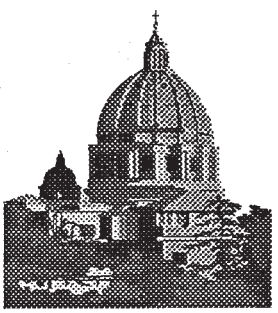
Treasury of Sacred Music Series

"The treasury of sacred music is to be preserved and cultivated with great care."
(Sacrosanctum Concilium #114)

ESTOTE FORTES

Luca Marenzio
transcription by Andrea Angelini



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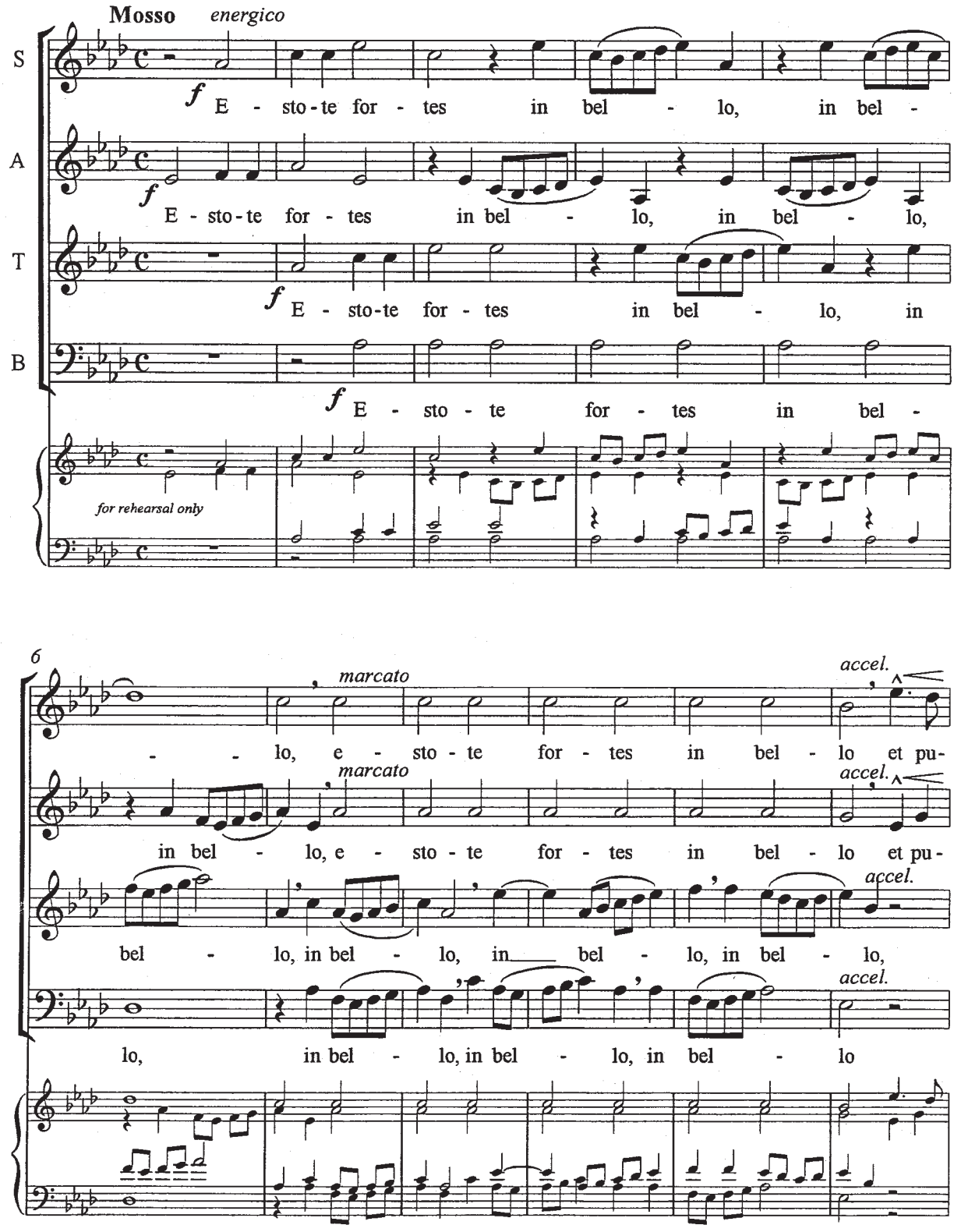
Estote fortes

Magnificat antiphon for Second Vespers for
the Common of Apostles and Evangelists

Luca Marenzio (1550-1599)
Transcription by Andrea Angelini



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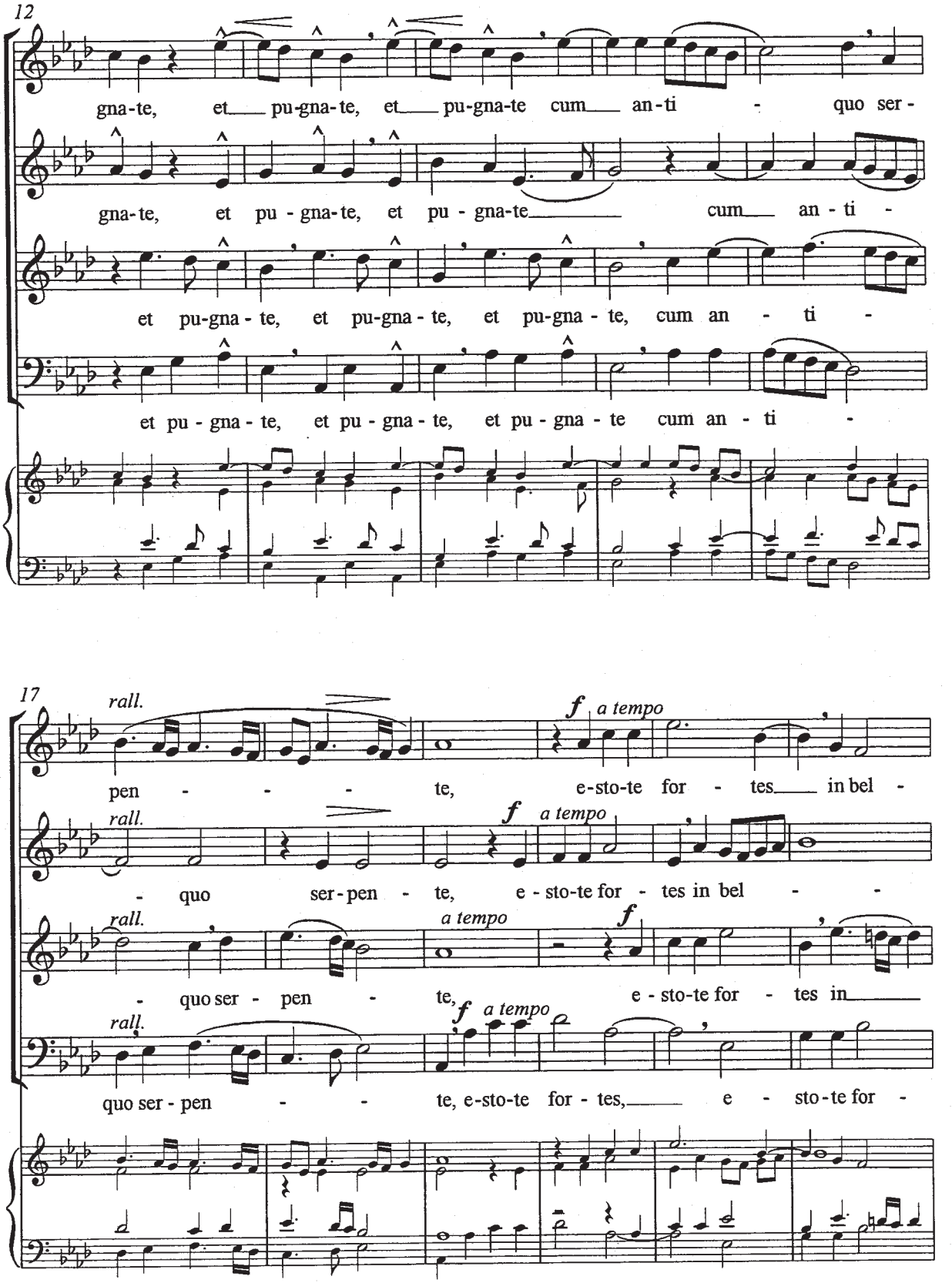
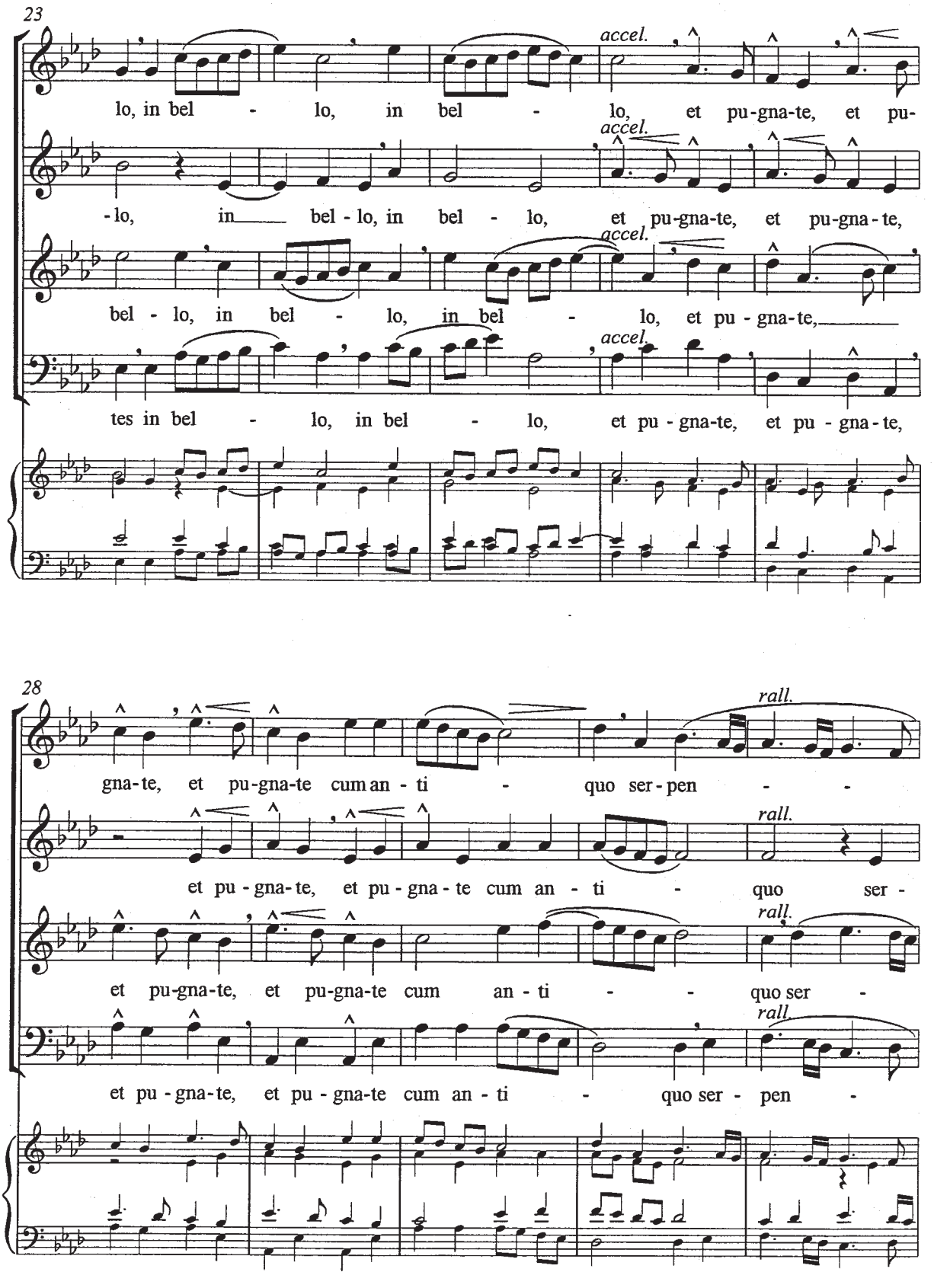
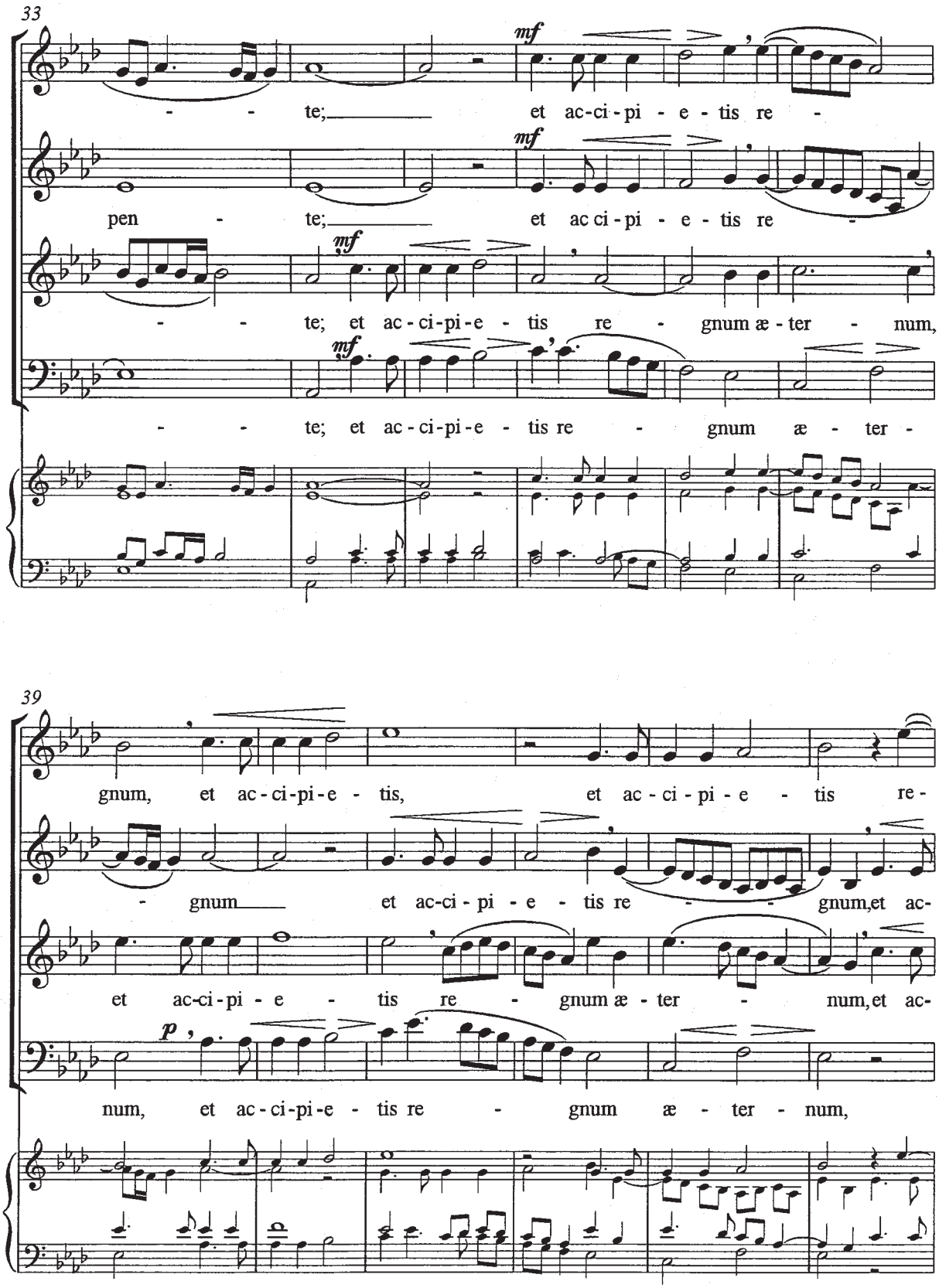
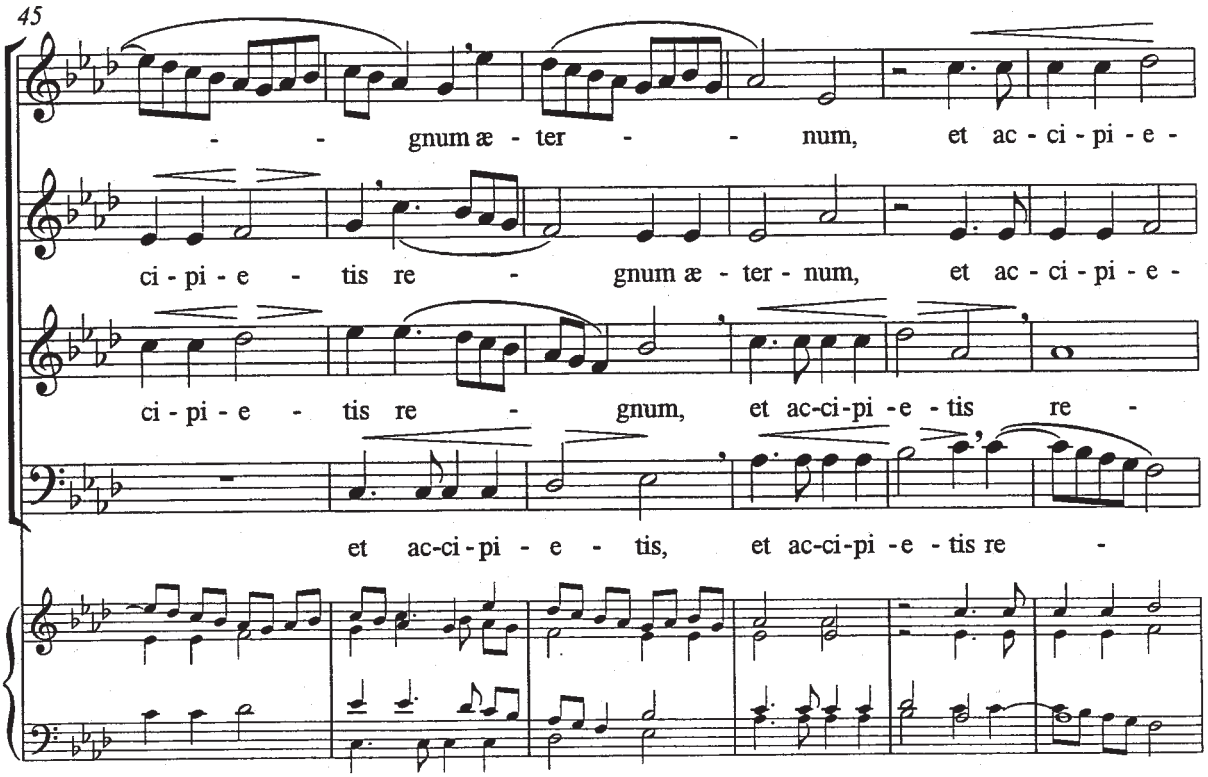
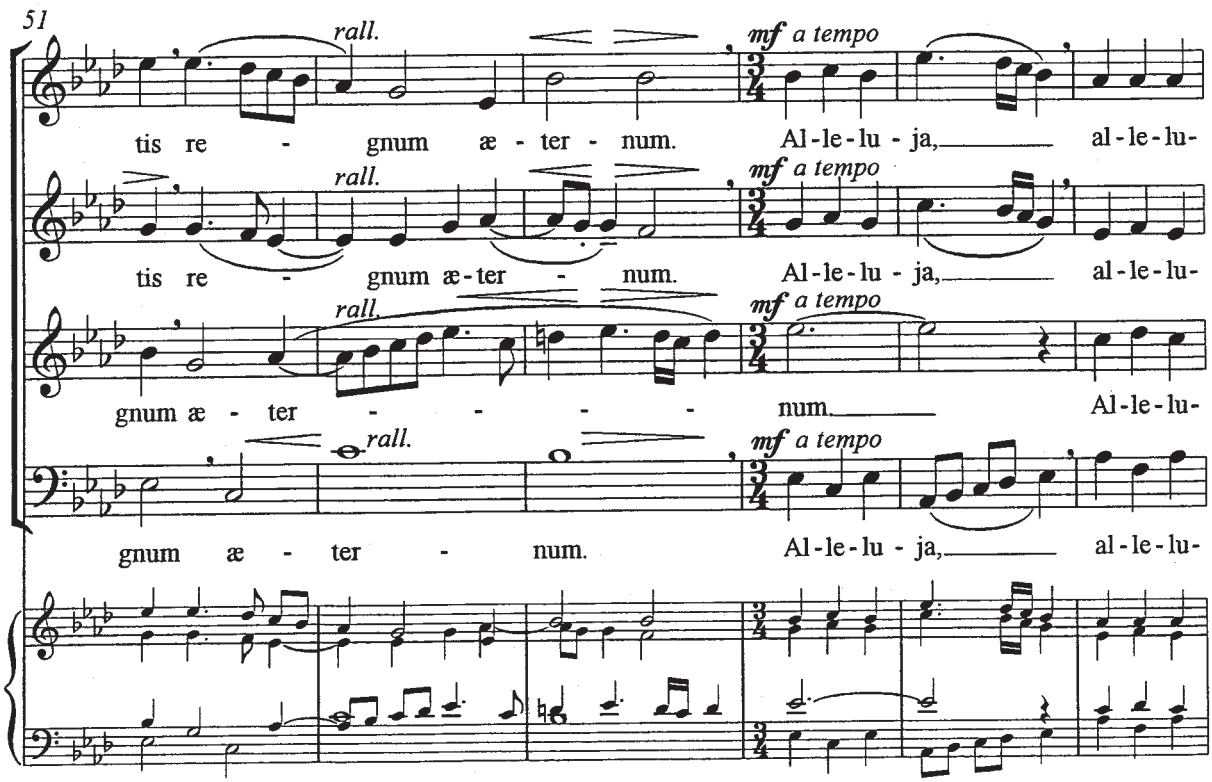
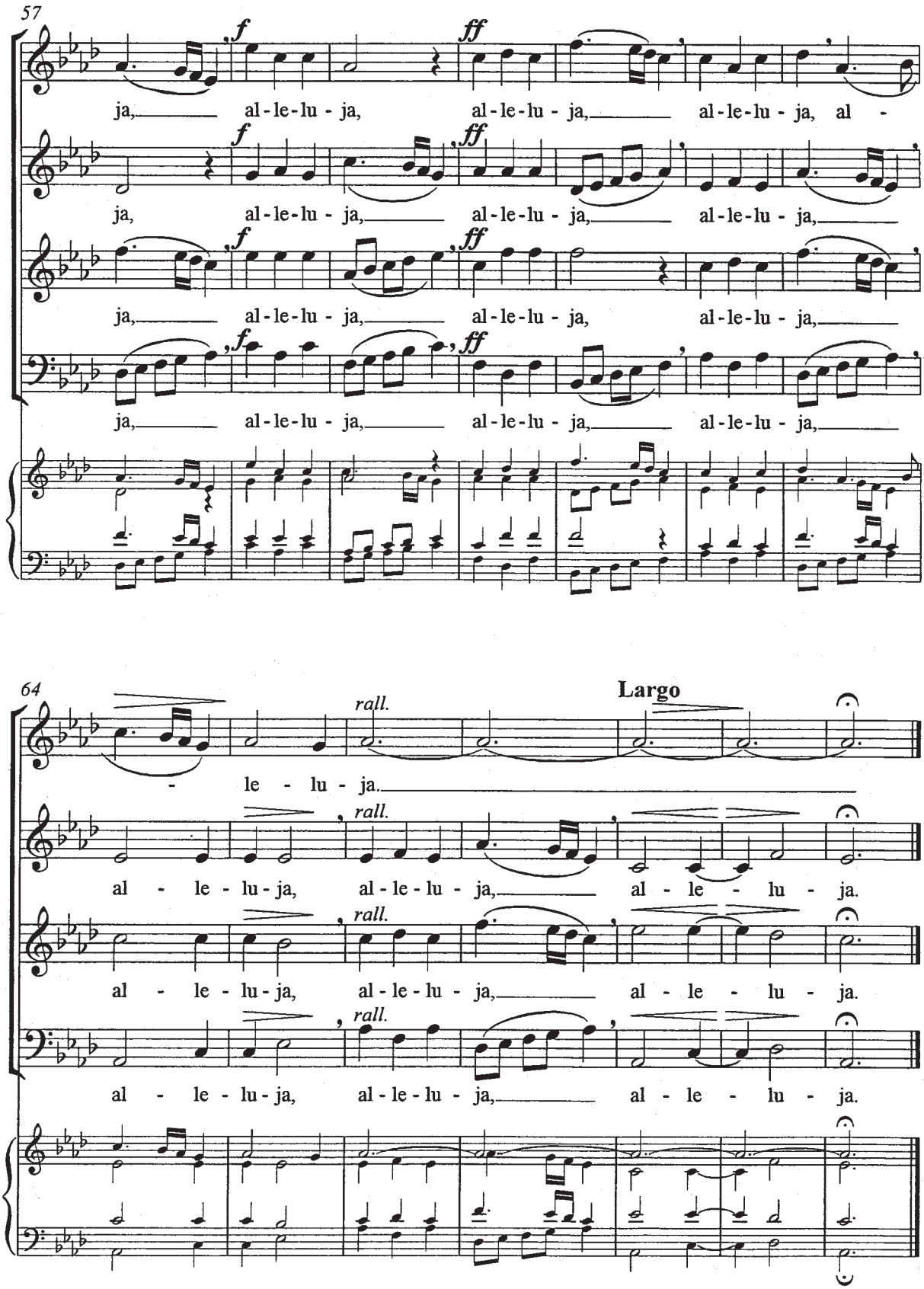

12
gna-te, et pu-gna-te, et pu-gna-te cum an-ti - quo ser-
gna-te, et pu - gna-te, et pu - gna-te cum an - ti -
et pu-gna - te, et pu-gna - te, et pu-gna - te, cum an - ti -
et pu - gna - te, et pu - gna - te, et pu - gna - te cum an - ti -
17
rall.
f a tempo
pen - - - te, e-sto-te for - tes in bel -
- quo ser-pen - te, e - sto-te for - tes in bel - -
- quo ser - pen - te, e - sto-te for - tes in
quo ser - pen - - te, e-sto-te for - tes, e - sto-te for -


23
accel.
lo, in bel - lo, in bel - lo, et pu-gna-te, et pu-
-lo, in bel - lo, in bel - lo, et pu-gna-te, et pu-gna-te,
bel - lo, in bel - lo, in bel - lo, et pu - gna-te,
tes in bel - lo, in bel - lo, et pu - gna-te, et pu - gna-te,
28
rall.
gna-te, et pu-gna-te cum an - ti - quo ser-pen - -
et pu - gna-te, et pu - gna - te cum an - ti - quo ser -
et pu-gna-te, et pu-gna-te cum an - ti - - quo ser -
et pu - gna-te, et pu - gna-te cum an - ti - quo ser - pen -


33
mf
te; et ac-ci-pi - e - tis re -
pen - te; et ac ci-pi - e - tis re -
te; et ac-ci-pi-e - tis re - gnum æ - ter - num,
te; et ac-ci-pi-e - tis re - gnum æ - ter -
39
gnum, et ac-ci-pi-e - tis, et ac-ci-pi-e - tis re-
gnum et ac-ci-pi - e - tis re - gnum,et ac-
et ac-ci-pi - e - tis re - gnum æ - ter - num,et ac-
p
num, et ac-ci-pi-e - tis re - gnum æ - ter - num,


45
gnum æ - ter - num, et ac - ci - pi - e -
ci - pi - e - tis re - gnum æ - ter - num, et ac - ci - pi - e -
ci - pi - e - tis re - gnum, et ac-ci-pi - e - tis re -
et ac-ci-pi - e - tis, et ac-ci-pi - e - tis re -


51
rall.
mf a tempo
tis re - gnum æ - ter - num. Al-le-lu - ja, al-le-lu-
tis re - gnum æ-ter - num. Al-le-lu - ja, al-le-lu-
gnum æ - ter - num. Al-le-lu-
gnum æ - ter - num. Al-le-lu - ja, al-le-lu-


57
f
ff
ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-
ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,
ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,
ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,
64
rall.
Largo
le-lu-ja.
al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.
al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.
al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Notes for **Estote fortes** (Luca Marenzio) by Andrea Angelini

Luca Marenzio was the most famous Italian madrigalist of the late sixteenth century

Born in Brescia around 1553, Marenzio worked in some of the most important musical centers of his time: Rome, Mantua, Ferrara, Florence and Warsaw. His vocal compositions won the favor of his contemporaries for their sweetness, their refinement, their incomparable fidelity to expressing the poetic text — the refined fruit of a culture that reflected the fashionable flashes of the late Renaissance and the intimate spirit of the Counter Reformation. He represented, in the development of the madrigal, the culmination of the form, prior to the conclusive works of Claudio Monteverdi.

While ever conscious of the rhythm and the meaning of the text, Marenzio led the madrigal to be an essentially *musical* composition, no longer a slave to the text. Marenzio worked mainly in the major mode, and used drastic modulation, but without the maddening chromaticism of Gesualdo.

Passing tones, unprepared dissonances, and very bright chords are distributed with wisdom in his musical style; the bass line takes on an expressive function, and is not only accompaniment.

Marenzio left nine books of madrigals for 5 voices, six books for 6 voices, two books for 4 and 6 voices, and one book of madrigals "spirituali e temporali" for 5 voices; he wrote *Villanelle et arie alla napolitana* for 3 voices. His sacred works include motets, sacred songs and antiphons.

Estote fortes, a motet for 4 voices, is the Magnificat antiphon for Second Vespers for the Common of Apostles and Evangelists. Following an older tradition, the Church began the celebration of important feasts with Evening Prayer the night before; even today this "extended liturgical day" marks the celebration of the major feasts of the liturgical calendar. Every Sunday, as well as solemnities and feasts, begins on the preceding evening with Evening Prayer I (First Vespers); Evening Prayer II (Second Vespers) is celebrated on the evening of the festival day itself.

translation:

> Be valiant in battle, and fight the ancient serpent,
> and you shall receive an everlasting kingdom, alleluia.
>
> [Magnificat antiphon for Second Vespers of the Common of Apostles and Evangelists]