

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

Klavierauszug · **XL** · Vocal score
Paul Horn



Carus 40.002/04

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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).

Zu diesem Werk ist **carus music**, die Chor-App, erhältlich.
Sie enthält die Noten, eine Einspielung des Werkes und einen
Coach zum Üben der eigenen Chorstimme.
www.carus-music.com

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).

For this work **carus music**, the choir app, is available.
In addition to the vocal score and a recording, the app offers
a coach which helps to learn the choral parts.
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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* | *con Istrom:ti* | *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*, *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.

Die Chorsätze des Werkes (*Magnificat*, *Et misericordia eius*, *Fecit potentiam*, *Deposuit*, *Suscepit Israel* und *Gloria patri*) bleiben in beiden 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.

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 sort. 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 notated 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.

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.

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.

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 thématique 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 adroitement le début de l'œuvre, et débouche sur l'« obligatoire » fugue finale.

Paul Horn 1978 (Uwe Wolf 2020)

Traduction française: François Brulhart et Sylvie Coquillat

Magnificat

1. Version (RV 610)

Antonio Vivaldi

1678–1741

1. Magnificat

Klavierauszug: Paul Horn (1922–2016)

Adagio

Soprano

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

Alto

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

Tenore

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

Basso

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

Adagio

Vi, Ob

(Oboi)
Violini I, II
Viola
Basso continuo

7

me - a Do - mi - num.
praise the Lord my God.

- ma me - a Do - mi - num.
- shall praise the Lord my God.

ma me - a Do - mi - num.
shall praise the Lord my God.

ni - ma Do - mi - num.
er shall praise the Lord my God.

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z dieses Werkes ist überwiegend in "weiter Lage" gestaltet. Zur grifftechnische
gen vor allem der Mittelstimmen nötig. Der Klavierauszug verzichtet zudem auf d
so auf deren 4'-Parallelen durch die Viola-Stimme. Füllstimmen aus dem Generalba

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

Aufführungsdauer / Duration: ca. 15 min.

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Urtext

edited by Günter Graulich

English version by Jean Lunn

2. Et exsultavit

Allegro

Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with eighth notes.

6

Soprano solo

Soprano solo begins with the lyrics: "Et ex-sul - ta - vit spi - ri-tus / And now my spir - it - al - so is". The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

10

Soprano solo continues with the lyrics: "me - us in De - o sa - lu - ta - / joy - ful in God who is my Sav -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

15

Soprano solo continues with the lyrics: "in De - o sa - lu - t - / in God who is my o - er.". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

19

Soprano solo concludes with the lyrics: "Qui - a re - spe - xit hu - mi - li - / He has re - gard - ed the low - ly". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Tutti

o - mnes,
all men,

Solo

ec - ce e - nim ex hoc be - a - tam, be - a - tam me di - cent o - mnes, o - mnes ge -
lo, from hence-forth all men shall call - me, shall call me most blest - in all, in all gen - er -

Tutti

o - mnes,
all men,

o - mnes,
all men,

VI

Solo

ne - ra-ti - o - nes.
a - ra-ti - o - nes.

ne - ra-ti - o - nes.
a - ra-ti - o - nes.

o - mnes ge -
all men in

Bc

VI

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

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

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

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

VI

Qui - a fe - cit mi - hi ma - gna qui pot - ens
And for me — he that is might - y has done great

Bc

est, et san - ctum no - men, et san - ctum no -
things; his name — is ho - ly, his name — is ho -

- men, et sa -
ly, his

en, no - men e -
ly, ho - ly al -

VI

ius, et san
ways, his name

- men, san - ctum no - men e - ius.
his name is ho - ly al - ways.

VI

Bc

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3. Et misericordia eius

Andante molto

Coro

Andante molto

VI

4

Et mi-se-ri-cor-di-a e-us a pro-
And his lov-ing-kind-ness mer-cy are of

di-a e-us a pro-
ness and mer-cy are of

7

ge-ni-old an-cient
Et mi-se-ri-cor-di-a e-us a pro-ge-ni-e in pro-
And his lov-ing-kind-ness and mer-cy are of old and shall be e-

ge-ni-es ti-men-ti-bus
e-ter-nal-ly on all men that

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ge-ni-es ti-men - ti-bus, ti-men - ti-bus, ti-men -
 ter-nal-ly on all men that fear, all men that fear, on all

ge-ni-es ti-men - ti-bus, ti-men - ti-bus, ti-men -
 ter-nal-ly on all men that fear, on all men that fear, on all

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

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

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

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

ge-ni-es et mi-se-ri-cor-di-a ti-
 ter-nal-ly, and his lov-ing-kind- on

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

- ni-es, et mi-se-ri-
 ter-nal-ly, and his lov-ing-

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

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

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

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

men - ti - bus
all men that

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

men - ti - bus
all men that

men - ti - bus
all men that

e - um, et mi - se - ri - cor - di - a e - ius a pro - ge - ni pi
fear him, and his lov - ing - kind - ness and mer - cy are of old o e ti -
on

et mi - se - ri - cor - di - a e - ius a pr a. in ai - es,
and his lov - ing - king - ness and mer - cy are a. - nal ly,

e - um, et mi - se - ri -
fear him, and his lov - ing -

e - um, et mi - se - ri -
fear him, and his lov - ing -

e in pro - ge - ni - es,
and shall be e - ter - nal - ly,

men - am, a pro - ge - ni - e in pro - ge - ni - es, et mi - se - ri -
all tim, are of old and shall be e - ter - nal - ly, and his lov - ing -

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

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

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

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

di - a e - ius ti - men - ti - bus,
 ness and mer - cy are on all men,

ti - bus, a pro - ge - ni - e in pro - ge - ni - es, et mi - se - ri - cor -
 men that fear, are of old and shall be e - ter - nal - ly, and his lov - ing - kind -

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

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

ti are men
 on

di - a e - ius ti - men
 ness and mer - cy are on

di - a e - ius,
 ness and mer - cy,

di - a ti - men
 ness is on all

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

ti - bus e - um.
 men that fear him.

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

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

4. Fecit potentiam

Presto

Fe - cit pot - en - ti - am,
He has showed strength to us,

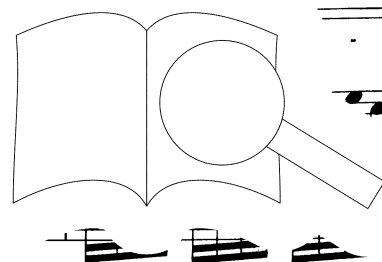
Presto

VI

Fe - cit pot - en - ti - am,
He has showed strength to us,

5
Fe - cit pot - en - ti - am,
He has showed strength to us,

8
en - strength
en - strength
in with arms - chi - o su might - y di and sper scat - tered su the
in with arms - chi - o su might - y di and sper scat - tered su the
in with arms - chi - o su might - y di and sper scat - tered su the



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

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

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



men - te cor - dis su - i.
 in their hearts' de vi - ces.

men - te cor - dis su - i.
 in their hearts' de vi - ces.

men - te cor - dis su - i.
 in their hearts' de vi - ces.

men - te cor - dis su - i.
 in their hearts' de vi - ces.



5. Deposuit

Allegro

De - po - su - it — pot - en - tes, pot - en - tes de se - de et ex - al -
He has put down the — might - y from thrones in high plac - es and has ex -

De - po - su - it — pot - en - tes, pot - en - tes de se - de et ex - al -
He has put down the — might - y from thrones in high plac - es and has ex -

De - po - su - it — pot - en - tes, pot - en - tes de se - de et ex - al -
He has put down the — might - y from thrones in high plac - es and has ex -

De - po - su - it — pot - en - tes, pot - en - tes de se - de et ex - al -
He has put down the — might - y from thrones in high plac - es and has ex -

Allegro

VI, Bassi tutti unisoni

[illegible]

13

les. meek.
les. meek.
les. meek.

De - po-su - it pot - en - tes, pot - en - tes de
He has put down the might - y from thrones in high

De - po-su - it pot - en - tes, pot - en - tes de
He has put down the might - y from thrones in high

De - po-su - it pot - en - tes, pot - en - tes de
He has put down the might - y from thrones in high

De - po-su - it pot - en - tes, pot - en - tes de
He has put down the might - y from thrones in high

de high

Ausgabequalität gegenüber Original evtl. gemindert

se - de et - ex - al - ta -
 plac - es and - has - ex - alt -

se - de et - ex - al - ta -
 plac - es and - has - ex - alt -

se - de et - ex - al - ta -
 plac - es and - has - ex - alt -

se - de et - ex - al - ta -
 plac - es and - has - ex - alt -

vit hu - mi - les, al
 ed all the meek,

vit hu - mi - les, al
 ed all the meek,

vit hu al al - ta
 ed all ex - alt -

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

vit hu - mi - les
 ed all the meek,

vit hu
 ed all

h.
 s.
 neek.

6. Esurientes

Allegro

Soprano 1

Soprano 2

Allegro

Bc

E - su - ri - en - tes im - ple - vit bo -
Be - hold, the hun - gry he fills with good -

nis
things,

et di - vi - t
and rich men

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

et di - sit, di -
and es, dis -

mi - sit in - a -
miss - es all emp -

mi - sit in - a -
miss - es all emp -

PROBE PARTUR
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11

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

E - su - ri - en - tes im - ple - vit -
be - hold, the hun - gry he fills with

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

bo - nis, im - ple - vit bo - nis et
good things, he fills with good things, and

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

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

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

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

di - vi - tes di - mi - sit in - a
rich men he 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.

7. Suscepit Israel

Largo **Allegro**

Su-scepit Is-ra-el pu-e-rum su-um re-cor-da-tus mi-se-ri-cor-di-ae su-ae.
He ran-soms Is-ra-el who is his serv-ant, in re-mer- - da-tus mi-se-ri-cor-di-ae su-ae.
in re-mem-brance of - mem-brance of.

Su-scepit Is-ra-el pu-e-rum su-um re-cor-da-tus mi-se-ri-cor-di-ae su-ae.
He ran-soms Is-ra-el who is his serv-ant, in re-mer- - da-tus mi-se-ri-cor-di-ae su-ae.
in re-mem-brance of - mem-brance of.

Su-scepit Is-ra-el pu-e-rum su-um re-cor-da-tus mi-se-ri-cor-di-ae su-ae.
He ran-soms Is-ra-el who is his serv-ant, in re-mer- - da-tus mi-se-ri-cor-di-ae su-ae.
in re-mem-brance of - mem-brance of.

Su-scepit Is-ra-el pu-e-rum su-um re-cor-da-tus mi-se-ri-cor-di-ae su-ae.
He ran-soms Is-ra-el who is his serv-ant, in re-mer- - da-tus mi-se-ri-cor-di-ae su-ae.
in re-mem-brance of - mem-brance of.

Adagio **Adagi**

da-tus mi-se-ri-cor-di-ae su-ae.
mem-brance of his most mer-ci-ful kind-ness.

mi-se-ri-cor-di-ae su-ae.
of his most mer-ci-ful kind-ness.

da-tus mi-se-ri-cor-di-ae su-ae.
mem-brance of his most mer-ci-ful kind-ness.

mi-se-ri-cor-di-ae su-ae.
of his most mer-ci-ful kind-ness.

da-tus mi-se-ri-cor-di-ae su-ae.
mem-brance of his most mer-ci-ful kind-ness.

mi-se-ri-cor-di-ae su-ae.
of his most mer-ci-ful kind-ness.

8. Sicut locutus est

Allegro ma poco

Oboi

5

Ob

8

Ob

VI

+O'

11

14

Soprano

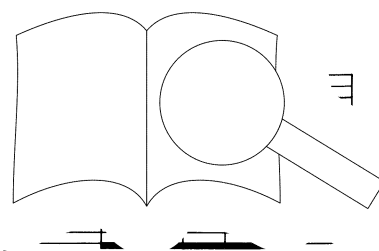
Alto

Bas

est ad pa-tres no-stros, A-bra-ham et
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

Bc



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

sae : : : : : cu-la, in sae-cu-
ev : : : : : er-more, for ev-er

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



la.
more,

la.
more,

la.
more,

VI, Ob

Bc

cu-tus est ad pa-tres
ad prom-ised once to our fore-



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

est ad pa-tres no-stros, A-bra-ham et se-mi-ni e-i-us in
once to our fore-fa-thers, A-bra-ham and all of his chil-dren for

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



se-mi-ni e - ius in sae -
all of his chil-dren for ev -

sae -
ev -

se-mi-ni e - ius in sae -
all of his chil-dren for ev -

- cu - la, A - bra - ham, A - bra - ham
- er - more, A - bra - ham, A - bra - ha'

- cu - la, A - bra - ham, A
- er - more, A - bra - ham, .

- cu - la, A - bra - ham, A
- er - more, A - bra - ham, .

Ob VI Bc

i - ni his s in
et his chil - dren for
all - mi - ni e - ius in
of his chil - dren for

sae - cu - la.
ev - er - more.

sae -
ev -

Ob

9. Gloria Patri

Largo

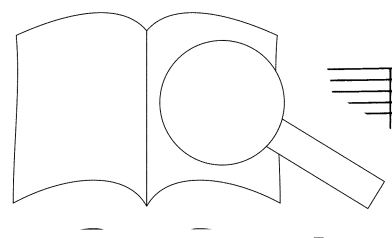
Glo - ri - a Pa - tri, Glo - ri - a Fi - li - o, et Spi - ri - tu - i San -
 Glo - ry to God the Fa - ther, and to the Son, and to the Ho - ly Spir -

Largo

VI, Ob

4

-cto,
 -it,
 -cto,
 -it,
 -cto,
 -it,



Andante

sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per, et in
 as it was in the be - gin - ning, and is now, and shall be in e -

sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per, et in
 as it was in the be - gin - ning, and is now, and shall be in e -

sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per, et in
 as it was in the be - gin - ning, and is now, and shall be in e -

sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per, et in
 as it was in the be - gin - ning, and is now, and shall be in e -

Andante

Allegro

sae - cu - la sae - cu - lo - rum.
 ter - ni - ty and for ev - er.

sae - cu - la sae - cu - lo - rum. A -
 ter - ni - ty and for ev - er. A -

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

sae - cu - la sae - cu - lo - rum, Allegro
 ter - ni - ty and for ev - er,

A -
 A -

men, sae - cu - lo - rum. A - men, a -
 men, ar ev - er. A - men, a -

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

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

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

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

men, a -
 men, a -

20

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

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[illegible]

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

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

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

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

men, a - - - - me
 men, a - - - - r

men, a - - - -
 men, a - - - -

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

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

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

- men, e^t i, sae - cu - lo - rum. A - - - men.
 - men, i, and for ev - er. A - - - men.

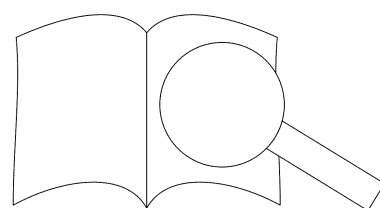
- cu - lo - rum. A - - - men.
 for ev - er. A - - - men.

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

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

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Magnificat

2. Version (RV 611)

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2a. Et exsultavit

Allegro

Soprano

Archi

5

10

15

me - us, spi - ri - tus me - us in De - o sa - lu -
joy - ful, al - so is joy - ful in God, in God my

19

ta -
help

24

ri me o,
and Sav iour, help

29

Archi

34

ri me
and Sav

Et ex - sul - ta - vit spi - ri - tus
And now my spir - it al - so

Bc *p*

Archi *tr*

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

ri
and

et ex - sul - ta - vit spi
and now my spir - it al

62

me - us in De - o, in De - o, in De - o sa - lu -
joy - ful, is joy - ful, is joy - ful in God, in God my

66

ta -
help

70

sa - lu -
God my

75

ta -
help

Adagio a tempo

ri - me o.
and Sav - iour.

f

80

2b. Quia respexit

Andante molto

Soprano

Archi

21

25

29

33

37

ec - ce e - nim ex hoc be - a - tam, be -
lo, from hence forth all men shall call me, shall

a - tam me di - cent o - mnes ge - ne - ra - ti - o -
call me most bless - ed in all gen - er - a -

o - mnes ge - ne - ra - tio -
in all gen - er - a -

nes,
tions,

ne - ra - ti - o - nes.
gen - er - a - tions.

agio *a tempo*

2c. Quia fecit

Andante e sempre tutti piano

Soprano

Archi

The first system of the musical score. The Soprano part is a single line with a whole rest. The Archi part consists of a grand staff (treble and bass clef) with a 2/4 time signature and a key signature of two flats (B-flat and E-flat). The music is in a slow, steady rhythm.

The second system of the musical score. The Soprano part continues with a whole rest. The Archi part continues with a steady rhythm, featuring some trills in the treble clef.

The third system of the musical score. The Soprano part begins with the lyrics: "Qui-a fe - cit mi - hi ma - gna qui pot -". The Archi part continues with a steady rhythm. A piano (p) dynamic marking is present.

The fourth system of the musical score. The Soprano part continues with the lyrics: "And for me he that is might - y has dr -". The Archi part continues with a steady rhythm. A piano (p) dynamic marking is present.

The fifth system of the musical score. The Soprano part continues with the lyrics: "no - men, san - ctum, san - ctum no - men". The Archi part continues with a steady rhythm. A piano (p) dynamic marking is present.

29

fe - cit mi - hi ma - gna qui pot - ens est et san - ctum, san - ctum no -
 me he that is might - y has done great things; his name, his name is ho -

35

- men, et san - ctum no -
 ly, his name is ho -

41

- men e - ius, et Sa -
 ly al - ways, his am -

46

- men e -
 ly al -

53

san - ctum no - men, no - men e - ius.
 name is ho - ly, ho - ly al - ways.

see page 8-15

6a. Esurientes

Allegro
Alto

Archi

5

E-su - ri - en-tes im- vit-
Tru-ly the hun-gry h with

9

bo - nis et di - vi-tes di - mi-sit, di - mi-
good things, and rich men he dis - miss - es, dis - miss

12

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

15

E-su - ri-en-tes
tru-ly the hun-gr

19

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

23

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

26

di - vi - tes di -
 and rich men he dis -

29

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

32

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

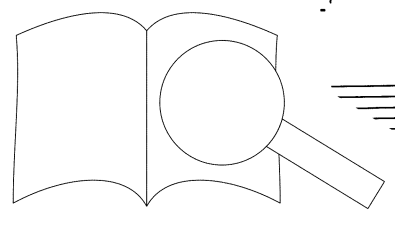
see page 18

8a. Sicut locutus est

Andante. Sempre tutti piano

Alto

Archi



22

26

cu - la.
er - more,

30

Sic - ut lo - cu
as he had pr

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

34

A - bra - ham et se - mi - ni
A - bra - ham and all of his

38

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

42

- cu - la.
 - er - more,

47

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

51

55

- cu - la.
 - er - more.

see page 22-25