

Vêpres à la Vierge 1610

SV 260

1. Deus in adjutorium

Claudio Monteverdi (1567 - 1643)



Tenor

De - us in ad - ju - to - ri - um me - um in - ten - de!

♩ = 60

5

S.I
Do - mi - ne ad ad - ju - va - dum me

S.II
Do - mi - ne ad ad - ju - va - dum me

A.
Do - mi - ne ad ad - ju - va - dum me

T.I
Do - mi - ne ad ad - ju - va - dum me

T.II
Do - mi - ne ad ad - ju - va - dum me

B.
Do - mi - ne ad ad - ju - va - dum me

Vln.I

Vln.II

Vla.I

Vla.II

Vlc

Ob I

Ob II

Cor. I

Cor. II

Cont.

S.I
fes - - - - ti - - - - na.

S.II
fes - - - - ti - - - - na.

A.
fes - - - - ti - - - - na.

T.I
fes - - - - ti - - - - na.

T.II
fes - - - - ti - - - - na.

B.
fes - - - - ti - - - - na.

Vln.I

Vln.II

Vla.I

Vla.II

Vlc

Ob I

Ob II

Cor. I

Cor. II

Cont.

10 $\text{♩} = 150$ $\text{♩} = 90$ 15

Vln. I
Vln. II
Vla. I
Vla. II
Vlc
Ob. I
Ob. II
Cor. I
Cor. II
Cont.

The image shows a page of a musical score for a symphony orchestra. It consists of ten staves, each labeled with an instrument: Vln. I, Vln. II, Vla. I, Vla. II, Vlc, Ob. I, Ob. II, Cor. I, Cor. II, and Cont. The score is written in 3/4 time and features a key signature of two sharps (F# and C#). The first measure is marked with a tempo of 150 (♩ = 150). The second measure is marked with a tempo of 90 (♩ = 90). The third measure is marked with a tempo of 15. The score includes various musical notations such as notes, rests, and dynamic markings. The instruments are grouped together with a brace on the left side.

S.I
Glo - ri - a Pa - tri et Fi - li -

S.II
Glo - ri - a Pa - tri et Fi - li -

A.
Glo - ri - a Pa - tri et Fi - li -

T.I
Glo - ri - a Pa - tri et Fi - li -

T.II
Glo - ri - a Pa - tri et Fi - li -

B.
Glo - ri - a Pa - tri et Fi - li -

Vln.I

Vln.II

Vla.I

Vla.II

Vlc

Ob I

Ob II

Cor. I

Cor. II

Cont.

The image shows a page of a musical score for a vocal and instrumental ensemble. The vocal parts (S.I, S.II, A., T.I, T.II, B.) are in the upper half, and the instrumental parts (Vln.I, Vln.II, Vla.I, Vla.II, Vlc, Ob I, Ob II, Cor. I, Cor. II, Cont.) are in the lower half. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics for the vocal parts are: "-o, et Spi - ri - tu - - i San - - cto." The instrumental parts feature various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is written on a grand staff with multiple systems.

$\text{♩} = 150$ $\text{♩} = 90$
30

Vln. I
Vln. II
Vla. I
Vla. II
Vlc
Ob. I
Ob. II
Cor. I
Cor. II
Cont.

Detailed description: This is a page of a musical score for a symphony orchestra. It features ten staves, each labeled with an instrument: Vln. I, Vln. II, Vla. I, Vla. II, Vlc, Ob. I, Ob. II, Cor. I, Cor. II, and Cont. The score is written in 3/4 time and the key signature has two sharps (F# and C#). The first measure of each staff is marked with a tempo of 150 (♩ = 150). At the beginning of the third measure, there is a rehearsal mark consisting of a double bar line, the number '30', and a tempo change to 90 (♩ = 90). The Vln. I and Vln. II parts play a simple harmonic line of quarter notes. The Vla. I part has a more active line, including a sixteenth-note run in the final measure. The Vlc, Ob. I, Ob. II, Cor. I, Cor. II, and Cont. parts all play a similar harmonic line of quarter notes. The score ends with a double bar line and a fermata over the final note of each staff.

♩ = 60

35

S.I.
Si - cut e - rat in prin - ci - pi - o, et

S.II
Si - cut e - rat in prin - ci - pi - o, et

A.
Si - cut e - rat in prin - ci - pi - o, et

T.I
Si - cut e - rat in prin - ci - pi - o, et

T.II
Si - cut e - rat in prin - ci - pi - o, et

B.
Si - cut e - rat in prin - ci - pi - o, et

Vln.I

Vln.II

Vla.I

Vla.II

Vlc

Ob I

Ob II

Cor. I

Cor. II

Cont.

Detailed description: This page of a musical score, numbered 35, features a tempo marking of quarter note = 60. It contains vocal parts for Soprano I (S.I.), Soprano II (S.II), Alto (A.), Tenor I (T.I), Tenor II (T.II), and Bass (B.), all with the lyrics "Si - cut e - rat in prin - ci - pi - o, et". The instrumental parts include Violin I (Vln.I), Violin II (Vln.II), Viola I (Vla.I), Viola II (Vla.II), Violoncello (Vlc), Oboe I (Ob I), Oboe II (Ob II), Cor Anglais I (Cor. I), Cor Anglais II (Cor. II), and Contrabass (Cont.). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The vocal parts use a soprano clef for S.I and S.II, an alto clef for A., a tenor clef for T.I and T.II, and a bass clef for B. The instrumental parts use various clefs: Vln. I and II, Vla. I, Ob I, and Cor. I use the treble clef; Vla. II, Vlc, Ob II, Cor. II, and Cont. use the bass clef. The woodwinds (Ob and Cor) are grouped with a brace on the left. The score shows a complex rhythmic texture with many sixteenth and thirty-second notes, particularly in the woodwind and string parts.

S.I
 nunc, et sem - - per, et in sae - - cu -

S.II
 nunc, et sem - - per, et in sae - - cu -

A.
 nunc, et sem - - per, et in sae - - cu -

T.I
 nunc, et sem - - per, et in sae - - cu -

T.II
 nunc, et sem - - per, et in sae - - cu -

B.
 nunc, et sem - - per, et in sae - - cu -

Vln.I
 Vln.II
 Vla.I
 Vla.II
 Vlc
 Ob I
 Ob II
 Cor. I
 Cor. II
 Cont.

S.I
 -la sae - cu - lo - rum, A - - men

S.II
 -la sae - cu - lo - rum, A - - men

A.
 -la sae - cu - lo - rum, A - - men

T.I
 -la sae - cu - lo - rum, A - - men

T.II
 -la sae - cu - lo - rum, A - - men

B.
 -la sae - cu - lo - rum, A - - men

Vln.I
 Vln.II
 Vla.I
 Vla.II
 Vlc
 Ob I
 Ob II
 Cor. I
 Cor. II
 Cont.

$\text{♩} = 60$
50

55

S.I
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

S.II
Al - le - lu ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

A.
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

T.I
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

T.II
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

B.
Al - le - lu ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Vln.I
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Vln.II
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Vla.I
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Vla.II
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Vlc
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Ob I
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Ob II
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Cor. I
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Cor. II
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Cont.
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

S.I
Al - le - lu - ia!

S.II
Al - le - lu - ia!

A.
Al - le - lu - ia!

T.I
Al - le - lu - ia!

T.II
Al - le - lu - ia!

B.
Al - le - lu - ia!

Vln.I

Vln.II

Vla.I

Vla.II

Vlc

Ob I

Ob II

Cor. I

Cor. II

Cont.