

Antonio  
**VIVALDI**

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**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

Partitur / Full score



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Carus 40.002

Antonio Vivaldi (1678–1741) – hauptsächlich bekannt als der große Violinkünstler, Instrumental- und Opernkompontist 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 Aufführungsgegebenheiten 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 Chiretta (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.

Der vorliegenden Neuausgabe des *Magnificat* liegt die in der Nationalbibliothek Turin unter der Signatur *Giord. 35/6* (cc. 89a–112b) aufbewahrte Partiturhandschrift Vivaldis zugrunde. Der Bibliothek sei an dieser Stelle für die Überlassung von Photoreproduktionen der Quelle und für die Editionserlaubnis freundlichst gedankt. Das Autograph ist flüchtig geschrieben und hat – namentlich in den alternierenden Arien der Zweitfassung – deutlich Konzeptcharakter. Manche Blätter sind nur spärlich beschrieben oder enthalten größere, durch Gitterstriche wieder verworfene Partien. Oft werden duplierende Instrumentalstimmen oder auch unisono geführte Chorstimmen nicht ausnotiert, lediglich mit Verweis auf die Leitstimme (*c...* oder *con...*) bezeichnet. Diese Teile der Partitur, wie auch fehlende Textunterlegung in den Chorsätzen, die nach anderen Stimmen erschlossen werden kann, werden in der vorliegenden Ausgabe ohne Einzelnachweis ergänzt. Vom Herausgeber hinzugefügte Akzidentien sind durch Kleinstich gekennzeichnet. Die Auflösung einer #-Vorzeichnung, bei Vivaldi gelegentlich durch b-Schreibung angezeigt, erfolgt stillschweigend nach heutiger Regel mit einem ♭.

Folgende Lesarten der Quelle werden festgehalten:

Takt	Note	Stimme	Lesart der Quelle
<i>Version 1</i>			
2.	<i>Et exultavit</i>		
8.5	Bc	A	
3.	<i>Et misericordia eius</i>		
9.3	Bc	Bezifferung $\frac{6}{4}$	
15.2	B	Achtelwert	
16.3+4	Bc	mit 98 beziffert	
33.5–8	Bc	Bezifferung	
5.	<i>Deposuit</i>		
1	alle Sti	ohne Tempobezeichnung	
6.	<i>Esurientes</i>		
25.1–3	S 2		
8.	<i>Sicut locutus est</i>		
33.1	Ob 1 und 2	Beischrift: <i>Haut: Soli</i>	
34	S, A, B	Halbepause für 3. und 4. Viertel fehlt	
35	S, A, B	Halbepause für 1. und 2. Viertel fehlt	
38	alle Sti	zusätzlicher Taktstrich in Taktmitte und dann Taktstriche bis Satzschluß um 2 Viertelwerte vorversetzt	
9.	<i>Gloria patri</i>		
3.1	Bc	Bezifferung $\frac{7}{5b}$	
35		Nachschrift <i>Fimis</i>	

#### Version 2

<i>2 b. Quia respexit</i>			
3.2	Vl 1 und 2	ohne #	
7.3	Vl 1 und 2	ohne #	
14.1	Vl 1 und 2		
	und Va	Beischrift <i>p.</i> (=piano)	
34.2	Bc	Bezifferung $\frac{5}{4}$	
39.1	Va	<i>f</i> <sup>1</sup>	
<i>2 c. Quia fecit</i>			
28.1+2	S	nur ein Achtelwert <i>f</i> <sup>1</sup>	
34.1+2	Vl 1	<i>b</i> <sup>1</sup> + <i>b</i> <sup>1</sup>	
<i>6 a. Esurientes</i>			
19.2	Vl 2	mit <i>p.</i> (= piano)	
20.5	Va	mit <i>p.</i> (= piano)	
<i>8 a. Sicut locutus est</i>			
3.2 + 3	Bc	<i>c</i> <sup>1</sup> + <i>b</i>	
21.3	Bc	Bezifferung $\frac{7}{5b}$	
24.2–28.4	Vl 1 und 2,	im Baßschlüssel	
und	Va	eine Oktave tiefer notiert,	
41.2–45.4		während Bc pausiert	

Ravensburg, 23. Oktober 1978

Paul Horn

#### Abkürzungen:

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

## Foreword

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.

This edition is based on Vivaldi's autograph score that is preserved in the Turin National Library under catalogue No. *Giord.35/6* (cc.89a–112b). Deep gratitude must be expressed to the library for photostatic reproductions of the sources and for giving permission to publish this edition. The autograph was hastily written and – particularly in the alternative arias of the second version – is clearly a rough sketch. A number of sheets are only scantily written; others contain rather large passages that have been crossed out. Duplicate instrumental voices as well as unison choral parts are often not written out but rather are referred to the leading voice by *c...* or *con...* Such parts, whether instrumental or vocal, that may be inferred on the basis of other voices are completed in this edition without indication. Accidentals added by the editor are in small print. The cancellation of a  $\sharp$ , which is occasionally indicated by the flat sign ( $\flat$ ) in Vivaldi's autograph, is changed to  $\natural$  (to conform to current custom) without comment. See the remarks in German for differences between the autograph score and the new edition.

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

Paul Horn

## Préface

Antonio Vivaldi (1678–1741) est connu principalement comme le grand artiste du violon, compositeur de musique instrumentale et d'opéras de l'époque de Bach. Ce n'est que depuis l'ouverture des volumineux inventaires de la Bibliothèque Nationale de Turin que l'on découvre qu'il a laissé aussi un important répertoire de musique sacrée. Son sacerdoce et sa place, durant de longues années, de directeur musical de l'*Ospedale della Pietà*, un grand orphelinat de Venise, lui imposèrent l'obligation et l'impulsion de créer un répertoire fort diversifié de musique sacrée. Il en résulte des mouvements de messes et des oratorios, des psaumes et toutes sortes de pièces destinées à des occasions liturgiques particulières. Ces œuvres suivent toujours le style baroque vocal et instrumental des cantates du XVIII<sup>e</sup> 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<sup>o</sup> 2a) et Chiaretta (au n<sup>o</sup> 2c) possédaient des voix de coloratures remarquables, alors que Bolognesa (au n<sup>o</sup> 2b) était formée plutôt pour une mélodie linéaire. Ambrosina devait disposer d'une voix d'alto grave; sa partie (au n<sup>o</sup> 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<sup>o</sup> 1) et *Suscepit Israel* (n<sup>o</sup> 7). Les versets *Fecit potentiam* (n<sup>o</sup> 4) et *Deposuit* (n<sup>o</sup> 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<sup>o</sup> 9) reprend adroitement le début de l'œuvre, et débouche sur l'«obligatoire» fugue finale.

La présente édition se base sur la partition manuscrite de Vivaldi, conservée à la Bibliothèque Nationale de Turin sous la cote *Giord. 35/6* (f<sup>o</sup> 89a–112b). Nous remercions vivement la Bibliothèque, qui nous a transmis des reproductions photographiques de la source et nous en a autorisé la publication. L'autographe a été écrit rapidement, et il possède un caractère d'esquisse très net, surtout dans les airs alternants de la seconde version. De nombreux feuillets ne sont écrits que parcimonieusement, ou encore contiennent de grandes parties biffées par des traits formant grillage. Souvent les parties instrumentales qui en doublent d'autres, ou encore les voix chantées à l'unisson, ne sont pas écrites en toutes notes; plus encore, elles sont parfois indiquées seulement par un renvoi à la voix conductrice (*c...* ou *con...*). Ces parties, de même que le manque du texte dans les passages pour chœur, éléments qui peuvent être déduits des autres voix, sont complétés sans autre indication dans la présente édition. Les accidents ajoutés par l'éditeur sont imprimés en petits caractères. L'annulation d'un  $\sharp$ , annoncée habituellement chez Vivaldi par le signe  $\flat$ , est remplacée sans commentaire par un  $\natural$ , selon l'usage actuel. Les différences entre la nouvelle édition et la partition autographe sont indiquées dans la version allemande.

Ravensburg, le 23 octobre 1978  
Traduction française: François Brulhart

Paul Horn



# Magnificat

1. Version

Antonio Vivaldi  
1678–1741

## 1. Magnificat Adagio

**Violino 1**  
(c<sup>2</sup>-a<sup>2</sup>)  
+Oboe 1 ad lib.

**Violino 2**  
(es<sup>1</sup>-d<sup>2</sup>)  
+Oboe 2 ad lib.

**Viola**  
(g-g<sup>1</sup>)

**Soprano**  
(es<sup>1</sup>-d<sup>2</sup>)

**Alto**  
(c<sup>1</sup>-a<sup>1</sup>)

**Tenore**  
(g-fis<sup>1</sup>)

**Basso**  
(G-a)

**Basso continuo**  
(G-a)

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

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

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

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

B.C. e 2. C. 7 # 6 5 4 3 7 6b 4

Available on CD with *Estonian Philharmonic Chamber Choir*, conducted by Tõnu Kaljuste (CV 83.403).

Aufführungsdauer / Duration: ca. 15 min.

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Herausgeber: Günter Graulich  
Generalbaubausetzung: Paul Horn  
English version by Jean Lunn

7

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

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

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

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

7b 6 4 6 5b 10 9 8 4 10b 9 8 10 9 8 # 3 7 5 7 6# 7b 3# 7 6 5 4 3#

2. Et Itavit  
Allegro

Violino I  
(b-d<sup>3</sup>)

Soprano  
Solo (f<sup>1</sup>-f<sup>2</sup>)  
Tutti (a<sup>1</sup>-f<sup>2</sup>)

Alto  
Solo (c<sup>1</sup>-d<sup>2</sup>)  
Tutti (d<sup>1</sup>-d<sup>2</sup>)

Tenore  
Solo (f-g<sup>1</sup>)  
Tutti (f-f<sup>1</sup>)

Basso  
(A-a)

Basso continuo  
(D-d<sup>1</sup>)

P.C.

6  
5

6  
5

6  
5

7 6 4 6  
2

5

7 6 4 2 6 7 6 4 2 6 7 6 4

9

Solo

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

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

13

Musical notation for measures 13-15. The system includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part features chords and moving lines in both hands.

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

Musical notation for measures 16-18. The system includes vocal staves and piano accompaniment. The piano part continues with chords and moving lines.

Piano accompaniment for measures 16-18. The right hand plays chords and moving lines, while the left hand plays a bass line. Fingerings are indicated with numbers 7, 6, 5, 6, 5, 6.

17

Musical notation for measures 17-20. The system includes vocal staves and piano accompaniment. The piano part continues with chords and moving lines.

Musical notation for measures 21-23. The system includes vocal staves and piano accompaniment. The piano part continues with chords and moving lines.

Musical notation for measures 24-26. The system includes vocal staves and piano accompaniment. The piano part continues with chords and moving lines.

Piano accompaniment for measures 24-26. The right hand plays chords and moving lines, while the left hand plays a bass line. Fingerings are indicated with numbers 6, 5, 4, 7, 6, 2, 6, 7, 6, 2, 6, 7, 6, 2, 6, 7.

21 Quia respexit

Empty musical staves for the first system.

Empty musical staves for the second system.

Solo

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

Musical staves for the vocal solo section.

Piano accompaniment for the first section.

Empty musical staves for the second system.

25

Tutti Solo

om - nes,  
all men,

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

om - nes,  
all men,

om - nes,  
all men,

Tutti 2. C.

Musical staves for the second section, including vocal and piano parts.

31

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

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

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

P.C.

6 4 5 3# 6 5 3# 6 5 6

Quia fecit mihi magna

39

Musical notation for measures 39-42, including vocal staves and piano accompaniment.

Solo

Qui - a fe - cit mi - hi ma - gna qui po - tens est, et sanc - tum no - men, et sanc - tum  
 And for me he that is might - y has done great things; his name is ho - ly, his name

Piano accompaniment for measures 39-42.

43

Musical notation for measures 43-46, including vocal staves and piano accompaniment.

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

Piano accompaniment for measures 43-46.

47

First system of musical notation, featuring vocal staves and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, including lyrics for the vocal parts. The lyrics are: "men, no-men e - ius, et sanc - tum, sanc - tum no - men, sanc - tum no - men - ius. ly, ho - ly al - ways, his name, his name, his name, his name is ho - ly". The word "Carus" is overlaid in large, semi-transparent letters across this system.

Fourth system of musical notation, primarily piano accompaniment. It features chords and moving lines in both hands. A small number "6" is visible at the end of the system.

Fifth system of musical notation, continuing the vocal and piano parts. The word "Carus" is overlaid in large, semi-transparent letters across this system.

Sixth system of musical notation, continuing the vocal and piano parts.

Seventh system of musical notation, primarily piano accompaniment. It includes detailed fingering numbers for the left hand: 7 6 2 6 7 6 2 6, 7 6 2 6 7 6 3 4, and 6 5.



3. Et misericordia eius

Andante molto

3

Violino 1  
(c<sup>1</sup>-f<sup>2</sup>)

Violino 2  
(g-d<sup>2</sup>)

Viola  
(es-a<sup>1</sup>)

Soprano  
(c<sup>1</sup>-f<sup>2</sup>)

Alto  
(b-c<sup>2</sup>)

Tenore  
(f-g<sup>1</sup>)

Basso  
(G-c<sup>1</sup>)

Basso continuo  
(C-f<sup>1</sup>)

P.C. e 2.C.

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

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

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

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

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  
 And his lov - ing - kind - ness and mer - cy are of old and shall be e - ter - nal - ly, and his lov - ing - kind - ness and

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

10# 8 7 6 6 6 6 4 6 4 2 6 4

13

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

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

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

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

7 6 5 6 9 8 7

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

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

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

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

in ni - es ti - men - ti - bus  
 - nal - ly on all men that

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

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

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

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

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

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

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

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

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

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

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

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

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

4. Fecit potentiam

Presto

Violino 1 (g-b<sup>2</sup>)

Violino 2 (g-fis<sup>2</sup>)

Viola (d-d<sup>2</sup>)

Soprano (g<sup>1</sup>-es<sup>2</sup>)

Alto (d<sup>1</sup>-b<sup>1</sup>)

Tenore (g-g<sup>1</sup>)

Basso (G-c<sup>1</sup>)

Basso continuo (Es-d<sup>1</sup>)

P.e 2.C.

Fe - cit po -  
He has showed

ten - ti - am,  
strength to us,

fe - cit po -  
he has showed

ten - ti - am,  
strength to us,

fe - cit po -  
he has showed

ten - ti - am,  
strength to us,

fe - cit po -  
he has showed



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

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

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

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

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

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

Piano accompaniment for measures 17-20. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass line with eighth-note accompaniment.

men - te cor - dis su - i.  
 in their hearts' de - vic - es.

men - te cor - dis su - i.  
 in their hearts' de - vic - es.

men - te cor - dis su - i.  
 in their hearts' de - vic - es.

men - te cor - dis su - i.  
 in their hearts' de - vic - es.

Piano accompaniment for measures 21-24. The right hand continues the melodic line, and the left hand features a more active bass line with eighth-note patterns. Measure numbers 7, 6, 5, and 3 are visible below the staff.

Piano accompaniment for measures 25-28. The right hand continues the melodic line, and the left hand features a more active bass line with eighth-note patterns.

Four empty vocal staves (Soprano, Alto, Tenor, Bass) for measures 29-32.

Piano accompaniment for measures 33-36. The right hand features a melodic line with chords, and the left hand provides a steady bass line with eighth-note accompaniment.



5. Deposuit  
Allegro

Violino 1  
(g-f<sup>2</sup>)

Violino 2  
(g-f<sup>2</sup>)

Viola  
(g-f<sup>2</sup>)

Soprano  
(b-es<sup>2</sup>)

Alto  
(b-es<sup>2</sup>)

Tenore  
(B-es<sup>1</sup>)

Basso  
(B-es<sup>1</sup>)

Violini, Violette e Bassi  
tutti unisoni

Soprani, Alti, Tenori, Bassi  
tutti unisoni

Musical score for Violino 1, Violino 2, and Viola, measures 3-4. The instruments play in unison, with a triplet of eighth notes in the first measure.

Musical score for Soprano, Alto, Tenore, and Basso, measures 3-4. The vocalists sing in unison.

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

De - po - su - it\_ po - ten - tes, po - ten - 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

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

P.e 2.C.

Basso continuo  
(G-f<sup>1</sup>)

Musical score for Basso continuo, measures 3-4. The instrument plays a rhythmic accompaniment.

Musical score for Violino 1, Violino 2, and Viola, measures 7-8. The instruments play in unison.

Musical score for Soprano, Alto, Tenore, and Basso, measures 7-8. The vocalists sing in unison.

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

Musical score for Violino 1, Violino 2, and Viola, measures 7-8. The instruments play in unison.

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

Musical score for Violino 1, Violino 2, and Viola, measures 7-8. The instruments play in unison.

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

Musical score for Violino 1, Violino 2, and Viola, measures 7-8. The instruments play in unison.

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

Musical score for Piano, measures 7-8. The piano provides harmonic support for the vocalists.

Piano accompaniment for measures 13-20, featuring treble and bass staves with chords and melodic lines.

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

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

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

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

Piano accompaniment for measures 21-28, featuring treble and bass staves with chords and melodic lines.

de ex - al - ta -  
 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 -

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

Piano accompaniment for measures 29-36, featuring treble and bass staves with chords and melodic lines.

27

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

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

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

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

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

33

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

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

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

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

6. Esurientes  
Allegro

3

Soprano 1  
(f<sup>1</sup>-g<sup>2</sup>)

Soprano 2  
(e<sup>1</sup>-f<sup>2</sup>)

Basso continuo  
(F-c<sup>1</sup>)

2.C.

2

2

5

7

5

11

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,

13

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

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

17

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

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

19

*a*  
*emp*

*tr*

*tr*

23

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

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

6 5 6 4 5

27

*tr*

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.

5 4 3

7. Suscepit Israel

Allegro

Violino 1  
(d<sup>2</sup>-a<sup>2</sup>)  
+ Oboe 1 ad lib.

Violino 2  
(a<sup>1</sup>-e<sup>2</sup>)  
+ Oboe 2 ad lib.

Viola  
(f-b<sup>1</sup>)

Soprano  
(a<sup>1</sup>-e<sup>2</sup>)

Alto  
(d<sup>1</sup>-a<sup>1</sup>)

Tenore  
(f-e<sup>1</sup>)

Basso  
(A-b)

Basso continuo  
(D-b)

Largo

Con l'Alto

Con il Canto

Con il Tenore

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

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

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

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

P. 2 C.

Adagio

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

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

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

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

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

5 4 3# 5 4 3# 4

8. Sicut locutus est  
Allegro ma poco

3

Oboe 1  
(f1-c3)



Musical staff for Oboe 1, showing a melodic line in treble clef with a key signature of one flat and a 3/4 time signature.

2 Hautbois

Oboe 2  
(d1-c3)



Musical staff for Oboe 2, showing a melodic line in treble clef with a key signature of one flat and a 3/4 time signature.

Violini

Violino 1  
(c1-c3)



Musical staff for Violino 1, showing a bass line in bass clef with a key signature of one flat and a 3/4 time signature. The number '4' is written below the staff.

Violino 2  
(c1-c3)



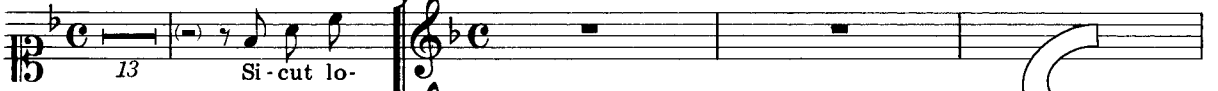
Musical staff for Violino 2, showing a treble line in treble clef with a key signature of one flat and a 3/4 time signature.

Viola  
(g-d2)



Musical staff for Viola, showing a bass line in bass clef with a key signature of one flat and a 3/4 time signature. The number '4' is written below the staff.

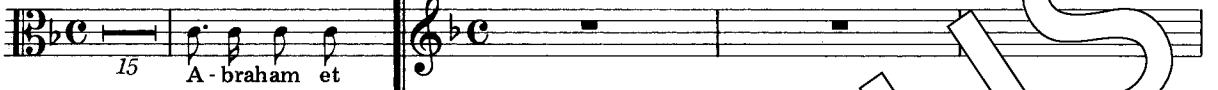
Soprano  
(f1-g2)



Musical staff for Soprano, showing a treble line in treble clef with a key signature of one flat and a 3/4 time signature. The number '13' is written below the staff.

Si - cut lo -

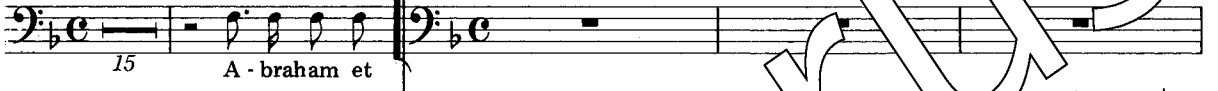
Alto  
(c1-c2)



Musical staff for Alto, showing a bass line in bass clef with a key signature of one flat and a 3/4 time signature. The number '15' is written below the staff.

A - braham et

Basso  
(H-e1)



Musical staff for Basso, showing a bass line in bass clef with a key signature of one flat and a 3/4 time signature. The number '15' is written below the staff.

A - braham et

P.C.

Basso continuo  
(C-e1)



Musical staff for Basso continuo, showing a bass line in bass clef with a key signature of one flat and a 3/4 time signature.



Piano accompaniment section with multiple staves. The right hand plays chords and the left hand plays a rhythmic pattern. A large watermark 'CARUS' is overlaid on the page.



9

13

Si - cut lo - cu - tus est ad pa - tres no - stros, A - bra - ham et  
 As he had prom - ised once to our fore - fa - thers, A - bra - ham and

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

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

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  
 ev

cu - la, in sae - cu -  
 more

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.

Si - cut - lo - cu - tus  
 as he had prom - ised

la.  
 more,

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

Empty musical staves for vocal and piano parts.

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

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

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

Musical notation for vocal and piano parts with lyrics.

29

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

Musical notation for vocal and piano parts with lyrics.

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

9. Gloria patri . . .

Largo

Violino 1  
(c<sup>2</sup>-b<sup>2</sup>)  
+ Oboe 1 ad lib.

Violino 2  
(d<sup>1</sup>-f<sup>2</sup>)  
+ Oboe 2 ad lib.

Viola  
(g-es<sup>2</sup>)

Soprano  
(d<sup>1</sup>-f<sup>2</sup>)

Alto  
(c<sup>1</sup>-b<sup>1</sup>)

Tenore  
(f-fis<sup>1</sup>)

Basso  
(G-c<sup>1</sup>)

Basso continuo  
(D-g<sup>1</sup>)

Con l'alto

Con il Canto

Col Tenore

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

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

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

Glo - ri - a  
 Glo - ry to God the Fa - ther, and to the Son,

Sicut erat in principio  
Andante

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

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

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

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

6 5<sup>b</sup> 4 3 7 5 6 4<sup>#</sup> 6 7 6<sup>#</sup> 7<sup>#</sup> 3<sup>#</sup> 7 5 6 4 3<sup>#</sup>

9

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

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

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

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

6 5 6 5 4 3 5

Allegro  
13

A - - - - -  
 A - - - - -

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

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

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

b b 7 b 5b 6# 6

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

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

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

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

6/5 6/5 6/4 6/4 2

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

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

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

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

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

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

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

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

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

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

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



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

in sae - 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

# Magnificat

## 2. Version

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

*a. Et exultavit*  
**Allegro**

The musical score is arranged in five staves. The top two staves are for Violino 1 (c1-c3) and Violino 2 (c1-c2), both in treble clef. The third staff is for Viola (f-a) in bass clef. The fourth staff is for Soprano (c1-f2) in treble clef, with the word 'Et' written below the first measure. The bottom staff is for Basso continuo (C-d1) in bass clef. The music is in 2/4 time and B-flat major. It features various musical notations including trills (tr), triplets (3), and dynamic markings (f). A large, stylized watermark 'Carus' is overlaid diagonally across the score.

Aufführungsdauer / Duration: ca. 21 min.

Et  
And

21

musical score for measures 21-25, featuring vocal lines and piano accompaniment. The piano part includes chord numbers 6 and 7.

26

musical score for measures 26-30, including lyrics: "me - o, - lu - ta - Sav - iour my help".

musical score for measures 31-35, featuring piano accompaniment with dynamic markings like *p*.

36 *tr* *tr* *tr*

*f* *tr* *tr*

*f*

- ri me - o.  
and Sav - iour,

*f*

7 6 2 6 7 6 2 7 6

42 *tr* *tr* *tr*

*p*

*tr* *tr* *p*

Et xul - ta - vit spi - ri - tus  
and now my spir - it al - so is

*p*

*p*

*tr* *tr* *p*

*p*

*p*

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

*p*

53

*p*

*p*

*ri*  
*and*

58

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*p*

*tr*

*tr*

me - o, et al - ta - vit ri - tus me - us in  
Sav - iour, spir - it at - so - is joy - ful, is

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

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

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

69

ri me  
and Sav

74

Adagio *a tempo*

o,  
iour, ta help

ri me o.  
and Sav iour.

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



2b. Quia respexit  
Andante molto

Violino 1  
(g-c<sup>3</sup>)

Violino 2  
(g-c<sup>3</sup>)

Viola  
(d-d<sup>2</sup>)

Soprano  
(d<sup>1</sup>-g<sup>2</sup>)

Basso continuo  
(D-d<sup>1</sup>)

Bolognesa

8 Qui

Qui - a re -  
He has re -

7# 6b

6b

#

7

#

p

p

p

p

p#

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

15

Musical notation for measures 15-19. The system includes a vocal line with lyrics and a piano accompaniment with chords and fingerings.

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

7

20

Musical notation for measures 20-24. The system includes a vocal line with lyrics and a piano accompaniment with chords and fingerings.

o - mnes ge - ne  
 in all gen

7

7

Musical notation for measures 25-29. The system includes a vocal line and a piano accompaniment with chords and fingerings.

Musical notation for measures 30-34. The system includes a piano accompaniment with chords and fingerings.

7

7

5

7<sup>b</sup>

Tasto solo



47

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

6 $\flat$  7 $\sharp$  6 $\flat$  7 $\sharp$  6 $\flat$

52

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

Adagio a tempo

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

2c. Quia fecit

Andante e sempre tutti Piano

Violino 1 (b-b<sup>2</sup>)

Violino 2 (g-b<sup>2</sup>)

Viola (e-d<sup>2</sup>)

Chiaretta

Soprano (b-f<sup>2</sup>)

Basso continuo (Es-b)

Quia

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

5 7

5

1 p p p

6 5 4

19

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

6 4 7 5 6 5 6 5

26

ius. Quia fe-tens magna qui po-tens est et  
 ways, and for me he that is might-y has done great things; his

f p p

6 4 7 6 5

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

6 b 7 b 7

39

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

45

no - men  
 ho - ly

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

see page 9

6a. Esurientes

Allegro

Violino 1 (f1-c3)

Violino 2 (d1-b2)

Viola (f-d2)

Ambrosina

Alto (a-c2)

Basso continuo (D-d1)

E-su-ri

3

p

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

5 4 3#



10 *tr*

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

13

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

16

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

5 3  
4

19

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

5/4 3

22

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

p p p

a  
 emp -

tr tr

27 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

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

6 4 # 7 #

30

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

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

6 4 5 3 # f

see page 23



16

stros,  
theirs.

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

21

cu - la.  
er - more,

26

cu - la.  
er - more,

31

Musical notation for measures 31-35. The vocal line is in a soprano register. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

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

Musical notation for measures 31-35, including piano accompaniment. The piano part continues with the same rhythmic and harmonic structure as in the previous system.

36

Musical notation for measures 36-40. The vocal line continues. The piano accompaniment features a more active right-hand part with sixteenth-note patterns.

— et se — i — A - bra - nam — et se - mi - ni e - ius in  
 — and — chil - d — A - bra - ham — and all — of his chil - dren in

Musical notation for measures 36-40, including piano accompaniment. The piano part continues with the active right-hand part.

Musical notation for measures 41-45. This system shows the piano accompaniment without a vocal line. The right hand continues with sixteenth-note patterns, and the left hand has a steady bass line.

sae - : : : : cu -  
 ev - : : : : er -

Musical notation for measures 41-45, including piano accompaniment. The piano part continues with the same rhythmic and harmonic structure.

46

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

50

cu - la.  
er - more.

54

cu - la.  
er - more.

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carus

Zu diesem Werk ist 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).

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

For this work **carus** music, the choir app, is available. In addition to the score and a recording, the app offers a coach to learn the choral parts. [www.carus-music.com](http://www.carus-music.com)