because of the popularity of this design in northern Italy, it is most probable that an organ of this type was used by Monteverdi.

By 1613, the term principale on an Italian organ

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[50]Williams, p. 208.

[51]Poul-Gerhard Anderson, Organ Building and Design, trans. Joanne Curnutt (New York: Oxford University Press, 1969), p. 119.

referred to open or stopped eight foot pipes.[52] Today those stops are comparable to the wide-scale open flutes or the small-scale principals of the subsidiary manuals, swell and positif, of an American organ. The indications ottava and quintadecima (or decimaquinta) refer to the principal chorus at the octave (4') and the fifteenth (2').

In movement 6, "Fecit potentiam," Monteverdi indicates the following registration: Principale et registro delle zifare o voci humane (Principal and the register of the zifare or voci humane). The terms zifare, fifaro, pifaro, and voci humane were all used interchangeably to designate a stop that tried to imitate vocal character. The stop was a principal-scaled flue stop that was tuned slightly sharp to the principal, creating a light undulating vibrato or celeste effect. Outside of Italy, the voci humane was a regal or reed stop. However, because there were no reeds on an Antegnati instrument, it is assumed that Monteverdi did not intend their use. On the modern organ, the voci humane is also a reed stop, and according to Luigi Taglivini, should not be used in the performance of the Magnificat a 7.[53] The closest modern equivalent to the Italian voci humane is the principal celeste.

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[52]Ibid., p. 120.

[53]Luigi Ferdinando Tagliavini, "Registiazioni organistiche nei Magnificat dei Vespri' Monteverdiana," Rivista Italiana Musicologia, February 1967, p. 370.

A organo pieno, as specified in the final movement, "Sicut erat," referred to a registration for the full organ. In 1608, Costanzo Antegnati discussed the common tradition for this full registration:

Principale
Ottava
Decimaquinta
Decimanona
Vigesimaseconda
Vigesimasesta
Vigesimanona
Trigesima terza

The flutes were omitted, creating a sound that was more alive and sparkling.[54] Since Monteverdi probably intended the organ to double the voices in this section of the Magnificat a 7, his principale most likely referred to an eight- rather than a sixteen-foot stop. The same would be true for all other sections of the work. The following registration is therefore suggested for the final movement:

Principale	8
Ottava	4
Decimaquinta	2
Decimanona	1 1/3
Vigesimaseconda	1
Vigesimasesta	2/3
Vigesimanona	1/2
Trigesima terza	1/3

VOCAL FORCES

Although it is impossible to determine the precise size of the vocal ensemble intended by Monteverdi for the Magnificat a 7, certain pieces of evidence can help the modern conductor

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[54]Anderson, p. 120.

in forming a choir of appropriate size. At the church of Santa Barbara in Mantua, Monteverdi had at his disposal about thirty musicians, including singers and instrumentalists.[55] The proportion of singers to instrumentalists, however, is not known. At St. Mark's in Venice, the musical establishment was much larger, with the choir alone numbering approximately thirty. Church records show that in the years following the Great Plague, 1633-1637, Monteverdi appointed fifteen new singers, about half of the choir. Of these new numbers, there were eight sopranos, two altos, three tenors, one bass, and one unnamed voice. However, because the number of singers that survived the plague is not known, the breakdown does not reflect the relative strengths of the parts. Later records of the Procurators of St. Mark's show that during the last five years of Monteverdi's life, only three of the two dozen new singers were sopranos, with contraltos and tenors much more in demand.[56]

In modern performances of the Magnificat a 7, the major concern lies with the number of voices to be used. According to Dennis Stevens, a performance by vast forces would grossly distort Monteverdi's intention for the 1610 collection.[57]

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[55]Dennis Stevens, "Monteverdi's Vespers Verified," Musical Times, July 1961, p. 422.

[56]Dennis Arnold, "Monteverdi's Singers," Musical Times, October 1970, p. 984.

[57]Stevens, "Monteverdi's Vespers Verified," p. 422.

An ideal size for the chorus involves between twenty-one and thirty, with three or four singers for each part. The alto and tenor parts can be reinforced by increasing the number of singers, since these parts are infrequently doubled by instruments. Within reasonable bounds, smaller and larger groups can be effectively used. However, with smaller groups having only two on a part, movements I, V, and XII tend to sound more soloistic than choral. Groups as large as fifty or more tend to destroy the chamber-like quality of the music. Pictorial evidence of the time suggests that Monteverdi's choirs were comprised entirely of males. Musical evidence also suggests this. Only rarely does the music for the Cantus or Sextus extend the voice to its upper register and only rarely do these parts contain anything of extreme difficulty. Although no women sang in Monteverdi's choir, effective modern performances can be realized by mixed ensembles. In such performances, the women should sing without any noticeable vibrato with a somewhat lighter sound.

STYLE OF PERFORMANCE

Another important aspect of performance is the style in which the forces interpret the music. In 1607, Guilio Cesare Monteverdi included a "declaration" within the forward to his brother Claudio's Il quinto libro de' madrigali. The declaration was a defense of Claudio's compositional techniques against the attacks made by Giovanni Artusi. The defense provides evidence that music at the beginning of the seventeenth

century was in the process of dividing into two distinct styles: the Prima Prattica and the Seconda Prattica. By Prima Prattica or First Practice, Monteverdi meant the conservative style of Josquin, Ockeghem, and Zarlino. In actual usage, First Practice referred to the style of music that "turns on the perfection of the harmony, the one that considers the harmony not commanded, but commanding, not the servant, but the mistress of the words."[58] However, according to G.C. Monteverdi, Claudio was the defender of the "modern way"[59] of composing, the Seconda Prattica. By Seconda Prattica or Second Practice, Monteverdi meant the type of music composed by Peri, Marenzio, and Caccini. This practice referred to that style of music that "turns on the perfection of the melody, that is, the one that considers harmony not commanding, but commanded, and makes the words the mistress of the harmony."[60] This Second Practice opened an avenue for various musical effects all designed to enhance poetic expression. Every aspect of the compositional process was influenced by the desire to express the essence of the text as vividly as possible. It is therefore necessary for the modern conductor to interpret these effects in such a way as to emphasize the marriage of words and music. One area to be dealt with is phrasing

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[58]Oliver Strunk, Source Readings in Music History (New York: W.W. Norton, 1950), p. 408.

[59]Ibid., p. 410.

[60]Ibid., p. 409.

and articulation.

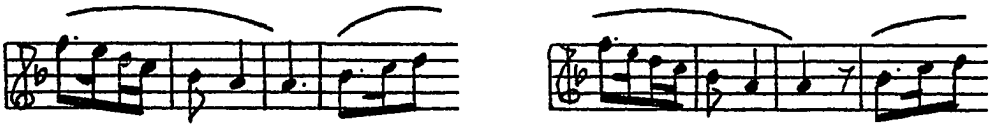
Phrasing and Articulation

Little attempt was made by early composers to notate details of phrasing and articulation. There are, however, some general considerations that need to be understood by the modern performer in order to produce a performance of stylistic authenticity.

A principal consideration in performing the Magnificat a 7 is that the phrasing must be plainly audible to the listener. One way to make phrases more distinct is by separation. Separation may occur either 1) as a silence taken out of the note before the beginning of the new phrase or 2) as a silence inserted between the phrases. The first type gives less separation and is used mainly between phrases within larger sections.[61] The following is an example:

"Quia respexit"

Written Performed



The second type of separation creates more division and is almost always required between larger units.[62] The following is an example:

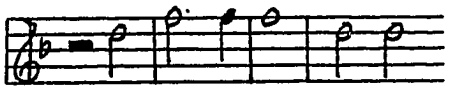
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[61]Donnington, A Performer's Guide, p. 283.
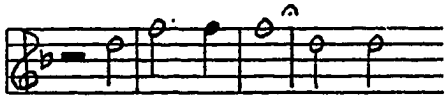
[62]Ibid.

"Magnificat"

Written
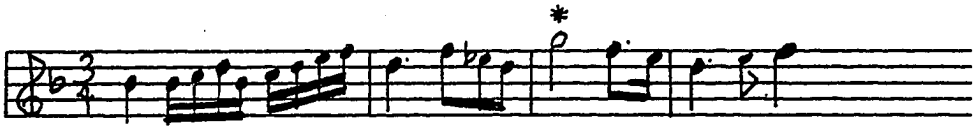


Performed



Phrasing may also be enhanced by dynamic shaping, whereby sound rises to the high point of a phrase and falls slightly to its conclusion.[63] In determining the high point of a phrase each case must be ascertained by the music although certain criteria can be used as guides. Very often the high point of the phrase will also be the highest note in the line,[64] as is shown in the following example:

"Fecit potentiam"



The high point of the phrase may also be determined by the accentual pattern of the text. On a large level, climaxes are generated by the most highly accented words within a phrase:

fecit mihi magna

On a smaller level, accents result from the stressed syllables in a word:

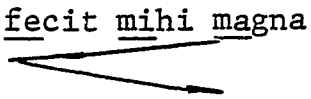
fecit mihi magna

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[63] Ibid.

[64] Donnington, The Interpretation of Early Music, p. 495.

This pattern of accents creates a natural dynamic shaping for each phrase. The following is an example:

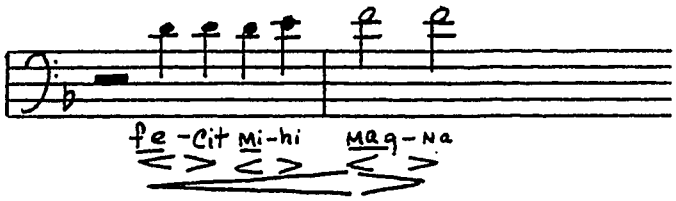


On a smaller level, accented syllables contribute to the overall dynamic shaping:



In many instances, the climax of the phrase will not only have the stressed word and syllable, but it will also have the highest note and will occur on the strongest beat of the measure:

"Quia fecit"



Aural comprehension of phrasing was very important to composers of the sixteenth and seventeenth centuries. According to most authorities, it was the responsibility of the composer to set the words to the music so as to make aesthetic and poetic sense. Thomas Morley, in his Plaine and Easie Introduction to Praticall Musicke, gives the following advice:[65]

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[65]Thomas Morley, Plaine and Easie Introduction to Practicall Musicke (London: P. Short, 1597), p. 178.

> We must also have a care so to apply the notes to the wordes, as in singing there be no barbarisme committed; that is, that we cause no sillable which is by nature short be expressed by manie notes or long note nor long sillable bee expressed with a short note.

Gioseffo Zarlino, Venetian theorist and composer who was the maestro di cappella at St. Mark's (1565-1590), makes the same point:[66]

> . . . he must take care to accompany each word in such a way that, if it denotes harshness, hardness, cruelty, bitterness, and other things of this sort, the harmony will be similar, that is, somewhat hard and harsh, but so that it does not offend.

Two special cases of phrasing and articulation that occur in the Magnificat a 7 are the interpretation of ligatures and the performance of the cantus firmus. In early music, ligatures were compound symbols that represented two or more successive notes. Historians are uncertain as to the implication of ligatures on phrasing and articulation. They generally agree, however, that in performance, a ligature denoted a legato style of playing and singing, and therefore, is equivalent to the modern slur. Praetorius even suggests that the ligature be replaced with a slur (⌣).[67] In practice, the first note of the group should be stressed slightly more than the others.[68] In this edition, ligatures

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[66]Strunk, p. 256-257.

[67]Praetorius, III: 29.

[68]Thurston Dart, The Interpretation of Music (New York: Harper and Row, 1963), p. 24.

are notated by brackets (⌐¬).

Another special case of phrasing and articulation is the interpretation of the cantus firmus. Through an examination of its use in the Magnificat a 7, certain clues to performance style are provided for the conductor.

In the Magnificat a 7, the cantus firmus functions in two ways: as a structural element and as a part of the overall musical syntax. Perhaps most important is that as a structural element, the cantus firmus is used not only to bind each individual movement together, but also to make the entire work more musically coherent. It is presented in a traditional manner, in long notes with the correct intervalic structure as borrowed from the Gregorian Magnificat chant on tone 1D.[69] It appears in all twelve movements with each verse corresponding to a movement.

As a part of the musical syntax, the cantus firmus also functions in two ways: either as a primary or secondary part of the musical language. Table 10 illustrates each use. As shown in the table, the cantus firmus is incorporated as a part of the primary musical material in movements I, V, VIII, and XII. As a secondary part of the musical language, the cantus firmus becomes a "fixed" voice around which more dramatic musical effects proceed independently. These dramatic effects are divided into five categories in accordance with

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[69]Benedictines of Solesmes, ed., The Liber Usualis (New York: Desclee and Cie, 1956), p. 207.

their usage. In movements II, IX, and XI, the cantus firmus forms a background for a soloistic vocal dialogue accompanied only by the organ. In movement IV, the cantus firmus becomes a background to soloistic vocal and soloistic instrumental dialogues performed by the bassus and septimus and the two violini. Another type of effect is found in movements VI and VII. Here, the cantus firmus forms a background for instrumental pieces of soloistic nature. In movement VI, the two violini and the viuola da brazzo form an instrumental trio, while in movement VII, the two cornetti and the violini are featured in a soloistic dialogue. Movement III illustrates yet another type of effect. In this movement, the cantus firmus provides a background for soloistic instruments (ms. 16-32) as well as for the total instrumental band (ms. 41-48). The final type of effect is found in movement X. In this movement, the cantus firmus is presented against a dialogue between two trios of instruments: two cornetti and a trombone, with two violini and a viuola da brazzo.

TABLE 10

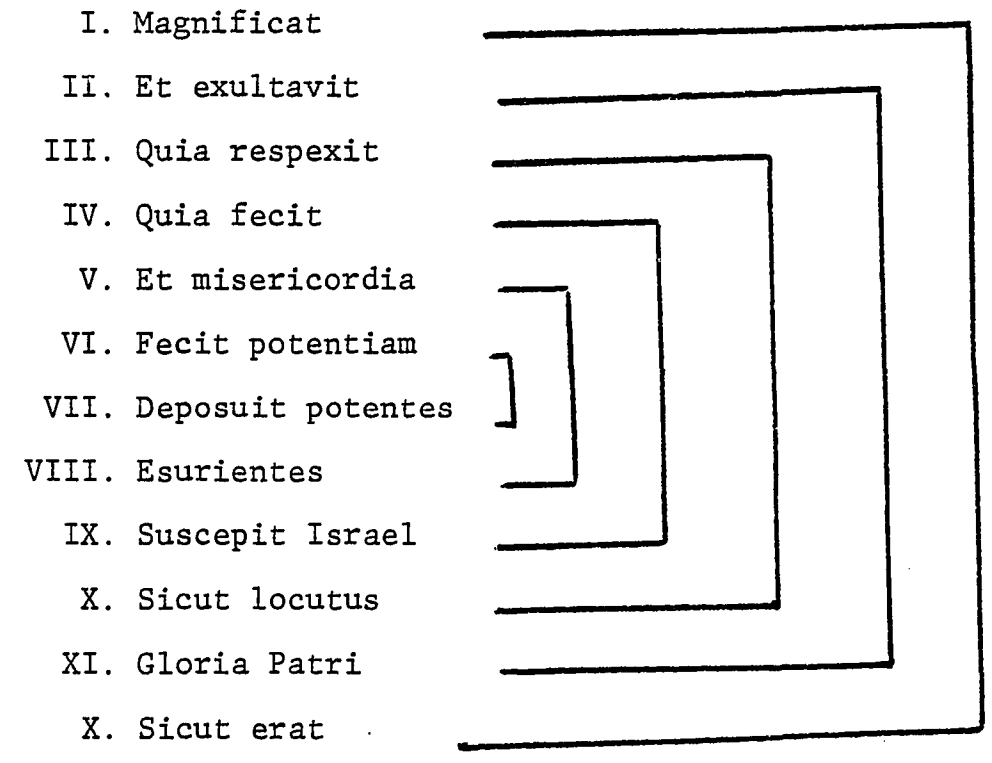
USES OF CANTUS FIRMUS

Movement	Verse of Original Magnificat Chant	Forces	Use of Cantus Firmus	Musical Effects
I.	Verse 1	Tutti c.f. in Cantus, Sextus, and Quintus	Primary	
II.	Verse 2	Tenor-Quintus Altus - c.f. Organ	Secondary	Vocal soloistic dialogue
III.	Verse 3	Tutti instrumental Quintus - c.f.	Secondary	Instrumental ritornelli framing solo instrumental dialogue
IV.	Verse 4	Bassus-Septimus Violino-Violino Altus-c.f. Organ	Secondary	Vocal and instrumental soloistic dialogue
V.	Verse 5	Choral tutti (no Quintus) Organ	Primary	Choral dialogue (two groups of three voices each)
VI.	Verse 6	Violino I, II, and Viuola da brazzo Altus - c.f. Organ	Secondary	Instrumental sinfonia

TABLE 10-Continued

Movement	Verse of Original Magnificat Chant	Forces	Use of *Cantus Firmus*	Musical Effects
VII.	Verse 7	*Cornetto* I, II *Violino* I, II *Quintus* - c.f. Organ	Secondary	Instrumental soloistic dialogue
VIII.	Verse 8	*Cornetto* I, II, III *Viuola da brazzo* *Cantus-Sextus* - c.f. Organ	Primary	Instrumental ritornelli framing vocal duet based on the *cantus firmus*
IX.	Verse 9	*Cantus-Sextus* *Tenor* - c.f. Organ	Secondary	Vocal soloistic dialogue
X.	Verse 10	*Cornetto* I, II *Trombone* *Violino* I, II *Viuola da brazzo* *Altus* - c.f. Organ	Secondary	Instrumental dialogue between two groups of three instruments each
XI.	Verse 11	*Tenor-Quintus* *Cantus* - c.f. Organ	Secondary	Vocal soloistic dialogue
XII.	Verse 12	Tutti c.f. in *Cantus* and *Sextus*	Primary	

The use of the cantus firmus in the Magnificat a 7 also produces an architectonic design as is shown in the following diagram:



Movements I and XII are similar in that both are choral movements with instrumental doubling. The cantus firmus is also used in each movement as a part of the primary musical material. In movements II and XI, the cantus firmus forms a background for vocal soloistic dialogue presented by the Tenor and Quintus. Movements III and X are also alike. Each uses the cantus firmus as a secondary part of the musical material. Each movement also employs the full instrumental band with dialogue becoming the primary musical effect. Movements IV and IX are similar in effect in that both use the cantus firmus as secondary material to soloistic dialogue,

presented by both instruments and voices in movement IV and by voices only in movement IX. Movements V and VIII compare, because each uses the cantus firmus as an integral part of the musical syntax. Movements VI and VII are parallel in that each uses the cantus firmus as secondary material to instrumental soloists.

When used in long notes as a background, the cantus firmus should be interpreted more as a structural than as a melodic element. It should be sung firmly, yet not allowed to dominate the more ornamental lines. The notes should be well sustained and relatively non espressivo. The symbol "c.f." has been used in the edition to aid the performer in locating the cantus firmus.

Tempo

In the Magnificat a 7, Monteverdi used the words adaggio and tardo and the time signatures ¢, C, $¢_2^3$, and C_2^3 to indicate the tempo of each section. However, according to certain theorists contemporary with Monteverdi, little assistance in establishing a correct tempo could be obtained from the time signatures.[70] Words such as adaggio and tardo were vague, and time signatures, while seemingly more specific, were nonetheless confusing. The system of time signatures was not designed to indicate absolute tempos, but rather to show

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[70]See Gioseffo Zarlino, Le Insitutioni Harmoniche (Venice, 1558, edition of 1562), p. 278; and Pierre Maillart, Les Tons (Tournai, 1610), p. 349.

proportional relationships between tempos. However, the system was not consistent and therefore, was the subject of attack by the leading theorists of the day.

The choice of a correct tempo, however, was mainly the product of thoughtful interpretation with a wide margin for individuality limited by certain variables. These variables were divided into two types: the physical characteristics of the performing situation and the basic temperament of the performer. Physical variables include such factors as the size of the performance hall and the size of the performing group. A room, hall, or church with dry acoustics would naturally accommodate a faster tempo than one with greater resonance. In the same manner, a smaller group would allow for a faster pace than a very large group. Another important variable is the temperament of the performer. A performer whose interpretation aims at brilliance would require a faster tempo than one whose interpretation aims at expression.[71]

A rare clue to some absolute tempo comes from Mersenne's Harmonie Universelle of 1636, which gives the value of a minim as equaling the beat of a heart (60-72).[72] While this value is only an approximation, it does not suggest a range of tempos appropriate for early Baroque music.

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[71]Donnington, A Performer's Guide, p. 243.

[72]Donnington, The Interpretation of Early Music, p.383.

In this edition, the metronomic tempo markings are contrived to make the cantus firmus move with a pulse "equaling the beat of a heart" (60-72). These markings are appropriate for an ensemble of 21 singers and 13 instrumentalists performing in an ideal acoustical setting, such as St. Mark's in Venice or Santa Barbara in Mantua. Appropriate adjustments in these tempos should be made to accommodate variants in the size of the ensemble or the hall.

Temporal Alteration

In order to realize the expression inherent in the new music of the seconda prattica, there was a need for a great deal of rhythmic flexibility during the course of certain melodic passages. The following quote from Giulio Caccini's Nuove Musiche refers to this style of performance:[73]

> I call that the noble manner of singing, which is used without tying a mans self to the ordinary measure of time, making many times the value of the notes less by half, and sometimes more, according to the conceit of the words . . . .

Further evidence of this practice is given in the preface to Girolamo Frescobaldi's Toccata of 1615-1616.[74]

> This kind of playing must not be subject to the beat (but taken) now slowly, now quickly, and even held in the air, to match the expressive effects . . . .

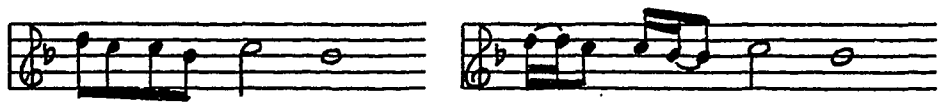
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[73]Ibid., p. 426.

[74]Donnington, A Performer's Guide, p. 249.

Rhythmic flexibility within a phrase can be divided into two categories: rhythmic alteration or rallentando. Rhythmic alteration refers to the displacement of rhythms within an underlying tempo that is not disturbed. In performance, this involves the alteration of equal rhythms, for the purpose of greater expression. In his Nuove Musiche, Caccini explains the process with an example:[75]

Written Performed (approximately)



The bass line that accompanies this figure would not be disturbed but would continue at a steady pulse. While Caccini's explanation was strictly an approximation, the practice was evident: for the purpose of expression, the melodic line could and should possess some degree of rhythmic flexibility.

Further evidence of rhythmic flexibility is provided by Monteverdi's Milanese friend, Aquilino Coppini. In a letter addressed to Hendrik van der Putten in 1609, Coppini describes the manner of performing works by Monteverdi.[76]

> I am sending you three volumes. They contain choral music and should I see that they are pleasing to you, I shall subsequently send others . . . Those that are Monteverdi's require longer pauses and, as it were, the beating of time between the singing (i.e., articulated phrases), resting occasionally, allowing retardation,

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[75]Strunk, p. 385.

[76]Claudio Sartori, "Monteverdianna," Musical Quarterly, July 1952, p. 406.

> and at times even pressing on. You will be the judge of that.

Another type of rhythmic flexibility essential in Baroque music is the application of rallentando.[77] Two types of rallentandos are in evidence in early Baroque music; the passing and the cadential.

The passing rallentando is only a slight yielding of the tempo to acknowledge a relaxation in the melody or of a broadening of the harmony. Its execution must be hardly noticeable, stretching the tempo only slightly and immediately returning to the original speed. The result of this effect prevents the music from becoming rigid.

Cadences are extremely numerous in Baroque music. They serve primarily as delineators of harmonic and poetic structure, and as such, deserve special attention. One way to acknowledge these cadences is by the cadential rallentando. The cadential rallentando is a substantial stretching of the tempo to acknowledge a prominent cadence in the music. The preface to Frescobaldi's Toccata provides evidence as to this practice in the following statement:[78]

> The cadences, although they may be written quickly, are properly to be very much drawn out; and in approaching the end of passages or cadences, one proceeds by drawing out the time more adaggio.

In practice, cadential rallentandos fall into two categories: those applied to internal cadences and those

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[77]Donnington, The Interpretation of Early Music, p. 433.

[78]Donnington, A Performer's Guide, p. 249.

applied to final cadences. Each category calls for a more decisive stretching of the tempo than that of the passing type, although the internal cadences receive less than the final.

The placement and the pacing of every baroque rallentando must be determined by the music. The primary consideration is to bring out the overall structure of the phrasing. All rallentandos should sound natural and reflect the poetic, harmonic, and melodic shape of the music. Perhaps most important is that restraint must be used not only in deciding which cadences to acknowledge, but also in determining the amount of stretching that should be applied. Every cadence need not be acknowledged, and those that are, must not be exaggerated so that they obstruct the flow of the music. It should always be remembered that the rallentando is an effect, a sensitive response to hints offered by the music.[79]

Suggested places for the addition of rallentandos to the Magnificat a 7 are given in the table below.

TABLE 11

SUGGESTED PLACES FOR THE USE OF RALLENTANDOS

Movement	Passing	Cadential
I.		Ms. 6-7 Ms. 12
II.	Ms. 11-12	Ms. 25-27

[79]Ibid., p. 253.

TABLE 11-Continued

Movement	Passing	Cadential
III.	Ms. 15-16	Ms. 31-32 Ms. 47-48
IV.	Ms. 11	Ms. 15-16
V.	Ms. 5-6 Ms. 11 Ms. 15 Ms. 21	Ms. 27-29
VI.		Ms. 35-36
VII.		Ms. 15-16 Ms. 30-31
VIII.	Ms. 23-24	Ms. 38-39
IX.	Ms. 28-31	Ms. 19-20 Ms. 33-36
X.		Ms. 18-19
XI.	Ms. 18-19 Ms. 26-27	Ms. 36-37
XII.		Ms. 26-27 Ms. 32-25

Ornamentation

One of the key aspects of performance during the sixteenth century was ornamentation. Not only was the embellishment of a melody accepted, it was encouraged. This is evident in the large number of treatises written on the subject in

Italy between 1535 and the end of the century.[80] However, by the end of the century, musicians had the tendency to ornament so excessively that the original compositions were hardly recognizable. This situation was not always desired by the composer. Zacconi writes that while florid ornamentation was pleasing to the ears, many composers avoided having their works performed rather than giving them to singers known for their extravagance.[81] Zarlino sharply criticized singers who applied embellishments that were "wild and out of proportion, that disturbed the listener, and created many errors."[82]

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[80]Ten of the most important treatises are: 1) Silvestro di Ganassi, Opera initulata Fontegara (Venice, 1535); 2) Diego Ortiz, Tratado de glosas sob reclausulas (Rome, 1553); 3) Giovanni Camillo Maffei, Delle lettere . . . Libri due (Naples, 1562); 4) Girolamo dalla Casa, Il vero modo di diminuir (Venice, 1584); 5) Giovanni Bassano, Ricercare, Passaggi et Cadentie (Venice, 1585); 6) Giovanni Bassano, Motetti, madrigali et canzoni francesse . . . diminuite (Venice, 1591); 7) Richardo Rogniono, Passaggi per potersi essercitare nel diminuire (Venice, 1592); 8) Giovanni Luca Conforto, Breve et facile maniera d'essercitarsi ad ogni scolaro . . . a far passaggi (Rome, 1593); 9) Giovanni Battista Bovicelli, Regole, passaggi di musica, madrigali e motetti passeggiati (Venice, 1594); 10) Aurelio Virgiliano, Il Dolcimelo (manuscript in Bologna, Civico Museo Bibliografico Musicale, ca. 1600).

All volumes, except for those by Maffei and Virgiliano, are listed and described in Howard Mayer Brown, Instrumental Music Printed Before 1600 (Cambridge, Massachusetts, 1965), under the appropriate years.
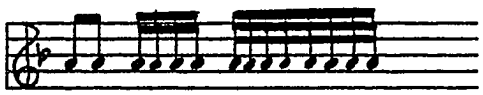
[81]Howard Mayer Brown, Embellishing Sixteenth-Century Music (London: Oxford University Press, 1976), p. 51.

[82]Ibid., p. 75.

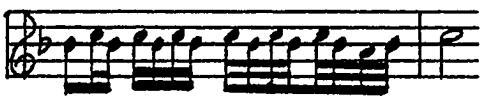
In an effort to control the excess of the sixteenth-century virtuoso, composers like Monteverdi began to include written-out ornamentation within the course of their music. Because the Magnificat a 7 is already highly ornamented, very little additional embellishment need be provided in a modern performance. The ornamentation that is added should be limited to final cadences.

The two most typical cadential ornaments at the end of the sixteen century were the rapid repetition of a single note, Trillo, and the rapid alternation of two notes, Gruppo.[83] The following examples illustrate each:

Trillo



Gruppo



In this edition, a cadence in which ornamentation is appropriate is marked with an asterisk, and an appropriate embellishment is suggested. Effective performances, however, may also be realized without added ornamentation.

A Practical and Scholarly Edition

In conclusion, it should be emphasized that an effective

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[83]For a more detailed explanation of ornamentation in general, see Howard Brown, Embellishing Sixteenth-Century Music (London: Oxford University Press, 1976).

performance of Monteverdi's Magnificat a 7 requires an edition that is both practical and scholarly. While it is impossible to completely separate scholarship from practicality, certain aspects of this edition have been directed toward the scholar. A set of prefatory staves containing the original clefs, time signatures, and first sounding notes have been included at the beginning of each movment. All of Monteverdi's original performance directions including instrumentation, tempo and dynamic indications, and organ registration have been preserved and explained. The cantus firmus and ligatures have also been notated and explained. The edition makes a clear distinction between the accidentals specified by Monteverdi, inaccurate notes that have been corrected, editorial reminders, and musica ficta. Perhaps most beneficial for the scholar has been the inclusion of a facsimile of the original eight-part books found in the Civico Museo Bibliographico Musicale at Bologna, Italy.

Although based on historical evidence, certain aspects of the edition have been directed toward practicality. Most note values have been reduced. Tempo and proportional relationships have been determined from the structural elements in the music. Modern instruments have been suggested as possible substitutes for the early instruments. Not only have Monteverdi's original organ registrations been retained, but suggestions for their application to the modern American organ have also been provided. A realization for the original Bassus Generalis line has also been suggested. Typical

ornamentation of the period has been provided at the appropriate places in the score. Editorial dynamics that have been added to the score are clearly distinguished from Monteverdi's indications. A modern system of barring has been applied and explained. Measure numbers have been added as points of reference. A translation of the text has also been placed at the beginning of the work.

PART TWO

CHAPTER IV

THE MAGNIFICAT A 7

TRANSLATION OF THE TEXT
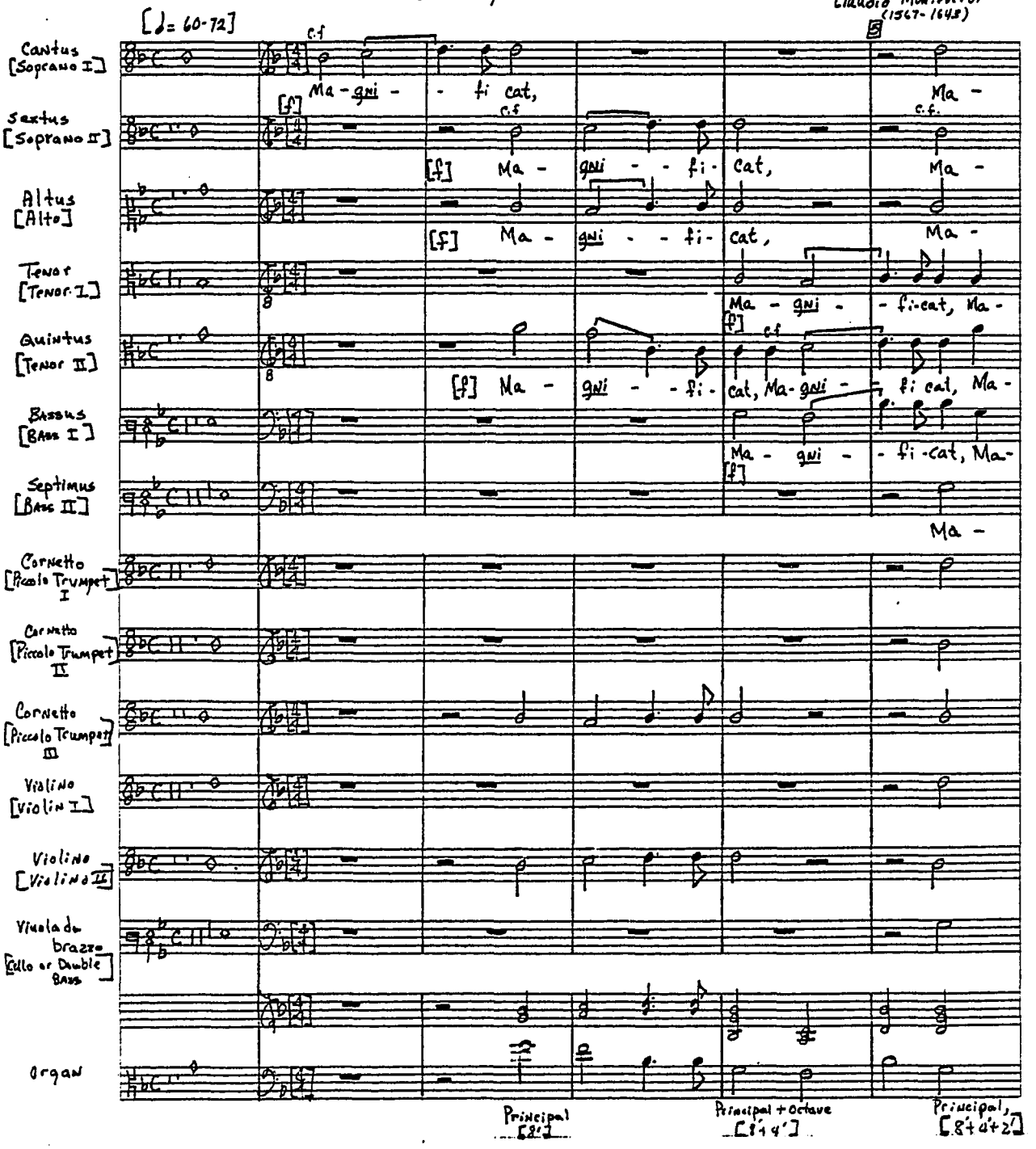
Luke 1: 46-55

I. Magnificat anima mea Dominum.	My soul magnifies the Lord.
II. Et exultavit spiritus meus in Deo salutari meo.	And my spirit rejoices in God my Savior.
III. Quia respexit humilitatem ancillae suae: edde enim ex hoc beatam me dicent omnes generationes.	For he has regarded the low estate of his handmaiden: for behold, henceforth all generations will call me blessed.
IV. Quia fecit mihi magna qui potens est: et sanctum nomen ejus.	For he who is mighty has done great things for me: and holy is his name.
V. Et misericordia ejus a progenie in progenies timentibus eum.	And his mercy is on those who fear him form generation to generation.
VI. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.	He has shown strength with his arm, he has scattered the proud in the imagination of their hearts.
VII. Desposuit potentes de sede, et exaltavit humiles.	He has put down the mighty from their thrones, and exalted those of low degree.
VIII. Esurientes implevit bonis: et divites dimisit inanes.	He has filled the hungry with good things, and the rich he has sent empty away.

IX. Suscepit Israel puernum suum, recordatus misericordiae suae.	He has helped his servant Israel, in remembrance of his mercy.
X. Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.	As he spoke to our fathers, to Abraham, and to his posterity forever.
XI. Gloria Patri, et Filio, et Spiritui Sancto.	Glory be to the Father, and to the Son, and to the Holy Spirit.
XII. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum, Amen.	As it was in the beginning is now and ever shall be; world without end, Amen.
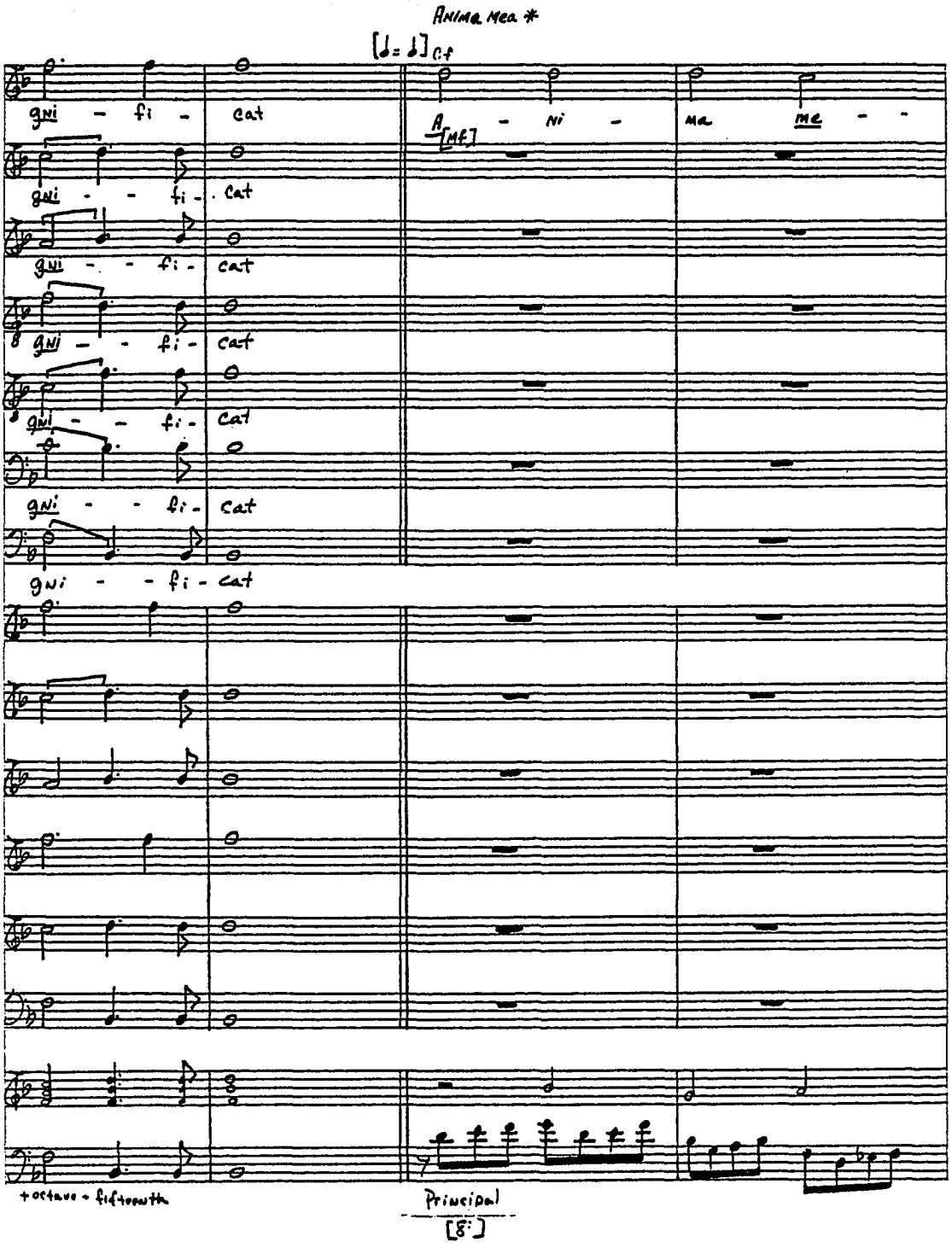
I. Magnificat *

Claudio Monteverdi (1567-1643)

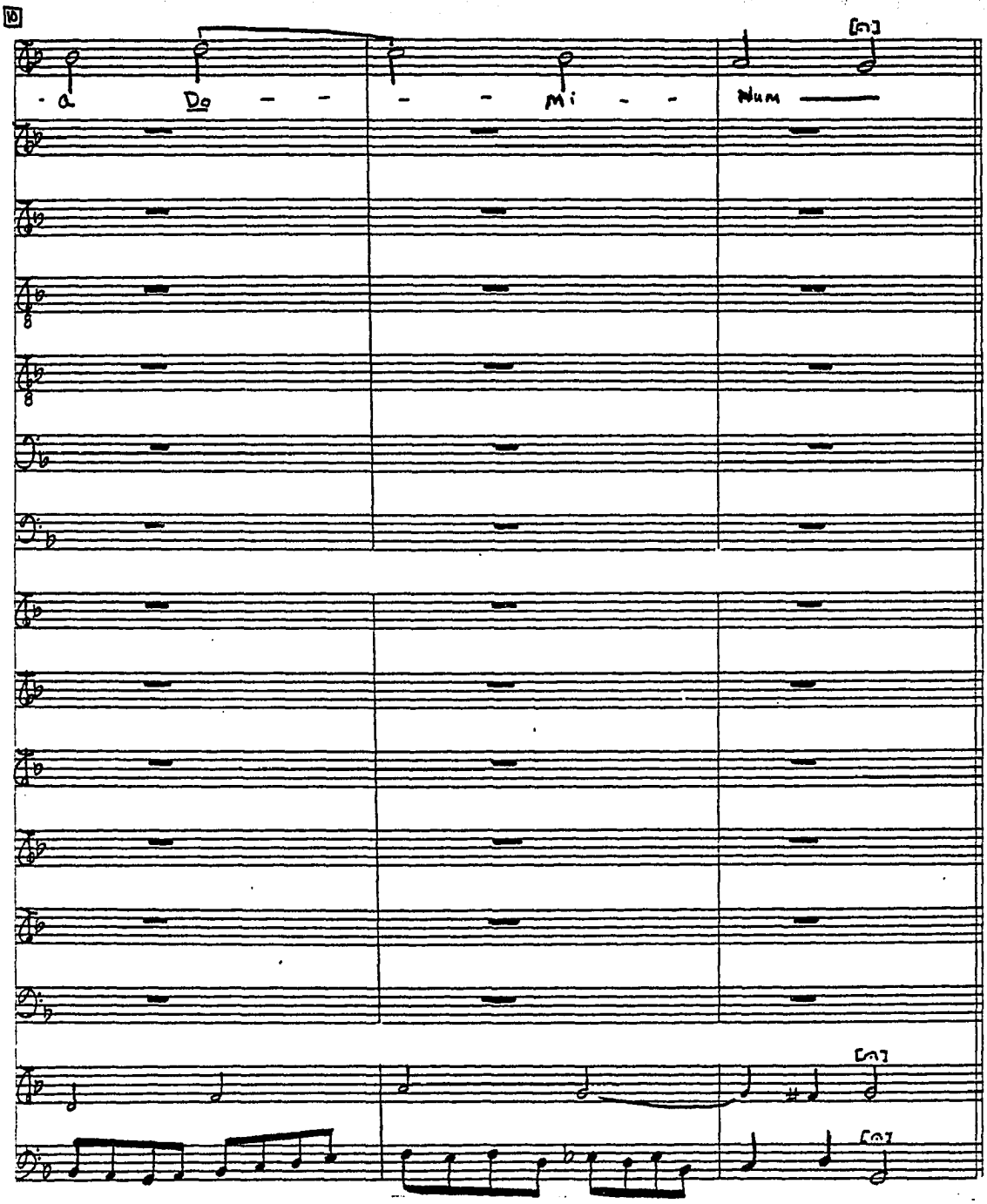


* à Sette voci & sei instrumenti
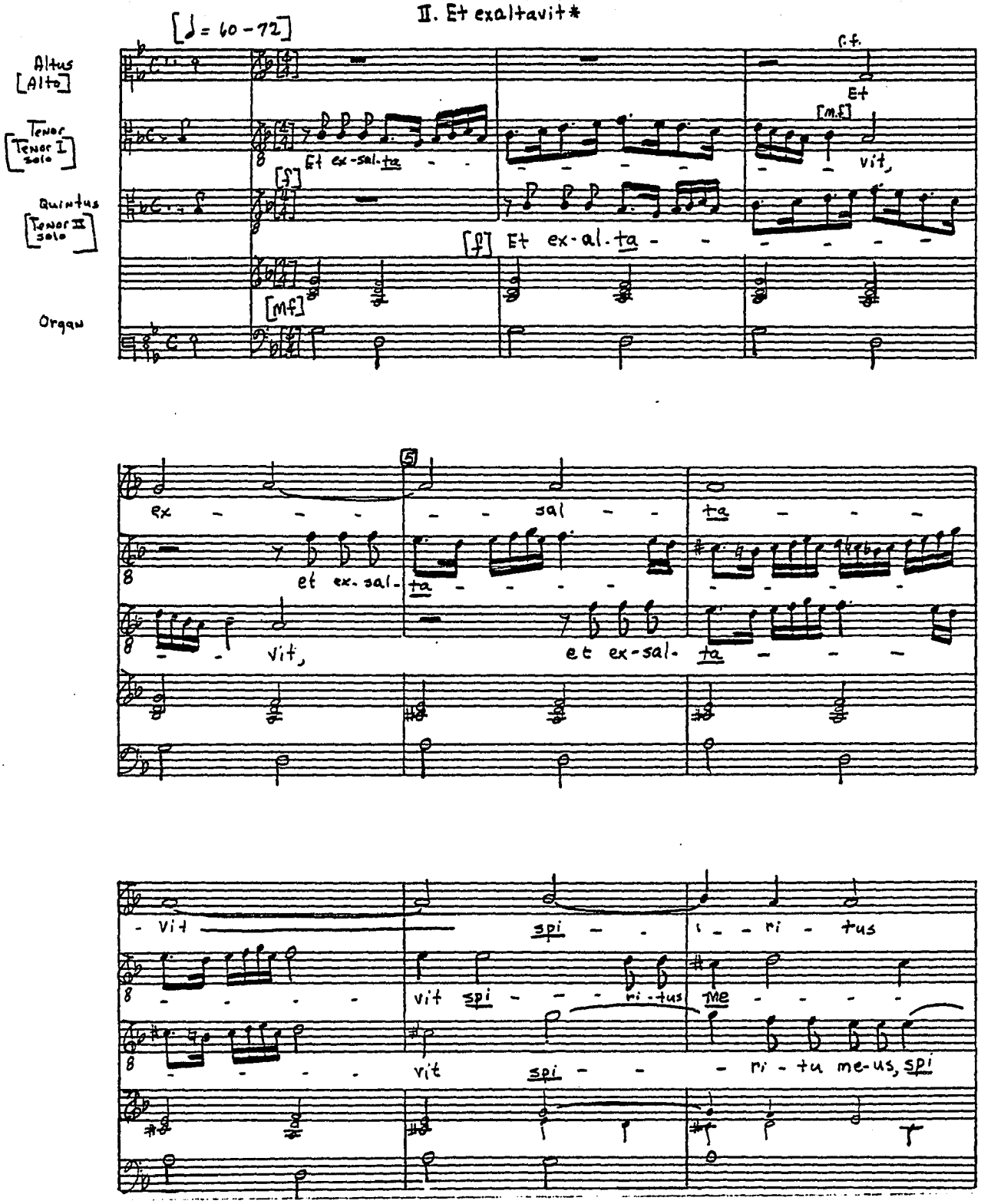
(for seven voices & six instruments



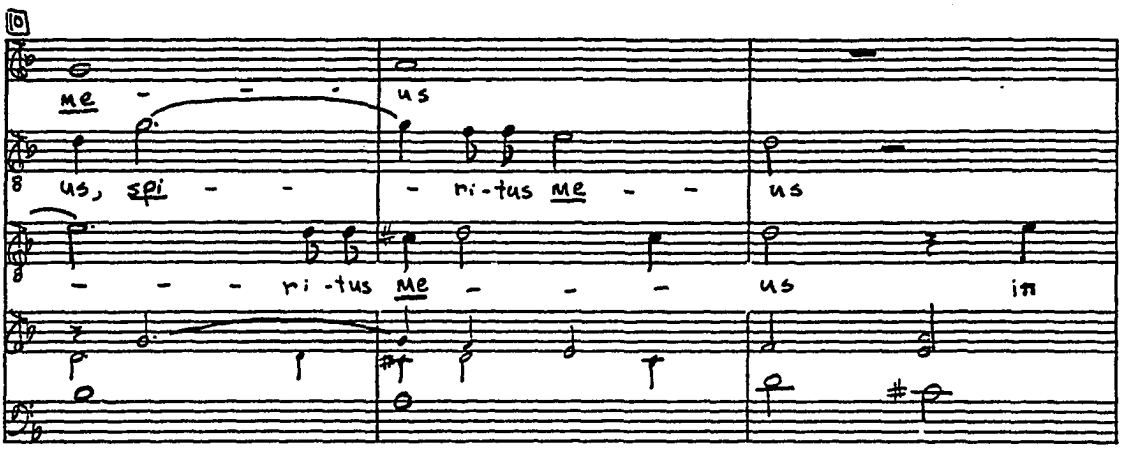
* Soprano solo canta
(Soprano only sings

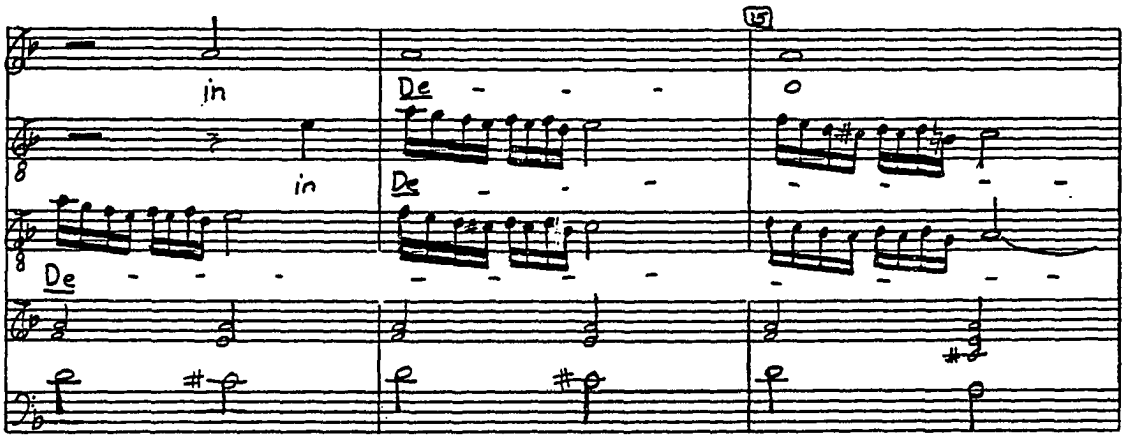

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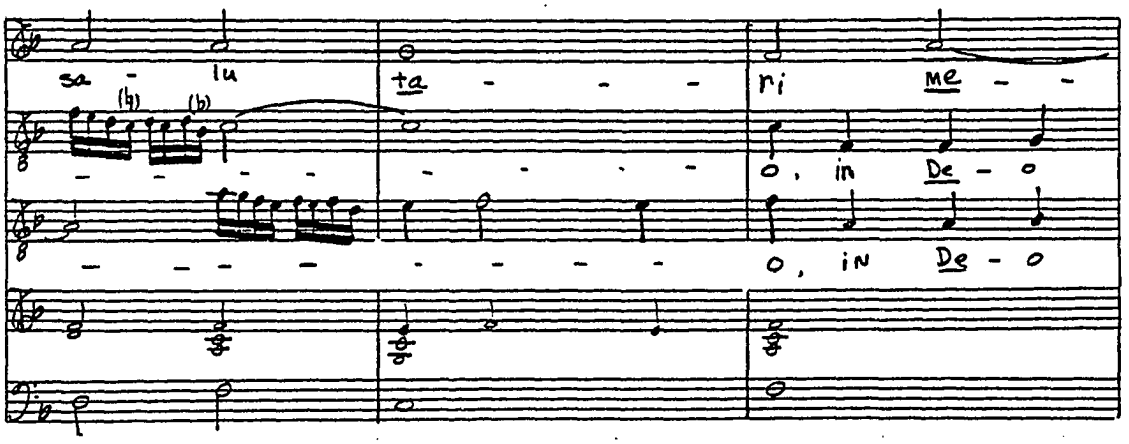
II. Et exaltavit*

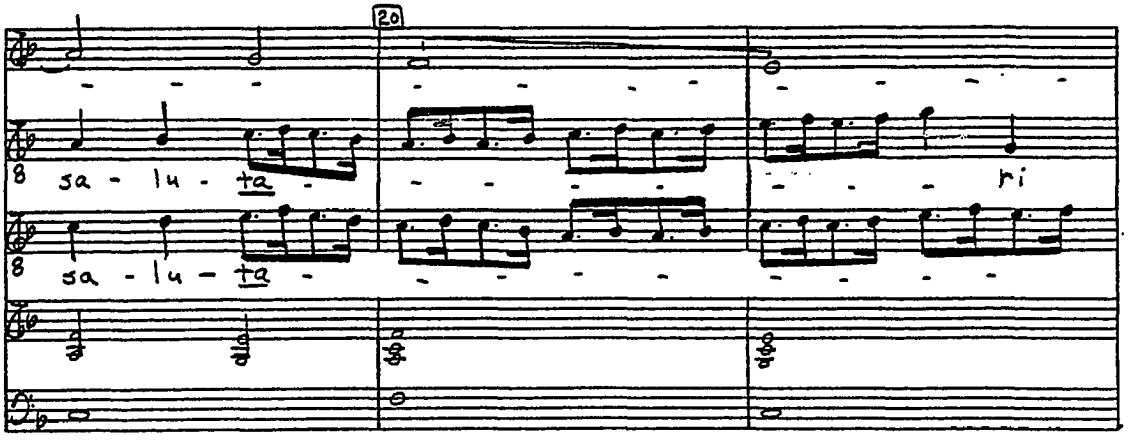


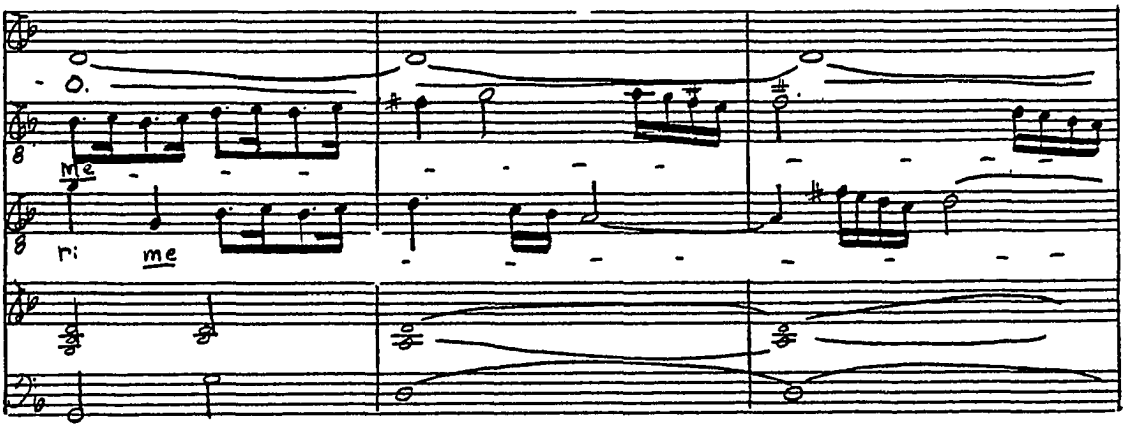
A 3 voci
(for 3 voices

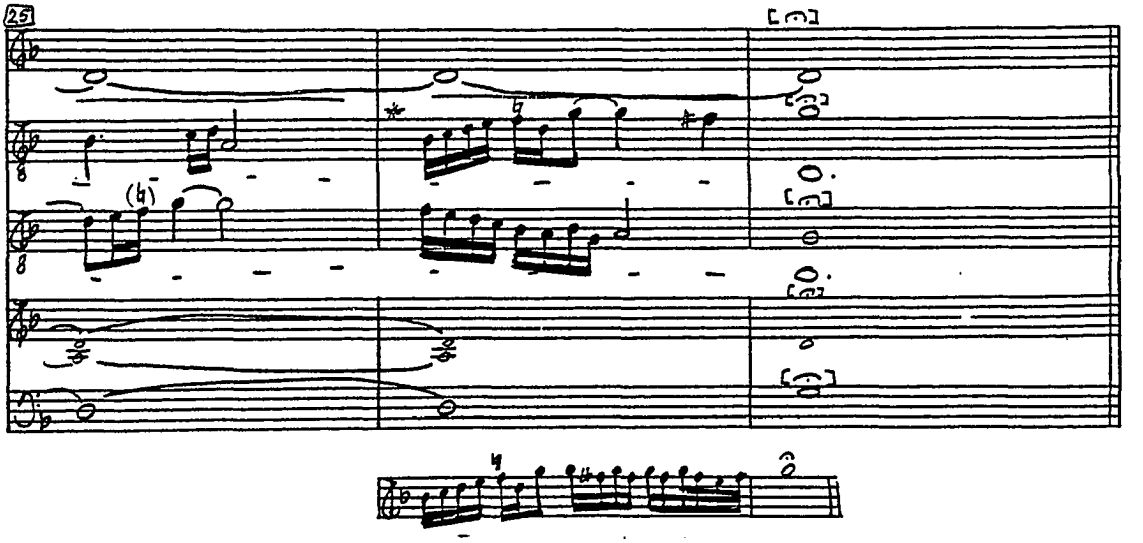

10
me - - - us
us, spi - - - ri-tus me - - us
- - - ri-tus me - - - us in

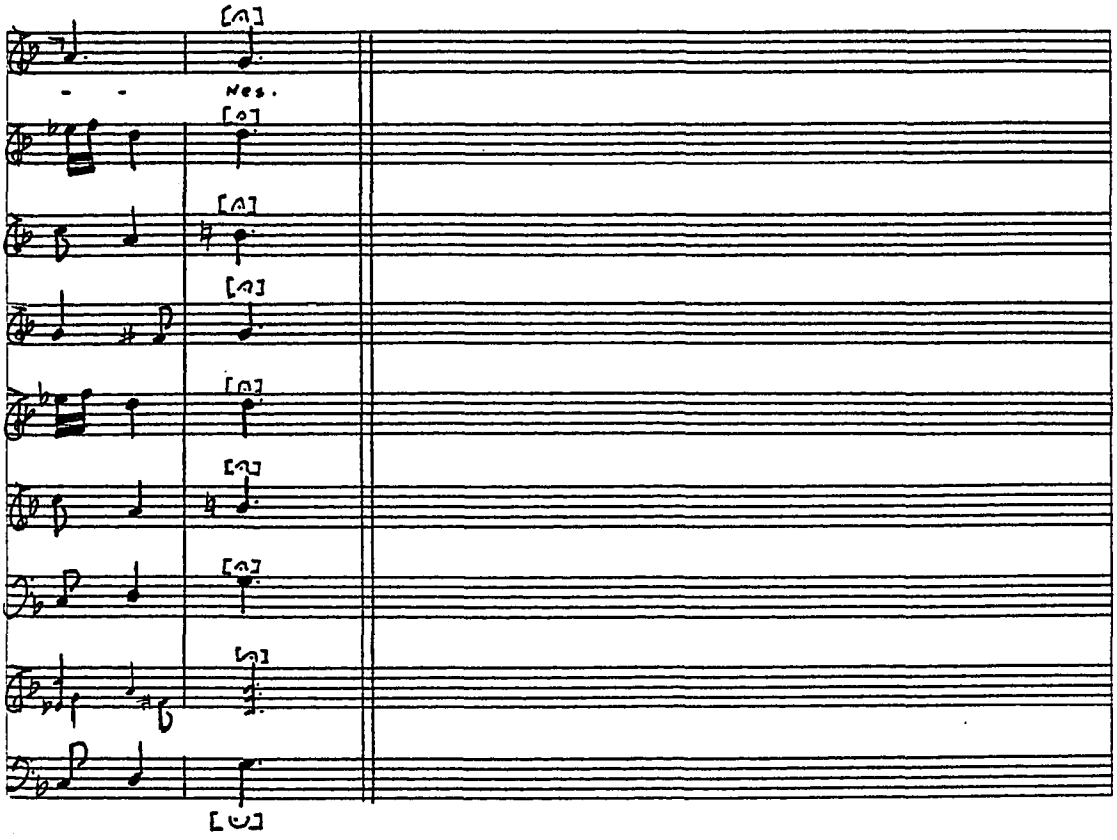

15
in De - - - o
in De - - - - - - - -
De - - - - - - - - - - - -
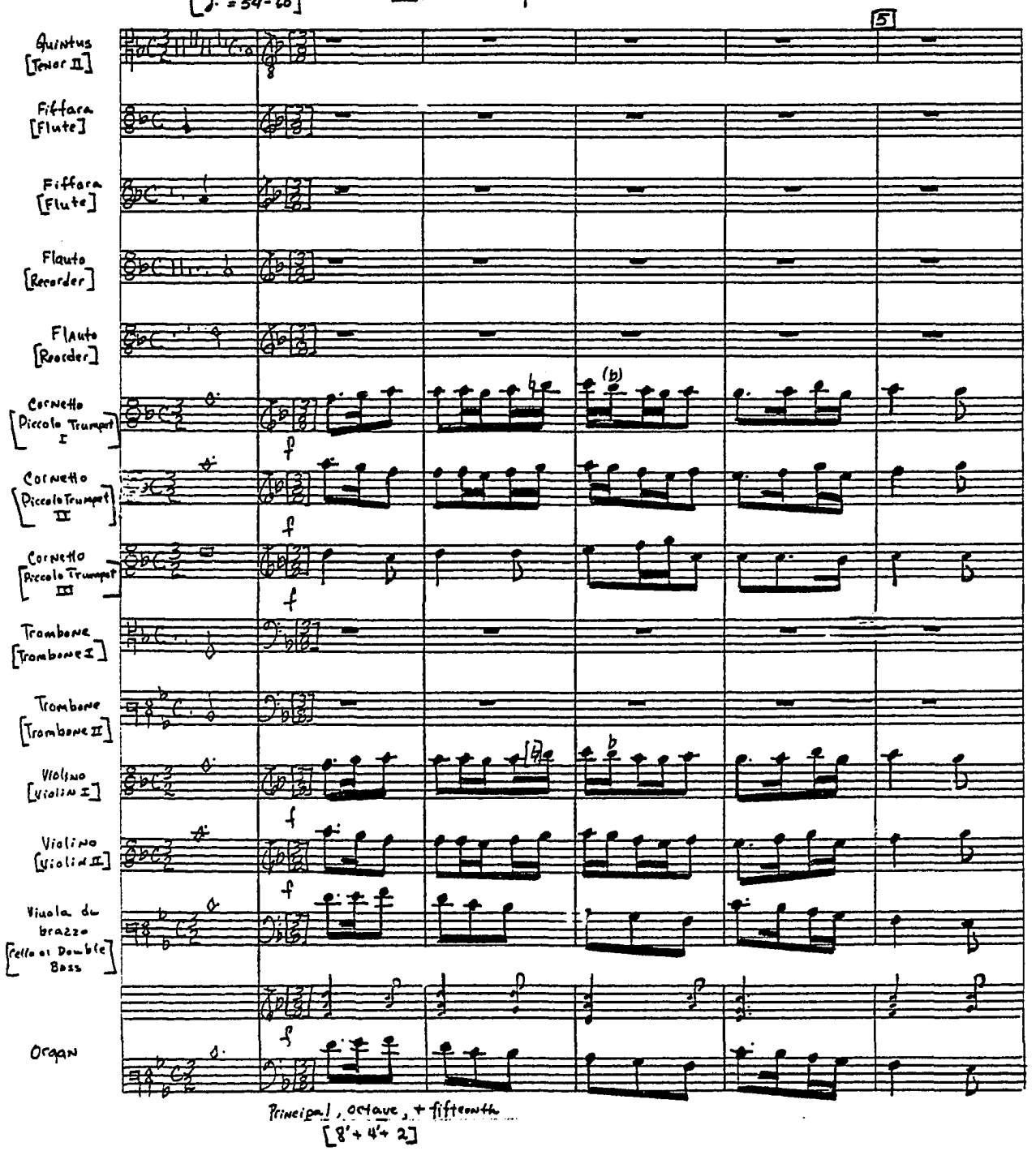

sa - lu ta - - - ri me - -
(b) (b)
o, in De - o
o, in De - o


20
sa - lu - ta
sa - lu - ta
ri
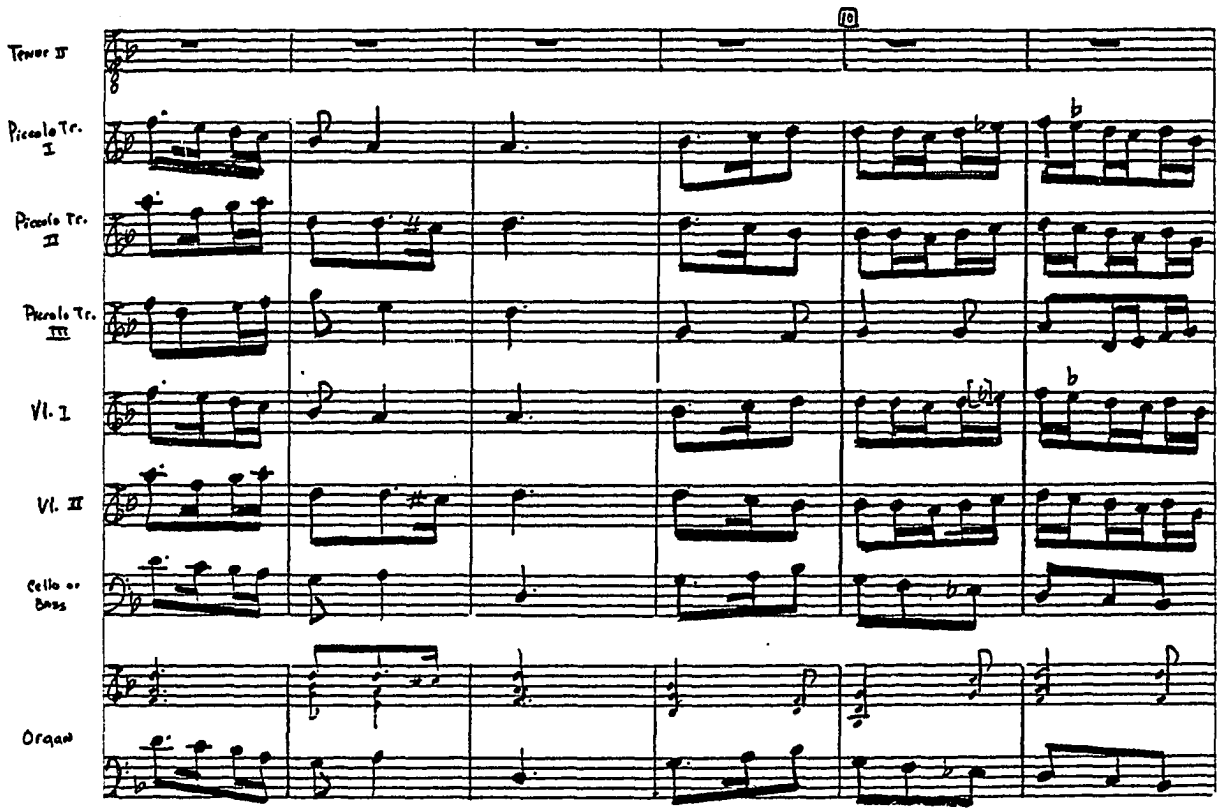

O.
Me
ri
me
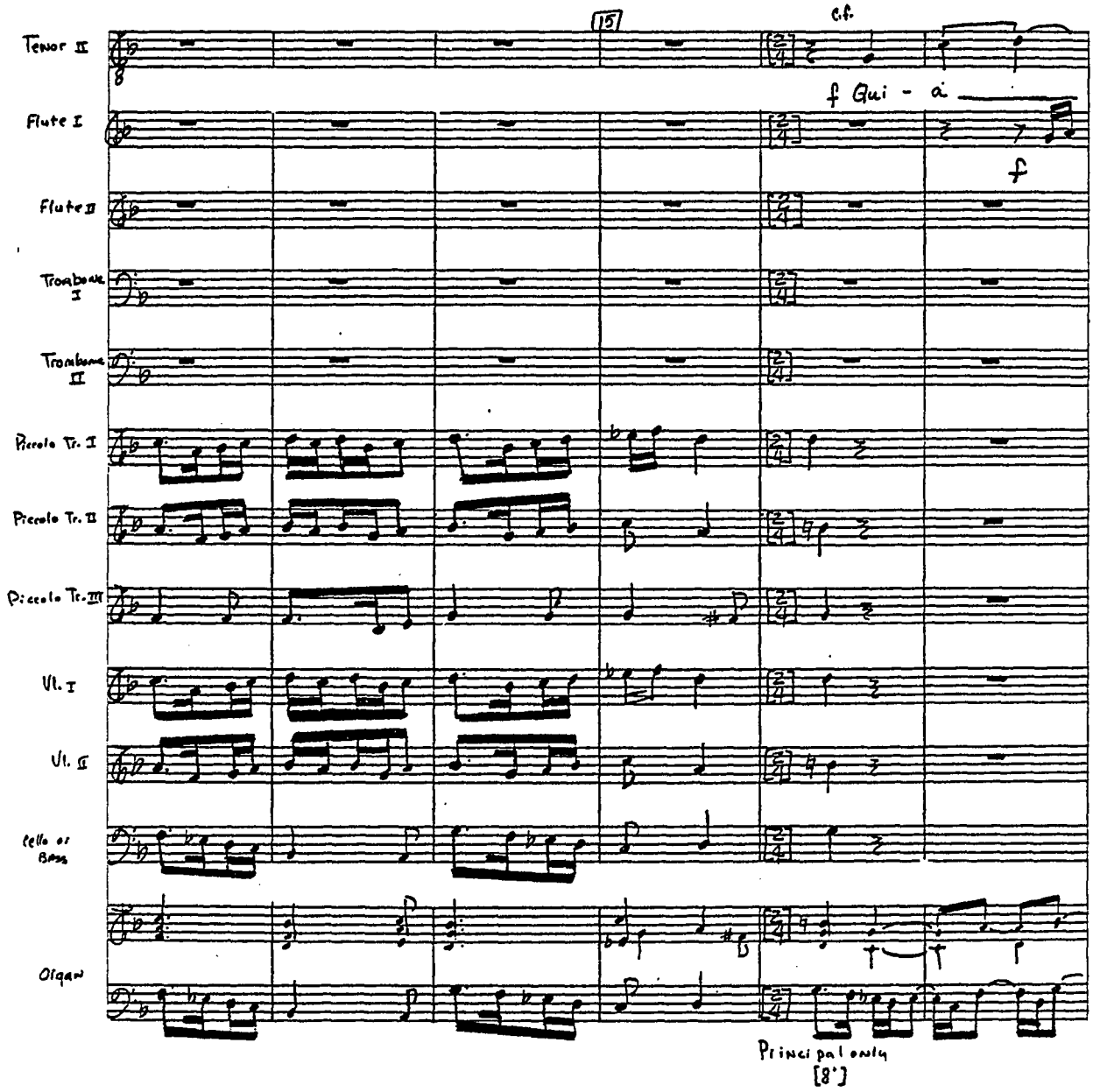

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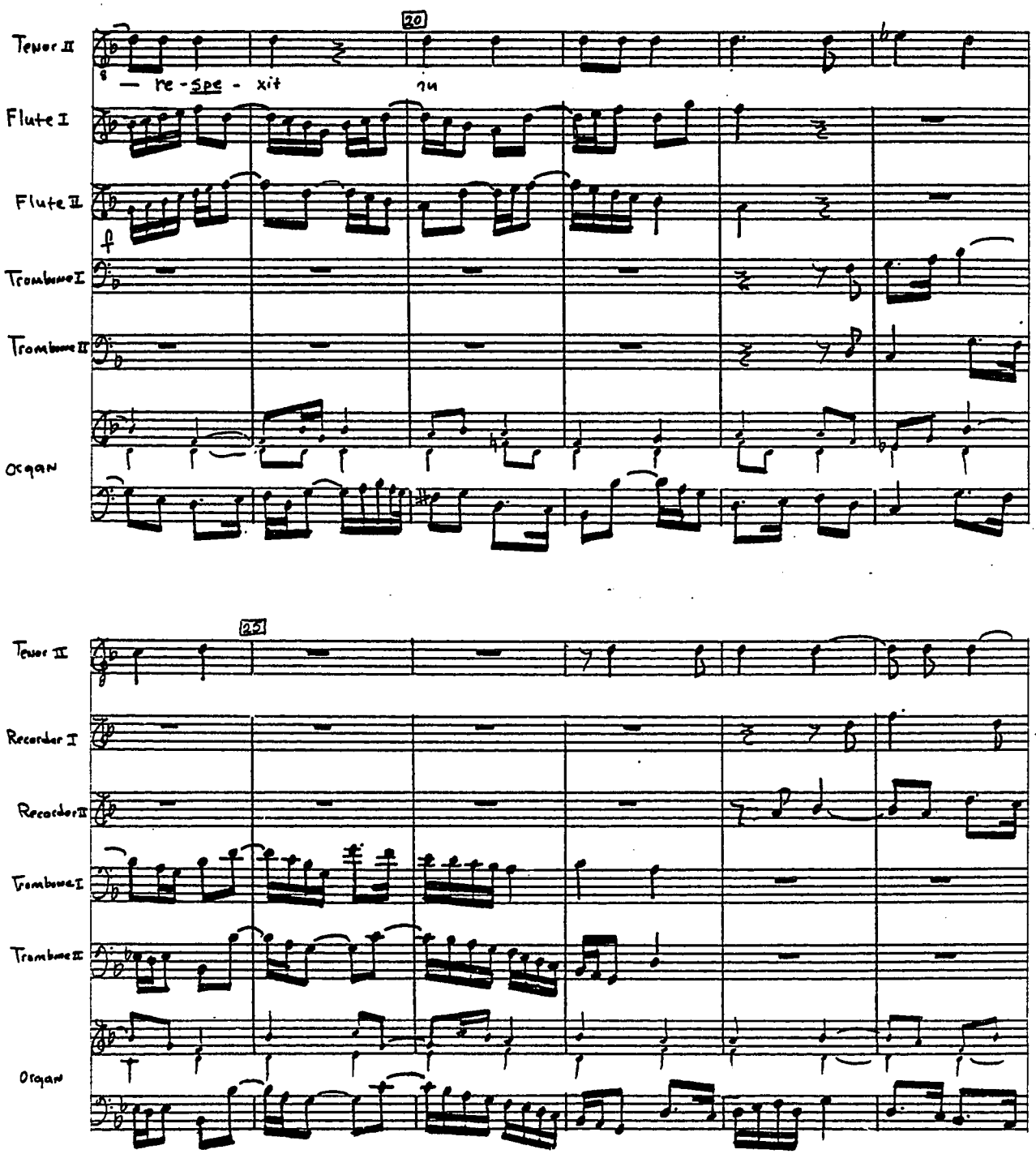

Mes.
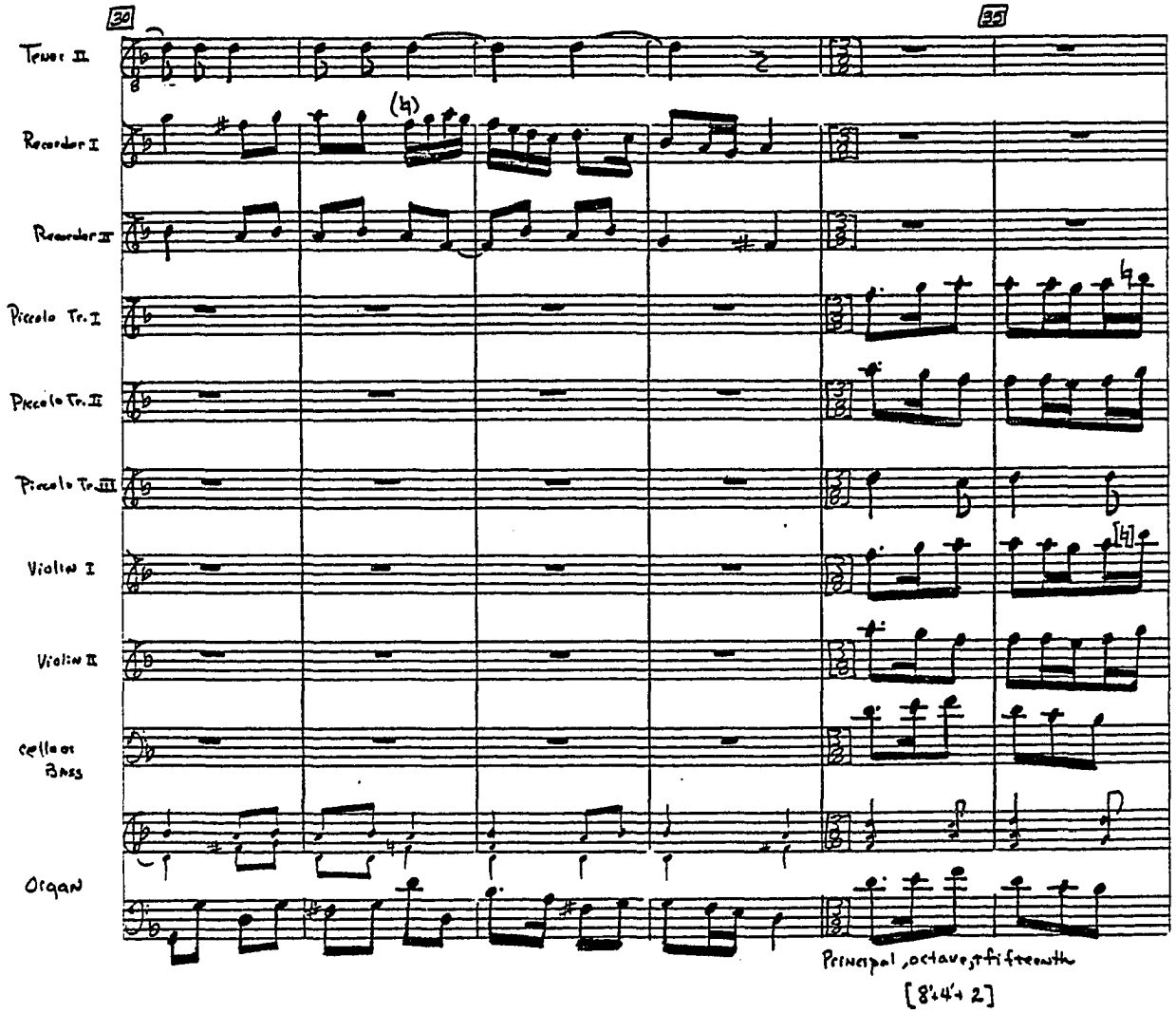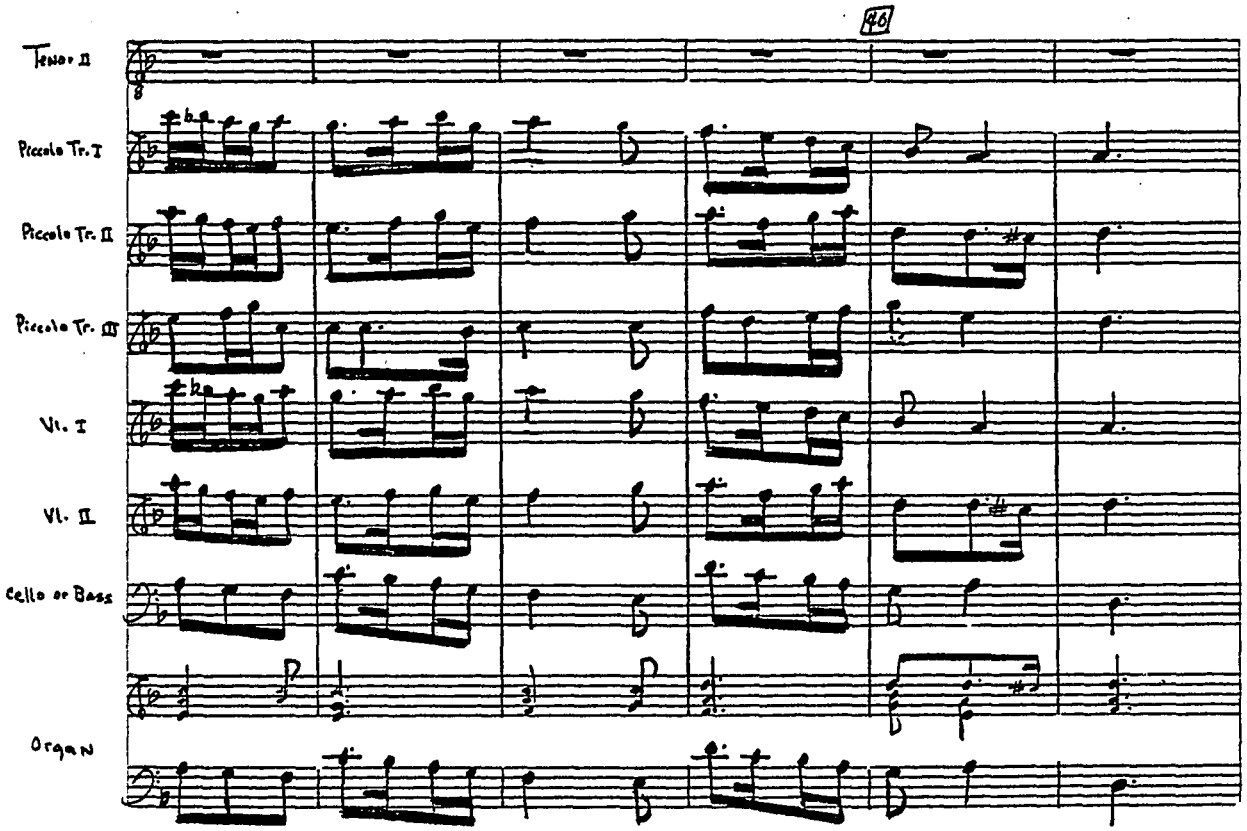


* ad una voce sola et sei instrumenti li quali suoneranno con più forza che si può.
(for one voice and six instruments, all at the loudest volume possible.)
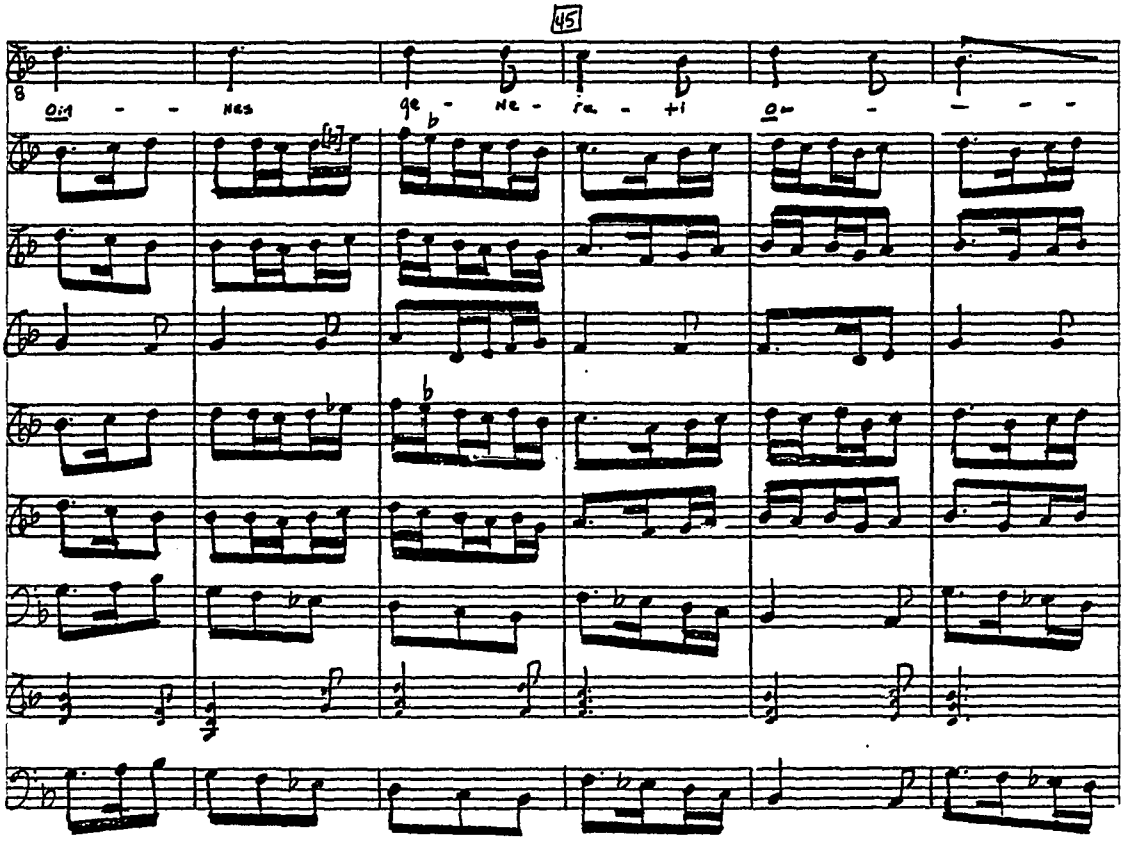

10
Tenor II
Piccolo Tr. I
Piccolo Tr. II
Piccolo Tr. III
Vl. I
Vl. II
Cello or Bass
Organ


15
c.f.
Tenor II
f Qui - à
Flute I
f
Flute II
Trombone I
Trombone II
Piccolo Tr. I
Piccolo Tr. II
Piccolo Tr. III
Vl. I
Vl. II
'cello or Bass
Organ
Principal only
[8']


20
Tenor II
— re - spe - xit
in
Flute I
Flute II
f
Trombone I
Trombone II
Organ
25
Tenor II
Recorder I
Recorder II
Trombone I
Trombone II
Organ
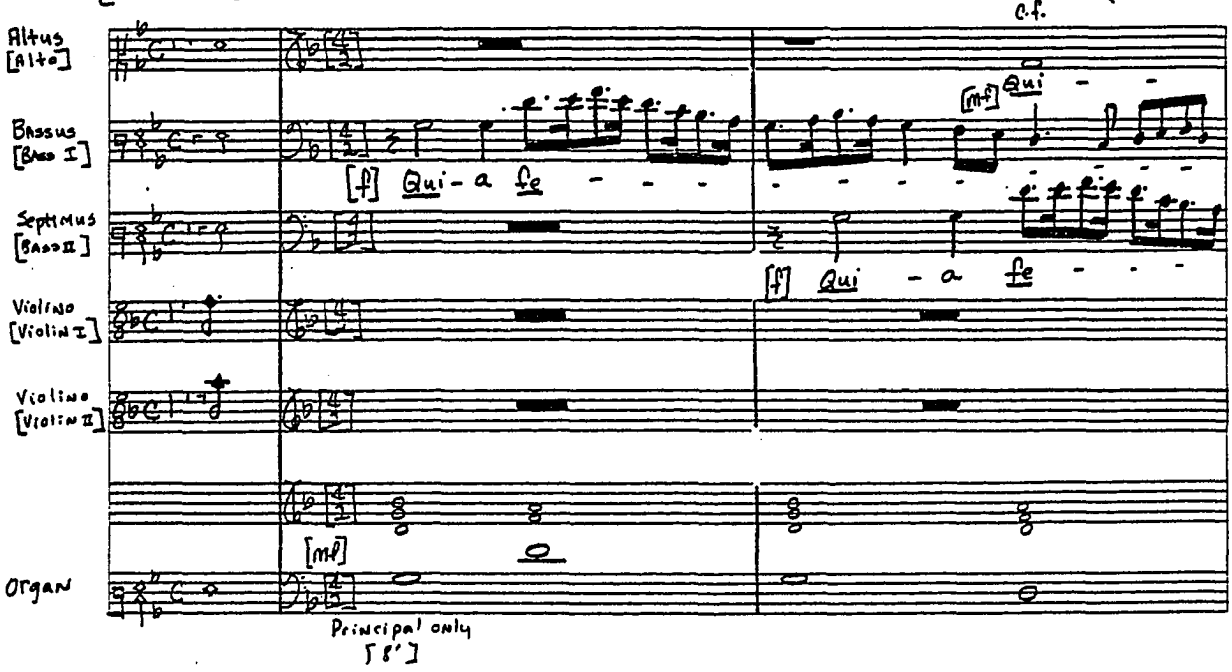

30
35
Tenor II
Recorder I
Recorder II
Piccolo Tr. I
Piccolo Tr. II
Piccolo Tr. III
Violin I
Violin II
cello or Bass
Organ
Principal, octave, fifteenth
[8'4'4 2]

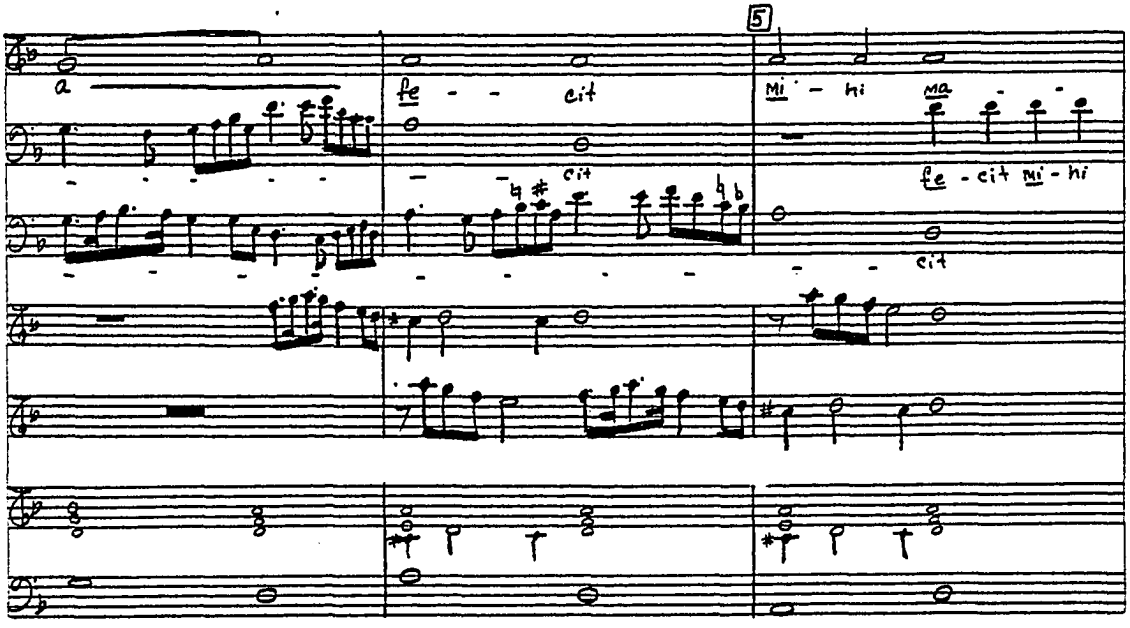

46
Tenor II
Piccolo Tr. I
Piccolo Tr. II
Piccolo Tr. III
Vl. I
Vl. II
Cello or Bass
Organ


45
8
O:A - - Nes
qe - Ne - ra - ti
O -
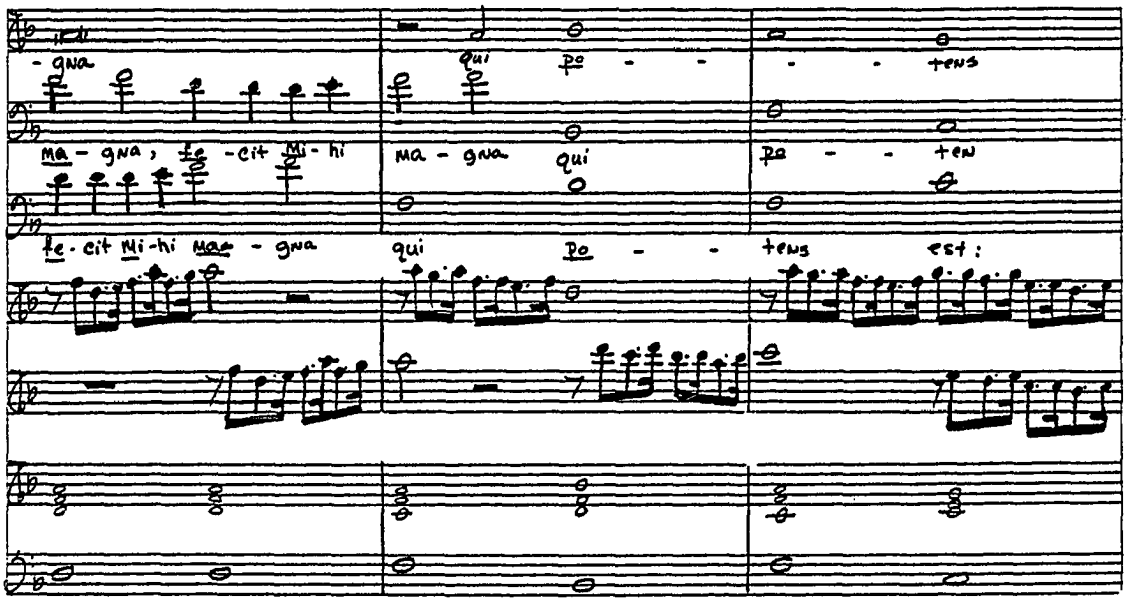
[♩ = 60-72]

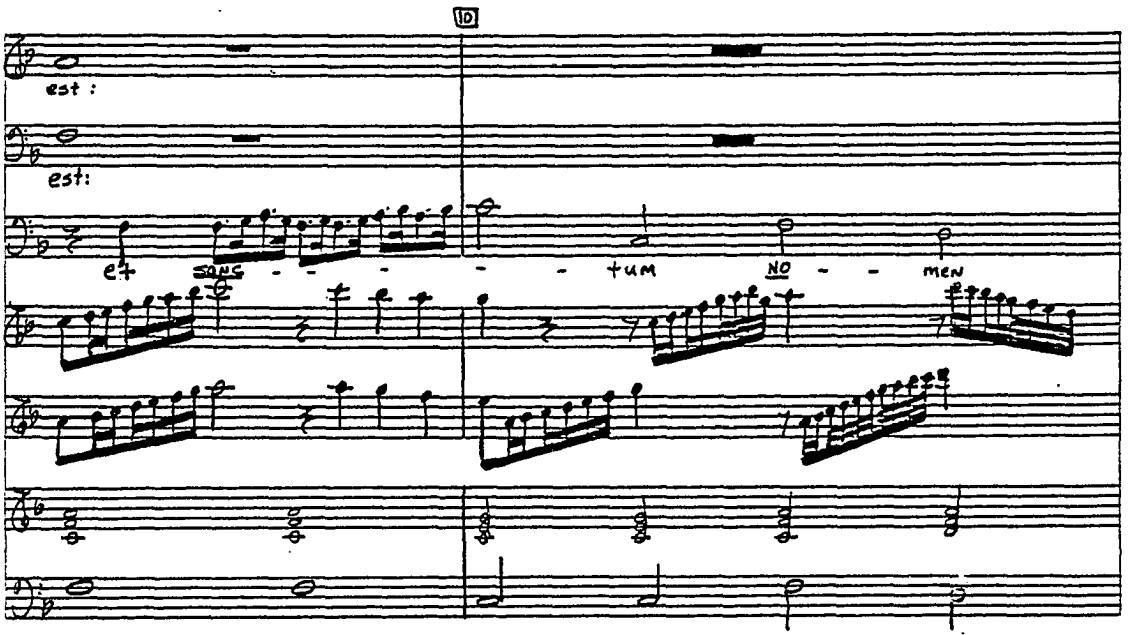
IV. Quia fecit *
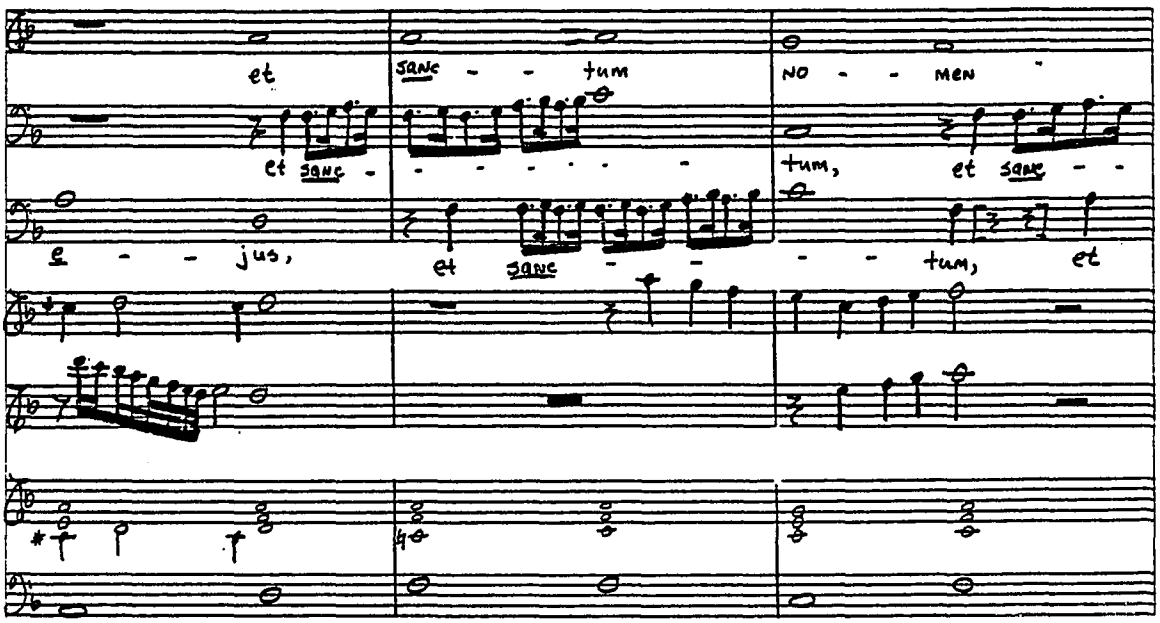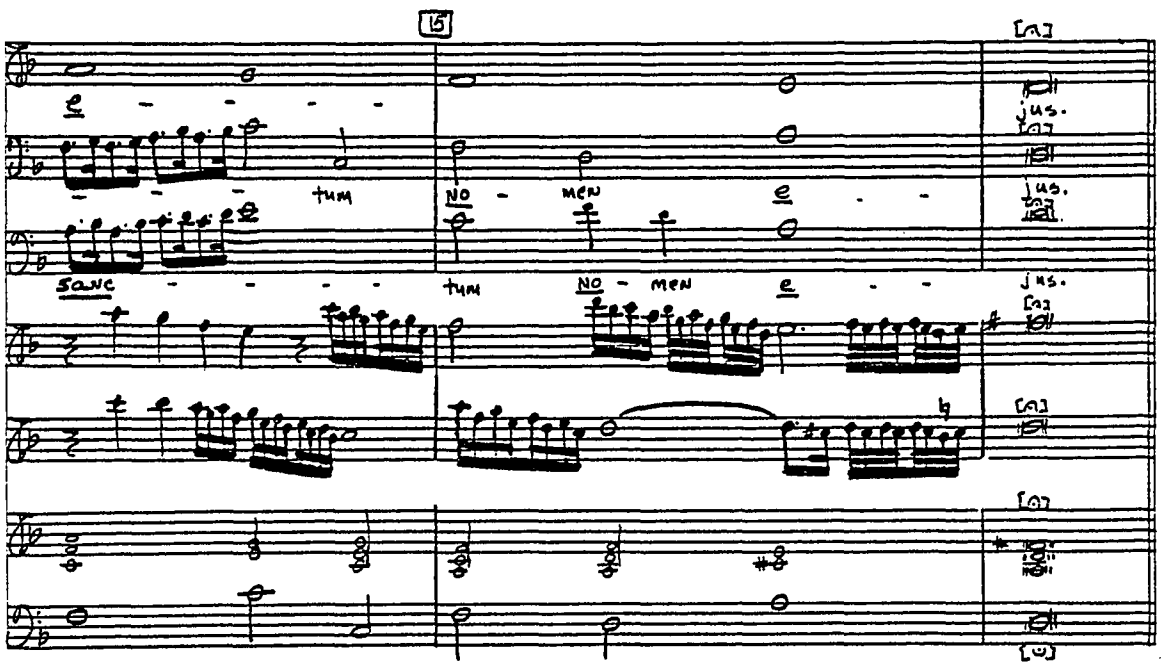




* a 3 voci et doi instrumenti
(for 3 voices and 2 instruments)
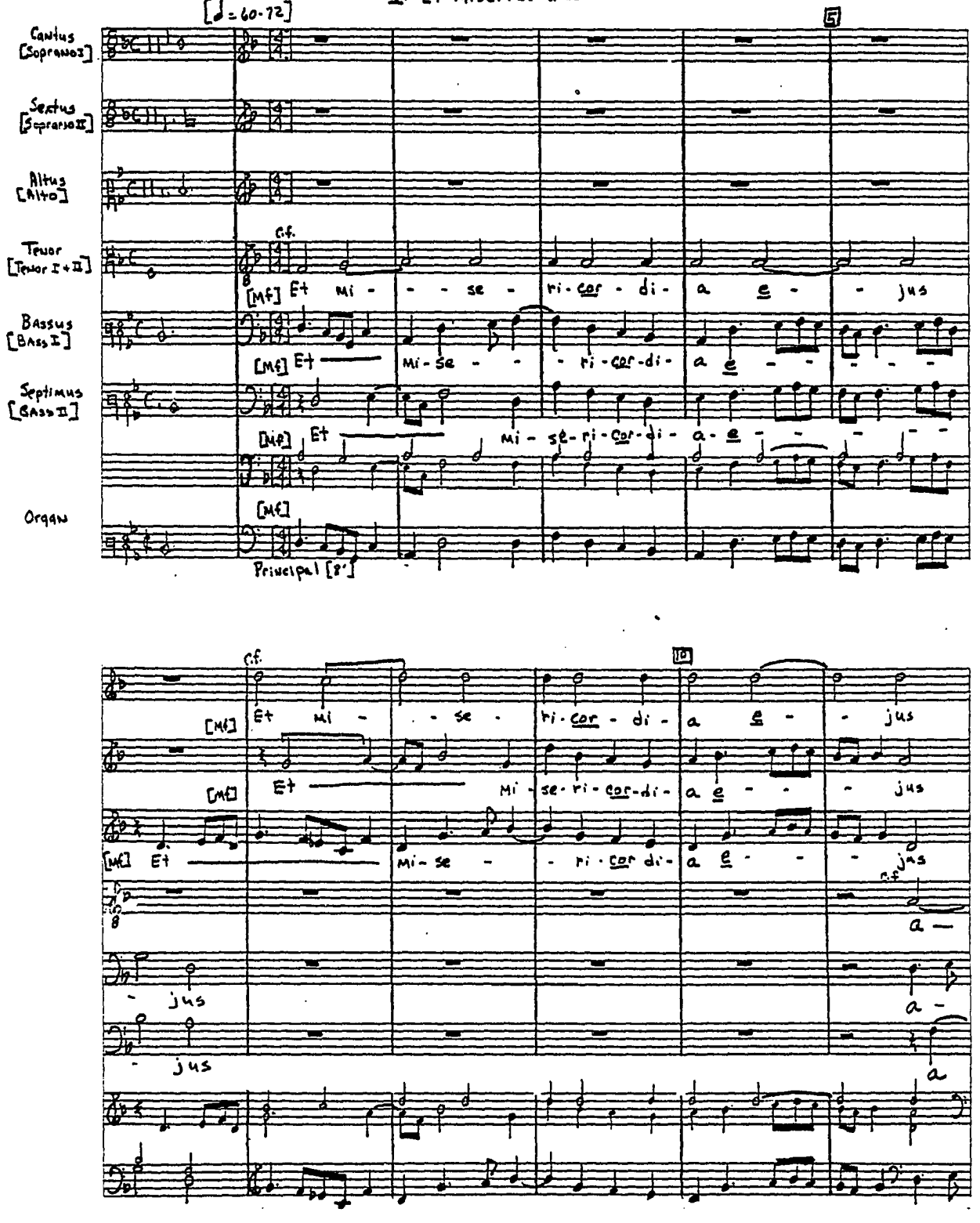

-gna
qui po - - - tens
ma - gna, fe - cit Mi - hi
ma - gna qui
po - - ten
fe - cit Mi - hi ma - gna
qui po - - tens est:


D
est:
est:
et
sanc - - - - - tum no - - men
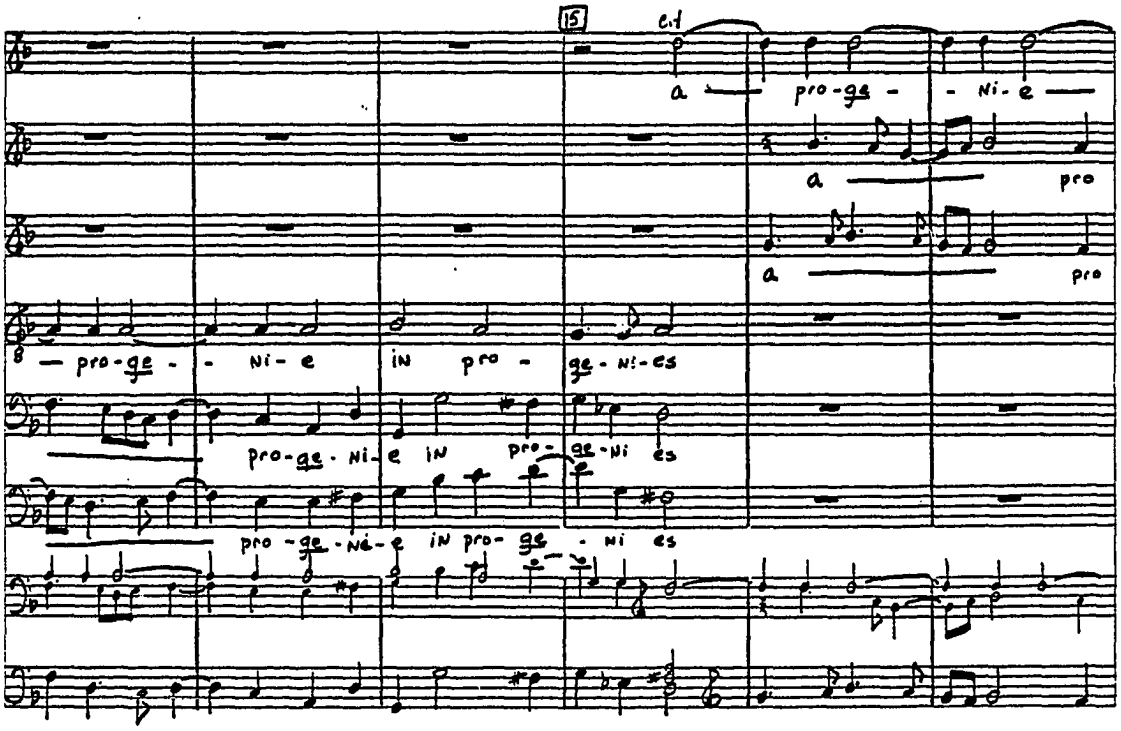

et
et sanc -
sanc - - tum
- - - - - -
no - - men
tum, et sanc - -
e - - jus,
et sanc - - - - tum, et
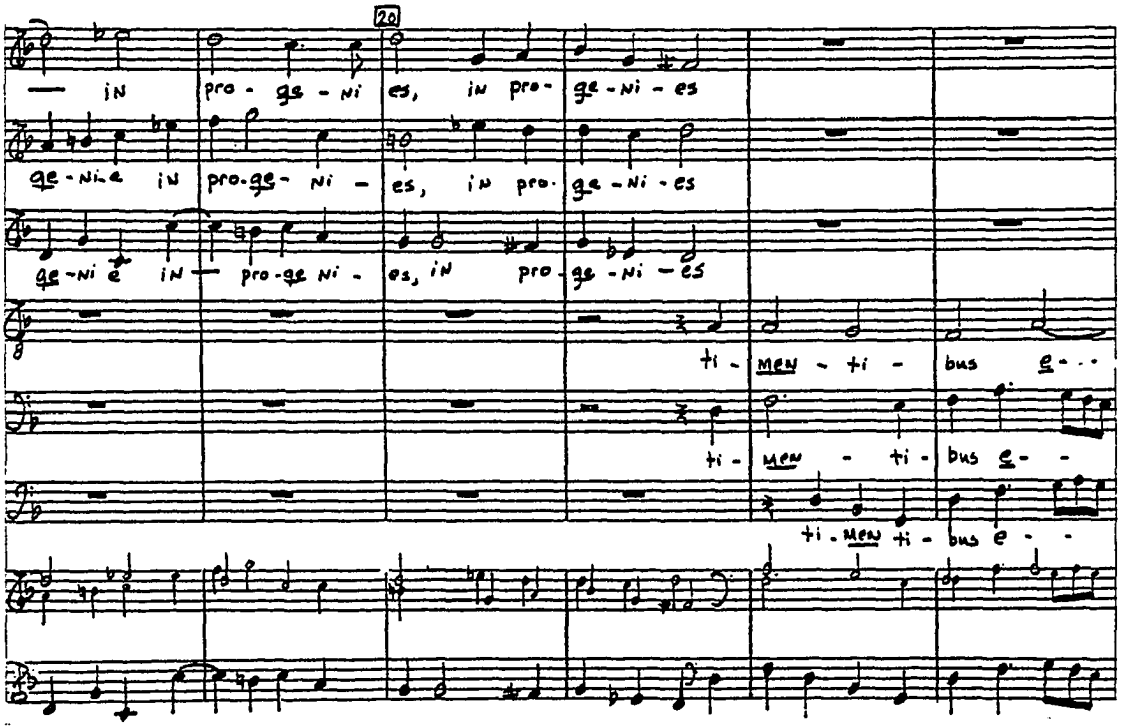

15
e - - - -
- - - tum
sanc - - - -
tum
no - men e - -
jus.
jus.
jus.
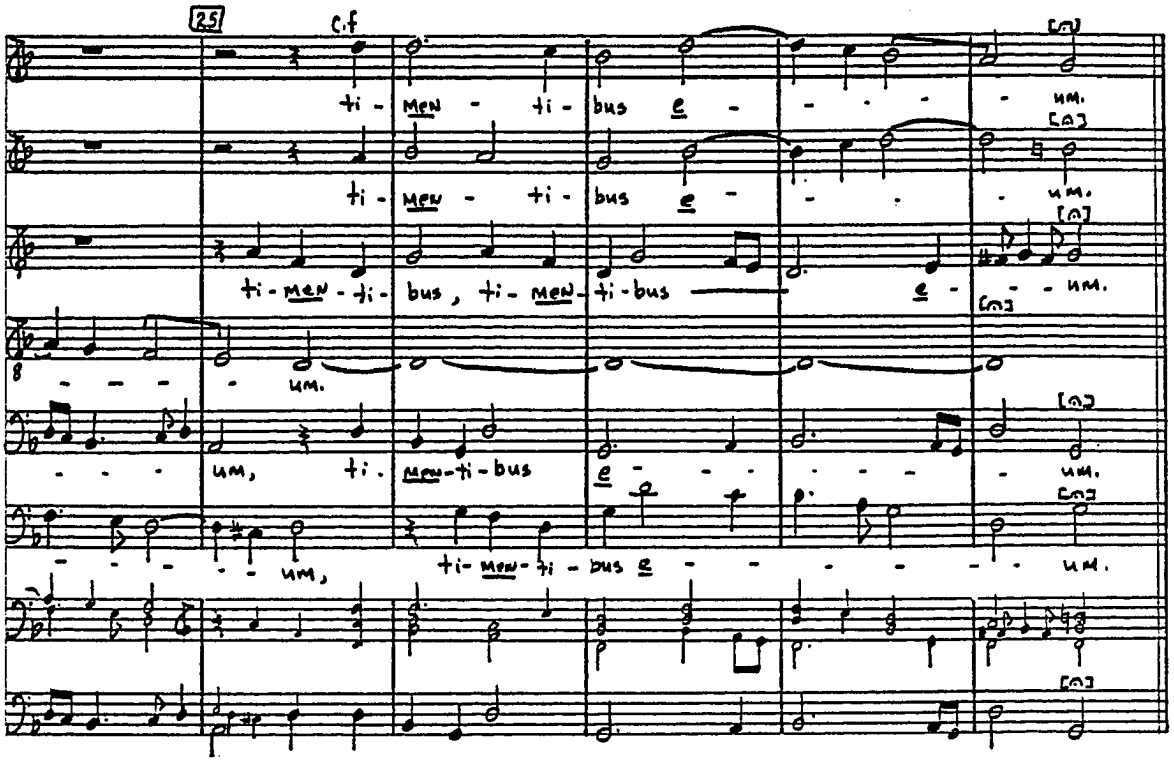
V. Et misericordia*
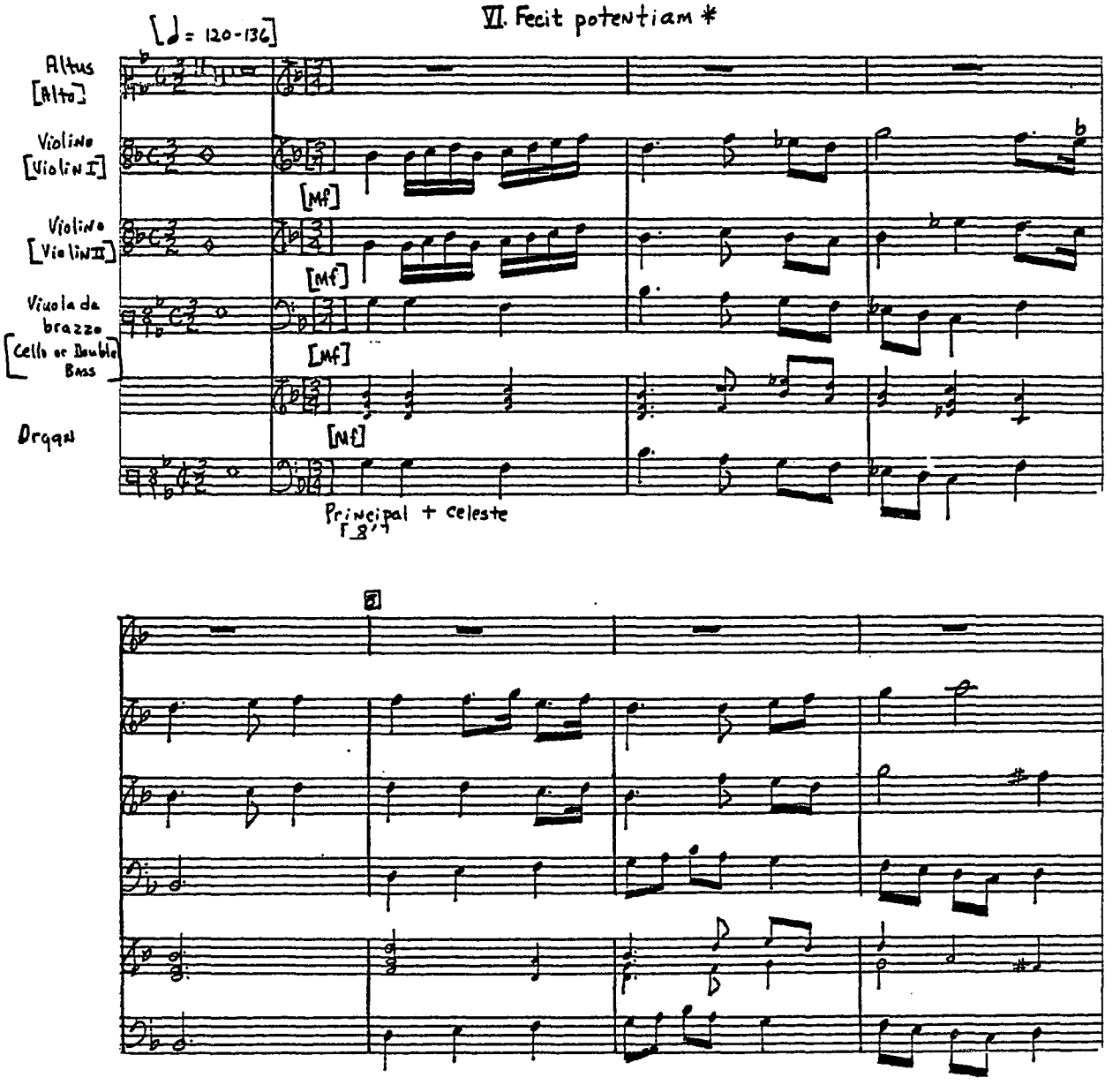


a 6 voci sole in dialogo
(for 6 voice only in dialogue)


15
a pro-ge- - Ni- e
a pro
a pro
pro-ge- Ni- e iN pro- ge- Ni- es
pro-ge- Ni- e iN pro- ge- Ni es
pro-ge- Ni- e iN pro- ge- Ni es
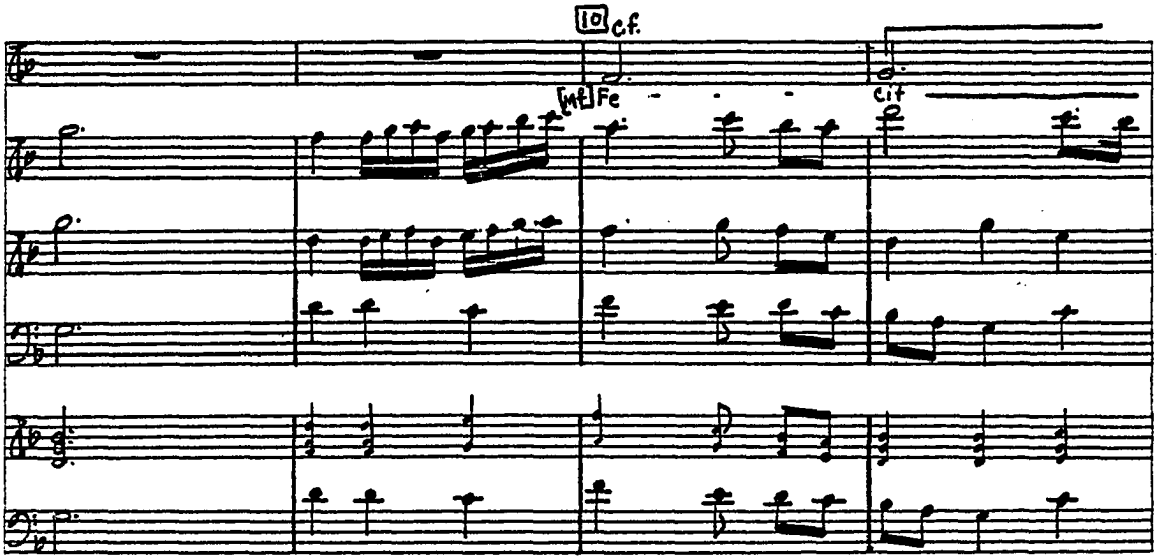

20
— iN pro- ge- Ni es, iN pro- ge- Ni- es
ge- Ni- e iN pro- ge- Ni- es, iN pro- ge- Ni- es
ge- Ni- e iN — pro- ge- Ni- es, iN pro- ge- Ni- es
ti- men- ti- bus e- - -
ti- men- ti- bus e- -
ti- men ti- bus e- -
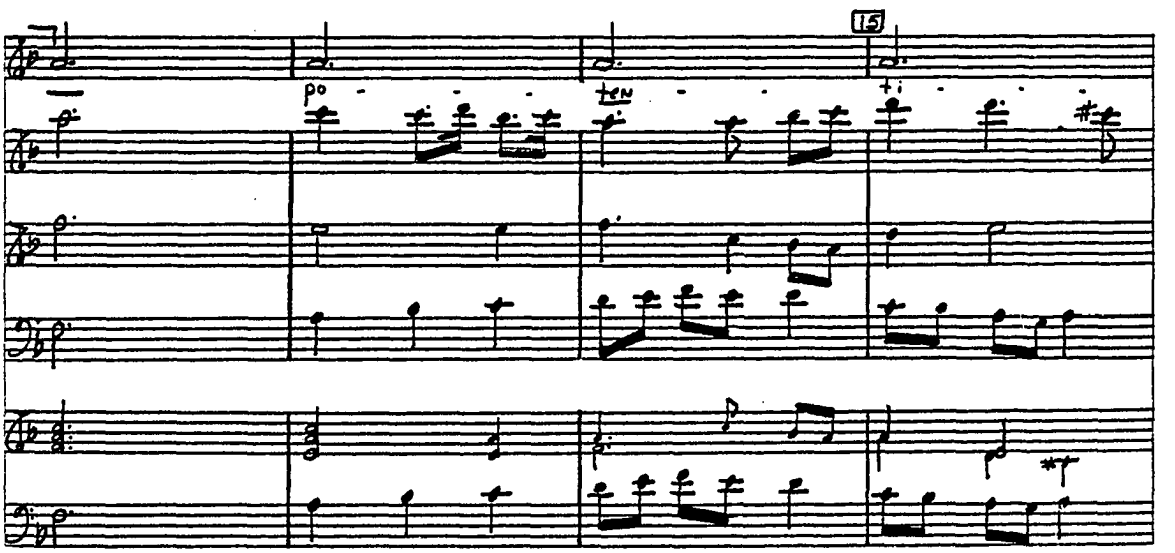

25
C.f
ti - men - ti - bus e - - - - um.
ti - men - ti - bus e - - - - um.
ti - men - ti - bus, ti - men - ti - bus e - - - um.
um.
um, ti. men - ti - bus e - - - - um.
um, ti - men - ti - bus e - - - - - um.
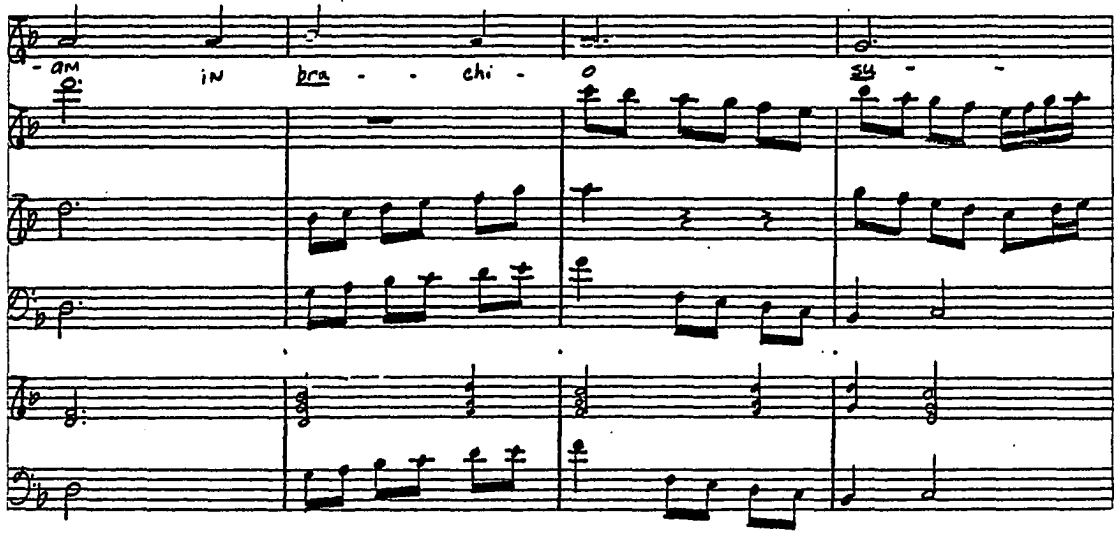
VI. Fecit potentiam *
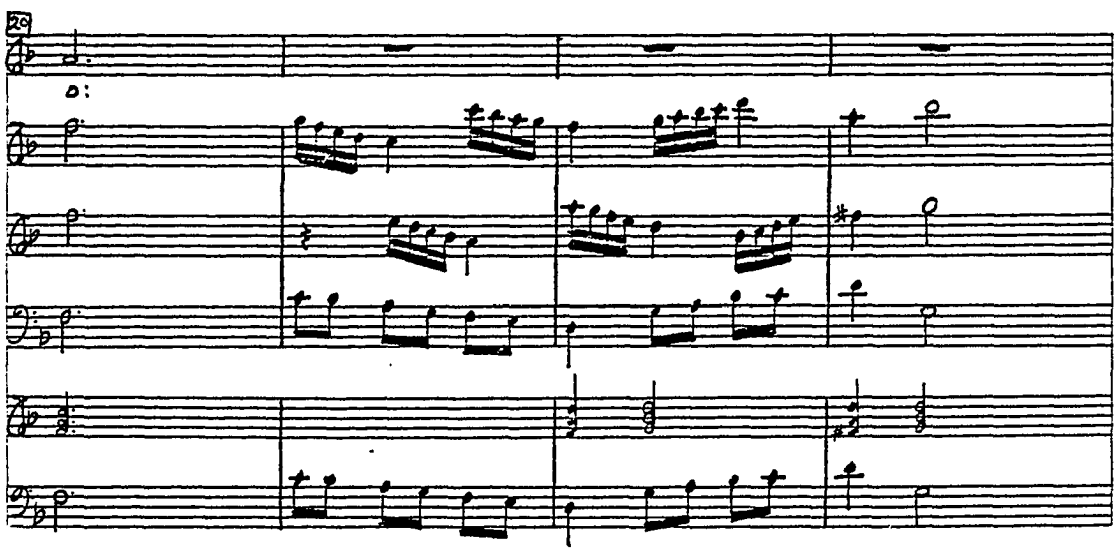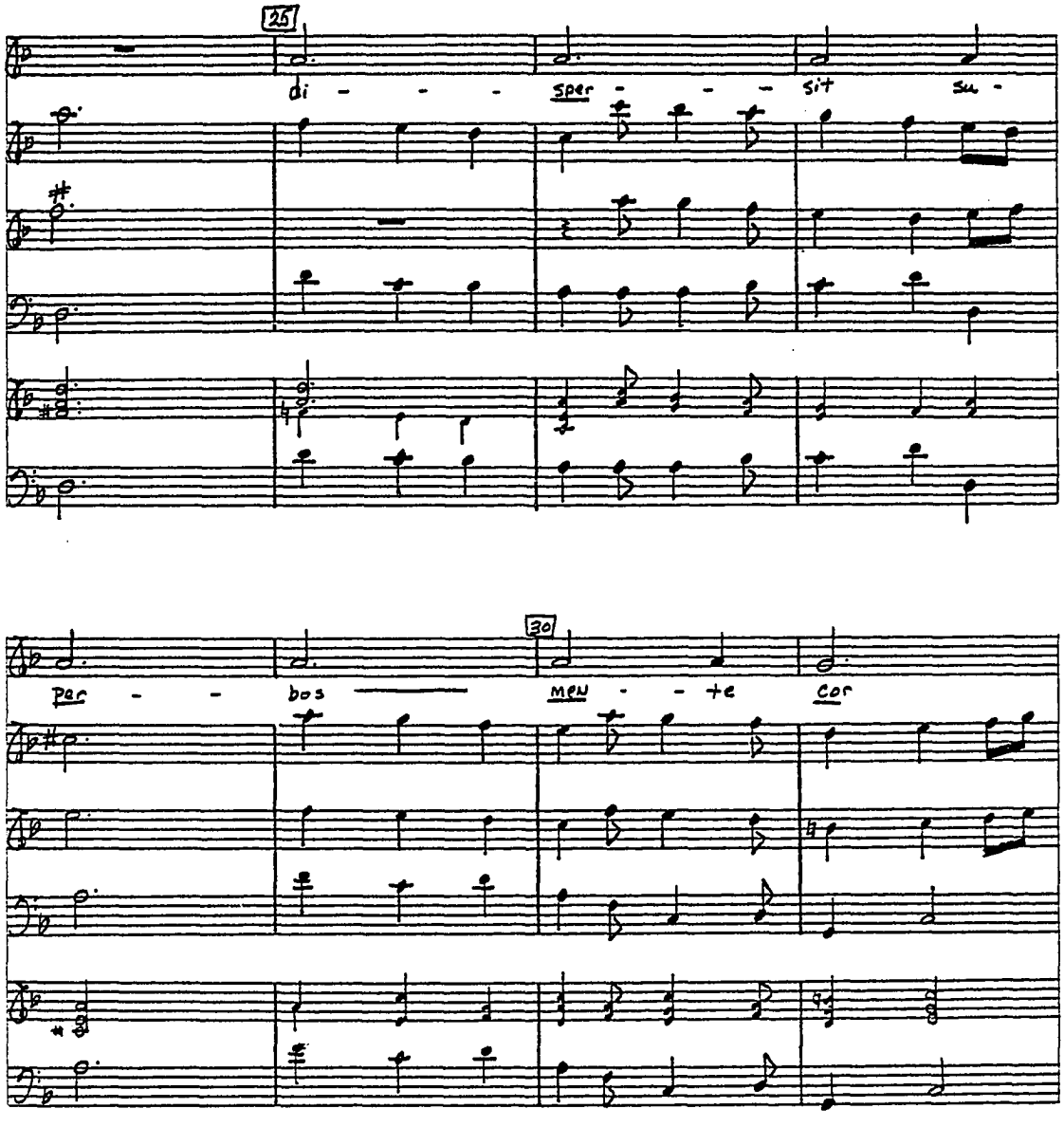


* ad una voce et tre instrumenti
(for one voice and 3 instruments)
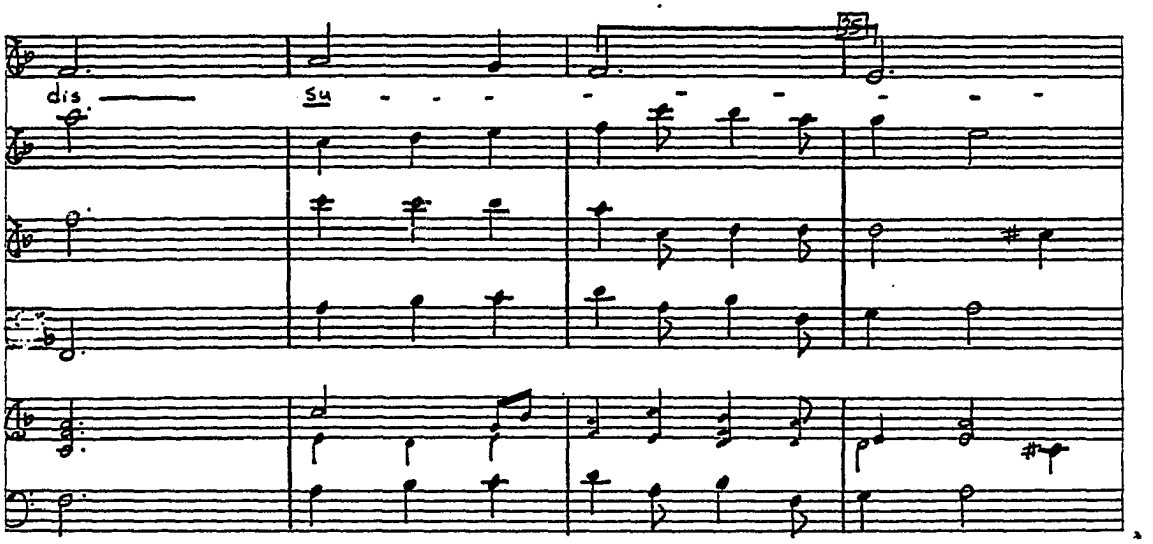

10
c.f.
[mf] Fe
cif

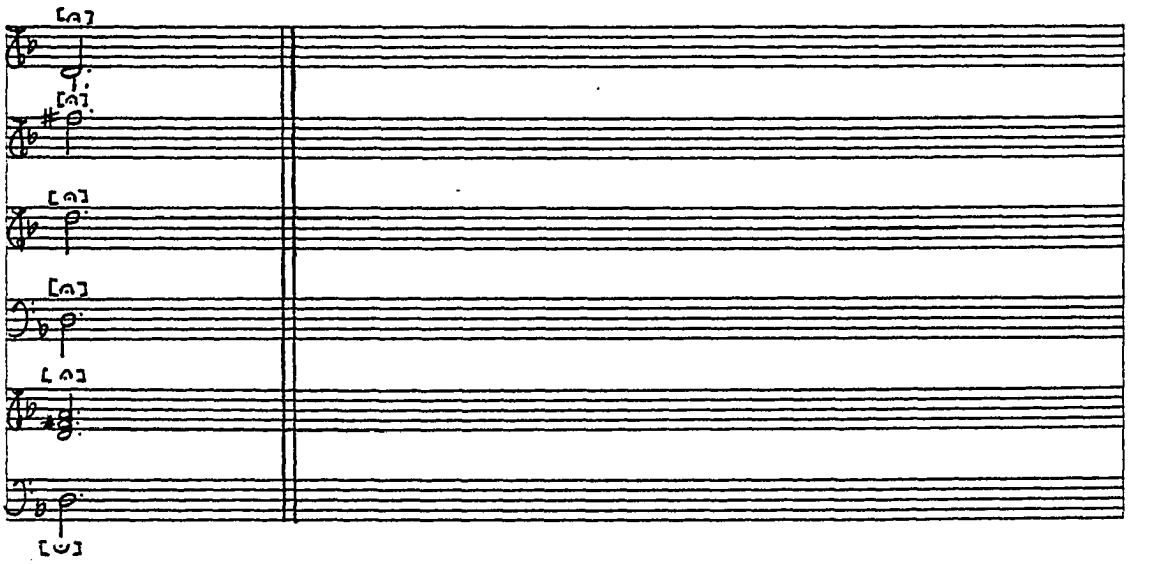

15
po
ten
ti
*f


- am
in
bra - - chi -
o
su -
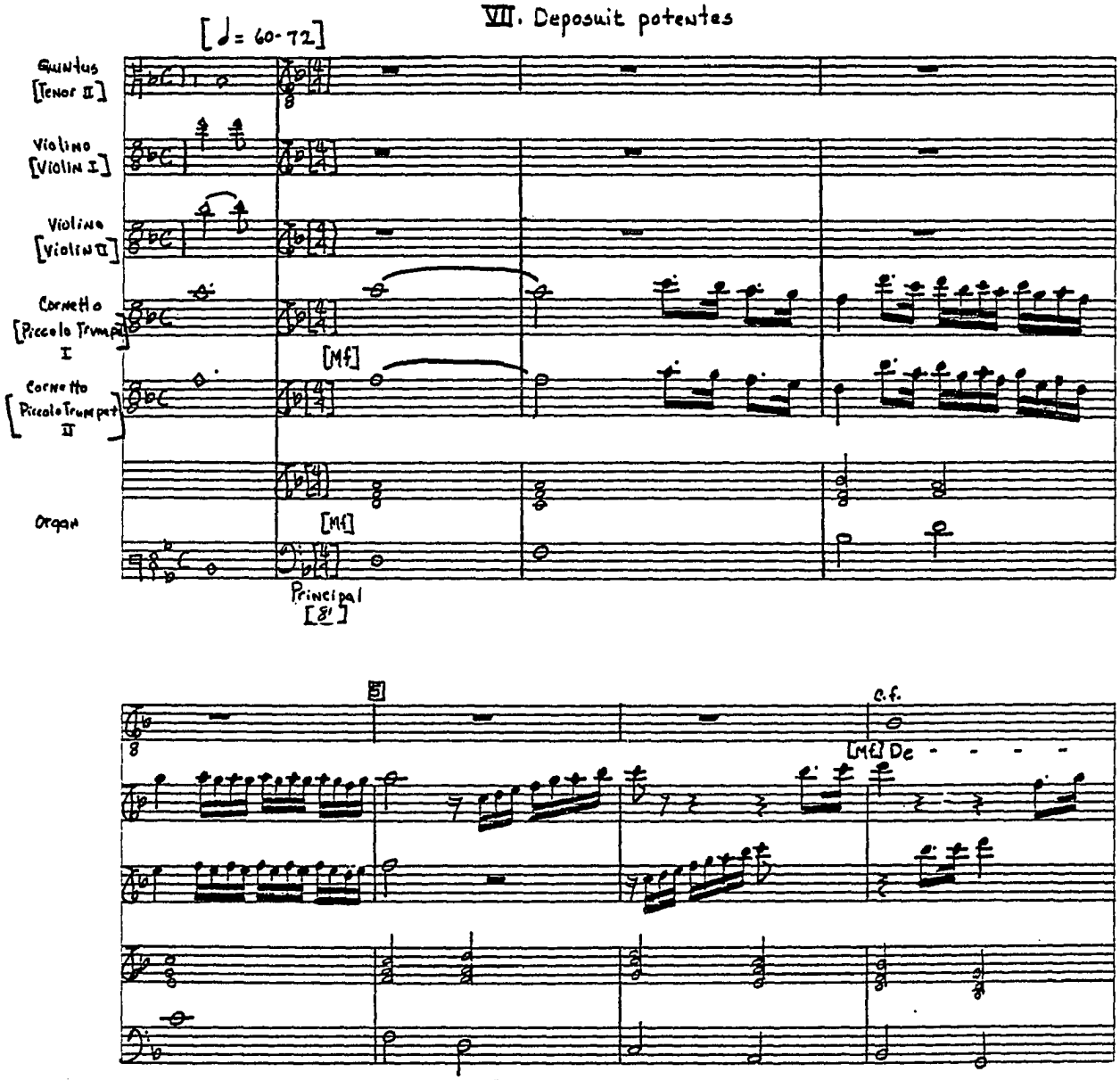

20
o:
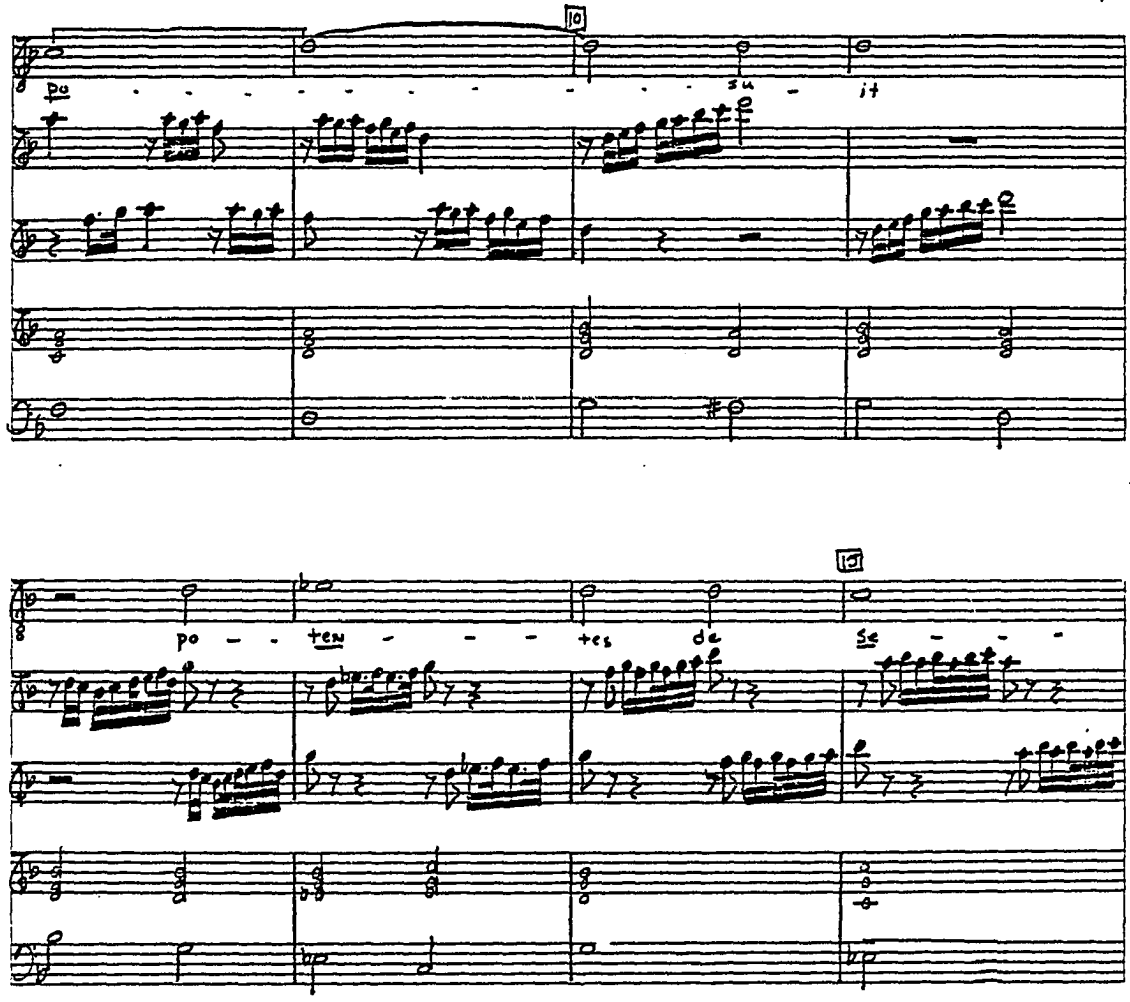

25
di - - - sper - - - sit su -
30
per - - bos men - - te cor
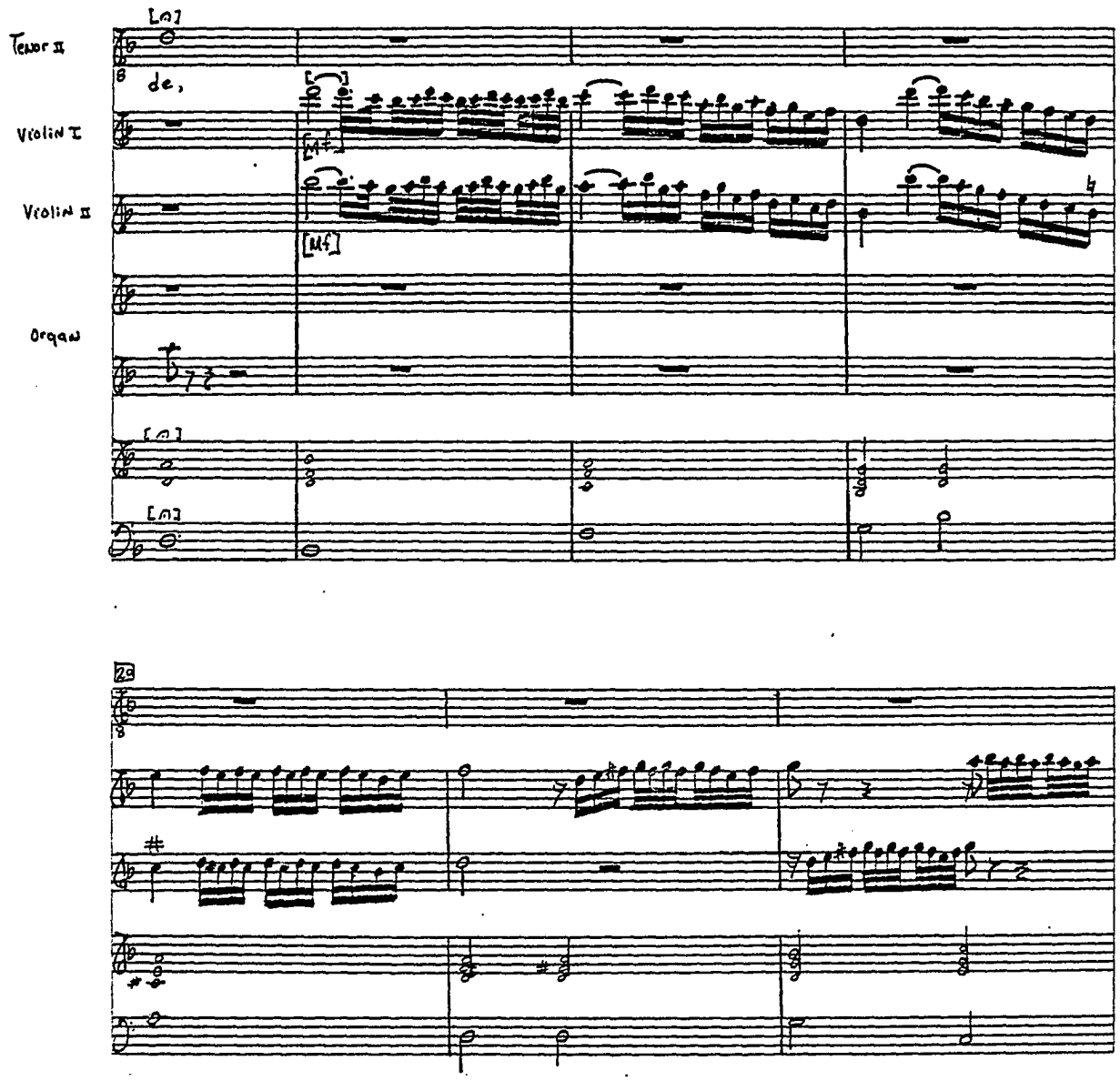

dis
su
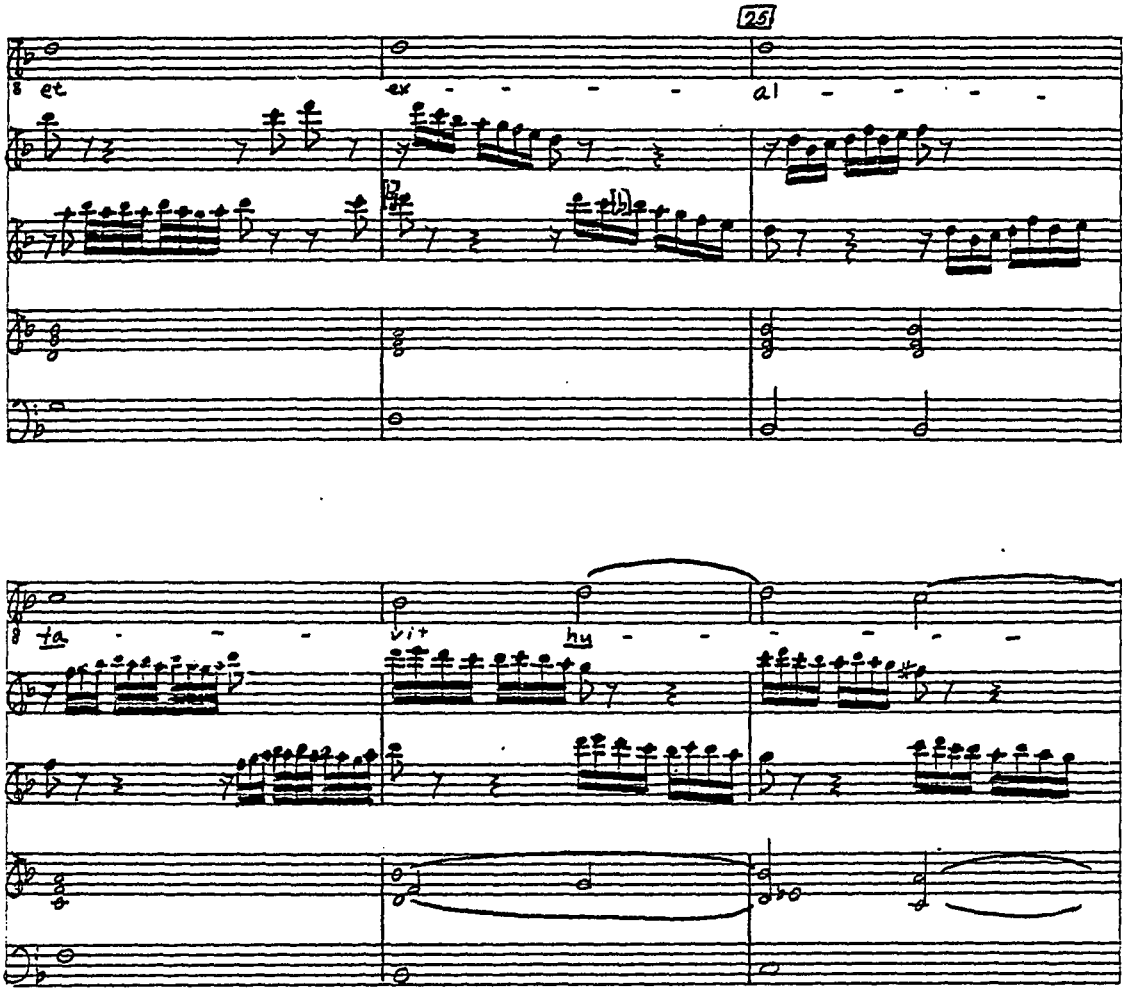

[a]
[a]
[a]
[a]
[a]
[u]
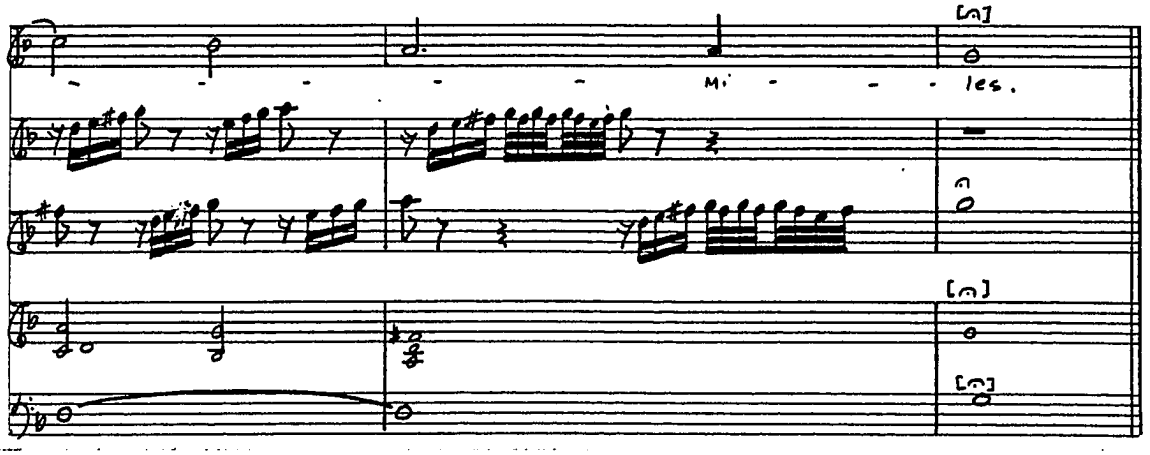
VII. Deposuit potentes
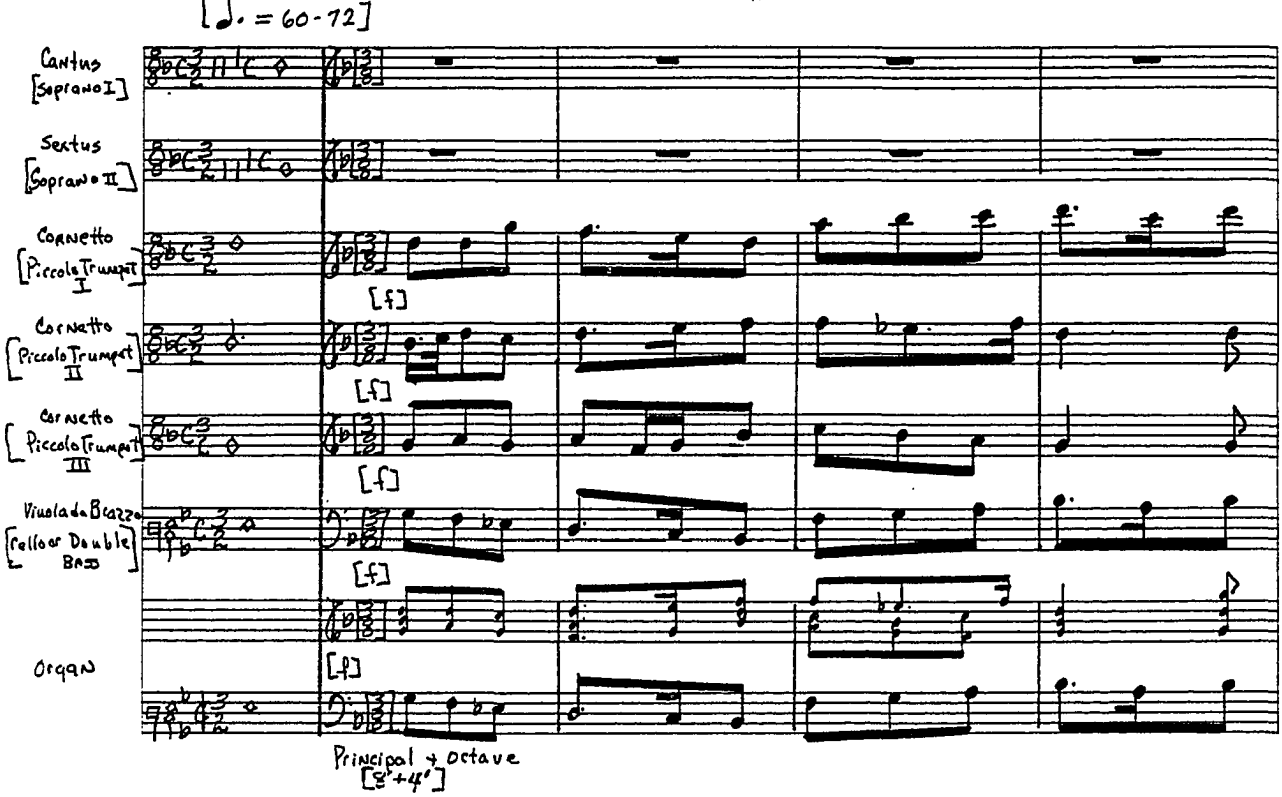



10
po
su
it
po
ten
tes
de
se
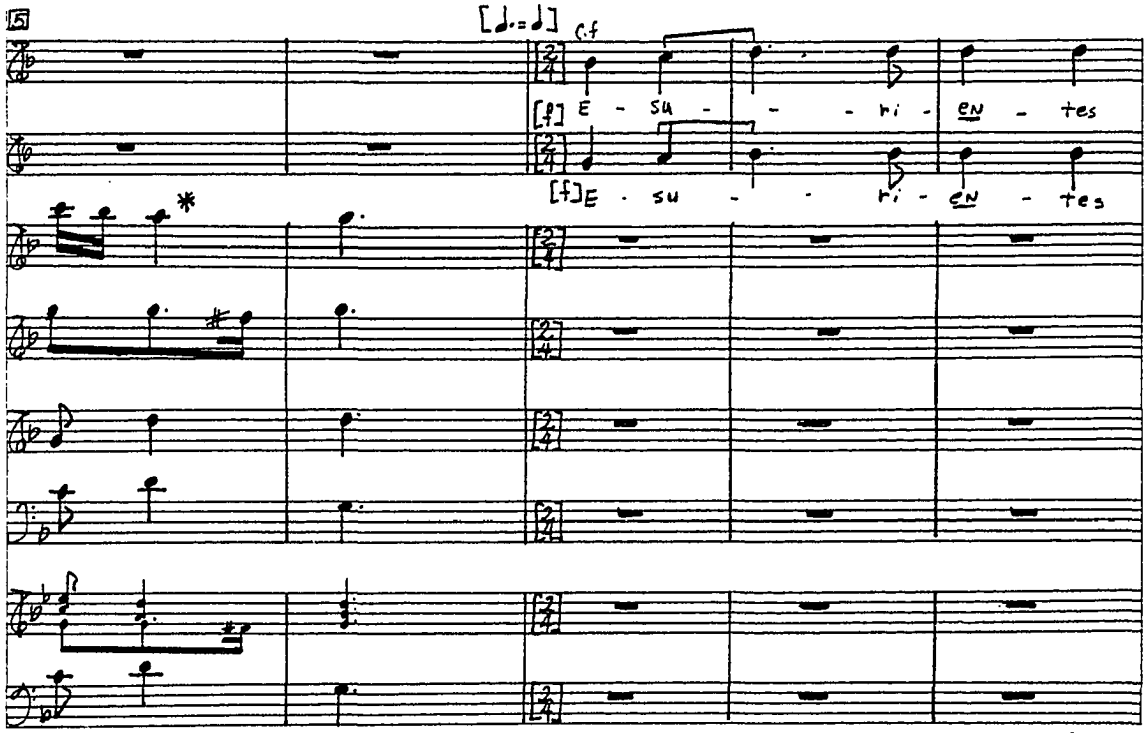

Tenor II
Violin I
Violin II
Organ
de,
[mf]


25
et
ex
al
ta
vi+
hu

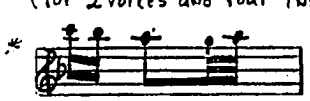

Mi
les.
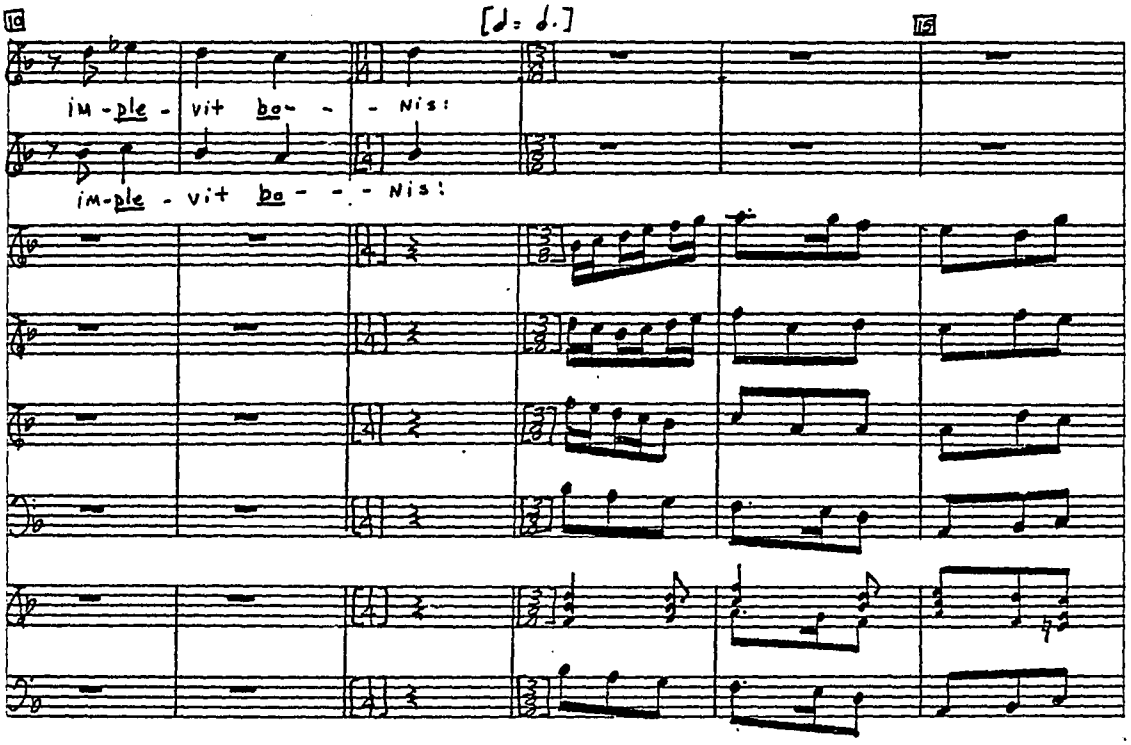
VIIII. Esurientes *
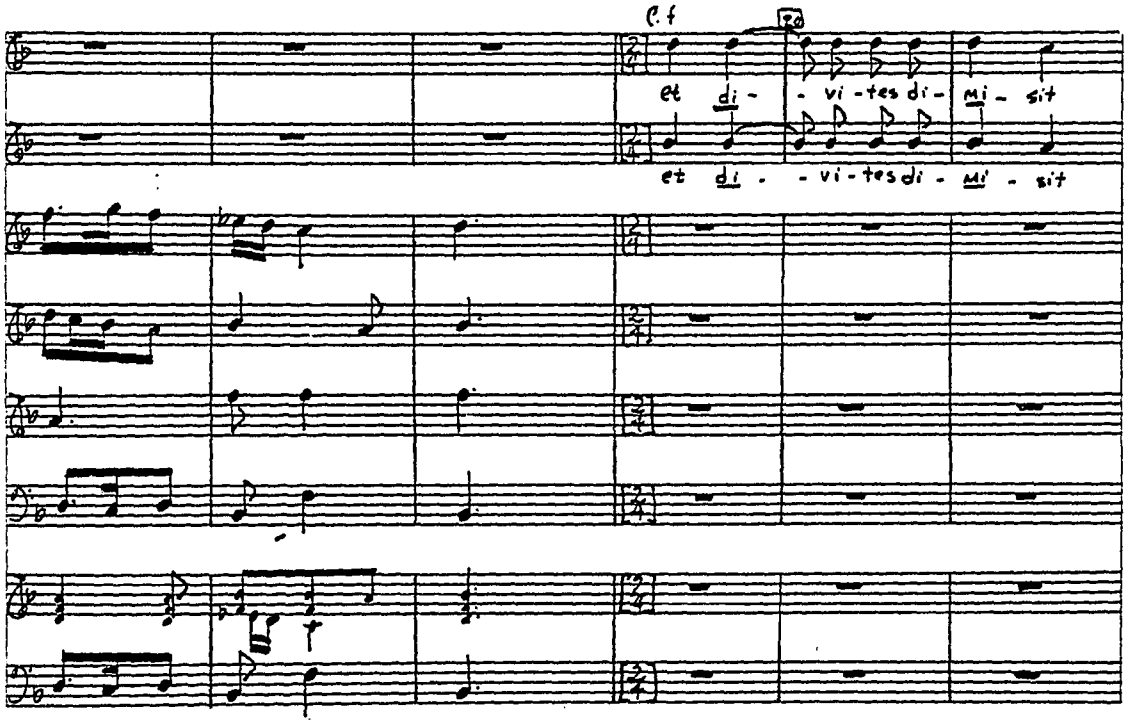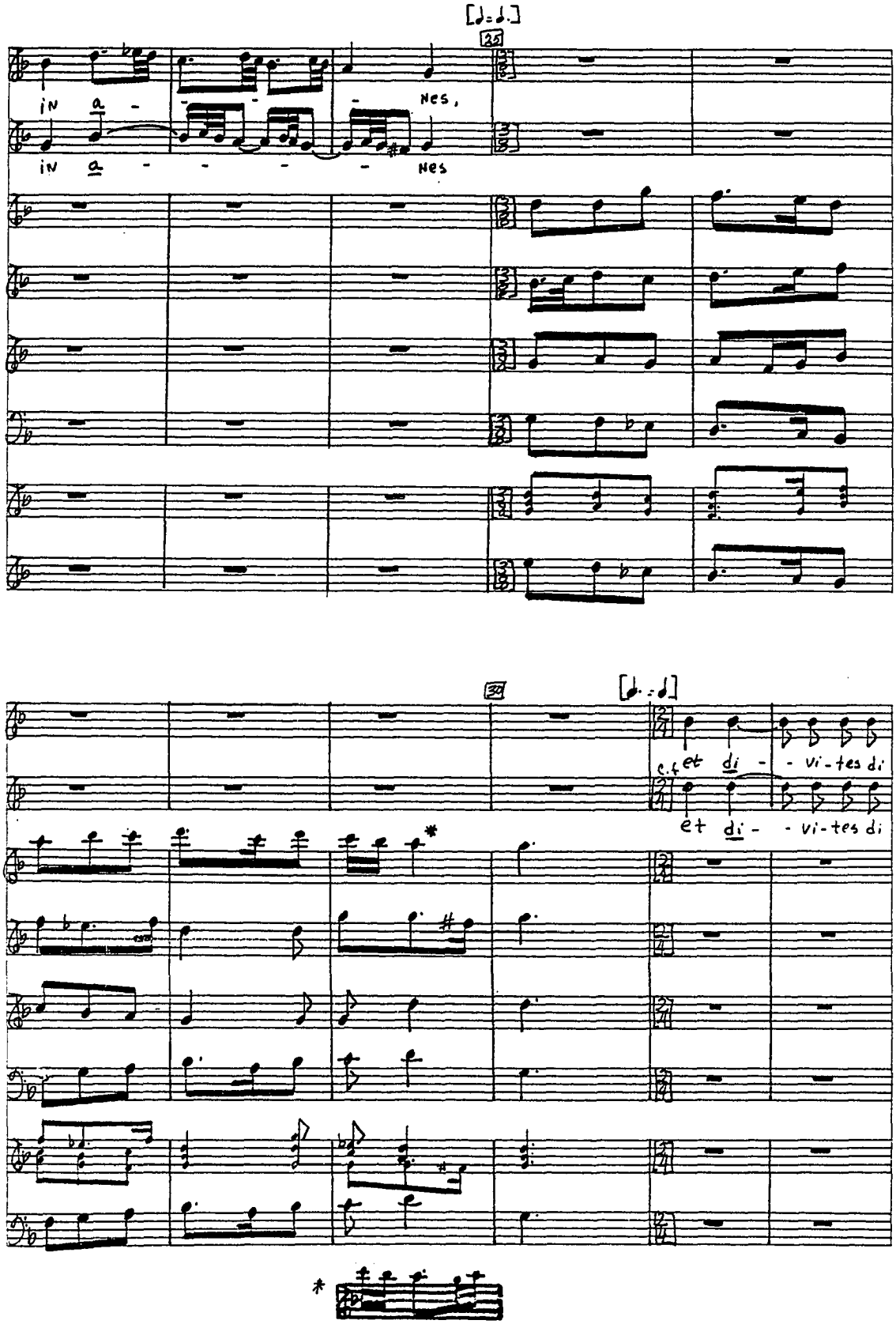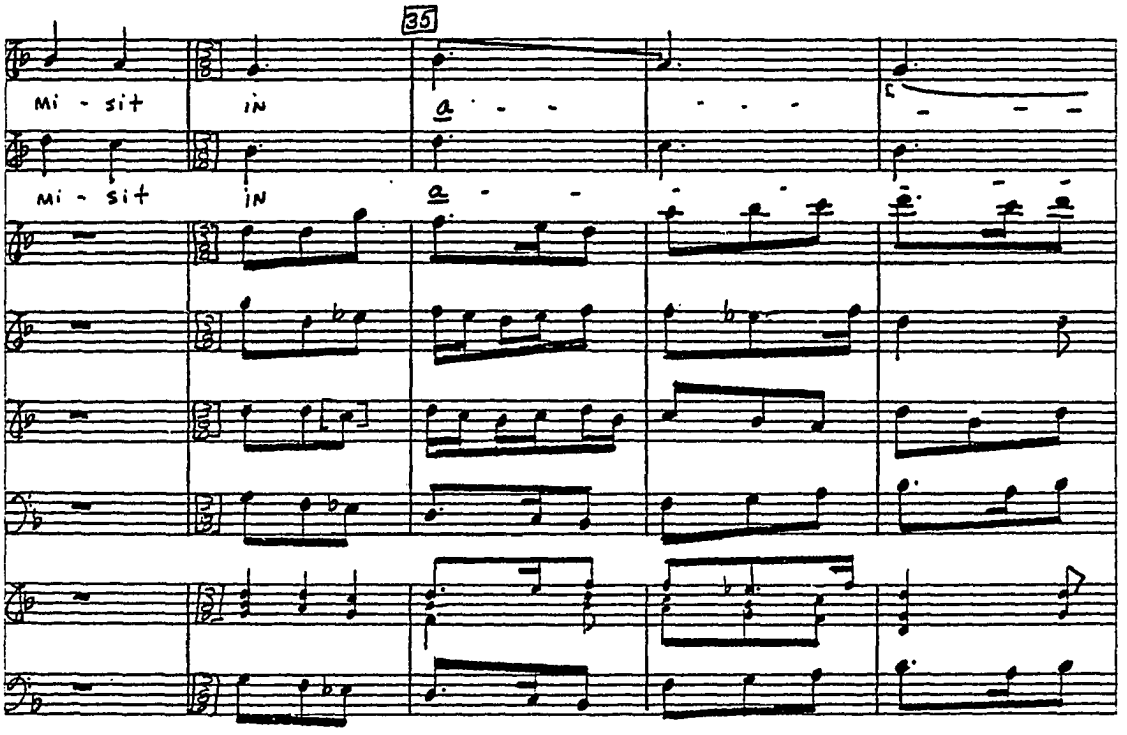




* a due voci e quattro instrumenti
(for 2 voices and four instruments)

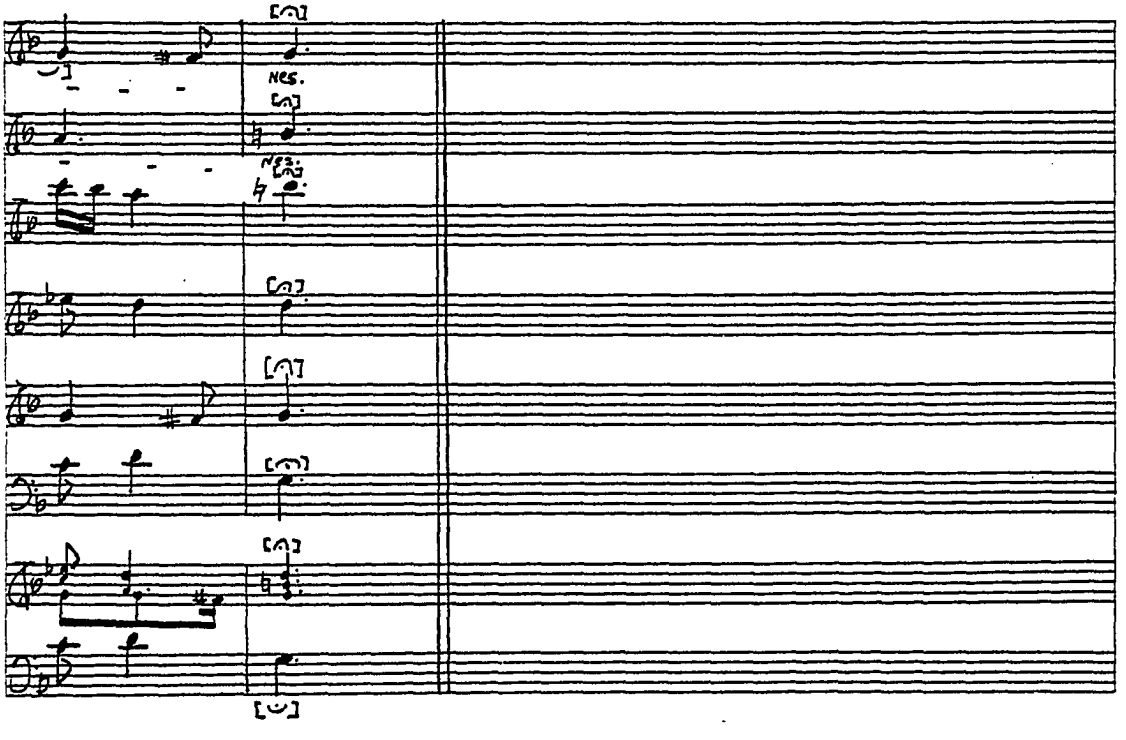



10
[♩= ♩.]
15
im-ple- vit bo- - - nis:
im-ple- vit bo- - - - nis:
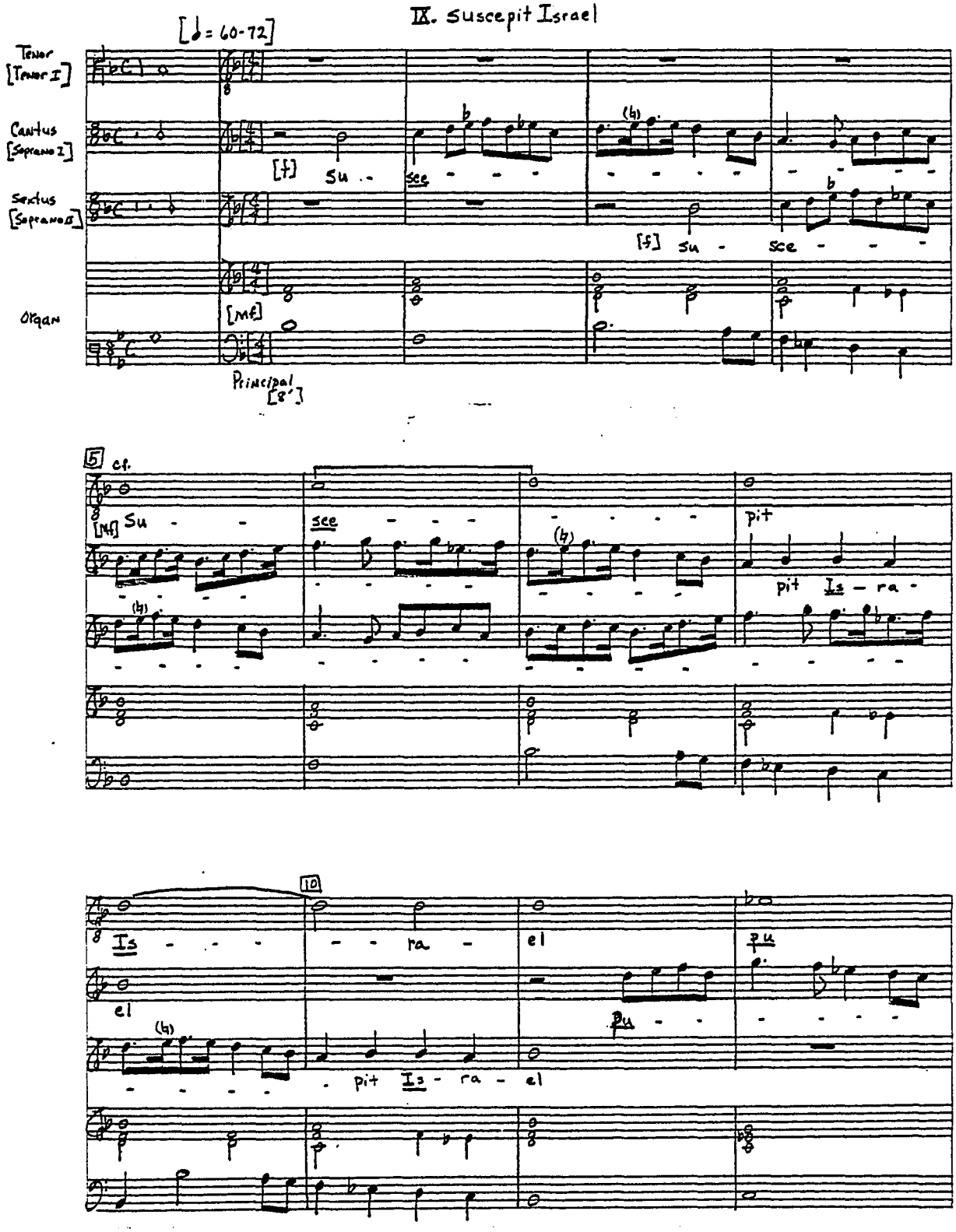

C.f
20
et di- - vi-tes di- mi- sit
et di- - vi-tes di- mi- sit


[♩=♩.]
25
in a - - - - nes,
in a - - - - nes
30
[♩.=♩]
et di - - vi-tes di
et di - - vi-tes di

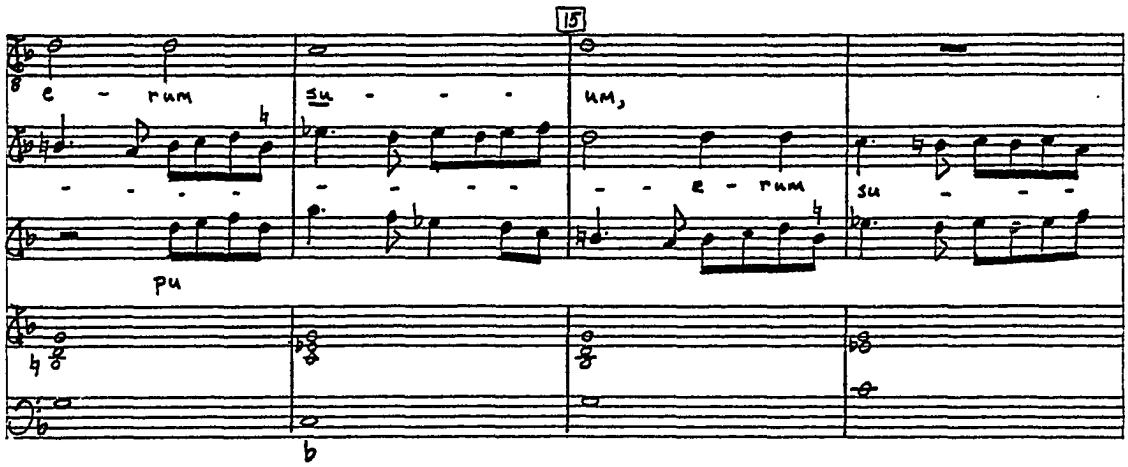

35
mi - sit
in
a - - - - - -
mi - sit
in
a - -

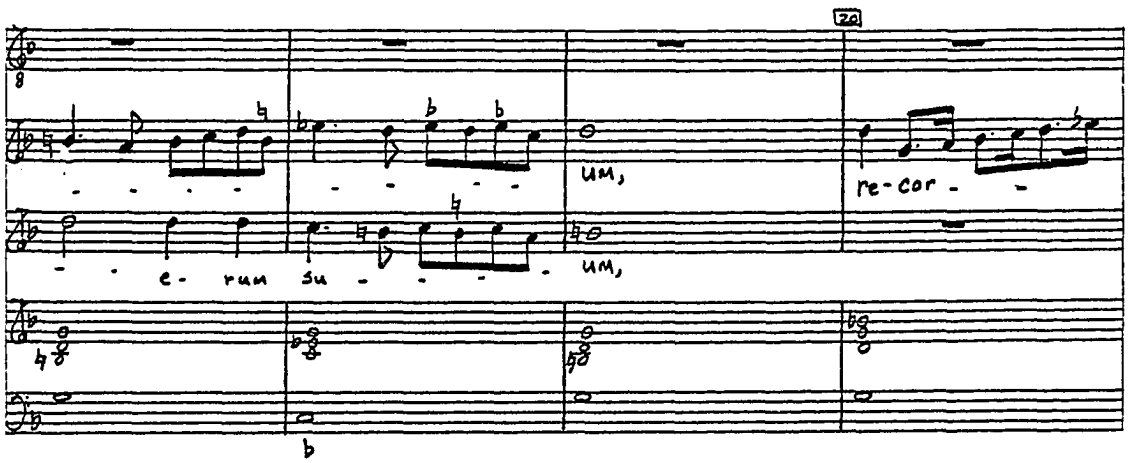

NES.
NES.
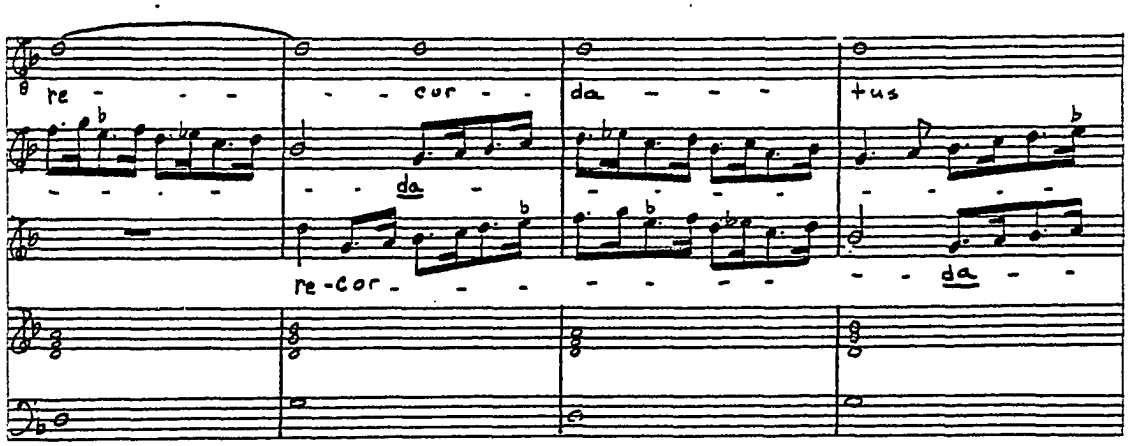
IX. Suscepit Israel

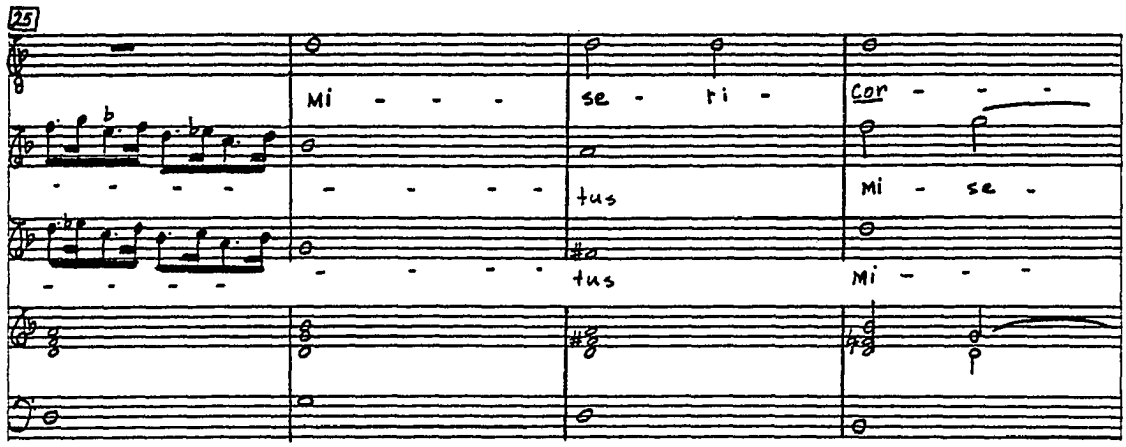


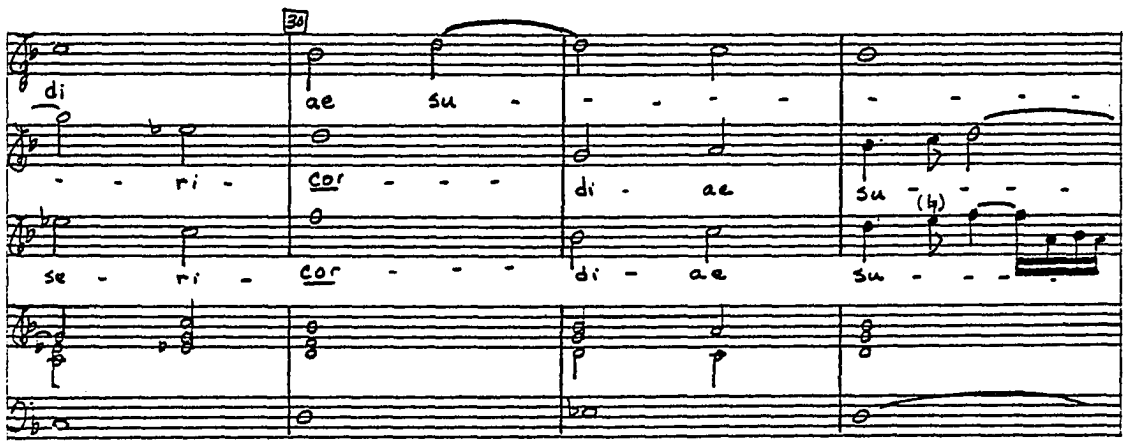
* a tre voci
(for three voices)

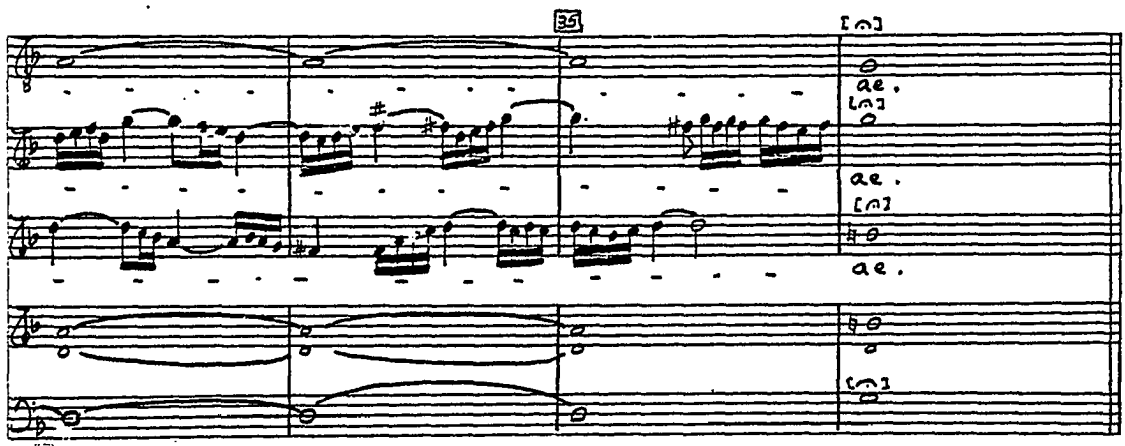

15
c - rum
su - - -
um,
- - e - rum
su - - -
pu
b


20
um,
re-cor - -
- - e- rum su - - - - um,
b


re - - -
- - cor - -
da - - -
tus
- - da - -
re-cor - - - - - - - - da - -
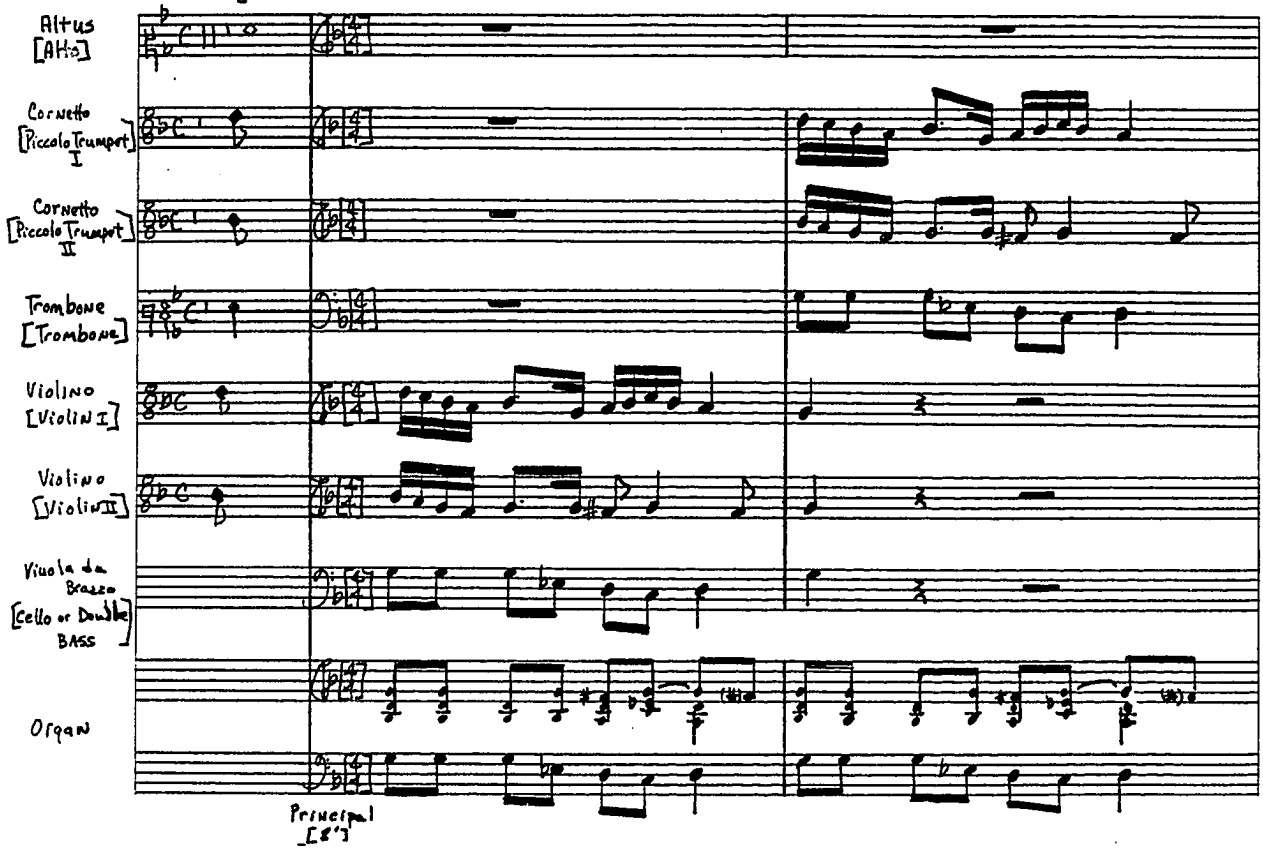

25
Mi - - - -
se - ri -
cor - - -
tus
Mi - se -
tus
Mi - - -
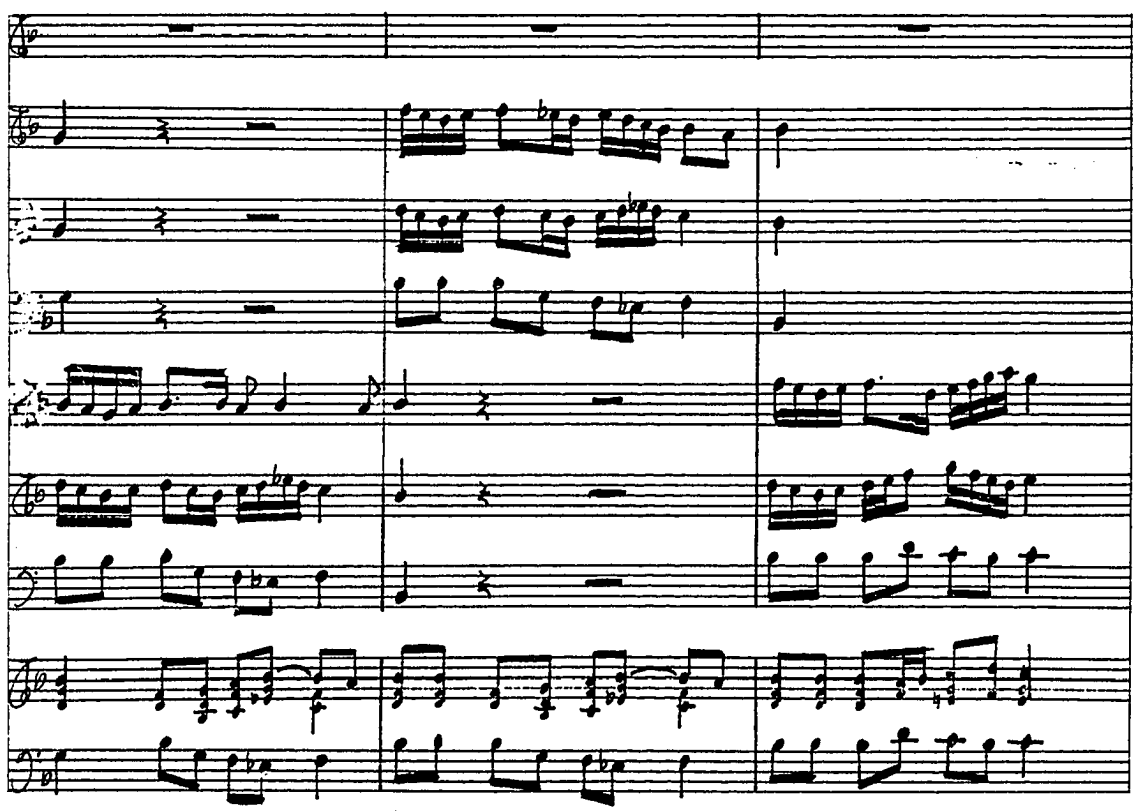

30
di
- - ri -
se - ri -
ae su -
cor - - -
cor - - -
- - - - -
di - ae
di - ae
- - - - -
su - - - -
su - - -


35
ae.
ae.
ae.
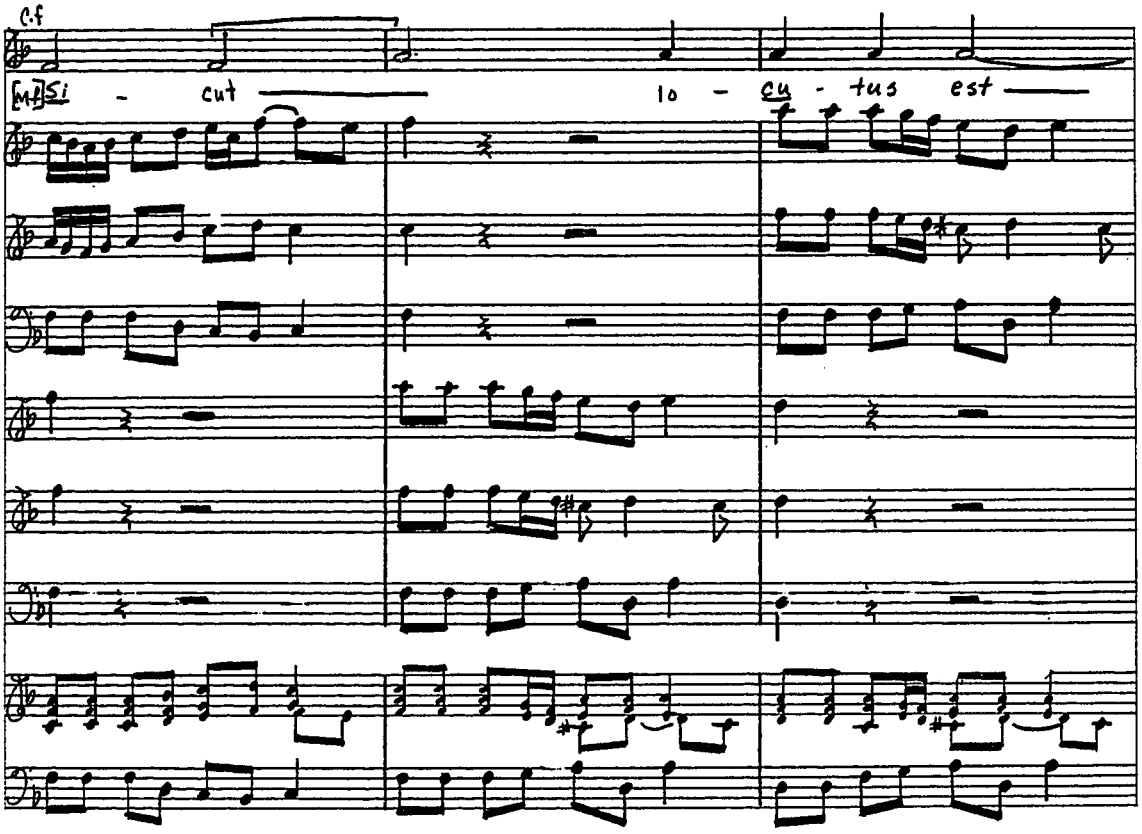
X. Sicut locutus *
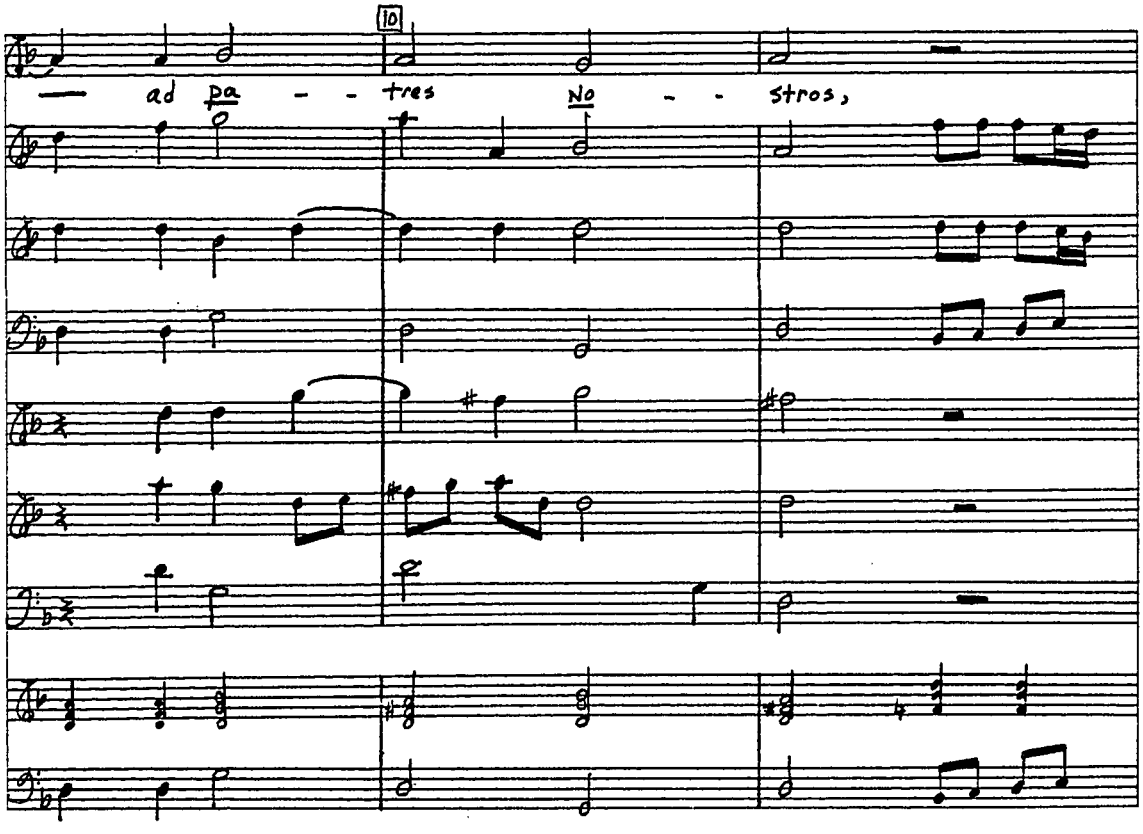
[♩= 60-72]
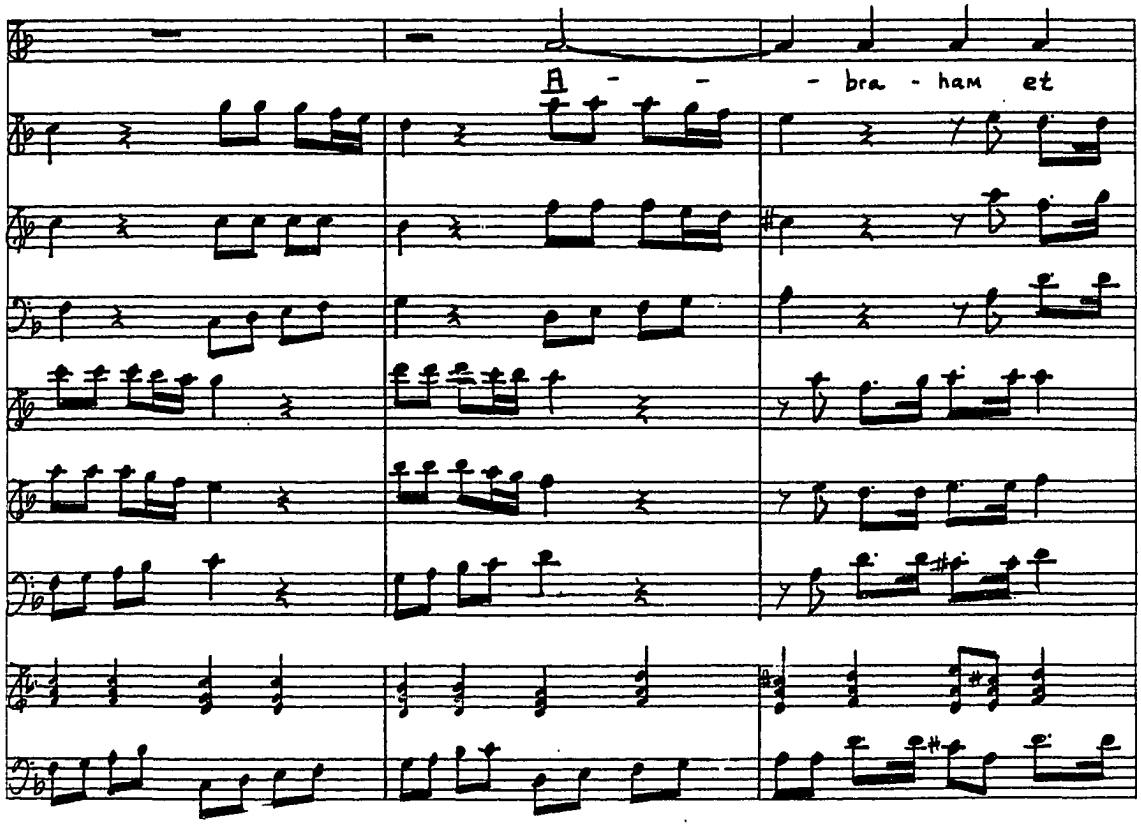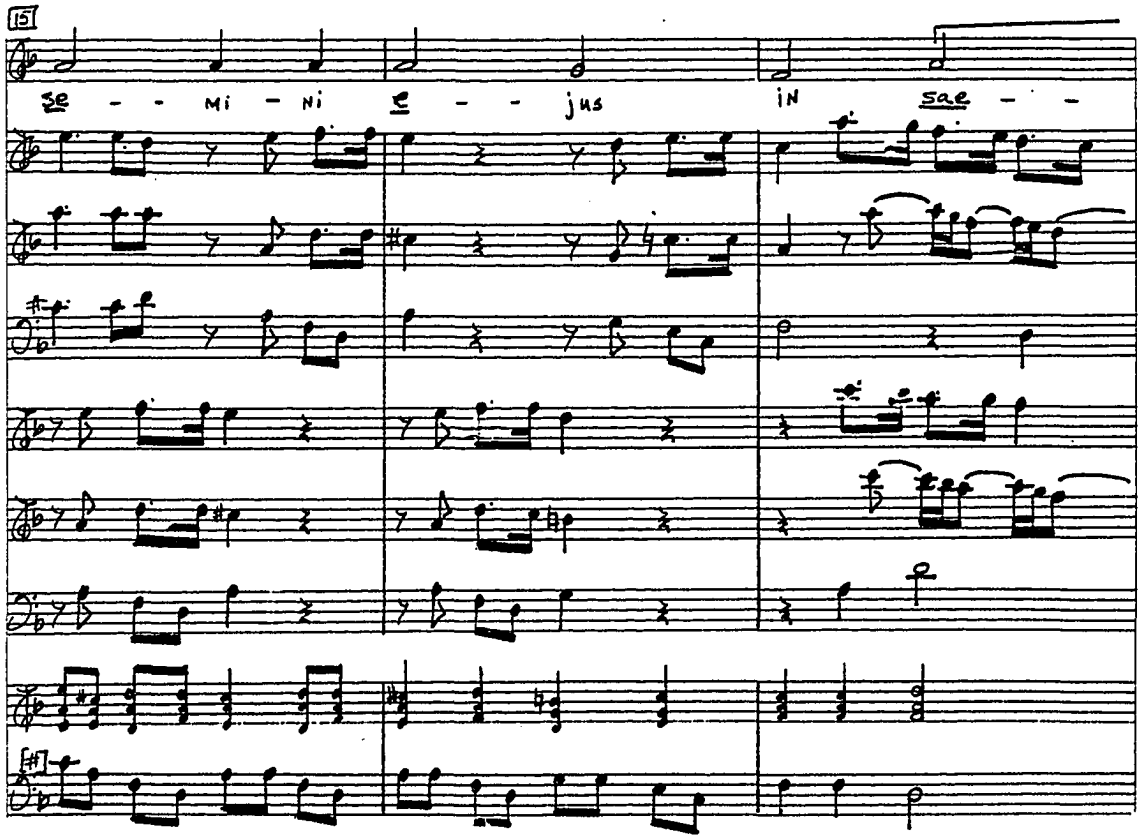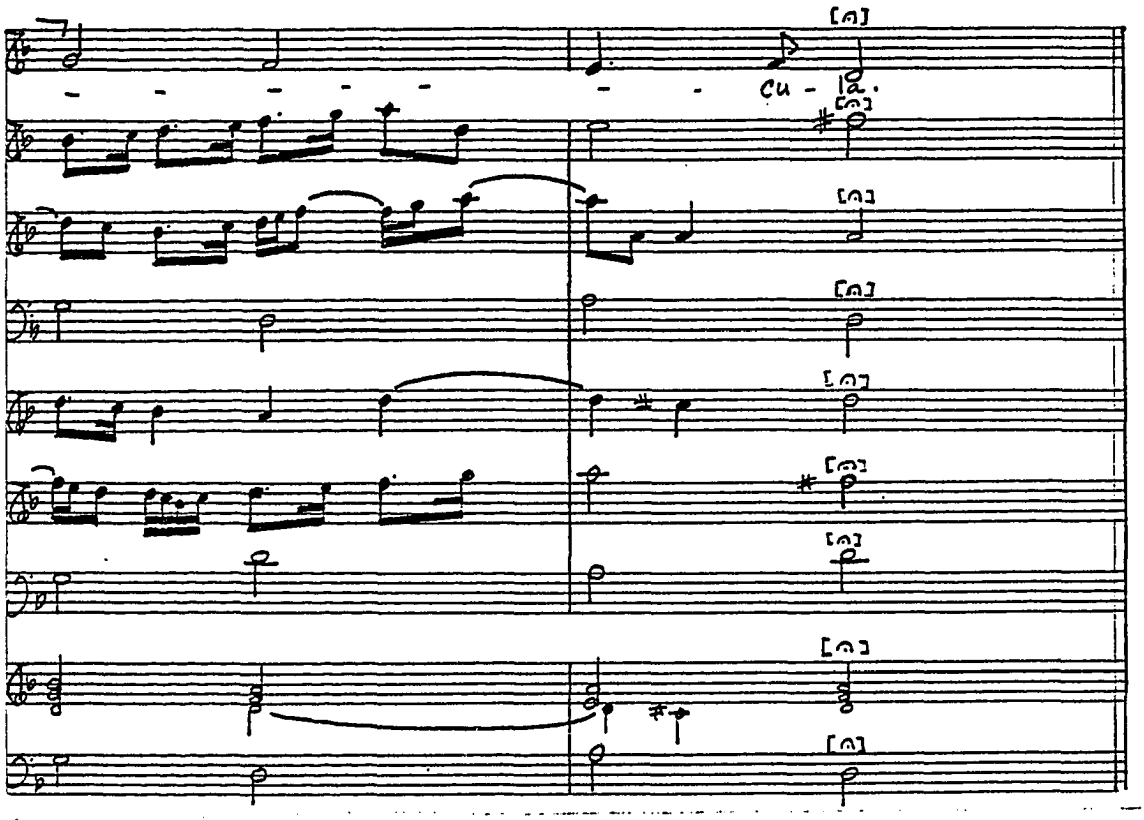




* a una voce e 6 instrumenti in dialogo
(for one voice and 6 instruments in dialogue)


C.f
[M]Si - cut
lo - cu - tus est
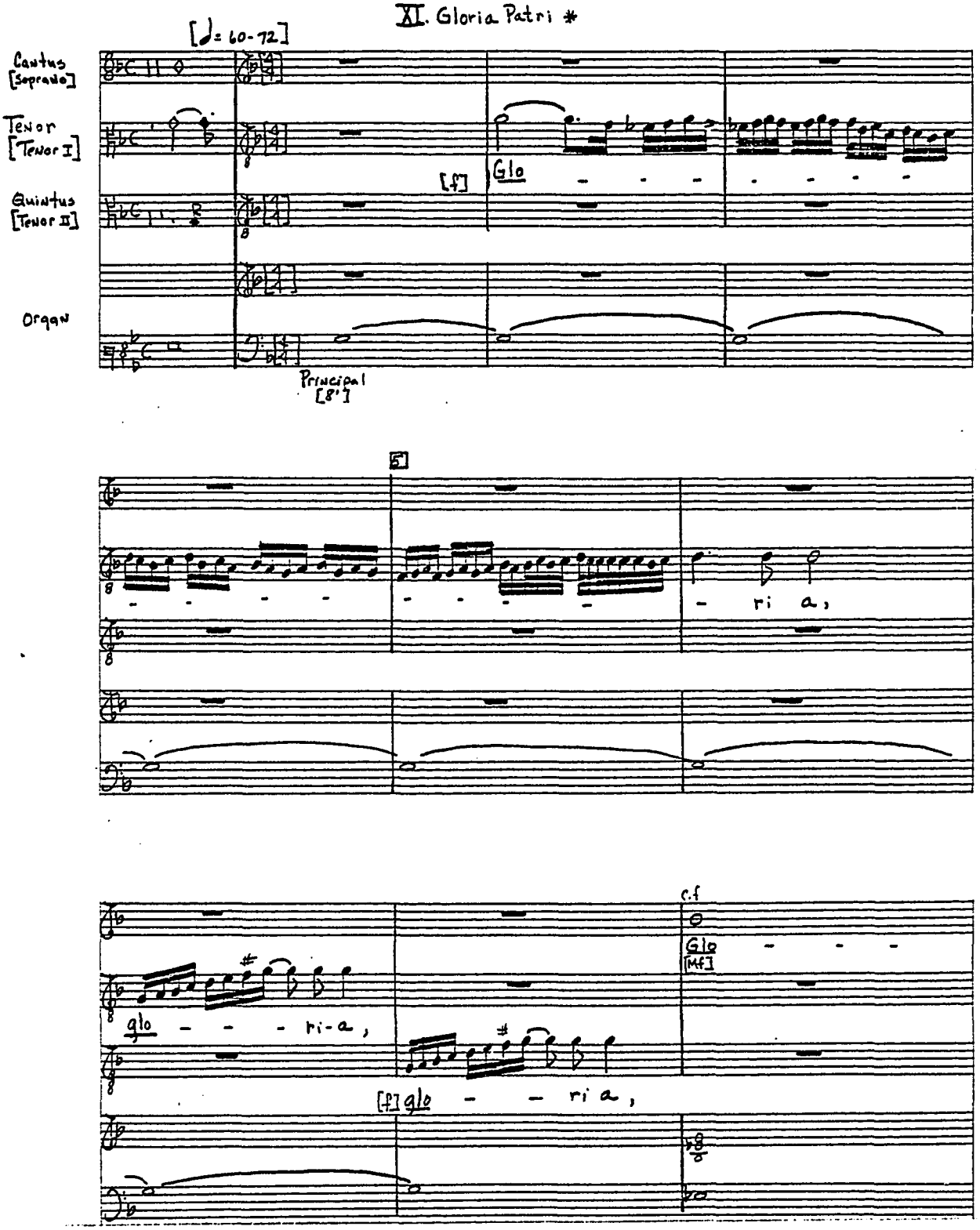

10
ad pa - - tres No - - stros,


A - - - bra - ham et

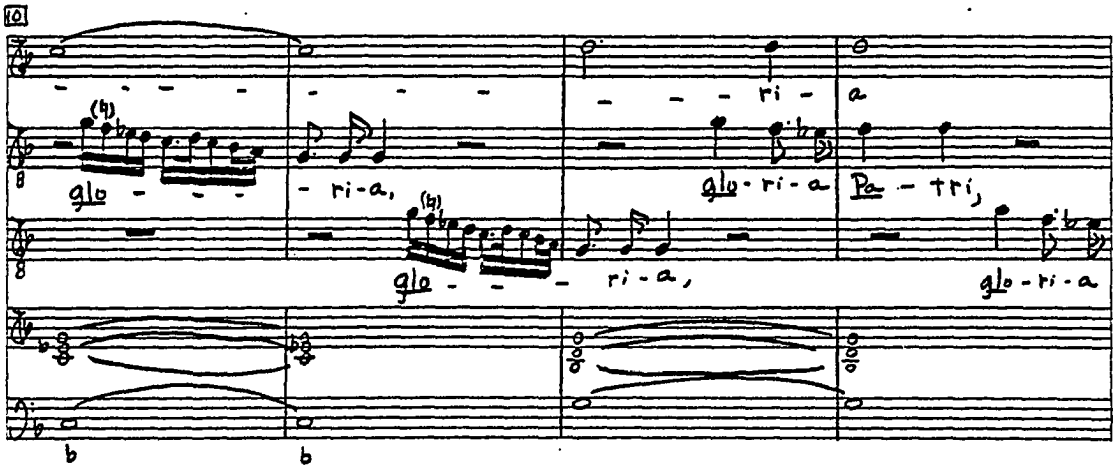

15
se - - mi - ni e - - jus in sae - -

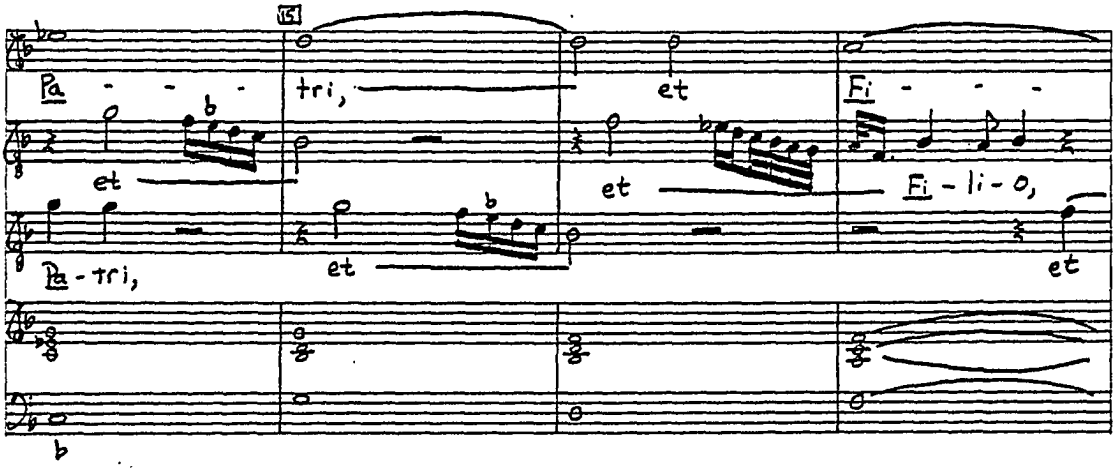

cu - la.

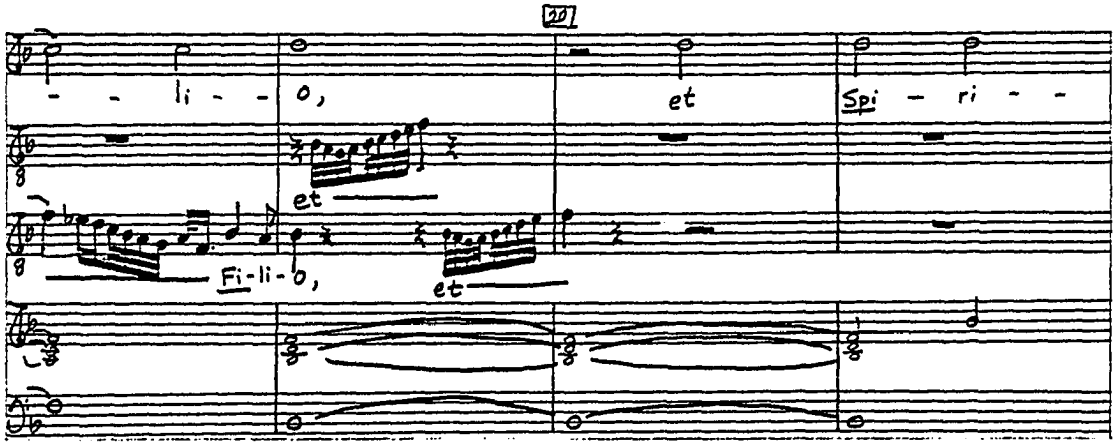
XI. Gloria Patri *

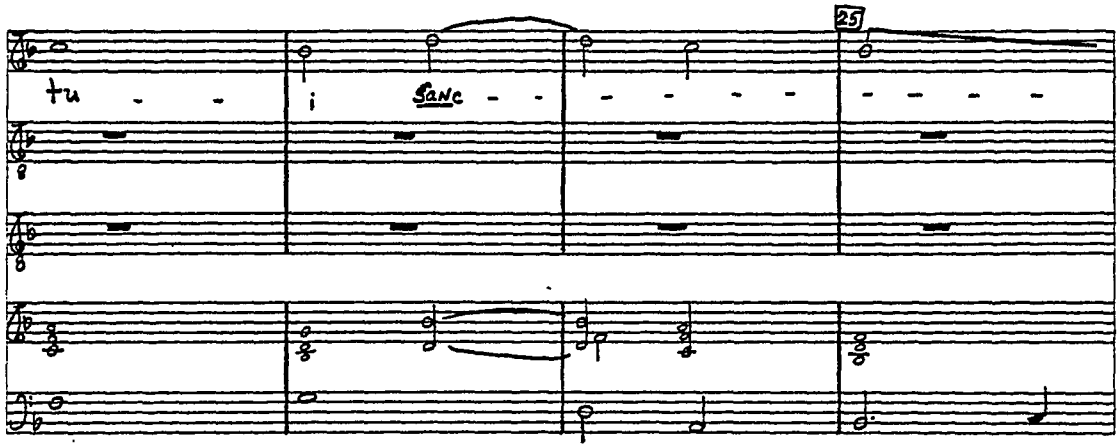


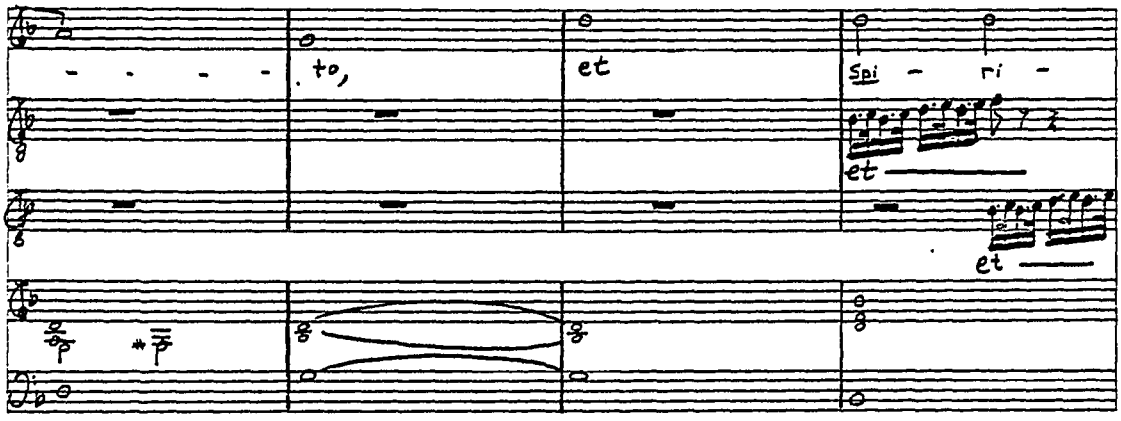
à tre voci due de le quali CANTANO IN Echo
(for three voices two of which SING IN echo)

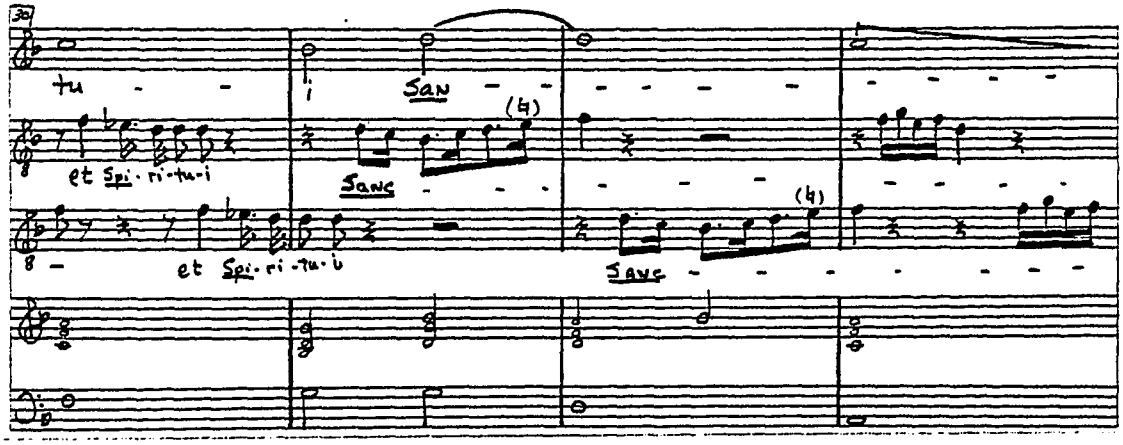

10
glo - - - - - -
- - - - - -
- - - ri -
a
- ri-a,
glo - ri - a
Pa - tri,
glo - - - ri-a,
glo - ri - a
b
b

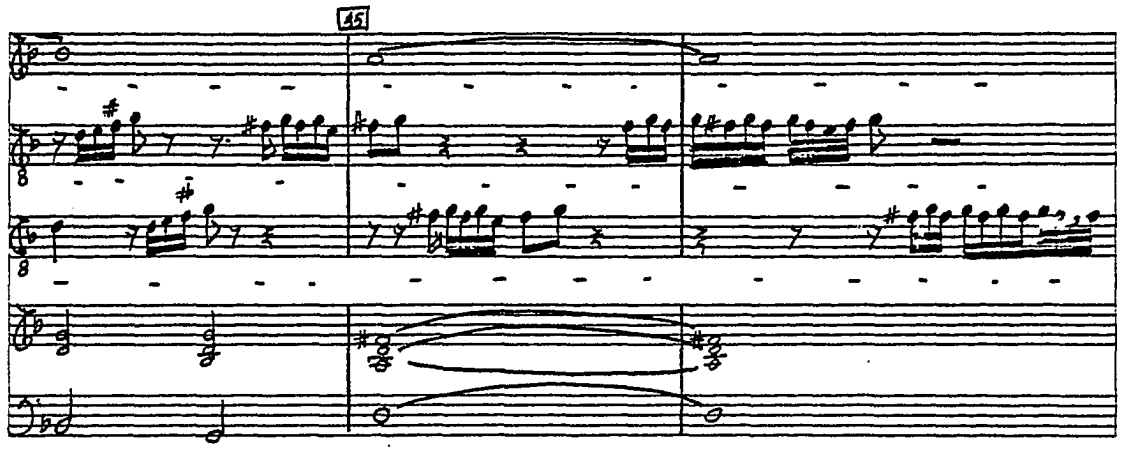

15
Pa - - - -
et
tri,
et
Fi - - -
et
Fi - li - o,
Pa - tri,
et
et
b

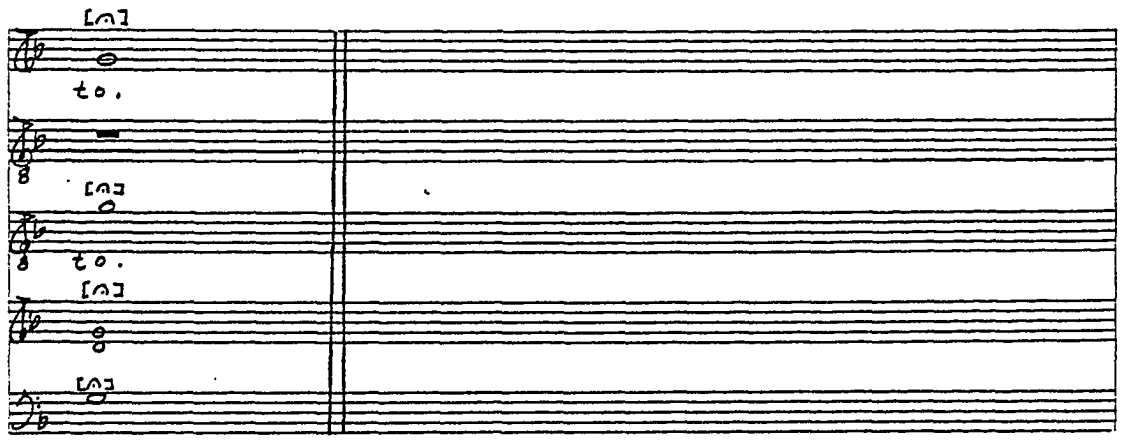

20
- - li - -
o,
et
Spi - ri - -
et
Fi-li-o,
et
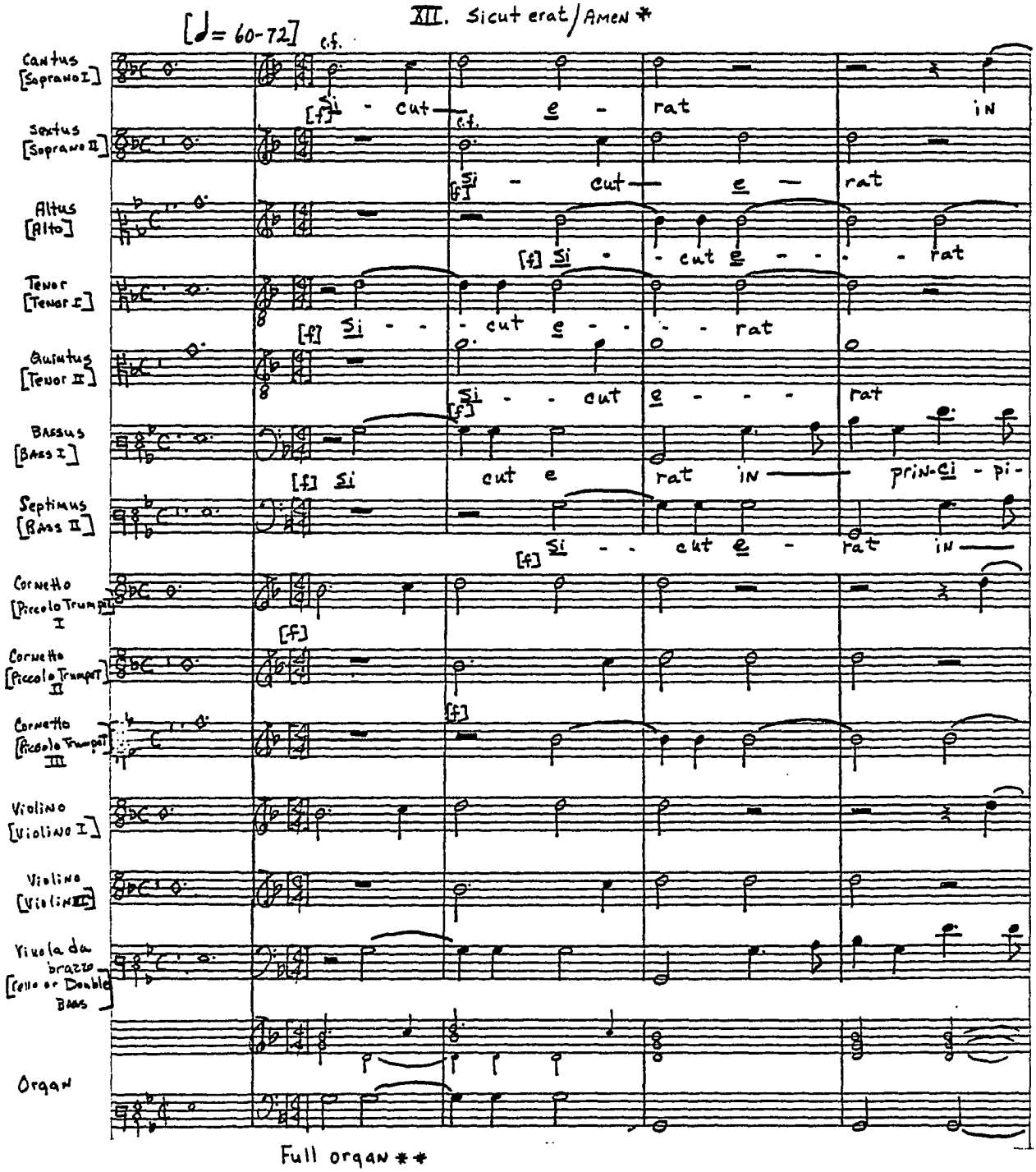

25
tu - -
i
SANC - - - - - - - - - -


- - - - -
to,
et
Spi - ri -
et
et


30
tu - -
i
SAN - -
(4)
et Spi - ri - tu - i
SANC - - -
et Spi - ri - tu - i
(4)
SANC - - - - - - - -
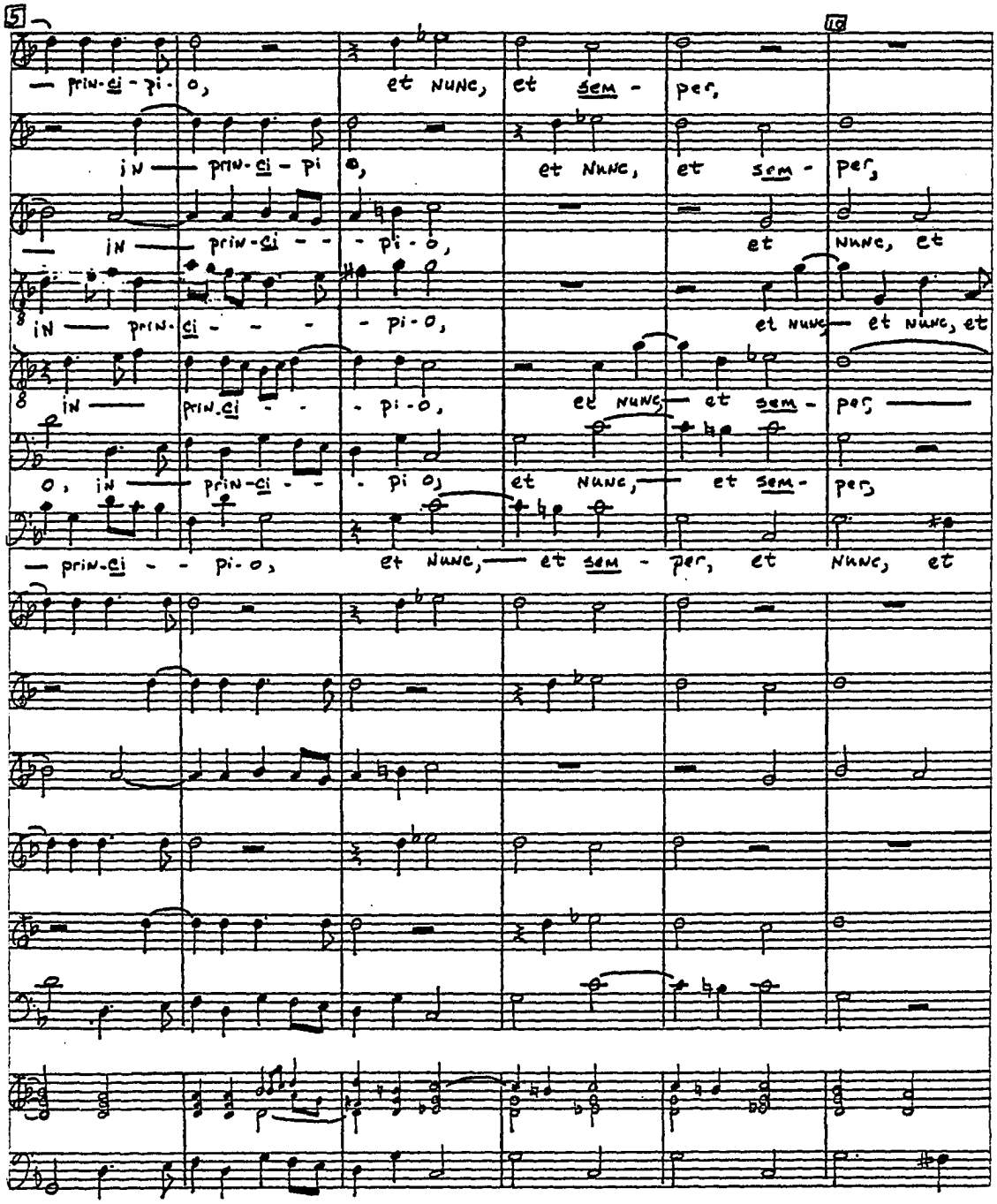

15
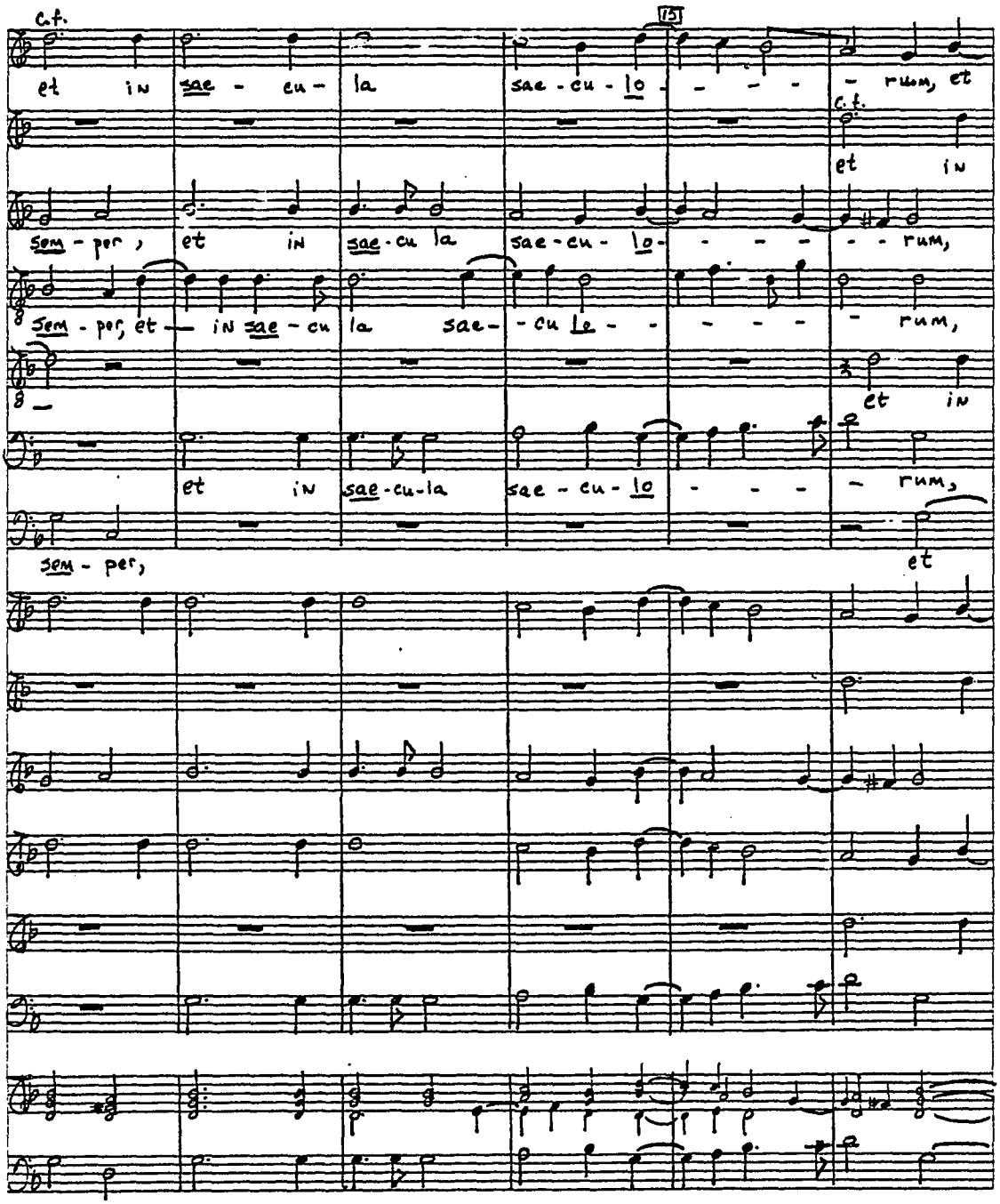

to.
to.
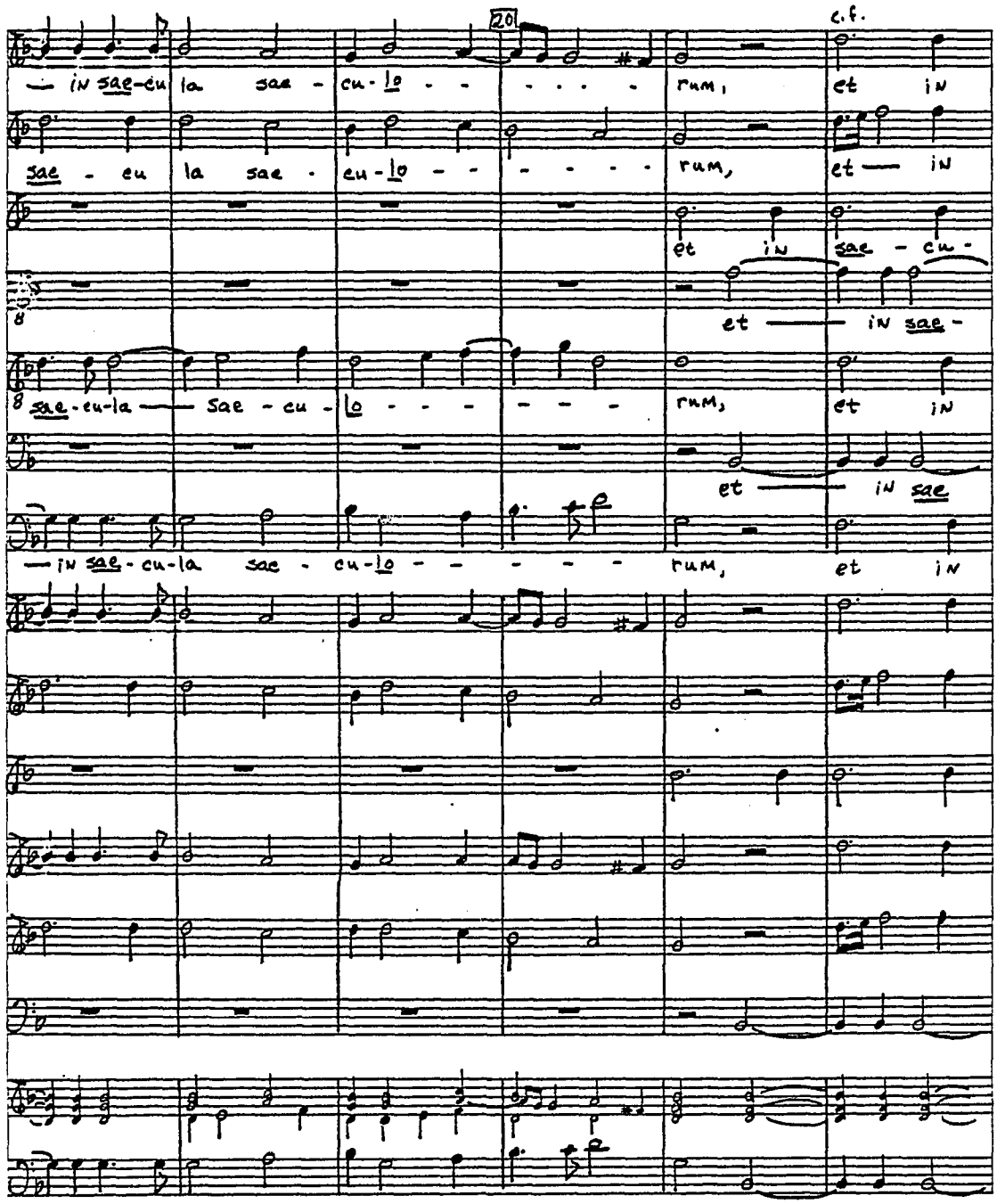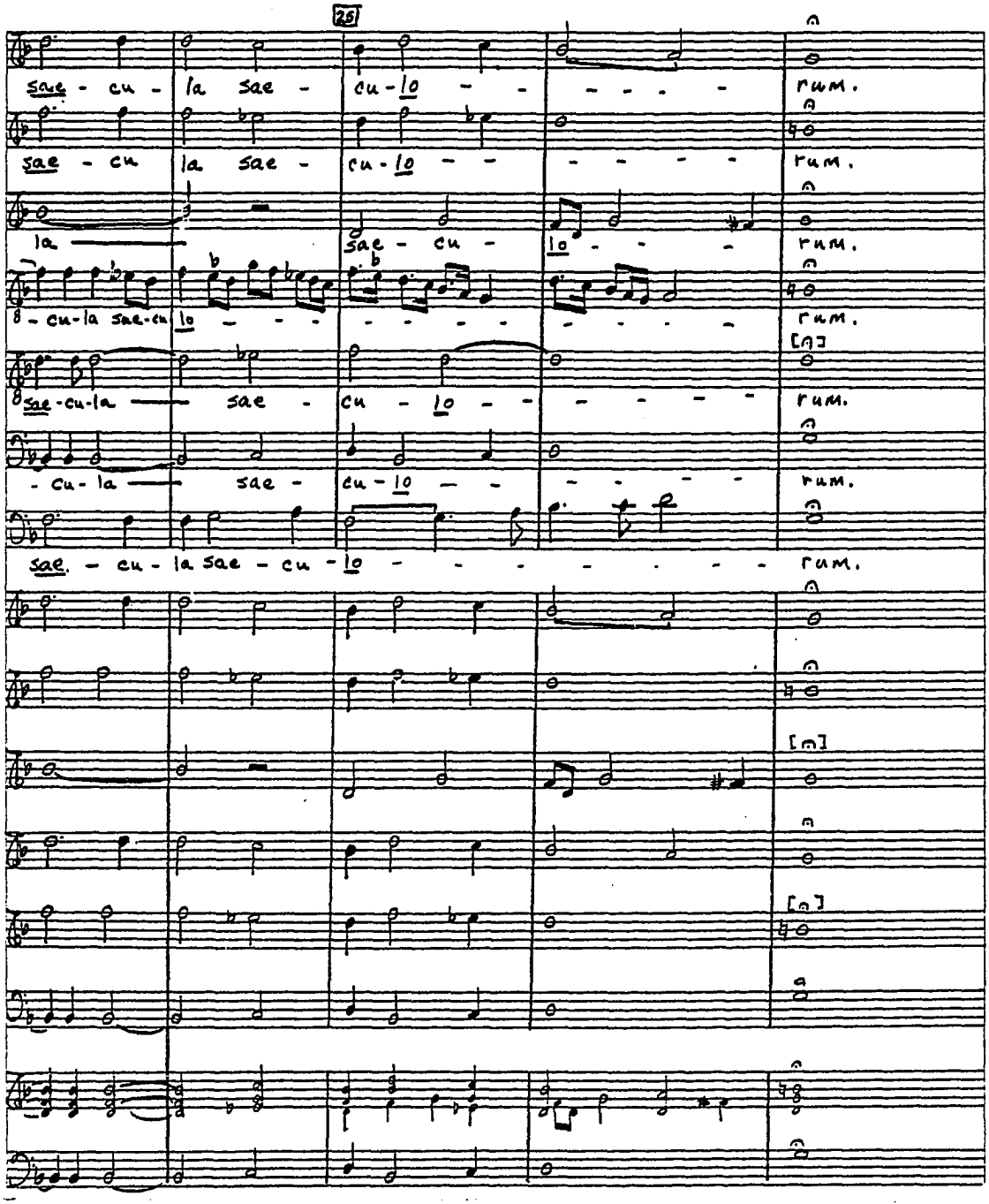


* tutti li instrumenti & voci, & va cantato et sonato forte.
(all the instruments and voices and they sing and play loudly.
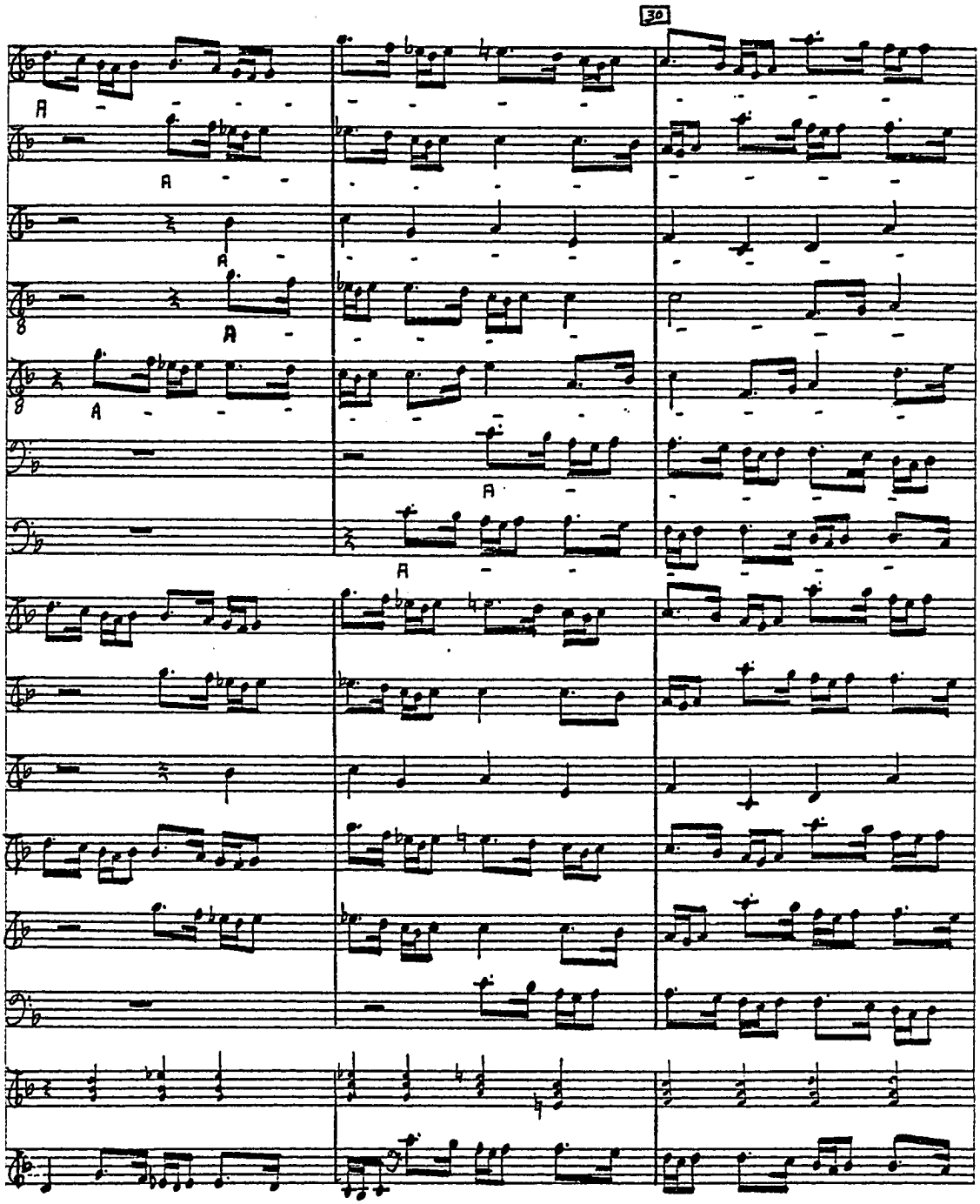
** See Chapter III p. 54
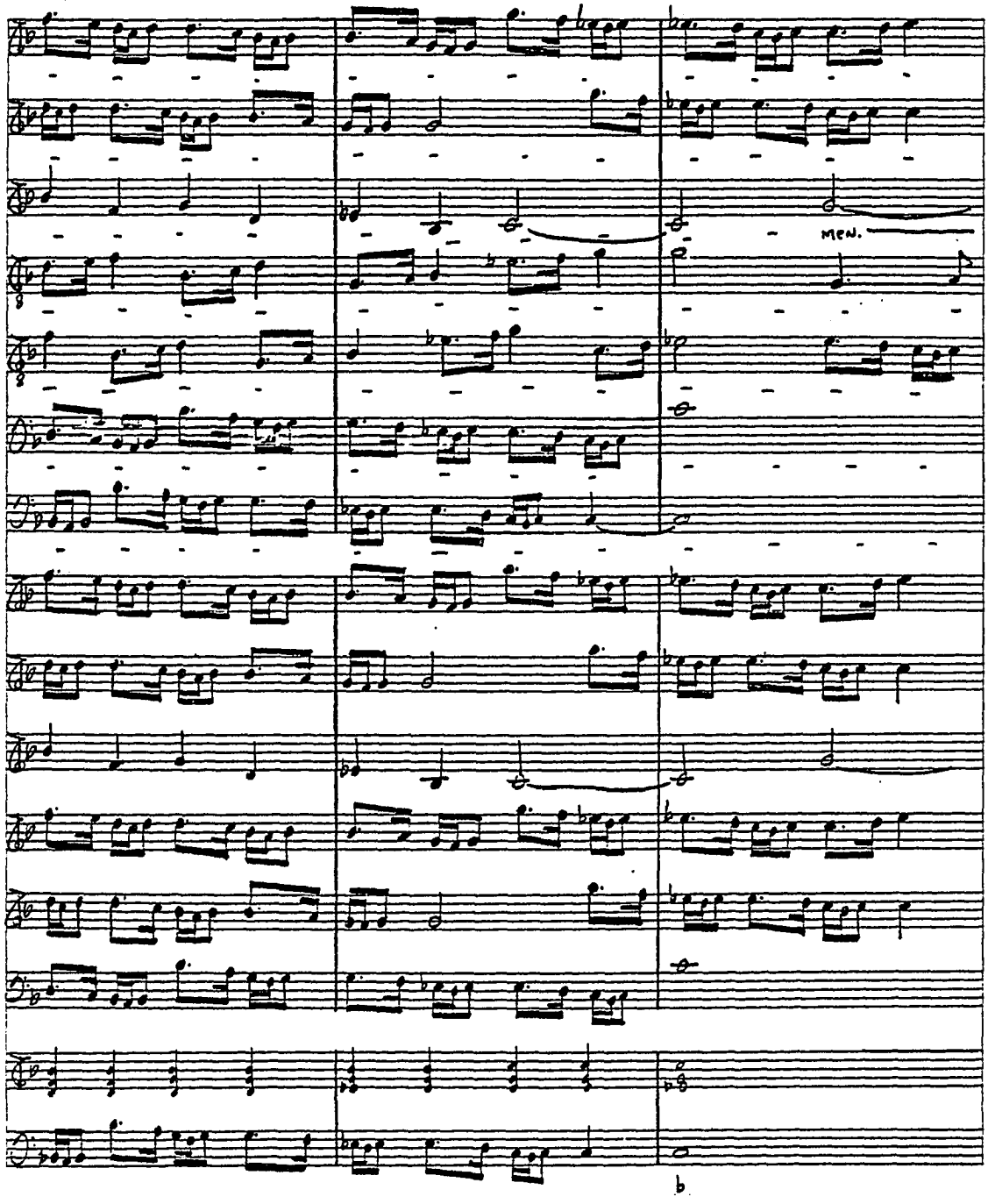

5
10
— prin-ci - pi - o, et NUNC, et sem - per,
in — prin-ci - pi - o, et NUNC, et sem - per,
— in — prin-ci - - - pi - o, et NUNC, et
in — prin - ci - - - pi - o, et NUNC — et NUNC, et
in — prin.ci - - - pi - o, et NUNC — et sem - per —
o, in — prin-ci - - - pi o, et NUNC, — et sem - per,
— prin-ci - - pi - o, et NUNC, — et sem - per, et NUNC, et

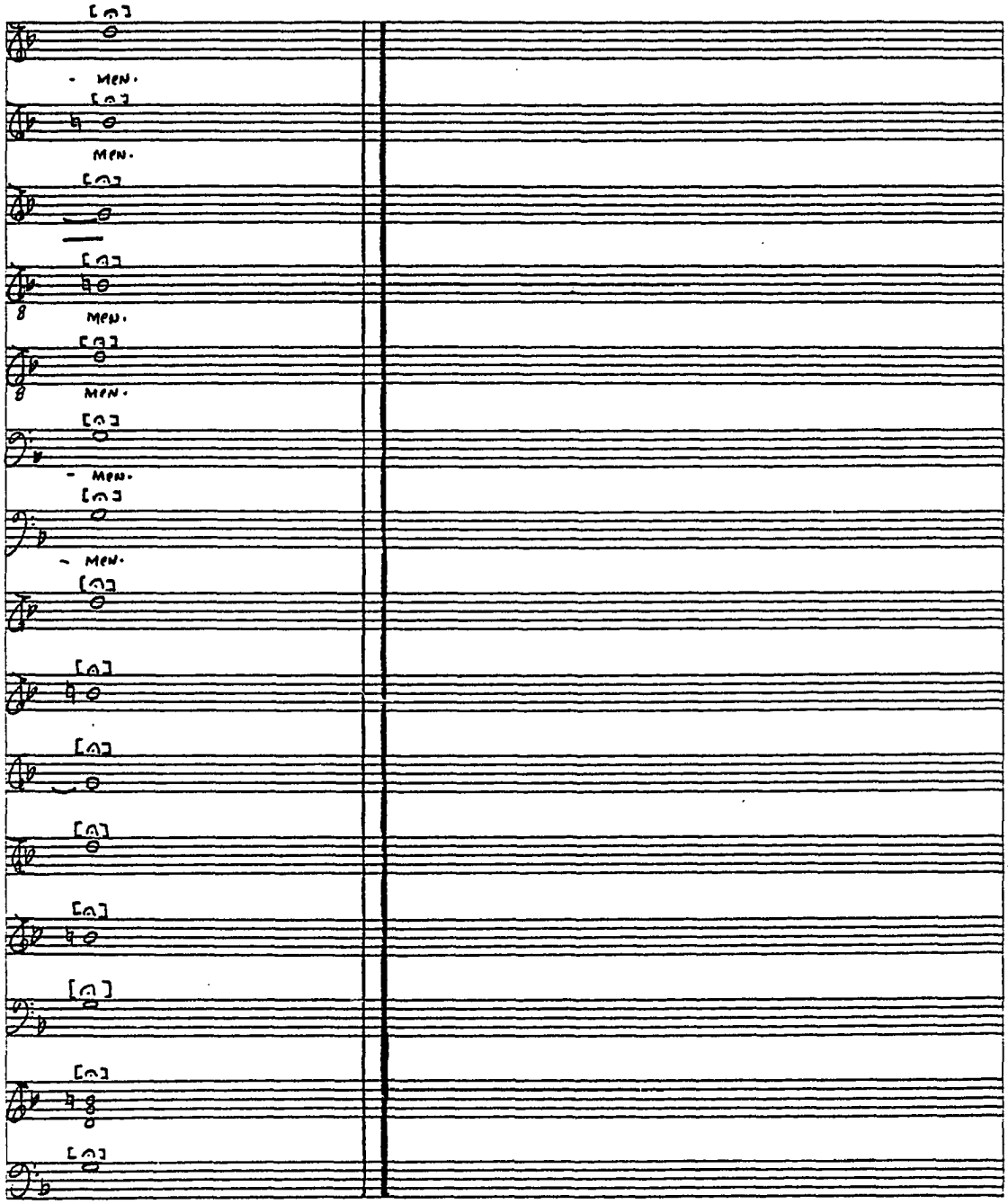

c.f.
15
et in sae - cu - la sae - cu - lo - - - - rum, et
c.f.
et in
sem - per, et in sae - cu la sae - cu - lo - - - - - rum,
sem - per, et in sae - cu la sae - cu le - - - - - rum,
et in
et in sae - cu - la sae - cu - lo - - - - rum,
sem - per,
et


c.f.
20
— in sae-cu la sae - cu-lo - - - - - rum, et in
sae - eu la sae - eu-lo - - - - - rum, et — in
et in sae - cu -
et — in sae -
sae-eu-la — sae - cu - lo - - - - - rum, et in
et — in sae
— in sae - cu-la sae - cu-lo - - - - - rum, et in


25
sae - cu - la sae - cu - lo - - - - - rum.
sae - cu la sae - cu - lo - - - - - rum.
la sae - cu - lo - - - rum.
8 - cu - la sae - cu lo - - - - - - - - - rum.
8 sae - cu - la sae - cu - lo - - - - - rum.
- cu - la sae - cu - lo - - - - - rum.
sae. - cu - la sae - cu - lo - - - - - - - rum.


30
A
A
A
A
A
A
A


MEN.


MEN.
MEN.
MEN.
MEN.
MEN.
MEN.

APPENDIX

PLEASE NOTE:

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CANTVS

SANCTISSIMÆ VIRGINI

MISSA SENIS VOCIBVS.

AC VESPERÆ PLVRIBVS

DECANTANDÆ,

CVM NONNVLLIS SACRIS CONCENTIBVS,

ad Sacella sive Principum Cubicula accommodata.

OPERA

A CLAVDIO MONTEVERDE

nuper effecta

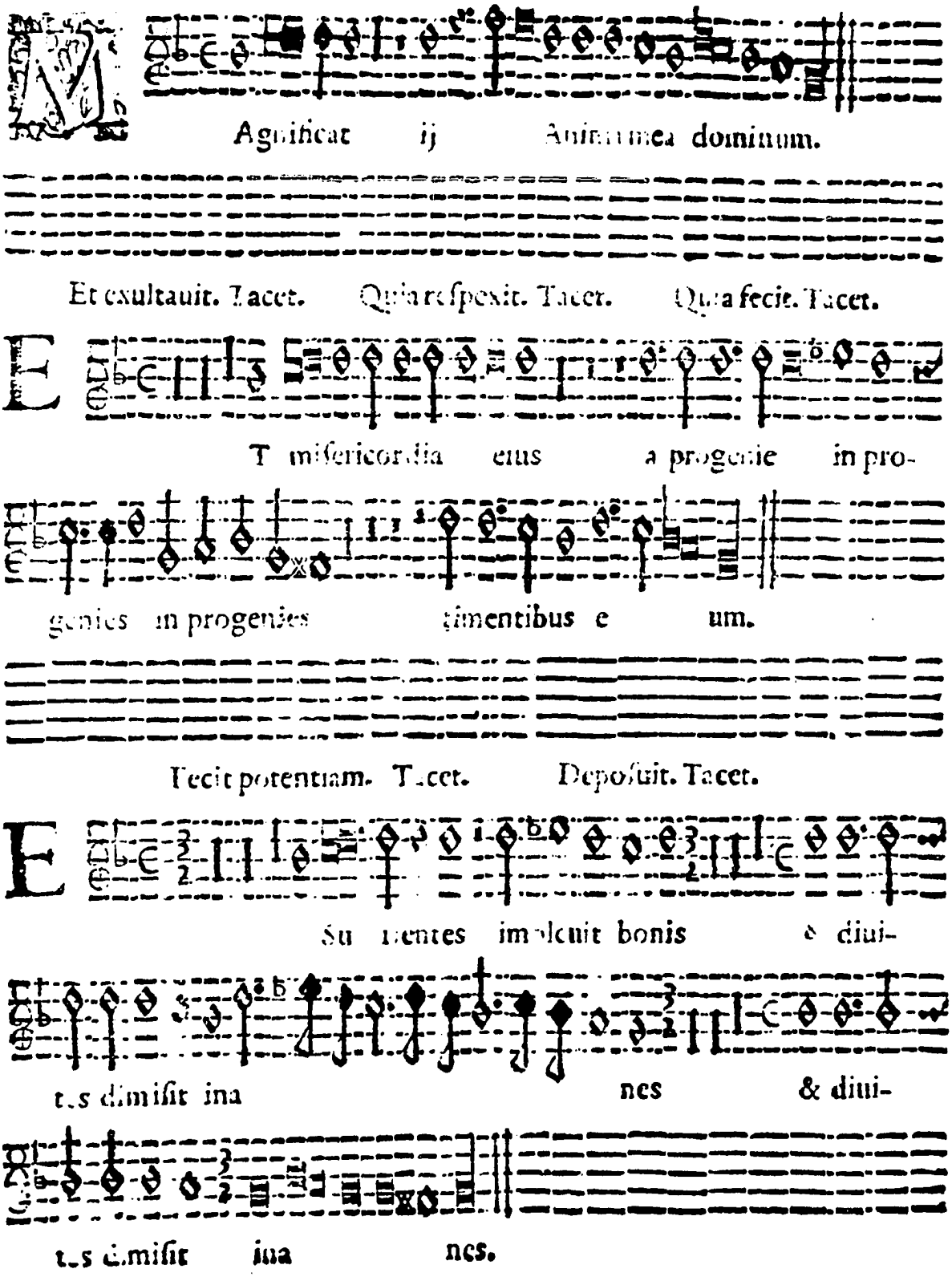
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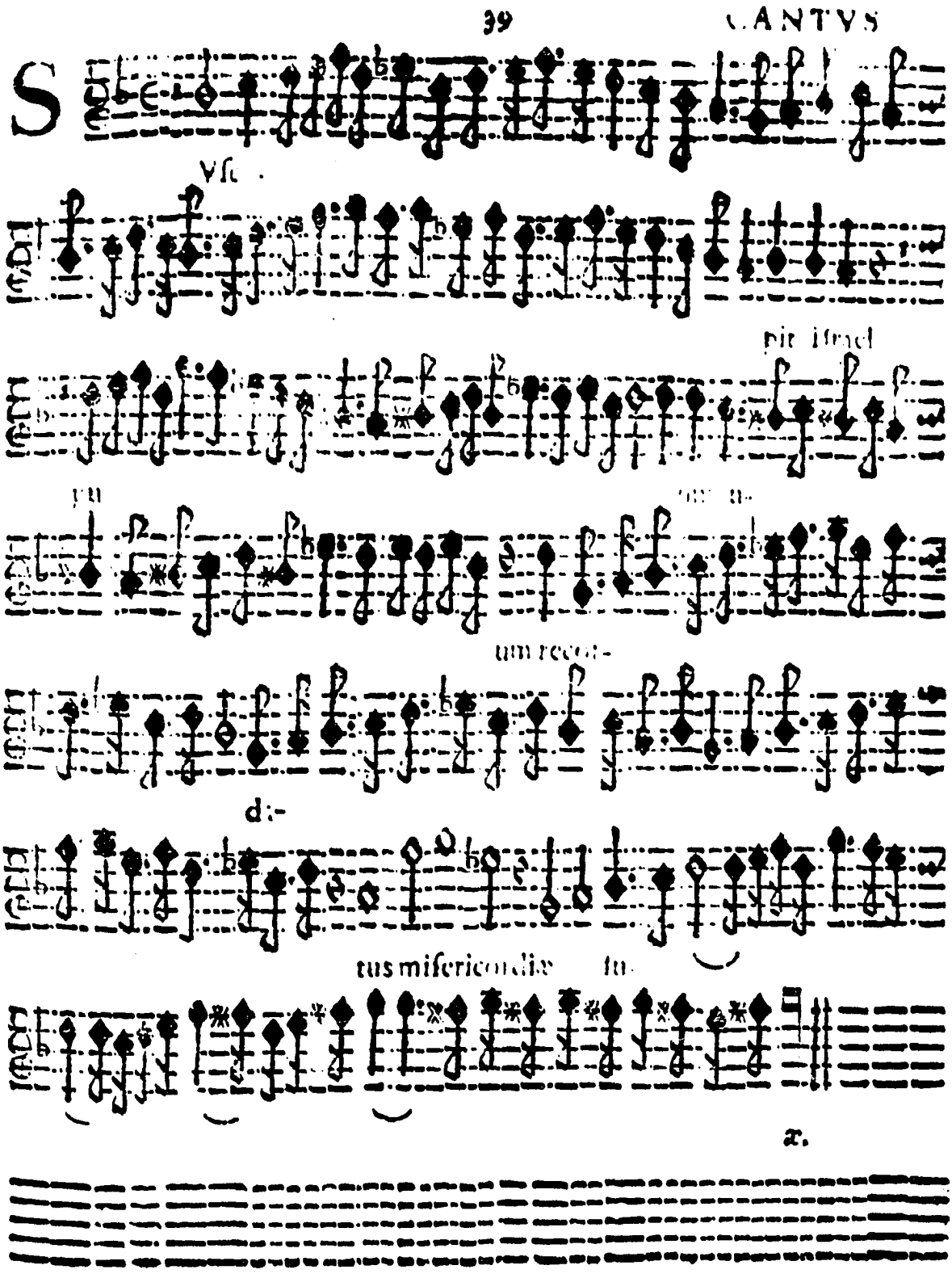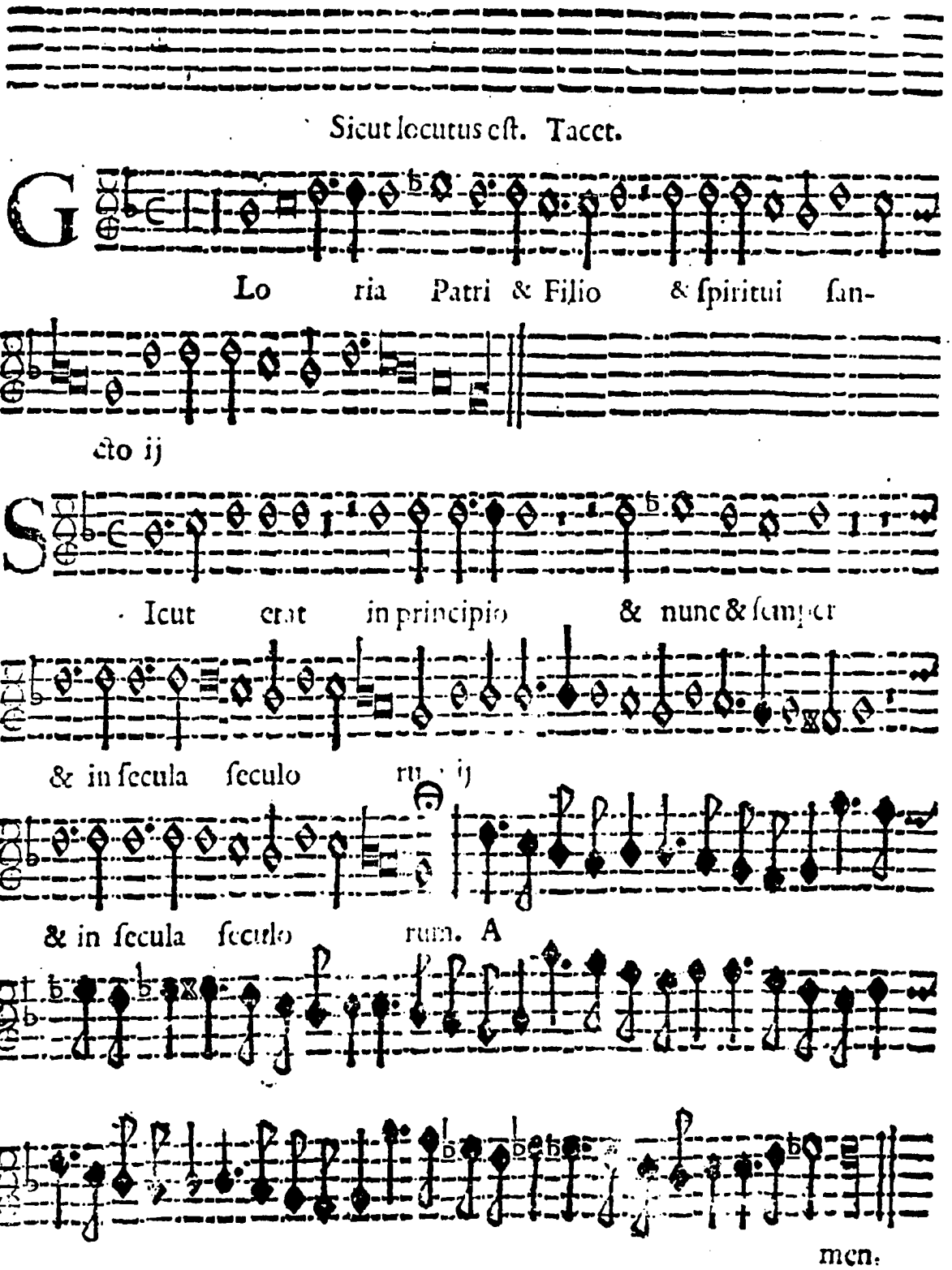


Venetijs, Apud Ricciardum Amadinum.

M D C X.

A


Magnificat ij Anima mea dominum.
Et exultauit. Tacet. Quia respexit. Tacet. Quia fecit. Tacet.
T misericordia eius a progenie in pro-
genies in progenies timentibus e um.
Fecit potentiam. Tacet. Deposuit. Tacet.
Su rientes implcuit bonis e diui-
tes dimisit ina nes & diui-
tes dimisit ina nes.


39
CANTVS
S
Vſq.
pit Iſrael
um recor-
di-
tus miſericordiæ tu-
æ.


Sicut locutus eſt. Tacet.
Lo ria Patri & Filio & ſpiritui ſan-
cto ij
Icut erat in principio & nunc & ſemper
& in ſecula ſeculo rum. ij
& in ſecula ſeculo rum. A
men.

SEXTVS

SANCTISSIMÆ VIRGINI

MISSA SENIS VOCIBVS.

AC VESPERÆ PLVRIBVS

DECANTANDÆ,

CVM NONNVLLIS SACRIS CONCENTIBVS,

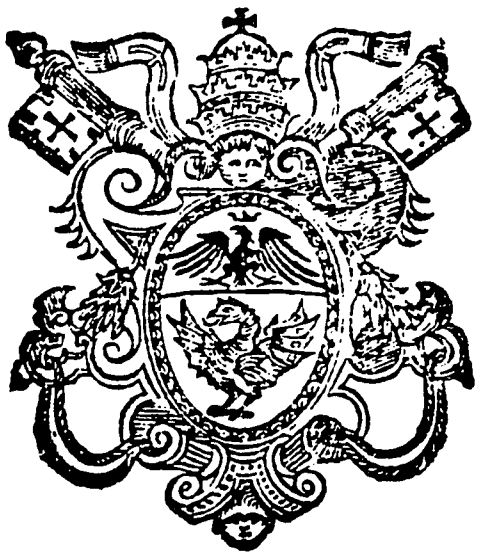
ad Sacella siue Principum Cubicula accommodata.

OPERA

A CLAVDIO MONTEVERDE

nuper effecta
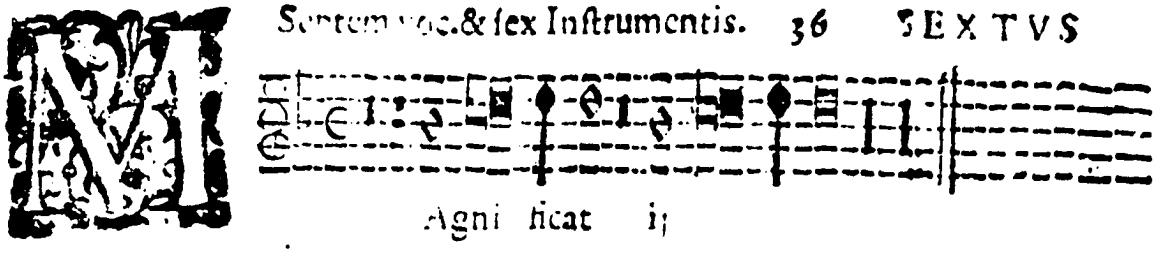
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Venetijs, Apud Ricciardum Amadinum.

M D C X.

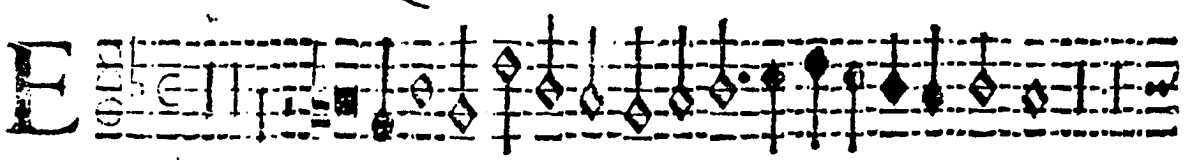
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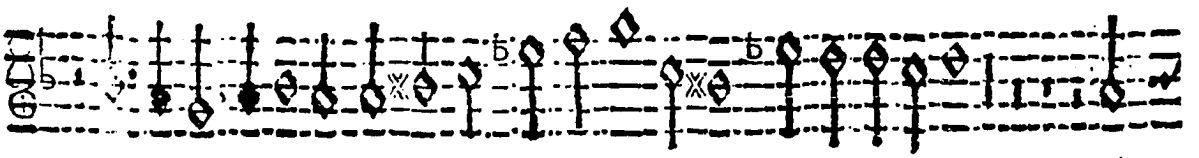


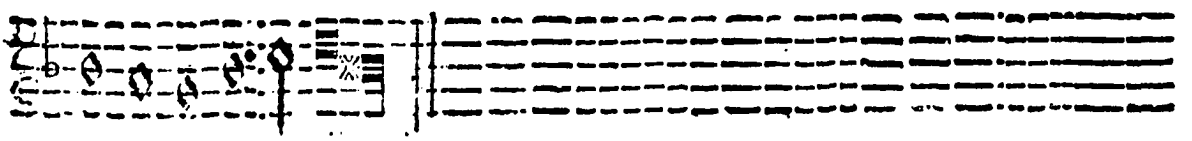
Et exultauit. Tacet.

Quia respexit. Tacet.

Qui fecit. Tacet.

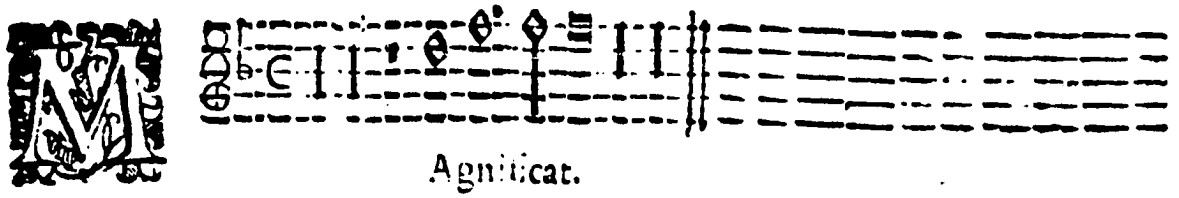




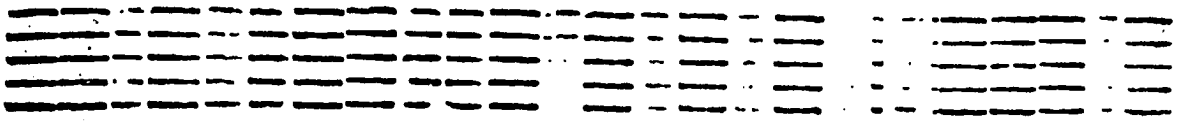


Fecit potentiam

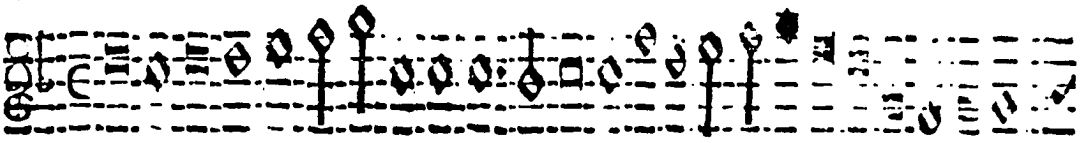
37 Cornetto



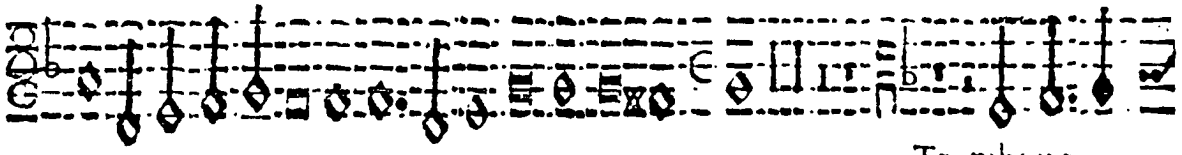
Agnificat.



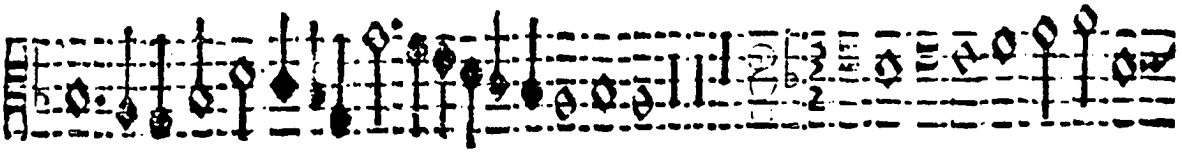
Et exultauit. Tacet.



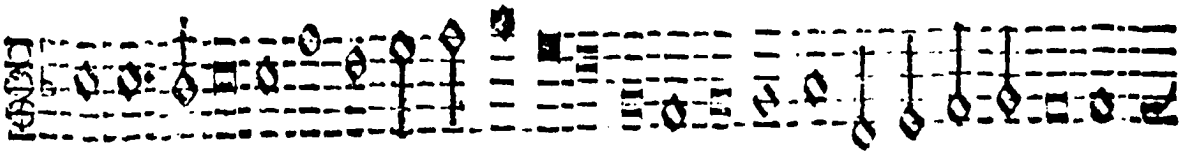
Cornetto. Quia respexit.

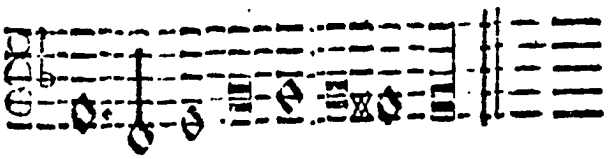


Trombone

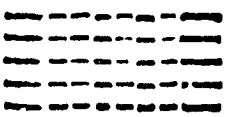


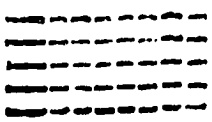
Cornetto



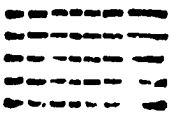


Quia fecit tacet.

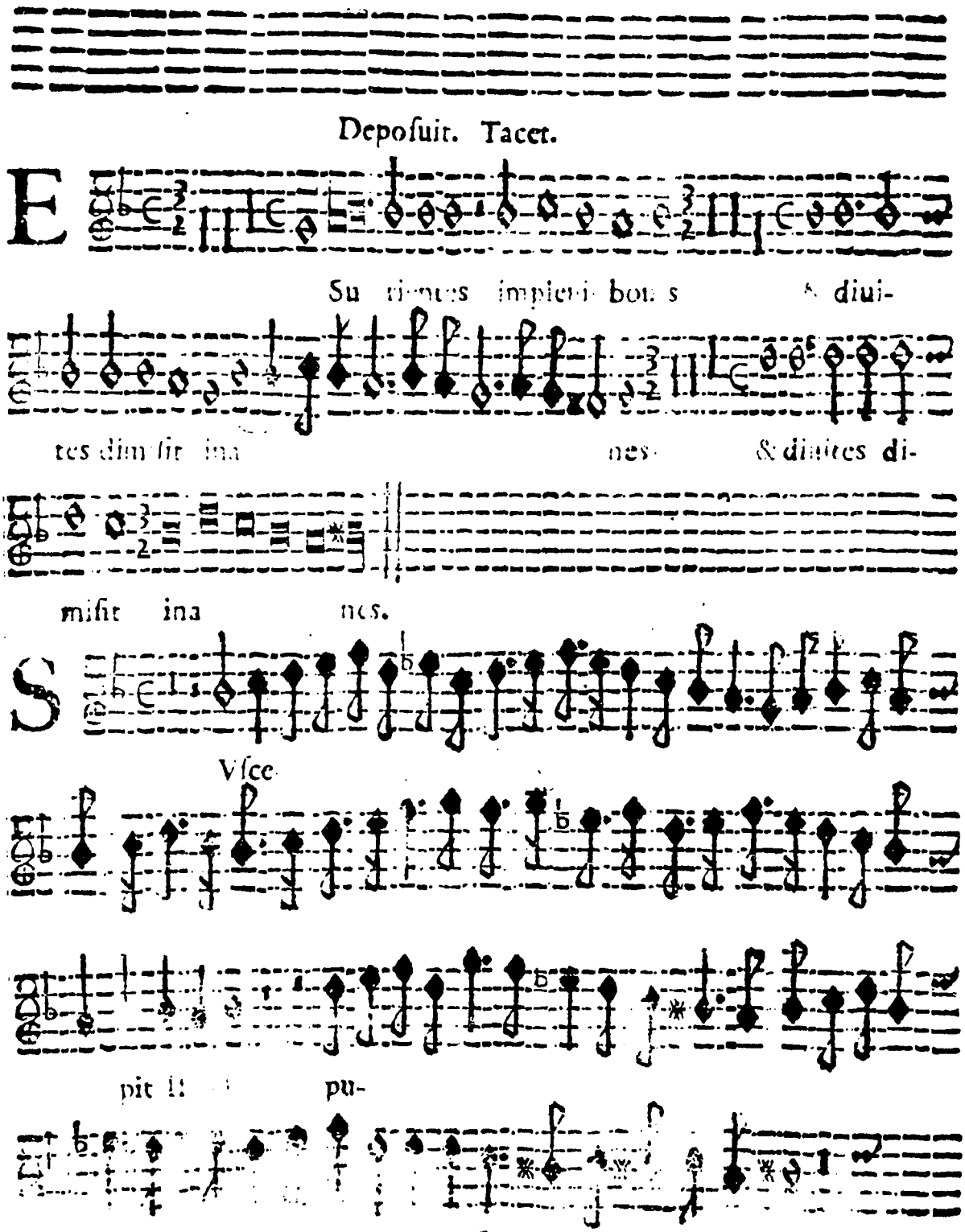


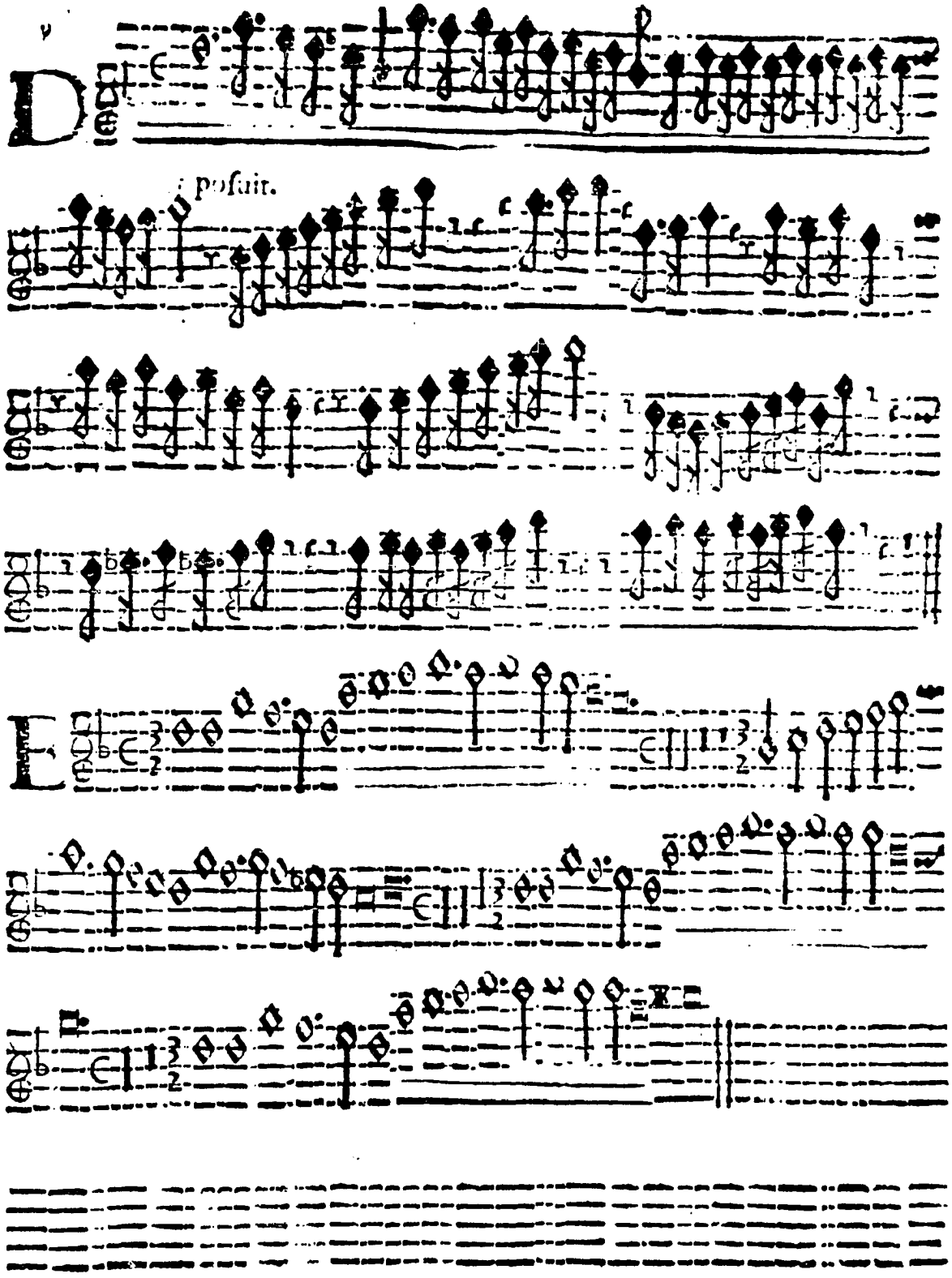


Et misericordia. tacet. Fecit potentiam. tacet.

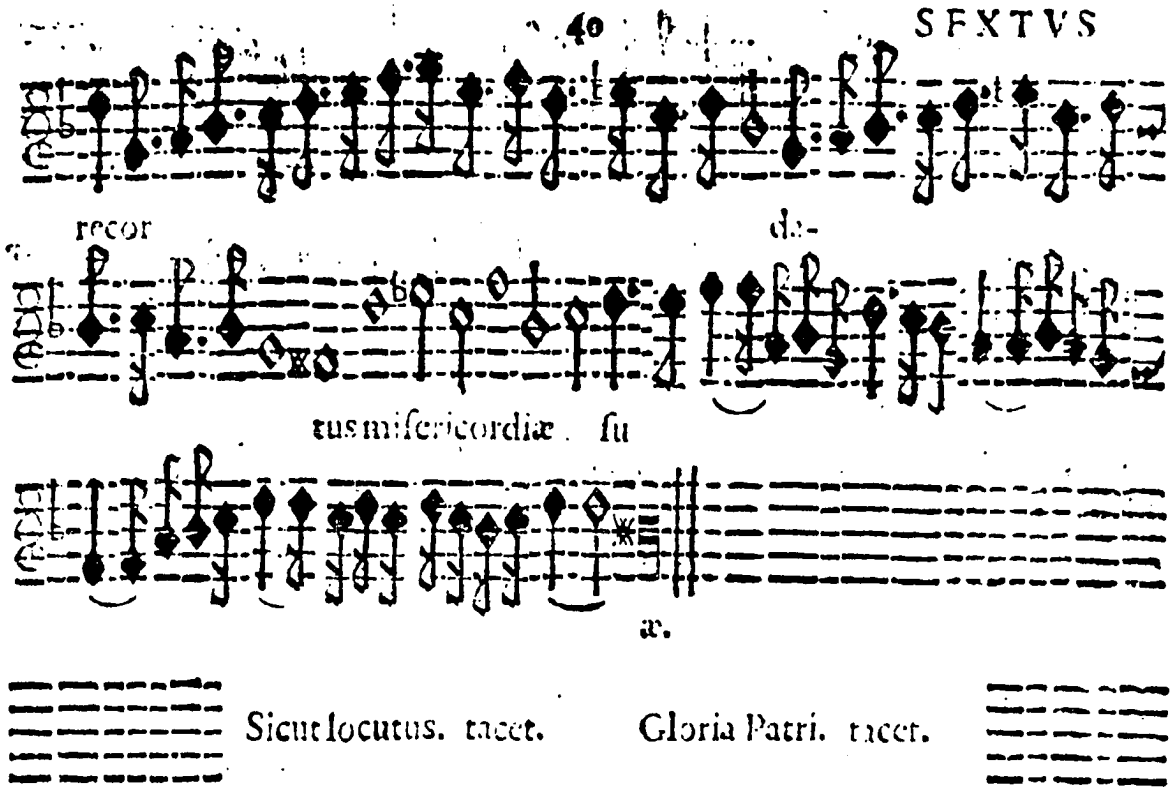


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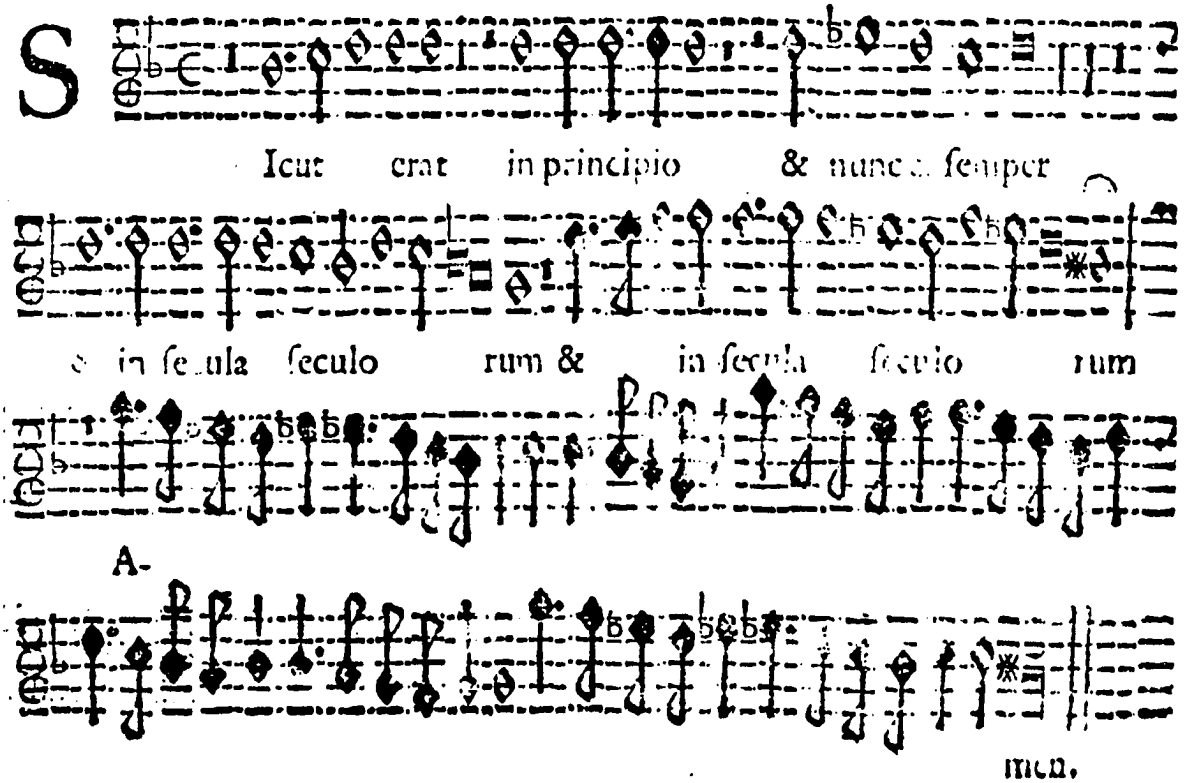

Depoſuit. Tacet.
Su ri-entes impleti bon. s & diui-
tes dimiſit ina nes & diuites di-
miſit ina nes.
Vſce
pit pu-



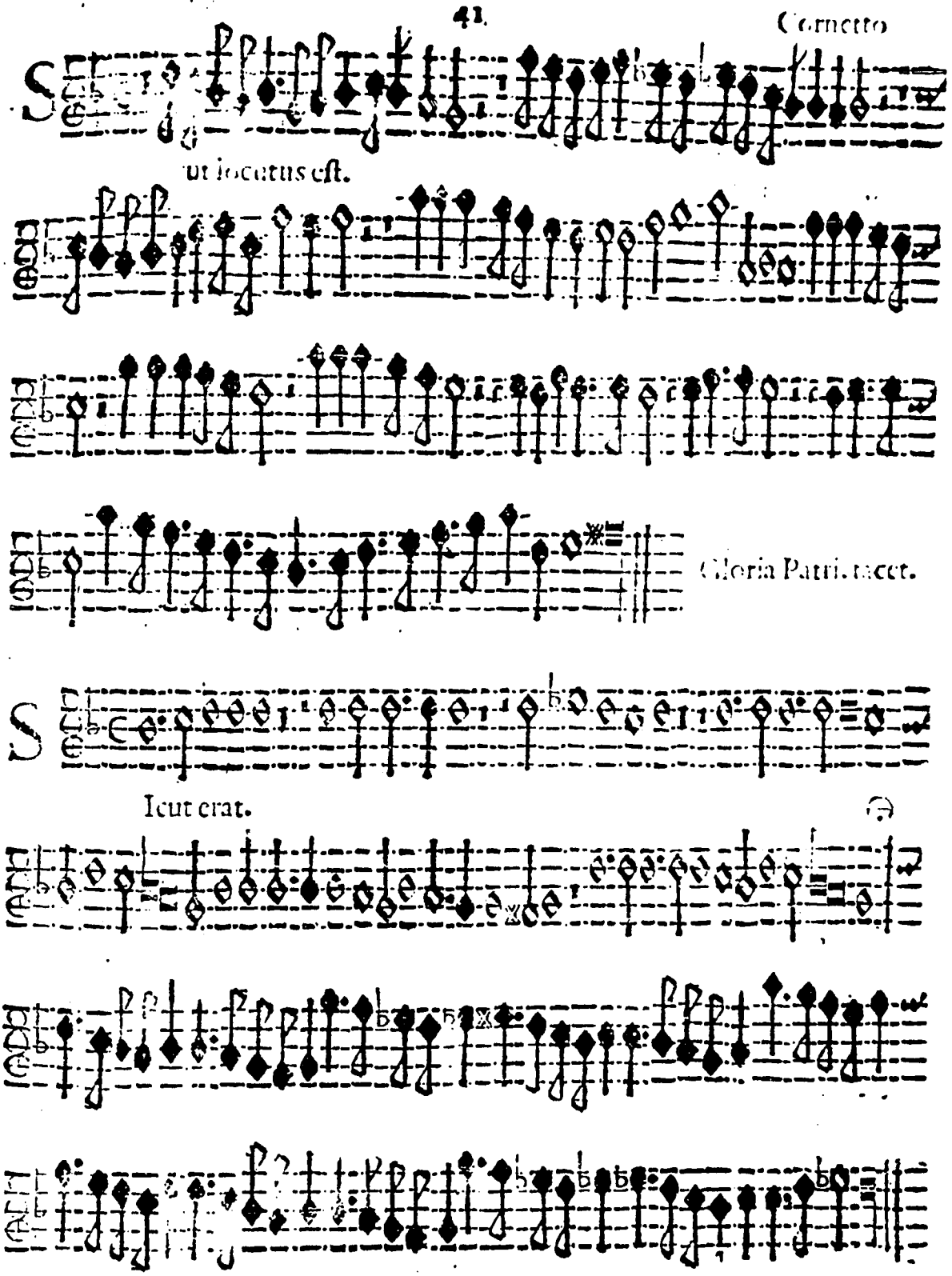
Suscepit Israel. Tacet.



Sicut locutus. tacet. Gloria Patri. tacet.



41. Cornetto



ALTVS

SANCTISSIMÆ VIRGINI

MISSA SENIS VOCIBVS,

AC VESPERÆ PLVRIBVS

DECANTANDÆ,

CVM NONNVLLIS SACRIS CONCENTIBVS,

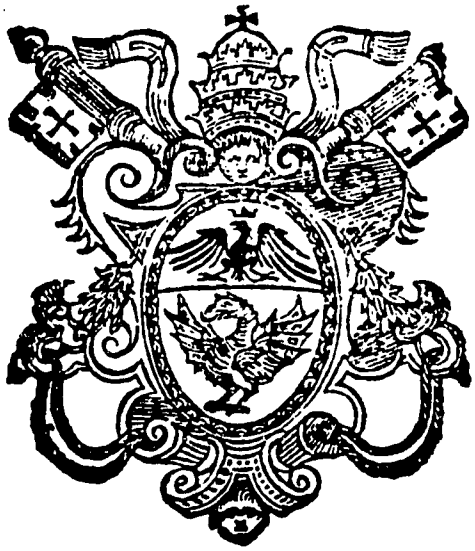
ad Sacella siue Principum Cubicula accommodata.

OPERA

A CLAVDIO MONTEVERDE

nuper effecta

AC BEATISS. PAVLO V. PONT. MAX. CONSECRATA.
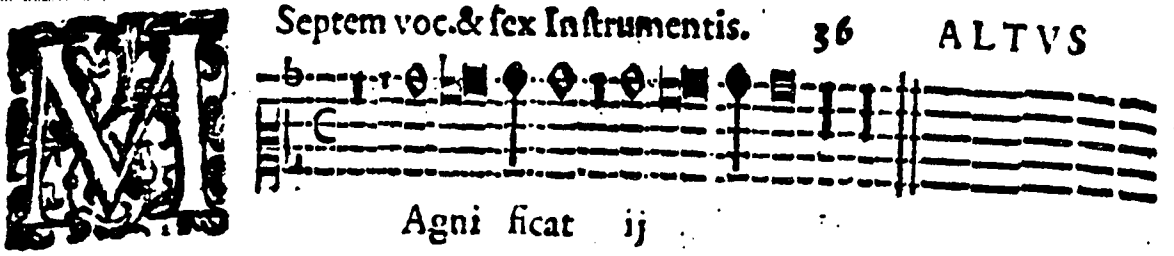


Venetijs, Apud Ricciardum Amadinum.

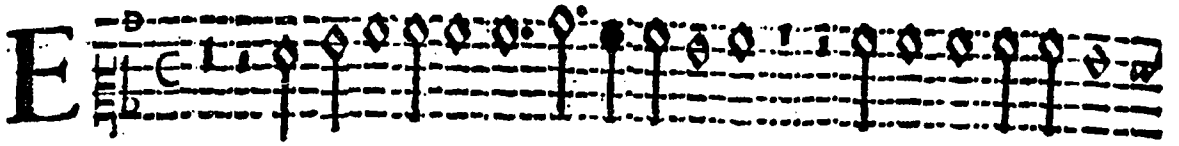
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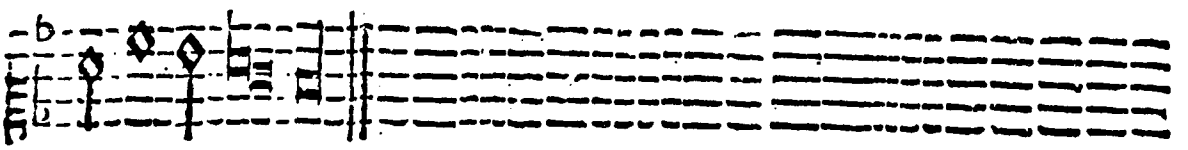
Septem voc.& ſex Inſtrumentis. 36 ALTVS



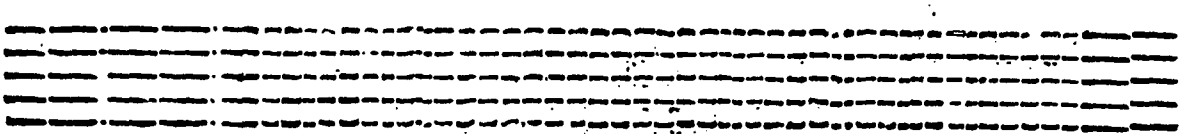
Agni ficat ij



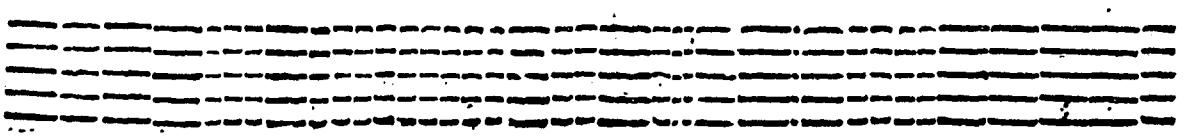
T e xultauit ſpiritus meus in Deo ſaluta-

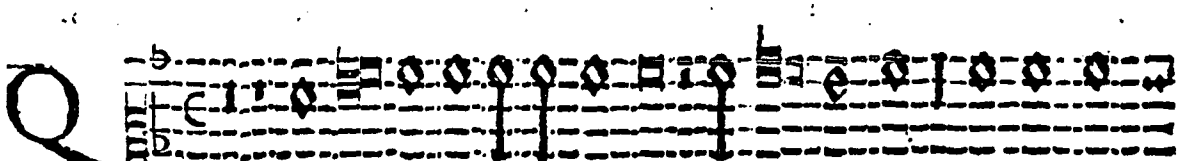


ri me o.

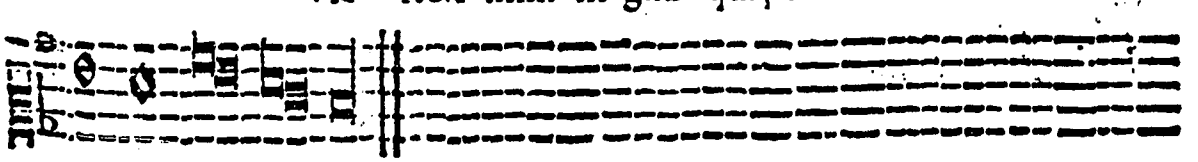


Quia reſpexit. Tacet.

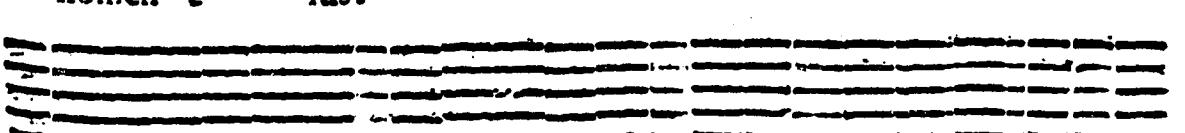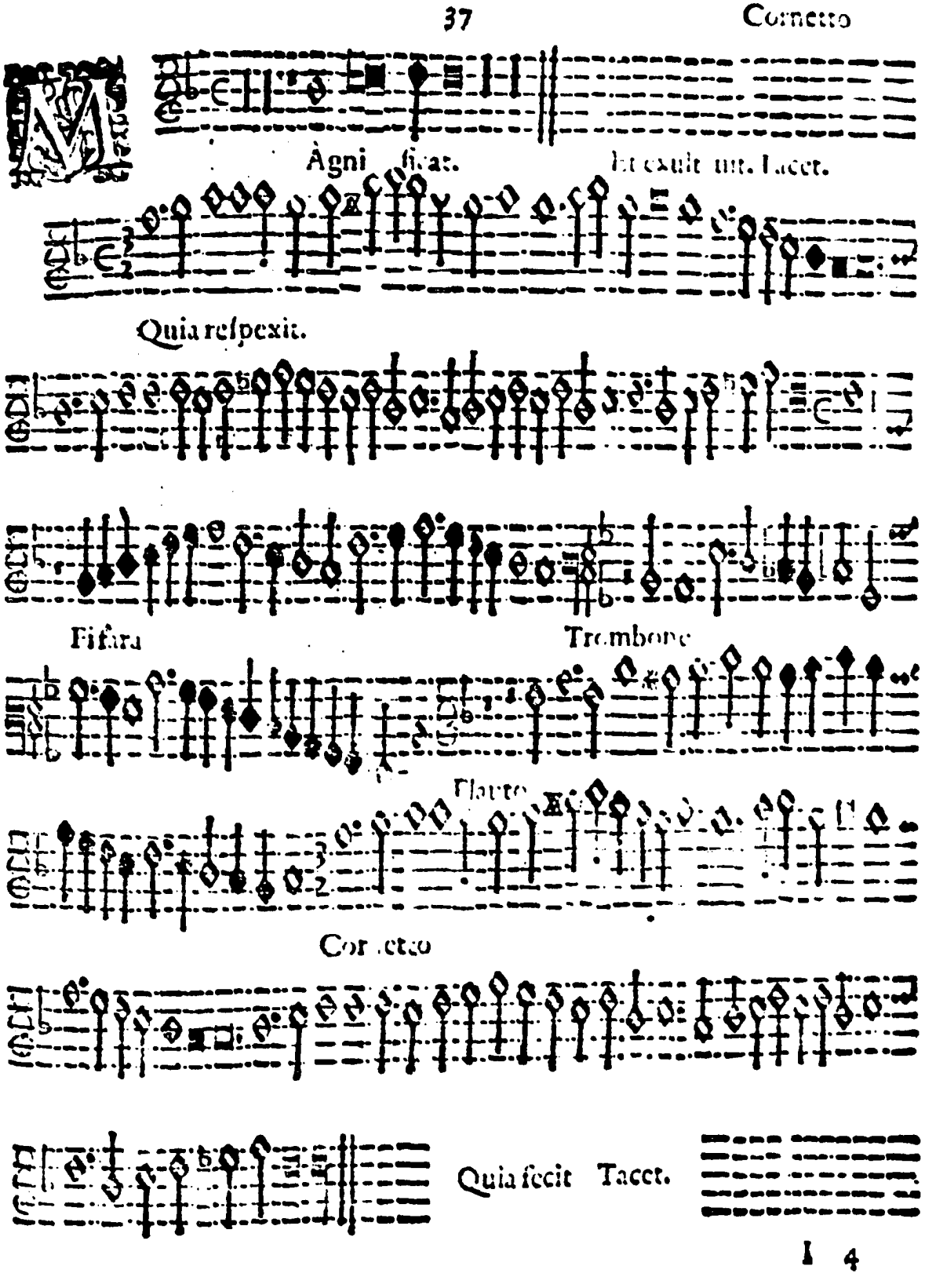




Via fecit mihi m gna qui potens eſt & ſanctum



nomen e ius.

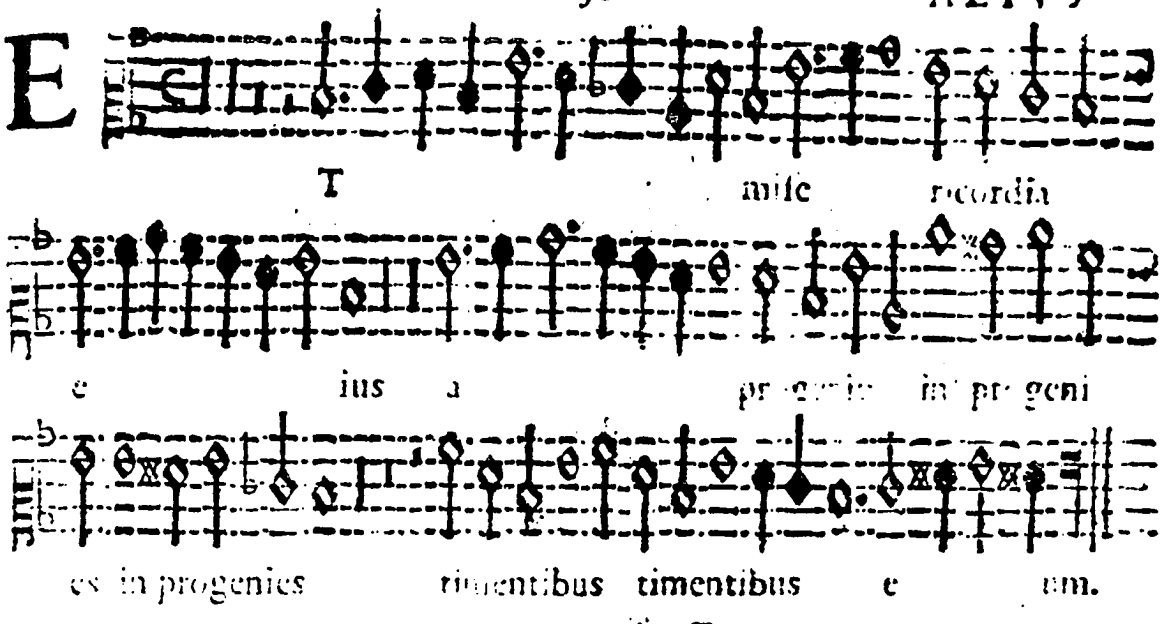


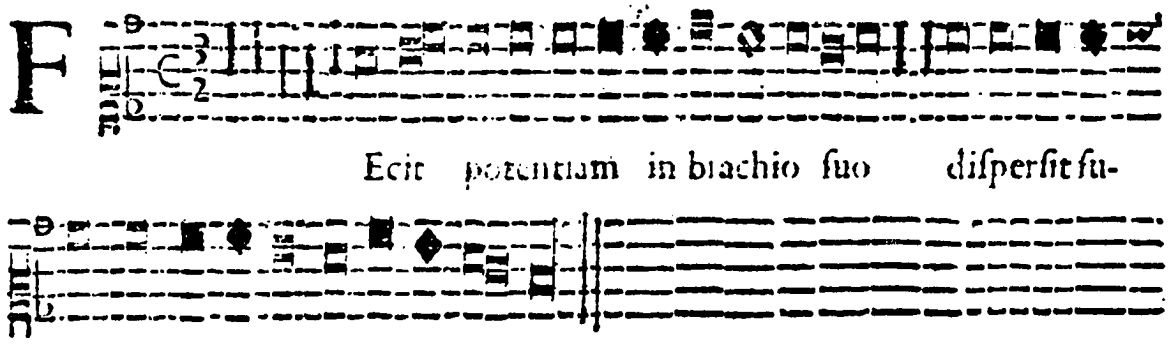
37 Cornetto

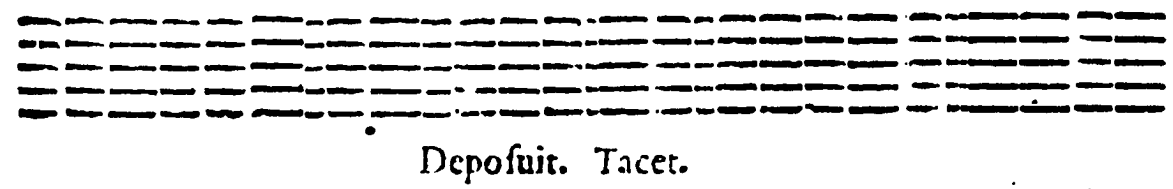


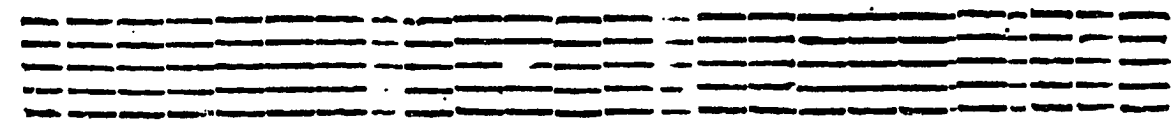
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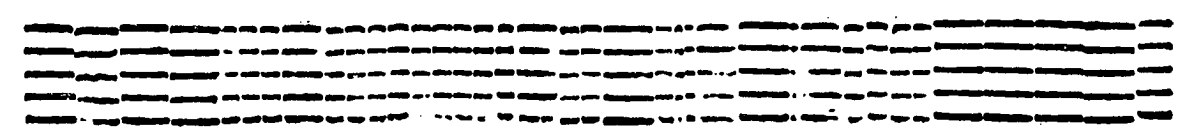
38 ALTVS

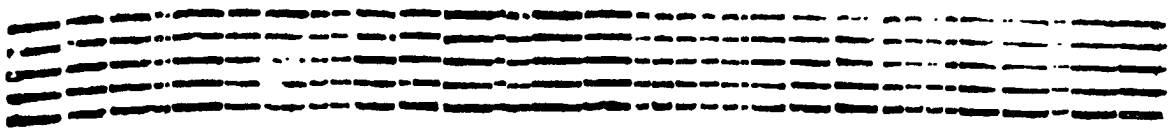

E T misc recordia
e ius a pr in pr geni
es in progenies timentibus timentibus e um.


F Ecit potentiam in brachio suo disperſit ſu-
perbos mente cordis ſu i.

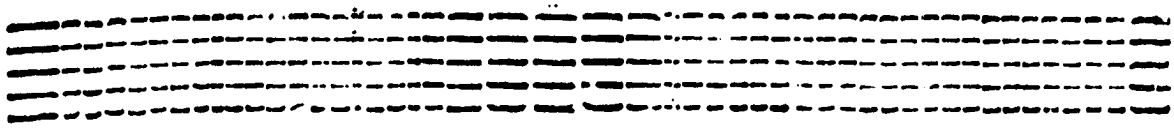

Depoſuit. Tacet.



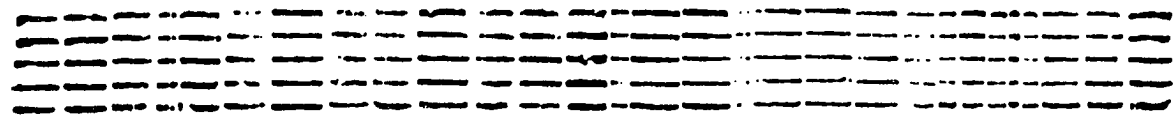


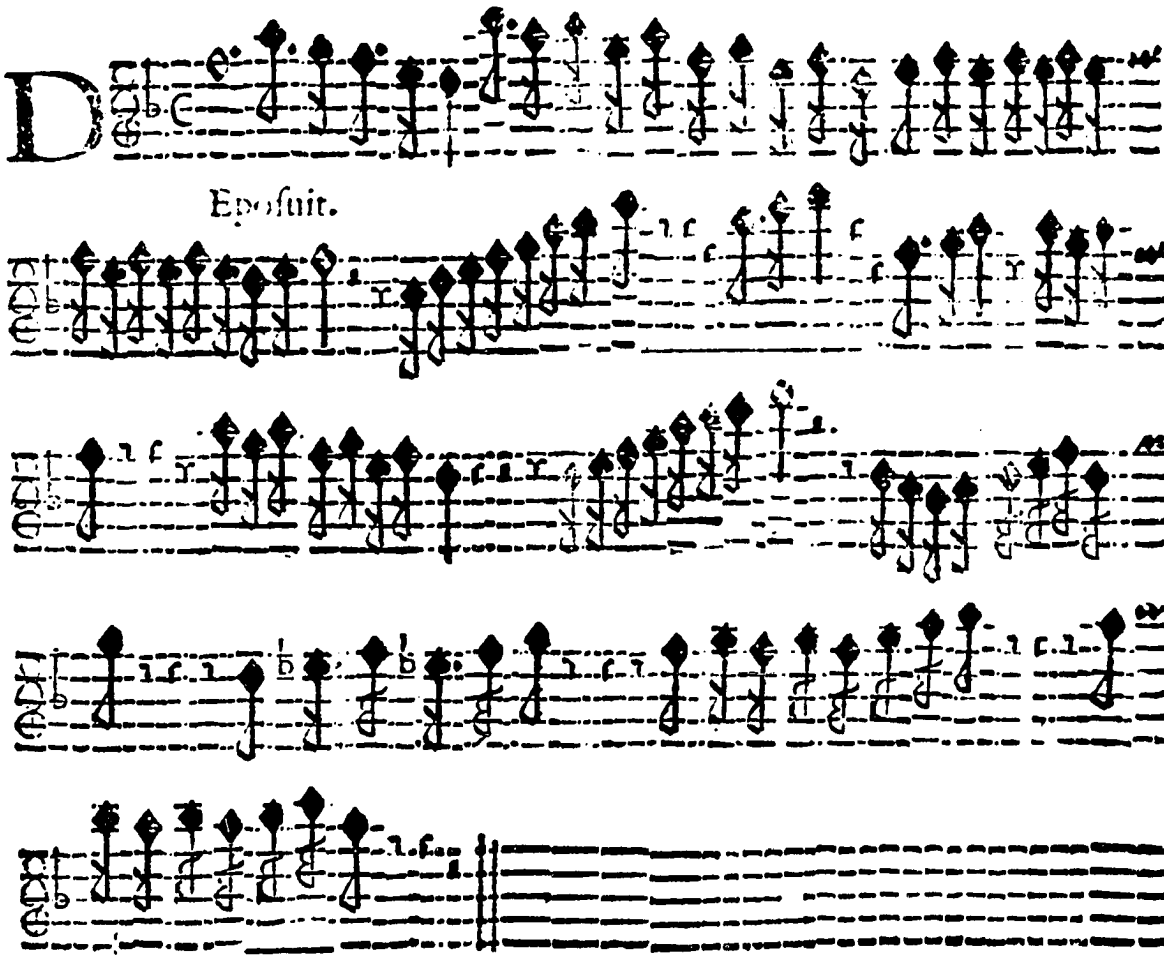


Et miſericordia. Tacet.

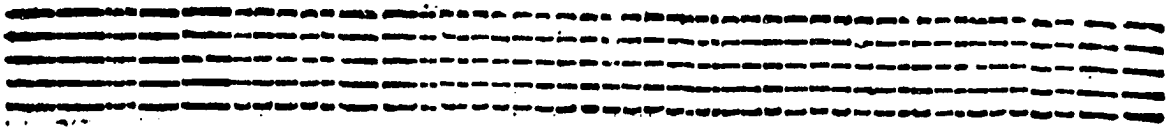


Fecit potentiam. Tacet.

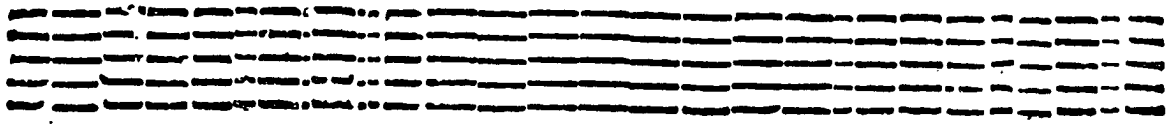




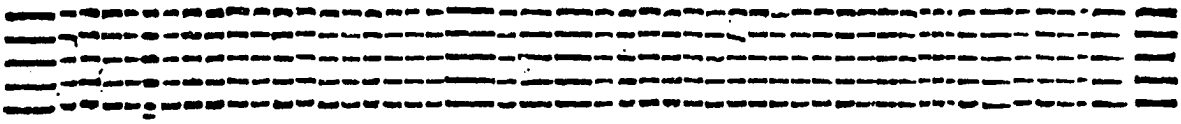
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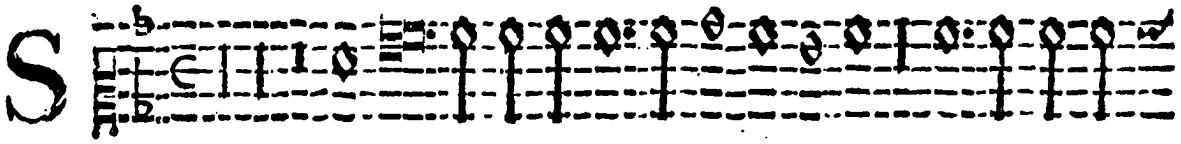


Eſurientes. Tacet.

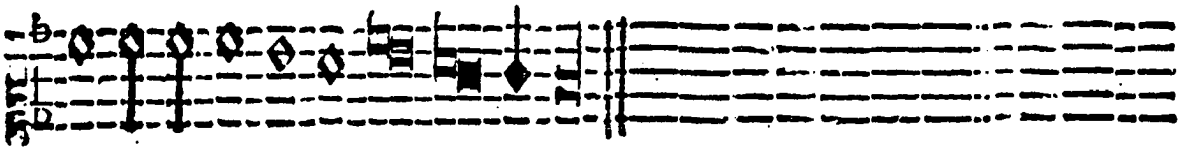


Suſcepit Iſrael. Tacet.



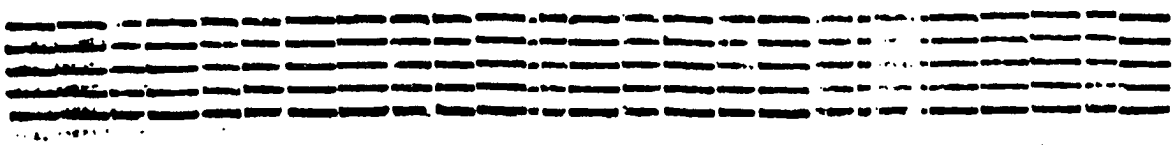


Icut locutus eſt ad Patres noſtros Abraham &
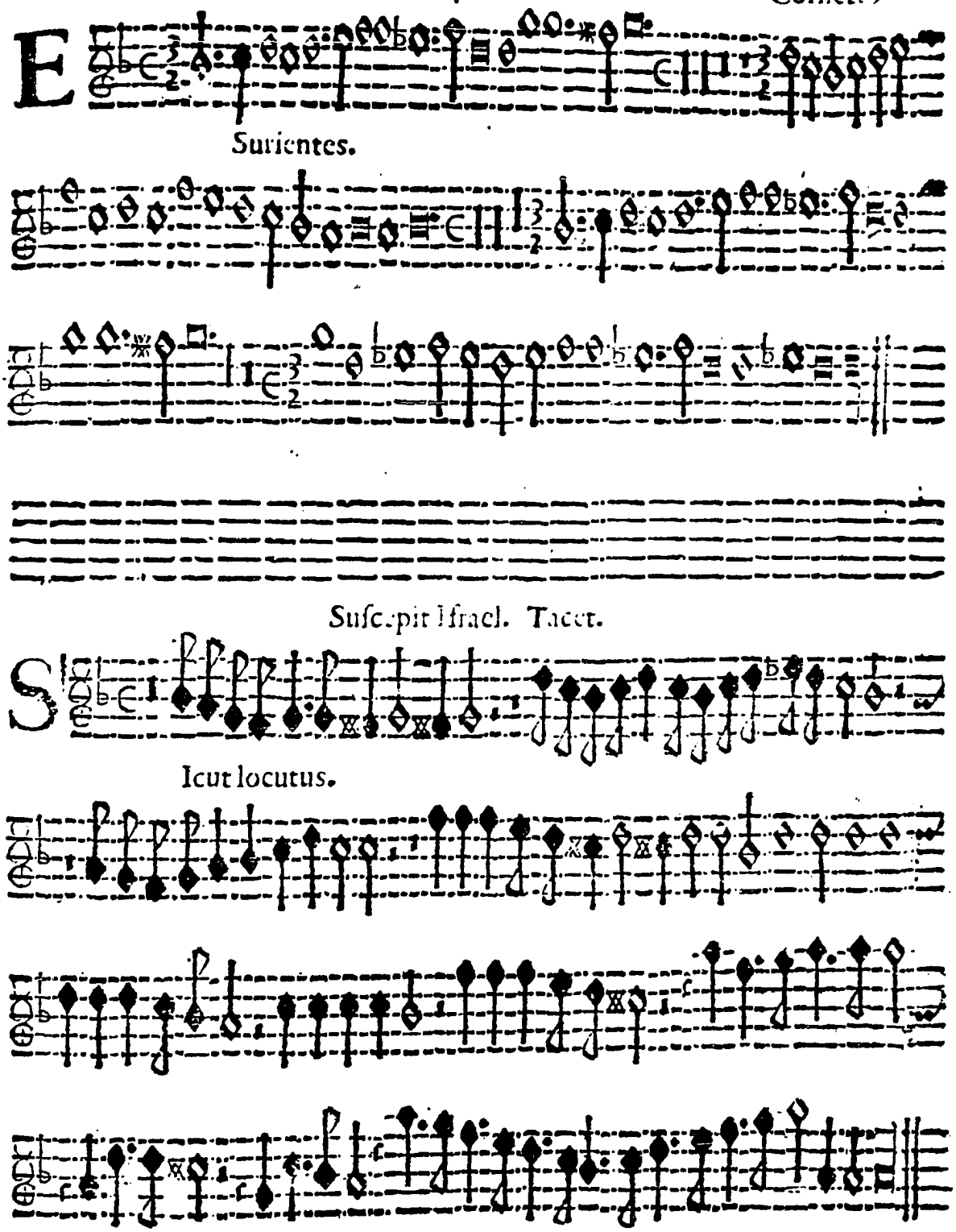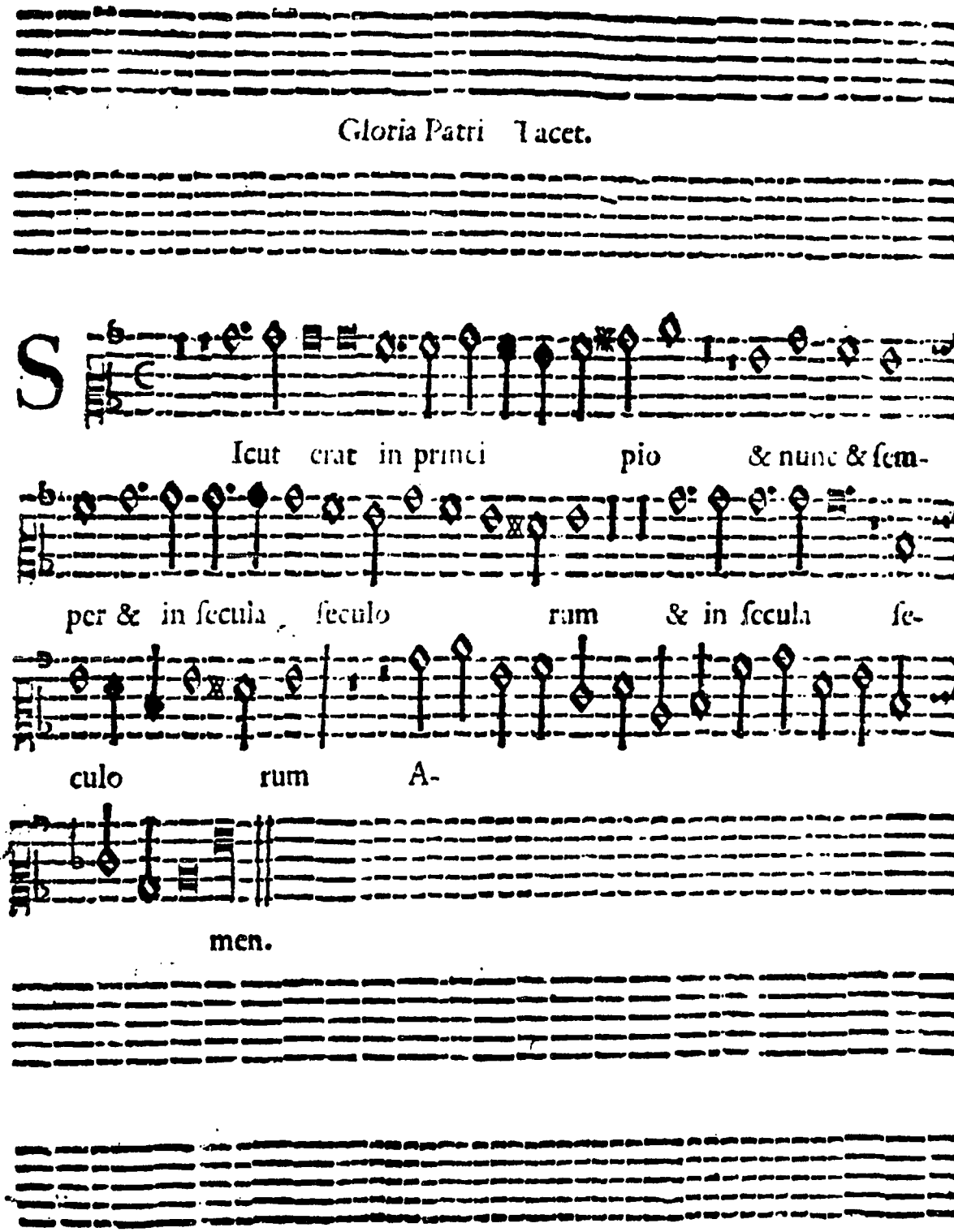


ſemini eius in ſe cula.
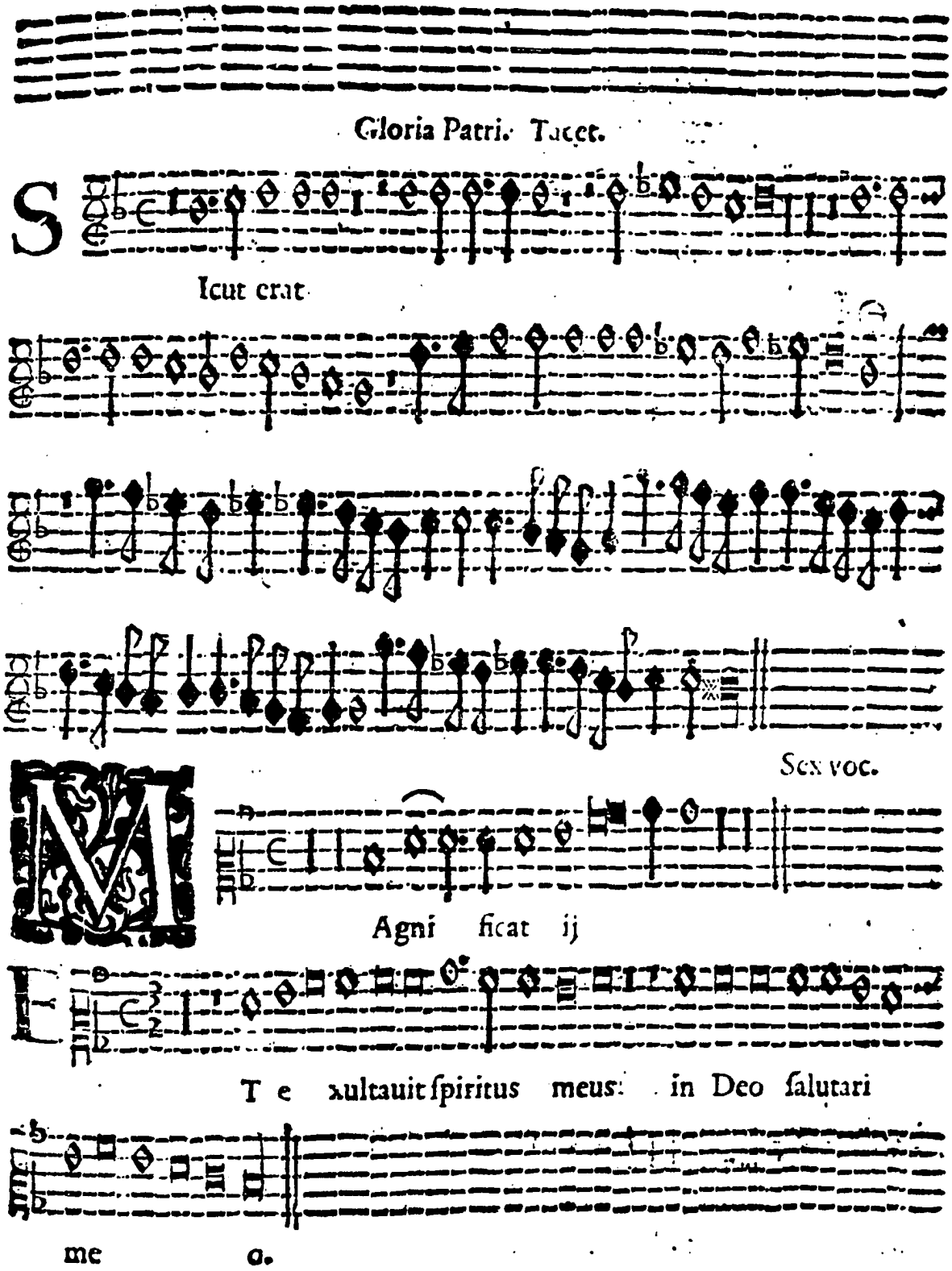




4ª Cornetto




Gloria Patri Tacet.
Sicut erat in princi pio & nunc & ſem-
per & in ſecula ſeculo rum & in ſecula ſe-
culo rum A-
men.

43 Cornetto


Gloria Patri. Tacet.
Sicut erat
Sex voc.
Agni ficat ij
T e xultauit ſpiritus meus: in Deo ſalutari
me o.

TENOR

SANCTISSIMÆ VIRGINI

MISSA SENIS VOCIBVS.

AC VESPERÆ PLVRIBVS

DECANTANDÆ,

CVM NONNVLLIS SACRIS CONCENTIBVS,

ad Sacella ſiue Principum Cubicula accommodata.

OPERA

A CLAVDIO MONTEVERDE

nuper effecta

AC BEATISS. PAVLO V. PONT. MAX. CONSECRATA.

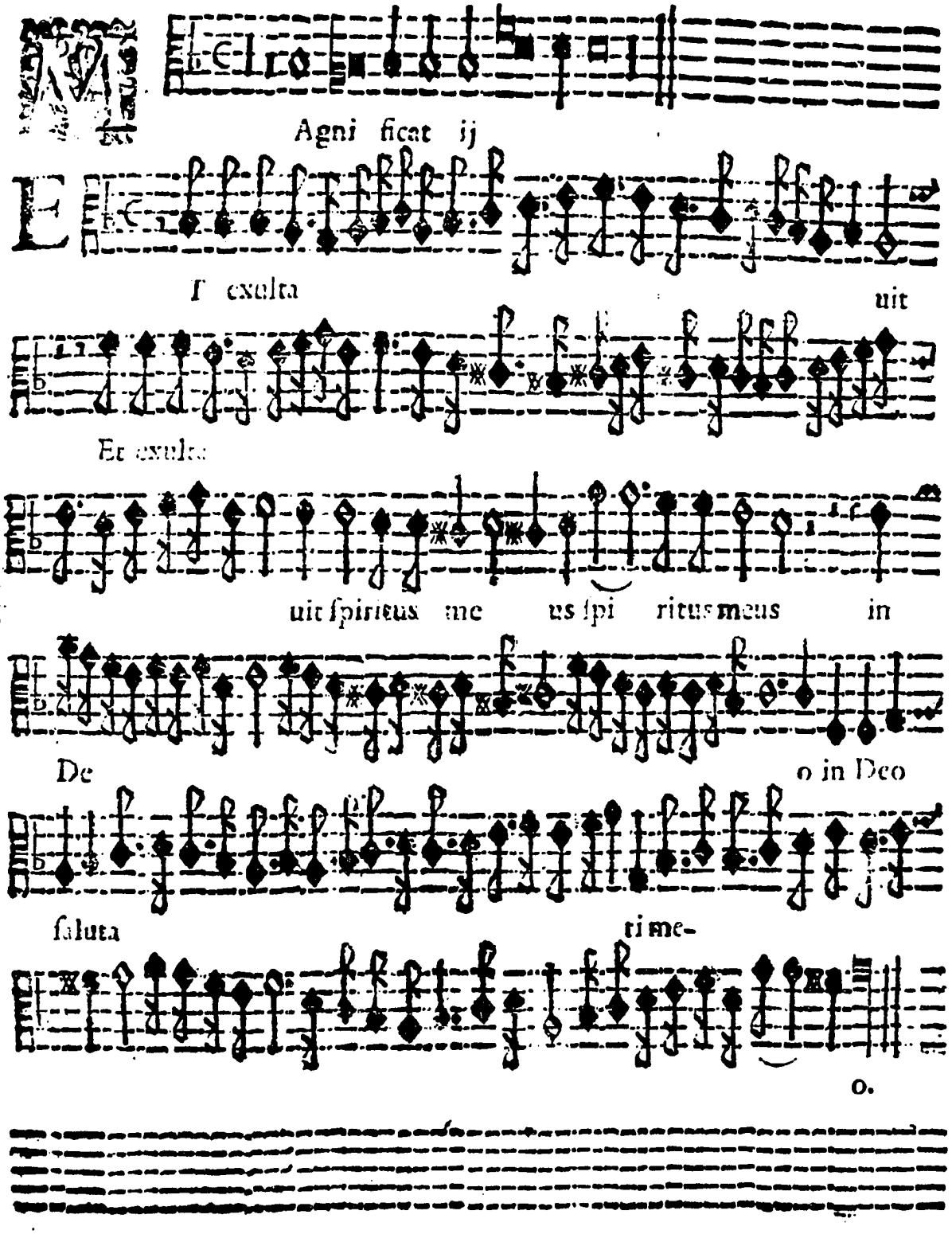


Venetiis, Apud Ricciardum Amadinum.

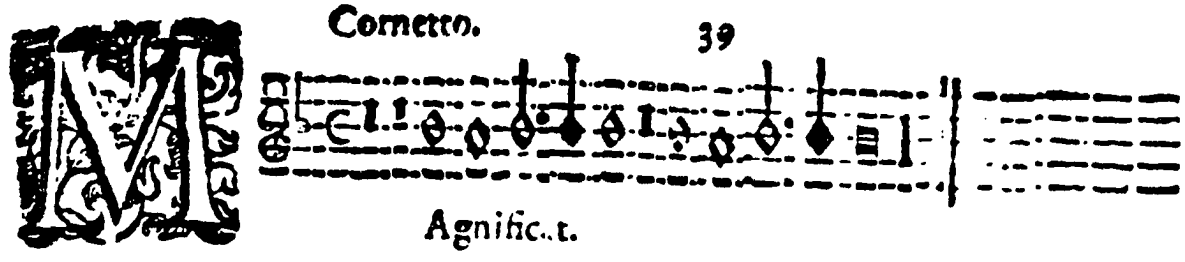
M D C X.

D

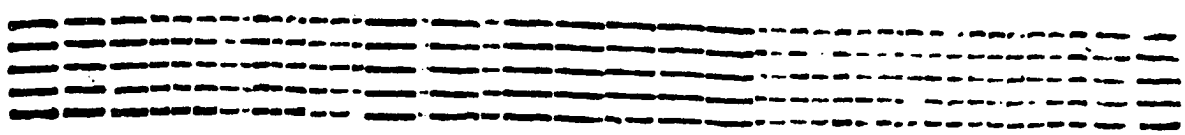
Septem vocibus, & sex Instrumentis. 38



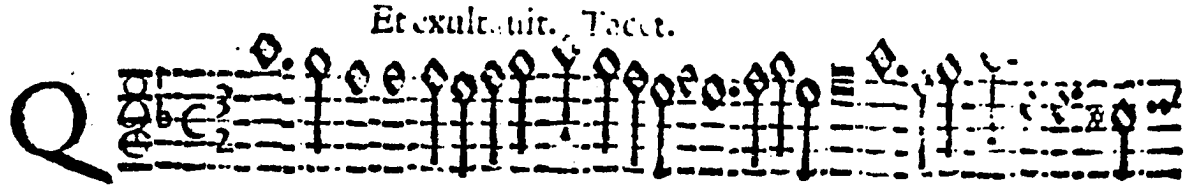
Cornetto. 39
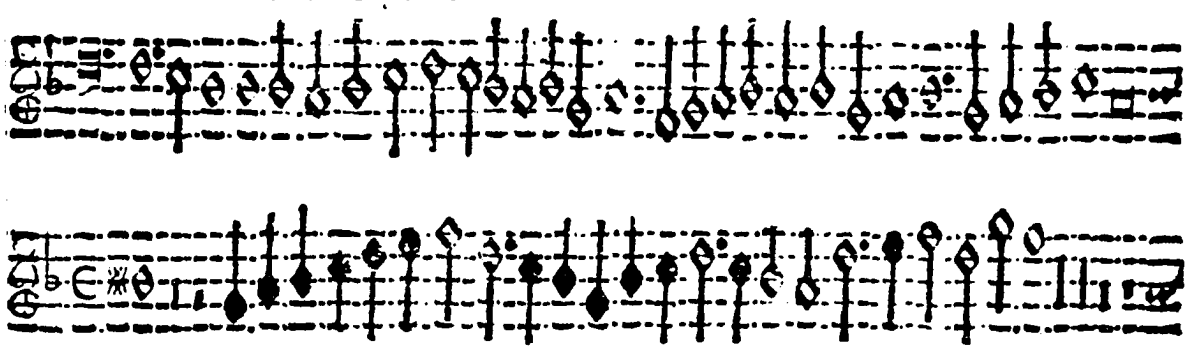


Agnific.t.



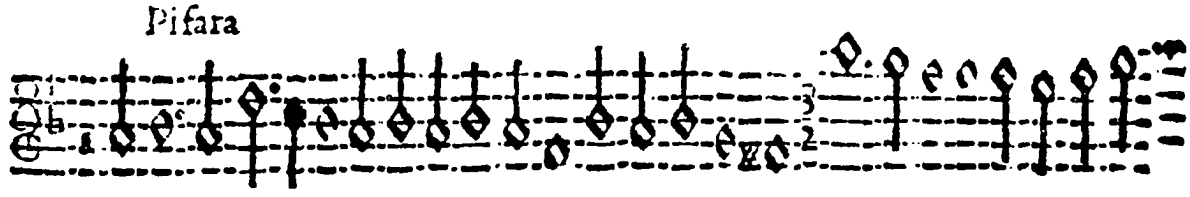
Et exult.auit. Tacet.



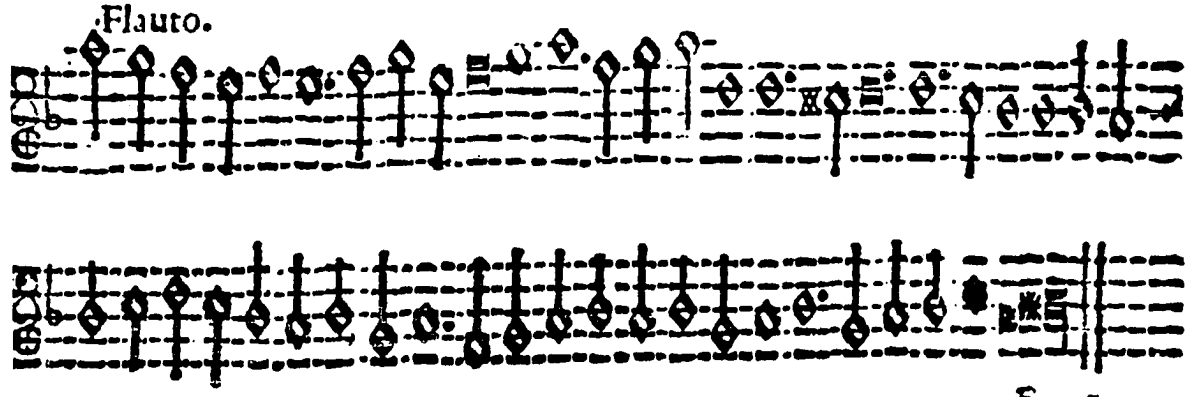
Via refpexit.



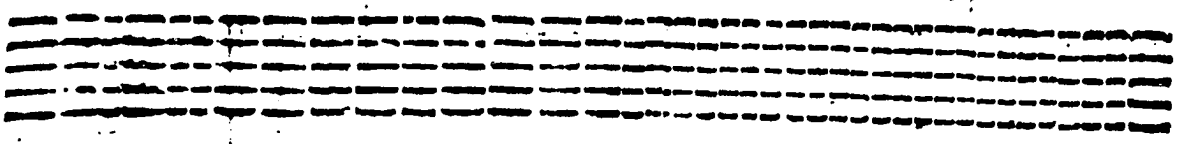
Pifara



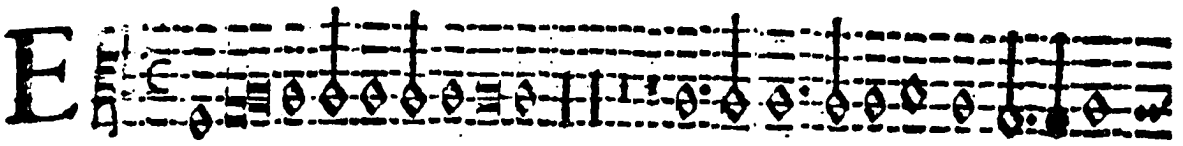
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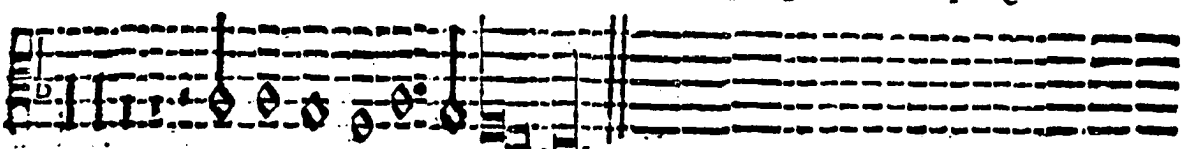
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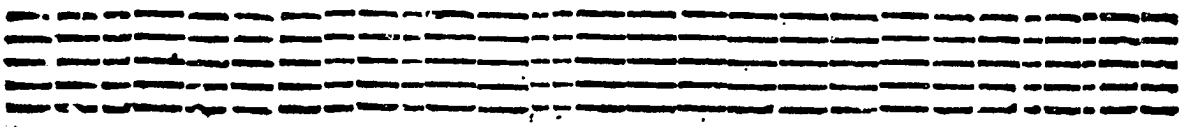
Qui fecit. Tacet.



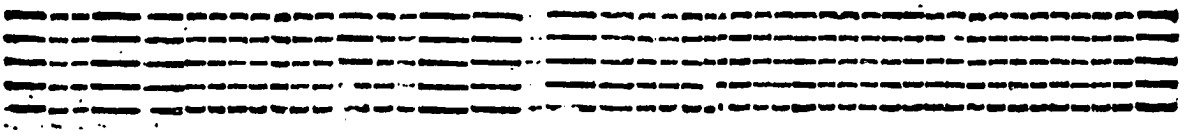
Et miſericordia eius a progenie in progenies



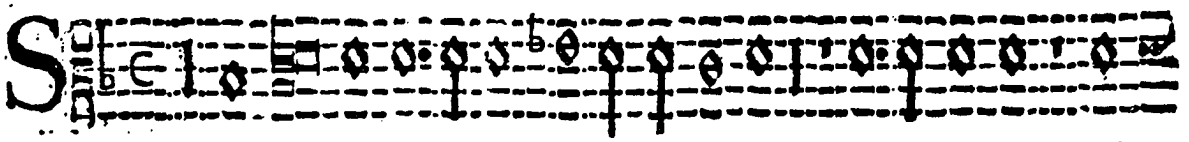
timentibus eum.



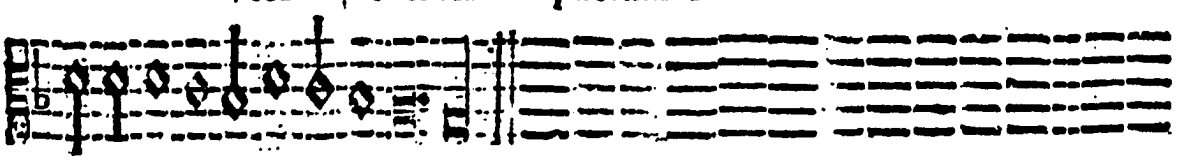
Fecit potentiam. Tacet.



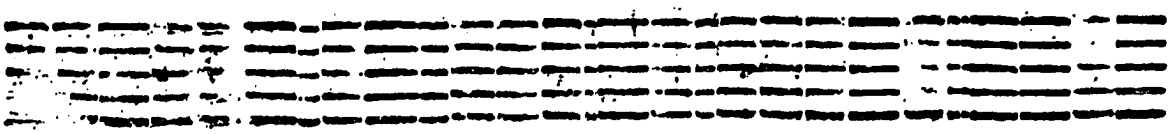
Depoſuit. Tacet. Eſurientes. Tacet.



Vſcepit Iſrael puerum ſuum recordatus mi-
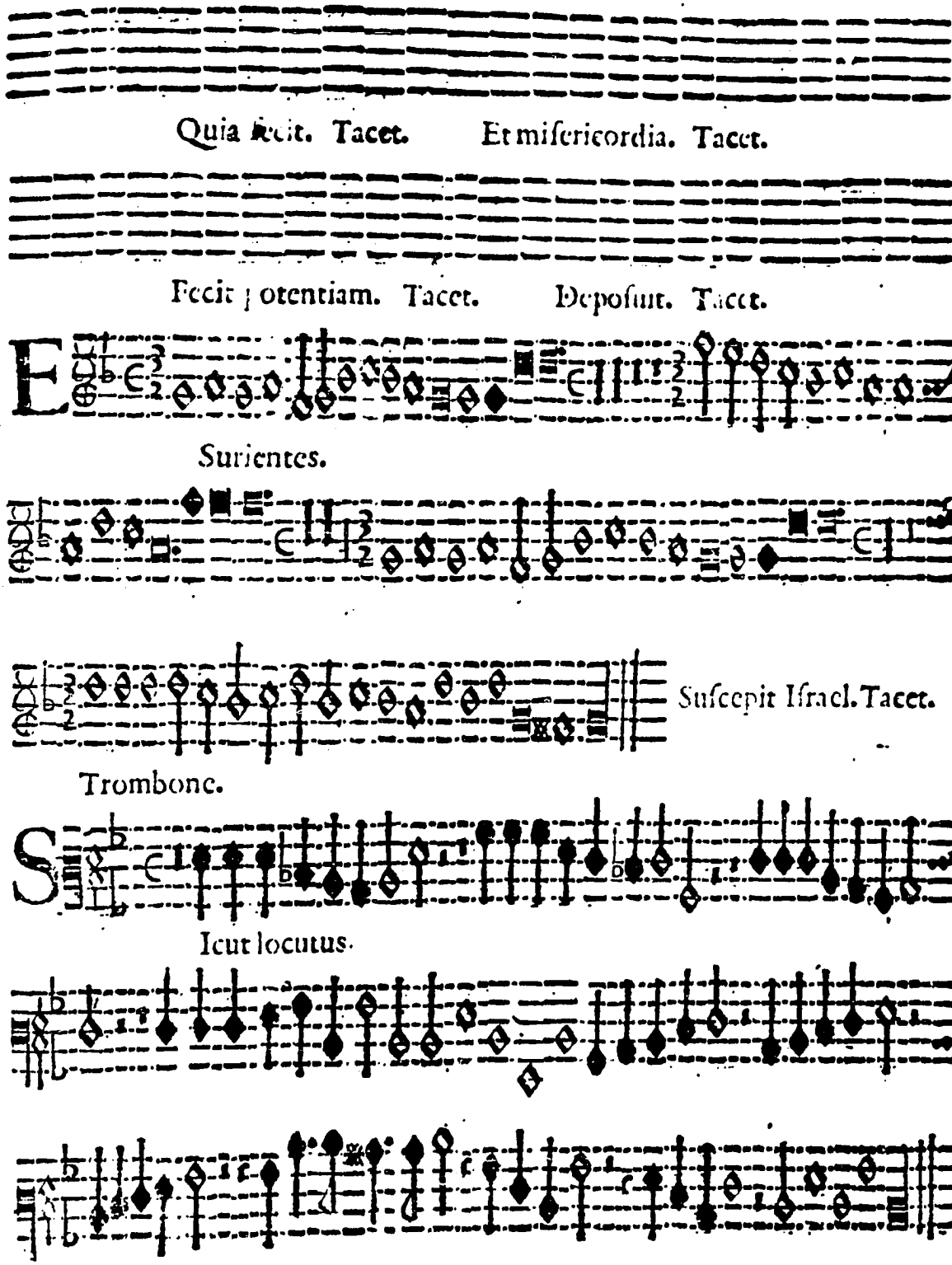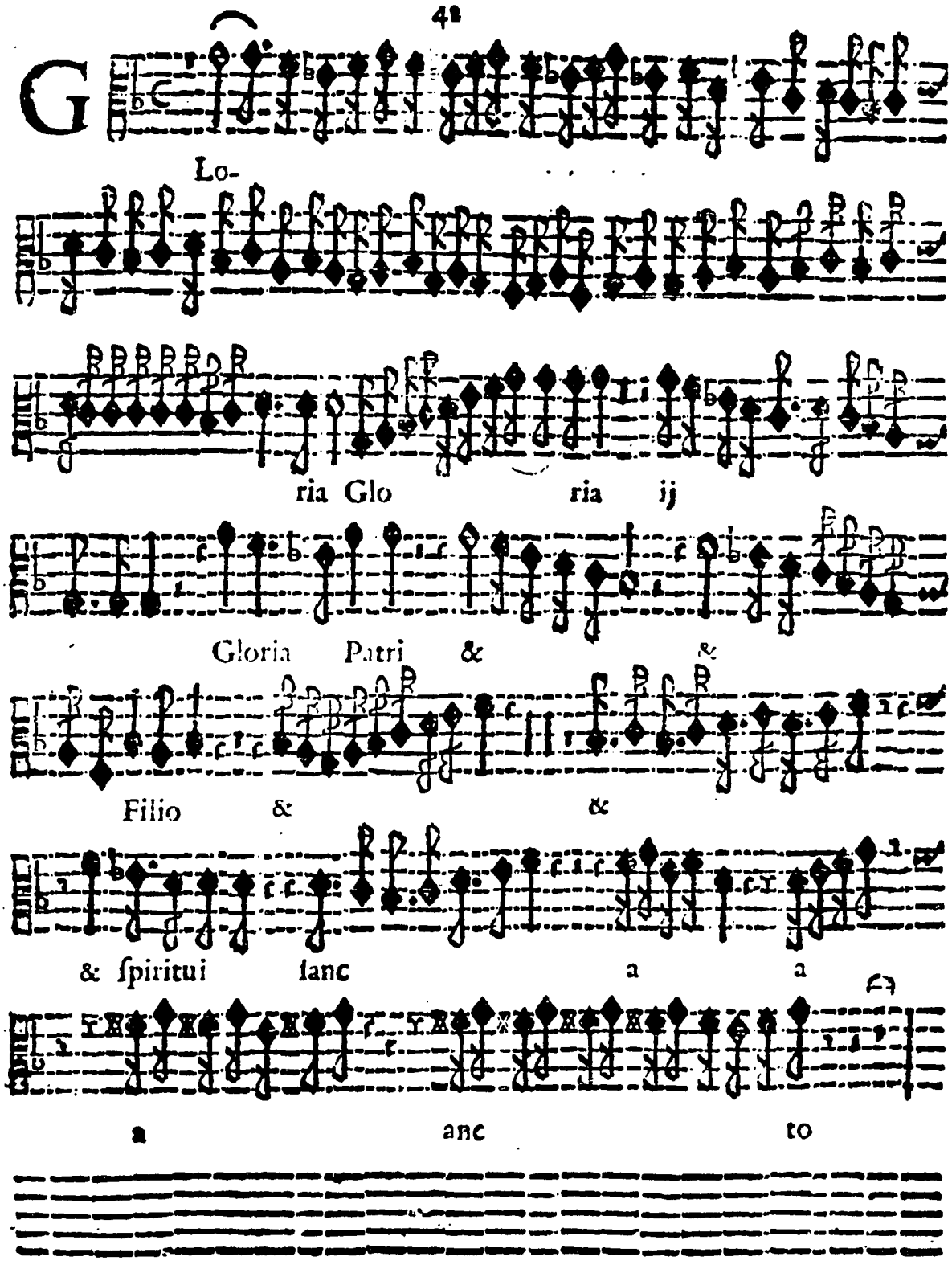


ſericordiæ ſuæ.



Sicut locutus. Tacet.

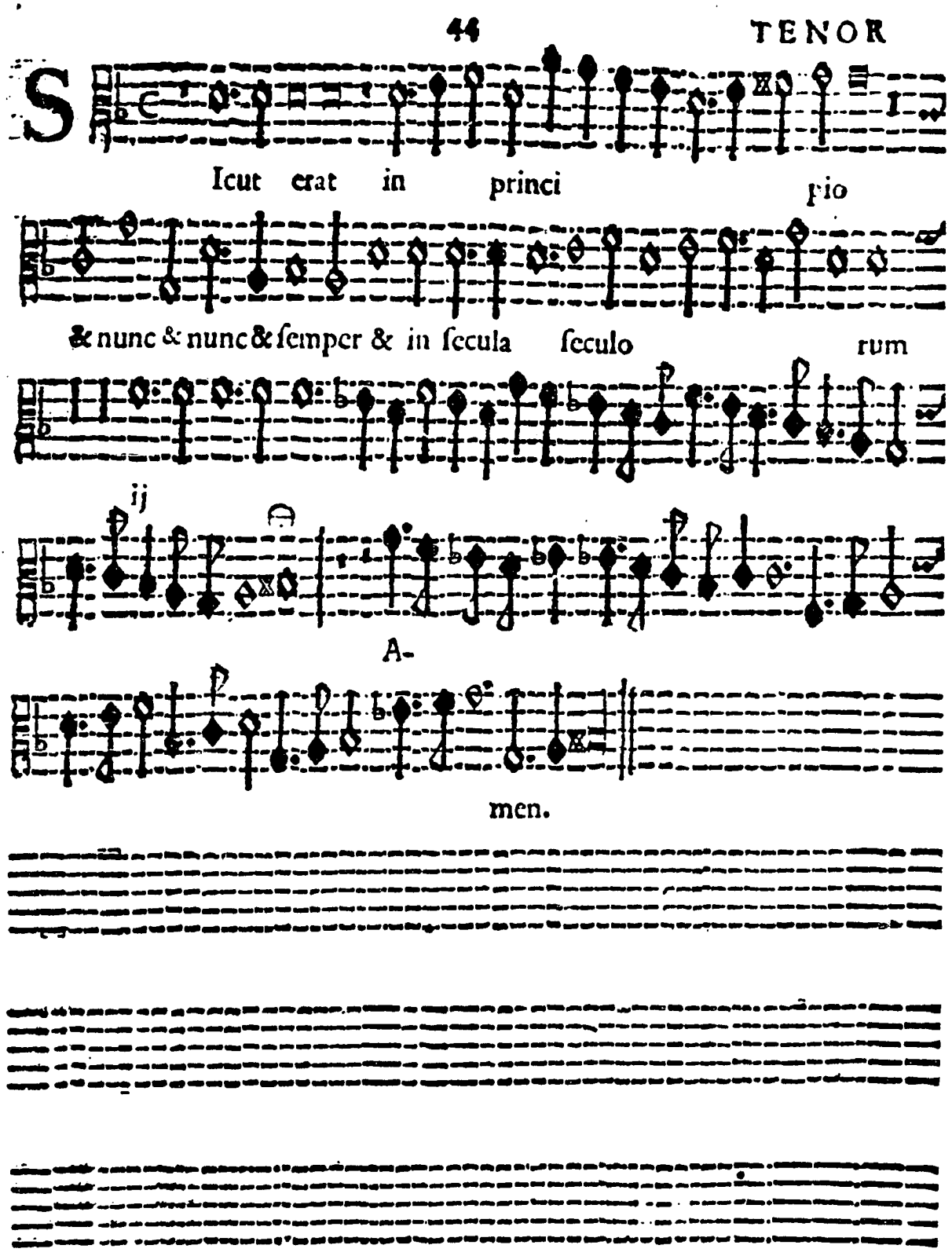
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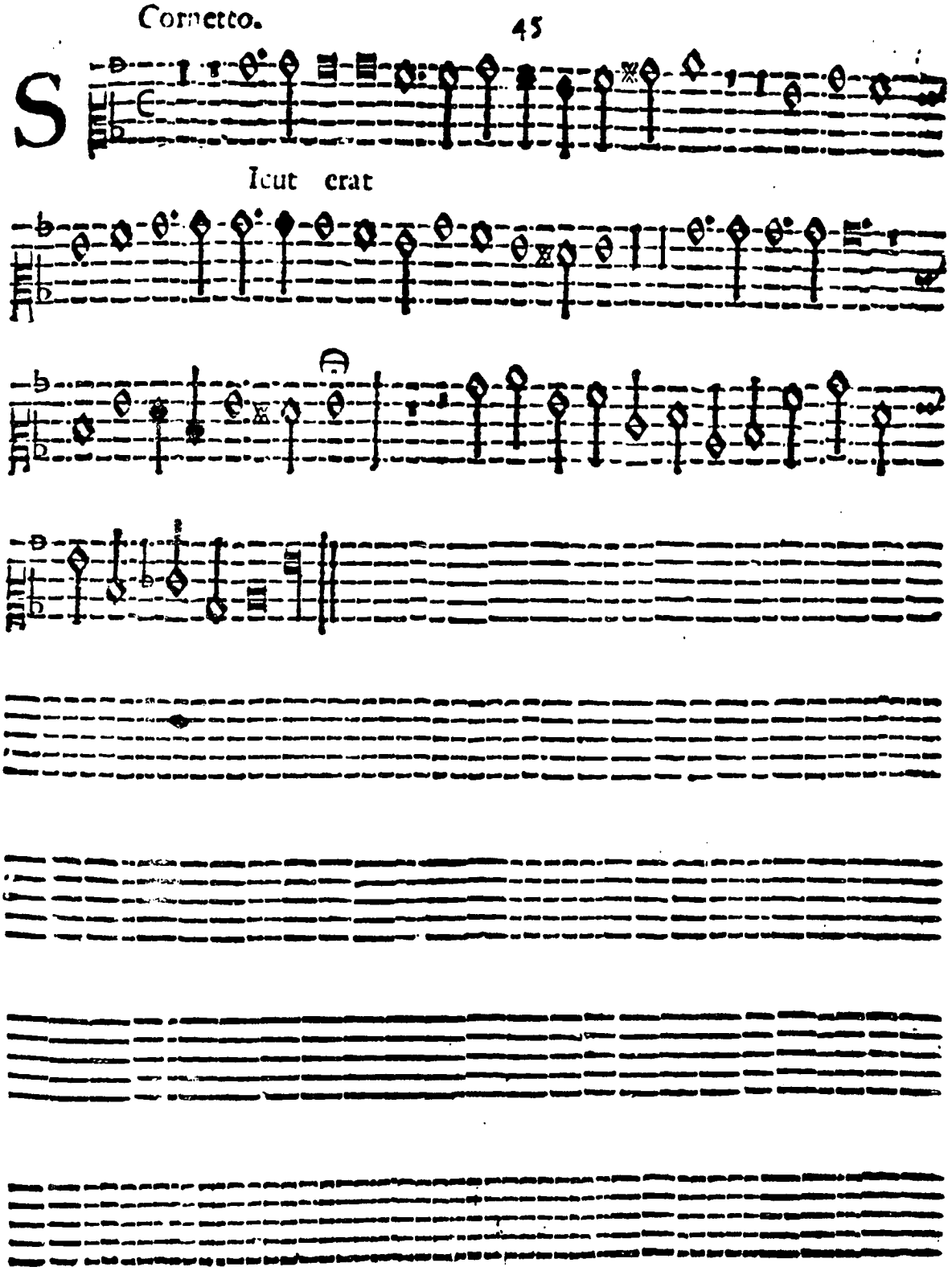

Quia fecit. Tacet.
Et miſericordia. Tacet.
Fecit potentiam. Tacet.
Depoſuit. Tacet.
Surientes.
Suſcepit Iſrael. Tacet.
Trombone.
Sicut locutus.


4ª
Lo-
ria Glo ria ij
Gloria Patri & &
Filio & &
& ſpiritui ſanc a a
a anc to

43

Gloria Patri. Tacet.


44
TENOR
Icut erat in princi pio
& nunc & nunc & ſemper & in ſecula ſeculo rum
ij
A-
men.


Cornetto.
45
Icut erat

QVINTVS

SANCTISSIMÆ VIRGINI

MISSA SENIS VOCIBVS.

AC VESPERÆ PLVRIBVS

DECANTANDÆ,

CVM NONNVLLIS SACRIS CONCENTIBVS,

ad Sacella siue Principum Cubicula accommodata.

OPERA

A CLAVDIO MONTEVERDE

nuper effecta

AC BEATISS. PAVLO V. PONT. MAX. CONSECRATA.
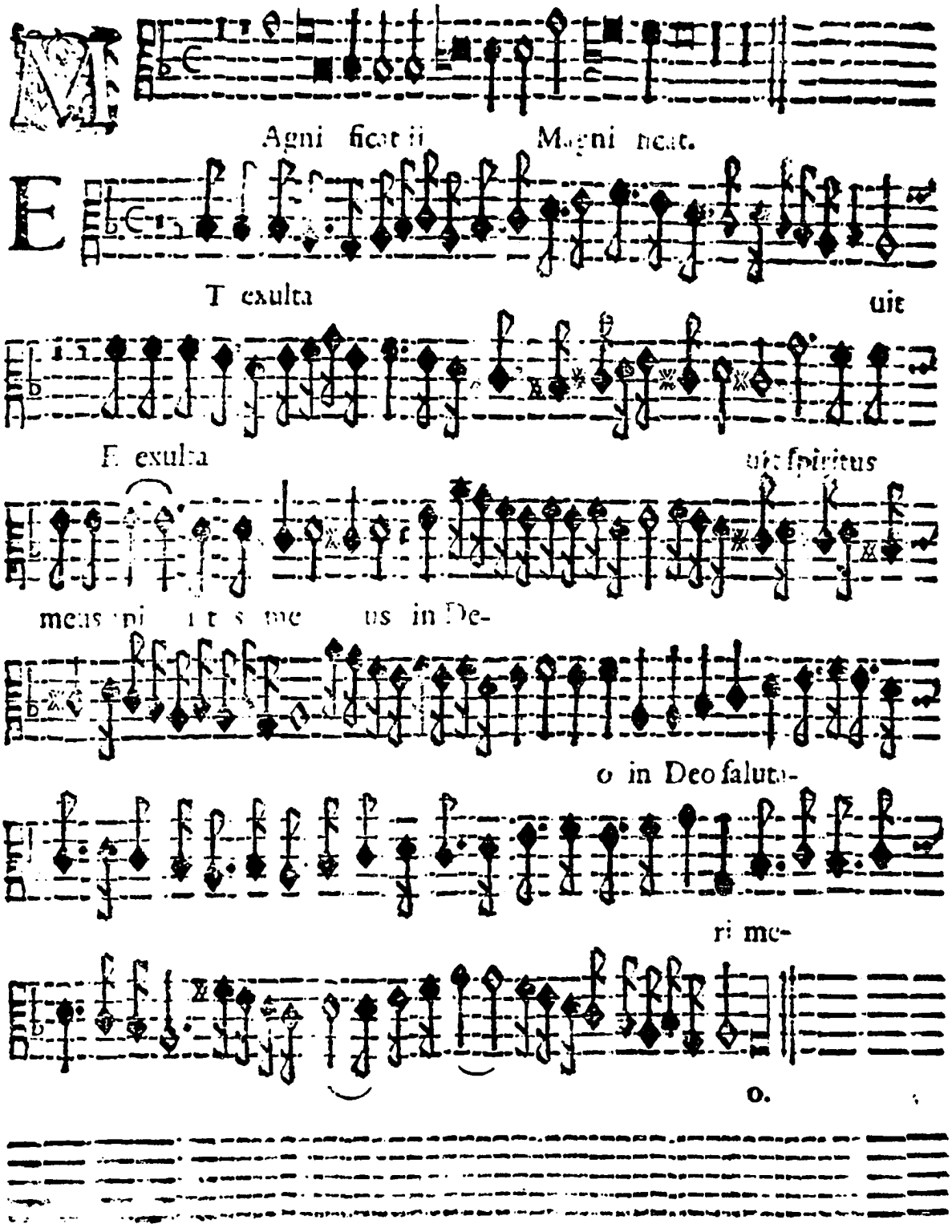


Venetijs, Apud Ricciardum Amadinum.

M D C X.

N

COLL. MUSICAL

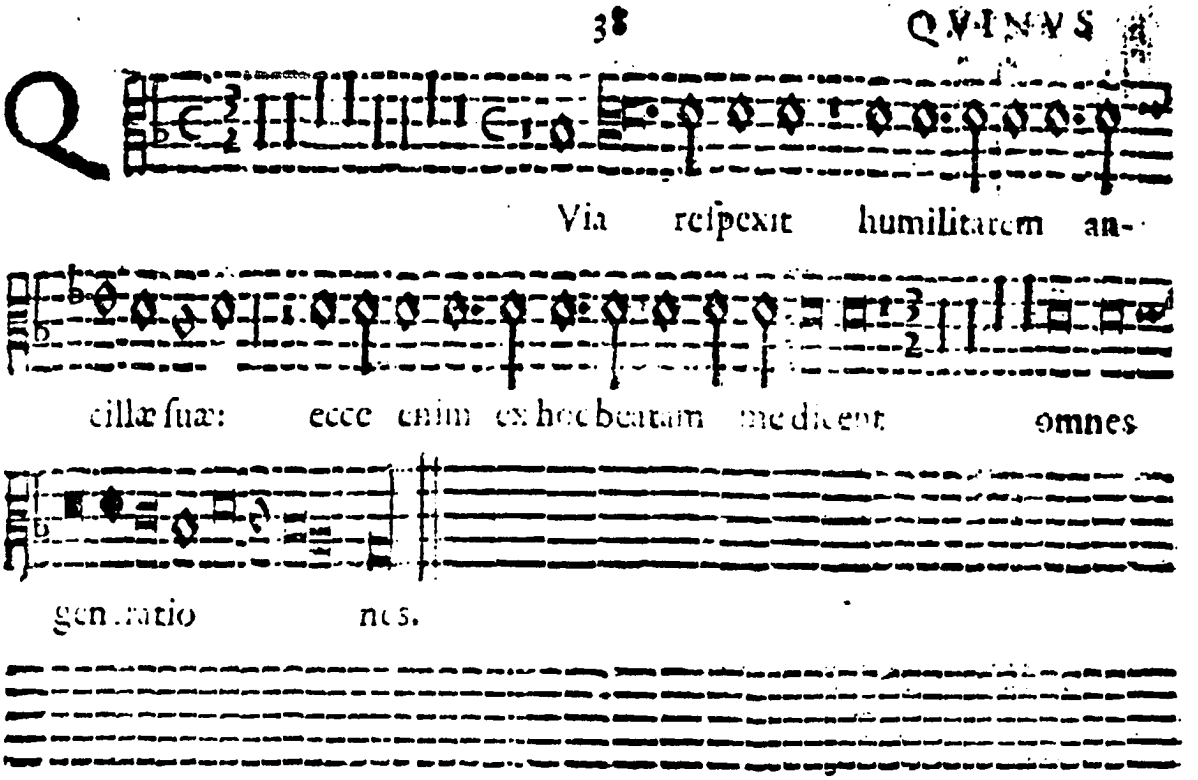

Agni ficat ii
Magni ficat.
T exulta
uit
E exulta
uit spiritus
meus ni t s me us in De-
o in Deo salutari me-
o.
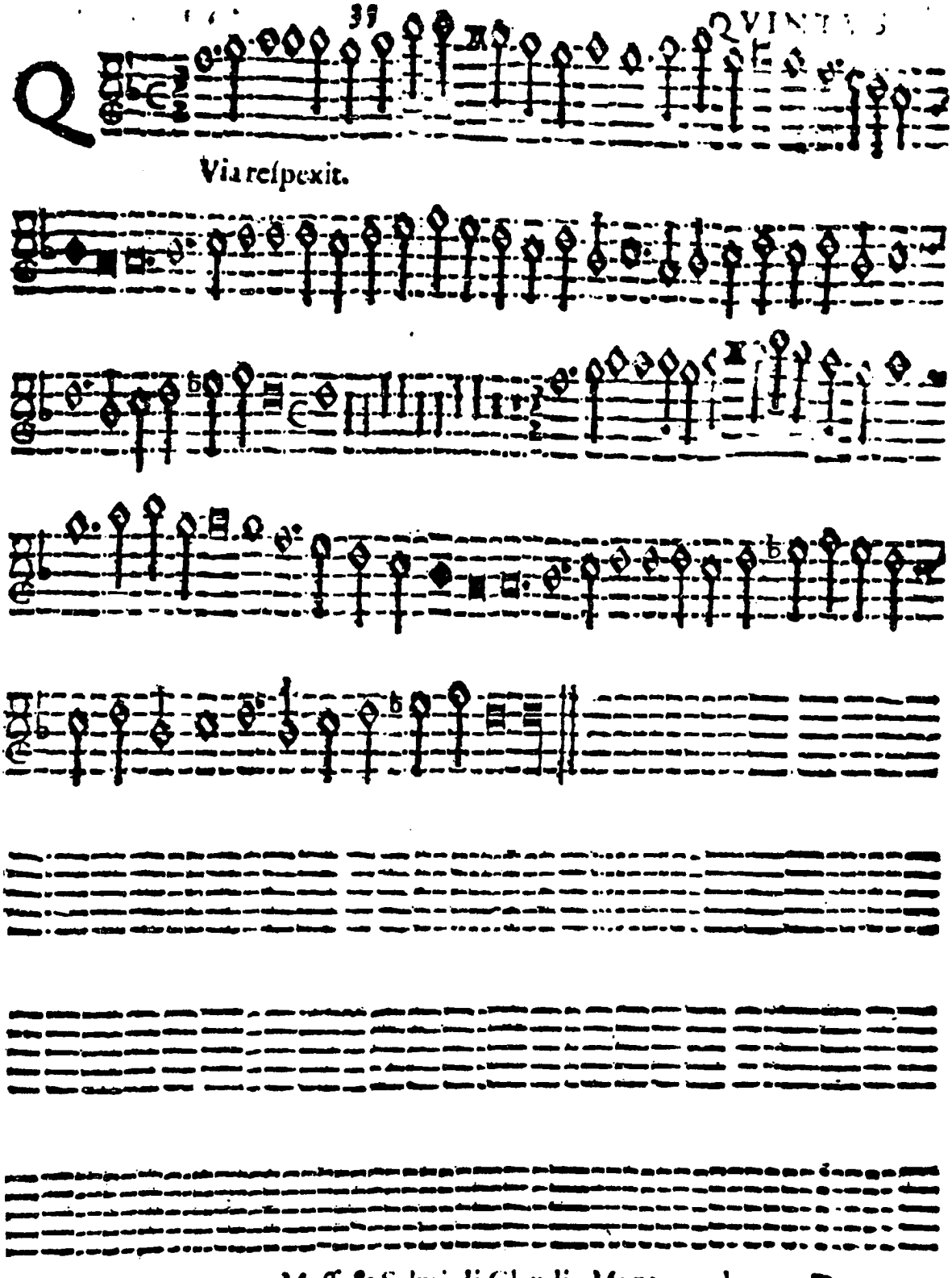
37 Violino



Agnificat.

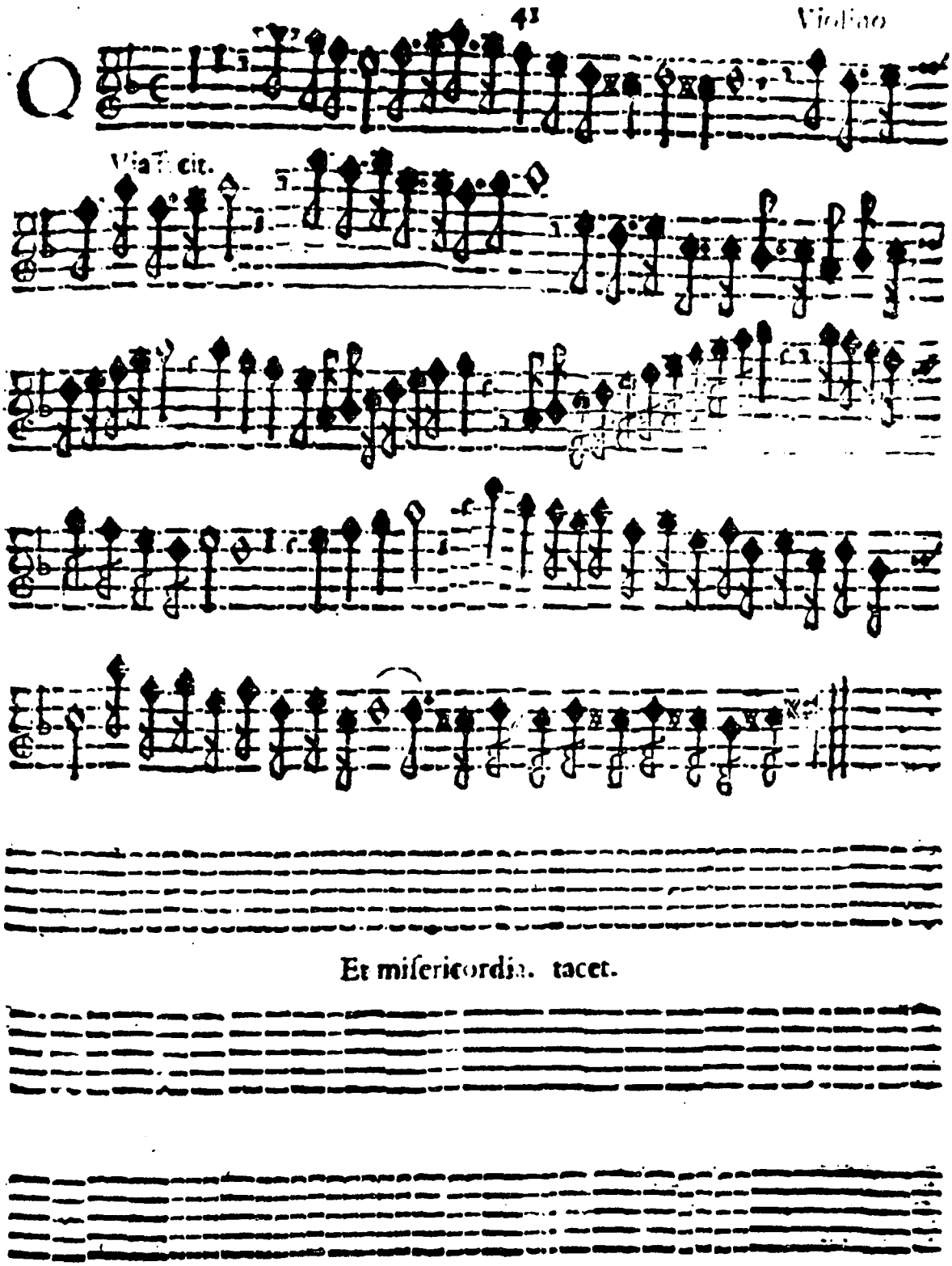
Et exultauit. Tacet.


Via respexit humilitatem an-
cillæ suæ: ecce enim ex hoc beatam me dicent omnes
gen. ratio nes.

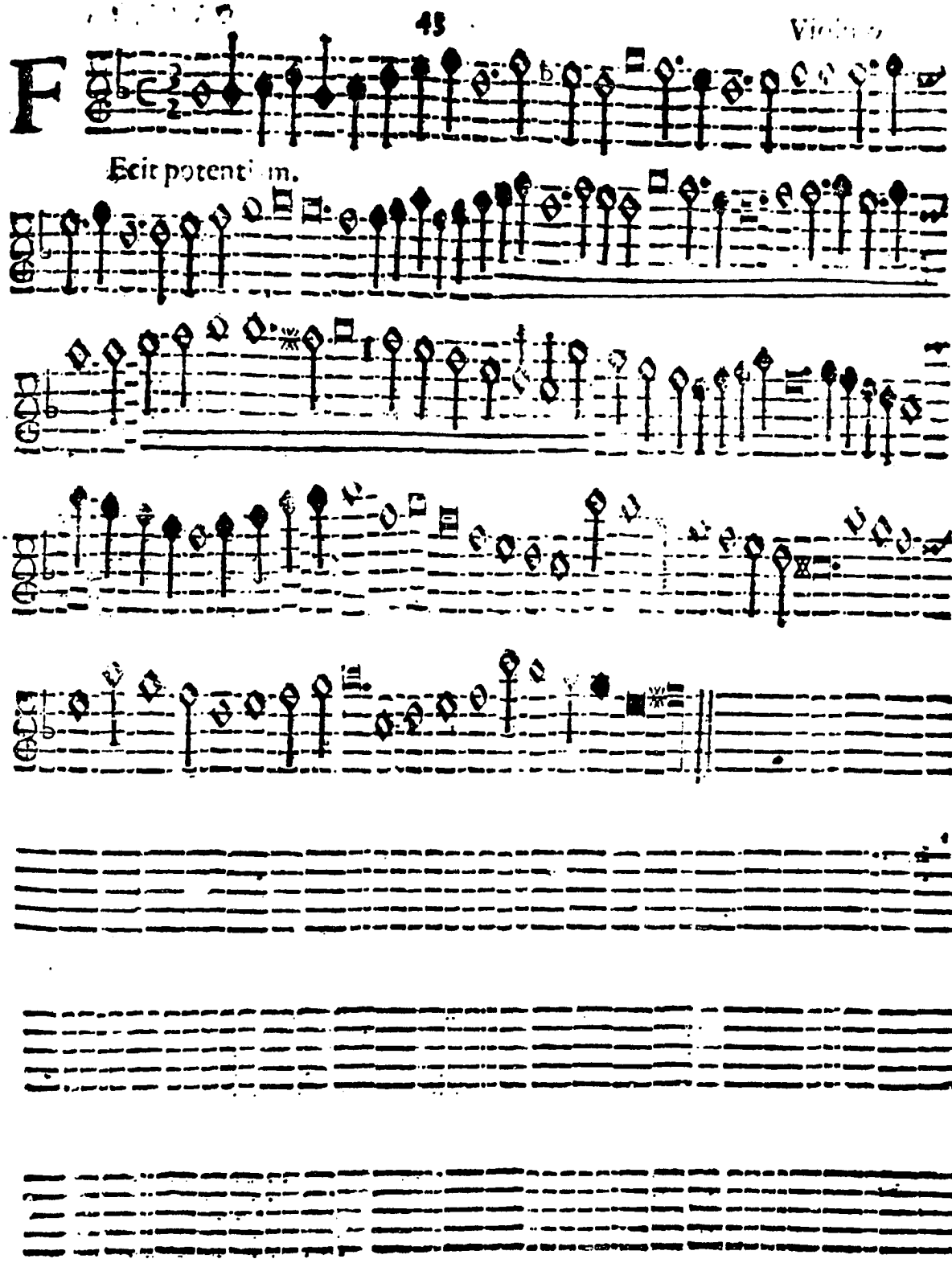

QVINTVS
Q
Via reſpexit.

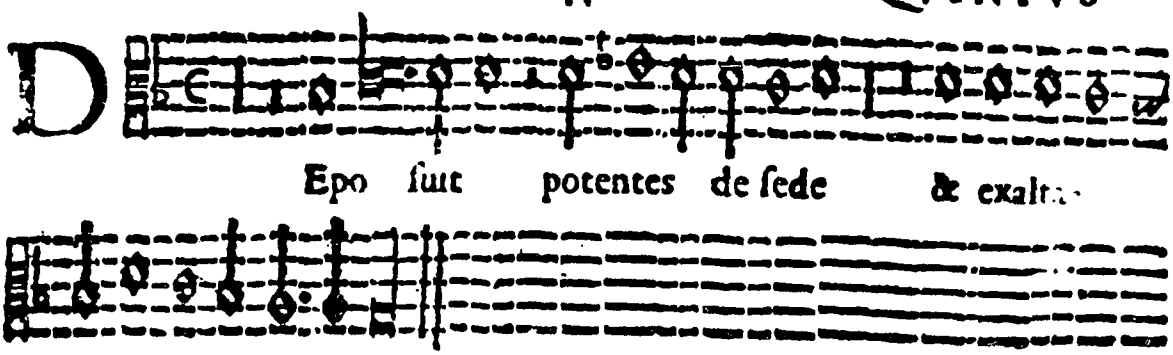
Quia fecit tacet.

Et miſericordia. Tacet.


Violino
Et misericordia. tacet.

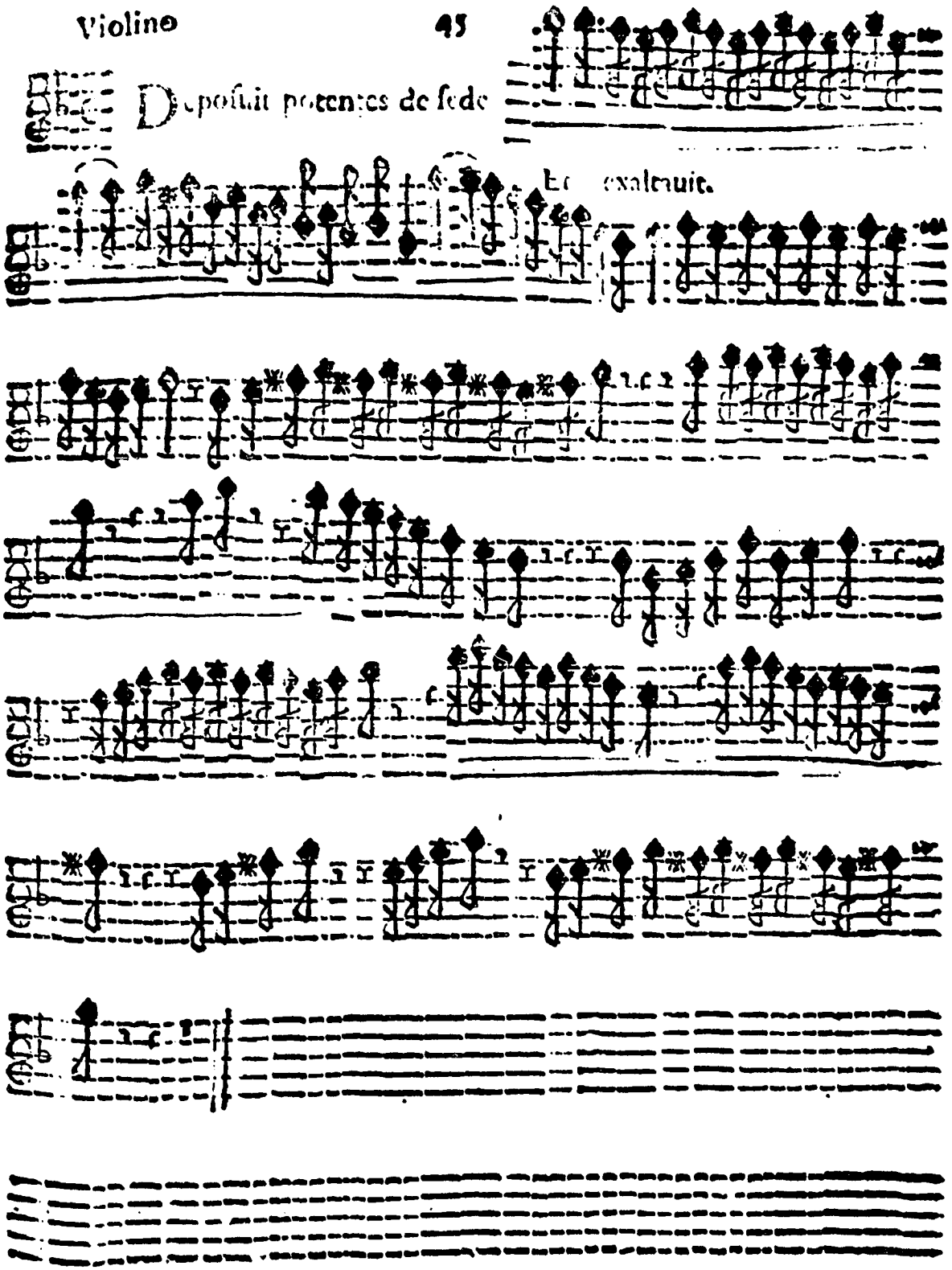
Fecit [illegible] facet.
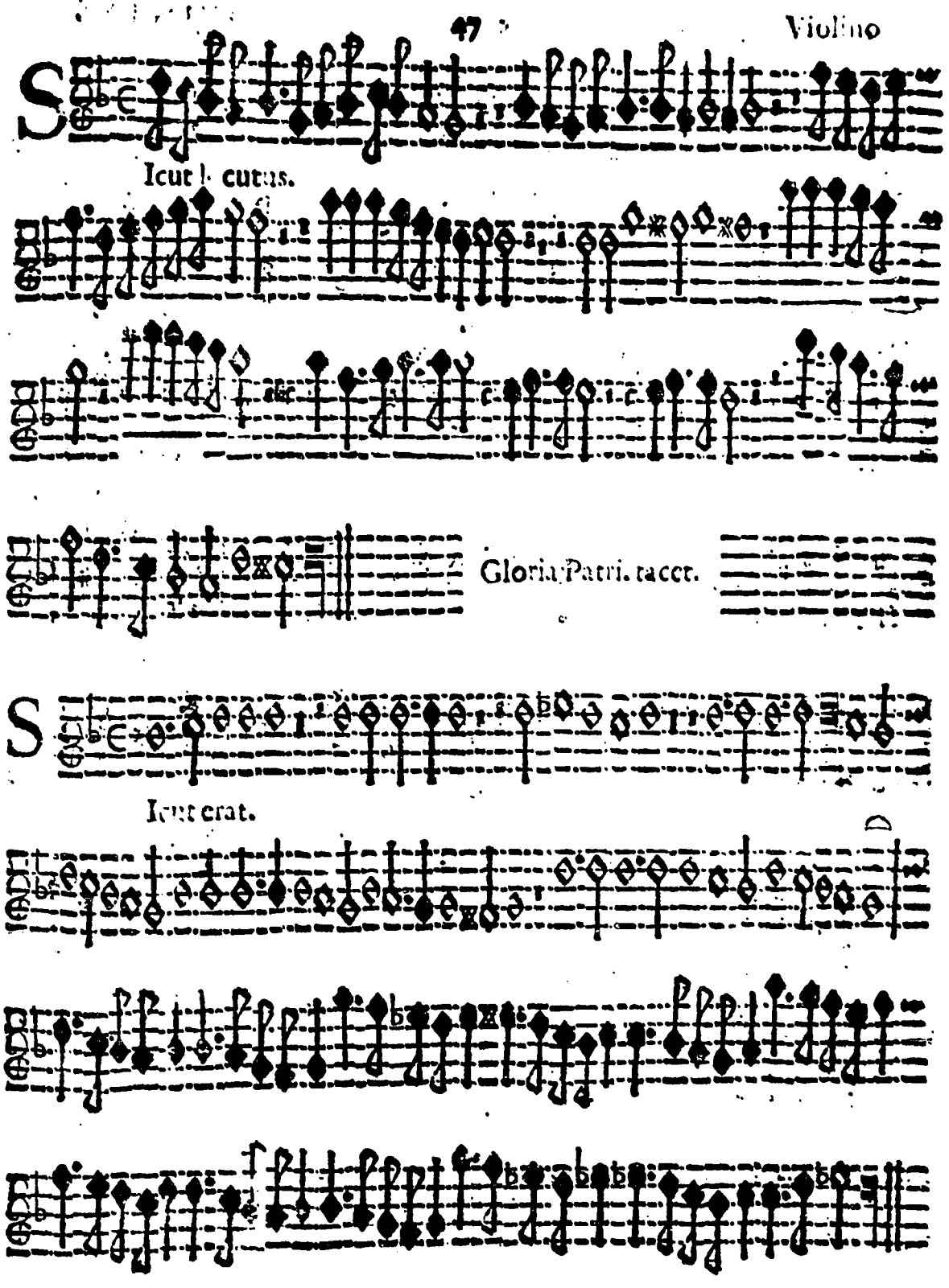

45
Fecit potentiam.



Eſurientes. Tacet.

Suſcepit Iſrael. Tacet.


Violino 45
Deposuit potentes de sede
Et exaltauit.


47
Violino
Sicut
cutus.
Gloria Patri. tacet.
Sicut erat.

BASSVS

SANCTISSIMÆ VIRGINI

MISSA SENIS VOCIBVS.

AC VESPERÆ PLVRIBVS

DECANTANDÆ,

CVM NONNVLLIS SACRIS CONCENTIBVS,

ad Sacella siue Principum Cubicula accommodata.

OPERA

A CLAVDIO MONTEVERDE

nuper effecta
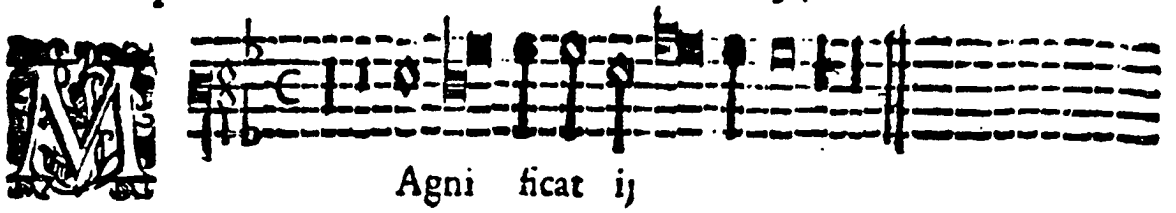
AC BEATISS. PAVLO V. PONT. MAX. CONSECRATA.



Venetijs, Apud Ricciardum Amadinum.

M D C X.
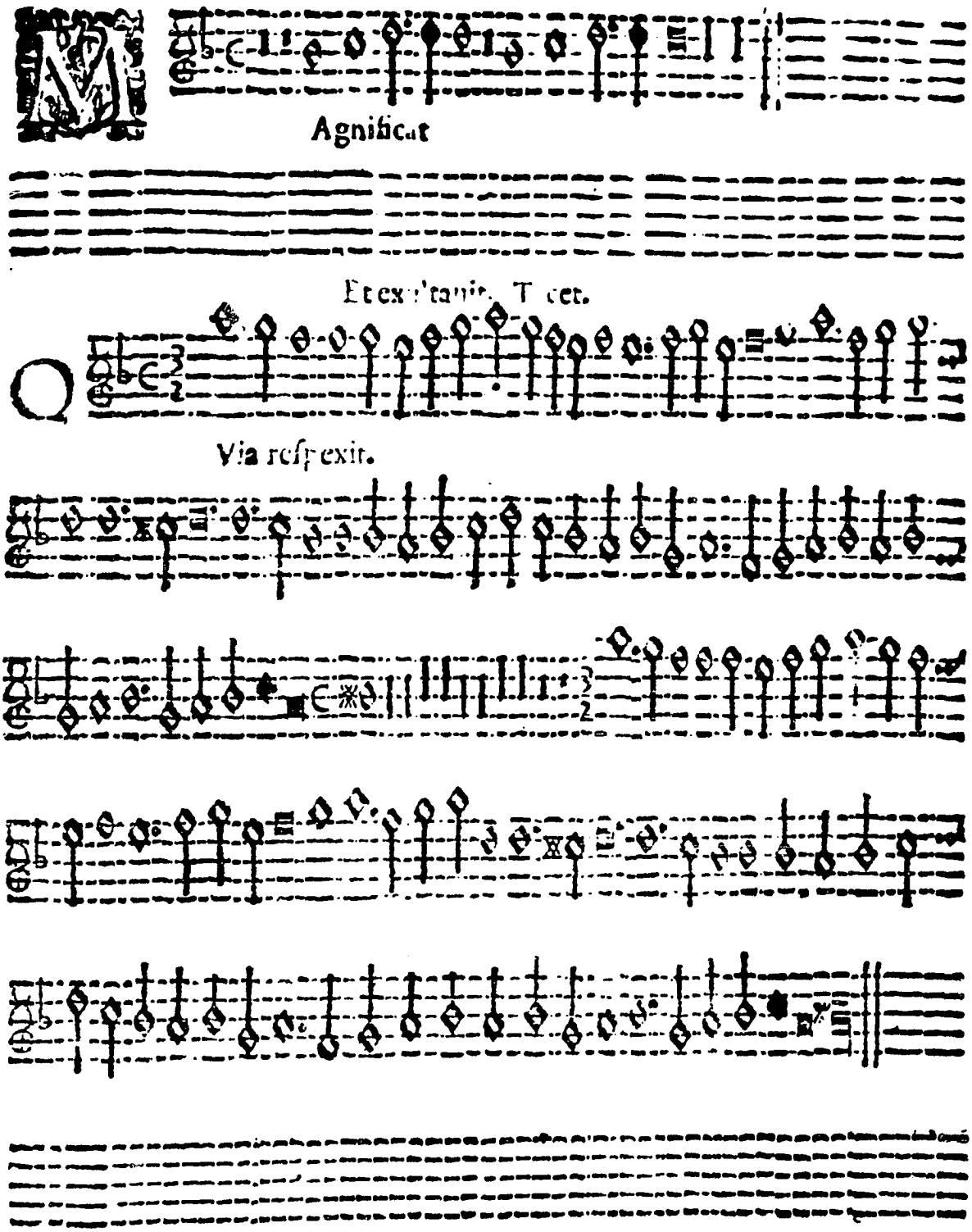
K

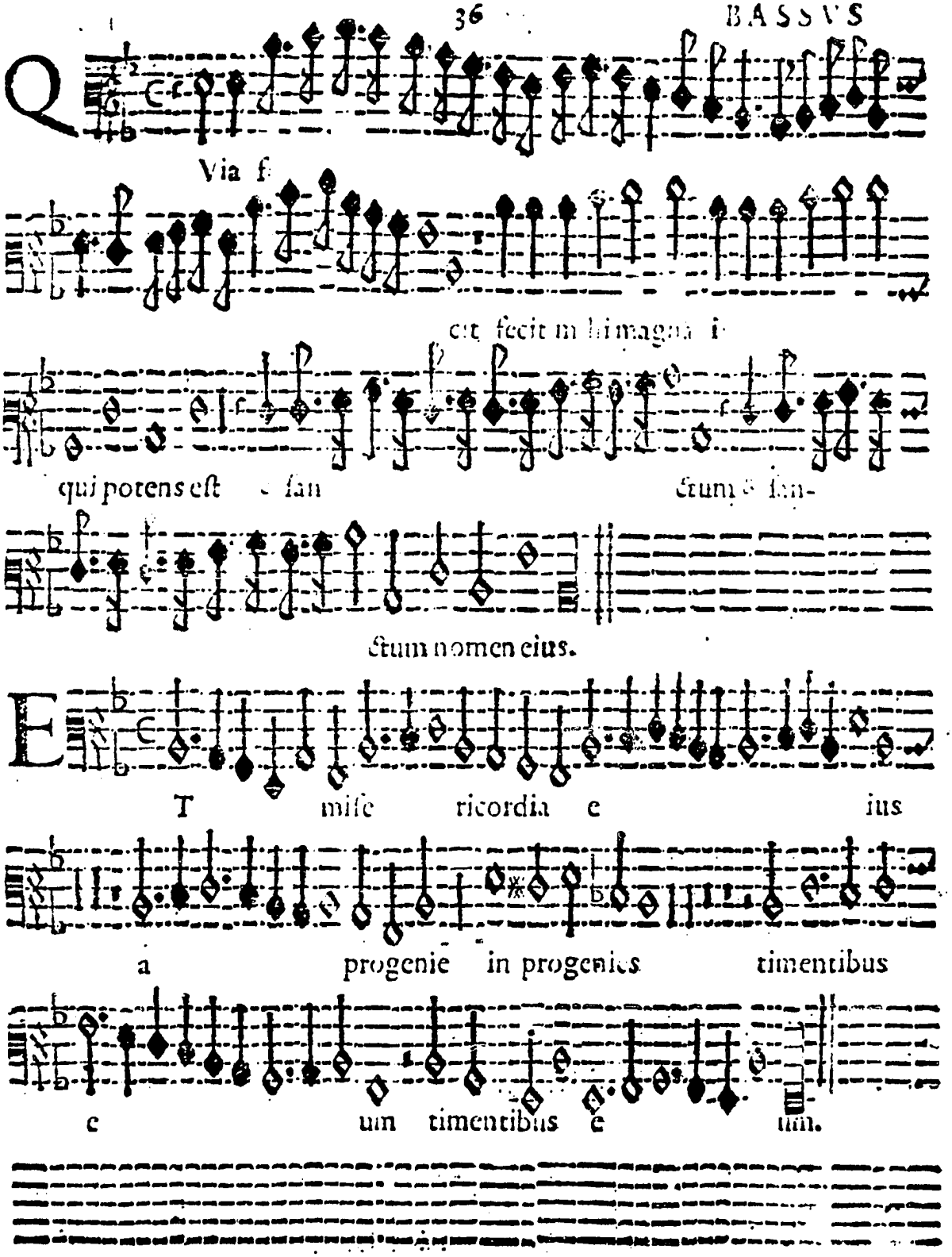


Et exultauit. Tacet.

Quia reſpexit. Tacet.

35 Vu[illegible]o

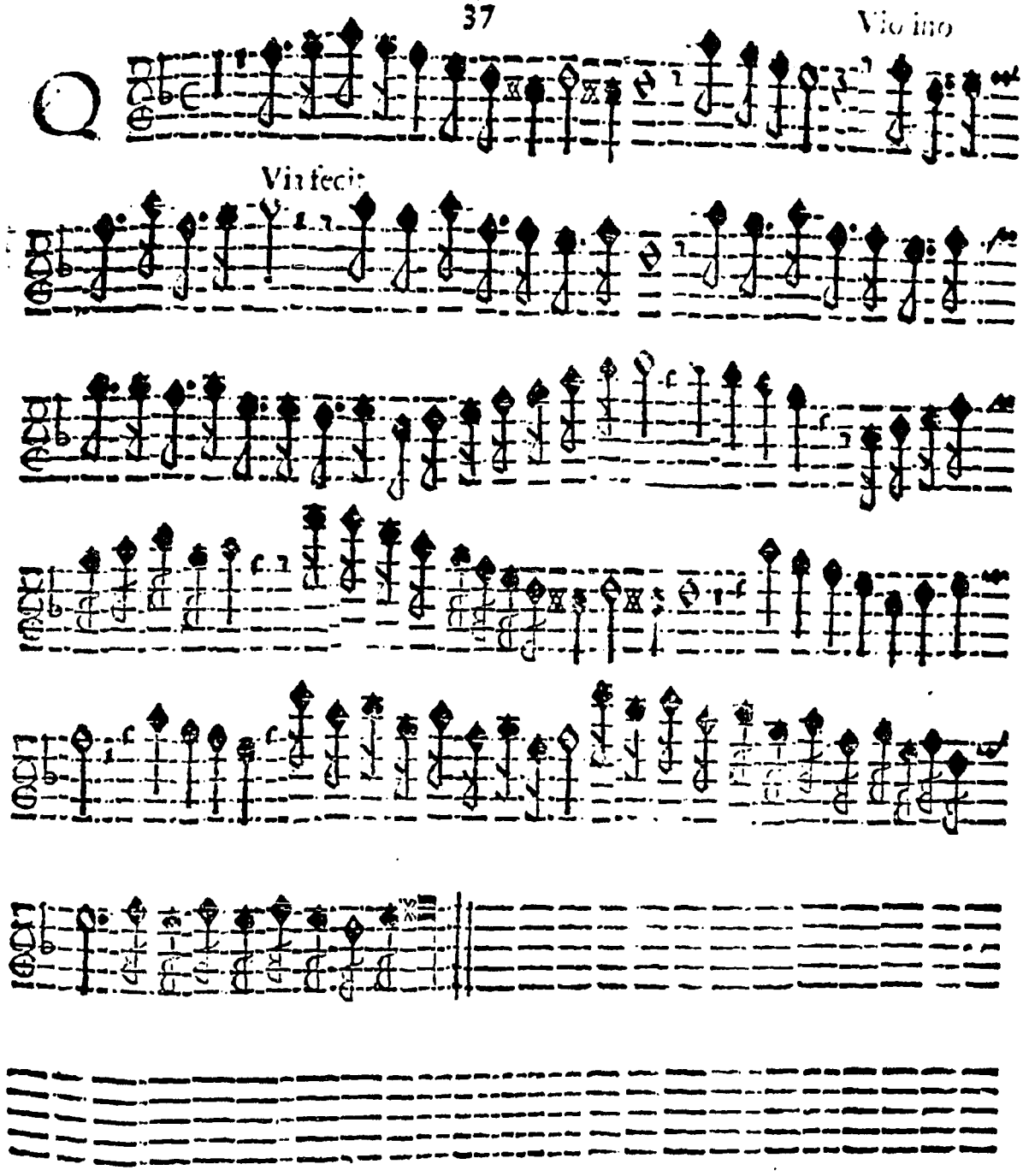



36
BASSVS
Via f
cit fecit m hi magna i
qui potens eſt - ſan
ctum & ſan-
ctum nomen eius.
T miſe ricordia e ius
a progenie in progenies timentibus
e um timentibus e um.

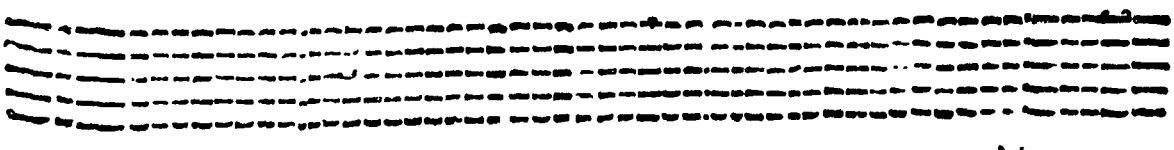
37

Vio ino

Vin feci



Et miſericordia. Tacet.
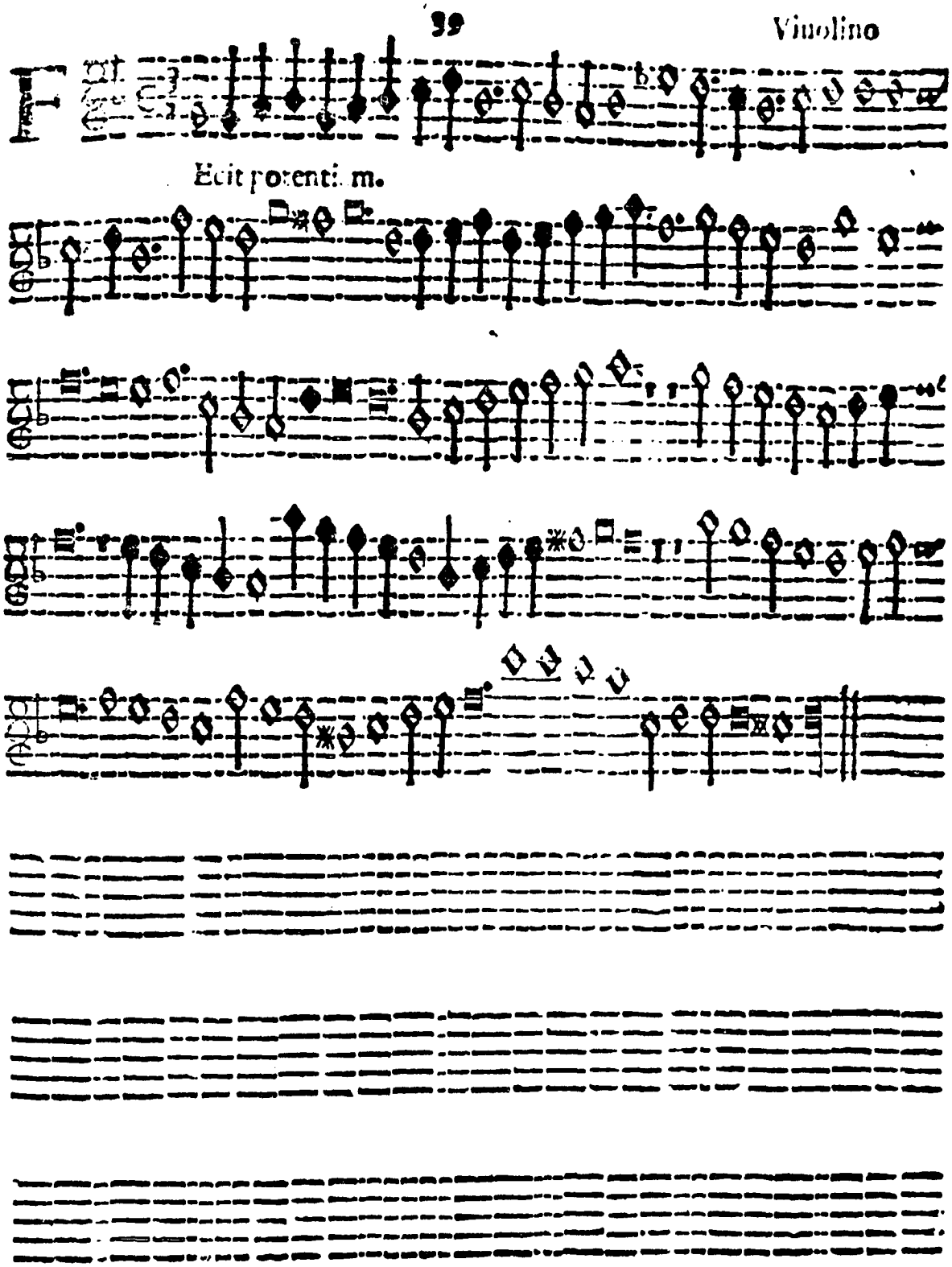


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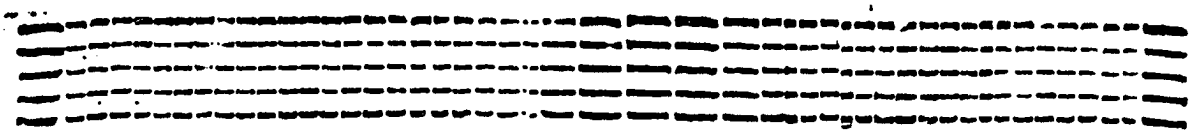
Fecit potentiam. Tacet.

Esurientes. Tacet.

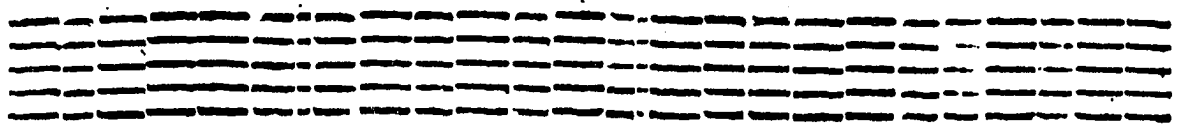
Suscepit Israel. Tacet.

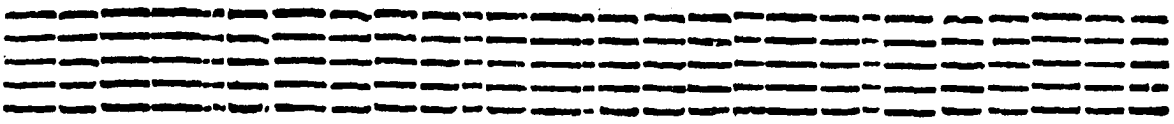

99
Vinolino
Ecit potenti: m.

40

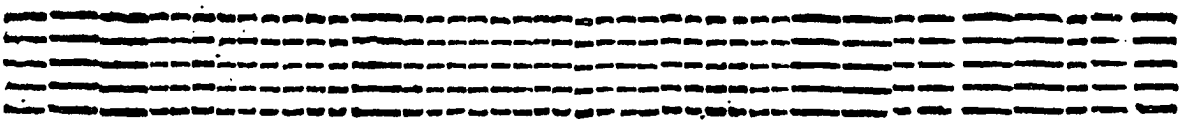


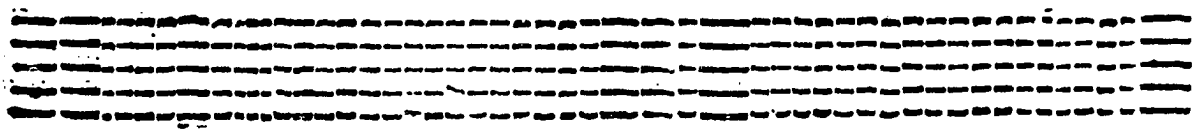
Depoſuit. Tacet.



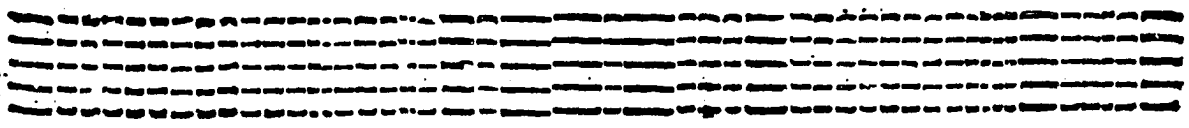


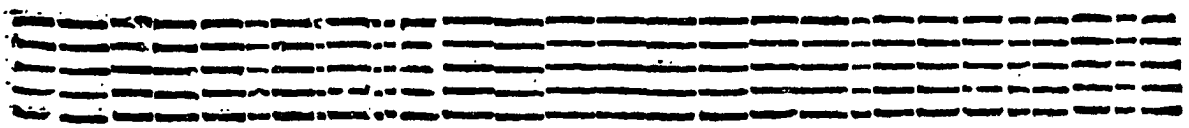
Eſurientes. Tacet.

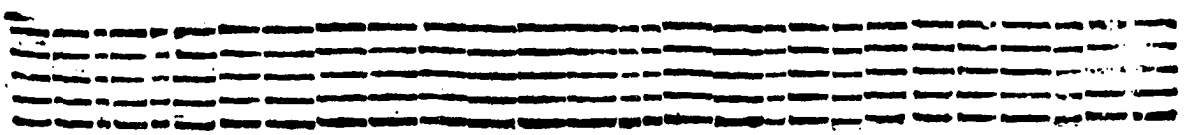


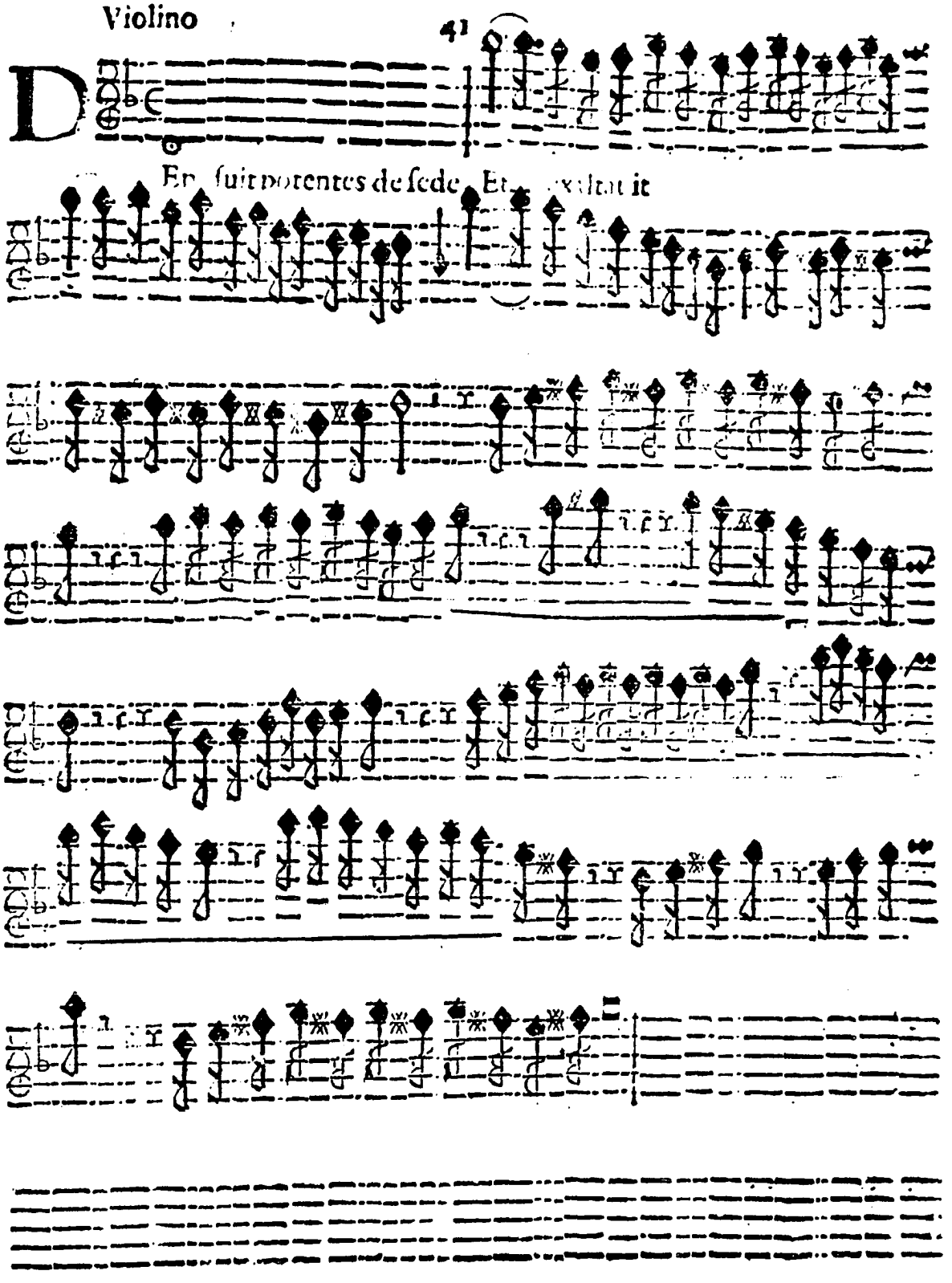


Suſcepit Iſrael. Tacet.
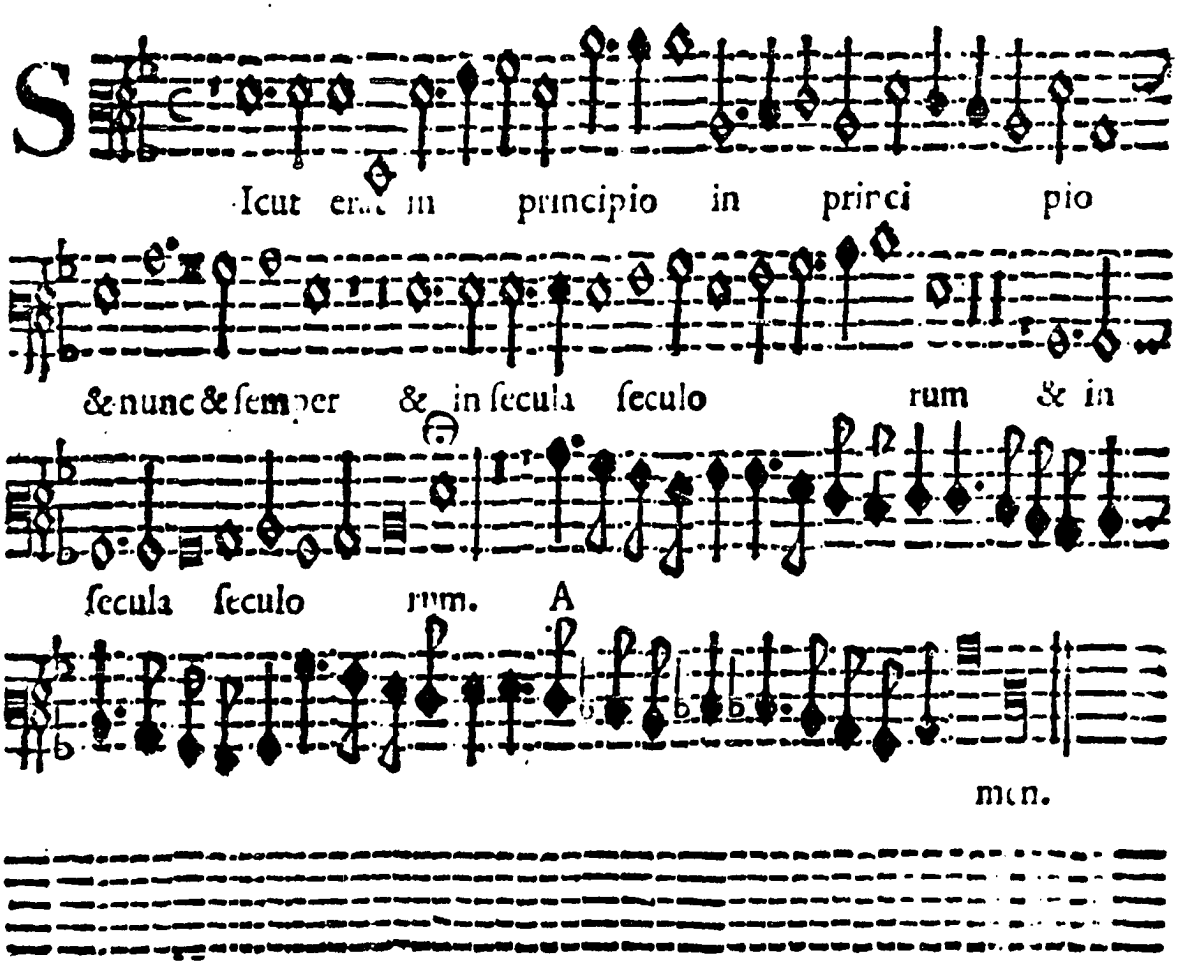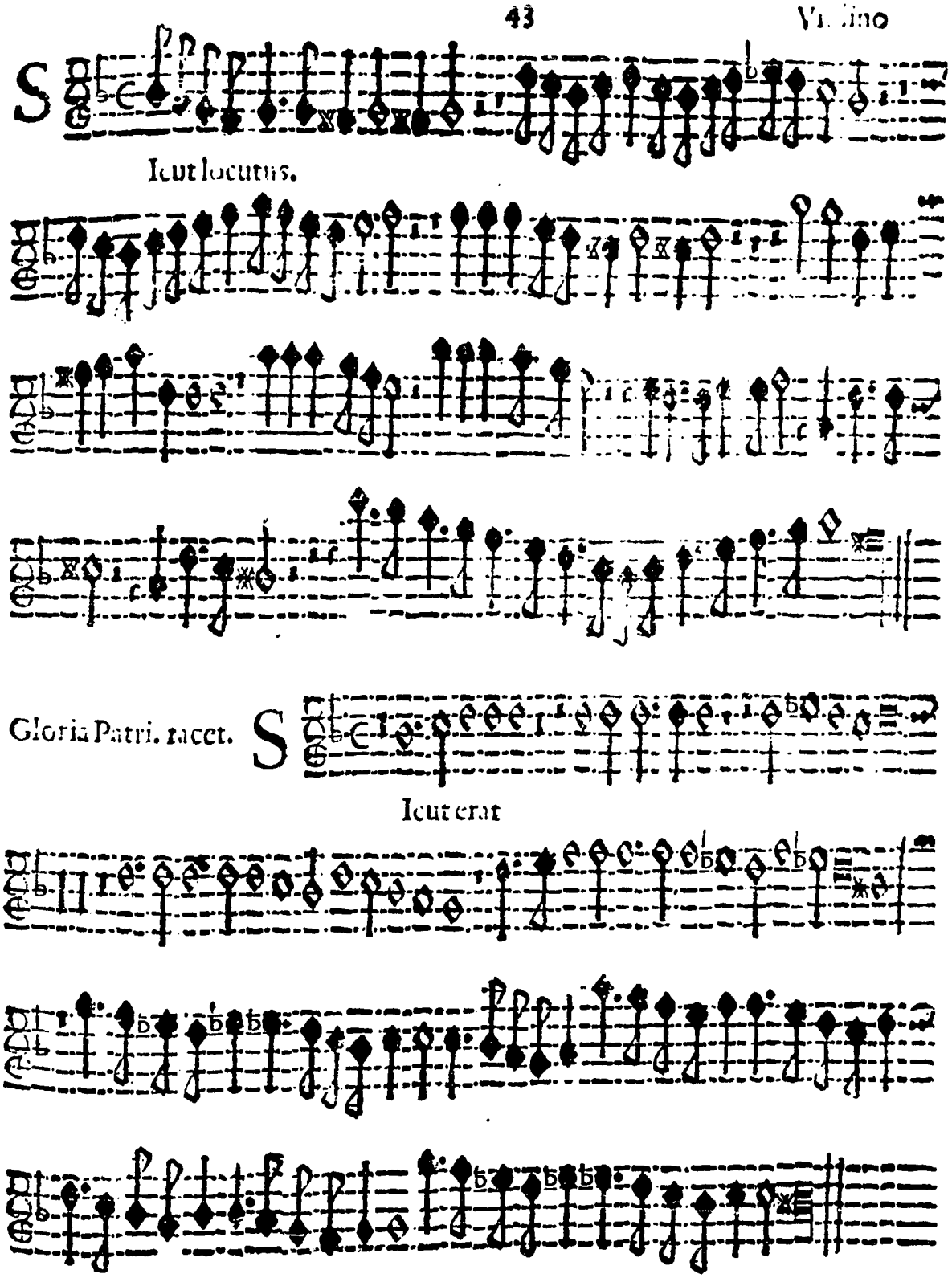







Violino
41
Et

Sicut locutus. Tacet.

Gloria Patri. Tacet.




43
Vi.lino
Icut locutus.
Gloria Patri. tacet.
Icut erat

SEPTIMVS

SANCTISSIMÆ VIRGINI

MISSA SENIS VOCIBVS.

AC VESPERÆ PLVRIBVS

DECANTANDÆ,

CVM NONNVLLIS SACRIS CONCENTIBVS,

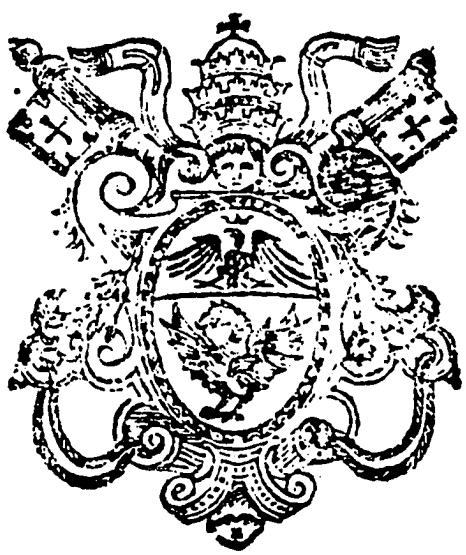
ad Sacella siue Principum Cubicula accommodata.

OPERA

A CLAVDIO MONTEVERDE

nuper effecta

AC BEATISS. PAVLO V. PONT. MAX. CONSECRATA.

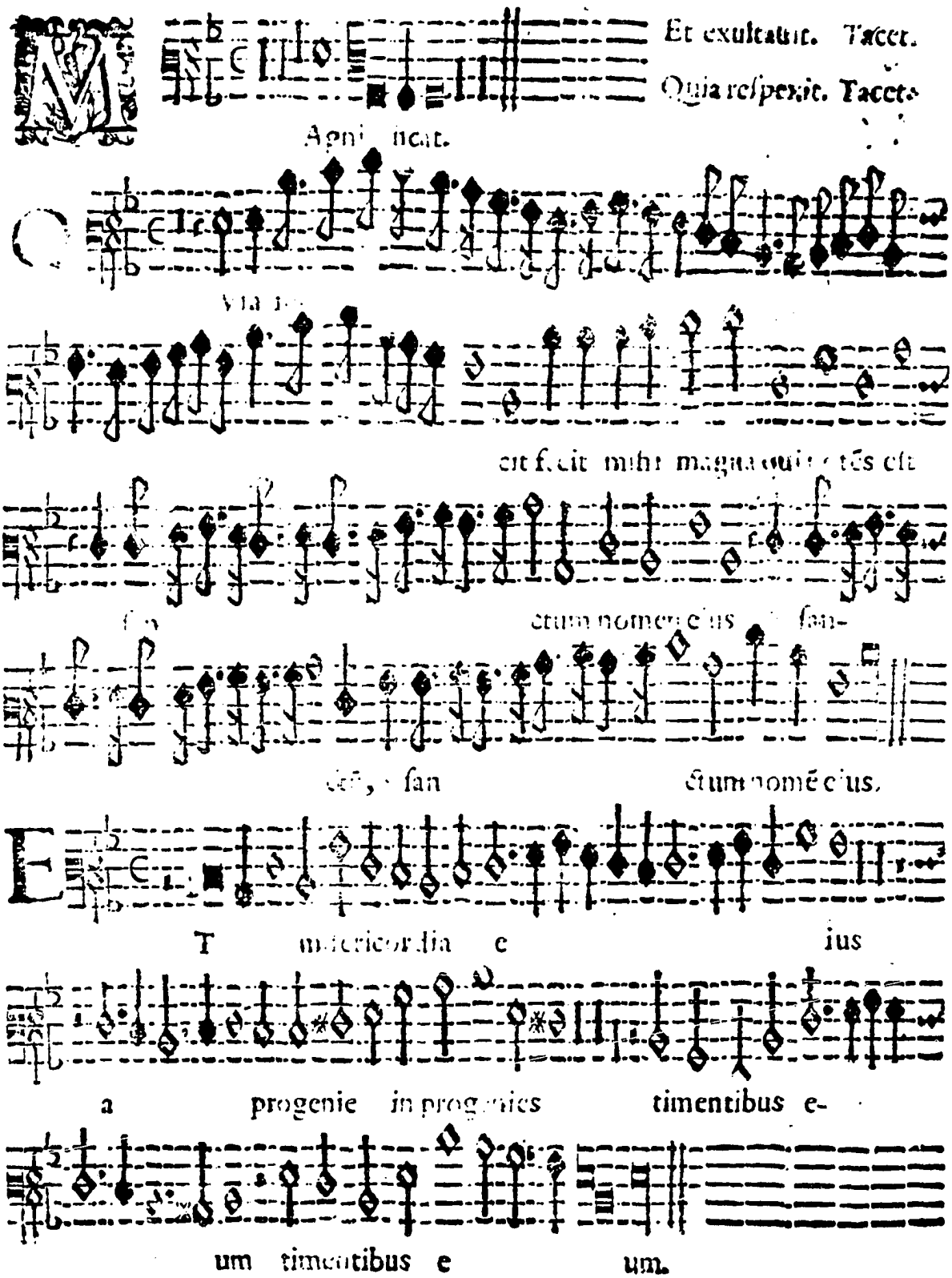


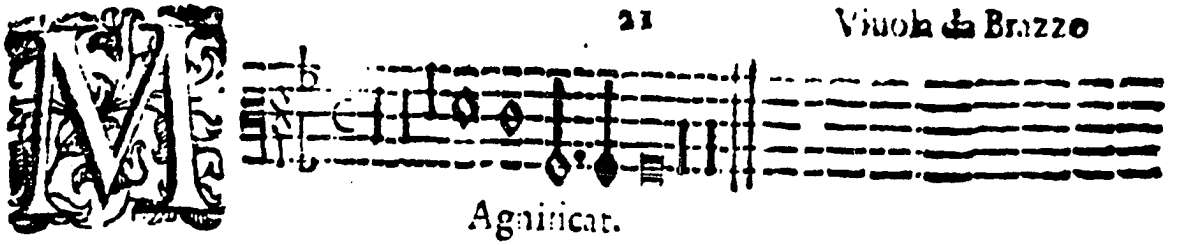
Venetijs, Apud Ricciardum Amadinum.

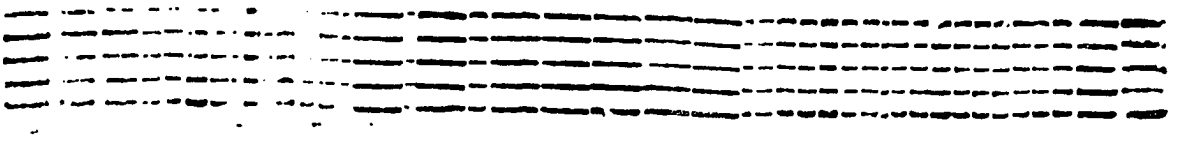
M D C X.

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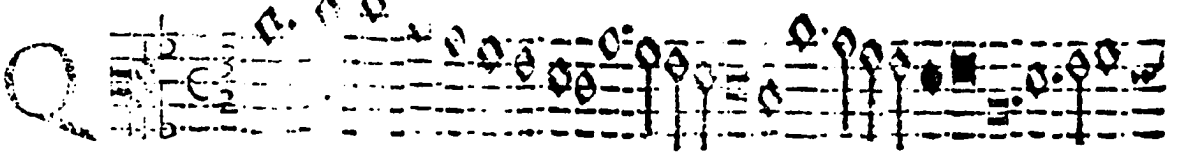
Septem voc. & sex Instrumentis. 20



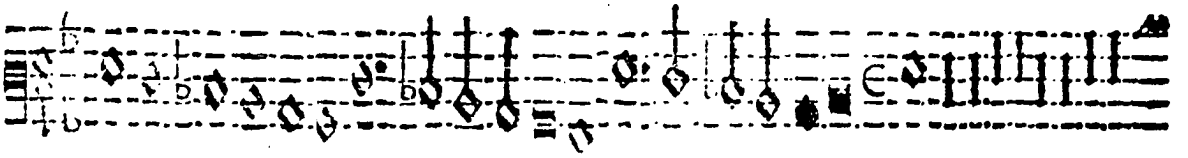


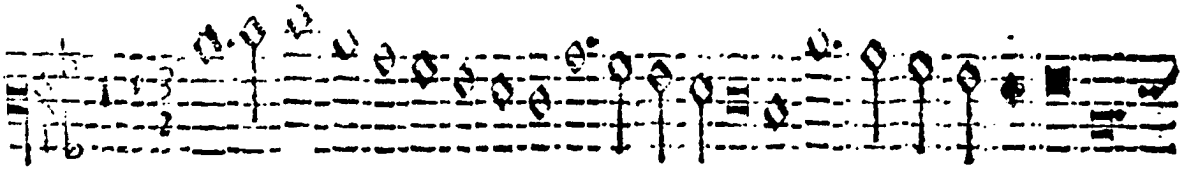


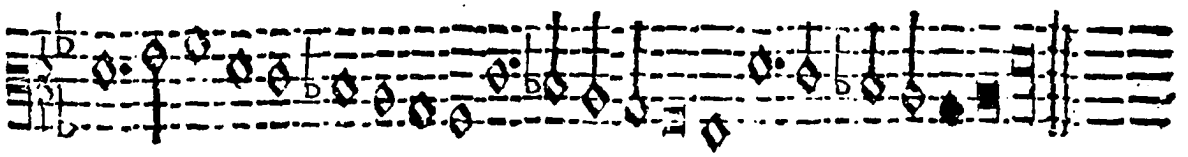
Et exultauit. Tacet.

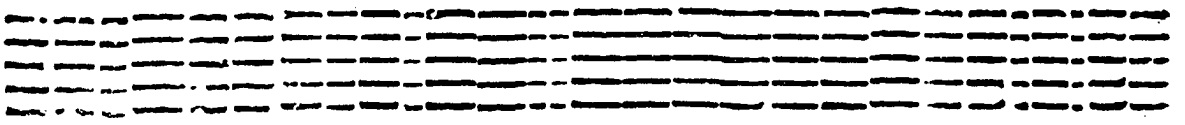


Via respexit.

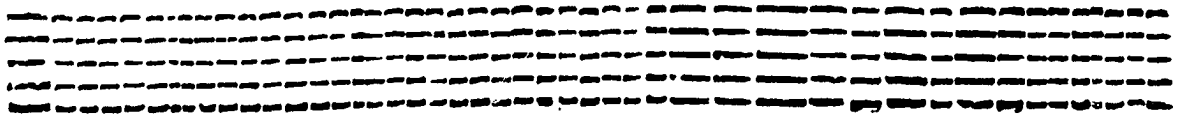




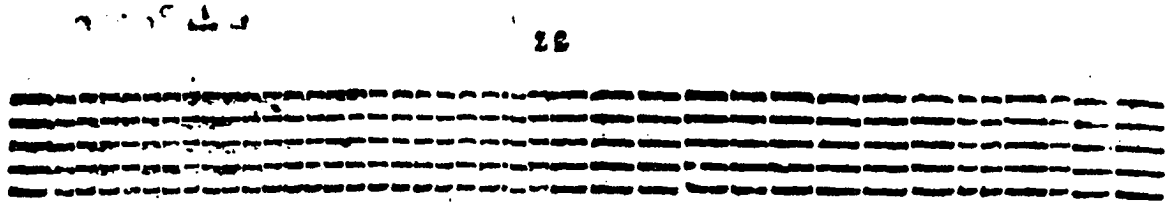




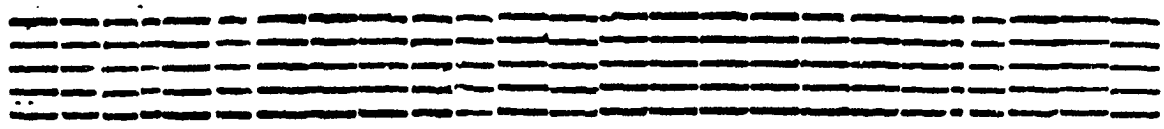
Quia fecit. Tacet.

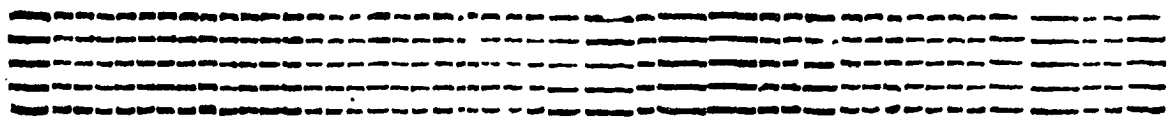


Et misericordia. Tacet.

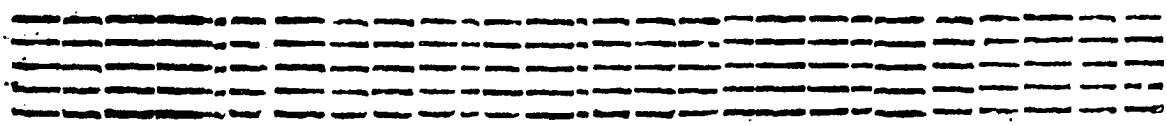


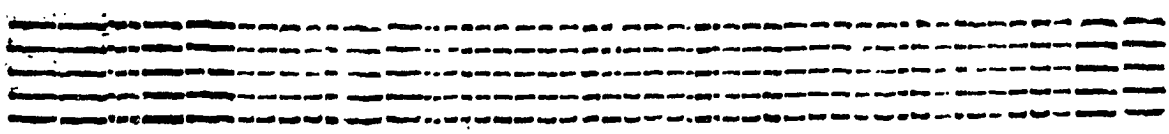
Fecit potentiam. Tacet.



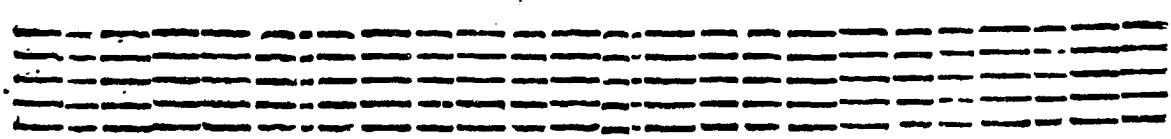


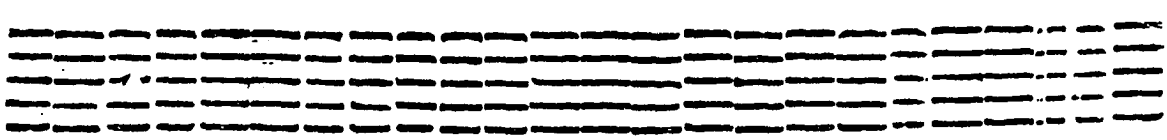
Deposuit. Tacet.



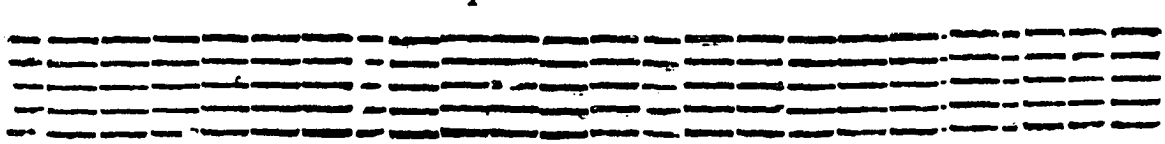


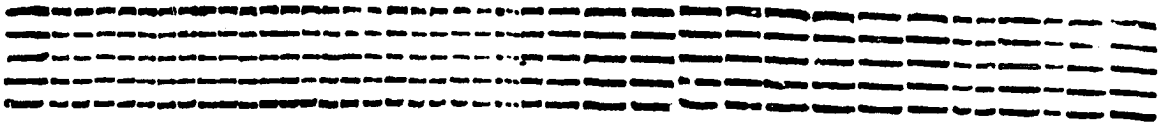
Esurientes. Tacet.



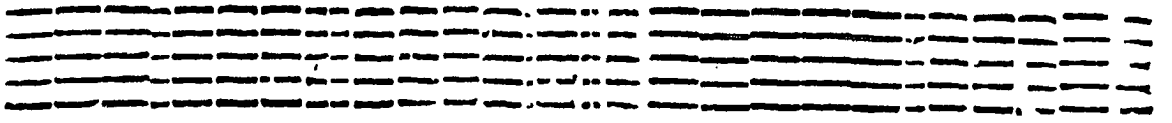


Suscepit Israel. Tacet.
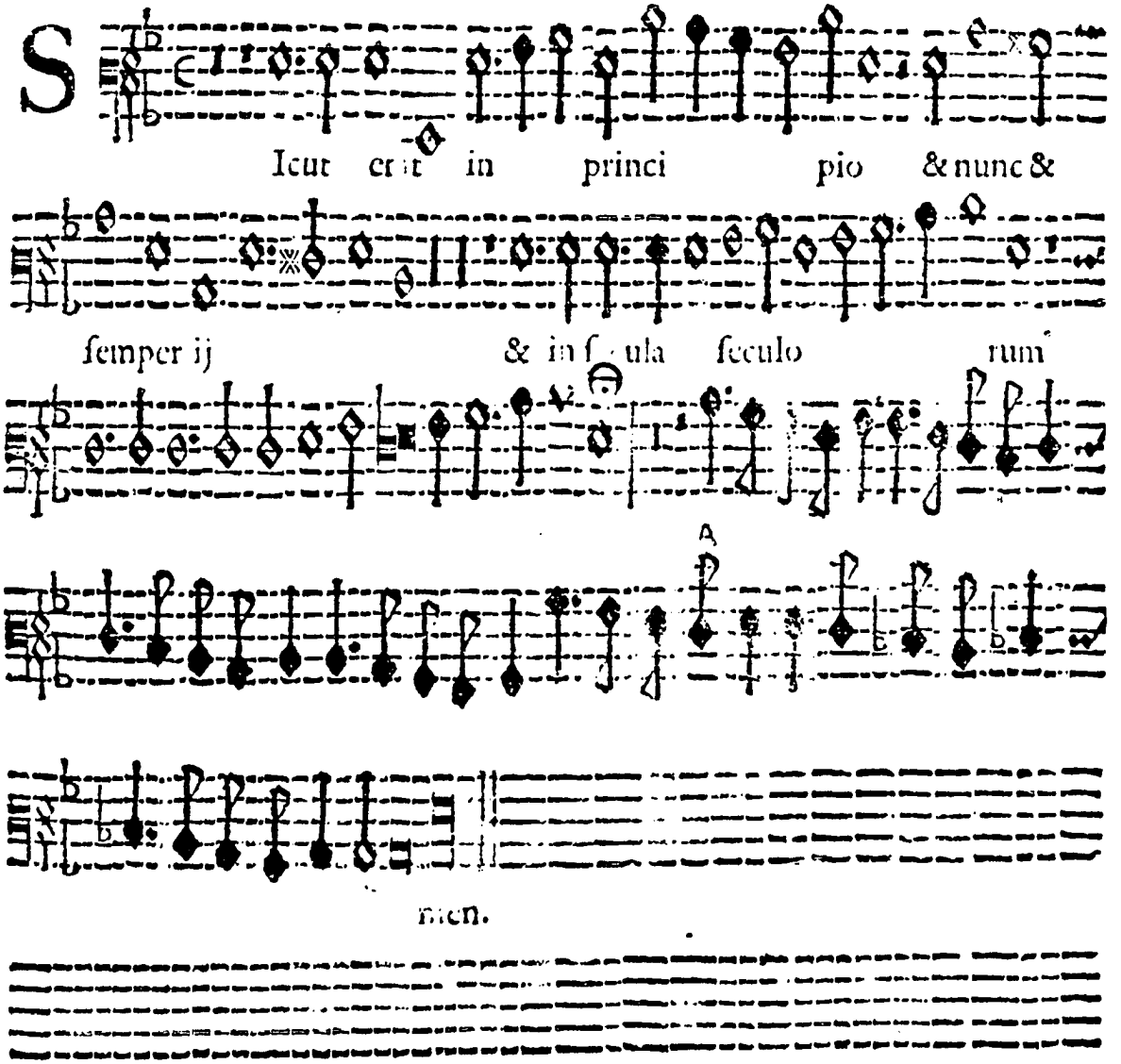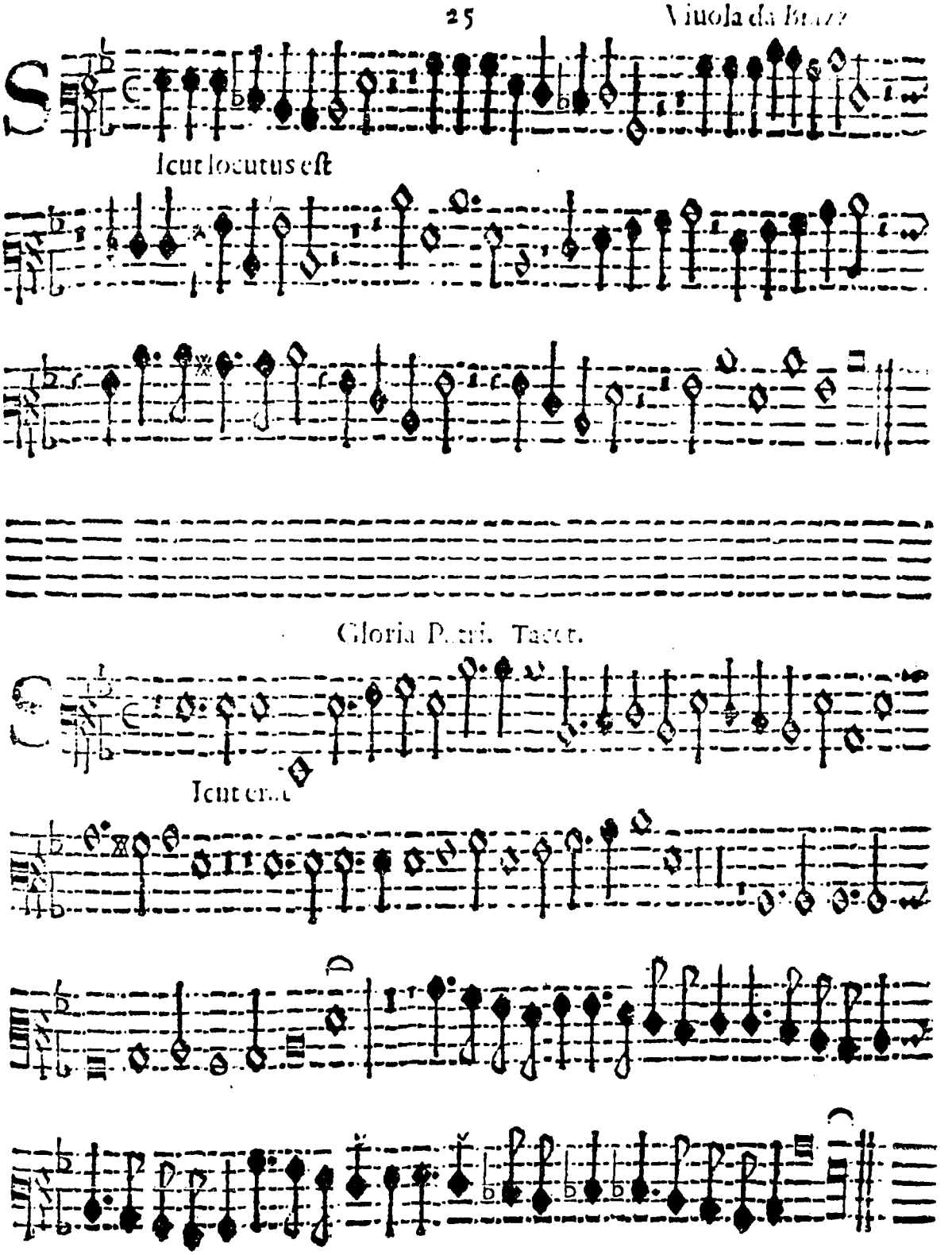




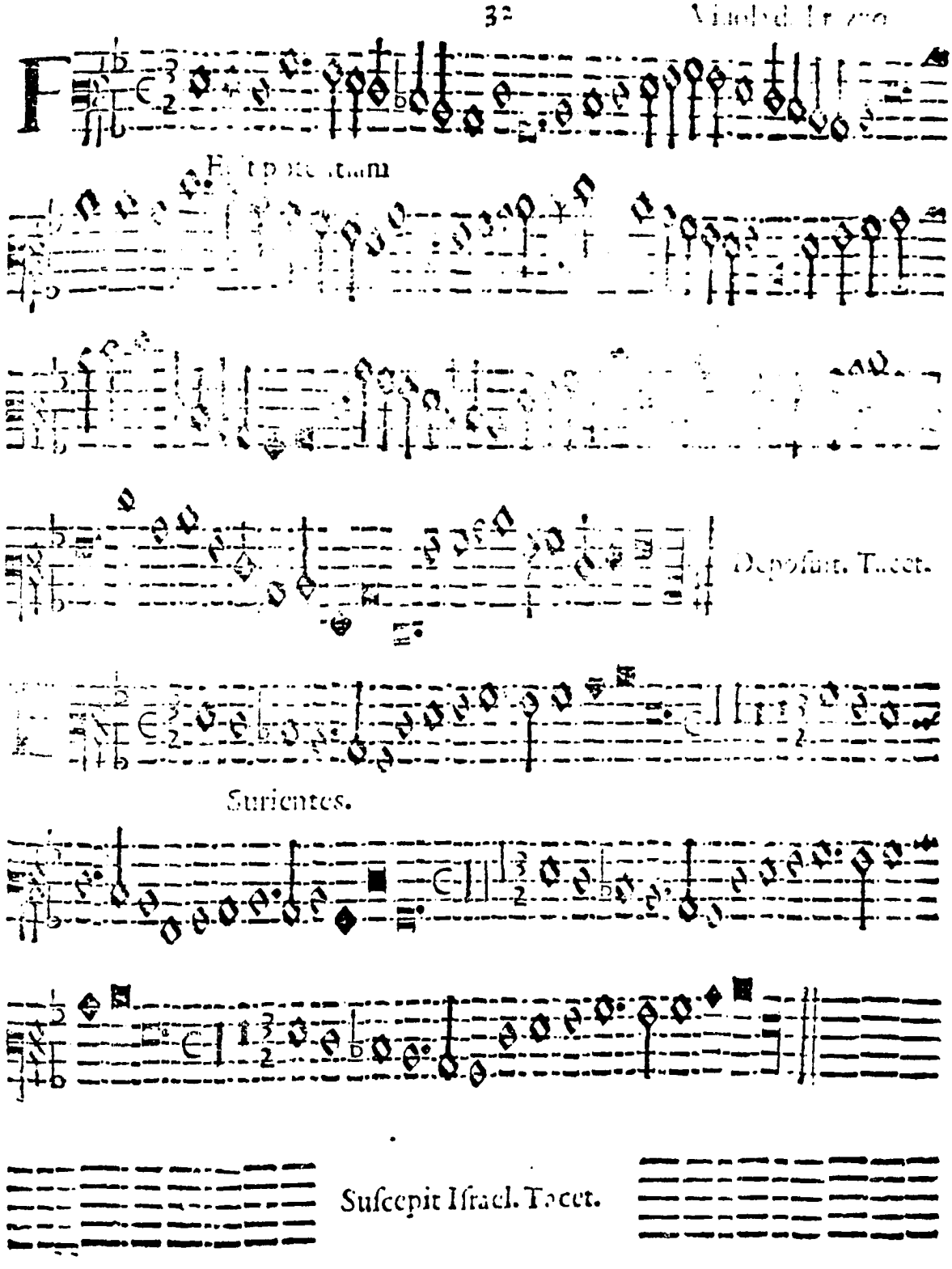
Sicut locutus eſt. Tacet.



Gloria Patri. Tacet.




25
Viuola da Braz
Icut locutus eſt
Gloria Patri. Tacet.


Et exaltauit humiles.
Deposuit. Tacet.
Esurientes.
Suscepit Israel. Tacet.

779

BASSVS GENERALIS

SANCTISSIMÆ VIRGINI MISSA SENIS VOCIBVS.

AD ECCLESIARVM CHOROS.

Ac Vesperæ plúribus decantandæ.

CVM NONNVLLIS SACRIS CONCENTIBVS,

ad Sacella siue Principum Cubicula accommodata.

OPERA

A CLAVDIO MONTEVERDE

nuper effecta
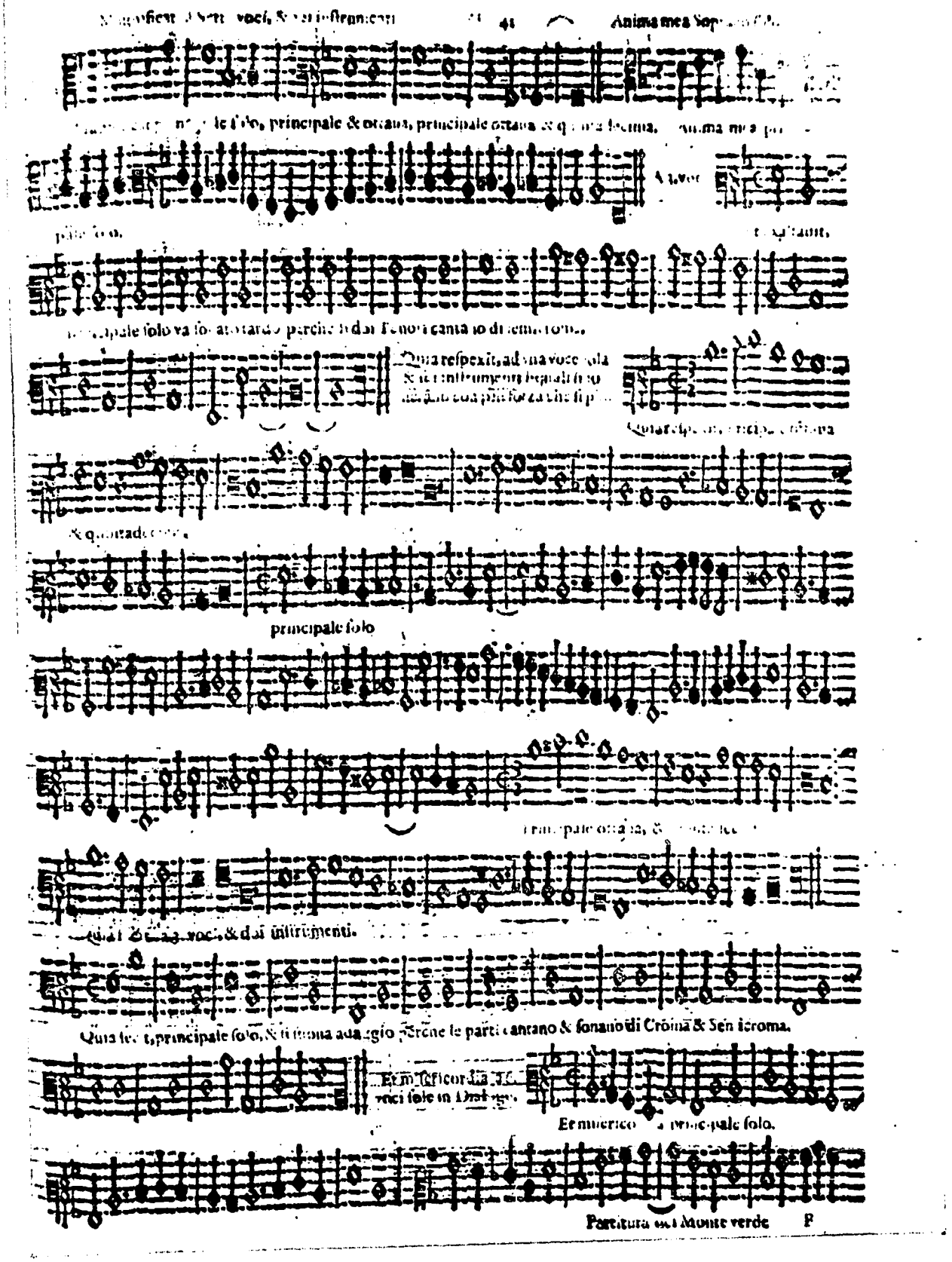
AC BEATISS. PAVLO V. PONT. MAX. CONSECRATA.

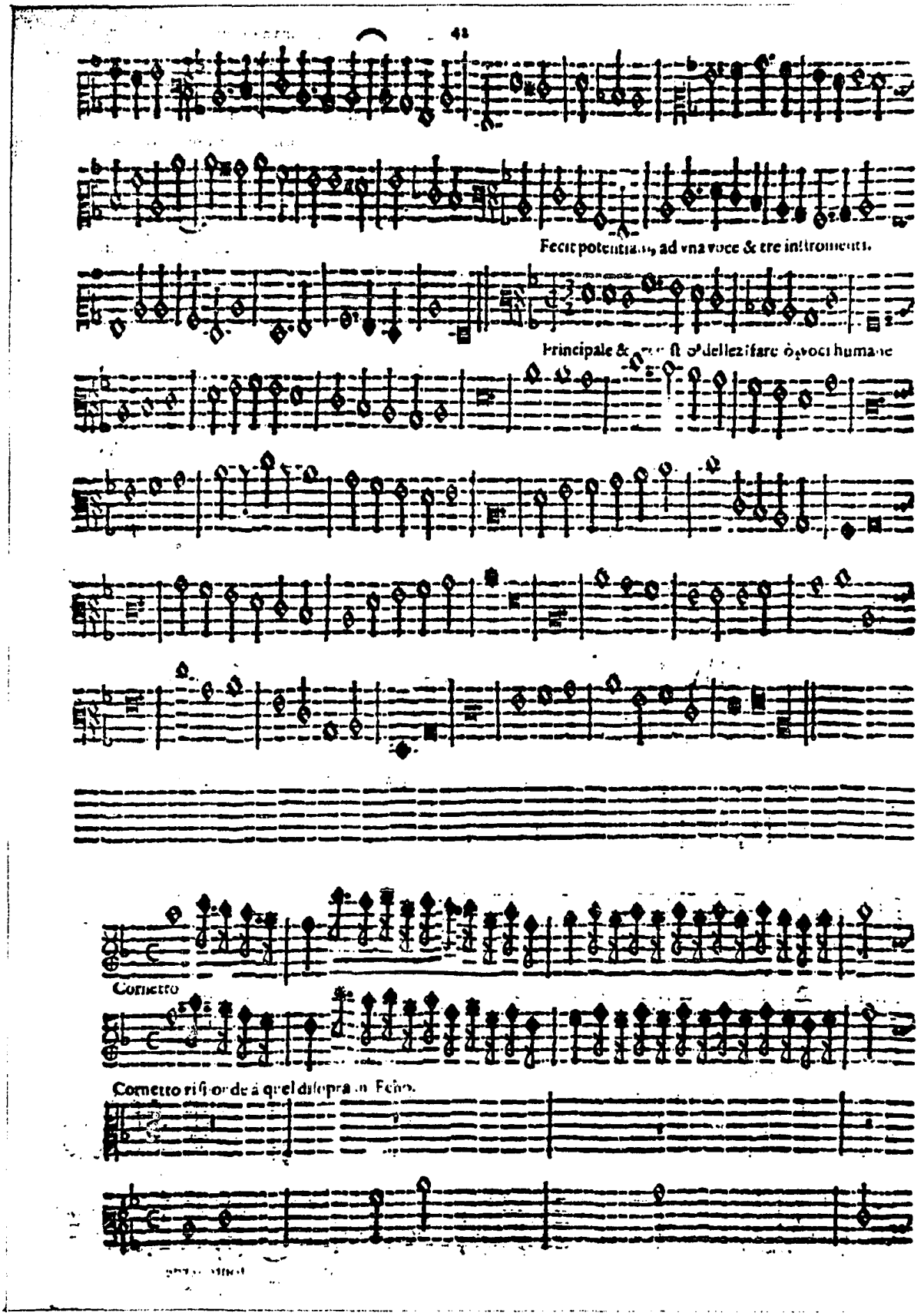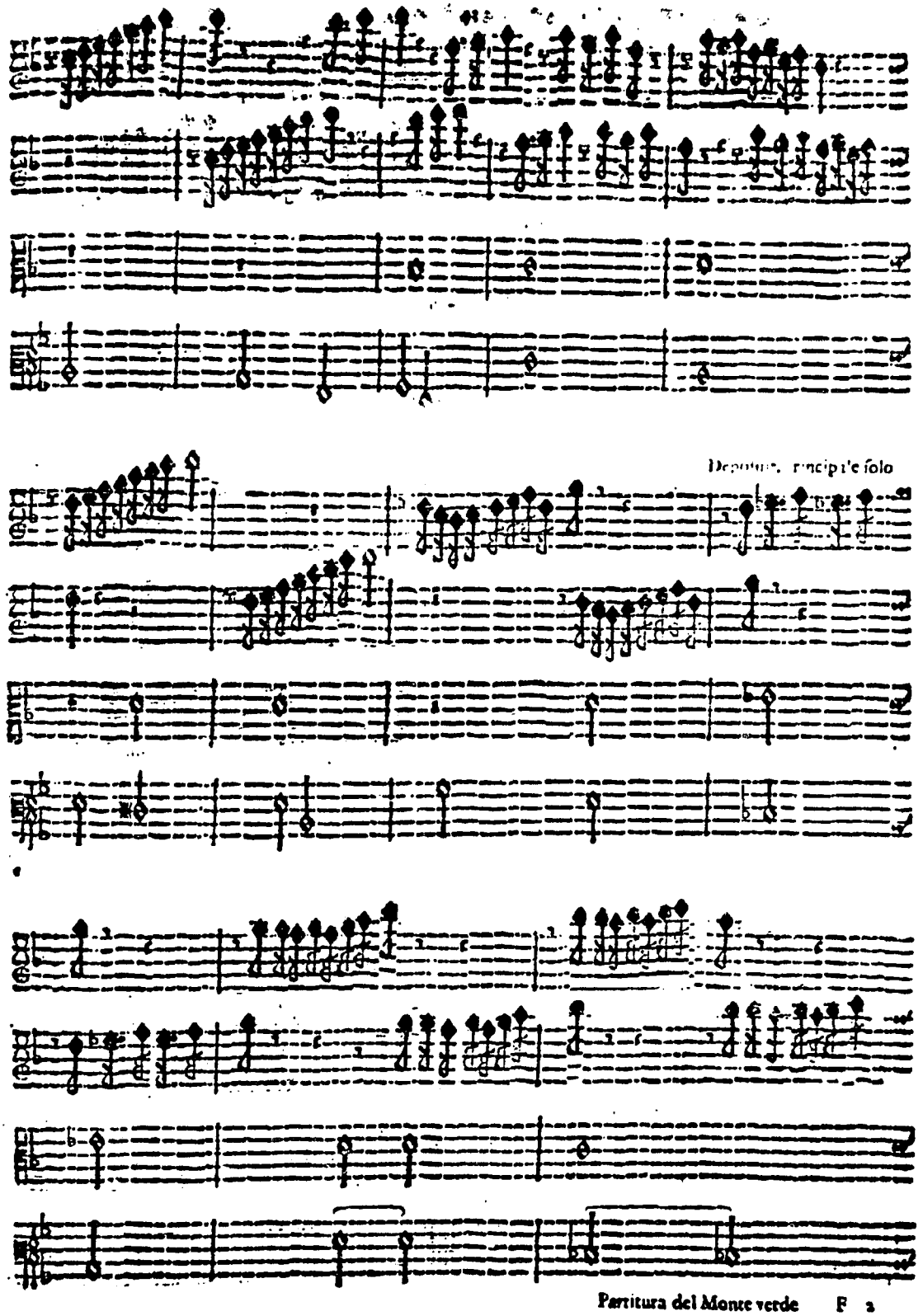


Venetijs, Apud Ricciardum Amadinum.
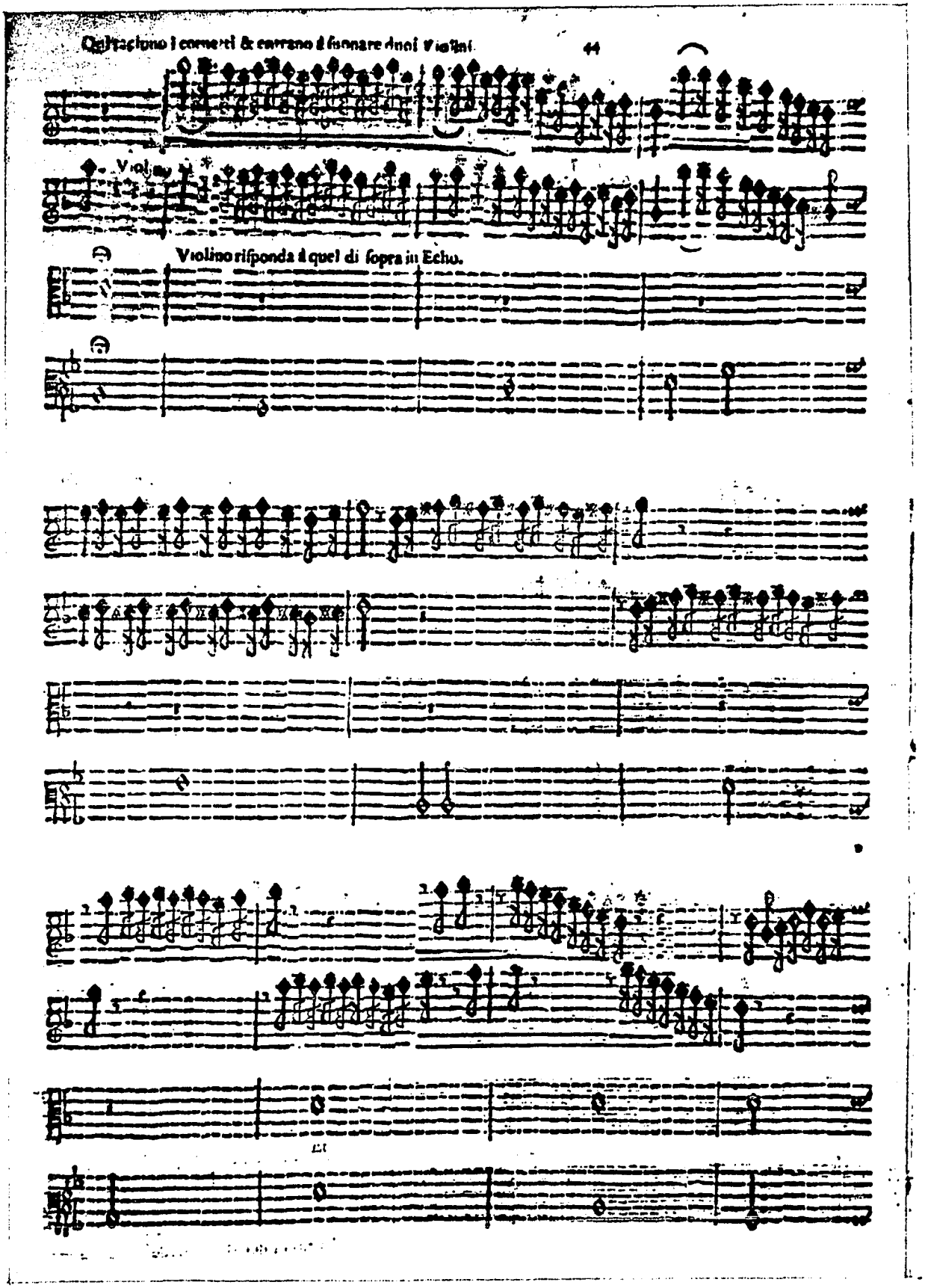
M D C X.
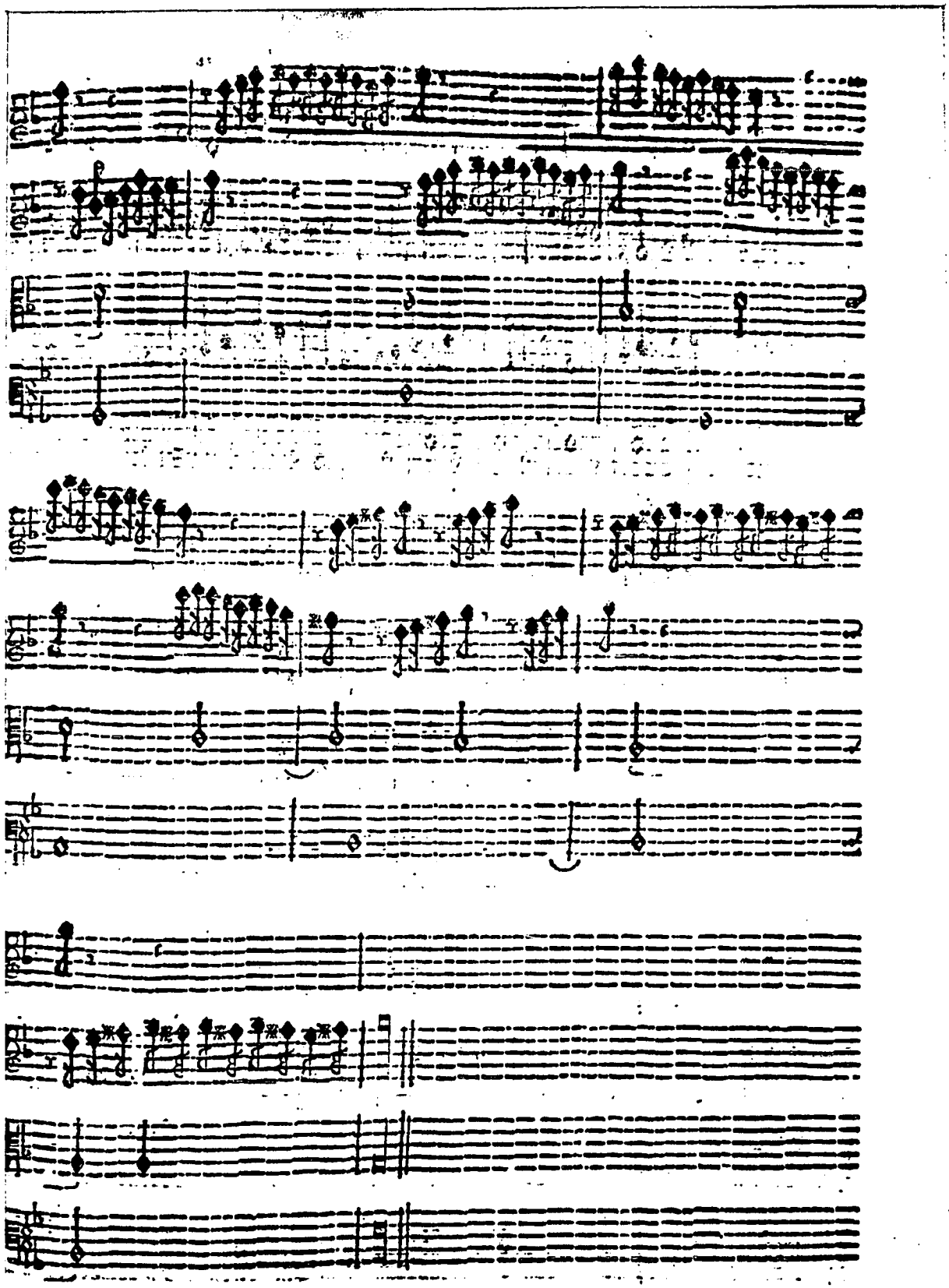
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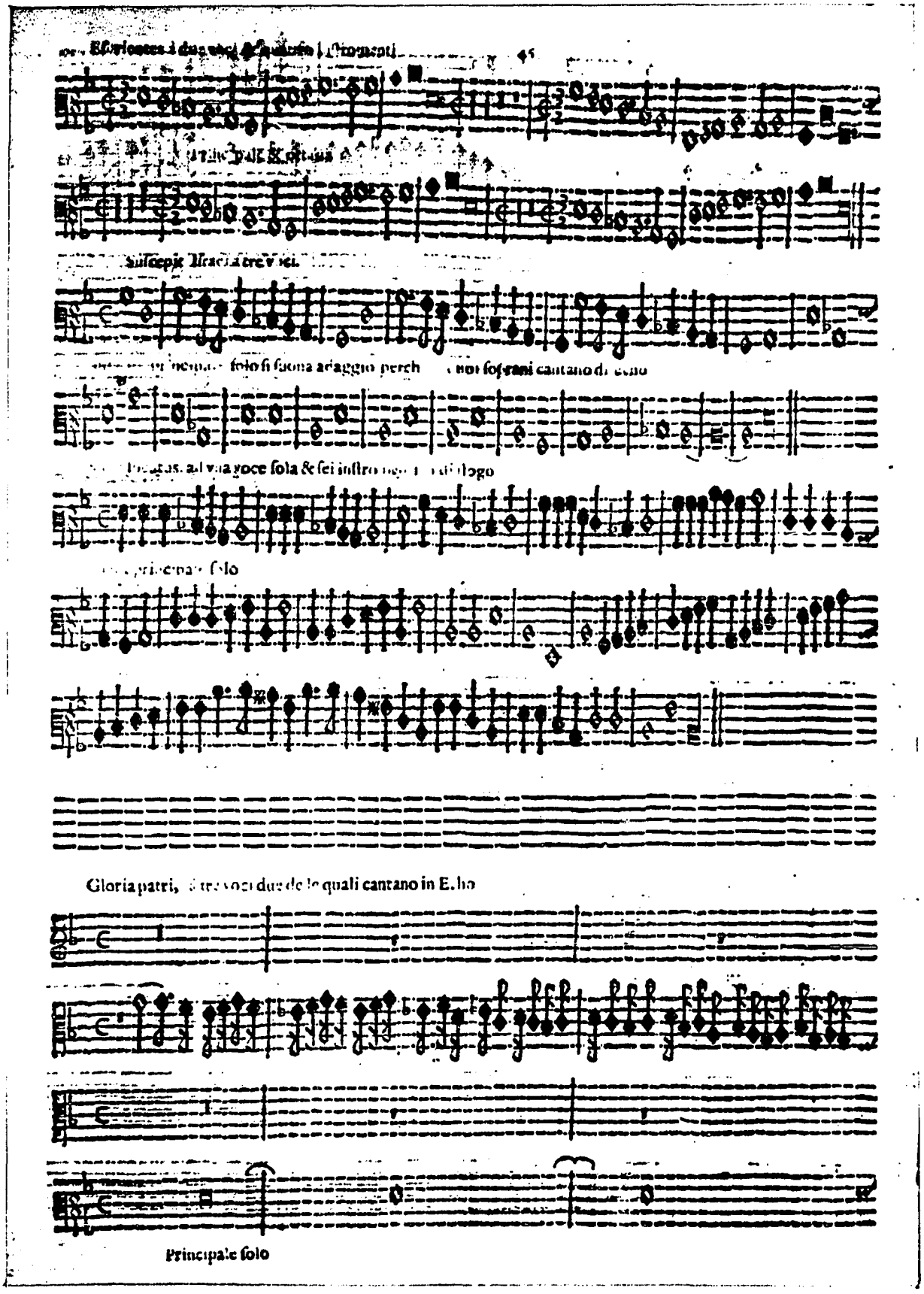

Anima mea
principale solo
Quia respexit, ad una voce sola
principale solo
principale ottava, &
Quia fecit, principale solo, & tutta una adagio perche le parti cantano & sonano di Croma & Semicroma.
Et misericordia
voci sole in Diabasso
Et misericordia principale solo.
Partitura del Monte verde P
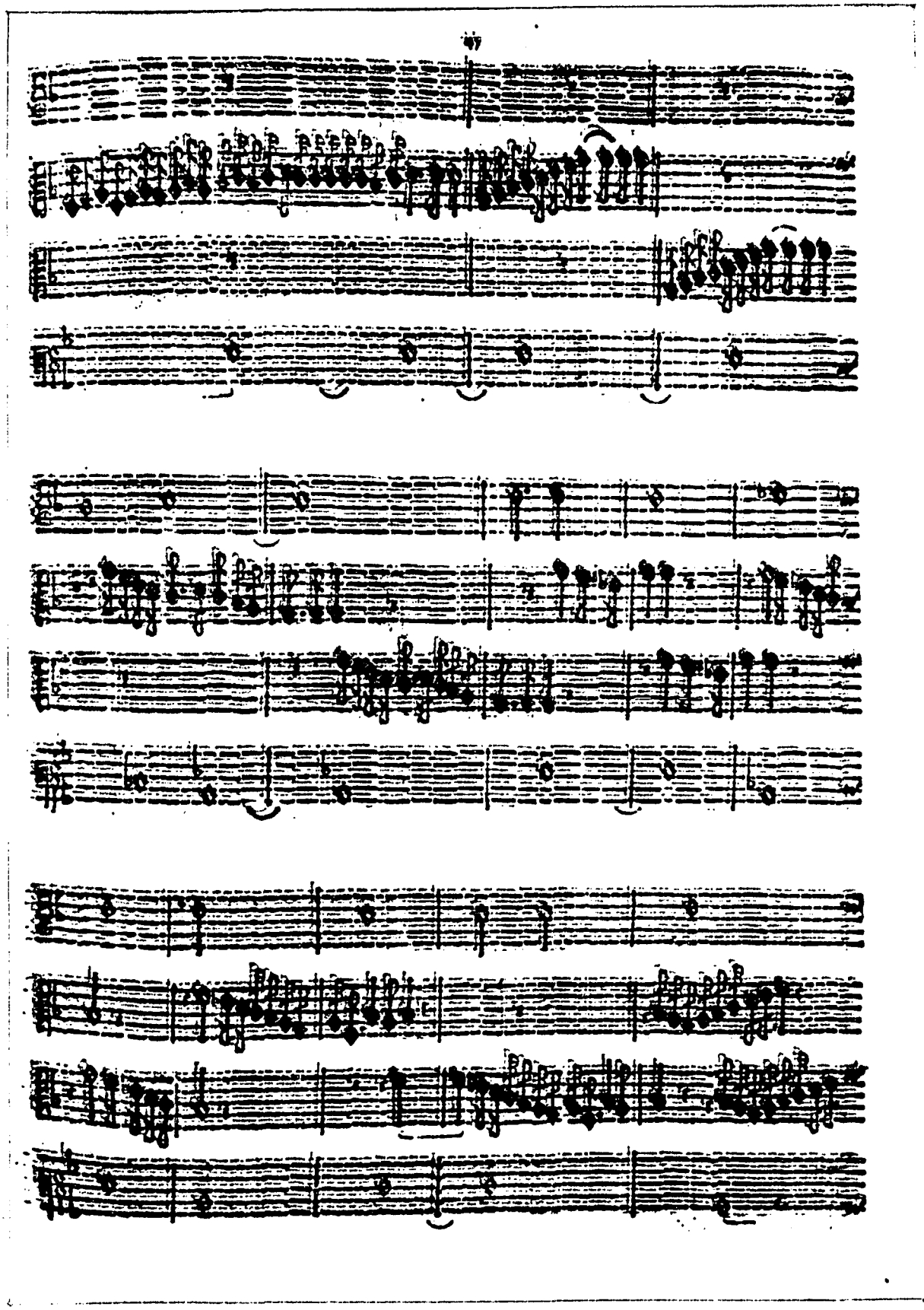

Fecit potentiam, ad vna voce & tre instromenti.
Principale & [illegible] dellezi fare ò voci humane
Cornetto
Cornetto risponde à quel di sopra in Echo.
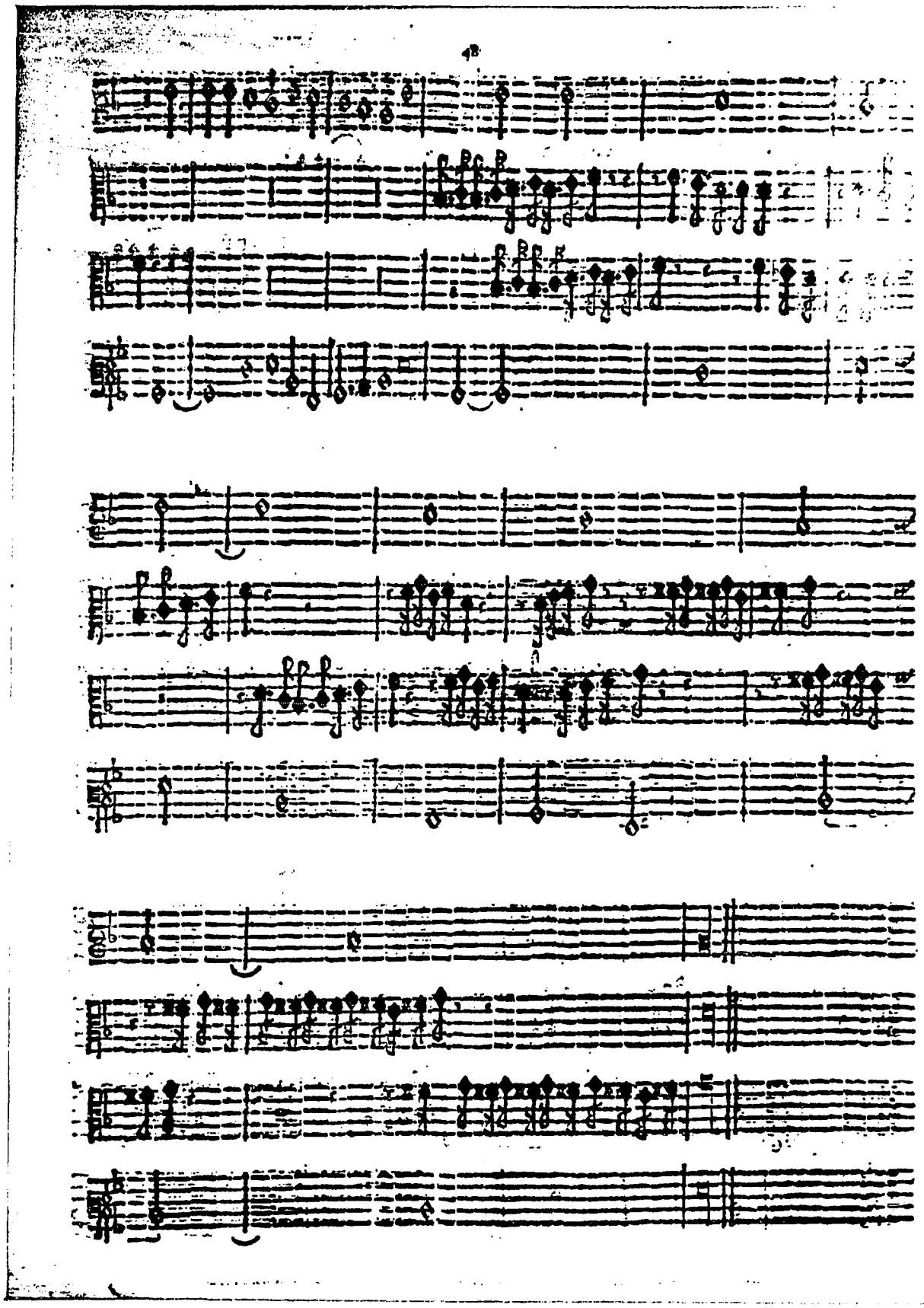

Deponunt, incipit'e solo
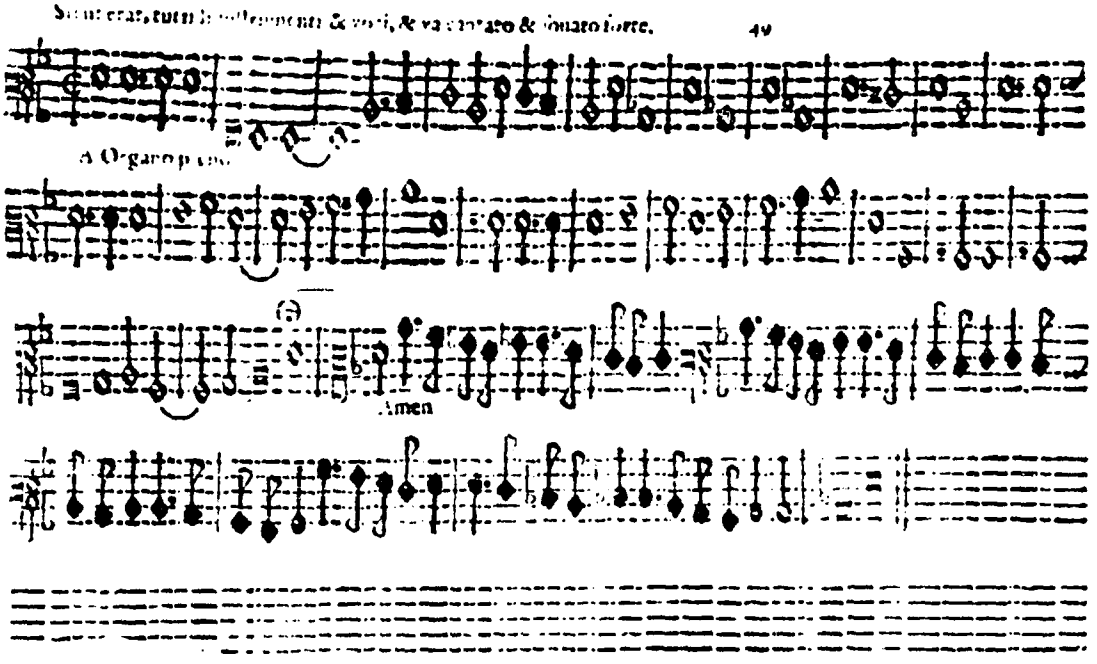

Violino risponda à quel di sopra in Echo.




Gloria patri, a tre voci due de le quali cantano in E.ho
Principale solo






49
A Organo pleno
Amen

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