

# Dixit Dominus secondo

Selva morale et spirituale (1640/41)

A 8 concertato con gli stessi istromenti del primo  
& nel medesimo modo

Claudio Monteverdi

The score is arranged in a system with the following parts from top to bottom:

- Violino I
- Violino II
- Viola o trombone I
- Viola o trombone II
- Viola o trombone III
- Viola o trombone IV
- Canto I
- Canto II
- Alto I
- Alto II
- Tenore I
- Tenore II
- Basso I
- Basso II
- B. c.

The instrumental parts (Violino I, Violino II, Viola o trombone I-IV) are in 3/4 time and contain rests. The vocal parts are in 3/4 time and contain the following lyrics:

Canto I: DI- Di - xit, di - xit Do - minus, di - xit, di - xit Do - minus, di - xit

Canto II: DI- Di - xit, di - xit Do - minus, di - xit Do - mi - nus do - mi - no

Alto I: Se-

Alto II: SE-

Tenore I: DI- Di - xit, di - xit Do - minus, di - xit, di - xit Do - minus, di - xit

Tenore II: DI- Di - xit, di - xit Do - minus, di - xit Do - mi - nus do - mi - no

Basso I: Se-

Basso II: SE-

B. c. (Bassoon): A melodic line with a *trillo* marking and a *4* marking above it.

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Tutti

Tutti

(C) Tutti

Do - minus do - mi - no me - o, di - xit, di - xit, di - xit: Se - de a dex - tris

me - o, di - xit Do - minus do - mi - no me - o, di - xit, di - xit: Se - de a dex -

Tutti

Se - de a dex - tris

Tutti

Se - de a dex - tris

Tutti

Do - minus do - mi - no me - o, di - xit, di - xit, di - xit: Se - de a dex -

me - o, di - xit Do - minus do - mi - no me - o, di - xit, di - xit: Se - de a dex -

Tutti

Se - de a dex -

Tutti

Se - de a dex -

Tutti

# # # # #

me - - is do-nec po - nam in-i-micos tu - os, in-i-micos tu - os, in-i-micos, do-nec po -

tris me - is do-nec po - nam in-i-micos tu - os, in-i-micos tu - os, do-nec po -

me - - is do-nec po - nam in-i-micos tu - os, in-i-micos tu - os, do-nec po -

me - - is, do-nec po - nam in-i-micos tu - os, in-i-micos tu - os, do-nec po -

tris me - is do-nec po - nam in-i-micos tu - os, in-i-micos tu - os, in-i-micos do-nec po -

tris me - is, do-nec po - nam in-i-micos tu - os, in-i-micos tu - os, in-i-micos, do-nec po -

tris me - is do-nec po - nam in-i-micos tu - os, in-i-micos tu - os, do-nec po -

tris me - is, do-nec po - nam in-i-micos tu - os, in-i-micos tu - os, do-nec po -



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

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

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

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

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

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

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

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

rum.

rum.

rum.

(^) rum. Vir-gam vir-tu-tis tu-ae emittet Dominus ex Si-on,

(^) rum. Vir-gam vir-tu-tis tu-ae emittet Dominus ex Si-on, emittet Dominus ex Si-on,

(^) rum.

rum.

rum.

rum.

(^) rum. à 2 voci

#

Vir-gam vir - tu - tis tu - ae emittet Dominus ex Si - on: Do - mi - na -  
 tu - ae emittet Dominus ex Si - on, emittet Dominus ex Si - on: Do - mi -  
 vir - gam  
 vir-gam vir - tu - tis tu - ae  
 na - re, do - mi - na - re in medi-o in-i-mi - co - rum,  
 Do - mi - na - re, do - mi - na - re in medi-o in-i-mi -

re, do - mi - na - re, do - mi - na -  
na - re, do - mi - na - re, do - mi - na - re  
vir - tu - tis tu - ae emit tet Do - mi - nus ex Si - on: Do - mi - na -  
emit tet Do - mi - nus ex Si - on, emit tet Do - mi - nus ex Si - on: Do - mi - na - re  
do - mi - na - re in medi-o in-i-mi-co - rum,  
co-rum, do - mi - na - re, do -  
Do - mi - na - re in medi-o in-i-mi-  
Do - mi - na - re in medi-o in-i-mi-co - rum,  
Tutti

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

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

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

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

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

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

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

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



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co - rum tu - o - rum.  
 - rum tu - o - rum.  
 co - rum tu - o - rum. In di - e vir - tu - tis tuae in splen - do - ri - bus  
 co - rum, tu - o - rum. Te - cum prin - ci - pi - um in die - e, in splen - do - ri -  
 co - rum tu - o - rum. In di - e vir - tu - tis tuae in splen - do - ri - bus  
 tu - o - rum. Te - cum prin - ci - pi - um in di - e in splen - do - ri -  
 rum tu - o - rum.  
 rum tu - o - rum.

à 4

# # # #

ex u-tero an-te lu-ci-ferum genu-i, genu-i te an-

bus sanctorum ex u-tero an-te lu-ci-ferum genu-i, genu-i te,

ex u-tero an-te lu-ci-ferum genu-i, genu-i te, an-

bus sanctorum ex u-tero an-te lu-ci-ferum genu-i, genu-i te,

musical notation and basso continuo line with figured bass symbols (#)

te lu-ci-fe - rum, an - te lu-ci-fe - rum ge-nu - i, ge-nu-i te, ge-nu - i,  
an - te lu-ci-fe - rum ge-nu - i, ge-nu-i te, ge-nu - i, ge-nu - i te,  
te lu-ci-fe - rum an - te lu-ci-fe - rum ge-nui, ge-nu - i te,  
an - te lu-ci-fe - rum ge-nui, ge-nui te, ge-nu - i, ge - nu-i te, ge-nu

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is written in a bass clef with the same key signature and time signature. The score is divided into measures by vertical bar lines. The lyrics are placed below the vocal line, with hyphens indicating syllables that span across multiple notes. The piano accompaniment features a steady rhythmic pattern of eighth and sixteenth notes, providing a harmonic and rhythmic foundation for the vocal melody.





Empty musical staves for vocal and instrumental parts, including two treble clefs and three bass clefs.

ternum secundum or - di - nem Mel - chi - se - dech, es sacerdos in ae -

ternum secundum or - di - nem Mel - chi - se - dech, es sacerdos in ae -

es sacerdos in ae - ternum secundum or - di - nem Mel - chi - se -

es sacerdos in ae - ternum secundum or - di - nem Mel - chi - se -

es sacerdos in ae - ternum

es sacerdos in ae - ternum

Musical notation for vocal and instrumental parts with lyrics. The lyrics are: ternum secundum or - di - nem Mel - chi - se - dech, es sacerdos in ae - ternum secundum or - di - nem Mel - chi - se - dech, es sacerdos in ae - ternum secundum or - di - nem Mel - chi - se - dech, es sacerdos in ae - ternum secundum or - di - nem Mel - chi - se - dech, es sacerdos in ae - ternum, es sacerdos in ae - ternum.

Bass line musical notation with five sharp signs (#) indicating specific notes.

Empty musical staves for vocal and instrumental parts, including two treble clefs and four bass clefs.

ternum, es sacerdos in ae - ter-num

ternum, es sacerdos in ae - ternum,

dech,

dech,

es sacer dos in ae - ternum se cun dum or-di-

es sacer dos in ae - ternum se cun dum or-di-

es sacerdos in ae - ternum se cun dum or-ni - nem Mel - chi - se - dech,

es sacerdos in ae - ternum se cun dum or-di - nem Mel - chi - se - dech,

Musical notation for the vocal and instrumental parts, including lyrics and a bass line with accidentals.

es sacerdos in aeternum secundum ordinem Melchisedech. Do - mi -

es sacerdos in aeternum secundum ordinem Melchisedech. Do - mi -

es sacerdos in aeternum, es sacerdos in aeternum secundum ordinem Melchisedech. Do - mi -

es sacerdos in aeternum, es sacerdos in aeternum secundum ordinem Melchisedech. Do - mi -

nem Melchisedech, es sacerdos in aeternum secundum ordinem Melchisedech. Do -

nem Melchisedech, es sacerdos in aeternum secundum ordinem Melchisedech. Do - mi -

es sacerdos in aeternum secundum ordinem Melchisedech. Do - mi -

es sacerdos in aeternum secundum ordinem Melchisedech. Do - mi -

Tutti

# # # # p

nus a dextris tu-is, a dextris, a dex-tris tu is con - fre - git in di-e  
 nus a dextris tu-is, a dextris, a dex-tris tu is con-fre-git in di-e i-rae suae re - ges,  
 nus a dextris tu-is, a dextris, a dex-tris tu is con - fre - git in di-e  
 nus a dextris tu-is, a dextris, a dex-tris tu is con fre-git in di-e i-rae suae re - ges,  
 - minus a dextris tu-is, a dextris, a dex-tris tu is con-fre-git in di-e i-rae suae re - ges,  
 nus a dextris tu-is, a dextris, a dex-tris tu is con - fre - git in di-e  
 nus a dextris tu-is, a dextris, a dex-tris tu is  
 nus a dextris tu-is, a dextris, a dex-tris tu is

The first system of the musical score consists of two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand 1, Right Hand 2, and Left Hand). The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are fermatas over several notes in the vocal parts.

The second system of the musical score includes the same vocal and piano staves as the first system. The lyrics are written below the vocal staves. The lyrics are: "i-rae sua-e re- ges, con- fre- git in di-e i-rae sua-e re- ges. Do- mi- nus confre- git re- ges, iu- di- ca- bit in con- fre- git in di-e i-rae sua-e re- ges, i-rae sua-e re- ges. Do- mi- nus confre- git re- ges, iu- di- ca- bit in i-rae sua-e re- ges, con- fre- git in di-e i-rae sua-e re- ges. Do- mi- nus confre- git re- ges, iu- di- ca- bit in con- fre- git in di-e i-rae sua-e re- ges, i-rae sua-e re- ges. Do- mi- nus confre- git re- ges, iu- di- ca- bit in i-rae sua-e re- ges, con- fre- git in di-e i-rae sua-e re- ges. Do- mi- nus confre- git re- ges, iu- di- ca- bit in Do- mi- nus confre- git re- ges, iu- di- ca- bit in". The piano accompaniment continues with the same rhythmic complexity as in the first system.

The third system of the musical score shows the piano accompaniment staves. It begins with a *p* (piano) dynamic marking and includes the word "Tutti" above the staves. The music continues with the same complex rhythmic patterns as the previous systems.

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Musical score for the first system, featuring two staves with treble clefs and two staves with bass clefs. The music consists of rhythmic patterns and melodic lines.

na-ti-o-ni bus, im-ple-bit ru-i-nas, im-ple-bit, implebit, im-ple-bit ru-i-nas, im-ple-bit, implebit.  
 na-ti-o-ni bus, im-ple-bit ru-i-nas, im-ple-bit, implebit, im-ple-bit ru-i-nas, im-ple-bit, implebit, im-ple-bit, implebit.  
 na-ti-o-ni bus, im-ple-bit ru-i-nas, im-ple-bit, implebit, im-ple-bit ru-i-nas, im-ple-bit, implebit, im-ple-bit, implebit.  
 na-ti-o-ni bus, im-ple-bit ru-i-nas, im-ple-bit, implebit, im-ple-bit ru-i-nas, im-ple-bit, implebit, im-ple-bit, implebit.  
 na-ti-o-ni bus, im-ple-bit ru-i-nas, im-ple-bit, implebit, im-ple-bit ru-i-nas, im-ple-bit, implebit, im-ple-bit, implebit.  
 na-ti-o-ni bus, im-ple-bit ru-i-nas, im-ple-bit, implebit, im-ple-bit ru-i-nas, im-ple-bit, implebit, im-ple-bit, implebit.  
 na-ti-o-ni - bus, im-ple-bit ru-i-nas, im-ple-bit, implebit, im-ple-bit ru-i-nas, im-ple-bit, implebit.

*f*

The first system of the musical score consists of two vocal staves (Soprano and Alto) and four piano accompaniment staves (Right Hand and Left Hand). The music is in a key with one sharp (F#) and a common time signature. The vocal lines feature a melodic line with some rests, while the piano accompaniment provides a rhythmic and harmonic foundation.

The second system of the musical score includes the same vocal and piano staves as the first system. The vocal staves contain the following lyrics: "Confre-git reges, iu-di-ca-bit in nati-o-nibus, im-ple-bit ru-i-nas, im-plebit, im-ple-bit ru-i-". The piano accompaniment continues with the same musical notation as in the first system. At the bottom of the system, the word "Tutti" is written above a piano (*p*) dynamic marking.

Instrumental introduction for the first system, featuring two treble clefs and two bass clefs with various rhythmic patterns.

nas, conquassabit, conquassabit ca - pi - ta in ter - ra, con-fre-git re -

nas, conquassabit, conquassabit ca - pi - ta in ter - ra, conquassabit, conquassabit ca-pi-ta in ter-ra,

nas, conquassabit, conquassabit ca - pi - ta in ter - ra, con-fre-git re -

nas, conquassabit, conquassabit ca - pi - ta in ter - ra, conquassabit, conquassabit ca-pi-ta in ter-ra,

nas, conquassabit, conquassabit ca - pi - ta in ter - ra, con-fre-git re -

nas, conquassabit, conquassabit ca - pi - ta in ter - ra, conquassabit, conquassabit ca-pi-ta in ter-ra,

nas, con-fre-git re -

nas,

Instrumental introduction for the second system, featuring two bass clefs with various rhythmic patterns.

ges, imple-bit ru-inas, con - fre-git re - ges, imple-bit ru-inas, im - ple-bit ru-inas, con quassa bit ca-pi - ta in  
 con - fre-git re - ges, imple-bit ru-inas, con - fre-git re - ges, imple-bit ru-inas, con quassa bit ca-pi - ta in  
 ges, imple-bit ru-inas, con - fre-git re - ges, imple-bit ru-inas, im - ple-bit ru-inas, con quassa bit ca-pi - ta in  
 con - fre-git re - ges, imple-bit ru-inas, con - fre-git re - ges, imple-bit ru-inas, con quassa bit ca-pi - ta in  
 ges, imple-bit ru-inas, con - fre-git re - ges, imple-bit ru-inas, im - ple-bit ru-inas, con quassa bit ca-pi - ta in  
 con - fre-git re - ges, imple-bit ru-inas, con - fre-git re - ges, imple-bit ru-inas, con quassa bit ca-pi - ta in  
 ges, imple-bit ru-inas, con - fre-git re - ges, imple-bit ru-inas im - ple-bit ru-inas, con quassa bit ca-pi - ta in  
 con - fre-git re - ges, imple-bit ru-inas, con - fre-git re - ges, imple-bit ru-inas, con quassa bit ca-pi - ta in

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ter-ra mul-to-rum. De tor-ren - - - - te in

ter-ra mul-to-rum. De tor-ren - - - - te in

ter-ra mul-to-rum.

ter-ra mul-to-rum.

ter-ra mul-to-rum. De tor-ren - - - - te in

ter-ra mul-to-rum.

ter-ra mul-to-rum.

ter-ra mul-to-rum.

ter-ra mul-to-rum.

ter-ra mul-to-rum.

vi - a bi - bet pro - pter - e - a ex - al -  
 vi - a bi - bet, pro - pter - e - a ex al -  
 pro - pter - e - a, pro - pter - e - a,  
 pro - pter - e - a, pro - pter - e - a,  
 vi - a bi - bet, pro - pter - e - a,  
 pro - pter - e - a ex al - ta - - - bit ca - put  
 pro - pter - e - a, pro - pter - e - a,  
 pro - pter - e - a, pro - pter - e - a,

The first system of the musical score consists of six staves. The top two staves are vocal staves in treble clef. The bottom four staves are piano accompaniment staves, including two grand staff systems (treble and bass clefs). The music is in a key with one sharp (F#) and a common time signature. The vocal lines are mostly rests, with some notes appearing in the second and third measures.

The second system of the musical score continues with six staves. The top two staves are vocal staves with lyrics underneath. The bottom four staves are piano accompaniment staves. The lyrics are: "ta - - - bit ca - put," on the first line; "ta - - - bit ca - put," on the second line; "pro - pter - e - a ex - al - ta - - -" on the third line; "pro - pter - e - a ex - al - ta - - -" on the fourth line; "pro - pter - e - a" on the fifth line; and "pro - pter - e - a" on the sixth line. The piano accompaniment features a complex rhythmic pattern in the upper staves and a simpler bass line in the lower staves.

ex-al - ta - - - bit ca - put,  
 ex-al - ta - - - bit ca - put,  
 bit ca - put,  
 bit ca - put  
 ex-al - ta - - - bit caput ex-al-ta - - -  
 ex-al-ta - - -  
 bit ca - - - put, ex-al-ta - -

Musical notation for the first system, including a grand staff with treble and bass clefs.

Musical notation for the second system, including a grand staff with treble and bass clefs.

Musical notation for the third system, including a grand staff with treble and bass clefs and vocal lyrics.

ex-al ta - - bit, ex - al - ta - -

ex-al ta - - bit, ex-al ta - - bit, ex - al - ta - -

ex-al-ta - - bit ex - al - ta - bit, ex - al - ta -

ex-al-ta - - bit, ex-al ta - - - bit, ex-al - ta -

- bit ex - al - ta - - - bit,

bit, ex-al ta - - bit, ex - al - ta - bit,

- bit, ex - al - ta - - - - -

ex-al-ta - - bit, ex - al - ta - -

à 2 voci & doi violini

à 2 voci & doi violini

a 2 voci & due violini

bit ca - put. Glo - ri-a, glo-ri-a Patri, glo - ri-a,  
 bit ca - put. Glo - ri-a, glo-ri-a Patri, glo - ri-a,  
 bit, exalabit ca - put.  
 bit ca - put.  
 ex - al - ta - bit ca - put.  
 ex - al - ta - bit ca - put.  
 bit ca - put.

a 2 voci & due violini

bit ca - put. à 2 voci & due violini

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The first system consists of two staves with treble clefs. The upper staff begins with a melodic line featuring eighth and sixteenth notes, including a flat sign. The lower staff contains a similar rhythmic pattern with some accidentals.

The second system contains five empty musical staves, including two bass clef staves at the bottom, intended for accompaniment.

The third system features two staves with treble clefs and lyrics. The lyrics are: "glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San - cto,". The melody is written above the lyrics, and the lower staff contains a similar rhythmic pattern.

The fourth system contains five empty musical staves, including two bass clef staves at the bottom, intended for accompaniment.

The fifth system consists of a single bass staff with a bass clef. It contains a melodic line with a flat sign and various rhythmic values.

<p>sic-ut sicut e-rat,</p>	<p>sicut, sicut e-rat,</p>	<p>erat in princi - pi-o</p>	<p>sicut, sicut e - rat,</p>	<p>erat in princi - pi-o</p>	<p>et nunc,</p>

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First system of musical notation, featuring two vocal staves and piano accompaniment. The time signature is 3/4. The key signature has one sharp (F#).

Second system of musical notation, continuing the vocal and piano parts from the first system.

*Tutti*

per Sem-per et in sae-cu-la sae-cu lo-rum, sem-per et in sae-cu-la sae-cu-

per *Tutti* sem-per et in sae-cu-la sae-cu lo-rum, sem-per et in

*Tutti* sem-per et in sae-cu-la sae-cu lo-rum, sem-per et in sae-cu-la sae-cu-

*Tutti* sem-per et in sae-cu-la, et in sae-cu-la sae-cu lo-rum, sem-per et in

*Tutti* Sem-per et in sae-cu-la sae-cu lo-rum, sem-per et in

*Tutti* sem-per et in sae-cu-la sae-cu lo-rum, sem-per et in sae-cu-la sae-cu-

Third system of musical notation with lyrics. It includes vocal staves and piano accompaniment. The time signature is 3/4. The key signature has one sharp (F#). The lyrics are: "per Sem-per et in sae-cu-la sae-cu lo-rum, sem-per et in sae-cu-la sae-cu-".

*Tutti*

Final system of musical notation, primarily piano accompaniment. The time signature is 3/4. The key signature has one sharp (F#).



sae - cu - lo - rum, sem - per et in sae - cu - la sae - cu - lo - rum. A - - men.  
 et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum. A - - men.  
 sae - cu - lo - rum, sem - per et in sae - cu - la sae - cu - lo - rum. A - - men.  
 et in sae - cu - la sae - cu - lo - rum et in sae - cu - la sae - cu - lo - rum. A - - men.  
 et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum. A - - men.  
 sae - cu - lo - rum, sem - per et in sae - cu - la sae - cu - lo - rum, A - - men.  
 sae - cu - lo - rum, sem - per et in sae - cu - la sae - cu - lo - rum. A - - men.  
 et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum. A - - men.