

# Antonio Vivaldi

## Magnificat

RV 610

per Soli SAT, Coro SATB  
ed Orchestra

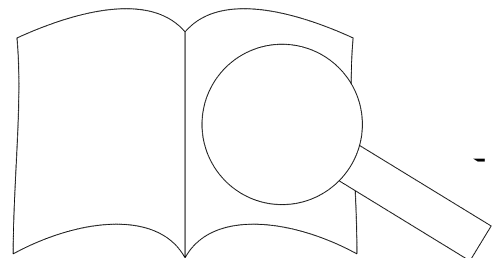
[2 Oboi], 2 Violini, Viola  
(Violoncello/Fagott)  
ed Organo

herausgegeben von  
Günter

Leitender Herausgeber  
Leitender Herausgeber Vivaldi-Ausgaben

Klavierauszug / Vocal score  
Paul Horn

Carus



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1. Version

1. Tutti: Magnificat ..... 4  
 2. Aria: Et exultavit ..... 5  
 (Soprano 1, Soprano 2, Tenore e Coro)  
 3. Tutti: Et misericordia eius ..... 8  
 4. Tutti: Fecit potentiam ..... 12  
 5. Tutti: Deposuit ..... 14  
 6. Duett: Esurientes (Soprano 1, Soprano 2) ..... 16  
 7. Tutti: Suscepit Israel ..... 18  
 8. Aria: Sicut locutus est (Soprano, Alto, Basso) ..... 19  
 9. Tutti: Gloria patri ..... 22

2. Version

1. Tutti: Magnificat ..... 4  
 2a. Aria: Et exultavit (Soprano) ..... 27  
 2b. Aria: Quia respexit (Soprano) ..... 31  
 2c. Aria: Quia fecit (Soprano) ..... 34  
 3. Tutti: Et misericordia eius ..... 8  
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 6a. Aria: Esurientes (Alto) ..... 36  
 7. Tutti: Suscepit Israel ..... 18  
 8a. Aria: Sicut locutus est (Alto) ..... 38  
 9. Tutti: Gloria patri ..... 22

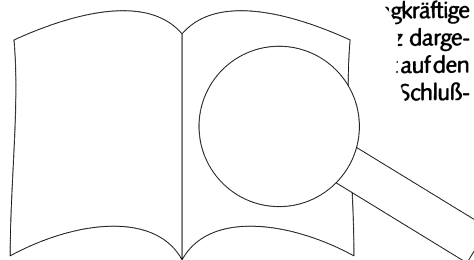
Antonio Vivaldi (1678–1741) – hauptsächlich bekannt als der große Violinkünstler, Instrumental- und Opernkomponist der Bach-Zeit – hinterläßt, wie sich erst seit Erschließung der umfangreichen Bestände der Nationalbibliothek Turin herausgestellt hat, auch ein bedeutendes Repertoire geistlicher Musik. 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 vokalen und instrumentalen Kantatenstil des 18. Jahrhunderts verpflichtet. Einmal mehr Vivaldis hohe Meisterschaft im Erfinden melodischer Satzformen und im Erfinden melodischer Ausdrucksthemen im Dienst einer bildhaften

Das *Magnificat / con Istromenti* / ..... der autographen Partiturhandschrift überliefert, die offensichtlich hier in der Fassung dominiert durch kürzer und stets r ..... besetzt. In der Zweitfassung ..... *quia respexit, Quia fecit, Esurientes* ..... mit neuen und ausgedehnten ..... der Handschrift hervorgeht ..... rinnen aus dem *Ospedale* zi

des Hauses erfreuten sich eines guten ..... eine Meisterschülerinnen vorzustellen. scheint ein solcher Fall vorzuliegen, indem ..... fünf solistische Gelegenheiten schafft und ..... fang, Begabung und technisches Können der ..... rücksicht nimmt. Wir können vermuten, daß z.B. ..... (in Nr. 2a) und Chiaretta (in Nr. 2c) ausgesprochene ..... sängerinnen gewesen sein müssen, während Bolognesa ..... 2b) mehr auf lineare Melodik geschult war. Ambrosina muß ..... 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 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 ..... *Fecit potentiam* (Nr. 4) und ..... kräftige ..... dargestellt. Das ..... auf den ..... Schluß-

Ravensbu



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Not until the comprehensive literature 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 / con Istrom:ti / Del Vivaldi*, as the original title reads in the autograph score, has come down to us in two versions that were surely the result of differing circumstances surrounding their performances. The first (and probably original) version is dominated by the choral concept, its solo sections being kept shorter and always in combination (SAT, SS, SAB). In the second version, on the other hand, the texts of *Et exultavit*, *Quia respexit*, *Quia fecit*, *Esurientes*, and *Sicut locutus est* are each given new and extended solo arias that — as the manuscript reveals — were tailored to voices of girls from the *Ospedale* who are mentioned by name in the autograph.

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 second version he created five solo parts that give consideration to vocal range, the talent, and the technical proficiency of the soloists. It may be assumed, for example, that Apollonia and Chiaretta (in No. 2c) must have been true contraltos, while Bolognesa (in No. 2b) had been trained as a soprano, her melodic flow. Ambrosina must have had a low alto voice, and Apollonia (in No. 6a) has come to us written for a soprano.

The choral numbers of the work (*Fecit potentiam*, *Deposuit*, *Suscipit Israel*, *Gloria patri*) remain the same in both versions. The text is clear, with clear diction, and fascinatingly expressive. The text portions of *Gloria patri* (No. 7) while the verses of *Deposuit* (No. 5), which accord with the specially dramatic treatment, are striking instrumental. The text of *Gloria patri* (No. 9) is the central material of the work and ends with a flourish.

Paul Horn

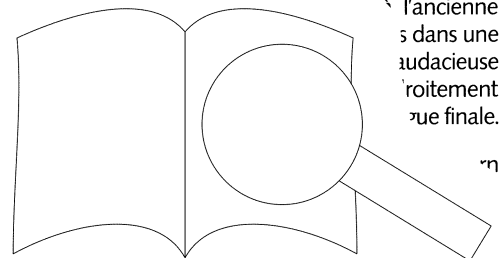
Antonio Vivaldi (1678–1741) est connu principalement comme le grand artiste du violon, compositeur de musique instrumentale et d'opéras de l'époque de Bach. Ce n'est que depuis l'ouverture des volumineux inventaires de la Bibliothèque Nationale de Turin que l'on découvre qu'il a laissé aussi un important 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 masses et toutes sortes de pièces destinées à des occasions particulières. Ces œuvres suivent toujours le style baroque et instrumental des cantates du XVIII<sup>e</sup> siècle. On y voit de plus la grande maîtrise de Vivaldi dans le choix de compositions puissantes, et de mélodies et d'harmonies expressives et efficaces au service d'une interprétation.

Le *Magnificat / con Istrom:ti / Del Vivaldi*, tel que le titre original du manuscrit l'indique, nous est parvenu dans deux versions, qui sont le résultat de circonstances d'exécution différentes. La première (et probablement originale) est dominée par le concept chorale, ses sections solistes étant plus brèves et toujours en combinaison (SAT, SS, SAB). Dans la seconde version, en revanche, les textes de *Et exultavit*, *Quia respexit*, *Quia fecit*, *Esurientes* et *Sicut locutus est* ont chacun été adaptés à des voix de filles de l'*Ospedale* mentionnées par nom dans l'autographe.

Les concerts scolaires de l'orphelinat jouissaient d'une bonne réputation. Vivaldi utilisait souvent pour présenter ses meilleures œuvres que cela soit le cas pour la seconde version du *Magnificat*, il y fait intervenir cinq solistes, en tenant compte de leur talent et de leurs possibilités techniques. Nous pouvons supposer que, p. ex., Apollonia (au n° 2a) et Chiaretta (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*, *Suscipit 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* et *Deposuit*. Les versets *Fecit potentiam* et *Gloria patri* sont traités dans une perspective audacieuse et dramatique. Le *Magnificat* se termine par une partie à l'orchestre.

Ravens  
Traduct



# Magnificat

1. Version (RV 610)

Antonio Vivaldi

1678–1741

## 1. Magnificat

Klavierauszug: Paul Horn\*

Adagio

Soprano  
Alto  
Tenore  
Basso

(Oboi)  
Violini I, II  
Viola  
Basso continuo

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

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

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

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 soul ev - er

7

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

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

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

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

Das Werk ist überwiegend in "weiter Lage" gestaltet. Zur gr  
ic. em der Mittelstimmen nötig. Der Klavierauszug verzichtet  
s, et ren 4'-Parallelen durch die Viola-Stimme. Füllstimmen aus de

A th Estonian Philharmonic Chamber Choir, conducted by Tõnu Kaljuste (CV 8

Auft. auer / Duration: ca. 15 min.

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English version by Jean Lunn

## 2. Et exultavit

Allegro

Piano introduction in B-flat major, 3/4 time, marked Allegro. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

6

Soprano solo

Soprano solo and piano accompaniment for measures 6-9. The soprano part begins with the lyrics "Et ex-sul-ta-vit spi-ri-tus" and "And now my spir-it-al-so is". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

10

Soprano solo and piano accompaniment for measures 10-14. The soprano part continues with the lyrics "me-us in De-o sa-lu-ta-ti" and "Joy-ful in God who is my Sav-". The piano accompaniment maintains the eighth-note accompaniment.

15

Soprano solo and piano accompaniment for measures 15-18. The soprano part continues with the lyrics "in De-o sa-lu-ta-ri" and "in God who is my Sav-iour". The piano accompaniment continues with the eighth-note accompaniment.

19

Alto

Alto solo and piano accompaniment for measures 19-22. The alto part begins with the lyrics "Qui-a re-spe-x" and "He has re-gard-". The piano accompaniment continues with the eighth-note accompaniment. A large graphic of an open book is overlaid on the bottom right of the page.

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 - gen - er - a - tions

es ge -  
nen in

BC

Tutti

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

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

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

o - mnes, o - mnes ge - ne -  
all men, all men in all

VI

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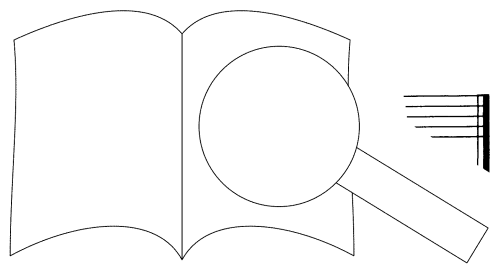
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Qui - a fe - cit mi - hi ma - gna qui pot - ens  
 And for me - he that is might - y has done great

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

men, et san - ctus  
 ly, his name ho - ly al -

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



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### 3. Et misericordia eius

Andante molto

Coro

Andante molto

VI

4

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

Et mi

e - ius a pro -   
 ad mer - cy are of

7

Et mi -   
 And

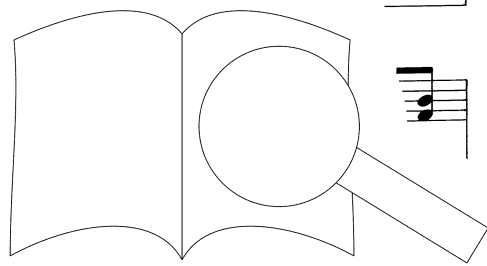
ge - ni - e in pro -   
 old and shall be

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

a pro - ge - ni - e in pro -   
 are of old and shall be e -

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

ti - men - ti -   
 on all men



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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-  
 men that fear him, and his lov-ing-kind-ness and mer

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

ge-ni-es et mi-se-ri-cor- e ti-  
 ter-nal-ly, and his lov-ing-kind-ness and mer-cy are on

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

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

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

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

as a pro-ge-ni-e in pro-ge-ni-es  
 cy are of old and shall be e-ter-nal-ly.

ti-  
 on

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 - e in  
fear him, and his lov - ing - kind - ness and mer - cy are of old and shall be

et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in  
and his lov - ing - kind - ness and mer - cy are of old

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

e - um, ge -  
fear him, ar -

pro - ge - ni - es,  
e - ter - nal - ly,

men - ti - men - ti - bus  
all men that

et m. - ge - ni - e in pro - ge - ni - es, et mi - se - ri -  
and his - cy, and his lov - ing - kind -

cor - e - ius a pro - ge - ni - e in pro - ge - ni - es men -  
kin - mer - cy are of old and shall be

di - a e - ius a pro - ge - ni - e  
ness and mer - cy are of old and sh

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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,

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 - men -  
 that fear, on all

ti - men -  
 are on

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

di - a e - ius, ri a ti - men -  
 ness and mer - cy, is on all

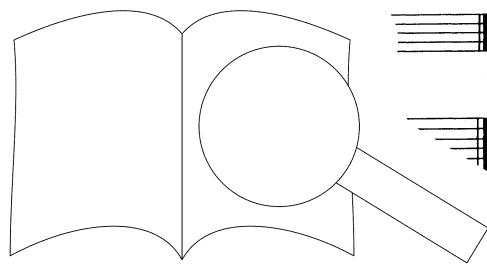
ti - bus, ti - bus e - um.  
 that fear, men that fear him.

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

men on all um.

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

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# 4. Fecit potentiam

Presto

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

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

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  
he

wed  
pot  
showed

cit  
has  
pot  
showed

8

en - ti - am  
strength to us

en - ti  
strength to

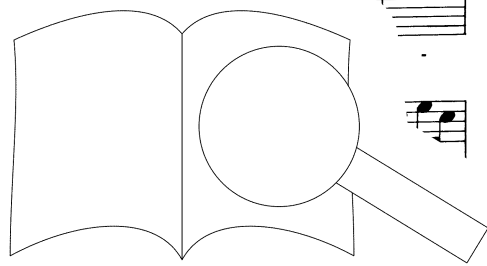
en - strength

in with  
bra - chi - o su -  
arms strong and might -

chi - o su - o:  
strong and might - y

di - sper - sit  
and scat - tered su -  
the

di - sper - sit, su -  
might - y 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

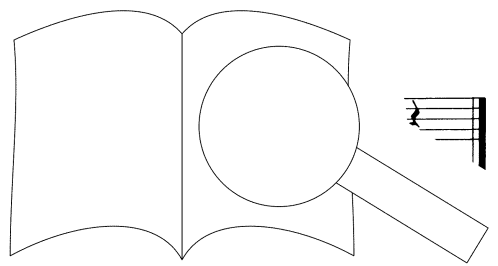
per - bos, di - sper - sit su - per - bos, su - per - bos  
 proud ones, and scat - tered the proud ones, the proud ones

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.



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# 5. Deposit

**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 -

**Allegro**

VI, Bassi tutti unisoni

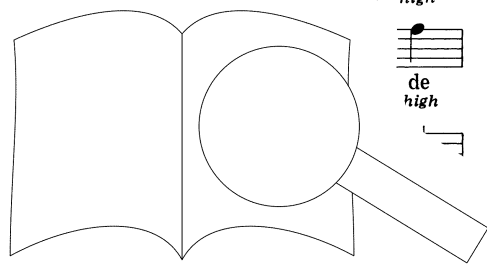
6

ta - nu - mi -  
 ta - all the  
 - vit hu - mi -  
 ed all the

13

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

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



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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, et  
 ed all the meek, an

vit hu - mi - les, a  
 ed all the meek, ex

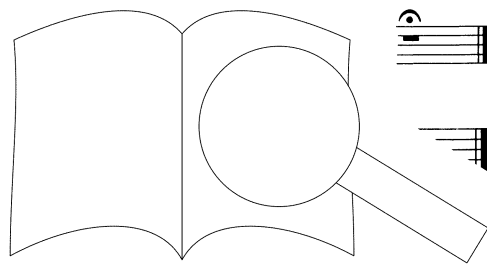
vit hu - mi - ta  
 ed all th alt

vit ed ex - al - ta  
 ed and has - ex - alt

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

vit hu - mi .

vit



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6. Esurientes

Allegro

Soprano 1

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

Soprano 2

Allegro

Bc

5

nis  
things,

et di - vi - tes di - mi  
and rich men he dis - r

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

et di - vi - t  
and rich mer

8

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

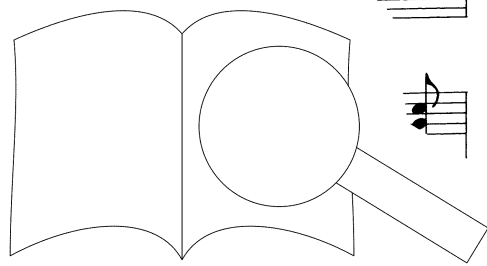
mi - sit in - a -  
miss - es all emp -

11

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

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

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





14

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 -

17

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 -

20

23

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

- tes di - mi -  
 men he dis - miss -

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

Su - sce - pit Is - ra - el pu - e - rum su - um re - cor - da - tus,  
 He ran - soms Is - ra - el who is his serv - ant, in re - mem - bran -

Su - sce - pit Is - ra - el pu - e - rum su - um re - cor - da - tus,  
 He ran - soms Is - ra - el who is his serv - ant, in re - mem - bran -

Su - sce - pit Is - ra - el pu - e - rum su - um re - cor - da - tus,  
 He ran - soms Is - ra - el who is his serv - ant, in re - mem - bran -

**Largo** *vi, Ob*

7 **Adagio**

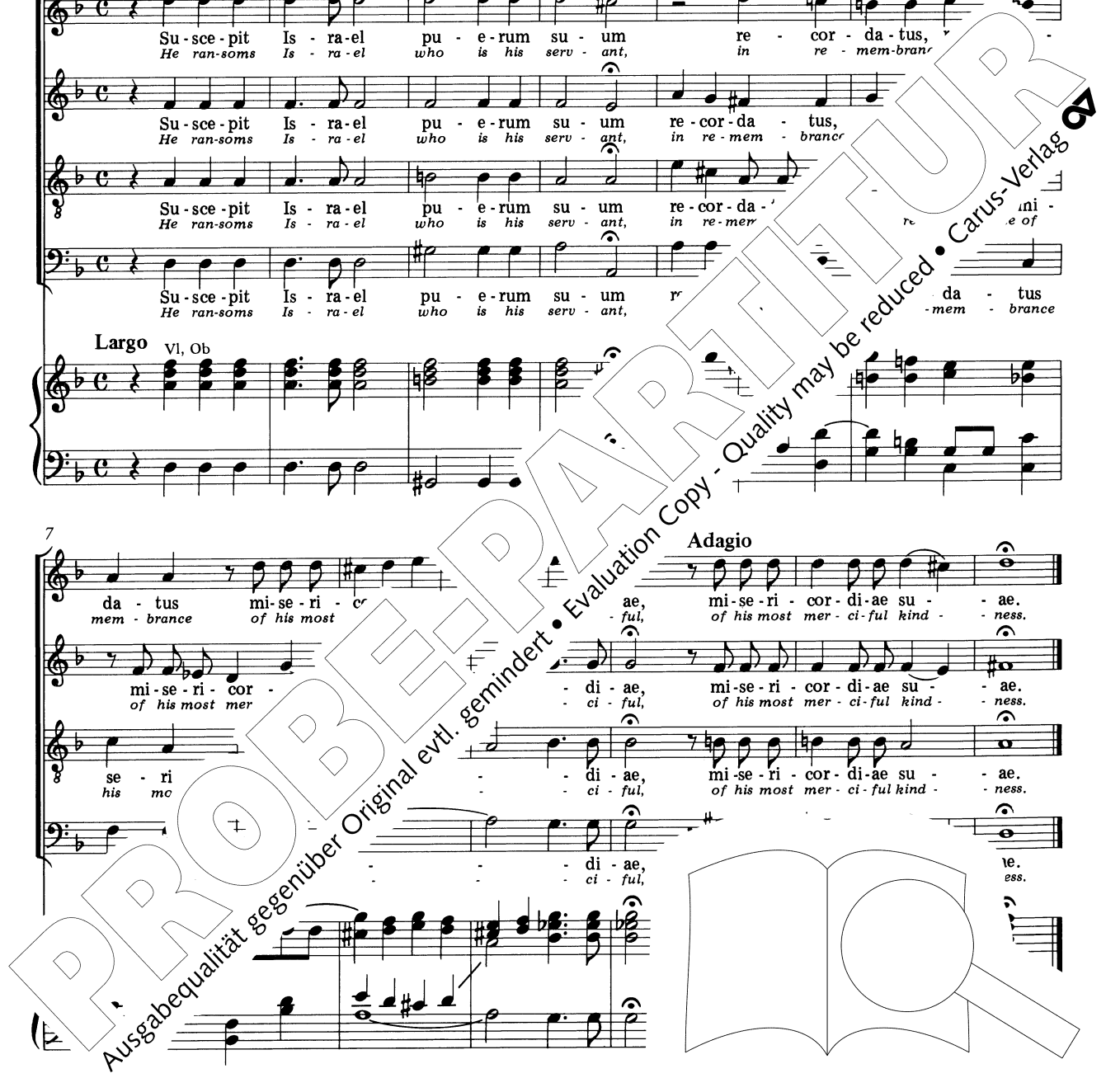
da - tus mi - se - ri - cor - di - ae su - ae.  
 mem - brance of his most mer - ci - ful kind - ness.

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

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

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

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



# 8. Sicut locutus est

Allegro ma poco

Oboi

5

VI

Ob

8

VI

Ob

VI

+Ob

11

14

Soprano

Alto

Basso

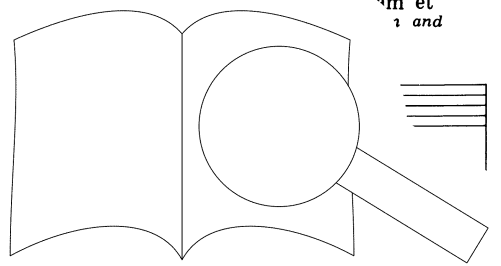
Sir  
A

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

am et  
1 and

Bc



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se - mi - ni e - ius 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 - ius 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

est ad pa - tres  
 ised once to our fore -

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

Sic - r<sup>o</sup>  
 as

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

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

et  
 ind

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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 et  
- er - more, A - bra - ham, A - bra - ham an -

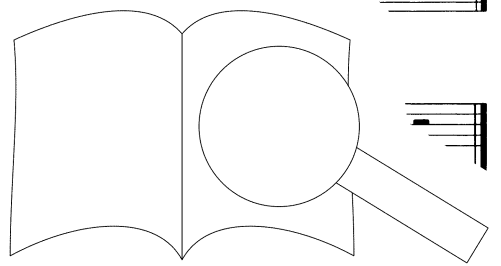
- cu - la, A - bra - ham, A - br -  
- er - more, A - bra - ham, A - ius in  
- cu - la, A - bra - ham, et mi - ni e - ius in  
of his chil - dren for

Ob VI Bc

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

sae - cu -  
ev -

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# 9. Gloria Patri

Largo

Musical score for voices and piano. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "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 - : :". The piano part is marked "Largo" and includes the instruction "VI, Ob".

Continuation of the musical score for voices and piano. The vocal parts and piano accompaniment are shown. The lyrics are: "cto, it, cto, it, cto, it, cto, it". The piano part includes a large graphic of an open book and a magnifying glass.

8 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

12 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 - la 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, in e - ter - ni - ty and for ev - er.

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

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

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. 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

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

lo - rum, sae - cu - lo - rum, sae - cu -  
 er, and for er er ni - ty and for

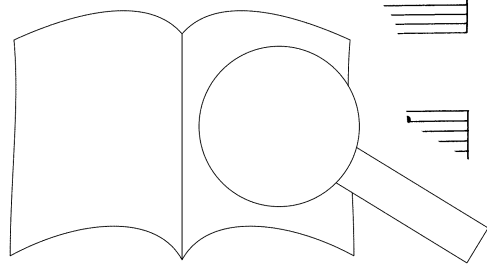
men, a - - men, et in sae - cu - lo - rum, sae - cu -  
 men, a - - men, in e - te - for ev - er, and for

et in e -  
 in e

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

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

men, A - - men,  
 men, A - - men,



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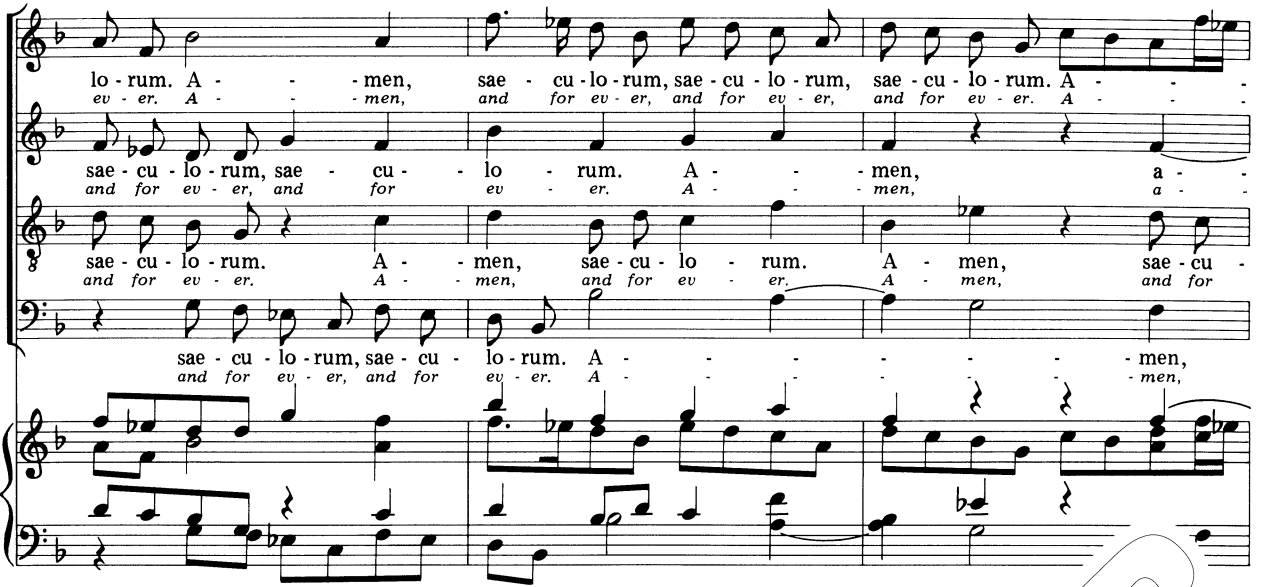


lo - rum. A - - - men, sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum. A - - - .  
 ev - er. A - - - - - men, and for ev - er, and for ev - er, and for ev - er. A - - - .

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,

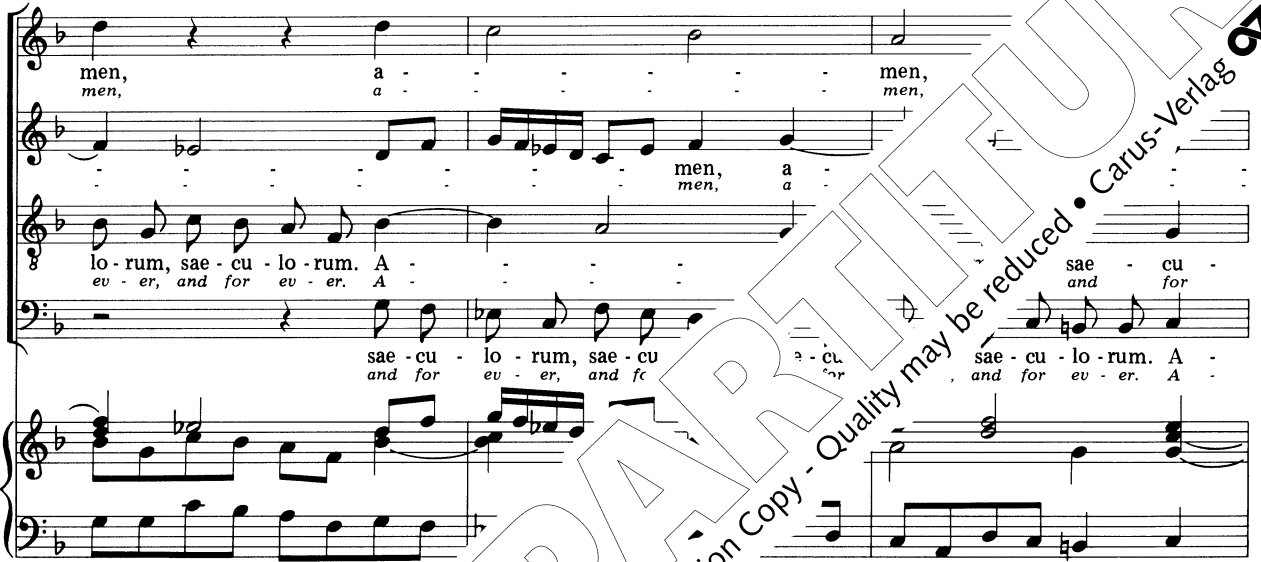


men, a - - - men,  
 men, a - - -

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

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

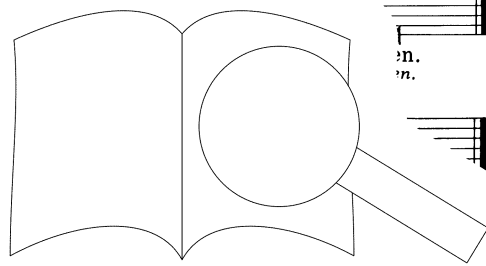
sae - cu - lo - rum. A - - -



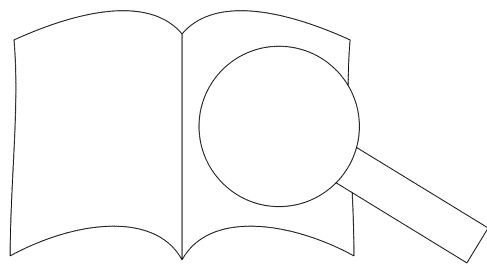
- - - men, et in - - - - - rum. A - - - men.  
 - - - men, in e - - - - - er. A - - - - - men.  
 - - - - - rum. A - - - - - men.  
 - - - - - rum. A - - - - - men.  
 lo - ru - - - men, sae - cu - lo - rum. A - - - men.  
 ev - - - - - men, and for rum. A - - - - - men.  
 sae - cu - lo - - - - -  
 and for ev - - - - -



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# Magnificat

2. Version (RV 611)

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## 2a. Et exultavit

**Allegro**

Soprano

Musical score for Soprano and Archi (strings). The Soprano part is on a single staff, and the Archi part is on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 2/4. The music begins with a 7-measure rest for the Soprano. The Archi part starts with a rhythmic pattern of eighth and sixteenth notes, including trills (tr).

Musical score for Soprano and Archi, measures 5-10. The Soprano part begins with a 5-measure rest. The Archi part continues with a rhythmic accompaniment. The Soprano part enters in measure 5 with a melodic line.

Musical score for Soprano and Archi, measures 10-15. The Soprano part has lyrics: *sul - ta - tus* / *my - spir - is*. The Archi part includes a piano (*p*) dynamic marking and a first ending (*A1*) bracket. The score concludes with a large graphic of an open book.

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,

29

Archi

34

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Et ex - sul - ta - vit spi - ri - tus  
*And* now my spir - it at - so is

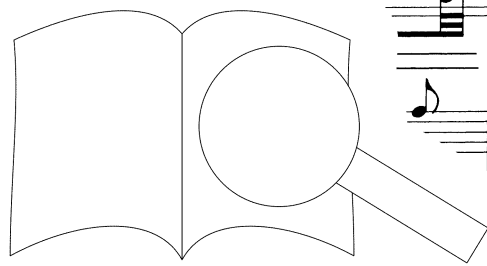
Bc *p* Archi *tr*

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

ri - and

ex - sul - ta -  
 now my spir

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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

ta -  
 help -

sa - lu -  
 God my

ta -  
 help -

Adagio a tempo

ri - me - o.  
 and Sav - iour.

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## 2b. Quia respexit

Andante molto

Soprano

Archi

Musical score for Soprano and Archi, measures 1-4. The Soprano part is a whole rest. The Archi part consists of a melodic line in the right hand and a bass line in the left hand.

Musical score for Soprano and Archi, measures 5-8. The Soprano part is a whole rest. The Archi part continues with the melodic and bass lines.

Musical score for Soprano and Archi, measures 9-12. The Soprano part begins with the lyrics: Qui - a re - spe - xit hu - mi ta an of. The Archi part includes a piano (*p*) dynamic marking.

Musical score for Soprano and Archi, measures 13-16. The Soprano part continues with the lyrics: cil - lae su ae. - ce e - nim ex his hand maid - en; from hence - forth all.

Musical score for Soprano and Archi, measures 17-20. The Soprano part continues with the lyrics: a - tam me di a - ti - call - me most di bless. The Archi part includes a bass clef change to B-flat.

21

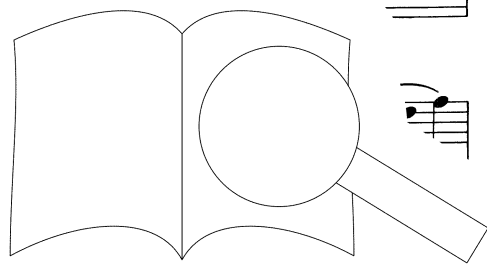
25

29

33

37

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41

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

45

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

49

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

53

nes, tions,

58

a tempo

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

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# 2c. Quia fecit

Andante e sempre tutti piano

Soprano

Archi

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

ev-is, san-ctum, san-ctum no--men  
is name is ho-ly, ho-ly, ho-ly

san-ctum no-men e-ius  
is name is ho-ly al-way

Qui-a  
and for

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 -

- men, et san - ctum no -

ly, his name is ho -

men e - ius, et s - an

ly al - ways, his s - an

men e -

ly al -

ctum no - men, no - men e - ius

me is ho - ly, ho - ly al - way

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6a. Esurientes

Allegro  
Alto

Archi

5

E - su - ri - en - tes im - ple - vit  
Tru - ly the hun - gry he fills - with

9

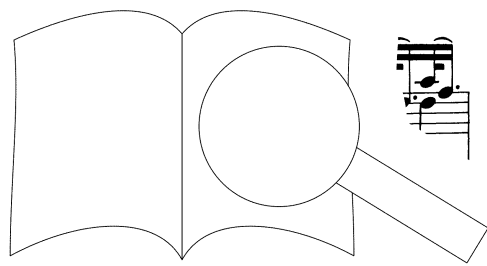
bo - nis et di - vi - tes di - mi - sit, di - mi - sit in  
good things, and rich men he dis - miss - es, dis - miss - es al'

12

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

15

E - su  
tru - ly



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 -

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

ne - vi - tes di -  
 h men he dis -

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

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

# 8a. Sicut locutus est

Andante. Sempre tutti piano

Alto

Archi

5

10

14

est  
once

ad  
to

pa -  
our -

fo.

A - bra - ham et  
A - bra - ham et

18

ius  
hil - aren

in  
for

sae -  
ev -

22

26

cu - la.  
er - more,

30

Sic - ut lo - cu - tris.  
as he had prom -

pa - tres no -  
our fore - fa -

34

A - bra - ham  
A - bra - ham

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

- cu - la.  
 - er - more,

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

- cu - la.  
 - er - more.

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