



Kalmus Choral Library

FRANCESCO

DURANTE

(Spurious attribution to Giovanni Battista PERGOLESI)

MAGNIFICAT

in B flat Major

Edited by Clayton Westermann

VOCAL/CHORAL SCORE

EDWIN F. KALMUS, CO.

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ORCHESTRA

Bassoon (opt.), Keyboard
Violin I, Violin II, Viola, Violoncello, Double Bass

Complete orchestral parts compatible with this vocal score are available (Cat. No. A2703) from

Keiser Southern Music
10750 Indian Head Industrial
Blvd Saint Louis, MO 63132
203-560-9436

PREFACE

The source for this edition of [Giovanni Battista Pergolesi's*] *Magnificat* is a manuscript version to be found in the Biblioteca Civica di Bergamo. The score is inscribed: Magnificat a 4^o del Sign. Gio. Battista Pergolesi. Although ascribed to Pergolesi, it should be noted that some question remains as to the authorship of the work because of the absence of a holograph and because of the appearance of copies attributed to Francesco Durante, a teacher of Pergolesi. The music presents a skillful accommodation of the new “style galant” developed by the Neapolitan School and the old “learned” polyphonic style of Baroque church music. The first and last movements unify the work through the utilization of a cantus firmus-like theme based on Magnificat Tome I (also found in Monteverdi's *Magnificat à sei voci*).

The notation of the Bergamo manuscript has been maintained in this edition except in places where present-day notational customs serve as an aid to practical performance. To this purpose, note values have been halved in Nos. 1 and 3. Key signatures have been adjusted to accommodate sections which originally employed repeated use of accidentals. (No. 2 appeared with 1 flat; No. 5 with none.) Soprano, alto, and tenor clefs have been replaced by treble clefs. Slurs have been included and the flag treatment adjusted to indicate the prosody of the text. The English translation is intended primarily to serve as an aid in understanding the text. Nevertheless, the syllabic treatment is coincidental with the original Latin.

Editorial suggestions as to tempo and dynamics are printed in brackets and recommended only in places where none existed in the source. Suggested ornaments are also bracketed and only prescribed at melodic or cadence points where Baroque musicians would normally apply them without indications. In fact, the performing style of the time allowed freedom in ornamentation at the discretion of the artist and the indications at salient points in this edition should serve as a point of departure to an imaginative rendition. Rhythmic alterations in common practice at the time have been noted in No. 4.

The orchestra consists of Violin I, Violin II, Viola, and Basso Continuo (Violoncello, Bass, optional Bassoon, and Keyboard Instrument). The viola part was sketchily outlined and for the most part simply marked “col Bassi.” The continuo line at times skips rather awkwardly to play an octave lower than the sung Bass part, leading to speculation as to whether a Bass Viol (doubling at the octave) played in the original version.

Clayton J. Westermann
Hunter College
New York City
November 18, 1968

*The mistaken attribution of this work to Pergolesi was from a 1910 monograph by Italian musicologist Giuseppe Radiciotti and propagated in the 1942 edition of Pergolesi's works prepared by Filippo Cafarelli. Radiciotti based his attribution on the single Bergamo manuscript (a copy) despite the existence of 21 other manuscript copies crediting the work to Francesco Durante (1684–1755). In 1982, a manuscript, in Francesco Durante's hand, was discovered in Naples (Biblioteca del Conservatorio, Rari 1.6.19) for an earlier version of the present work scored for five-part (SSATB) chorus.

MAGNIFICAT

1. Magnificat Anima Mea

Francesco Durante
 Edited and translated by
 Clayton Westermann

[Allegro]

Soprano

Ma - gni - fi - cat a - ni - ma
 Praise - be to God, my soul doth

Alto

Tenor

Bass

Keyboard

4

me - a Do - mi - num.
 mag - ni - fy the Lord.

Et ex - ul - ta -
 And so re - joic -

Ma
 Praise

Et ex - ul - ta -
 And so re - joic -

4

2. Et Misericordia

Andante

3

6 (Soprano solo)

Et mi - se - ri - cor - di - a e -
 And he show - eth mer - cy un - to

8

jus, a pro - ge - ni - e in pro - ge - ni - es ti - men -
 them through-out ev - 'ry ge - ne - ra - tion to them

a) [tr] b) [tr] c) [tr]

a) [tr] b) [tr]

b) [tr] b) [tr]

a) [tr] b) [tr] c) [tr]

cor - di -

26

per-bos, men-te cor-dis su-i, men-te cor-dis su-i.
proud ones, in their heart's de-sir-ing, in their heart's de-sir-ing.

per-bos, men-te cor-dis su-i, men-te cor-dis su-i.
proud ones, in their heart's de-sir-ing, in their heart's de-sir-ing.

per-bos, men-te cor-dis su-i, men-te cor-dis su-i.
proud ones, in their heart's de-sir-ing, in their heart's de-sir-ing.

per-bos, men-te cor-dis su-i, men-te cor-dis su-i.
proud ones, in their heart's de-sir-ing, in their heart's de-sir-ing.

26

3. Deposuit

[Allegro]

Alto *f*

De - po - su - it po - ten - tes de se - de, et
He hath put down the might - y from their seat, *and*

Tenor *f*

Et
and

Keyboard [Allegro] *f*



4

(Soprano)

ex - al - ta - vit
hath ex - al - ted,

ex - al - ta - vit
hath ex - al - ted

(Bass)

4

7

De -
He

hu - mi - les,
hum - ble men,

hu - mi - les, Et ex - al - ta - vit, ex - al -
hum - ble men, and hath ex - al - ted, hath ex -

De - po - su - it po - ten - tes de se - de
He hath put down the might - y from their seat,

7

4. Suscepit Israel

[Andante]

[mp]

2

6 tr

4

6 tr

6 (Bass solo) [mp]

Sus - ce - pit Is - ra - el, sus -
His ser - vant Is - ra - el, His

tr

tr

5. Sicut Locutus Est

[Maestoso]

Soprano
*Si-cut lo-cu-tus est ad pa-tres nos-tros,
 As it was pro-mis-ed to our fore-fa-thers,*

Alto
*Si-cut lo-cu-tus est ad pa-tres nos-tros,
 As it was pro-mis-ed to our fore-fa-thers,*

Tenor
*Si-cut lo-cu-tus est ad pa-tres nos-tros,
 As it was pro-mis-ed to our fore-fa-thers,*

Bass
*Si-cut lo-cu-tus est ad pa-tres nos-tros,
 As it was pro-mis-ed to our fore-fa-thers,*

Keyboard

3

*Si-cut lo-cu-tus est ad pa-tres
 As it was pro-mis-ed to our fore -*

*Si-cut lo-cu-tus est ad pa-tres
 As it was pro-mis-ed to our fore -*

*Si-cut lo-cu-tus est ad pa-tres
 As it was pro-mis-ed to our fore -*

*Si-cut lo-cu-tus est ad pa-tres
 As it was pro-mis-ed to our fore -*

3

6. Sicut Erat in Principio

[Allegro] *[f]*

Soprano
 Si - cut e - rat in prin - ci - pi - o, et
 As _____ it was in the be - gin - ing, is now

Alto

Tenor

Bass

Keyboard

[Allegro] *[f]*

4

nunc, et sem - per
 and for - ev - er

[f]

et in se - cu - la se - cu -
 so is now and for - ev - er

[f]

et in se - cu - la se - cu -
 so is now and for - ev - er

4