

Antonio
VIVALDI

Magnificat

1. Version (RV 610):
Soli (SSAT), Coro (SATB)
2 Oboi, 2 Violini, Viola, Basso continuo
(Violoncello / Fagotto / Contrabbasso ed Organo)

2. Version (RV 611):
Soli (SA), Coro (SATB)
2 Violini, Viola, Basso continuo
(Violoncello / Fagotto / Contrabbasso ed Organo)

herausgegeben von / edited by
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Stuttgarter Vivaldi-Ausgaben
Urtext

Klavierauszug / Vocal score
Paul Horn



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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 40.002),
Klavierauszug (Carus 40.002/03),
Klavierauszug XL im Großdruck (Carus 40.002/04),
Chorpartitur (Carus 40.002/05),
komplettes Orchestermaterial (Carus 40.002/19).

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

The following performance material is available for this work:
full score (Carus 40.002),
vocal score (Carus 40.002/03),
vocal score XL in large print (Carus 40.002/04),
choral score (Carus 40.002/05),
complete orchestral material (Carus 40.002/19).

For this work **Carus Music**, the choir app, is available.
In addition to the vocal score and a recording, the app offers
a coach which helps to learn the choral parts.
www.carus-music.com

Vorwort

Antonio Vivaldi (1678–1741) – hauptsächlich bekannt als der große Violinkünstler, Instrumental- und Opernkomponist der Bach-Zeit – hinterlässt, wie sich erst seit Erschließung der umfangreichen Bestände der Nationalbibliothek Turin herausgestellt hat, auch ein bedeutendes Repertoire geistlicher Musik. Sein Priesteramt und seine Stellung als langjähriger musikalischer Leiter am *Ospedale della Pietà*, einem großen Waisenhaus in Venedig, bringen ihm Verpflichtung und Anregung für ein vielseitiges kirchenmusikalisches Schaffen. Messen-Sätze und Oratorien, Psalmvertonungen und liturgische Gebrauchsstücke aller Art entstehen. Sie sind durchweg dem barocken vokal-instrumentalen Kantatenstil des 18. Jahrhunderts verpflichtet und zeigen einmal mehr Vivaldis hohe Meisterschaft im Entwurf prägnanter Satzformen und im Erfinden melodischer und harmonischer Ausdrucksthemen im Dienst einer bildhaften Textinterpretation.

Das *Magnificat | con Istrom:ti | Del Vivaldi*, wie der Originaltitel der autographen Partitur lautet, ist in mehreren Fassungen überliefert, die offensichtlich von verschiedenen Aufführungsgegebenheiten herrühren. Die vermutlich früheste Fassung ist nur unvollständig überliefert (RV 610b, zw. 1713 und 1717). Sie sah zusätzlich Trompeten vor, entspricht sonst aber weitgehend der zweiten Fassung (RV 610; Ende 1720er Jahre). Im Autograph dieser Fassung sind unter der Continuo-Stimme Hinweise für eine doppelchörige Ausführung der Komposition eingetragen, vermutlich als Nachtrag (RV 610a). Während in diesen Fassungen die chorische Konzeption dominiert (kurze Solo-Sätze, stets als Ensemble), werden in der letzten Fassung (RV 611, 1739) die Texte *Et exultavit*, *Quia respexit*, *Quia fecit*, *Esurientes*, *Sicut locutus est* jeweils mit neuen und ausgedehnten Solo-Arien bedacht, die, wie aus der Handschrift hervorgeht, auf namentlich genannte Sängerinnen aus dem *Ospedale* zugeschnitten sind. Mit unserer Edition lassen sich alle vollständigen Fassungen realisieren: Der Haupttext folgt RV 610, die Austauschsätze von RV 611 sind im Anhang wiedergegeben und die Hinweise zur Doppelchörigkeit (RV 610a) sind ebenfalls in unsere Partitur eingeflossen.

Die Schulkonzerte des Waisenhauses erfreuten sich eines guten Rufs. Vivaldi nutzte sie oft, um seine Meisterschülerinnen vorzustellen. Auch beim *Magnificat* scheint ein solcher Fall vorzuliegen, indem er – in der letzten Version – fünf solistische Gelegenheiten schafft und dabei auf Stimmumfang, Begabung und technisches Können der Solistinnen Rücksicht nimmt.

Die Chorsätze des Werkes (*Magnificat*, *Et misericordia eius*, *Fecit potentiam*, *Deposuit*, *Suscepit Israel* und *Gloria patri*) bleiben in beiden Fassungen unverändert. Es handelt sich um Sätze von geraffter Prägnanz, klarer Diktion und fesselnder Thematik. Hymnische Akkordik kennzeichnet die Textteile *Magnificat* (Nr. 1) und *Suscepit Israel* (Nr. 7). Die nach alter Tradition zu besonderer Dramatik verpflichtenden Verse *Fecit potentiam* (Nr. 4) und *Deposuit* (Nr. 5) werden durch schlagkräftige Instrumentation bzw. durch einen kühnen Unisono-Satz dargestellt. Das abschließende *Gloria patri* (Nr. 9) greift geschickt auf den Werkanfang zurück und mündet in die „obligatorische“ Schlussfuge.

Paul Horn 1978 (Uwe Wolf 2020)

Foreword

Not until the comprehensive manuscripts of the Turin National Library was examined was it possible to learn that Antonio Vivaldi – previously known chiefly as a great violinist-composer of operatic and instrumental music of Bach's period – also left behind a substantial repertory of sacred music. His office as a priest and his long years as musical director of the *Ospedale della Pietà* (a large orphanage in Venice) both occasioned and inspired him to compose church music in large variety: movements of masses, oratorios, psalm settings and liturgical music of every sort. All of them were patterned in the Baroque (vocal and instrumental) style of the eighteenth century and display again and again Vivaldi's masterly skill in drawing up sententious formal structures and in inventing expressive melodies and harmonies for descriptive interpretation of their texts.

The *Magnificat | con Istrom:ti | Del Vivaldi*, as the original title of the autograph score reads, has survived in several versions which clearly originate from different performance circumstances. The probably earliest version is extant only incompletely (RV 610b, between 1713 and 1717). It included additional trumpets, but otherwise largely corresponds to the second version (RV 610; late 1720s). In the autograph of this version, indications for a double-choir performance of the composition are notated under the continuo part, presumably added later (RV 610a). While in these versions the choral conception dominates (short solo movements, always performed in ensemble), in the last version (RV 611, 1739) the texts *Et exultavit*, *Quia respexit*, *Quia fecit*, *Esurientes*, and *Sicut locutus est* are each set in new and substantial solo arias, which, as the manuscript indicates, were composed for specifically named singers from the *Ospedale*. With our edition, all the complete versions can be realized: The main text follows RV 610, the replacement movements of RV 611 are reproduced in the appendix and the indications for double choir (RV 610a) are also included in the score.

The school concerts of the orphanage had a good reputation. Vivaldi frequently used them to present girls in his master class. The *Magnificat* also seems to be one such case; for the final version he created five solo parts that give consideration to the vocal range, the talent and the technical proficiency of the young soloists.

The choral numbers of the work (*Magnificat*, *Et misericordia eius*, *Fecit potentiam*, *Deposuit*, *Suscepit Israel* and *Gloria patri*) remain the same in both versions and display pregnant terseness, clear diction and fascinating themes. Hymn-like chords characterize the text portions of *Magnificat* (No. 1) and *Suscepit Israel* (No. 7) while the verses *Fecit potentiam* (No. 4) and *Deposuit* (No. 5), which, according to long tradition required especially dramatic treatment, are depicted through powerfully striking instrumentation and bold unison writing. The concluding *Gloria patri* (No. 9) adroitly goes back to the opening material of the work and ends with the "obligatory" closing fugue.

Paul Horn 1978 (Uwe Wolf 2020)
English translation: E. D. Echols and Gudrun Kosviner

Préface

Antonio Vivaldi (1678–1741) est connu principalement comme le grand artiste du violon, compositeur de musique instrumentale et d'opéras de l'époque de Bach. Ce n'est que depuis l'ouverture des volumineux inventaires de la Bibliothèque Nationale de Turin que l'on découvre qu'il a laissé aussi un important répertoire de musique sacrée. Son sacerdoce et sa place, durant de longues années, de directeur musical de l'*Ospedale della Pietà*, un grand orphelinat de Venise, lui imposèrent l'obligation et l'impulsion de créer un répertoire fort diversifié de musique sacrée. Il en résulte des mouvements de messes et des oratorios, des psaumes et toutes sortes de pièces destinées à des occasions liturgiques particulières. Ces œuvres suivent toujours le style baroque vocal et instrumental des cantates du XVIII^e siècle ; elles montrent une fois de plus la grande maîtrise de Vivaldi dans l'élaboration de formes de compositions puissantes, et dans l'invention de thèmes expressifs mélodiques et harmoniques, techniques qu'il met au service d'une interprétation très imagée des textes.

Le *Magnificat | con Istrom:ti | Del Vivaldi*, tel que l'indique le titre original de la partition autographe, existe dans plusieurs versions manifestement issues de différents contextes de représentation. La version probablement la plus ancienne n'a été conservée qu'à l'état fragmentaire (RV 610b, entre 1713 et 1717). Elle prévoyait en plus l'intervention de trompettes mais se conforme par ailleurs dans l'ensemble à la deuxième version (RV 610 ; fin des années 1720). L'autographe de cette version comporte en-dessous de la partie de continuo des mentions en vue d'une exécution à double chœur de la composition, probablement à titre complémentaire (RV 610a). Tandis que la conception chorale domine dans ces versions (brefs mouvements solistes, toujours en ensemble), les textes *Et exultavit*, *Quia respexit*, *Quia fecit*, *Esurientes*, *Sicut locutus est* font tous l'objet dans la dernière version (RV 611, 1739) de nouveaux airs solistes d'envergure qui, comme il ressort du manuscrit, furent composés sur mesure pour des interprètes vocales de l'*Ospedale* nommément désignées. Notre édition permet de réaliser toutes les versions intégrales : le texte principal suit RV 610, les mouvements alternatifs de RV 611 sont rendus dans l'annexe et les remarques concernant le double chœur (RV 610a) ont elles aussi été intégrées dans notre partition.

Les concerts d'école de l'orphelinat jouissaient d'une bonne réputation. Vivaldi les utilisait souvent pour présenter ses meilleures élèves. Il semble que cela soit le cas pour la dernière version du *Magnificat* : il y fait intervenir cinq solistes, en tenant compte de leur tessiture, de leur talent et de leurs possibilités techniques.

Les parties chorales de l'œuvre (*Magnificat*, *Et misericordia eius*, *Fecit potentiam*, *Deposuit*, *Suscepit Israel* et *Gloria patri*) sont identiques dans les deux versions. Il s'agit de pièces enlevées vivement, d'une diction claire et d'une thématique captivante. Une technique hymnique des accords caractérise les textes *Magnificat* (n° 1) et *Suscepit Israel* (n° 7). Les versets *Fecit potentiam* (n° 4) et *Deposuit* (n° 5), obéissant à l'ancienne tradition d'une dramatique particulière, sont présentés dans une instrumentation puissante, respectivement avec une audacieuse partie à l'unisson. Le *Gloria patri* final (n° 9) reprend adroitement le début de l'œuvre, et débouche sur l'« obligatoire » fugue finale.

Paul Horn 1978 (Uwe Wolf 2020)
Traduction française: François Brulhart et Sylvie Coquillat

Magnificat

1. Version (RV 610)

Antonio Vivaldi

1678–1741

1. Magnificat

Klavierauszug: Paul Horn (1922–2016)

Adagio

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

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

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

Adagio
Vi, Ob
(Oboi)
Violini I, II
Viola
Basso continuo

7

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

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

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

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

* 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 83.325).

Aufführungsdauer / Duration: ca. 15 min.

2. Et exsultavit

Allegro

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

6

Soprano solo

Soprano solo and piano accompaniment for measures 6-9. The soprano part begins with the lyrics "Et ex-sul - ta - vit spi - ri - tus" and "And now my spir - it - al - so is". The piano accompaniment continues with a 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 - ri, joy - ful in God who is my Sav - ri, - iour,". The piano accompaniment features a consistent 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, sa - lu - ta - ri me - o. in God who is my Sav - iour, Sav - iour and Re - deem - er." The piano accompaniment includes a trill (tr) in the right hand and continues with eighth-note accompaniment.

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: He has re - gard - ed the low - ly sta - tion of his - hand - maid - en;". 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 -

Tutti

o - mnes, all men,

o - mnes, all men,

VI

28

Solo

ne - ra - ti - o - nes, o - mnes ge -
 a - ra - ti - o - nes, all men in

VI

Bc

33

Tutti

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

tr

Tutti

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

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

VI

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 -

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

VI
Bc

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

VI
Bc

3. Et misericordia eius

Andante molto

Coro

Andante molto

VI

4

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

7

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 -

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

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

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

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

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

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

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

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, et mi-se-ri-
 men that fear him, are of old and shall be e-ter-nal-ly, and his lov-ing-

men - ti-bus e-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

- 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 - 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

22

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

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

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

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

25

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

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

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 -
 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 - bus,
 are men - all that fear,

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

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

ti - bus, ti - men - ti - bus e - um.
 that fear, 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 -
he has showed

8

en - ti - am in bra - chi - o su - o: di -
strength to us with arms strong and might - y and
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' de - vi - ces.
 men - te cor - dis su - i.
 in their hearts' de - vi - ces.
 men - te cor - dis su - i.
 in their hearts' de - vi - ces.
 men - te cor - dis su - i.
 in their hearts' de - vi - ces.

5. Deposuit

Allegro

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

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

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

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

Allegro
 VI, Bassi tutti unisoni

6

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

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

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

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

13

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

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

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

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

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

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

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

se - de plac - es et ex - al - ta - 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 -

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 -

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

Soprano 1

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

Soprano 2

Allegro

Bc

5

nis things, et di - vi - tes di - mi - sit, di -
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 - sit in - a -
miss - es all emp -

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

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,

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

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

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

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

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, 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 - tr - 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, re - cor -
 He ran - soms Is - ra - el who is his serv - ant, in re - mem - brance, in re -

Su - sce - pit Is - ra - el pu - e - rum su - um re - cor - da - tus, 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

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

Largo VI, Ob **Allegro**

7 **Adagio**

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.

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.

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.

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.

Adagio

8. Sicut locutus est

Allegro ma poco

Oboi

5

VI

Ob

8

VI

Ob

VI

+Ob

11

14

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

Alto

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

Basso

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 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

21

la.
 more,

la.
 more,

la.
 more,

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

VI, Ob

tr

Bc

25

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 se - mi - ni e - ius in
- er - more, A - bra - ham, A - bra - ham and all 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, 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

Ob VI VI Bc

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

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 -

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 -

Largo

Vi, Ob

Violin and Oboe accompaniment for the first system, featuring chords and melodic lines in both staves.

4

- cto,
- it,

- cto,
- it,

- cto,
- it,

- cto,
- it,

Continuation of the vocal score for four voices, including the final phrase '- 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, Allegro
 ter - ni - ty and for ev - er,

A - - - -
 A - - - -

- men, sae - cu - lo - rum. A - men, et in sae - cu - la sae - cu -
 - men, 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 -

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

20

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

23

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

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,

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

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

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. A - - -

- - - men, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - - - rum. A - - - - - men.
 - - - men, in 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.

Das Priesteramt und die Stellung als langjähriger musikalischer Leiter am *Ospedale della Pietà*, einem großen Waisenhaus in Venedig, brachten Vivaldi Verpflichtung und Anregung für ein vielseitiges kirchenmusikalisches Schaffen. Auch das *Magnificat* entstand in diesem Zusammenhang und ist in mehreren Fassungen überliefert. In der ersten vollständig überlieferten Fassung dominiert die chorische Konzeption, in der späteren Fassung wurden die Texte *Et exultavit*, *Quia respexit*, *Quia fecit*, *Esurientes* und *Sicut locus est* jeweils mit neuen und ausgedehnten Solo-Arien bedacht, die, wie aus der Handschrift hervorgeht, auf namentlich genannte Sängerinnen aus dem Ospedale zugeschnitten sind. Beide Fassungen können mit dieser Ausgabe musiziert werden.

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The office as a priest and the 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. The *Magnificat* has come down to us in several versions. The first complete version is dominated by the choral concept, in the later version 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. With the Carus edition both versions can be performed.

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