

Antonio
VIVALDI

Magnificat

RV 610

Version 1:

Soli (SSAT), Coro (SATB)

2 Oboi, 2 Violini, Viola, Basso continuo
(Violoncello / Fagotto / Contrabbasso ed Organo)

Version 2:

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 / Vocal score
Paul Horn



Carus 40.002/03

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

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

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 Partiturhandschrift lautet, ist in zwei Fassungen überliefert, die offensichtlich von verschiedenen Aufführungsgewohnheiten herrühren. In der ersten (wohl ursprünglichen) Fassung dominiert die chorische Konzeption, die Solo-Sätze sind kürzer und stets mit einem Ensemble (SAT, SS, SAB) besetzt. In der Zweitfassung werden 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.

Die Schulkonzerte des Waisenhauses erfreuten sich eines guten Rufs. Vivaldi nutzte sie oft, seine Meisterschülerinnen vorzustellen. Auch beim *Magnificat* scheint ein solcher Fall vorzuliegen, indem er – in einer 2. 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 Chiaretta (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 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.

Ravensburg, 23. Oktober 1978

Paul Horn

Zu diesem Werk ist **carus** MUSIC, die Chor-App, erhältlich, die neben den Noten und einer Einspielung einen Coach zum Erlernen der Chorstimme enthält. Mehr Informationen unter www.carus-music.com.

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. Please find more information at www.carus-music.com.

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 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.

Ravensburg, October 23rd, 1978
English translation: E. D. Echols

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 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 / con Istrom:ti / Del Vivaldi*, ainsi que l'indique le titre original du manuscrit autographe de la partition, est transmis dans deux versions, qui correspondent visiblement à des circonstances d'exécution différentes. Dans la première version, bien antérieure, domine la conception chorale: les parties solistiques sont plus brèves et toujours conçues pour un ensemble (SAT, SS, SAB). Dans la seconde version, les textes *Et exultavit*, *Quia respexit*, *Quia fecit*, *Esurientes*, *Sicut locutus est* sont pensés comme des airs de solistes nouveaux et plus développés; le manuscrit nous indique qu'ils étaient destinés chacun à des chanteuses nommément désignées de l'*Ospedale*.

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 seconde 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 Chiaretta (au n° 2c) possédaient des voix de coloratures remarquables, alors que Bolognesa (au n° 2b) était formée plutôt pour une mélodique 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 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.

Ravensburg, le 23 octobre 1978
Traduction française: Françoise Brulhart

Paul Horn

Magnificat

1. Version (RV 610)

Antonio Vivaldi

1678–1741

1. Magnificat

Klavierauszug: Paul Horn*

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 - cat a -
Tru - ly my soul ev - er shall praise the Lord my God, tru - ly my soul ev -

Basso

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

(Oboi)
Violini I, II
Viola
Basso continuo

Adagio

VI, Ob

me - a Do - mi - num.
praise a d my God.

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

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

The image shows a musical score for the Magnificat by Antonio Vivaldi. It includes vocal parts for Soprano, Alto, Tenor, and Bass, and instrumental parts for Oboes, Violins I and II, Viola, and Basso continuo. The score is in G major and 3/4 time, marked Adagio. The lyrics are in Latin and English. A large, stylized watermark 'CARUS' is overlaid on the score.

* Der Instrumentalsatz dieses Werkes ist überwiegend in "weiter Lage" gestaltet. Zur grifftechnischen Darstellung auf dem Klavier sind daher größere Umschichtungen vor allem der Mittelstimmen nötig. Der Klavierauszug verzichtet zudem auf die übliche (Kontrabaß-) Tiefoktavierung der Bc-Stimme, ebenso auf deren 4'-Parallelen durch die Viola-Stimme. Füllstimmen aus dem Generalbaßsatz werden nach Bedarf eingearbeitet.

On CD with *Estonian Philharmonic Chamber Choir*, conducted by Tõnu Kaljuste (Carus 83.403).

Aufführungsdauer / Duration: ca. 15 min.

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English version by Jean Lunn

2. Et exultavit

Allegro

Piano introduction for 'Et exultavit'. The music is in B-flat major, 3/4 time, and marked 'Allegro'. It features a treble and bass clef with a key signature of two flats. The right hand plays a melodic line with grace notes, while the left hand provides a harmonic accompaniment.

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 rhythmic pattern. A large watermark 'CARUS' is visible across the page.

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 - ri, - ri,' and 'joy - ful in God who is my Sav - iour,'. The piano accompaniment features a prominent chordal texture. A large watermark 'CARUS' is visible across the page.

15

Soprano solo and piano accompaniment for measures 15-18. The soprano part continues with the lyrics 'in De - o sa - lu - ta - ri me - o.' and 'in God who is my Sav - iour and Re - deem - er.'. The piano accompaniment continues with a rhythmic pattern. A large watermark 'CARUS' is visible across the page.

19 Alto solo

Alto solo and piano accompaniment for measures 19-22. The alto part begins with the lyrics 'Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae - su - ae:' and 'He has re - gard - ed the low - ly sta - tion of his - hand - maid - en;'. The piano accompaniment continues with a rhythmic pattern. A large watermark 'CARUS' is visible across 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 -

o - mnes,
all men,

o - mnes,
all men,

VI

Solo

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

Tutti

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

37 Tenore solo

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 -

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

Bc

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

Bc

52

3. Et misericordia eius

Andante molto

Coro

Andante molto

vi

4

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

ge-ni-es ti-men - - 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 mer - cy on

- - ti - bus e - um, and his lov - ing - kind -
 men that fear him,

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

all - - ti - bus e - um, a 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

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

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

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

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

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

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 ti - bus
 are on that fear

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

di - a mi - ti - cor - di - a ti - men
 ness and ing - kind - ness is on all

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

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

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

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

4. Fecit potentiam

Presto

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

Presto

VI

5

fe - cit pot - en - ti - am,
he has showed strength to us,

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

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' vi - ces.

men - te su - i.
 in vi - ces.

cor dis su - i.
 hearts' vi - ces.

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

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 -

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

VI, Bassi tutti unisoni

6

ta - hu - mi -
ait - all the

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

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

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

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

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

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

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

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

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 - ex - al - ta
 ed all the meek, and - has - ex - alt

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

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

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

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

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

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

8
mi miss emp -
miss

11
- nes, di - mi - sit in - a - nes. E - su - ri - en - tes im - ple - vit -
- ty, dis - miss - es all emp - ty, be - hold, the hun - gry he fills with

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

14

bo - nis, *tr* im - ple - vit bo - nis *tr* 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, *tr* et di - vi - tes di - mi - sit in - a - nes, in - a -
ty, and rich men he dis - miss - es all emp - ty, all emp -

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

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 - brance, in re - mem - brance

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

Largo VI, Ob da - tus se - ri - cor - di - ae, mi - se - ri - cor - di - ae su - ae.
 He ran - soms Is - ra - el who is his serv - ant, in re - mem - brance, in re - mem - brance of his most mer - ci - ful, of his most mer - ci - ful kind - ness.

Allegro re - cor - da - tus, re - cor - da - tus
 in re - mem - brance, in re - mem - brance

Largo VI, Ob da - tus se - ri - cor - di - ae, mi - se - ri - cor - di - ae su - ae.
 He ran - soms Is - ra - el who is his serv - ant, in re - mem - brance, in re - mem - brance of his most mer - ci - ful, of his most mer - ci - ful kind - ness.

Allegro re - cor - da - tus, re - cor - da - tus
 in re - mem - brance, in re - mem - brance

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

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

8. Sicut locutus est

Allegro ma poco

Oboi

5

Ob

8

VI

Ob

+Ob

11

Soprano

sic - ut 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

Basso

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

tr

Bc

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

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

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

la.
 more,

la.
 more,

la.
 more,

VI, Ob

Sic - ut lo - cu - tus est ad pa - tres
 as he had prom - ised once to our fore -

Bc

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

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

no - stros, A - bra - ham et se - mi - ni e - ius in sae - cu - la, A - bra - ham et
 fa - thers, A - bra - ham and all of his chil - dren for ev - er - more, A - bra - ham and

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 - mi - ni e - ius in
- er - more, A - bra - ham, A - bra - ham and of his chil - dren for

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

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

Ob VI VI Bc

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

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

VI, 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,
-cto,
-it,

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

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

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

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

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

Allegro

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

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

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 - - - - men

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

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

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

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

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

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

QZ

Carus

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, sa - lu -
 and Sav - iour, God my help

29

Archi

34

ri me - - o.
 and Sav - - iour,

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

Archi *tr*

Bc *p*

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

ri -
 and -

me - o, et ex - sul - ta - vit spi - ri - tus
 Sav - iour, and now my spir - it al - so is

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

ta
 help

ri and o, sa - lu -
 and iour, God my

Adagio a tempo

ta help ri - me o.
 and Sav - iour.

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.

Qui - a re - spe - xit hu - mi - tem an -
He has re - spe - gard ed the low - sta - tion of

Musical score for Soprano and Archi, measures 9-12. The Soprano part has lyrics. The Archi part continues with the melodic and bass lines.

hil - lae. ec - ce e - nim ex
his - lae. n.; lo, from hence - forth all

Musical score for Soprano and Archi, measures 13-16. The Soprano part has lyrics. The Archi part continues with the melodic and bass lines.

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

Musical score for Soprano and Archi, measures 17-20. The Soprano part has lyrics. The Archi part continues with the melodic and bass lines.

21

25

29

nes, ge - ra - tio nes.
tions, all a - er - a ns.

30

Qui - a re - spe - xit
He has re - gard - ed

37

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

41

ec - ce e - nim ex hoc be - a - tam, be -
 io, 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

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

2c. Quia fecit

Andante e sempre tutti piano

Soprano

Archi

12

Qui - a fe - cit mi - hi ma - gna qui pot - es et san - ctum, san - ctum
And for me he has done at this; his name, his name is

no - men, san - ctum, san - ctum no - - men
ho - ly, ho - ly, ho - ly, ho - - ly

23

e - ius, et san - ctum no - men e - ius. Qui - a
al - ways, his name is ho - ly - al - ways, and for

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 san - ctum, - ctum no -
 ly ways, his name his name is ho -

46

- men e -
 ly - al -

53

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

see page 8-15

6a. Esurientes

Allegro
Alto

Archi

5

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

9

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

12

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

15

mi - sit in - a - nes. E-su - ri-en-tes im - ple - vit bo - nis,
miss - es all emp - ty, tru-ly the hun-gry he fills - with good things,

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 - - -
 miss - es all - emp - ty, and rich men he dis - miss - es all - emp -

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

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

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

see page 18

8a. Sicut locutus est

Andante. Sempre tutti piano

Alto

Archi

5

10

Sic - ut lo - cu - tus
As he had prom - ised

14

est
once

- tres no - - stros, A - bra - ham et
fore - fa - - thers A - bra - ham and

18

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

22

tr

26

cu - la,
er - more,

30

t lo - cu - tus est ad pa - tres no -
e had prom - ised once to our fore - fa -

34

stros, A - bra - ham et se - mi - ni e - ius,
thers, A - bra - ham and all of his chil - dren,

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.

see page 22-25