

Antonio
VIVALDI

Magnificat

RV 610

Version 1:

Soli (SSAT), Coro (SATB)

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

Version 2:

Soli (SA), Coro (SATB)

2 Violini, Viola, Basso conti
(Violoncello / Fagotto / Contrabb)

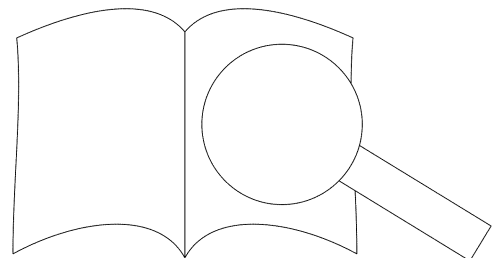
herausgegeben von
Günter Carus

Vivaldi-Ausgaben
Urtext

Auszug / Vocal score
Paul Horn



Carus 40.002/



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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).

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 Aufführungsgemeinschaften 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

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 meilleurs 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 - ni -
Tru - ly my soul ev - er shall praise the Lord my God, tru - ly my soul ev - er

Basso

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

(Oboi)
Violini I, II
Viola
Basso continuo

Adagio

Vi, Ob

7

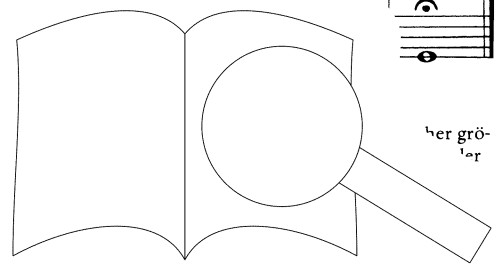
me - a Do - mi - num.
praise the Lord my God.

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

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

ni - ma pr - mi - num.
er shall pr my God.

Das Werk ist überwiegend in "weiter Lage" gestaltet. Zu allem der Mittelstimmen nötig. Der Klavierauszug verzicht deren 4'-Parallelen durch die Viola-Stimme. Füllstimmen aus



onian Philharmonic Chamber Choir, conducted by Tõnu Kaljuste (C
Aun...sdauer / Duration: ca. 15 min.

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English version by Jean Lunn

2. Et exsultavit

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 now my spir - it - al - so is". The piano accompaniment continues with a rhythmic pattern of eighth notes and chords.

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 - / joy - ful in God who is my Sav -". The piano accompaniment features a steady 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 - s / in God who is my Sav - iour, Sa -". The piano accompaniment continues with eighth-note accompaniment.

19

Alto solo and piano accompaniment for measures 19-22. The alto part begins with the lyrics "Qui - a re - spe - xit h / He has re - gard - ed th". The piano accompaniment continues with eighth-note accompaniment.

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 ge -
a - ra - ti o - nes in

Bc

Bc

Tutti

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

ne - ra-ti o - nes.
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
all men, all men in all

VI

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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

41

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

44

men, et san-ctum
ly, VI his name is .en e -
ly al -

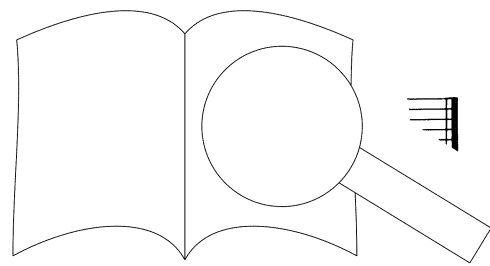
48

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

Bc

52

Musical notation for the Tenor solo part, measures 52-54. The lyrics are partially obscured by the watermark.



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3. Et misericordia eius

Andante molto

Coro

Andante molto

VI

4

Et mi - se - ri - cor - a
And his lov - ing - kind - ness and

Et r - i - us a pro -
And mer - cy are of

7

Et
And

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

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

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

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
 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- ti-
 ter-nal-ly, and his lov-ing-kind- on

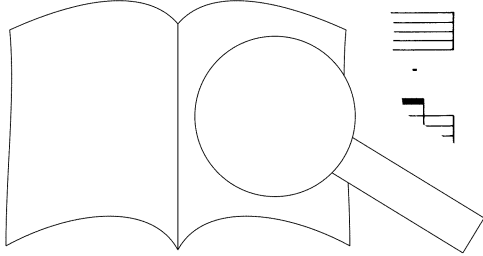
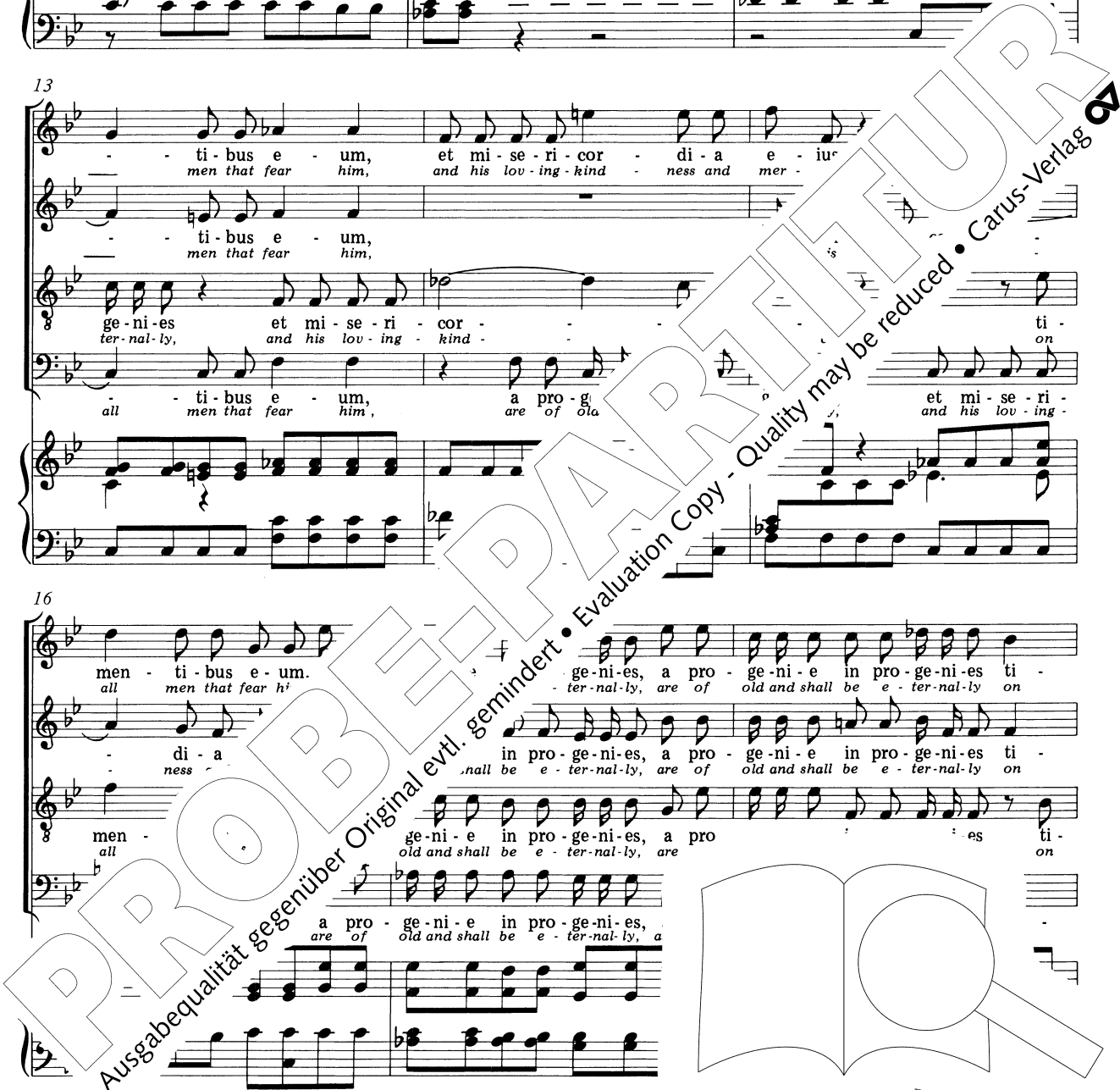
all - ti-bus e-um, a pro-ga et mi-se-ri-
 men that fear him, are of old and his lov-ing-

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

- di-a in pro-ge-ni-es, a pro-ge-ni-e in pro-ge-ni-es ti-
 ness - nall 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- es ti-
 all old and shall be e-ter-nal-ly, are on

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



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

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

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

e - um, pro - ge - ni - es,
fear him, e - ter - nal - ly,

men - ti - in - ro - ge - ni - e in pro - ge - ni - es, et mi - se - ri -
all men - ness and of old and shall be e - ter - nal - ly, and his lov - ing -

et i - ius, et mi - se - ri - cor -
and his lov - ing - kind -

cor - e - ius a pro - ge - ni - e in pro - ge - ni - es, et mi - se - ri -
and his lov - ing - kind -

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

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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 that 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

di - a e - ius, et an. ti - men -
 ness and mer - cy, and is on all

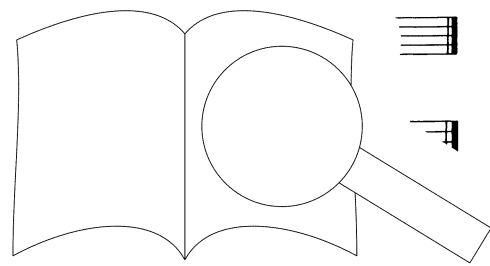
ti - bus, ti - bus e - um.
 that fear, men that fear him.

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

men
 all

bus, ti - men
 t 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

5

fe
he

nowed
pot
showed

cit
has
pot
showed

8

en - ti - am
strength to us

en - ti - am
strength to

en - ti - am
strength to

and su - o:
might - y

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

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

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

di - sper - sit
arms strong and might - y

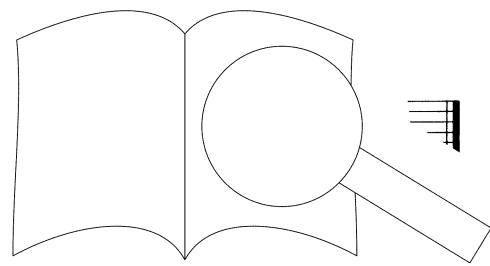
in
with

bra - chi - o su
arms strong and might

u -
te

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



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5. Deposituit

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

6

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

13

les. meek.
 les. meek.
 les

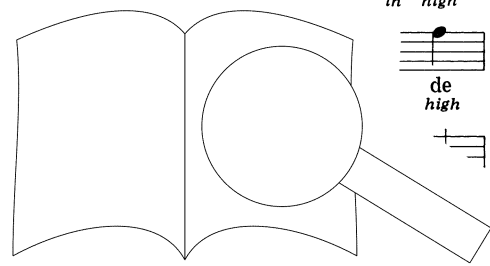
De - po - su - it — pot - en - tes, pot - en - tes de
 He has put down the might - y from thrones in high

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 an - tes de
 He has p' in high

De - po
 He has

de
 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 - er
 ed all the meek, and -

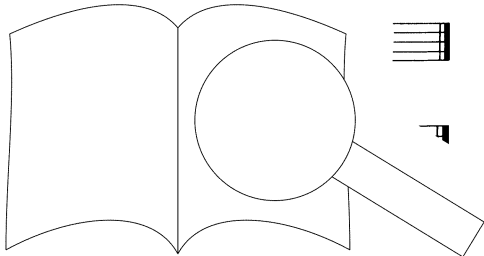
vit hu - mi - les,
 ed all the meek,

vit hu - mi - le an - ta
 ed all the m ex - al - ta
 has - ex - alt

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

vit hu - mi - les.
 ed all th-

vit hu - mi - les.
 ed all th-



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

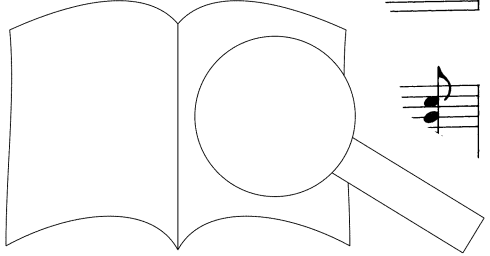
Allegro

Bc

5
 nis et di - vi - tes di - r
 things, and rich men he dis -
 E - su - ri - en - tes im - ple - vit bo - nis et di - vi -
 Be - hold, the hun - gry he fills with good things, and rich r

8
 mi - sit in - a -
 miss - es all emp -
 mi - sit in - a -
 miss - es all emp -

11
 - mi - sit in - a - nes. E - su - ri - en - tes im - ple - vit -
 - miss - es all emp - ty, 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 emp - ty, all emp -

nes di - mi - sit
 a he dis - miss - es

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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 - brance of

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 of

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 of

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 of

Largo VI, Ob

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.

mi - se - ri - cor - di - ae su - ae.
 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



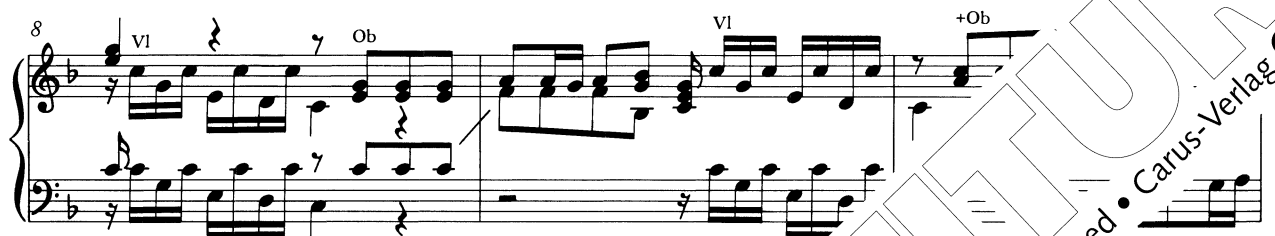
5

VI Ob



8

VI Ob VI +Ob



11



14

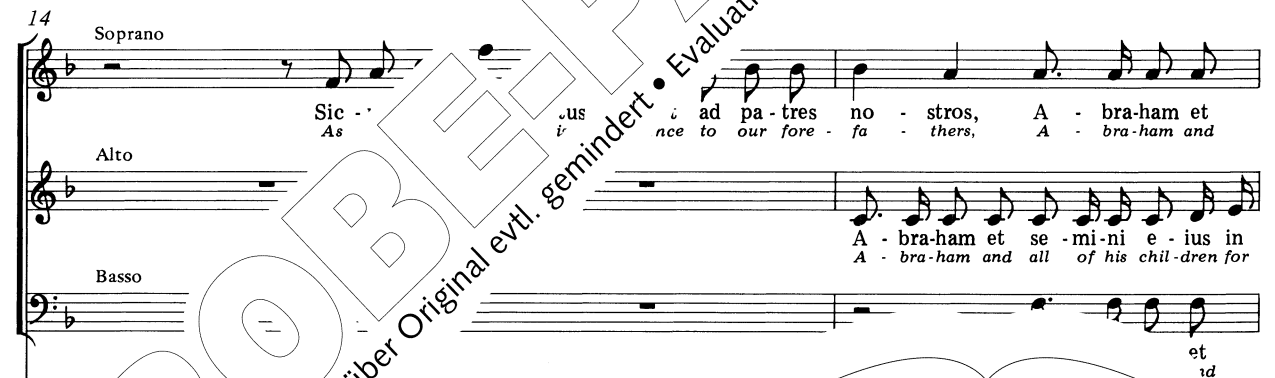
Soprano

Alto

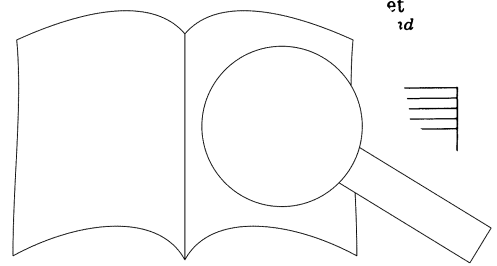
Basso

Sic - - ius ad pa - tres no - stros, A - bra-ham et
As - - i - gemindert nce 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



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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,

lc
cus est ad pa - tres
- ised once to our fore -

VI, Ob

Bc

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

Sic
as
ad pa - tres no - stros, A - bra - ham et se - mi - ni e - ius in
 ice 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 ch

1 et
and

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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 and sr

- cu-la, A - bra-ham, A - bra-h
- er-more, A - bra-ham, A - brr se ti ius in
u - dren for

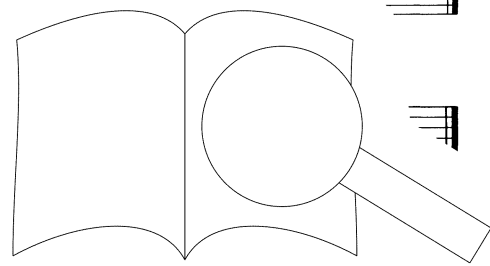
- cu-la, A - bra-ham, ra. u - ni e - ius in
- er-more, A - bra-ham, of his chil - dren for

Ob VI Bc

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

sae - cu -
ev - er -

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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 -

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 -

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 -

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

Largo
 VI, Ob

4

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

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

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

15

A - -
 A - -

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

men, lo - rum. A - men, a -
 men, ev - er. A - men,

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

men, a - - - - - men, et in sae - cu -
 men, a - - - - - men, in e - ter - ni - ty and for ev - er, and for

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

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

A - .
 A - .

men, a - - - - -
 men, a

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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 -
 and for ev - er, and for ev - er. A -

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

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 -

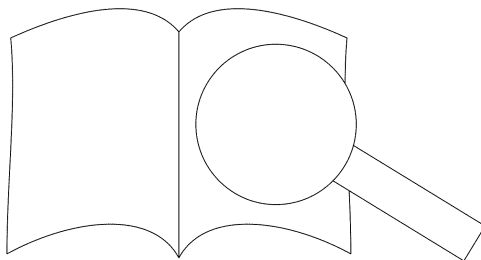
- - - men, et in sa - - - rum. A - - - men.
 - - - men, in e - - - er. A - - - men.
 - - - men, a - - - rum. A - - - men.
 - - - men, a - - - er. A - - - men.

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

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



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Magnificat

2. Version (RV 611)

page

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5.	Deposuit	- - - - -	14
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8a.	Sicut locutus est	- - - - -	38
9.	Gloria Patri	- - - - -	22

2a. Et exsultavit

Allegro
Soprano

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, and

29

Archi

34

Archi

Musical score for measures 38-43. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for measures 44-47. The vocal line begins with the lyrics: "Et ex - sul - ta - vit spi - ri - tus / And now my spir - it al - so is". The piano accompaniment includes a section for the Cello (Bc) marked *p* (piano) and features trills (tr) in the right hand.

Musical score for measures 48-52. The vocal line continues with the lyrics: "me - us in De - o sa - lu - ta - / Joy - ful in God, in God my help". The piano accompaniment includes trills (tr) in the right hand.

Musical score for measures 53-57. The vocal line includes the lyrics "ri and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand.

Musical score for measures 58-62. The vocal line includes the lyrics "ex - sul - ta - vi / now my spir - it". The piano accompaniment features trills (tr) in the right hand. A large watermark "PROBE PARTITUR" is overlaid on the page.

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

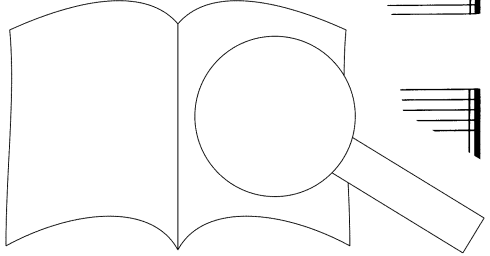
sa - lu -
 God my

ta -
 help

Adagio a tempo

ri - me o.
 and Sav - iour.

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2b. Quia respexit

Andante molto
Soprano

Archi

5

9

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

13

cil - lae - su - ae: - ce e - nim ex
his - hand - maid - en; - from hence - forth all

17

tam me di - ce - ti -
call - me most bless - e

21

25

29

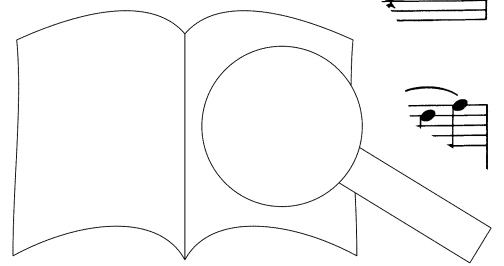
nes, ge - ne - ra - tio
tions, all gen - er - a

33

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

37

ta - tem an -
sta - tion of



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41

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

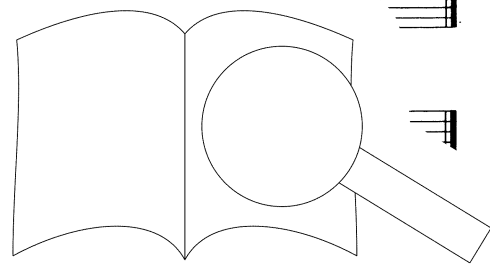
nes,
 tions,

58

a tempo

- ti - o - nes.
 en - 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- am, san-ctum
And for me he that is might-y has done, his name is

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

et san-ctum no-men e-it et Qui-a
his name is ho-ly-al-we 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 ctu -

ly al - ways, his nr

46

- men e -

ly al -

53

um no - men, no - men e - ius.

is - ho - ly, ho - ly al - ways.

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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

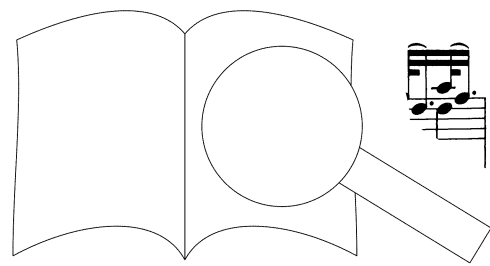
12

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

15

E - su
tru - ly

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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 -

... - tes di -
 ... en he dis -

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

S.
4s

cu - tus
prom - ised

14

est
once

ad
to

pa -
our -

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

18

e - ius
chil - dren

in
for

sae -
ev -

22

26

30

34

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.