

***Antonio Vivaldi***

**Magnificat**

**RV 610**

with piano reduction by Brian M. Ames

**Movements**

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# Nº 1 Magnificat

**Adagio**

Soprano      Ma - gni - fi - cat a - ni-ma me - a Do - mi-num, ma - gni - fi -

Alto      Ma - gni - fi - cat a - ni-ma me - a Do - mi-num, ma - gni - fi -

Tenor      Ma - gni - fi - cat a - ni-ma me - a Do - mi-num, ma - gni - fi -

Bass      Ma - gni - fi - cat a - ni-ma me - a Do - mi - num, ma - gni - fi -

6

cat a - ni-ma me - a Do - - - -

cat a - ni - - - ma me - a Do - - - -

cat a - ni - - - ma me - a Do - - - -

cat a - ni - - - ma me - a Do - - - -

10

mi - num.

mi - num.

mi - num.

mi - num.

## Nº 2 Et Exultavit

**Allegro**

Soprano

Alto

Tenor

Bass

4

SOPRANO

Et exul-

This section shows the soprano part starting at measure 4. The soprano line consists of eighth-note pairs and sixteenth-note patterns. The basso continuo part below provides harmonic support with sustained notes and rhythmic patterns. The vocal line begins with a short rest followed by a melodic line.

9

ta - vit spi - ri-tus me - us in De-o sa-lu - ta -

The soprano continues with a melodic line featuring eighth-note pairs and sixteenth-note patterns. The basso continuo part provides harmonic support with sustained notes and rhythmic patterns. The vocal line begins with a short rest followed by a melodic line.

13

ri, in De-o sa-lu - ta - ri salu - ta - ri me -

The soprano continues with a melodic line featuring eighth-note pairs and sixteenth-note patterns. The basso continuo part provides harmonic support with sustained notes and rhythmic patterns. The vocal line begins with a short rest followed by a melodic line.

17

o.

The soprano continues with a melodic line featuring eighth-note pairs and sixteenth-note patterns. The basso continuo part provides harmonic support with sustained notes and rhythmic patterns. The vocal line begins with a short rest followed by a melodic line.

21 **ALTO**

Qui - a re-spe-xit hu - mi - li-ta - tem an - cil - lae su - ae: ec - ce e - nim ex

25

om-nes  
hoc be - a - tam, be - a - tam me di - cent om-nes, om-nes ge - ne - ra ti - o -  
om-nes  
om-nes

29

nes, om - nes ge -

6

33

om - nes, om - nes ge - ne - ra-ti-o - nes.

ne - ra-ti-o - nes om - nes om - nes ge - ne - ra-ti-o - nes.

om - nes, om - nes ge - ne - ra-ti-o - nes.

om - nes, om - nes ge - ne - ra-ti-o - nes.

37

Qui-a - fe - cit mi-hi ma-gna qui po - tens

41

est, et san - ctum nomen, et san - ctum no -

45

- men, et sanctum no - men, nomen e - ius, et san - ctum,

8

49

8

san - ctum no - men, sanctum no - men e - ius.

53

### Nº 3 Et Misericordia Eius

**Andante Molto**

Soprano

Alto

Tenor

Bass

## ALTO

Et mi - se - ri - cor - - di - a e - ius a pro-

Et mi - se - ri - cor - di - a e - ius a pro-

A musical score for alto and piano/bass. The alto part consists of two staves: the top staff in treble clef and the bottom staff in bass clef. The piano/bass part is represented by a single staff in bass clef. The music is in common time, with a key signature of one flat. Measures 8 and 9 are shown, separated by a vertical bar line.

## SOPRANO

Et mi - se - ri - cor - - di - a e - ius a pro - geni - e in pro -

geni - e in pro - ge - nies, a pro - geni - e in pro -

Et mi - se - ri - cor - - di - a e - ius a pro - geni - e in pro -

geni - e in pro - genies ti - men - ti - bus e - um,

A musical score for soprano and piano/bass. The soprano part consists of two staves: the top staff in treble clef and the bottom staff in bass clef. The piano/bass part is represented by a single staff in bass clef. The music is in common time, with a key signature of one flat. Measures 7 and 8 are shown, separated by a vertical bar line.

10

genies ti-men - - - tibus, ti-men - ti - bus, ti - men - -

genies, et mi-se-ri-cor - di-a e-ius a pro-geni-e in pro-

et mi-se-ri-cor - di-a e - ius ti - men -

13

- ti-bus e - um, et mi-se-ri - cor - di-a e - ius ti -

- ti-bus e - um, et mi-se-ri - cor -

genies, et mi-se-ri - cor - di-a e - ius ti -

- ti-bus e - um, a pro - geni-e in pro - genies, et mi-se-ri -

10

16

men - ti-bus e-um, a pro - geni-e in pro-genies, a pro - geni-e in pro-genies ti -  
di - a e-ius a pro - geni-e in pro-genies, a pro - geni-e in pro-genies ti -  
men - ti-bus e-um, a pro - geni-e in pro-genies, a pro - geni-e in pro-genies ti -  
cor - di - a e-ius a pro - geni-e in pro-genies, a pro - geni-e in pro-genies ti -

19

men - - - - - ti-bus  
men - - - - - ti-bus e - um,  
men - - - - - ti-bus  
men - - - - - ti-bus

men - - - - - ti-bus

22

e-um, et mi-se-ri - cor - di - a e-ius a pro - geni-e in pro-geni-es ti -  
et mi-se-ri - cor - di - a e-ius a pro - geni-e in pro-geni-es,  
e - um, et mi-se-ri -  
e - um, a pro - geni-e in pro-geni-es,

25

men - ti - bus e-um, a pro-geni-e in pro - genies, et mi-se - ri -  
et mi-se - ri - cor - di - a e-ius, et mi-se - ri - cor -  
cor - di - a e-ius a pro - geni-e in pro - geni-es ti - men -  
et mi-se - ri - cor - di - a e-ius a pro - geni-e in pro - geni-es ti - men -

28

cor - di - a e - ius a pro - geni - e in pro - geni - es ti - men  
 - di - a e - ius ti - men - - - tibus,  
 8 ti - bus, a pro - geni - e in pro - genies, et - mi - se - ri - cor  
 ti - bus e - um, et mi - se - ri - cor - - -

The score consists of four staves. The top two staves are for voices (Soprano and Alto) in G clef, with lyrics in Latin. The bottom two staves are for piano in F clef. Measure 28 starts with eighth-note patterns in the voices. Measure 29 begins with eighth-note chords in the piano. Measure 30 continues the vocal line with eighth-note patterns.

31

ti - bus, ti - men - - -  
 ti - men - - - tibus,  
 8 di - a e - ius ti - men - - -  
 di - a e - ius, et mi - se - ri - cor - di - a ti - men - - -

The score continues from measure 30. Measures 31 and 32 show eighth-note patterns in the voices. Measure 33 begins with eighth-note chords in the piano. The vocal line concludes with a melodic line in the piano.

34

tibus, ti-men ti-bus e um.

ti-men ti-bus e um.

<sup>8</sup> tibus, ti-men ti-bus e um.

ti-bus, ti-men ti-bus e um.

# Nº 4 Fecit Potentiam

**Presto**

Soprano

Alto

Tenor

Bass

The continuo part consists of two staves. The upper staff uses a treble clef and shows a basso continuo line with chords indicated by thick vertical stems. The lower staff uses a bass clef and shows a basso continuo line with eighth-note patterns. The score is divided into measures by vertical bar lines.

3

Fe - cit po - ten - ti - am,  
Fe - cit po - ten - ti - am,  
Fe - cit po - ten - ti - am,  
Fe - cit po - ten - ti - am,

The basso continuo part consists of two staves: treble and bass. The treble staff uses a G-clef and the bass staff uses a C-clef. Both staves have a bass clef below them. The basso continuo part features sustained chords in the treble staff and eighth-note patterns in the bass staff.

fe - cit po - ten - ti - am  
fe - cit po - ten - ti - am  
fe - cit po - ten - ti - am  
fe - cit po - ten - ti - am

The basso continuo part consists of two staves: treble and bass. The treble staff uses a G-clef and the bass staff uses a C-clef. Both staves have a bass clef below them. The basso continuo part features eighth-note patterns in both staves.

9

in bra - chi - o su - o:  
di -  
in bra - chi - o su - o:  
di - sper - sit su -

12

sper - sit su - per - bos, di - sper - sit su -  
per - bos, di - sper - sit su - per - bos, su -  
per - bos, di - sper - sit su - per - bos, su -

16

15

per - bos men - te cor - dis su - - -  
 per - bos men - te cor - dis su - - -  
 per - bos men - te cor - dis su - - -  
 per - bos men - te cor - dis su - - -

The basso continuo part consists of two staves: treble and bass. The treble staff uses a C major chord (E-G-B) and the bass staff uses a G major chord (B-D-G).

18

i.

i.

i.

i.

i.

The basso continuo part consists of two staves: treble and bass. The treble staff uses a C major chord (E-G-B) and the bass staff uses a G major chord (B-D-G).

21

The basso continuo part consists of two staves: treble and bass. The treble staff uses a C major chord (E-G-B) and the bass staff uses a G major chord (B-D-G).

## Nº 5 Deposuit Potentes

Soprano      Alto

De - posu-it po - tentes, po - tentes de se-de et ex-al - ta -

Tenor      Bass

De - posu-it po - tentes, po - tentes de se-de et ex-al - ta -

7

vit hu - mi -

vit hu - mi -

13

les.

De - posu-it po - ten - tes, po - ten - tes de

les.

De - posu-it po - ten - tes, po - ten - tes de

18

20

se - de      et ex - al - ta

se - de      et ex - al - ta

26

26

vit hu - mi-les,      et ex - al - ta

vit hu - mi-les,      et ex - al - ta

33

33

vit hu - mi-les.

vit hu - mi-les.

## Nº 6 Esurientes

20

11

nes, di - mi - sit in - a - nes.  
nes, di - mi - sit in - a - nes.

13

E - su - ri - en - tes im-ple - vit bo - nis,  
E - su - ri - en - tes im-ple - vit

15

*tr*

im-ple - vit bo - nis et di - vi - tes di-mi - sit, et  
bo - nis, im-ple - vit bo - nis et di - vi - tes di - mi - sit, et di - vi - tes di -

18

di - vi - tes di - mi - sit in - a -  
mi - sit, di - vi - sit in - a -

20

tr

tr

tr

This section contains three staves of musical notation. The top two staves begin with a dynamic marking 'tr' (trill) over a measure. The bass staff continues from the previous section, ending with a vertical bar line.

22

nes, et

nes, et di - vi - tes di -

This section contains three staves of musical notation. The lyrics 'nes, et' appear in the middle staff, followed by 'nes, et di - vi - tes di -' in the bottom staff. The top staff ends with a vertical bar line.

24

di - vi - tes di-mi - sit in - a - nes, in - a - nes, di - mi - sit in -

mi - sit in - a - nes, in - a - nes, di - mi - sit in -

This section contains three staves of musical notation. The lyrics 'di - vi - tes di-mi - sit in - a - nes, in - a - nes, di - mi - sit in -' are repeated in the top staff, followed by 'mi - sit in - a - nes, in - a - nes, di - mi - sit in -' in the middle staff. The bottom staff ends with a vertical bar line.

27

a - nes.

a - nes.

## Nº 7 Suscepit Israel

**Largo**

Soprano: Suscepit Is - ra-el pu - e-rum su - um re - cor - datus, re - cor-

Alto: Suscepit Is - ra-el pu - e-rum su - um re-cor-da - tus, re-cor-da - tus

Tenor: Suscepit Is - ra-el pu - e-rum su - um re-cor-datus, re - cor-datus mi-

Bass: Suscepit Is - ra-el pu - e-rum su - um re-cor-da - tus, re-cor-da - tus

**Allegro**

Piano: Harmonic basso continuo part, providing harmonic support.

**Adagio**

7

da - tus miseri - cor - di - ae, miseri - cor-diae su - ae.

mise - ri - cor - di - ae, miseri - cor-diae su - ae.

8

se - ri - cor - di - ae, miseri - cor-diae su - ae.

mi - se - ri - cor - di - ae, miseri - cor-diae su - ae.

## Nº 8 Sicut Locutus Est

**Allegro ma poco**

Soprano

Alto

Bass

4

Musical score for measures 7-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 7 starts with a quarter note followed by a series of eighth and sixteenth note patterns. Measure 8 begins with a half note. Measure 9 starts with a quarter note. Measure 10 concludes the section.

Musical score for measures 10-13. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 10 features eighth and sixteenth note patterns. Measures 11-12 show more complex patterns with grace notes and slurs. Measure 13 begins with a half note followed by eighth and sixteenth note patterns.

13

**SOPRANO**

Soprano part starting at measure 13. The soprano line begins with a half note followed by eighth and sixteenth note patterns. The lyrics 'Sic ut lo - cu - tus est ad pa - tres' are written below the staff. The basso continuo line provides harmonic support throughout the section.

16

**ALTO**

Alto part starting at measure 16. The alto line begins with a half note followed by eighth and sixteenth note patterns. The lyrics 'no - stros, A - braham et se-mini e-ius in sae' are written below the staff. The basso continuo line provides harmonic support throughout the section.

19

cula, in sae - cu - la.  
cula, in sae - cu - la.  
cula, in sae - cu - la.

22

Sic-ut lo - cu - tus est ad patres

25

A - braham et se-mini e-ius in sae-cu - la, A - braham et  
Sic-ut lo-cu - tus est ad pa-tres no - stros, A - braham et se-mini e - is in  
no - stros, A - braham et se-mini e-ius in sae-cu - la, A - braham et

26

28

se-mini e-ius in sae  
sae  
se-mini e-ius in sae

31

cula,  
cula,  
cula,

34

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

36

se - mi - ni e - ius in sae - cu-la.  
se - mi - ni e - ius in sae - cu-la.  
se - mi - ni e - ius in sae - cu - la.

39

Glo - ri - a pa - tri, glo - ri - a fi - li - o et spi - ri - tu - i san -

## Nº 9 Gloria Patri

**Largo**

Soprano

Glo - ri - a pa - tri, glo - ri - a fi - li - o et spi - ri - tu - i san -

Alto

Glo - ri - a pa - tri, glo - ri - a fi - li - o et spi - ri - tu - i san -

Tenor

Glo - ri - a pa - tri, glo - ri - a fi - li - o et spi - ri - tu - i san -

Bass

Glo - ri - a pa - tri, glo - ri - a fi - li - o et spi - ri - tu - i san -

Andante

4

cto, sic - ut e - rat

9

in prin - ci - pi - o et nunc et sem - per et in sae-cu-la sae-cu - lo-rum,

in prin - ci - pi - o et nunc et sem - per et in sae-cu-la sae-cu - lo-rum,

in prin - ci - pi - o et nunc et sem - per et in sae-cu-la sae-cu - lo-rum,

in prin - ci - pi - o et nunc et sem - per et in sae-cu-la sae-cu - lo-rum,

**Allegro**

13

A - men, sae-cu - lorum, A -

A - men, et in sae-cula sae-cu - lorum, sae-cu - lorum A - men, et in sae-cula sae-cu -

et in sae-cula sae-cu -

The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. Measure 13 starts with a rest followed by a dotted half note. Measure 14 begins with a dotted half note followed by eighth notes. Measure 15 begins with a dotted half note followed by eighth notes.

16

men, et in sae-cula sae-cu -

men, et in sae-cula sae-cu - lorum, sae-cu - lorum,

lorum, A - men, A -

lorum, sae-cu - lorum, sae-cu - lo - rum, A - men, A -

The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. Measure 16 starts with a dotted half note followed by eighth notes. Measure 17 begins with a dotted half note followed by eighth notes. Measure 18 begins with a dotted half note followed by eighth notes.

19

lorum, sae-cu-lorum, A - - - - -

et in sae-cula sae-cu - lorum, A - - - - -

men, et in sae-cula sae-cu - lo - rum, sae - cu - lo -

men, A - - men, et in sae-cula sae-cu -

22

- - men, et in sae-cula sae-cu - lorum, sae cu - lorum, sae-cu -

men, sae-cu - lorum,

rum, et in sae-cula sae-cu - lo - rum, A - - men,

lorum, sae-cu - lorum, sae-cu - lorum, A - men,

25

lorum, A - men, sae - culorum, sae-cu - lorum, sae-cu - lorum, A -

sae-cu - lorum, sae - cu - lo - rum, A - men, A -

<sup>8</sup> sae-cu - lorum, A - men, sae-cu - lo - rum, A - men, sae-cu -

sae-cu - lorum, sae-cu - lorum, A - men,

28

men, A - men, A -

men, A -

<sup>8</sup> lorum, sae-cu - lorum, A - men, sae - cu -

sae-cu - lo - rum, sae-cu - lorum, sae-cu - lorum, sae-cu - lorum, A -

31

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The music is in common time, key signature is one flat. The vocal parts sing Latin text, and the basso continuo part provides harmonic support. Measure 31 begins with the soprano and alto voices singing 'men, et in sae-cula saecu-lorum, saecu - lo - rum, A - men.' The tenor and bass voices enter on the second half of the measure. The basso continuo part consists of two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. The basso continuo part provides harmonic support throughout the measure.

men, et in sae-cula saecu-lorum, saecu - lo - rum, A - men.

men, saecu - lo-rum, saecu-lo - rum, A - men.

lo-rum, A - men, saecu - lo - rum, A - men.

men, saecu - lo - rum, A - men.