

CORO CORO CORO CORO

SSAT/SATB/ATBB
CP-1024

Magnificat á 12
Andrea Gabrieli

PDF Download - \$1.75
Print - \$3.50

Magnificat á 12

Andrea Gabrieli

CORO
Publishing
www.coroonline.org

Andrea Gabrieli's setting of the Magnificat text is a quintessential example of the Venetian polychoral style of the Baroque period. This particular piece is found in the *Concerti di Andrea et di Gio. Gabrieli* published posthumously in 1587 by Angelo Gardano in Venice. Andrea spent a majority of his music life (from 1566 until his death) as organist at St. Mark's in Venice, one of the most prestigious musical posts in northern Italy. The polychoral style of composition that Andrea created came mainly from working at St. Mark's. The unique acoustical space with multiple choir lofts in the transepts and presbytery allowed for the experimentation of polychoral compositions. Andrea's polychoral writing utilizes hierarchical choirs; Choir I is written for higher pitched voices than Choir II, and so on. Also important in Andrea's writing is the division of the complete Magnificat text between the choirs. Through modern musicological research, we know that performances of polychoral compositions of Andrea, Giovanni Gabrieli, and Claudio Monteverdi would many times include instrumentalists, but for Andrea Gabrieli's compositions, at least one voice must be present in each choir for the complete text to be presented. If one desires to add instrumentalists to a performance of this piece, non-transposed parts are available for this edition: CP-1024-I

- Philip Moody

Magnificat anima mea Dominum

My soul doth magnify the Lord.

Et exultavit spiritus meus in Deo salutari meo.

And my spirit hath rejoiced in God my Savior.

Quia respexit humilitatem ancillæ suæ:

Because he hath regarded the humility of his handmaid:

ecce enim ex hoc beatam me dicent omnes generationes.

for behold from henceforth all generations shall call me blessed.

Quia fecit mihi magna qui potens est, et sanctum nomen eius.

Because he that is mighty hath done great things to me: and holy is his name.

Et misericordia eius a progenie in progenies timentibus eum.

And his mercy is from generation unto generations, to them that fear him.

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

He hath showed might in his arm: he hath scattered the proud in the imagination of their heart.

Deposituit potentes de sede et exaltavit humiles.

He hath put down the mighty from their seat and hath exalted the humble and meek.

Esurientes implevit bonis et divites dimisit inanes.

He hath filled the hungry with good things: and the rich he hath sent empty away.

Suscepit Israel puerum suum recordatus misericordiæ suæ,

He hath received Israel his servant, being mindful of his mercy.

Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

As he spoke to our fathers: to Abraham and to his seed forever.

Gloria Patri, et Filio, et Spiritui Sancto:

Glory be to the Father, and to the Son: and to the Holy Ghost:

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

As it was in the beginning, is now, and ever shall be: world without end. Amen.

Magnificat à 12

Luke 1:46-55

Andrea Gabrieli (c. 1532 - 1585)
ed. by Philip Moody

The musical score consists of ten staves for SATB voices (Soprano, Alto, Tenor, Bass) and two staves for basso continuo. The key signature is A major (no sharps or flats). The music is in common time.

Rehearsal Marks:

- Rehearsal mark 1: Located at the beginning of the score, below the first staff. It consists of a large circle containing the number "1".
- Rehearsal mark 2: Located on the second staff, below the Alto line. It consists of a large circle containing the number "2".
- Rehearsal mark 3: Located on the third staff, below the Tenor line. It consists of a large circle containing the number "3".
- Rehearsal mark 4: Located on the fourth staff, below the Bass line. It consists of a large circle containing the number "4".
- Rehearsal mark 5: Located on the fifth staff, below the Soprano line. It consists of a large circle containing the number "5".
- Rehearsal mark 6: Located on the sixth staff, below the Alto line. It consists of a large circle containing the number "6".
- Rehearsal mark 7: Located on the seventh staff, below the Tenor line. It consists of a large circle containing the number "7".
- Rehearsal mark 8: Located on the eighth staff, below the Bass line. It consists of a large circle containing the number "8".
- Rehearsal mark 9: Located on the ninth staff, below the Soprano line. It consists of a large circle containing the number "9".
- Rehearsal mark 10: Located on the tenth staff, below the Alto line. It consists of a large circle containing the number "10".

Lyrics:

Ma - gni - fi - cat

a - ni - ma me - a Do - mi - num.

a - ni - ma me - a Do - mi - num.

a - ni - ma me - a Do - mi - num.

a - ni - ma me - a Do - mi - num.

Et ex - sul - ta - vit spi - ri - tus me - us in

Et ex - sul - ta - vit spi - ri - tus me - us in

Et ex - sul - ta - vit spi - ri - tus me - us in

Et ex - sul - ta - vit spi - ri - tus me - us in

for rehearsal only:

for rehearsal only

Qui - a re-spe - xit hu-mi - li - ta - tem an-cil-lae su - ae:
Qui - a re-spe - xit hu-mi - li - ta - tem an - cil-lae su - ae:
Qui - a re-spe - xit hu-mi - li - ta - tem an - cil-lae su - ae:
Qui - a re-spe - xit hu-mi - li - ta - tem an - cil-lae su - ae:
Qui - a re-spe - xit hu-mi - li - ta - tem an - cil-lae su - ae:
Qui - a re-spe - xit hu-mi - li - ta - tem an - cil-lae su - ae:
ec -
ec -
ec -
ec -
De - o, sa - lu - ta - ri me - o.
De - o, sa - lu - ta - ri me - o.
De - o, sa - lu - ta - ri me - o.
De - o, sa - lu - ta - ri me - o.

CORO Publishing

16

ec - ce e - nim om - nes ge-

ec - ce e - nim om - nes

ec - ce e - nim om - nes

ec - ce e - nim om - nes

ec - ce e - nim om - nes

- ce e - nim ex hoc be - a - tam me di-cent om - nes

- ce e - nim ex hoc be - a - tam me di-cent om - nes

- ce e - nim ex hoc be - a - tam me di-cent om - nes ge-

- ce e - nim ex hoc be - a - tam me di-cent om - nes

ec - ce e - nim ex hoc be - a - tam me di-cent om - nes

ec - ce e - nim ex hoc be - a - tam me di-cent om - nes

ec - ce e - nim ex hoc be - a - tam me di-cent om - nes ge-

ec - ce e - nim ex hoc be - a - tam me di-cent om - -

A musical score page featuring a multi-part setting. The music is in common time, with a key signature of four sharps. The vocal parts include soprano, alto, tenor, and bass. The lyrics are in Latin, repeated in three stanzas. The first stanza includes a melodic line for a 'Viola' part. The watermark 'PUBLISHER' is printed diagonally across the page.

- ne - ra - - ti - o - nes. Qui - a fe - cit mi - hi ma-gna qui po-tens est:
ge - ne - ra - ti - o - nes. Qui - a fe - cit mi - hi ma-gna qui po-tens est:
— ge - ne - ra - - ti - o - nes. Qui - a fe - cit mi - hi ma-gna qui po-tens est:
8 ge - ne - ra - ti - o - nes. Qui - a fe - cit mi - hi ma-gna qui po-tens est:
ge - ne - ra - ti - o - nes. Qui
ge - ne - ra - ti - o - nes. Qui
8 - ne - ra - - ti - o - nes. Qui
ge - ne - ra - ti - o - nes. Qui
ge - ne - ra - ti - o - nes. Qui
ge - ne - ra - ti - o - nes. Qui
ge - ne - ra - ti - o - nes.
8 ge - ne - ra - ti - o - nes.
- ne - ra - ti - o - nes.
nes ge - ne - ra - ti - o - nes.

29

et sanc-tum no-men e - ius.
po - tens est: et sanc-tum no-men e - ius.
po - tens est: et sanc-tum no-men e - ius.
po - tens est: et sanc-tum no - men e - ius.
po - tens est: et sanc-tum no-men e - ius.
Et_____ mi - se - ri - cor - di - a e - -
Et_____ mi - se - ri - cor - di - a e - -
Et_____ mi - se - ri - cor - di - a e - -
Et_____ mi - se - ri - cor - di - a e - -
Et_____ mi - se - ri - cor - di - a e - -

42

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves. The first six staves are soprano, alto, tenor, soprano, alto, and tenor, all in common time and G major. The vocal parts have lyrics in Latin. The basso continuo part is at the bottom, consisting of two staves: basso and continuo. The score is written on five-line staff paper. There are several large, faint, handwritten markings in grey ink across the page, including the word "PUBLISHED" diagonally across the middle section and some smaller notes near the beginning.

Fe - cit po-ten - ti - am in brac - chi - o su - o dis-per - sit dis-per - sit su-per - bos men-te cor-dis su -

Fe - cit po-ten - ti - am in brac - chi - o su - o dis-per - sit dis-per - sit su-per - bos men-te cor-dis su -

Fe - cit po-ten - ti - am in brac - chi - o su - o dis-per - sit dis-per - sit su-per - bos men-te cor-dis su -

Fe - cit po-ten - ti - am in brac - chi - o su - o dis-per - sit dis-per - sit su-per - bos men-te cor-dis su -

dis-per - sit su-per - bos men-te cor-dis su - i, men-te cor-dis su - i. De -

dis-per - sit su-per - bos men-te cor-dis su - i, men-te cor-dis su - i. De -

dis-per - sit su-per - bos men-te cor-dis su - i, men-te cor-dis su - i. De -

dis-per - sit su-per - bos men-te cor-dis su - i, men-te cor-dis su - i. De -

dis-per - sit su-per - bos men-te cor-dis su - i, men-te cor-dis su - i. De -

i, men-te cor-dis su - i. De - po - su - it

i, men-te cor-dis su - i. De - po - su - it

i, men-te cor-dis su - i. De - po - su - it

i, men-te cor-dis su - i. De - po - su - it

dis - per - sit su-per-bos men-te cor-dis su - i. De - po - su - it

dis - per - sit su-per-bos men-te cor-dis su - i. De - po - su - it

dis - per - sit su-per-bos men-te cor-dis su - i. De - po - su - it

dis - per - sit su-per-bos men-te cor-dis su - i. De - po - su - it

53

po - su - it po - ten - tes de se - de,
 po - su - it po - ten - tes de se - de,
 po - su - it po - ten - tes de se - de,
 po - su - it po - ten - tes de se - de,
 po - su - it po - ten - tes de se - de,

po - ten - tes de se - de, et ex - al - ta - vit hu - mi -
 po - ten - tes de se - de, et ex - al - ta - vit hu - mi -
 po - ten - tes de se - de, et ex - al - ta - vit hu - mi -
 po - ten - tes de se - de, et ex - al - ta - vit hu - mi -
 et ex - al - ta - vit hu - mi - les.

et ex - al - ta - vit hu - mi - les.

et ex - al - ta - vit hu - mi - les.

et ex - al - ta - vit hu - mi - les.

et ex - al - ta - vit hu - mi - les. im - ple - vit bo - nis: et
et ex - al - ta - vit hu - mi - les. im - ple - vit bo - nis: et di - vi
et ex - al - ta - vit hu - mi - les. im - ple - vit bo - nis: et di - vi
et ex - al - ta - vit hu - mi - les. im - ple - vit bo - nis: et di - vi
les. E - su - ri - en - tes im - ple - vit bo - nis: et di - vi
les. E - su - ri - en - tes im - ple - vit bo - nis: et di - vi
les. E - su - ri - en - tes im - ple - vit bo - nis: et di - vi
les. E - su - ri - en - tes im - ple - vit bo - nis: et di - vi
E - su - ri - en - tes im - ple - vit et di - vi - tes di -
E - su - ri - en - tes im - ple - vit et di - vi - tes
E - su - ri - en - tes im - ple - vit et
E - su - ri - en - tes im - ple - vit et di - vi
E - su - ri - en - tes im - ple - vit et

64

di - vi - tes di - mi - sit Su - sce - pit Is - ra - el, pu - er - um su - um,
tes di - mi - sit Su - sce - pit Is - ra - el pu - er - um su - um,
tes di - mi - sit Su - sce - pit Is - ra - el, pu - er - um su - um,
tes di - mi - sit i - na - nes. Su - sce - pit Is - ra - el, pu - er - um su - um,
tes di - mi - sit i - na - nes, i - na - nes. re -
- vi - tes di - mi - sit i - na - nes. re -
tes di - mi - sit i - na - nes. re -
di - vi - tes di - mi - sit i - na - nes. re -
mi - sit i - na - nes.
— di - mi - sit i - na - nes.
di - vi - tes di - mi - sit i - na - nes.
tes di - mi - sit i - na - nes.

Musical score for a vocal piece, likely a setting of the Magnificat. The score consists of ten staves, each with a treble clef and a key signature of four sharps (F major). The vocal parts are labeled with numbers 1 through 10. The lyrics are in Latin, with some words underlined. The vocal parts are as follows:

- Staff 1: Si - cut lo - cu - tus est
- Staff 2: Si - cut lo - cu - tus est
- Staff 3: Si - cut lo - cu - tus est
- Staff 4: Si - cut lo - cu - tus est
- Staff 5: (empty staff)
- Staff 6: (empty staff)
- Staff 7: - cor - da - tus Si - cut lo - cu - tus est ad
- Staff 8: - cor - da - tus Si - cut lo - cu - tus est ad
- Staff 9: - cor - da - tus Si - cut lo - cu - tus est ad
- Staff 10: - cor - da - tus Si - cut lo - cu - tus est ad

The vocal parts continue with the lyrics "mi - se - ri - cor - di - ae su - ae. ad pa-tres nos - tros," "mi - se - ri - cor - di - ae su - ae. ad pa-tres nos -," "mi - se - ri - cor - di - ae su - ae. ad pa-tres nos -," and "mi - se - ri - cor - di - ae su - ae. ad pa-tres nos -."

78

ad pa-tres nos - tros, A - bra - ham,
ad pa-tres nos - tros, A - bra - ham, A - bra - ham,
ad pa-tres nos - tros, A - bra - ham, A - bra - ham, et se - mi-ni
ad pa-tres nos - tros, A - bra - ham, A - bra - ham, et se - mi-ni
ad pa-tres nos - tros, A - bra - ham, A - bra - ham, et se - mi-ni
pa-tres nos-tros, A - bra - ham, A - bra - ham,
pa-tres nos-tros, A - bra - ham, A - bra - ham, A - bra - ham,
pa-tres nos-tros, A - bra - ham, A - bra - ham, A - bra - ham,
pa-tres nos-tros, A - bra - ham, A - bra - ham,
pa-tres nos-tros, A - bra - ham, A - bra - ham,
A - bra - ham, A - bra - ham,
tros, A - bra - ham, A - bra - ham,
tros, A - bra - ham, A - bra - ham,
tros, A - bra - ham, A - bra - ham,

Sheet music for voice and piano, page 14, measure 84. The key signature is A major (three sharps). The vocal line consists of three staves of music, each with lyrics: "e - ius in sae - cu - la.", "e - ius in sae - cu - la.", and "e - ius in sae - cu - la.". The piano accompaniment is in the right hand, with bass notes in the left hand. Measures 85 through 88 show the vocal line continuing with "et se - mi - ni e - ius in sae - cu - la.", "et se - mi - ni e - ius in sae - cu - la.", and "et se - mi - ni e - ius in sae - cu - la.". The piano accompaniment continues with eighth-note chords.

88

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -
 Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -
 Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i
 Glo - ri - a Pa - tri et Fi - li - o. et Spi - ri - tu -
 Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i
 Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i
 Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i
 Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i
 Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu -
 Glo - ri - a Pa - tri, et Fi - li - o,
 Glo - ri - a Pa - tri, et Fi - li - o,
 Glo - ri - a Pa - tri, et Fi - li - o,
 Glo - ri - a Pa - tri, et Fi - li - o,

tu - - i Sanc - to. in prin - ci - pi -
tu - - i Sanc - to. in prin - ci - pi -
Sanc - - to. in prin - ci - pi -
- i Sanc - to. in prin - ci - pi -
— Sanc - - to. in prin - ci - pi - o,
Sanc - - to. in prin - ci - pi - o,
Sanc - - to. in prin - ci - pi - o,
- i Sanc - to. in prin - ci - pi - o,
Si - cut e - rat
Si - cut e - rat

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

III

sae - cu - lo - rum. A -

sae - cu - lo - rum. A -

sae - cu - lo - rum. A - men.

sae - cu - lo - rum. A - -

la sae - cu - lo - rum. A - -

la sae - cu - lo - rum. A - men.

la sae - cu - lo - rum. A - men.

la sae - cu - lo - rum. A -

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

in sae - cu - la sae - cu - lo - rum. A -

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

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

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

men. sae - cu - lo - rum. A - - men.

men. sae - cu - lo - - rum. A - men.

sae - cu - lo - rum. A - men, a - men.

men. sae - cu - lo - rum. A - - - men, a - men.

men. sae - cu - lo - rum. A - - men.

sae - cu - lo - rum. A - - men.

8 sae - cu - lo - rum. A - men.

men. sae - cu - lo - rum. A - men.

men. sae - cu - lo - rum. A - men.

8 sae - - cu - lo - rum. A - - men.

men. sae - cu - lo - - rum. A - men. A - - men.

sae - - - cu - lo - rum. A - - men.

men. sae - cu - lo - rum. A - - men.

8

CORO

Publishing

With CORO Publishing, CORO has created an innovative way to encourage new choral publications to be written for the choral community. CORO Publishing actively seeks new and unpublished choral works of the highest level, as well as modern editions of earlier works. With new choral pieces, we focus mainly on octavos for unaccompanied chorus and chorus with piano or small instrumental ensembles. CORO Publishing also looks to the standard choral repertoire of the western canon and creates new editions in order to bring these compositions to a broader range of modern performers and audiences alike.

When working with a composer on a new composition, CORO Publishing is in a unique situation by being directly linked with the CORO Vocal Artists; from the beginning, a dialogue is opened between the composer and the conducting staff of CORO. This dialogue allows these new compositions to be rehearsed with the CORO Vocal Artists and fine tuned while in the final stage of composition. CORO Vocal Artists record these new publications for commercial distribution in audio and video formats and the octavo is then published through CORO Publishing. CORO Publishing actively searches for compositions that meet these requirements as well as establishing relationships with other publishing companies that would benefit from the collaborative nature of CORO.

For more information on CORO Publishing
visit our website at:
www.coroonline.org

or contact us at:
info@coroonline.org

coro