

Antonio
VIVALDI

Magnificat

1. Version (RV 610):
Soli (SSAT), Coro (SATB)
2 Oboi, 2 Violini, Viola, Basso continuo
(Violoncello / Fagotto / Contrabbasso ed Organo)
2. Version (RV 611):
Soli (SA), Coro (SATB)
2 Violini, Viola, Basso continuo
(Violoncello / Fagotto / Contrabbasso ed Organo)

herausgegeben von / edited by
Günter Graulich

Stuttgarter Vivaldi-Ausgaben
Urtext

Partitur / Full score



Carus 40.002

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 40.002), Klavierauszug (Carus 40.002/03), Klavierauszug XL im Großdruck (Carus 40.002/04),
Chorpartitur (Carus 40.002/05), komplettes Orchestermaterial (Carus 40.002/19).

Digitale Ausgaben sind erhältlich: www.carus-verlag.com/4000200

The following performance material is available for this work:
full score (Carus 40.002), vocal score (Carus 40.002/03), vocal score XL in large print (Carus 40.002/04),
choral score (Carus 40.002/05), complete orchestral material (Carus 40.002/19).

Digital editions for this work are listed at www.carus-verlag.com/4000200

Zu diesem Werk ist **carus**music, the Choir Coach, erhältlich. Die App enthält die Noten, eine Einspielung des Werkes und einen Coach zum Üben der eigenen Chorstimme. Weiterhin ist die Übehilfe in der Reihe Carus Choir Coach (nur audio) erhältlich.

For this work **carus**music, the Choir Coach, is available. In addition to the score and a recording, the app offers a coach to learn the choral parts. The practice aid is also available as Carus Choir Coach audio only on CD or as download. www.carus-music.com

Inhalt

Vorwort	IV
Foreword	V
Préface	VI
1. Version (RV 610)	
1. Magnificat (Tutti)	1
2. Et exultavit (Soprano, Alto, Tenore e Coro)	2
3. Et misericordia eius (Tutti)	9
4. Fecit potentiam (Tutti)	14
5. Deposuit (Tutti)	17
6. Esurientes (Soprano 1, Soprano 2)	20
7. Suscepit Israel (Tutti)	23
8. Sicut locutus est (Soprano, Alto, Basso)	24
9. Gloria patri (Tutti)	29
2. Version (RV 611)	
1. Magnificat (Tutti)	1
2a. Et exultavit (Soprano)	35
2b. Quia respexit (Soprano)	41
2c. Quia fecit (Soprano)	45
3. Et misericordia eius (Tutti)	9
4. Fecit potentiam (Tutti)	14
5. Deposuit (Tutti)	17
6a. Esurientes (Alto)	48
7. Suscepit Israel (Tutti)	23
8a. Sicut locutus est (Alto)	52
9. Gloria patri (Tutti)	29
Lesarten	57

Vorwort

Antonio Vivaldi (1678–1741) – hauptsächlich bekannt als der große Violinkünstler, Instrumental- und Opernkomponist der Bach-Zeit – hinterlässt, wie sich erst seit Erschließung der umfangreichen Bestände der Nationalbibliothek Turin herausgestellt hat, auch ein bedeutendes Repertoire geistlicher Musik. Sein Priesteramt und seine Stellung als langjähriger musikalischer Leiter am *Ospedale della Pietà*, einem großen Waisenhaus in Venedig, bringen ihm Verpflichtung und Anregung für ein vielseitiges kirchenmusikalisches Schaffen. Messen-Sätze und Oratorien, Psalmvertonungen und liturgische Gebrauchsstücke aller Art entstehen. Sie sind durchweg dem barocken vokal-instrumentalen Kantatenstil des 18. Jahrhunderts verpflichtet und zeigen einmal mehr Vivaldis hohe Meisterschaft im Entwurf prägnanter Satzformen und im Erfinden melodischer und harmonischer Ausdrucksthemen im Dienst einer bildhaften Textinterpretation.

Das *Magnificat I con Istrom:ti I Del Vivaldi*, wie der Originaltitel der autographen Partitur lautet, ist in mehreren Fassungen überliefert, die offensichtlich von verschiedenen Aufführungsgegebenheiten herrühren. Die vermutlich früheste Fassung ist nur unvollständig überliefert (RV 610b, zw. 1713 und 1717). Sie sah zusätzlich Trompeten vor, entspricht sonst aber weitgehend der zweiten Fassung (RV 610; Ende 1720er Jahre). Im Autograph dieser Fassung sind unter der Continuo-Stimme Hinweise für eine doppelchörige Ausführung der Komposition eingetragen, vermutlich als Nachtrag (RV 610a). Während in diesen Fassungen die chorische Konzeption dominiert (kurze Solo-Sätze, stets als Ensemble), werden in der letzten Fassung (RV 611, 1739) die Texte *Et exultavit, Quia respexit, Quia fecit, Esurientes* und *Sicut locutus est* jeweils mit neuen und ausgedehnten Solo-Arien bedacht, die, wie aus der Handschrift hervorgeht, auf namentlich genannte Sängerinnen aus dem *Ospedale* zugeschnitten sind. Mit unserer Edition lassen sich alle vollständigen Fassungen realisieren: Der Haupttext folgt RV 610, die Austauschsätze von RV 611 sind im Anhang wiedergegeben und die Hinweise zur Doppelchörigkeit (RV 610a) sind ebenfalls in unsere Partitur eingeflossen.

Die Schulkonzerte des Waisenhauses erfreuten sich eines guten Rufs. Vivaldi nutzte sie oft, um seine Meisterschülerinnen vorzustellen. Auch beim *Magnificat* scheint ein solcher Fall vorzuliegen, indem er – in der letzten Version – fünf solistische Gelegenheiten schafft und dabei auf Stimmumfang, Begabung und technisches Können der Solistinnen Rücksicht nimmt. Wir können vermuten, dass z. B. Apollonia (in Nr. 2a) und Chiarella (in Nr. 2c) ausgesprochene Koloratursängerinnen gewesen sein müssen, während Bolognesa (in Nr. 2b) mehr auf lineare Melodik geschult war. Ambrosina muss eine tiefe Altstimme besessen haben; ihre Partie (in Nr. 6a) ist sogar im Tenorschlüssel überliefert.

Die Chorsätze des Werkes (*Magnificat, Et misericordia eius, Fecit potentiam, Deposuit, Suscepit Israel* und *Gloria patri*) bleiben in allen Fassungen unverändert. Es handelt sich um Sätze von geraffter Prägnanz, klarer Diktion und fesselnder Thematik. Hymnische Akkordik kennzeichnet die Textteile *Magnificat* (Nr. 1) und *Suscepit Israel* (Nr. 7). Die nach alter

Tradition zu besonderer Dramatik verpflichtenden Verse *Fecit potentiam* (Nr. 4) und *Deposuit* (Nr. 5) werden durch schlagkräftige Instrumentation bzw. durch einen kühnen Unisono-Satz dargestellt. Das abschließende *Gloria patri* (Nr. 9) greift geschickt auf den Werkanfang zurück und mündet in die „obligatorische“ Schlussfuge.

Der vorliegenden Neuausgabe des *Magnificat* liegt die in der Nationalbibliothek Turin unter der Signatur *Giord. 35* (fol. 89a – 112b) aufbewahrte Partiturhandschrift Vivaldis zugrunde. Der Bibliothek sei an dieser Stelle für die Überlassung der Reproduktionen der Quelle und für die Editionserlaubnis freundlichst gedankt. Das Autograph ist flüchtig geschrieben und hat – namentlich in den alternierenden Arien der Zweitfassung – deutlich Konzeptcharakter. Manche Blätter sind nur spärlich beschrieben oder enthalten größere, durch Gitterstriche wieder verworfenen Partien. Oft werden duplizierende Instrumentalstimmen oder auch unisono geführte Chorstimmen nicht ausnotiert, lediglich mit Verweis auf die Leitstimme (*c...* oder *con...*) bezeichnet. Diese Teile der Partitur, wie auch fehlende Textunterlegung in den Chorsätzen, die nach anderen Stimmen erschlossen werden kann, werden in der vorliegenden Ausgabe ohne Einzelnachweis ergänzt. Vom Herausgeber hinzugefügte Akzidentien sind durch Kleinstich gekennzeichnet. Die Auflösung einer \sharp -Vorzeichnung, bei Vivaldi gelegentlich durch \flat -Schreibung angezeigt, erfolgt stillschweigend nach heutiger Regel mit einem \natural .

Paul Horn 1978 (Uwe Wolf 2020)

Foreword

Not until the comprehensive manuscripts of the Turin National Library was examined was it possible to learn that Antonio Vivaldi – previously known chiefly as a great violinist-composer of operatic and instrumental music of Bach's period – also left behind a substantial repertory of sacred music. His office as a priest and his long years as musical director of the *Ospedale della Pietà* (a large orphanage in Venice) both occasioned and inspired him to compose church music in large variety: movements of masses, oratorios, psalm settings and liturgical music of every kind. All of them were patterned in the Baroque (vocal and instrumental) style of the eighteenth century and display again and again Vivaldi's masterly skill in drawing up sententious formal structures and in inventing expressive melodies and harmonies for descriptive interpretation of their texts.

The *Magnificat I con Istrom:ti I Del Vivaldi*, as the original title of the autograph score reads, has survived in several versions which clearly originate from different performance circumstances. The probably earliest version is extant only incompletely (RV 610b, between 1713 and 1717). It included additional trumpets, but otherwise largely corresponds to the second version (RV 610; late 1720s). In the autograph of this version, indications for a double-choir performance of the composition are noted under the continuo part, presumably added later (RV 610a). While in these versions the choral conception dominates (short solo movements, always performed in ensemble), in the last version (RV 611, 1739) the texts *Et exultavit*, *Quia respexit*, *Quia fecit*, *Esurientes*, and *Sicut locutus est* are each set in new and substantial solo arias, which, as the manuscript indicates, were composed for specifically named singers from the *Ospedale*. With our edition, all the complete versions can be realized: The main text follows RV 610, the replacement movements of RV 611 are reproduced in the appendix and the indications for double choir (RV 610a) are also included in the score.

The school concerts of the orphanage had a good reputation. Vivaldi frequently used them to present girls in his master class. The *Magnificat* also seems to be one such case; for the final version he created five solo parts that give consideration to the vocal range, the talent and the technical proficiency of the young soloists. It may be assumed, for example, that Apollonia (in No. 2a) and Chiaretta (in No 2c) must have been true coloratura singers while Bolognesa (in No. 2b) had been trained more to master melodic flow. Ambrosina must have had a low alto voice; her part (in No. 6a) has come to us written on the tenor clef.

The choral numbers of the work (*Magnificat*, *Et misericordia eius*, *Fecit potentiam*, *Deposuit*, *Suscepit Israel* and *Gloria patri*) remain the same in both versions and display pregnant terseness, clear diction and fascinating themes. Hymn-like chords characterize the text portions of *Magnificat* (No. 1) and *Suscepit Israel* (No. 7) while the verses *Fecit potentiam* (No. 4) and *Deposuit* (No. 5), which, according to long tradition required especially dramatic treatment, are depicted through powerfully striking instrumentation and bold unison

writing. The concluding *Gloria patri* (No. 9) adroitly goes back to the opening material of the work and ends with the "obligatory" closing fugue.

This edition is based on Vivaldi's autograph score that is preserved in the Turin National Library under catalogue No. *Giord. 35* (fol. 89a–112b). Deep gratitude must be expressed to the library for reproductions of the sources and for giving permission to publish this edition. The autograph was hastily written and – particularly in the alternative arias of the second version – is clearly a rough sketch. A number of sheets are only scantly written; others contain rather large passages that have been crossed out. Duplicate instrumental voices as well as unison choral parts are often not written out but rather are referred to the leading voice by *c...* or *con...* Such parts, whether instrumental or vocal, that may be inferred on the basis of other voices are completed in this edition without indication. Accidentals added by the editor are in small print. The cancellation of a \sharp , which is occasionally indicated by the flat sign (\flat) in Vivaldi's autograph, is changed to \natural (to conform to current custom) without comment. See the remarks in German for differences between the autograph score and the new edition.

Paul Horn 1978 (Uwe Wolf 2020)

English translation: E. D. Echols and Gudrun Kosviner

Préface

Antonio Vivaldi (1678–1741) est connu principalement comme le grand artiste du violon, compositeur de musique instrumentale et d'opéras de l'époque de Bach. Ce n'est que depuis l'ouverture des volumineux inventaires de la Bibliothèque Nationale de Turin que l'on découvre qu'il a laissé aussi un important répertoire de musique sacrée. Son sacerdoce et sa place, durant de longues années, de directeur musical de l'*Ospedale della Pietà*, un grand orphelinat de Venise, lui imposèrent l'obligation et l'impulsion de créer un répertoire fort diversifié de musique sacrée. Il en résulte des mouvements de messes et des oratorios, des psaumes et toutes sortes de pièces destinées à des occasions liturgiques particulières. Ces œuvres suivent toujours le style baroque vocal et instrumental des cantates du XVIII^e siècle ; elles montrent une fois de plus la grande maîtrise de Vivaldi dans l'élaboration de formes de compositions puissantes, et dans l'invention de thèmes expressifs mélodiques et harmoniques, techniques qu'il met au service d'une interprétation très imagée des textes.

Le *Magnificat I con Istrom:ti I Del Vivaldi*, tel que l'indique le titre original de la partition autographe, existe dans plusieurs versions manifestement issues de différents contextes de représentation. La version probablement la plus ancienne n'a été conservée qu'à l'état fragmentaire (RV 610b, entre 1713 et 1717). Elle prévoyait en plus l'intervention de trompettes mais se conforme par ailleurs dans l'ensemble à la deuxième version (RV 610 ; fin des années 1720). L'autographe de cette version comporte en-dessous de la partie de continuo des mentions en vue d'une exécution à double chœur de la composition, probablement à titre complémentaire (RV 610a). Tandis que la conception chorale domine dans ces versions (brefs mouvements solistes, toujours en ensemble), les textes *Et exultavit, Quia respexit, Quia fecit, Esurientes, Sicut locutus est* font tous l'objet dans la dernière version (RV 611, 1739) de nouveaux airs solistes d'envergure qui, comme il ressort du manuscrit, furent composés sur mesure pour des interprètes vocales de l'*Ospedale* nommément désignées. Notre édition permet de réaliser toutes les versions intégrales : le texte principal suit RV 610, les mouvements alternatifs de RV 611 sont rendus dans l'annexe et les remarques concernant le double chœur (RV 610a) ont elles aussi été intégrées dans notre partition.

Les concerts d'école de l'orphelinat jouissaient d'une bonne réputation. Vivaldi les utilisait souvent pour présenter ses meilleures élèves. Il semble que cela soit le cas pour la dernière version du *Magnificat* : il y fait intervenir cinq solistes, en tenant compte de leur tessiture, de leur talent et de leurs possibilités techniques. Nous pouvons supposer que, p. ex., Apollonia (au n° 2a) et Chiarella (au n° 2c) possédaient des voix de coloratures remarquables, alors que Bolognesa (au n° 2b) était formée plutôt pour une mélodie linéaire. Ambrosina devait disposer d'une voix d'alto grave; sa partie (au n° 6a) est écrite en clef de ténor.

Les parties chorales de l'œuvre (*Magnificat, Et misericordia eius, Fecit potentiam, Deposuit, Suscepit Israel* et *Gloria patri*) sont identiques dans les deux versions. Il s'agit de pièces enlevées vivement, d'une diction claire et d'une thé-

matique captivante. Une technique hymnique des accords caractérise les textes *Magnificat* (n° 1) et *Suscepit Israel* (n° 7). Les versets *Fecit potentiam* (n° 4) et *Deposuit* (n° 5), obéissant à l'ancienne tradition d'une dramatique particulière, sont présentés dans une instrumentation puissante, respectivement avec une audacieuse partie à l'unisson. Le *Gloria patri* final (n° 9) reprend adroitalement le début de l'œuvre, et débouche sur l'« obligatoire » fugue finale.

La présente édition se base sur la partition manuscrite de Vivaldi, conservée à la Bibliothèque Nationale de Turin sous la cote *Giord. 35* (f° 89a–112b). Nous remercions vivement la Bibliothèque, qui nous a transmis des reproductions de la source et nous en a autorisé la publication. L'autographe a été écrit rapidement, et il possède un caractère d'esquisse très net, surtout dans les airs alternants de la seconde version. De nombreux feuillets ne sont écrits que parcimonieusement, ou encore contiennent de grandes parties biffées par des traits formant grillage. Souvent les parties instrumentales qui en doublent d'autres, ou encore les voix chantées à l'unisson, ne sont pas écrites en toutes notes; plus encore, elles sont parfois indiquées seulement par un renvoi à la voix conductrice (*c...* ou *con...*). Ces parties, de même que le manque du texte dans les passages pour chœur, éléments qui peuvent être déduits des autres voix, sont complétés sans autre indication dans la présente édition. Les accidents ajoutés par l'éditeur sont imprimés en petits caractères. L'annulation d'un ♯, annoncée habituellement chez Vivaldi par le signe ♭, est remplacée sans commentaire par un ♭, selon l'usage actuel. Les différences entre la nouvelle édition et la partition autographe sont indiquées dans la version allemande.

Paul Horn 1978 (Uwe Wolf 2020)

Traduction française: François Brulhart et Sylvie Coquillat

Magnificat

1. Version

Antonio Vivaldi
1678–1741

1. *Magnificat*
Adagio

The musical score consists of six staves, each with a unique illustration of a musical instrument:

- Violino 1** ($c^2 - a^2$) + Oboe 1 ad lib.: Violin and oboe.
- Violino 2** ($es^1 - d^2$) + Oboe 2 ad lib.: Violin and oboe.
- Viola** ($g - g^1$): Viola.
- Soprano** ($es^1 - d^2$): Soprano.
- Alto** ($c^1 - a^1$): Alto.
- Tenore** ($g - fis^1$): Tenor.
- Basso** ($G - a$): Bassoon.
- Basso continuo** ($G - a$): Double bass.

The vocal parts sing the Magnificat hymn in three-part harmony. The lyrics are:

Ma - gni - fi - cat a - ni-ma me - a Do - mi - num, ma - gni - fi -
Tru - ly my soul ev - er shall praise the Lord my God, tru - ly my

Do - mi - num, ma - gni - fi -
ly my soul ev - er shall praise the Lord my God, tru - ly my

Do - mi - num, ma - gni - fi -
ly my soul ev - er shall praise the Lord my God, tru - ly my

Ma - gni - fi - cat a - ni-ma me - a Do - mi - num, ma - gni - fi -
Tru - ly my soul ev - er shall praise the Lord my God, tru - ly my

Urtext Herausgeber: Günter Graulich
Generalbassaussetzung: Paul Horn
English version by Jean Lunn

On CD with *Estonian Philharmonic Chamber Choir*, conducted by Tõnu Kaljuste (Carus 83.325).

Aufführungsdauer / Duration: ca. 15 min.

© 1992 by Carus-Verlag, Stuttgart – 11. Auflage / 11th Printing 2022 – CV 40.002

Vervielfältigungen jeglicher Art sind gesetzlich verboten./Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / Printed in Germany / www.carus-verlag.com

7

cat a - ni-ma me - a Do - mi - num.
soul ev - er shall praise the Lord my God.

cat a - ni - ma me - a Do - mi - num.
soul ev - er shall praise the Lord my God.

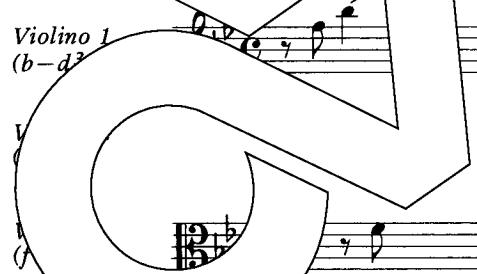
8 cat a - ni - ma me - a Do - mi - num.
soul ev - er shall praise the Lord my God.

cat a - ni - ma me - a Do - mi - num.
soul ev - er shall praise the Lord my God.

$\frac{7}{\flat}$ $\frac{6}{4}$ $\frac{6}{5\flat}$ $\frac{10}{9}$ $\frac{8}{5\flat}$

$\frac{10}{9\flat}$ $\frac{8}{7\sharp}$ $\frac{9}{5\sharp}$ $\frac{7}{5}$

2. Et *llevavit*
Allegro



Violino 1
($b-d^2$)

Soprano
Solo (f^1)

Tutti (a^1-f^2)

Alto
Solo (c^1-d^2)

Tutti (d^1-d^2)

Tenor
Solo ($f-g^1$)

Tutti ($f-f^1$)

Basso
($A-a$)

26 omnes

Basso continuo
($D-d^1$)

P.C. $\frac{6}{5}$

3

Qui - a omnes

omnes

$\frac{7}{6\sharp}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{6}{2}$

5

7 6 4 6 7 6 4 6 7 6 4 6 7 6 4 6

9

Solo

ta - vit spi - ri - tus me - us in De-o sa-lu - ta -
my spir - it al - so is joy - ful in God who is my Sav-

6 5 7 5 4 3 7 6 5 7 6 5b

13

- ri,
- iour, in De - o sa - lu - ta - ri, _ sa - lu - ta - ri me -
in God who is my Sav - iour, Sav - iour and Re - deem -
er.

17

21 *Quia respexit*

Solo

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae - su - ae: ec - ce e - nim ex
He has re - gard - ed the low - ly sta - tion of his hand - maid - en; lo, from hence - forth all

25

Tutti Solo

om - nes,
all men,

hoc be - a - tam, be - a - tam me di - cent om - nes, om - nes ge - ne - ra - ti - o -
men shall call me, shall call me most blest in all, in all gen - er - a -

om - nes,
all men,

om - nes,
all men,

Tutti 2. C.

31

nes, om - nes ge - ne - ra - ti - o - nes, all men in all gen - er - a - tions.

all men, all men in all gen - er - a - tions.

all men, all men in all gen - er - a - tions.

all men, all men in all gen - er - a - tions.

P.C.

6 5 3 6 5 3 6 5

35

om - nes, om - nes ge - ne - ra - ti - o - nes, all men, all men in all gen - er - a - tions.

om - nes, om - nes ge - ne - ra - ti - o - nes, all men, all men in all gen - er - a - tions.

om - nes, om - nes ge - ne - ra - ti - o - nes, all men, all men in all gen - er - a - tions.

Quia fecit mihi magna

39

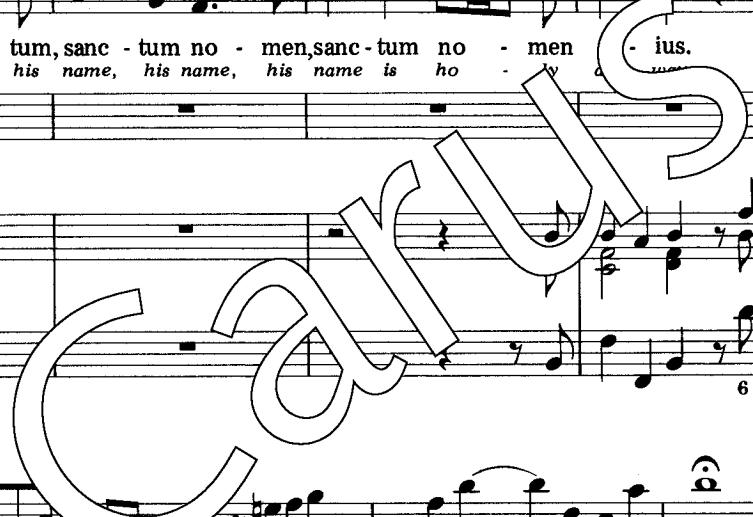
Solo

Tutti

47

- men, no-men e - ius, et sanc - tum, sanc - tum no - men, sanc - tum no - men
- ly, ho - ly al - ways, his name, his name, his name, his name is ho - ly ius.

6



7 6 2 6 7 6 2 6 7 6 2 6 7 6 3

6

Carus 40.002

3. Et misericordia eius

Andante molto

Violino 1 (c¹–f²)

Violino 2 (g–d²)

Viola (es–a¹)

Soprano (c¹–f²)

Alto (b–c²)

Tenore (f–g¹)

Basso (G–c¹)

Basso continuo (C–f¹)

P.C. e 2.C.

3

6 Et

4 Et

7 Et

4 Et

5

6b

7b 5

9 8 7

Et mi - se - ri -
And his lov - ing -

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - nies,
And his lov - ing - kind - ness and mer - cy are of old and shall be e - ter - nal - ly,

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es ti -
And his lov - ing - kind - ness and mer - cy are of old and shall be e - ter - nal - ly on

7 6
6b
7b 6 5
6
6 6# 5

9

cor - di - a e-ius a pro - ge - ni - e in pro - ge - ni - es
kind - ness and mer - cy are of old and shall be e - ter - nal - ly

ti - men - ti - bus, ti - men - ti - bus, ti - men -
on all men that fear, all men that

a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus, ti - men -
are of old and shall be e - ter - nal - ly on all men that fear, ti - men -
on all

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es,
And his lov - ing - kind - ness and mer - cy are of old and shall be e - ter - nal - ly,

et mi - se - ri - cor - di - a e - ius
and his lov - ing - kind - ness and mer - cy

men - ti - bus e - um,
all men that fear him,

et mi - se - ri - cor - di - a e - ius
and his lov - ing - kind - ness and mer - cy

10 9 8 7 6 6 6 4 6 4 4 2 6 4

13

ti - men - ti - bus e - um, et mi - se - ri - cor - di - a
men that fear him, and his lov - ing - kind - ness and

ti - men - ti - bus e - um, et mi - se - ri - cor - di - a
men that fear him, and his lov - ing - kind - ness and

men that fear, on all

e - ius a pro - ge - ni - e in pro - ge - ni - es, et mi - se - ri - cor - di - a
mer - cy are of old and shall be e - ter - nal - ly, and his lov - ing - kind - ness and

ti - men - all - ti - bus e - um, a pro - ge - ni - e in pro -
are on men that fear him, are of old and shall be e -

7 6 5 6 9 8 7

e - um, et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es ti - men -
 fear him, and his lov - ing - kind - ness and mer - cy are of old and shall be e - ter - nal - ly on all

et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es, et mi -
 and his
 and his lov - ing - kind - ness and mer - cy are of old and shall be e - ter - nal - ly,

e - um, et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es, et mi -
 fear him, and his lov - ing - kind - ness and mer - cy are of old and shall be e - ter - nal - ly,

e - um, a pro - ge - ni - e in pro - ge - ni - es, et mi - se - ri - cor - di - a e - ius a pro -
 fear him, are of old and shall be e - ter - nal - ly, and his lov - ing - kind - ness and mer - cy are of

se - ri - cor - di - a e - ius, et mi - se - ri - cor - di - a e - ius ti -
 lov - ing - kind - ness and mer - cy, and his lov - ing - kind - ness and mer - cy are

- di - a e - ius a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus, a pro -
 ness and mer - cy are of old and shall be e - ter - nal - ly on all men that fear, are of

cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - um,
 kind - ness and mer - cy are of old and shall be e - ter - nal - ly on all men that fear him,

27

29

ge-ni-e in pro - ge-ni-es ti - men - - - - - ti - bus, ti -
old and shall be e - ter-nal-ly on all that fear, on

men - - - - - ti - bus, ti - men - - -
on all men, are on

8 ge-ni-e in pro - ge-ni-es, et mi - se - ri - cor - - - - - di - a e - ius ti - men - -
old and shall be e - ter-nal-ly, and his lov - ing - kind - - - - - ness and mer - cy are on

et mi - se - ri - cor - - - - - di - a e - ius
and his lov - ing - kind - - - - - ness and mer - cy

5b 6 5b 5b 6 6 7# 7b 6b 6b

33

ti - bus, ti - men - - - - - ti - bus e - - um.
that fear, on all men that fear him.

- ti - bus, ti - men - - - - - ti - bus e - - um.
all on all men that fear him.

cor - di - a ti - men - - - - - ti - bus, ti - men - - - - - ti - bus e - - um.
kind - ness is on all that fear, on all men that fear him.

3b 3b 7# 7b 6b 5b 6 7 5 4 3b

9

ten - ti - am in bra - chi - o su - o:
 strength to us with arms strong and might - y di -

 ten - ti - am in bra - chi - o su - o: di - sper - sit su -
 strength to us with arms strong and might - y and scat - tered the

 ten - ti - am in bra - chi - o su - o: di - sper - sit su -
 strength to us with arms strong and might - y and scat - tered the

 per - bos, di - sper - sit su - per - bos
 proud ones, and scat - tered the proud ones

 per - bos, di - sper - sit su - per - bos, su - per - bos
 proud ones, and scat - tered the proud ones

 per - bos, di - sper - sit su - per - bos, su - per - bos
 proud ones, and scat - tered the proud ones

7 7b 7

17

men in their hearts' de - vic - es.

men in their hearts' de - vic - es.

men in their hearts' de - vic - es.

men in their hearts' de - vic - es.

7 6 5 3

5. Deposuit

Allegro

Violino 1
(g-f²)Violino 2
(g-f²)Viola
(g-f²)Soprano
(b-es²)Alto
(b-es²)Tenore
(B-es¹)Basso
(B-es¹)Violini, Violette e Bassi
tutti unisoniSoprani Altì Tenori Bassi
tutti unisoni

De po-su-it

P.e 2.C.

Basso continuo
(G-f¹)De - po-su-it__ po - ten - tes, po - ten - tes de se - de et ex - al -
He has put down the__ mighty from thrones in high plac - es and has ex -De - po-su-it__ po - ten - tes, po - ten - tes de se - de et ex - al -
He has put down the__ mighty from thrones in high plac - es and has ex -De - po-su-it__ po - ten - tes, po - ten - tes de se - de et ex - al -
He has put down the__ mighty from thrones in high plac - es and has ex -De - po-su-it__ po - ten - tes, po - ten - tes de se - de et ex - al -
He has put down the__ mighty from thrones in high plac - es and has ex -

7

ta alt vit hu - mi -
- ed all the

ta alt vit hu - mi -
- ed all the

ta alt vit hu - mi -
- ed all the

ta alt vit hu - mi -
- ed all the

ta alt vit hu - mi -
- ed all the

ta alt vit hu - mi -
- ed all the

13

les.
meek.

De - po - su - it__ po - ten - tes, po - ten - tes de
He has put down the mighty from thrones in high

les.
meek.

De - po - su - it__ po - ten - tes, po - ten - tes de
He has put down the mighty from thrones in high

les.
meek.

De - po - su - it__ po - ten - tes, po - tu - tes de
He has put down the mighty from the in high

les.
meek.

De - po - su - it__ po - te - po - tes de
He has put down the might - y from the in high

21

de

ex - al - ta -
and - has - ex - alt -

se - de
plac - es

et - ex - al - ta -
and - has - ex - alt -

se - de
plac - es

et - ex - al - ta -
and - has - ex - alt -

se - de
plac - es

et - ex - al - ta -
and - has - ex - alt -

27

vit hu - mi - les, et ex - al - ta -
ed all the meek, and has ex alt

8

33

vit hu - mi - les, et ex - al - ta -
ed all the meek, and has ex alt

vib
ed

vit hu - mi - les.
ed all the meek.

vit hu - mi - les.
ed all the meek.

vit hu - mi - les.
ed all the meek.

vit hu - mi - les.
ed all the meek.

6. Esurientes Allegro

3

Soprano 1
 $(f^1 - g^2)$

A musical score for voice and piano. The vocal line starts with a rest followed by a melodic line in common time. The piano accompaniment consists of sustained notes in the bass and harmonic chords in the treble. The lyrics 'Esuri' are written below the vocal line, with 'E - su - ri -' on the first line and 'Be - hold, the' on the second line. Measure numbers 2 and 3 are indicated above the staff.

Soprano 2
 $(e^1 - f^2)$

A musical score page showing measures 1 through 4. The score includes parts for strings, woodwinds, brass, and piano. The piano part features a bass clef staff with a dynamic instruction 'Esuri' and a tempo marking '4'. The music consists of eighth-note patterns and rests.

*Basso con
(F-c 1)*

2.C.

*en - tes im - ple - vit bo - nis
hun - gry he fills with good things,*

et
and

- su - ri - en - ple-vit bo - nis et
- hold, the hun gry he fills with good things, and

di - vi - tes **di - mi -** **sit,** **di - mi -** **sit** **in - a -**
rich men he *dis - miss -* *es,* *dis - miss -* *es* *all emp -*

di - vi - tes di - mi - sit, di - mi - sit in - a -
rich men he dis - miss - es, dis - miss - es all emp -

nes, di - mi - sit in - a - nes.
 ty, dis - miss - es all emp - ty,

 nes, di - mi - sit in - a - nes.
 ty, dis - miss - es all emp - ty,

 {
 | :[C] [C] [C] :| [C] [C] [C] :| [C] [C] [C] :|

E - su - ri - en - tesim-ple-vit_ bo - nis,
be-hold, the hun-gry he fills with good things,

*im-
he* *vis* *with* *good*

E - su - ri - en - tes im - ple - bo - nis, im - ple - vit bo -
be - ho - the hun - gry he fills a good things, he fills with good

et di - vi - tes di - mi - sit,
and rich men he dis - miss - es,

nis et di - vi - tes di - mi - sit, et di - vi - tes di - mi - sit, di - mi - sit in -
things, *and rich men he dis - miss - es,* *and rich men he dis - miss - es,* *dis - miss - es all*

A musical score for a single instrument. The staff begins with a sharp sign indicating the key signature. The first measure consists of a single eighth note followed by a sixteenth note. The second measure contains a single eighth note. Both notes are followed by a vertical bar line. The third measure is entirely blank, representing a rest. The fourth measure begins with a single eighth note followed by a sixteenth note.

19

aemp

aemp

23

nes,
ty,

et di - vi - tes di - mi - sit in - a - nes, all a -

nes,
ty,

et di - vi - te di - mi - sit a - nes, in - a -

$\frac{6}{5}$

$\frac{6}{4}$

$\frac{5}{3}$

27

nes,
ty,

di - mi - sit in - a - nes.

nes,
ty,

di - mi - sit in - a - nes.

$\frac{5}{4}$

$\frac{3}{2}$

7. Suscepit Israel

Allegro

Violino 1
(d²–a²)
+ Oboe 1 ad lib.

Largo

Violino 1 and Oboe 1 ad lib. play eighth-note patterns in common time. The violins play a steady eighth-note pattern, while the oboe provides harmonic support.

Viola
(f–h¹)

Con il Canto

Viola plays eighth-note patterns in common time, providing harmonic support with its sustained notes.

Soprano
(a¹–e²)

Con il Tenore

Sus-ce-pit I - sra-el pu - e - rum su - um re - cor -
He ran - soms Is - ra - el who is his serv - ant, in - re -

Soprano and Tenor sing the first part of the verse in common time. The soprano's vocal line is supported by the tenor's harmonic bass.

Alto
(d¹–a¹)

Sus-ce-pit I - sra-el pu - e - rum su - um re - cor - da - tus,
He ran - soms Is - ra - el who is his serv - ant, in - re - mem -

Alto continues the verse, maintaining the harmonic support from the previous section.

Tenore
(f–e¹)

Sus-ce-pit I - sra-el pu - e - rum su - um re - cor - da -
He ran - soms Is - ra - el who is his serv - ant, in - re - mem - brance,

Tenor adds another layer to the harmonic texture, emphasizing the melodic line.

Basso
(A – b)

Sus-ce-pit Sus-ce-pit I - sra-el pu - e - rum su - um re - cor - da -
He ran - soms Is - ra - el who is his serv - ant, in - re - mem - brance,

Bassoon enters with a sustained note, creating a harmonic anchor for the ensemble.

P. 2 C.

Basso continuo
(D – b)

Bassoon continues to provide harmonic support throughout the section.

Adagio

The section begins with a melodic line for the soprano and tenor, supported by the alto and basso continuo. The bassoon provides harmonic support with sustained notes.

re - dat - us mi - se - ri - cor - di - ae, mi - se - ri - cor - di - ae su - ae.
mem - bran - ce of his most mer - ci - ful, of his most mer - ci - ful kind - ness.

The melodic line continues with the soprano and tenor, supported by the alto and basso continuo. The bassoon maintains its harmonic role.

re - cor - da - tus mi - se - ri - cor - di - ae, mi - se - ri - cor - di - ae su - ae.
in re - mem - bran - ce of his most mer - ci - ful, of his most mer - ci - ful kind - ness.

The section concludes with a rhythmic pattern featuring eighth-note chords, creating a sense of resolution and finality.

8. *Sicut locutus est*

Allegro ma poco

3

Oboe 1
(*f*¹—*c*³)

Oboe 2
(*d*¹—*c*³)

Violini

Violino 1
(*c*¹—*c*³)

Violino 2
(*c*¹—*c*³)

Viola
(*g*—*d*²)

Soprano
(*f*¹—*g*²)

Alto
(*c*¹—*c*²)

Basso
(*H*—*e*¹)

P.C.

Basso continuo
(*C*—*e*¹)

13 Si-cut lo-

15 A-braham et

15 A-braham et

9

Si-cut lo - cu - tus est ad pa-tres no - stros, A - bra-ham et
As he had prom - ised once to our fore - fa - thers, A - bra-ham and
A - bra-ham et se - mi - ni e - ius in
A - bra-ham and all of his chil - dren for
A - bra-ham et
A - bra-ham and

6 7

17

se - mi-ni e - ius in sae - cu-la, in sae - cu -
all of his chil - dren for ev - er - more, for ev - er -

se - mi-ni e - ius in sae - cu-la, in sae - cu -
all of his chil - dren for ev - er - more, for ev - er -

6 6 7 7 3#

21

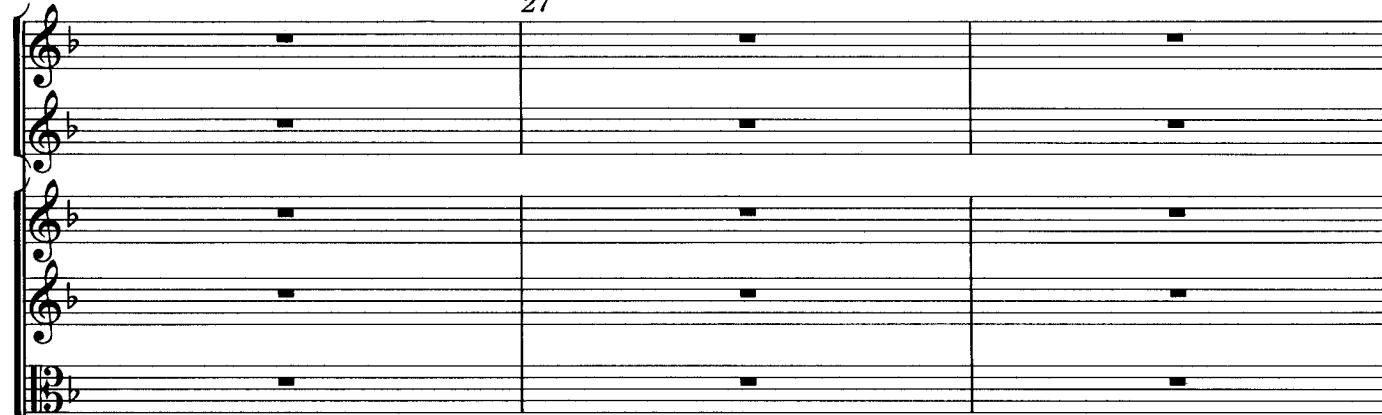
tr la.
more,

tr la.
more.

tr la.
more.

Si-cutlo - cu - tus
as he had prom - ised

Si-cutlo - cu - tus est ad pa-tres no-stros,
as he had prom - ised once to our fore - fa - thers,

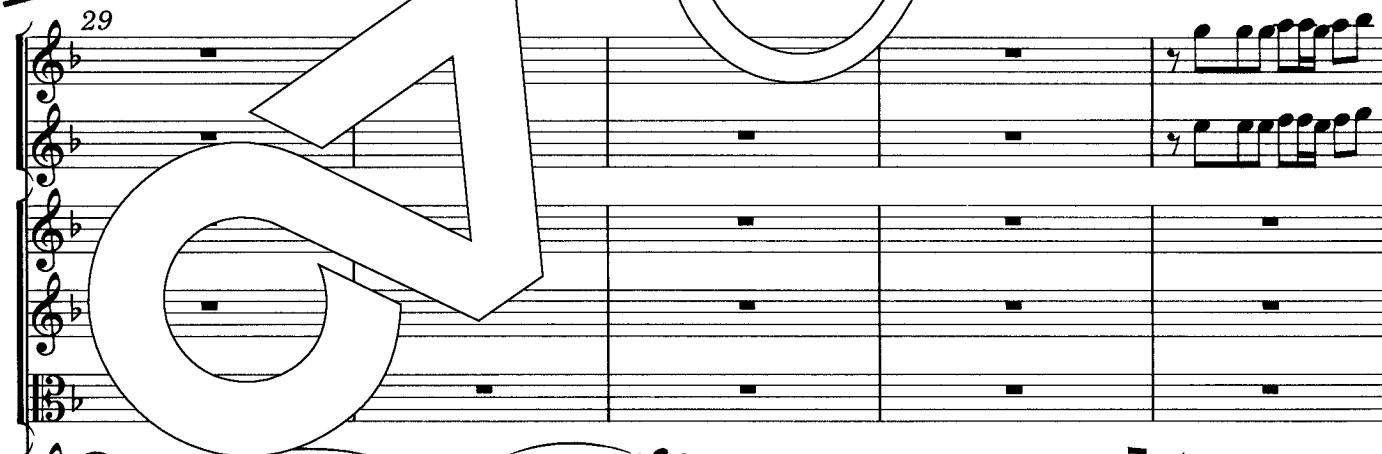


A - bra-ham et se-mi-ni e - ius in sae-cu - la, A - bra-ham et se - mi - ni e - ius in sae -
A - bra-ham and all of his chil-dren for ev - er - more, A - bra-ham and all of his chil - dren for ev -

est ad pa-tres no - stros,
once to our fore - fa - thers,

A - bra-ham et se - mi - ni e - ius in sae -
A - bra-ham and all of his chil - dren for ev -

A - bra-ham et se - mi - ni e - ius in sae-cu - la, A - bra-ham et se - mi - ni e - ius in sae -
A - bra-ham and all of his chil - dren for ev - er - more, A - bra-ham and all of his chil - dren for ev -



cu-la,
er - more,
 cu-la,
er - more,
 cu-la,
er - more,

35

A - bra-ham,
A - bra-ham,

A - bra-ham et se - mi - ni e - ius in sae - cu-la
A - bra-ham and all of his chil - dren for ev - er.

A - bra-ham,
A - bra-ham,

A - bra-ham et se - mi - ni e - ius in sae - cu-la.
A - bra-ham and all of his chil - dren or ev - er-more.

A - bra-ham,
A - bra-ham,

A - bra-ham et se - mi - ni e - ius in sae - cu - la.
A - bra-ham and all of his chil - dren for - more.

6 5
4 3

6 5
4 3

6 5
4 3

9. *Gloria patri . . .*

Largo

Violino 1
($c^2 - b^2$)
+ *Oboe 1 ad lib.*

Violino 2
($d^1 - f^2$)
+ *Oboe 2 ad lib.*

Viola
($g - es^2$)

Soprano
($d^1 - f^2$)

Alto
($c^1 - b^1$)

Tenore
($f - fis^1$)

Basso
($G - c^1$)

Basso continuo
($D - g^1$)

Glo - ri - a pa - tri, glo - ri - a fi - li - o,
Glo - ry to God the Fa - ther, and to the Son,

Glo - ri - a pa - tri, glo - ri - a fi - li - o
Glo - ry to God the Fa - ther, and to the Son,

Glo - ri - a pa - tri, glo - ri - a fi - li - o
Glo - ry to God the Fa - ther, and to the Son,

Glo - ri - a

Sicut erat in principio
Andante

to, sic - ut e - rat
it, as it was in

et spi - ri - tu - i sanc - to, sic - ut e - rat
and to the Ho - ly Spir - it, as it was in

et spi - ri - tu - i sanc - to, sic - ut e - rat
and to the Ho - ly Spir - it, as it was in

et spi - ri - tu - i sanc - to, sic - ut e - rat
and to the Ho - ly Spir - it, as it was in

6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

9

in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu - lo - rum,
the be - gin - ning, and is now, and shall be in e - ter - ni - ty and for ev - er,

in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu - lo - rum,
the be - gin - ning, and is now, and shall be in e - ter - ni - ty and for ev - er,

in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu - lo - rum,
the be - gin - ning, and is now, and shall be in e - ter - ni - ty and for ev - er,

in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu - lo - rum,
the be - gin - ning, and is now, and shall be in e - ter - ni - ty and for ev - er,

in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu - lo - rum,
the be - gin - ning, and is now, and shall be in e - ter - ni - ty and for ev - er,

Allegro
13

6 4 3 6 5 6 5 4 3 5

A - A - A - A - men, sae - cu - lo - rum, A -
A - A - men, and for ev - er, A -

et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, et in sae - cu - la sae - cu -
in e - ter - ni - ty and for ev - er, and for ev - er, A - men, in e - ter - ni - ty and for

et in sae - cu - la sae - cu -
in e - ter - ni - ty and for

b b 6 5b 6# 6

17

men, et in sae - cu - la sae - cu - men, in e - ter - ni - ty and for

men, men,

et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, in e - ter - ni - ty and for ev - er, and for ev - er,

lo - rum, A - men, A -

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

S

A

C

6 5 6 5 6 6 6 2

19

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

in e - ter - ni - ty and for ev - er, A -

men, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, and for ev - er, men, men, men, A - men, A - men, et in sae - cu - la sae - cu - men, in e - ter - ni - ty and for

2 6 4 6 9 6b 5 6 5 7 7 6 3b

23

men,
men,

et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu -
in e - ter - ni - ty and for ev - er, and for ev - er, and for

men,
men,

sae - cu - lo - rum,
and for ev - er,

rum, et in sae - cu - la sae - cu - lo - rum, A - men,
er, in e - ter - ni - ty and for ev - er,

lo - rum, sae - cu - lo - rum, sae - cu - lo - rum, A - men,
ev - er, and for ev - er, and for ev - er, A - men,

6 5b 7 6 4# 2 6 6#

25

men, sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum, A -
men, and for ev - er, and for ev - er, and for ev - er, A -

men, sae - cu - lo - rum, sae - cu - lo - rum, A - men, A -
and for ev - er, and for ev - er, A - men, A -

8 sae - cu - lo - rum, A - men, sae - cu - lo - rum, A - men, sae - cu -
and for ev - er, A - men, and for ev - er, A - men, and for

men, sae - cu - lo - rum, sae - cu - lo - rum, A -
and for ev - er, and for ev - er, A - men,

4b 6 2 6 6# 4 6 5

29

men,
men,

A -
A -

men,
men,

A -
A -

lo - rum, sae - cu - lo - rum, A -
ev - er, and for ev - er, A -

sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum, A -
and for ev - er, A -

7 6 b

31

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

lo - rum, A - - men.

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

men, men.

sae - cu - lo - rum, and for ev - er, A - - men.

men, men.

men, men.

4 3b #

6 4 5# 6 4 3#

7

7 5 5 4 3#

Magnificat

2. Version

	Pag.
1. Magnificat	1
2a. Et exultavit	35
2b. Quia respexit	41
2c. Quia fecit	45
3. Et misericordia eius	9
4. Fecit potentiam	14
5. Deposuit	17
6a. Esurientes	48
7. Suscepit Israel	23
8a. Sicut locutus est	52
9. Gloria patri . . .	29

Carus

a. Et exultavit
Allegro
tr

Violino 1 (c¹–c³)

Violino 2 (c¹–c)

Viola (f–a)

Soprano (c¹–f²)

Basso continuo (C–d¹)

Et

Aufführungsduer / Duration: ca. 21 min.

5

Et
And

7 6 4 6 7 6 4 6 7 6 4 6

11

e now ta spir - vit spi - ri - tus me - us,
ful,

5

spiri - tus me - us in De o sa lu ta - - - - -
ful in God, in God my help

3 9 8 6 6

21

ri
and

6 7

26 *tr*

me o, Sav iou

lu ta my help

7b

p *tr*

p

p

p

p

36

ri me o.
and Sav iour,

f

7 6 2 6 7 6 2 7 6

42

Et now my spir - it al - so_ is_

p

me-us in De - o - sa - lu - ta -

joy - ful in God, in God my help

p

53

6

58 *tr*

*me - o, et
Sav - tour,*

*ta - vit
spir - it*

*ri -
so -*

*tus -
is -*

*me - us
joy - ful,
is*

me - o, in De - o, in De - o sa - lu - ta - - -

*De - o, in De - o, in De - o sa - lu - ta - - -
joy - ful, is joy - ful, in God, in God my help*

7 6 2 6 7 6 2 6 7 6 2 6

69

ri me
and Sav

Adagio *a tempo*

74 tr tr f

o, iour,
ta help

ri me o.
and Sav iour.

7 6 2 6 7 6 2 6 7 6 2 6

2b. *Quia respexit*

Andante molto

Violino 1 (g–c³)

Violino 2 (g–c³)

Viola (d–d²)

Soprano (d¹–g²)

Basso continuo (D–d¹)

Qui

*Qui - a re -
He has re -*

*spe - xit
gard - ed* *hu - mi - li - ta - tem an - cil - lae su - ae:
the low - ly sta - tion of his hand - maid - en;*

15

ec - ce from e - nim ex hoc be a tam me di - cent
lo, _____ from hence - forth all men shall call me most bless - ed

20

o - mnes ge - ne in all gen a

Tasto solo

30

- nes, ge - ne - ra - tio - nes,
- tions, all gen - er - a - tions,

Qui - a re -
he has re -

f

tr

f 7b 7b 6 3

36

spe - xit
gard - ed

ta - tem
ta - tion

of his hand - lae su - ae:
ec - ce
lo, from

p

p

6 4 1

7b

42

e - nim ex hoc - be - a - tam, be - a - tam me di - cent

hence - forth all men - shall call me, shall call me most di - bless - ed

f

7

7

47

omnes ge-ne-ra-ti-o-nes, in all gen-er-a-tions,

in all gen-er-a-tions, in all gen-er-a-tions,

6
7
6
7
6

52

Adagio a tempo

nes, tions, o - mnes ge - ne - ra - ti - o - nes.

in all, all gen - er - a - tions.

2c. *Quia fecit*

Andante e sempre tutti Piano

Violino 1
(*b*–*b*²)

Violino 2
(*g*–*b*²)

Viola
(*e*–*d*²)

Soprano
(*b*–*f*²)

Basso continuo
(*Es*–*b*)

Quia

Chiarettta

7

5

tr tr tr tr

p p p p

Quia fe - cit mi - hi ma-gna qui po - tens est et san-ctum, sanctum no - .
And for me he that is mighty has done great things; his name, his name is ho - .

6 5

p p

tr tr

19

$\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{5}$ $\frac{6}{5}$

26

f tr tr p tr

f tr tr p tr

f tr tr p tr

ius.
ways,

Quia fe-cti
and for me he that is magna qui po - tens est et et

p b 7 6

sanctum, sanc - tum no - men, et san -
name, his name is ho - ly, his name

6 b 7 b 7

39

ctum no - men e - ius, et sanctum, sanctum
ly al - ways, his name,his name is

6 5

45

no ho - men ly

b 7

e - ius, et sanctum no - men, no-men e - ius.
al - ways, his name is ho - ly,— ho - ly al - ways.

see page 9

6a. *Esurientes*

Allegro

Violino 1
(*f*¹–*c*³)

Violino 2
(*d*¹–*b*²)

Viola
(*f*–*d*²)

Alto
(*a*–*c*²)

Ambrosina

Basso continuo
(*D*–*d*¹)

6 E-su-ri-

3

p

E-su-ri-en-tes im-ple-vit bo-nis et di-vi-tes di-
Truly the hun-gry he fills with good things, and rich men he dis-

p

$\frac{5}{4}$ $\frac{3}{\#}$

10 *tr*

mi - sit, di - mi - sit in - a - nes, in - a -
miss - es, dis - miss - es all emp - ty, all emp -

tr

3½

13

di - vi - tes mi - di - mi - sit in - a - nes.
rich men he a - es, dis - miss - es all emp - ty,

f

tr

f

16

E - su - ri - en - tes im - ple - vit - bo - nis,
tru - ly the hun - gry he fills with good things,

f

5 3

19

e - su - ri - en - tes im - ple - vit bo - nis et di - vi - tes di - mi - sit, et
tru - ly the hun - gry he fills with good things, and rich men he dis - miss - es, and

5 3

7 b

22

di - vi - tes di - miss - es rich men he mi - sit in - miss - es all emp - ty, et di - vi - tes di - mi - sit in - rich men he dis - miss - es all

p

p

p

tr tr

tr tr

tr tr

tr tr

a - emp -

*

*

27

nes,
ty, et di - vi - tes di - mi - sit_in_a - nes,
and rich men he dis - miss - es_all emp - ty, et
and

6 4

30

di - rich - al - m - dis - mi - di - miss - sit_in_a - nes, in - all

f

a emp - - nes, in - a - nes.
ty, all emp - ty.

6 4 5 3

f

see page 23

8a. *Sicut locutus est*

Andante. Sempre tutti Piano

Violino 1
(*g-c³*)

Violino 2
(*g-c³*)

Viola
(*f-d²*)

Alotta
Alto
(*b-c²*)

Basso continuo
(*C-c¹*)

Unis:

1

12 Sic

Si - cut lo - cu - tus est
As he had promised once

ad *pa - tres no -*
to *our fore - fa -*

p

p

p

16

stros,
thers

A - braham et se - mi - ni e - ius in sae - - -

A - braham and all of his chil - dren for ev - - -

6/4 5/4 3/4

21

6/4 5/4 3/4

26

cu - la.
er - more,

6/4 5/4 3/4

31

Si - cut lo - cu - tus est ad pa - tres no - stros, A - bra - ham
as he had promised once to our fore - fa - thers, A - bra - ham

36

et se - mi-ni e - ius in and all of his chil - dren for A - bra - ham et se - mi-ni e - ius in and all of his chil - dren for A - bra - ham

sae - cu - er - ev - .

46

la.
more,
A-bra-ham et se - mi-ni e - ius in sae - : :
A-bra-ham and all of his chil - dren for ev - :

50

54

cu - la.
er - more.

see page 29

Lesarten

Folgende Lesarten der Quelle werden festgehalten:

Takt.Note Stimme Lesart der Quelle

Version 1

2. Et exultavit

8.5 Bc A

3. Et misericordia eius

9.3 Bc Bezifferung $\frac{6}{4}$
15.2 B Achtelwert
16.3+4 Bc mit $\frac{9}{8}$ beziffert

33.5–8 Bc Bezifferung 

5. Depositus 1 alle Sti ohne Tempobezeichnung

6. Esurientes

25.1–3 S 2 

8. Sicut locutus est

33.1 Ob 1 und 2 Beischrift: *Haut: Soli*
34 S, A, B Halbpause für 3. und 4. Viertel fehlt
35 S, A, B Halbpause für 1. und 2. Viertel fehlt
38 alle Sti zusätzlich Taktstrich in Taktmitte und dann Taktstriche bis Satzschluß um 2 Viertelwerte vorversetzt

9. Gloria patri

3.1 Bc Bezifferung $\frac{7}{5b}$
35 Nachschrift *Finis*

Version 2

2 b. Quia respexit

3.2 Vl 1 und 2 ohne \sharp
7.3 Vl 1 und 2 ohne \sharp
14.1 Vl 1 und 2 und Va Beischrift *p.* (=piano)
34.2 Bc Bezifferung $\frac{5}{4}$
39.1 Va f^1

2 c. Quia fecit

28.1+2 S nur ein Achtelwert f^1
34.1+2 Vl 1 $b^1 + b^1$

6 a. Esurientes

19.2 Vl 2 mit *p.* (= piano)
20.5 Va mit *p.* (= piano)

8 a. Sicut locutus est

3.2 + 3 Bc $c^1 + b$
21.3 Bc Bezifferung $\frac{7}{5b}$
24.2–28.4 Vl 1 und 2, im Baßschlüssel und Va eine Oktave tiefer notiert,
41.2–45.4 während Bc pausiert

Ravensburg, 23.Oktober 1978

Paul Horn

Abkürzungen:

A	Alto, contralto
B	Basso, basse
Bc	Basso continuo, basse continue
Ob	Oboe, hautbois
S	Soprano
Sti	Stimme(n), part(s), , voix
Va	Viola, alto
Vl	Violino, violin, violon



Chormusik erleben Jederzeit. Überall.

- Eine App mit den bedeutendsten Chorwerken des 17. bis 20. Jahrhunderts
- Carus-Klavierauszüge, synchronisiert mit hervorragenden Einspielungen bekannter Interpreten
- Coach zum Erlernen der eigenen Chorstimme
- Schnelle und schwierige Passagen können im Slow-Modus geübt werden
- Navigieren und Blättern wie im gedruckten Klavierauszug
- Für Tablet, Smartphone und PC
- Carus Choir Coach (nur audio): Übehilfe für Chorsänger*innen mit Originaleinspielung, Coach und Coach in Slow Mode erhältlich (mp3 auf CD oder als Download)

Experience Choral Music Anytime. Anywhere.

- An app with the top choral works from the 17th to the 20th century
- Carus vocal scores, synchronized with first class recordings by top performers
- Acoustic coach helps you learn your own choral part
- Fast and difficult passages can also be practiced in slow mode
- Page turning and navigation just as in the printed vocal score
- For tablet, smartphone and PC
- Carus Choir Coach (audio only): practice aid for choral singers with original recording, coach and coach in slow mode available (mp3 on CD or as download)



THE CHOIR APP

www.carus-music.com