THE MAGNIFICAT SETTINGS OF GIACOMO ANTONIO PERTI (1661-1756):
A MODERN EDITION AND COMMENTARY

BY

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DISSERTATION
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ABSTRACT

Giacomo Antonio Perti (1661-1756) was one of the most well-known and highly-respected musicians in Italy during the late baroque period, although his music is scarcely known or heard today. In the past twenty years, access to his surviving works has become more available and as such, musicologists are beginning to see the importance of his oeuvre, which spans nearly seventy years. This study focuses on his extant Magnificat settings, and provides modern performer’s editions of all twelve settings, including alternate versions and revisions. While Perti’s music is firmly rooted in the contrapuntal tradition, the stylistic changes in his music over the course of his life are interesting reflections of the development of pre-classical style in northern Italy.
in memory of Marsha Tatum (1942-2009)
ACKNOWLEDGMENTS

This project would not have been possible without the support of many people. Special thanks to my advisor Prof. Chester Alwes for his guidance and practical advice. His perspective as both scholar and performer helped me to keep a clear path amidst a wealth of possible detours. Thanks also to my committee members, Prof. Mattax-Moersch, Prof. Ward, and Prof. Taylor for their expertise and feedback. I may never have gotten this project off the ground without the indispensable help of John Wagstaff, head of the Music and Performing Arts Library at the University of Illinois. His friendship, guidance, and encyclopedic memory were beyond value during the last few years. I am indebted to Michele Vannelli, Maestro di Cappella at the Basilica of San Petronio in Bologna, for his help in granting me access to the l’archivo musicale. His knowledge of Perti’s music and the traditions of the cappella musica during the baroque provided a great deal of clarity for my research. In addition, I would like to thank Alfredo Vitolo at the museo internazionale e biblioteca della musica di bologna, and don Saccetti at l’Archivio Arcivescovile di Torino for their assistance. Finally I’d like to thank my parents, Kenny and Joyce Cox, for their longstanding support of my love of music. The completion of this project was supported by a Faculty Humanities Grant from Union College in Schenectady, New York.
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DEFINITIONS

*Cartina/e:* *Cartina* literally means map, but was used to describe a solo movement or aria. These were written out separately from the choral parts and were written as inserts or alternative verse settings.

*Concertato:* Style which developed in Northern Italy during the early seventeenth century wherein instruments and voices play together. Whereas concerto implies two groups, large and small, *concertato* generally contains various contrasting groups of instrumentalists and singers.

*Pieno:* Literally ‘full’, this style of sacred music is the opposite of *concertato*, and means that the piece is one large tutti group throughout. In Milan and Florence, *pieno* generally meant that the piece was for singers and basso continuo, but in Bologna many *pieno* compositions have string parts that double the voices.

*Spezzato:* When an instrument is designated *spezzato*, generally violoncello or violone, it is an instruction for the player to play in a different location than the main continuo group.
CHAPTER 1: INTRODUCTION

In the history of Italian music, Bologna holds an important, if often underestimated, place. The better known music centers Rome, Venice, and Naples receive the majority of attention from musicologists, with smaller cities such as Bologna, Florence, Milan, and Torino relegated to a category of lesser importance. Perhaps one reason for this, in the case of Bologna, is that the most famous musicians of the city were thought to be more traditional and less experimental. The inherent nature of musicology is a focus on innovation and change, at the expense of all other contemporary repertoire which continues an older tradition. During the seventeenth and eighteenth centuries, Italian music is lauded for its innovation in monody (opera), sonata (chamber music), and concerto (orchestral music), and thus the study of church music suffers by comparison. Another reason Bologna has been cast in a conservative light, is the number of musical disputes which involve Bolognese musicians. If all roads lead to Rome, all musical polemics lead to Bologna. The famous cases of Artusi vs. Monteverdi and Corelli vs. Colonna\(^1\) show the contentious nature of Bolognese musicians during the Baroque era. Although viewed as a hotbed of conservative thought, the city was home to many important establishments which furthered the history of music, including the *Concerto Palatino*, *Cappella musicale di s. Petronio*, and the *Accademica Filharmonica*.

The case of sacred music in seventeenth-century Italy is a lesson in music historiography. If we were to examine music history textbooks, we would see that the 1610 *Vespro della B.V.M.* by Monteverdi occupies a place in nearly all of them, followed by a dearth

\(^1\) G. P. Colonna wrote a letter to Corelli inquiring about consecutive 5ths in a recent publication. Corelli’s answer led to an ugly and public confrontation.
of information about Italian church music. The novelty of monody and opera in the seventeenth century are prime reasons why less attention has been paid to sacred music. Nicolas Étienne Framery hinted at the divide between sacred and dramatic music as early as 1770:

*The Italians have for a long time divided their music into two genres: church music and theatre music. In the first they bring together all the forces of harmony, the most striking chord progressions—in a word, the effect. And that is what they seek to combine with melody, which they never abandon. Here it is that one finds such well-worked-out double and triple fugues, those pieces for two choirs or for double orchestra—in fact, the most elaborate things that the art of music is capable of producing. The theatrical genre rejects absolutely all of these tours de force. Here the Italians employ nothing learned; everything devolves upon the melody. . . It is quite simple on this basis to teach composition to young people: one makes them work only on church music; one shows them matters of labour before showing them matters of taste. ²*

Musicology’s fascinations with music theatre and instrumental music are understandable, but it is time that Italian sacred music of the Baroque takes a more prominent place in the history of music. As more and more late-seventeenth century Italian sacred music becomes available to scholars, there is little remaining doubt that this repertoire served as the model for much of the mid- and late-eighteenth-century sacred music across Europe. Italian sacred music continued to develop and flourish after Monteverdi, and names such as Legrenzi, Cavalli, Lotti, Caldara, Cazzati, Colonna, and Perti represent a group of Northern Italians, who were to have a direct influence on Mozart, Handel, and Bach.

Of these lesser-known Italian masters, Giacomo Antonio Perti (1661-1756) in particular was one of the most prolific composers of the Baroque era. This is due in no small part to the fact that he lived ninety-five years and was active as a composer for nearly sixty of those years.

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The present study of Perti’s music seeks to bring his settings of the Magnificat to light. Of the seventeen Magnificat settings that survive, only one has been published in a modern edition and a handful have been briefly examined in print. My aim is to provide a modern transcription and performer’s edition of the works, as well as discuss them in the context of Perti’s oeuvre, and as compared to settings by other Italian composers of the late seventeenth and early eighteenth centuries. Jean Berger, one of the first musicologists to investigate Perti’s music in the archive at San Petronio, did not believe it possible to distinguish accurately between his early and late works. I will discuss the aspects of Perti’s music that do and do not change over his seventy years as a composer. Among modern musicians, Perti’s music remains quite unknown, which is surprising considering his reputation in Italy and Germany up to the end of the 19th century. There is evidence that Perti’s music was still being performed in Italy up to sixty years after his death. In Germany, Perti’s music was copied into many nineteenth-century collections of sacred music. His settings of the Adoramus te appear in more than thirty manuscripts across fourteen German libraries, often in the same collections as Mozart’s Ave verum corpus. In 1868, Brahms conducted these two pieces on the inaugural concert of the

6 In a manuscript copy of the Magnificat from Opus II that survives in l’Archivio Duomo of Assisi, performance dates are written on the last page of the score indicating that this piece was performed eight times between 1782-1800.
7 D—Mbs (6), D—B (4), D—Kfp (4), D—Di (3), D—F (3), D—LEm (3), D—MT (2), D—MUs (2), D-WS, D-TRb, D-MMm, D-Leu, D-HVs, D-HVr.
Vienna Musikverein.\(^8\)

My discussion of the style of sacred music in Northern Italy and specifically Bologna is indebted to the dissertations of Ann Marie Schnoebelen,\(^9\) Richard Bloesch,\(^10\) and Marc Vanscheewiujck.\(^11\) Where issues of performance practice arise I have tried to summarize the work of Schnoebelen and Vanscheewiujck, who are experts in this period of music at San Petronio. In this project, I make no attempt to draw new performance practice conclusions based on contemporary evidence, especially given the large number of sources consulted assay such a small survey of Perti’s massive output.

\(^{8}\) In ‘Foreign Notes’ The Musical Times. London: Orpheus, etc., 1875.


CHAPTER 2: GIACOMO ANTONIO PERTI (1661-1756)

Giacomo Antonio Perti was born in Crevalcore, Italy on June 6, 1661. Before the age of ten he moved the relatively short distance to Bologna to study music with his uncle Lorenzo Perti. Lorenzo was the *maestro di cappella* at the cathedral of San Pietro. Soon after, at the age of fourteen, Perti began counterpoint studies with his uncle and later Petronio Franceschini. He also began attending the Jesuit school of San Lucia. His first compositions to receive public performance came in 1678, when an eight-voice mass was sung at the church of S. Tomaso al Mercato. Two eight-voice compositions, the motet *Plaudite morales* and a *Magnificat* (I-Bsp 41.2), were also composed in 1678, but there is no evidence they were performed at the same time as the mass. In 1681, he was admitted to the *Accademica Filharmonica* as composer\(^\text{12}\) and some months later moved to Parma to study counterpoint with Giuseppe Corso (also called Celani), although these studies only lasted a few months. Although Perti’s time with in Corso’s presence was short, they corresponded and exchanged music for many years to come.\(^\text{13}\)

During period between 1682 and 1690, Perti lived primarily in Bologna, where he was elected *principale* of the *Accademia Filharmonica* for the first time in 1687. He was very active as a composer of sacred and dramatic music during this time and traveled to Florence and Venice for productions of his operas. Perti’s links to Vienna are hard to trace, although there is cursory evidence to suggest he may have traveled there during this time period. The priest Fortunato Santini, who collected a massive library of Italian music during the early 19\textsuperscript{th} century,

\(^{12}\) This could be the reason that the earliest *Magnificat*, composed in 1678, was revised in 1681.

\(^{13}\) Much of this correspondence is preserved in the *Museo International Biblioteca della Musica* in Bologna, and has been catalogued by Schnoebelen in *Padre Martini’s Collection of Letters in the Civico Museo Bibliografico Musicale in Bologna: An Annotated Index*. New York: Pendragon Press, 1979.
wrote that Perti “e nel 1681 in Vienna ebbe l’onore di comporre il sub famoso Te Deum per la / Liberazione d’à Citta dalla Invasione de’ Turchi” (composed a Te Deum for liberation of Vienna from the Turks in 1681). Santini also says that Emperor Leopold I was very fond of Perti’s music; indeed, he was the dedicatee of Perti’s first publication, Cantate morali e spirituali (1688).

In 1690, Perti was called to replace his uncle Lorenzo as Maestro di cappella at S. Pietro in Bologna. In 1689, while staying in Venice, Perti applied for the position of assistant at S. Petronio under Colonna but was denied. Six years later, he was appointed Maestro di cappella at S. Petronio, where his first function was to create music for the name-day feast of Petronius on October 4. The account books of the fabbricci show that sixty-six musicians (thirty-four singers, thirty strings, and two organists) were hired for this service.

The cappella musicale of S. Petronio experienced a return to its former glory under Perti’s leadership. By the mid-eighteenth century, his fame had spread through music of southern Europe, as can be documented by the many letters in the archive of the Museo internazionale biblioteca della musica. Perti was a friend of Caldara, Corelli, and Fux, each of whom held him in high regard. His patrons and admirers included Leopold I, Karl VI, and Cardinal Ottoboni. He was elected principale of the Academica Filharmonica five times before being named, and as early as 1719 the organization began to refer to him as a musicista di

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14 Santini-Bibliothek, Münster (D-MÜs/ SANT Hs 1237 N. 4). The actual liberation of Vienna from the Turks happened in September of 1683. The Te Deum mentioned does not survive.
15 Likely because Perti had sided with Corelli over Colonna in the dispute over the consecutive 5ths.
16 Board of administrators of S. Petronio.
17 Schnoeben, Letters, p. 117.
grande fama. His pupils included Dominico Gabrieli, Giuseppe Maria Jacchini, the Manfredini brothers, Giovanni Battista Martini, Francesco Antonio Pistocchi, and Giuseppe Torelli. Even at the age of eighty-nine, his influence and power were recognized by a Papal decree stating that no one could achieve the office of maestro di cappella or even conduct in a Bolognese church without the approval of Perti and the Accademia Filarmonica. The question of Perti’s grand legacy compared to the relative obscurity of his music to modern audiences is difficult to answer. For someone with such a large output and whose reputation was as great, it seems strange that Perti only published two collections over the course of his life. At a recent conference commemorating the 250th anniversary of Perti’s death, Marc Vanscheewijck wrote the following:

Ha contribuito allo scarso interesse da parte della musicologia il fatto che Perti affidò alle stampe solo due raccolte di musiche, in confronto all’enorme produzione manoscritta, oggi conservata soprattutto nell’archivio Musicale della basilica di una tale produzione, conservata soprattutto in manoscritti unici presso l’archivio di una chiesa spiega in parte anche la loro limitata accessibilita agli studios.

A contributing factor in the lack of interest by musicologists is the fact that Perti only published two collections of music, in contrast to his enormous production of manuscripts preserved in the musical archives at S. Petronio. The access to these manuscripts has been quite limited over the years.

In addition to the difficulties of access to Perti’s surviving works, another reason for his relative obscurity is the fact that a great number of his works were destroyed during Napoleon’s Italian campaign in the 1790s. Perti’s will stipulated that his works be divided into two collections, one part residing in San Petronio, and another one which G.B. Martini was to give to the Jesuit

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school at San Lucia where Perti had been a student. When Napoleon’s army came through, local troops were using the Jesuit school as a garrison, and it was subsequently destroyed by fire, along with the scores which Perti had bequeathed to the school. There are several compositions copied by Martini which reside in the *Museo Internazionale Biblioteca della Musica*, and by Santini which are in the *Santini-Bibliothek*, Münster, that do not exist in the S. Petronio collection. Considering this, it is probably a safe assumption that several pieces of the San Lucia repertory are not lost.

In the case of Perti’s reputation and legacy, things are beginning to change. Over the last fifty years, great strides have been made in the cataloguing and digitalization of Italian libraries. The restrictive access to the archive at San Petronio has been loosened somewhat, and recordings or Perti’s music are increasingly common. Two recent volumes of Perti motets have been published by A-R and Ut Orpheus. The quality and diversity of the *Magnificat* settings will further show Perti’s skill as a master all compositional styles available to him, and the melding of virtuosic solo style of secular music with the *stile concertato* of sacred music.

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CHAPTER 3: THE SOURCES

For this study, I attempted to locate and examine all extant settings of the Magnificat text by Perti, which included twenty manuscript and one printed source. There are three principle repositories of the surviving settings:

- Archivio musicale di S. Petronio in Bologna, hereafter referred to as I-Bsp.  
  -nine manuscripts
- Museo international biblioteca della musica in Bologna, hereafter referred to as I-Bc.  
  -five manuscripts, one print
- l’Archivio Arcivescovile di Torino, hereafter referred to as I-Td.  
  -four manuscripts

In addition, single Magnificat settings appear in manuscripts found in:

- l’Archivio Duomo of Assisi, hereafter referred to as I-A.
- l’Archivio Santa Maria Maggiore of Rome, hereafter referred to as I-Rsm.

Table 1. Sources for the Perti Magnificats.

<table>
<thead>
<tr>
<th>Source</th>
<th>Title</th>
<th>Date</th>
<th>Voicing</th>
<th>Instrumentation (from parts when available)</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>I-Bsp: 41.1</td>
<td>a4 Concertato con TT e VV</td>
<td>1682</td>
<td>SATB</td>
<td>Tpt1, Tpt2, V1, V2, Vla, TVla, Vlc, Vln, Org, Org2, Org3</td>
<td>D</td>
</tr>
<tr>
<td>41.2</td>
<td>a8 Concertato con Strumenti</td>
<td>1678/81</td>
<td>SATB/SATB</td>
<td>Obligato: V1, V2, Vlc V1, V2, Avla1, Avla2, Tvla1, Tvla2, Vlc1, Vlc2, Vln, Org1, Org2</td>
<td>D</td>
</tr>
<tr>
<td>41.3</td>
<td>a8 Pieno/Concertato con Strumenti</td>
<td>1700</td>
<td></td>
<td>V1, V2, Avla, Vlc, Bass Spez, Org1, Org2, Org3, Tiorba</td>
<td>g</td>
</tr>
<tr>
<td>41.4</td>
<td>a4 Concertato con Strumenti</td>
<td>?</td>
<td>SATB</td>
<td>Score only: V1, V2, Vla, Org</td>
<td>D</td>
</tr>
<tr>
<td>42.1</td>
<td>a5 Concertato con Instrumenti</td>
<td>1683</td>
<td>SATTB</td>
<td>V1, V2, Avla, TVla, Vlc, Bissone, Vlc, Vne, Org1, Org2, Tiorba</td>
<td>g</td>
</tr>
</tbody>
</table>

22 Although the title page gives this piece as pieno, all the parts list it as a8 concertato con strumenti. The piece is pieno in the fact that there is no ‘concertato’ or soli group. There are three cartine solos which technically make it a concertato piece.
### Table

<table>
<thead>
<tr>
<th>Page</th>
<th>Work Title</th>
<th>Year</th>
<th>SATB</th>
<th>Bass</th>
<th>Org1</th>
<th>Org2</th>
<th>Org3</th>
<th>Score Only</th>
<th>(a)</th>
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<tr>
<td>42.2</td>
<td>a5 <em>Concertato</em></td>
<td>?</td>
<td>SATTB</td>
<td>V1, V2, AVla, Vlc, Bass Spez, Vlne rip, Org1, Org2, Org3, Tiorba</td>
<td>g</td>
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<tr>
<td>42.3</td>
<td>a4 <em>Concertato con Strumenti</em>²³</td>
<td>1692</td>
<td>SATB</td>
<td>V1, V2, AVla, Vlc, Vlc cont., Vlc Spez., Org1, Org2</td>
<td>D</td>
<td></td>
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<tr>
<td>43.1</td>
<td>a5 <em>Concertato con Strumenti</em></td>
<td>?</td>
<td>SSATB</td>
<td>V1, V2, AVla, TVla, Vlc Spez, Vlne, Vlne Rip, Bissone, Corno1, Corno2, Ob1, Ob2, Org²⁴</td>
<td>A</td>
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<tr>
<td>43.2</td>
<td>a4 <em>Concertato con VV, e Ripieni</em>²⁵</td>
<td>1690</td>
<td>SATB</td>
<td>V1, V2, Vla, Vlc, Vlne, Org1, Org2</td>
<td>G</td>
<td></td>
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<tr>
<td>I-BC:</td>
<td>a quattro voci con strumenti, e</td>
<td>1735</td>
<td>SATB</td>
<td>V1, V2, Vla, BC or Tiorba, Vlc rip., Org</td>
<td>D</td>
<td></td>
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<tr>
<td>II.133</td>
<td>ripieni (opera seconda)</td>
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<tr>
<td>II.136</td>
<td>a4 <em>piano con VV</em></td>
<td>?</td>
<td>SATB</td>
<td>Score only: V1, V2, Vla, Org</td>
<td>g</td>
<td></td>
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<tr>
<td>II.153</td>
<td>a4 <em>Concertato con VV e RR</em></td>
<td>?</td>
<td>SATB</td>
<td>Score only: V1, V2, Vla, Org</td>
<td>D</td>
<td></td>
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<tr>
<td>II.154</td>
<td>a4 <em>piano con Strumenti</em></td>
<td>?</td>
<td>SATB</td>
<td>Score only: V1, V2, Vla, Org</td>
<td>F</td>
<td></td>
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<tr>
<td>II.165</td>
<td>a5 <em>con Strumenti</em></td>
<td>?</td>
<td>SATB</td>
<td>Score only: V1, V2, Vla, Org</td>
<td>g</td>
<td></td>
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<td>II.196</td>
<td>a4 <em>Concertato con VV.nl</em></td>
<td>?</td>
<td>SATB</td>
<td>Score only: V1, V2, Org</td>
<td>D</td>
<td></td>
<td></td>
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<tr>
<td>I-Td:</td>
<td>Breve con Trombe, e VV a4 *</td>
<td>1735</td>
<td>SATB</td>
<td>Score only: Tp1, Tp2, V1, V2, Vla, Org</td>
<td>D</td>
<td></td>
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<tr>
<td>C.2</td>
<td><em>Concertato</em></td>
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<td>C.3</td>
<td>no title</td>
<td>?</td>
<td>SATTB</td>
<td>Score only: V1, V2, Vla, Org</td>
<td>g</td>
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<tr>
<td>C.4</td>
<td>a4 *Concertato con VV (e corni)*²⁶</td>
<td>?</td>
<td>SATB</td>
<td>V1, V2, Vla, Vlc, Vlne, Corno1, Corno2, Ob1, Ob2, Org</td>
<td>D</td>
<td></td>
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<tr>
<td>C.5</td>
<td>a4 Breve, con VV e RR.</td>
<td>?</td>
<td>SATB</td>
<td>V1, V2, Vla, Ob1, Ob2, Cor(inD)1, Cor(inD)2, Org</td>
<td>D</td>
<td></td>
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<tr>
<td>I-A:</td>
<td>a4 <em>Concertato con Ripieni</em></td>
<td>?</td>
<td>SATB</td>
<td>Vlc, Vlne, Org, Org2</td>
<td>D</td>
<td></td>
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<td>304.6/3</td>
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<tr>
<td>I-Rsm:</td>
<td>a cinque <em>Concertato</em> con pieni*</td>
<td>1718</td>
<td>SSATB</td>
<td>V1, V2, Vla, Org1, Org2, Tiorbo</td>
<td>A</td>
<td></td>
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### The Santini collection

The Santini collection, which contains the transcriptions made by Roman priest Fortunato Santini during his travels, is housed in the *Diözesanbibliothek* in Münster.²⁷ The five Perti Magnificat transcriptions by Santini are copies of sources from Bologna and were severely

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²³ Title page gives ‘a4 con V.V.’ full title taken from organ part.
²⁴ No organ part survives outside the score.
²⁵ Full title of ‘a4 *Concertato con Strumenti*’ is found in many of the parts.
²⁶ The title including corni only appears on the horn parts, the organ and other parts on designate strings.
²⁷ Fortunato Santini (1778-1861) was a trained composer and later priest who began collecting sacred music from all over Italy during 1796. The expansion and maintenance of this collection became his life’s work. Over the course of fifty years he obtained over 4500 manuscripts and 1100 prints. As a priest, he was able to access archives in Rome and Bologna, for example, which were closed to non-clergy.
damaged by water a flood in 1946. It is quite possible that other *Magnificats* by Perti survive in smaller musical institutions across Italy, which did not participate in the R.I.S.M. project. The surviving correspondence of Padre Martini shows that he sent copies of Perti’s music to many smaller churches across Italy.\(^{28}\) Many of the sources found in the I-Bsp archive contain performance parts, which are bundled together with the score. These bundles contain the following types of materials:\(^{29}\)

1. **Scores**: Just under half of the surviving scores are in the hand of the composer. These sources designate *cartina* and soli/tutti but are not always complete. In some cases (specifically the period 1680-1700) the ‘shorthand’ scores show signs of revision and were created for use of Perti himself. Occasionally, when instruments double the voices, they are not notated in the score.

2. **Performance Parts**: These invaluable sources show the specific instruments used for continuo lines which are not shown in the score. Soli and tutti parts can be different and are not represented in the score. In the *concertato* pieces, separate vocal parts for the concerto and *ripieno* singers exist.

3. **Cartina**: These are individual verse parts written out for a soloist or instrumentalist.

   *Cartina* were created and inserted depending on the available or lack of professional soloists. In the case of a few of the *Magnificats* there are tutti and *cartine* versions of certain verses. Alternate *versetti* were common in Perti’s overall output.

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\(^{28}\) Schnoebelen, *Letters*.

\(^{29}\) A full inventory of the sources is given in Part II of this study.
Determining correct titles for this repertoire can be a tricky task. The materials for one piece can contain as many as three titles. The *Magnificat* in I-Bsp 41.3, for example, is called “a8 pieno” on the first page of the score, “a8 concertato con strumenti” on some of the performance parts, and “a8 con VV” on other parts. Jean Berger noticed this problem when he examined the I-Bsp archive in the 1960s. Berger wrote, “The very presence of a string orchestra in a pieno work could frequently not be inferred either from the title or the score of the composition but only from the extant orchestra parts.”\(^{30}\) The most likely cause of these discrepancies is the practice of updating older compositions. As we will see, Perti often recycled his earlier compositions. A piece initially labeled pieno could have easily been transformed to concertato with the addition of obbligato strings and a few newly composed verse settings for soloists. Another possible explanation is that a full and accurate title was not a matter of importance to Perti himself, since the score was for his use only. Often the autograph scores contain an abbreviated form of the title or no title at all, where the performance parts, which were mostly copied by paid copyists, contain the full title. There are a great number of note discrepancies between parts and score. These are mainly scribal error, although occasionally the parts contain a correction or newly added alteration which does not appear in the score. The problems of scribal error were apparently not uncommon, as we can see in a letter from Perti’s teacher Celano in 1682.

Yesterday morning I had your Mass sung for rehearsal...and in fact all the instruments have many errors which are not in the score that you favored me with, and since there is not time for me to correct them, I beg you for the love of God to send me immediately all the parts of the violins, violas, and violoni which you have used in performance, which by that reason will be corrected, and which will serve me for our feast day, which will be the day after the Domenica in Albis; I will send them back to you with all diligence.\(^{31}\)

\(^{30}\) Berger, *Perti*, p. 337.

CHAPTER 4: MAGNIFICAT: A BRIEF HISTORY

The text of the Magnificat is taken from the Gospel of Luke (1:46-55). Also known as the Canticle of Mary, it recounts Mary’s words to her cousin Elizabeth following the Visitation, during which Mary reveals her own pregnancy. From early in the history of the Roman Catholic Church, this text has been part of the daily office becoming the canticle sung at Vespers. Monophonic singing of the Magnificat text dates back to at least the sixth century, when it was prescribed in the daily office by St. Benedict. The earliest polyphonic Magnificats date from the 14th century, although the popularity of this text with composers of polyphony begins in earnest in the fifteenth century. During the seventeenth century, composers began to use different tempo, meter, and key for each verse in order to achieve more contrast in all sacred music. The Magnificat text is generally divided up into ten verses, and with the addition of the closing doxology there are twelve verses total. The following text and translation are from the Vulgate and Book of Common Prayer.32

1. Magnificat: anima mea Dominum:
   My soul doth magnify the Lord:

2. Et exultavit spiritus meus: in Deo salutari meo.
   And my spirit rejoices in God my savior.

3. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.
   For he hath regarded the lowliness of his handmaiden: for behold, from henceforth: all generations shall call me blessed.

4. Quia fecit mihi magna, qui potens est: et sanctum nomen eius.
   For he that is mighty hath magnified me: and holy is his Name.

32 The older form of the Vulgate differs slightly from the present official Roman Catholic form.
5. *Et misericordia eius, a progenie et progenies: timentibus eum.*
   And his mercy is on them that fear him: throughout all generations.

   He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

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

8. *Esurientes implevit bonis: et divites dimisit inanes.*
   He hath filled the hungry with good things: and the rich he hath sent empty away.

   He remembering his mercy hath holpen his servant Israel.

    As he promised to our forefathers, Abraham and his seed for ever.

Doxology

11. *Gloria Patria, et Filio, et Spiritu Sancto*
    Glory to the father, and to the Son, and to the Holy Spirit

    As it was in the beginning, is now, and forever shall be. Amen.

   Settings of the text composed during the Renaissance generally set either the even or odd verses of the text to polyphony while the alternate verses were sung monophonically.

   There were eight *Magnificat* tones corresponding to the church modes. It was common practice to match the mode of a *Magnificat* to the antiphon that accompanied it in any given Vespers service. The *alternatim* method was also used in polyphonic hymns, psalms, and sequences. During the sixteenth century, the *Magnificat* began to show two basic functions, one strictly liturgical and *in alternatim*, and the other more loosely structured as in the case of motets. This process continues through to the late seventeenth-century, when a sharp decline
in liturgical function leads to the disappearance of plainchant fragments in polyphonic settings altogether.\textsuperscript{33} The \textit{Magnificat} as a genre did not experience a decline in musical composition during the seventeenth century. Its place in Catholic and Protestant Vespers services accounts for the numerous settings during the seventeenth and early eighteenth century, with notable examples by Vivaldi, Durante, J.S. Bach, C.P.E. Bach, and Mozart.

\textsuperscript{33} Only one of the surviving Perti \textit{Magnificats}, \#8 (I-Bsp 41.4) contains a fragment of \textit{Magnificat} tone 4 in the soprano in verse ten. See Part II, p. !!!
CHAPTER 5: PERTI’S SETTINGS IN CONTEXT

Monteverdi’s *Vespro della Beata Virgine* (Venice, 1610) could be called the prototype for the *stile concertato*. This publication set the stage for the development of sacred music in northern Italy during the seventeenth century. Monteverdi provides two *Magnificat* settings in the collection and in them we see new and old techniques combined. The first *Magnificat* is a large-scale *concertato* piece for voices and many instruments, which sets the stage for all grand or festal sacred music in Italy for the next hundred years. While the first setting can be considered ground-breaking stylistically, the second is set in *alternatim*, giving a nod to the past. Leo Schrade, in his biography of Monteverdi, lists three distinct styles of music in the *Vespers*: 1) choral composition with organ as basso continuo, 2) monody with characteristics of the *stile recitativo*, and 3) *stile concertato* in its numerous varieties.34 These categories hold true for the next hundred and fifty years of sacred music in Italy and parts of Germany. When Perti studied composition around 70 years later, those three categories had only slightly changed. Perti’s sacred music comes in four designations:

- **Senza alcun accompagnato:** *a cappella* works without organ, typically written for holy week or other special liturgical functions.
- **Coll’organo:** Works for choir and organ.
- **Stile pieno:** Voices, continuo, and (sometimes) instruments without soloists. *Pieno* designates that the piece is *ripieno* throughout.35
- **Stile concertato:** Voices, continuo, and other instruments with soloists. In *concertato* compositions, singers and players were divided into *concertato* (small group) and ripieni (tutti group).

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35 Giuseppe Paolucci, who was educated in Bologna, wrote that there were many varieties of *stile pieno* in his Arte pratica di contrappunto (1765–72).
Stile concertato is the most elaborate and used for festal and important occasions. A great number of Pertì’s works preserved in the I-Bsp archive are concertato. Of the thirteen Magnificats edited for this study, only two are in stile pieno.36

One of the biggest structural innovations of the stile concertato Magnificat from the 1610 Vespers is the return of the opening motive at the end of the piece. This technique, bringing back the material from verse 1-2 for verse 11-12, provides a bookend feel to the piece. This practice becomes standard, and nearly every Italian Magnificat or Psalm setting during the seventeenth century includes such a recapitulation. Another early Baroque innovation which is found in the 1610 vespers is the move towards setting each verse of a text in a distinct style. The segmentation of form is an important concept in the development of sacred music that can be traced through to Beethoven’s Missa Solemnis. The Magnificats of Durante, Bach and several other late Baroque composers have separate movements for each verse.

Richard Bloesch’s dissertation on eighteenth-century Italian Magnificats, in which he examined three of the Pertì Magnificats from the I-Bc collection, gives a summary of Magnificat composition including characteristics which are common to many settings. In terms of the usage of soloists Bloesch describes two general types; 1) aria solos which self-contained sections and 2) non-aria solos. The full aria (self-contained) verse solos are designated in the

36 It is my opinion that the majority of the works lost in the San Lucia fire were of the pieno variety. Until a full catalogue of Pertì’s surviving music is completed there will not be enough information to make a claim, although my initial findings suggest that when Pertì’s works were split up the large scale pieces remained in I-Bsp while the smaller scale works made up the majority of the music left to the Jesuit School at San Lucia. Padre Martini, as the executor of Pertì’s will was in charge of the repertoire to be given to the school and the majority of the copies his made that remain in the I-Bc collection are Pieno.
scores as cartina/e solo. Cartina literally translates to map, but in this context it refers to the fact that these solos were written out separately from the other performance parts and were interchangeable with alternative solo/duet/etc. or tutti settings of the particular verse. Of the usage of soloists in full-aria versetti, Bloesch writes:

...it was found that soloists are used for some verses of the Magnificat more often than for others. Comparing the full arias only, it can be seen that verse 9: Suscepit is most favored, followed closely by verse 8: Esurientes. Verses 1 and 12 are never set as full arias. Verses 8 and 10 are dominated by the higher ranges S and T, whereas verse 7 with its more rigorous text is given more often to alto and bass. The full arias are most often set apart by tempo meter and key.37

Appendix I lists the Magnificat settings by the scoring of each verse, with cartine solos shown in bold. The extant settings do not confirm any tendency towards higher ranges in any particular verse. They do, however, show a preference for solo settings of verses four, six, seven, and nine. Verses one, five, and twelve are the least likely to be written for soloists. Self-contained solo verse settings (Aria style) are much more common in the concertato settings. As shown in Appendix I, there are on average three cartine in each concertato piece. These solos were written for professional singers, often opera stars who had connections to Bologna or were traveling through on their way to other venues. The difficulty or scoring of these alternative versetti depended on the availability of capable soloists. One of the stylistic aspects of Perti’s music that sets him apart from his predecessors Colonna and Cazzati is his interest in virtuosic solo writing. Schnoebelen, in her study of the Mass settings of these composers wrote that: “Unlike Cazzati and Colonna, whose stylistic developments remain within certain boundaries, Perti displays a more radical development that changes from a chorally-dominated combination

37 Bloesch, p. 67.
of voices and instruments to a more soloistic approach.”

Perti’s writing for solo voices requires surprising virtuosity for this time period. The following examples give an idea of the technique and virtuosity, and extreme range required of these soloists.

**Example 1:** *Magnificat #3A* (1683), Basso *Cartina* Solo, mm. 137-45.

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38 Schnoebelen, Diss pg. 297.
Example 2: *Magnificat* #4 (1690), Basso *Cartina* Solo mm. 104-113.

Example 3: *Magnificat* #12, Op. II (1735), Canto Solo, mm. 36-38.
The non-aria solo writing comes in two forms: 1) soloist and ripieno chorus consistently alternate or 2) the soloist sings the first half of the verse while the ripieni sing the second half. Magnificats #12a and #12b (I-Td C.2/5) are two versions of a setting for alto soloist which is essentially an alto concerto. This piece contains examples of both types of non-aria writing. Example 4 shows the more common type of solo/tutti juxtaposition, according to Bloesch, with the alto singing the first half of verse 7, and the ripieni joining in for the second half of the verse.

**Example 4: Magnificat #12A, Verse 7, mm. 45-48.**

The second type of non-aria solo writing is that which alternates with the full ripieno, as seen in Example 5. Perti’s surviving music from the period 1710-1740 shows a movement away from the segmented aria and towards a fully integrated solo and choir texture which could be called

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39 Ibid., p. 76.
a vocal concerto.

**Example 5**: *Magnificat* #12a, Verse 12, mm. 78-86.
TEMPO AND METER

Due to the desire among seventeenth-century composers to adapt the music to the sentiment of the text, a move towards verse segmentation occurred early in on the Baroque period. Richard Bloesch claims that by the beginning of the eighteenth century, a standard tempo relationship can be found in this genre.\textsuperscript{40}

Table 1: Tempo conventions for Italian \textit{Magnificat} settings, 1650-1750.

|-------------------------|-----|---------------------------|-----------------------------|-----|----------------|---------------|-----------------|----------------|----------------|
| Adagio/Allegro → | Adagio | Allegro | → | Moderato | Adagio | Allegro | Largo | Allegro |}

One of the most common aspects of the \textit{Magnificat} during the period 1650-1750 is the recurrence of the verse one material at the beginning of verse 12.\textsuperscript{41} The slow-fast relationship in verses 1-2 and 11-12 give a sense of proportion to these settings. Appendix II gives all tempo indications for the Perti \textit{Magnificats} and many of the settings loosely conform to the standard template given above. A setting with many \it{cartine} increases the odds that it will not conform to this arrangement as the \it{cartine} frequently contrast in tempo from the surrounding verses.

COUNTERPOINT

In the preface to Opus 1 in 1688, Perti acknowledges that he, on the advice of his teacher Celani, followed the models of Rossi, Carissimi, and Cesti. Perti’s compositional style shows a knowledge and mastery of every type of church music from this time period. In addition to sacred music, his opera, oratorio, and secular cantatas show that he was well versed in nearly

\textsuperscript{40} Ibid., p. 90
\textsuperscript{41} Ibid., p. 86.
every genre of composition (instrumental concerto being the exception). In the *Magnificats* there are four general categories of choral writing:

**Adagio declamatory:** A slow homophonic statement of the first word or words of the text. This device was common to Bolognese sacred music from as early as Cazzati, and common in *Magnificat* settings across Northern Italy during the period between 1650 and 1750. Nearly all of Pertì’s surviving *Magnificat* s begin this way, and many of the settings of verse 11 (Gloria) use this treatment.

**Tutti rhythmic homophony:** Verse 2 is most often set in this way: a brisk tempo such as Allegro or Vivace with full *ripieno* homophony.

**Fugato:** A quasi-fugal section with subject and answer, often described as the ‘learned’ style of counterpoint. Most settings of verse 10 and 12 are set in this way. It was the Bolognese tradition to end all sacred compositions with a fugue.

**Stile Pieno Legato Moderno:** This might be better described as sixteenth century counterpoint with seventeenth century harmony. The expressive use of dissonance in these sections corresponds to the verses where it is employed. The majority of the settings of verse 5 (*et miserecorida*) and verse 9b (*recordare misercordia*) are in this style. These sections are marked with a C, but are essentially in 4/2. The name for this category comes from Giovanni Paolucci’s treatise *Arte pratica di contrappunto* published between 1765 and 1772. In this work, uses Pertì’s setting of verse 5 from I-Bc II.154 as an example of the ‘*stile Pieno legato modern.*’ Paolucci states that, “not a note is sounded (apart from the cadences) that does not either
mark or receive a dissonance.” 

Paolucci claims that “apart from producing a most beautiful listening experience when done well, it also has the capacity to move the affections of the listener to devotion, which is the reason the music was introduced into churches.

Gregory Barnett, in his book on Bolognese instrumental music, discusses this section of the Paolucci treatise. Barnett makes an interesting connection between early Italian keyboard music that was meant to be used in churches, and the chromatic style used by Perti in many settings of verse 5 and 9b.

This expressive treatment of those text sections that mention God’s mercy was not limited to Perti or Bologna. Indeed, Bloesch’s survey of Magnificats from 1650-1800 shows that this practice was common across Italy.

HARMONY

Verse five is also the most common place to find a key change. Questions of Harmony in seventeenth century Italian music can be difficult to fully understand. Perti’s use of key signatures, like most Italian composers of this time period, does not conform to modern standards. His pieces in g-minor only have one flat in the key signature and pieces in A-major use only two sharps. His music is clearly tonal but exists in a period of transition. Barnett’s recent writing on this topic, in regards to Paolucci’s description of theory, shows a very clear understanding from the viewpoint of modern music theory:

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42 Ibid., p. 221, “non vi sia Nota (se si eccetuiino le Cadenze) che non faccia, o non riceva Dissonanza.”
43 Ibid. p. 225, “più a produrre un bellissimo sentire, quando sia ben fatto, e capace ancora a muoveree gli affetti degli Ascoltanti a divozione, che e il fine per cui e stata introdotta la Musica nelle Chiese.”
Paolucci’s perspective, however, differs from our own. He saw no modal/tonal dichotomy in the repertory that he analyzed. Rather, he treated all of it, from Lasso and Palestrina to Handel and Marcello, as demonstrating varying styles of tonal music—that is, as centered on letter-named fundamental pitches, to which other pitches are hierarchically related and themselves subject to tonal focus through modulation. Contrary to our own thinking that posits an all-encompassing tonal language as represented by modes or keys, the tonal practices that Paolucci describes are contingent upon genre and style so that the tenets of tonal organization are themselves always changing.45

The majority of Perti’s Magnificat settings are in D or g-minor. D-major is a key which accommodates trumpets and so was prevalent in Bolognese sacred music. Overall, Perti’s use of harmony is quite conservative in the standards of late seventeenth-century practice. As mentioned above, the most interesting harmonic writing comes during the fifth verse in most settings. If we examine the settings of verse five from 1682 and 1735 which are set in the stile pieno legato moderno, we will see a similar approach, although slightly less chromatic in the eighteenth century setting. The verse five setting from Magnificat #2 (1682), example 6, shows an extremely chromatic and dissonant harmonic language.

Example 6: Organ part from Magnificat #2 (1682), mm. 155-174.

Example 7 gives the harmony of a setting from Magnificat #12 (1735). While still expressive in a harmonic sense, this example is not as dissonant and in general is less plaintive. Unlike the other late settings, this setting of verse five is set apart with double bars. The use of 4/2 for these passages is rarer in Perti’s eighteenth-century repertoire.

Example 7: Organ part from Magnificat #12A (1735).

USE OF INSTRUMENTS

Continuo

The continuo group consists of combinations of organ (sometimes as many as 3 organ parts), violoncello, violone, tiorbo, and bissone. The bissone, which was another word for snake in northern Italy, is a serpent or bass cornetto. One peculiarity of the continuo group is the appearance of parts designated spezzato. Ann Schnoebelen claims that the term translates to ‘broken’ and “indicates those instruments which break the continuity with occasional periods of

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46 The Basilica of San Petronio in Bologna has two organs on opposite sides of the choir balcony. The newer organ was known as the concerto organ, and the older organ was the ripieni organ. The payment books show that it was common to hire a third and sometimes fourth organ (portative) for large festivals. Richard Bloesch’s research suggests that the existence of separate organ parts was not unique to bologna, but also appears in church music from other Italian cities.

47 The serpent was a common instrument in Italian church music during the seventeenth and eighteenth centuries. In 1763, Eugenio de Lignivile, a rural church musician, sent a letter to Padre Martini inquiring about music that included the serpent. Lignivile was interested in the instrument because he had heard that it was the loudest bass instrument in all church music. See Schnoebelen, Letters pg 329.
I believe that ‘split’ is a better translation and that these continuo players were placed apart from the main continuo group. The spacing of soloists, ripieni, and continuo throughout the horse-shoe balcony at San Petronio is a matter of great importance so that all musicians can hear and play together. Spreading the continuo group out may have been a strategy to help with ensemble issues. Four of the Perti settings (#3, #5, #6, #7) call for *spezzato* instruments including violoncelli, violoni, or sometimes the ambiguous *basso spezzato*.

**Strings**

Perti’s earliest settings are scored for voices and five-part string divisi: two violins, alto and tenor viola, and violoncello. By the early eighteenth century, a three-part string texture was the standard for Perti’s *concertato* and *pieno* settings. During the late 1690s, the presence of the tenor viola in Bolognese sacred music begins to wane, and by 1700 it is no longer in use. The alto viola begins to be referred to as *violette* or simply viola during the period 1700-1725. In the late seventeenth century *concertato* pieces, the Violoncello is separate part, although that changes in the eighteenth century repertoire, where the cello is only part of the continuo group. In the three *pieno* settings Perti writes for unison violins, a practice that lends weight to the idea that these are eighteenth-century compositions since this technique was extremely rare in the 17th century.

**Winds**

The prevalence of the trumpet in civic and sacred capacities in Bologna is well documented. It

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49 The exception being Opus II (1735), which contains a part book for *Violoncello Ripieni*.
is somewhat surprising that only two of the surviving Magnificat sources (#2 and #12A) are scored with trumpet. The only other wind instruments in Perti’s Magnificat settings are oboes and horns. Oboes and Horns were becoming more popular in Italy during the eighteenth century. The period between 1690 and 1750 is generally regarded as the time during which the oboe was adopted as a regular member of the orchestra. In Bologna, the payment records show 1712 to be the first year that two oboe players were hired for the feast of S. Petronio. The only Magnificat setting to include oboe and horn parts in the score is #12B (Td C.5), which is a re-orchestrated version of #12A (Td C.2), written in 1735. Oboe and horn parts which are not reflected in the score appear in the bundle of performance parts for Magnificat #6 (Bsp 43.1) Rather than suggesting a later composition date for this work, it appears that the oboe and horn parts were added for an eighteenth-century revival. Perti’s practice of updating earlier works with new instrumentation is discussed by Schnoebelen in her dissertation. She found that the masses written in 1683 and 1687 were later re-arranged with trumpets and oboes and appear in score format in Perti’s hand. The updated masses contain nearly identical tutti sections with newly composed versetti.\(^{51}\)

**Chronology**

While Perti’s later music can be said to conform to the conventions of the eighteenth century, his music is always rooted in late seventeenth-century practice. For a composer whose creative period spanned more than seventy years, Perti’s compositional style does not display a significant amount of change or development over the course of his life. Jean Berger, one of

\(^{51}\) Schnoebelen, *Concerted Mass*, p. 303.
the first twentieth-century musicologists to take interest in Perti’s music, wrote that:

Perti’s compositional skills must have matured early, and that a work such as “Laudate Pueri a 3 canti con stromenti” of 1687 (Perti was 26) shows so complete a possession of the composer’s craft and so thoroughly evolved a personal idiom that even the above mentioned “Beatus vir a 4 pieno con violini” from 36 years later could hardly be distinguished from the earlier work with regard to chronological sequence.\(^5\)

Based on my study of the Magnificat settings, I disagree with Berger’s assessment. I think his style changed over the course of his career, if not in terms of harmonic or contrapuntal style then defiantly in terms of structure. Perti’s music reflects general changes in eighteenth-century Italian style trending towards less segmentation. The frequent contrasts of tempo and texture which define seventeenth-century style give way to a more free-flowing through-composed structure by the end of Perti’s career. The frequency of double bars in between verses is an immediate clue as to a composition’s date. This can be seen in Appendix I and II, where the number of tempo changes and solo settings in all settings are given. Some other obvious chronological indicators are instrumentation, tempo words, and length.\(^5\) Of the Magnificats examined in the present study, nine have dates. The process of assigning dates to the undated manuscripts is aided by the thorough financial records kept by S. Petronio’s fabbricci. We know, for example, that the tenor viola does not appear in the payment records following 1696. The only undated composition that calls for tenor viola is #6 (Bsp 43.1). This SSATB composition shares one cartine with the SATTB composition written in 1683 (#3, Bsp 42.1). Based on this evidence it is likely that #6 was composed during the period 1683-1696.

\(^5\) Berger, Perti, p. 375.
\(^5\) In the eighteenth century, Perti begins to use Largo and Vivace rather than Adagio and Allegro, and the compositions are generally shorter than those from the late seventeenth century.
Other instruments which serve as clues towards an accurate composition date are oboes and horns (*corni*). The payment records from San Petronio do not show records of *corni* players until the 1740s. Schnoebenlen claims there is evidence that Perti’s successor Caretti added horn parts to many of Pertti’s compositions during the middle of the eighteenth century.54

An examination of the surviving performance parts and payment records at San Petronio shows a preference for low instruments and voices. This is due to the very peculiar acoustics of the church, being one long nave and choir (132m) without transepts. In 1514 the architect Ardunio Arriguzzi planned to make San Petronio the largest church in Italy. When Pope Pius IV heard that Bologna was going to build a church to rival St. Peters in Rome he purchased land next to the construction site and quickly erected the Archiginnasio, thus blocking the western transept. As a result of the unique shape, lower frequencies need to be re-enforced. In any live acoustic space matters of tempo, balance, and appropriate forces should be determined by the space, rather than any hard and fast rule. That being said, the tempo markings Adagio and Allegro were not as drastically different as they are considered to be today. A general suggestion of quarter note = 60 for adagio and quarter note = 85 for allegro should be appropriate for most of this repertoire.

The number of performers used for regular Sundays is fairly standard, although the number for special feast days varies from year to year. Perti did not have a regular cappella musicale until it was reinstated in March 1701. At that point the fabbrici allowed a budget for a fixed ensemble of twenty-five musicians: 3 Sopranos, 3 alto, 3 tenor, 4 bass, 4 violin, 3 viola, 2 trombone, 1 violoncello, 1 violone, 1 organ. By 1723 the fixed ensemble had grown to thirty-six which is the highest number of regular members during Perti’s tenure. One of the misconceptions about ‘early’ music is that the performing forces were always small. Bologna’s San Petronio is one of many Italian churches that hired over scores of musicians for important
festival services. By examining the extant performance parts we can surmise that the
concertato settings were performed by anywhere from 50-100 musicians. The payment books
show that during Perti’s time as maestro di cappella, the largest expenditures came in 1718 and
1719, when 153 musicians were hired for the October 4th feast. The average number of
musicians hired for the feast of San Petronio during the period between 1701-56 was 132.

The singers who performed this repertoire can be divided into three categories based on their expense.

- Professional Opera Singers: The cartine were written for these singers depending on their availability. The young Perti wrote many operas and traveled across Italy in his capacity as a composer of secular music. In addition to the opera stars who were born or educated in Bologna, he made many contacts during his travels and was able to bring some of the most famous singers in Italy to San Petronio.

- Concerto (Soli) Singers: This group was made up of the regular cappella musicale of San Petronio. The virtuosity required of these singers is no less demanding than what is found in the cartine solos.

- Ripieni (Tutti) Singers: These singers were hired on a per service basis for special concerts.

- If possible the concerto (soli) and ripieno (tutti) groups should be separated. If a portative organ is available it should be placed with the concerto group.

If possible the concerto (soli) and ripieno (tutti) groups should be separated. If a portative organ is available it should be placed with the concerto group. The organ parts include exactly doubling of fugal entries, using the clef of the voice to be doubled in the organ part. In some manuscripts (42.3 for example) the instruction “un ditto solo” (one finger alone) is given, instructing the player to refrain from chordal realization of these entries. This practice is
described by Imogene Horsley in her article on continuo practice in the early Italian Baroque:

The one element of this idea (exact doubling) that remains in continuo practice into the late baroque is the doubling of opening fugal entries. Despite Agazzari’s statement in del suonare sopra il basso in 1607 that score or tablature was no longer necessary in order to double fugues, since that way of composing was out of style. Fugal writing did remain in use and the doubling of the opening entries became a conventional procedure. ⁵⁵

The use of fermatas in this repertoire is somewhat ambiguous and not consistently applied. The double bar is a more reliable indication that a slight pause should be taken between verses, unless the instruction ‘segue’ is used.

Although some confusion has surrounded the use of the word ‘solo’ in this repertoire, ⁵⁶ it was the convention in Bologna for a soloist to begin the first two fugal answers at the Sicut Locutus and final Amen text.

As a general practice choral-imitative movements are begun by the soli of each voice range. i.e. the concerto group of the chorus who continue until all the voices have entered, and in some cases much longer, before being joined by the vocal ripieni. In the Perti works, the sign R in the score refers to the vocal ripieni only, while tutti includes both voices and instruments. ⁵⁷

⁵⁶ Schnoebelen, in her dissertation, was the first to suggest that the word solo was sometimes used not to indicate one player or singer but to indicate that one section was to come in without the rest of the choir or orchestra in a change from homophonic to polyphonic writing.
CHAPTER 7: CONCLUSIONS

Perti’s surviving settings of the *Magnificat* are emblematic of his overall output and also of the changes in Italian sacred music during his lifetime. His compositional style is primarily seventeenth century in design but he adopts aspects of late baroque and pre-classical structure. A comparison of his early (#1-4) and late (#11) *concertato* settings reflects the general move from the ornate and segmented late seventeenth-century style to the more fluid eighteenth century style. In this collection of *Magnificats* we find examples of *stile concertato*, *stile pieno*, and *stile breve*. As we have seen, one of the ways in which Perti’s music stands out is his use of soloists. By the early eighteenth century he began to compose pieces which featured one soloist throughout. This type of composition, which could be called a sacred vocal concerto, has not been discussed in appropriate detail by scholars. *Magnificat* #12 is an example of this genre, which is a combination of the solo cantata with the *stile concertato*.58

The importance of Perti’s influence and legacy should be clearly confirmed by the quality and diversity of these *Magnificat* settings. The difficulties that have led to his relative obscurity among modern musicians are beginning to fade away as more and more of his surviving works are being made available to scholars and performers. In the desire to trace the path of sacred music in Italy from the 1610 Vespers of Monteverdi to the well-known early eighteenth-century works such as the Vivaldi Gloria or Handel’s Dixit Dominus, Perti is one of the most important figures in between.

58 Another large sacred work which is a concerto for Alto solo is the *Laudate Pueri* setting for alto, SATB choir, strings, and continuo found in I-Bc II.152 pg 110.
Appendix I: Scoring of the *Magnificats*. (Bold indicates a *cartina* solo, duet, trio, etc.)

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<td>ATB Solo/Tutti</td>
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<td>S Solo</td>
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<td>CA Solo</td>
<td>SS Solo</td>
<td>Soli/Tutti/Soli/Tutti</td>
<td>A Solo</td>
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<td>T1 T2 Soli/Tutti</td>
<td>Tutti</td>
<td>Tutti</td>
<td>Tutti</td>
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<tr>
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<td>AT Solo/Tutti</td>
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<td>Tutti/SS Soli/Tutti</td>
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<tr>
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<td>SS Soli/Tutti</td>
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<tr>
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<td>A Solo/Tutti</td>
<td>Tutti/A Solo/Tutti</td>
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<td>S Solo</td>
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<td>Tutti/Soli/Tutti</td>
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<tr>
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<td>SAB Solo</td>
<td>SB Solo</td>
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<td>S Solo</td>
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<td>S Solo</td>
<td>SSA Soli/Tutti</td>
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<tr>
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<td>Tutti</td>
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# Appendix II: Tempo and meter of the *Magnificats*. (Italics indicate editorial suggestions)

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<td>1678 (41.2)</td>
<td>C/Adagio Allegro</td>
<td>-&gt;</td>
<td>C/Adagio 3/4 Adagio</td>
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<td>C/Adagio sempre</td>
<td>C/Allegro 3/4 Allegro</td>
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<td>1682 (41.1)</td>
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<td>-&gt;</td>
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<td>C/Allegro</td>
<td>C/Adagio</td>
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<tr>
<td>1683a (42.1)</td>
<td>C/Adagio Allegro Adagio Allegro</td>
<td>-&gt;</td>
<td>3/4 Allegro</td>
<td>6/8 AllegriSSimo</td>
<td>C/Adagio Presto Adagio Presto Adagio</td>
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<tr>
<td>1683b (II.165)</td>
<td>C/Adagio Allegro Adagio Allegro</td>
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<td>3/4 Allegro</td>
<td>6/8 Allegro</td>
<td>C/Adagio</td>
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<td>1683c (42.2)</td>
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<td>C/Adagio</td>
<td>C/Allegro</td>
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<tr>
<td>???(II.154)</td>
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<td>-&gt;</td>
<td>-&gt;</td>
<td>C (4/2) Come stà</td>
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<tr>
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<td>C/Adagio</td>
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<td>2/4 Allegretto</td>
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<td>C/Adagio</td>
<td>-&gt;</td>
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PART II: THE MAGNIFICAT SETTINGS OF GIACOMO ANTONIO PERTI

Critical Report

I. Sources

I-Ac Assisi, Biblioteca Comunale, now in I-Af Assisi, Centro di Documentazione Francescana, Biblioteca (ex Sacro Convento di S. Francesco)
I-Bsp Bologna, Italy, Archivio Musicale di S. Petronio
I-Bc Bologna, Italy, Civico Museo Bibliografico Musicale
I-Td Torino, Biblioteca del Capitolo Metropolitano (Archivio del Duomo)

1. **Magnificat à 8 Concertato con Strumenti** (1678 rev. 1681)
   I-Bsp P.XXXXI.2 Score with title page. 44pp.
   14 cartine parts:

   40 individual parts:
   Primo Coro:
   - Canto: 1, Canto Ripieno: 2, Alto: 2, Tenore: 2, Tenore Ripieno: 1, Basso: 2, Basso Ripieno: 1,
   - Obligato Violino Primo: 1, Obligato Violino Secondo: 1, Obligato Violoncello: 1, Alto Viola: 1,
   - Tenore Viola: 1, Violoncello: 1, Organo: 1
   Secondo Coro:
   - Canto: 2, Alto: 2, Tenore: 2, Basso: 2, Basso Ripieno: 1, Violino Primo: 2, Violino Secondo: 2
   Violone: 1
   Unspecified continuo: 2

2. **Magnificat à 4 Concertato con V.V.[violin], e Trombe** (1682)
   I-Bsp P.XXXXI.1 Score with title page. 40pp.
   13 cartine parts:
   Violino Primo *Quia fecit*, Violino Primo *Deposuit*, Violino Secondo *Deposuit*, Violino Secondo *Quia fecit*,...
Basso *Suscepit*, Canto *Sicut locutus est*, Basso *Sicut locutus est*

45 individual parts:
Tromba Primo, Tromba Secondo, Violino Primo: 3, Violino Secondo: 3, Alto Viola: 2, Tenor Viola: 2,
Violoncello *Ripieno*: 2, Violoncello *Concertato*: 1, Violone: 2, Unspecified continuo part: 2, Organo:
Organo Secondo: 1, Organo Terza: 1, Canto *Concertato*: 1, Canto *Ripieno*: 5, Alto *Concertato*: 1,
Alto *Ripieno*: 4, Tenore *Concertato*: 1, Tenore *Ripieno*: 5, Basso *Concertato*: 1, Basso *Ripieno*: 5

3a. *Magnificat à 5 Conc[erta]to con Inst[rumen]ti* (1683)
I-Bc II.165 Score with title page. 39pp.
I-Td C.3 Score with no title page. 28pp.
This source begins with the *Quia fecit* duet.

I-Bsp P.XXXXII.1 Score without title page. 64pp.
8 cartine parts:
Canto *Quia respexit*, Alto *Quia respexit*, Basso *Quia fecit*, Alto *Fecit potentiam*, Canto *Deposuit*
Basso *Deposuit*, Canto *Suscepit*, Canto *Gloria Patri*

52 individual parts:
Canto Primo: 1, Canto *Ripieno*: 6, Alto: 1, Alto *Ripieno*: 5, Tenore Secondo: 2, Tenore Primo: 3, Basso: 1,
Basso *Ripieno*: 7, Violino Primo: 4, Violino Secondo: 3, Alto Viola: 3, Tenor Viola: 3, Violoncello: 5,
Bissone ò Violoncello: 1, Organo: 1, Organo Secondo: 2, Tiorba: 1, Violone: 3

3b. *Magnificat à 5 Conc[erta]to con Strum.[en]ti*
I-Bsp P.XXXXII.2 Score without title page. 30pp.
3 cartine parts:
Canto Primo *Suscepit*, Canto Secondo *Suscepit*, Basso *Suscepit*

83 individual parts:
Secondo *Concertato*: 3, Tenore Secondo: 3, Basso: 6, Basso per il Secondo Coro: 6, Violino Secondo: 8,
Violino Primo: 8, Alto Viola: 11, Violoncello: 1, Basso Spezzato: 4, Violone *Ripieno*: 4, Unspecific bass: 1,
Organo: 1, Organo Secondo: 1, Organo 3: 1, Tiorba: 1

4. *Magnificat à 4 con V.V.[iolin]i e Ripieni* (1690)
I-Bsp P.XXXXIII.2 Score with title page. 24pp.
5 cartine parts:
Canto *Fecit potentiam*, Basso *Deposuit*, Alto *Suscepit*, Bass *Sicut locutus*,
Tenor *Sicut locutus*

38 individual parts:
Violino Primo: 2, Violino Secondo: 1, Viola: 1, Canto *Concertato*: 1, Canto: 3, Alto *Concertato*: 1, Alto: 4,
Tenore Concertato: 1, Tenore: 4, Basso Concertato: 1, Basso: 4, Violoncello: 2, Violone: 1, Unspecified bass part: 1, Organo: 1, Organo Secondo: 2

5. Magnificat à 4 Concertato con Strumenti (1692)
I-Bsp P.XXXXII.3 Score with title page. 19pp.
6 cartine parts listed on exterior of packet are missing.

28 individual parts:
Canto Concertato: 1, Canto Ripieno: 2, Alto Concertato: 1, Alto Ripieno: 2, Tenore Concertato: 1, Tenore Ripieno: 2, Basso Ripieno: 2, Basso Concertato: 1, Violino Primo: 4, Violino Secondo: 1, Alto Viola: 3, Violoncello: 2, Violoncello continuo: 1, Organo: 3, Organo Secondo: 1, Violoncello Spezzato: 1

6. Magnificat à 5 Concertato con Strumenti
I-Bsp P.XXXXIII.1 Score with no title page. 23pp.
1 cartina part:
Canto Suscepit

78 individual parts:

7. Magnificat à 8 Concertato con Strumenti (1700)
I-Bsp P.XXXXI.3 Score without title page. 16pp.
8 cartine parts:
Canto Primo Fecit potentiam, Canto Secondo Fecit potentiam, Alto Deposuit, Basso Deposuit, Canto Sicut locutus est: 2 (different copyists), Violoncello Sicut locutus est, Violone Sicut locutus est

75 Individual parts.
Primo Coro:

Secondo Coro:

8. Magnificat à 4 Concertato con Strumenti
I-Bsp P.XXXXI.4 Score with title page. 59pp.
No individual parts.

   I-Bc II.154 Score with title page. 25pp.

10. *Magnificat à 4 Pieno con V.V.*
    I-Bc II.136 Score with no title page. 16pp.
    No individual parts.

11a. *Magnificat a quattro concertato con Strumenti, e Ripieni*
    I-Ac 304/6.3 Score without title page. 6pp.
    Contains vocal parts and continuo only.
    13 individual parts:
    Canto di concerto, Alto di concerto, Tenore di concerto, Basso di concerto, Canto di Ripieno, Alto di Ripieno, Tenore di Ripieno, Basso di Ripieno, Violoncello, Organo, Violone: 2, Organo Secondo.
    I-Bc II.196 Score with title page. 23pp.
    Full Score, viola part omitted.
    I-Bc II.153 Score without title page. 11pp.
    The first page of this score contains strings, voices, and organ. The remaining pages have voices only.
    I-Bc II.133 Opera Seconda (Bologna, Lelio dalla Volpe, 1735)
    14 Printed Parts:

11b. *Magnificat à 4 Conc.*
    I-Td C.4 Score without title page. 17pp.
    24 individual parts:
    Canto: 1, Canto Ripieno: 1, Alto: 1, Alto Ripieno: 1, Tenore: 2, Basso Concertato: 2, Corno Primo (notated in D), Corno Primo (notated in C), Corno Secondo (notated in D), Violino Primo: 3, Violino Secondo: 3, Violetta: 1, Violone: 2, Violoncello: 1, Unspecified bass part: 1, Organo: 2

12a. *Magnificat Breve con Trombe, e V.V.*
    No individual parts.

12b. *Magnificat à 4 Breve con V.V.*
    18 Individual parts bundled with score:
    Canto: 2, Alto di Concerto: 1, Alto: 1, Tenore: 1, Basso: 2, Oboe Primo: 1, Oboe Secondo: 1, Corno Primo: 1, Corno Secondo: 1, Violino Primo: 2, Violino Secondo: 2, Violetta: 1, Violoncello: 1, Organo: 1
II. Editorial Methods

Score vs. Parts:
In many cases the score and individual parts present slightly different versions of the same music. In these cases, the music from the parts has been used on the grounds that it represents the proofed version whereas the score can serve as a sketchbook. Discrepancies are listed in the Critical Notes.

Titles:
In the case of the San Petronio pieces, title pages have been added by later archivists and usually contain a full description including key, and an inventory of parts and cartine. With one exception, the scores have a title, sometimes abbreviated, on the first page of the score. The third source for the title is the individual parts, which generally have the full title. I have adopted the titles from the individual parts rather than the score when possible. In one case, I-Bsp 41.3, the score gives the title as pieno while the parts refer to it as a concertato piece.

Text:
Spelling and punctuation of the Magnificat text have been modernized. When the text is omitted from the score and no individual parts survive to inform, editorial text underlay has been placed in italics.

Clefs:
All C clefs in the vocal parts have been transposed to modern clefs. In the settings where tenor viola is used, tenor clef has been replaced by alto clef in order to facilitate performance by modern viola players. The organ part typically doubles vocal entries at the beginning of a contrapuntal section, most often the doxology. C clefs in the organ part which indicate doubling of the soprano or alto have been changed to treble clef.

Tempo Markings:
Tempo indications have been given in brackets for sections where the tempo was established earlier in the piece. Certain tempo conventions, opening adagios for example, have been given where the copyist omitted them.

Fermatas:
The duration of notes at the end of a section vary greatly from part to part. All phrase end durations have been standardized. The use of fermatas is inconsistent between score and individual parts. In places where fermatas occur in some but not all parts, they have been tacitly added for the sake of consistency.

Dynamics:
Dynamic indications, which are sometimes fully written out, have been abbreviated to f and p. Editorial dynamics are placed in brackets.

Layout of Score:
The layout of the score has been preserved and often does not conform to modern ordering. In the two
double-choir pieces, the score does not display all instruments and the ordering is based on Primo vs. Secondo groupings.

Accidentals:
In the sources, accidentals are valid for the following note and each successive note. Any change of note generally cancels the previous accidental. It was also common practice to use flat and sharp symbols instead of a natural sign. In the present edition accidentals have been modernized, and any redundant accidentals have been removed, while cautionary accidentals have been retained. Editorial accidentals are placed above the staff.

Meter and Barlines:
In Italian music from this period in triple time (3/4, 3/2), it is common to place a barline every six beats rather than every three. All music in triple meter has been barred according to modern practice. This edition retains the usage of C to notate all music in 4/4 and 4/2.

Articulation:
Tied notes within a bar have been combined. The application of slurs in the vocal line to indicate melisma is inconsistently applied, and has been left as it appears in the sources. Staccato indications vary from dots to vertical slashes and have been kept as they appear in the sources.

Figured bass:
In the sources, continuo figures appear above and below the staff depending on the room available. Figures have been moved above the stave in all instances. The original figures have been retained.

Continuo:
The size and diversity of surviving continuo parts for this repertoire present a challenge to the creation of a clear performer’s score. Multiple organ parts, ripieno and concertato, violoncello and violone parts, violoncello spezzato, tiorba, and serpent can result in up to eight individual continuo lines with slight variances. The result is a heterophony of continuo playing. In an attempt to simplify this situation, an aggregate continuo part has been retained.

Soli and Solo:
A soli indication implies the concertato group without the ripieni. The word solo can, as commonly understood, imply one on a part but can also confer that an entrance is alone in the sense of being without the other voice parts. The beginnings of fugal entries often begin with one singer, then a soli section, and once all parts are in become tutti. All editorial solo, soli, and tutti indications appear in brackets.

Other:
The word Sinfonia, used to designate a passage for instruments alone, is retained where it appears in the individual parts. The same is true for indications of Unisoni in the string lines. Markings in the continuo part, such as Soli, Solo, Tutti, V.V. (string entry), T. (tenor entry), which alert the continuo player to a change in texture have been retained where they occur.
III. Critical Notes

Abbreviations:

1. Magnificat à 8 Concerto con Strumenti
I-Bsp P.XXXI.2
M. 10, B1., notes 4-6 are E.
M. 10, Vc1., notes 4-6 are E.
M. 38, T2., note 1 is A in part, G in score.
M. 45, Obl. Vlc., note 1 is D.
M. 73, T1 Tvl., note 3 is D.
M. 78, Primo Coro, standardized length to dotted half.
M. 108, S2, note 2 is G.
M. 166, A1, note 1 is E in part, A in score.
M. 171, Org. 3 (secondo coro), this bar is missing in the part.
M. 178, AVl., this bar is missing in the part.
M. 186, Org. 3 (secondo coro), this bar is missing in the part.
M. 221, V2/2, note 5 is a 2n.
M. 315, V2/1 V2/2, note 1 is E.
M. 237, A1, note 1 is 2n C in part.
M. 331, Org 3 (secondo coro), note 2 is 2n in part.
M. 338, T1, note is C#.
M. 340, V2/2, bar of rest missing in part.

2. Magnificat à 4 Concerti con V.Violini, e Trombe
I-Bsp P.XXXI.1
M. 1-4, Org., rhythm in score matches choir, in part beat 3 is 2n.
M. 53, Tvl., score and part differ.
M. 54 Strings, 2n dotted in part but not in score.
M. 198, Tvl., all notes are E.
M. 199 Tvl., note 1 is E.
M. 234-5, T, score and cartina differ. Score has dotted 4n with 2 32nd notes rather than half note.
M. 242-4, T, score and cartina differ. “”
M. 249, Vlne., part has high and low octave.
M. 257-8, T, score and cartina differ. “”
M. 260-1, A,T, vocal lines appear only in the cartine parts.
M. 273, A, concertato part text underlay differs; beats 3 and 4 are sung on –ple–.
M. 290, Vc., beat 4 is G#.
M. 288, S, part has ‘nes’ in different spot than score.
M. 290-295, Strings, slight discrepancies between score and parts.
M. 294, All parts, inconsistency between whole note and longa, all notes changed to longa.
M. 368, Tvl., note 1 is E.
M. 379, T, Tvl., beat three is 2n in score, 4n in parts.
M. 406-7, AVl., dotted half in each bar. Changed to match Tvl.
M. 411, Choir, inconsistency in parts as to whether the 2n is dotted or not, standardized all to dotted.

3a. Magnificat à 5 Concerto con Instrumenti
I-Bsp P.XXXXII.1
Most likely earliest source for this work, gives a composition date of 1683.
I-Bc II.165
Appears to be a later revision, re-composed version of v. 5, new settings of v. 9 and 10a.
I-Td C.3
This source begins with v. 3, and is identical to II.165.

M. 1-5, 42.1 uses four 2ns per bar, II.165 uses four 4ns.

3b. Magnificat à 5 Concerto con Instrumenti
I-Bsp P.XXXXII.2
This source shares vs. 1, 2, 10, and 12 with II.165. All other verses are newly composed.

M. 141, T2, text underlay for ripieno tenors differs from concerto tenors.

4. Magnificat à 4 con Violini e Ripieni
I-Bsp P.XXXXIII.2
M.15, Org., the indication ‘violoncello’ is to let the organist know that this entry is with violoncello di concerto, rather than suggesting that the cellos wait to join the continuo at this part.
M. 143, Vc., note 1 is F.
M.202, Violone di Concertato, Notes 1 and 2 are G 4n G 4n.
M. 208, Violone di Concertato, Notes 2 and 3 are F 4n F 4n.
M. 126, V1., Note 2, Score has C, part has C#.
M. 130, A, Note 2 is C.
M. 147, A, Note 2 is G in part, G# in score.

5. Magnificat à 4 Concerto con Strumenti
I-Bsp P.XXXXIII.3
M. 20-21, T and B, parts appear only in the concertato, but are not marked Solo.
M.42, Org., score and part differ, part has A 2n, rest on beat 3.
M. 150, Vc. continuo, rhythm is A 2n D wn.
M. 182, Org., score and part differ. score has A dotted wn.
M. 205, Org., score and part differ. rhythm in score is the same as the choral parts.
6. Magnificat à 5 Concertato con Strumenti
I-Bsp P.XXXXIII.1
Organ and Tenore Concertato parts are missing.
M.85, tempo is largo is some parts, adagio in others.
M. 150, V1 and Oboe Primo, note 4 is E.
M. 85-112. TVI. Part changes to alto clef and is unison with AVI. for entirety of v. 9.

7. Magnificat à 8 Concertato con Strumenti
I-Bsp P.XXXXI.3
M.31, S2, score has S2 entering in M. 32 but all parts show the entrance on beat 4 of bar 31.
M. 72, Org., beat 3 is a dotted 4n in score but not in parts.

8. Magnificat à 4 Concertato con Strumenti
I-Bsp P.XXXXI.4
M. 18, V1, note 3 is G.
M. 67, Org., note 2 is F#.
M. 70, T, note 1 is A.
M. 125, VI., notes 4-6 are A B C.
M.126, VI., note 1 is D.
M.144, VI., note 4 is G.
M.161, A., note 4 is G.
M.167, VI., notes 1-4 are C#.
M.195, VI., note 2 is F#.
M. 338, B, note 3 is G.

9. Magnificat à 4 Pieno con Strumenti
I-Bc II.154
M. 32, T, note 6 is D.
M.97, V2., note 2 is B.

10. Magnificat à 4 Pieno con Vesioli
I-Bc II.136
M. 15, VI, page ripped, note heads missing but stems remain indicating A 4n A 2n.
M. 15, V1, note 6, page ripped, note heads missing but stems remain indicating D 8n.

11a. Magnificat a quattro concertato con Strumenti, e Ripieni
I-Bc II.196
Manuscript score with an indication that the violas should play with the continuo.
I-Bc II.153
Incomplete manuscript score. This source includes a viola but only on the first page. The string and
organ parts do not continue past the first page. Vocal parts identical to II.196 and II.133.
I-Bc II.133
Opus II, printed part books (including viola).

I-A 304/6
Manuscript score, copied from an unknown source. Slight variances with other extant sources.

M. 6, Tutti, The printed version of this piece contains fermatas only at the end.
M. 7, Bc II.196 is Allegro, while Opus II, Bc II.153 and A-304 are Vivace.
M. 18, B, beat 4, Bc II.196 and 153 have upper-octave F.
M. 32, V1, beat 2 and 3, Bc-196 has FDBB, Bc-133 has FDB.
M. 33, S, note 7, Bc II.196 and 153 have G-natural.
M. 35, S, text underlay in Bc II.196 is dispersit superbos, dispersit superbos.
M. 47, V1, beat 2, Bc II.196 has G, Bc-133 has a rest.
M. 49, B, Opus II does not designate this as Solo.
M. 54, V1, beats 3 and 4, Bc II.196 has double stop of GaFa.
M. 55, V2, beat 1, Bc II.196 is dotted 4n.
M. 56, Tutti, beat 4, fermatas appear in all sources except Opus II.
M. 58, Vl., Vc., added staccato to match Violins.
M. 64, S, note 5, Bc II.196 has G-natural.
M. 66, A, Opus II indicates Solo, I-Ac 304/6.3 indicates Soli.
M. 73, V1, beat 3. Bc II.196 has CCBD.
M. 84, Org., beat 3, Bc II.196 is an exact doubling of the Alto.
M. 90, V1, beat 3, Bc II.196 is not slurred.
M. 90, S, beat 4, slur missing in Bc II.196 and 153.

11b. Magnificat à 4 Conc.[erta]to con V.V.[iolini], e Corni
I-Td C.4
M. 5-6, A, no tie over barline.
M. 19, A, half note ending rather than quarter.
M. 19, corno 2, in score note 1 is on beat 1, in part beat 3 with corno 1.
M.52, B, note 2, slur added.
M. 67, S, second note is b.
M.76, Corno 2, notes 1 and 2 are E, E in part and C, C in score.
M. 85, Corno 1, note 1 is B in score, A in part.
M. 85-6, S, no tie over barline.
M. 100, A, text underlay in score and part do not match.
M. 105, V1, first note is not dotted.
M. 103-end, Corni, score has the 1 and 2 parts switched.

12a. Magnificat Breve con Trombe, e V.V.[iolini]. à 4 Con.[certa]to
I-Td C.2
M. 96, T, note 7 is a 16n.
12b. *Magnificat à 4 Breve con V.V[iolin].i e R.R[ipien].i*

I-Td C.5

M. 26, Vl., forte moved from M. 27.
M. 122, V2., removed redundant piano marking not present in other string parts.
M. 161, Org., part differs from score, note 2 is on beat 2.
M. 162, Org., part differs from score, D 4n on beat 1, rest on beat 2.
Magnificat à 8 Conca[erta]to con Strum.[en]ti
1678 (r.1681)
Giacomo Antonio Perti (1661-1756)
transcribed and edited by John K. Cox

I-Bsp P.XXXI.2

[Adagio]

Obligato Violino Primo
Obligato Violino Secundo
Alto Viola
Tenor Viola
Violoncello/Obligato Vlc
Canto Primo
Alto Primo
Tenore Primo
Basso Primo
Violino Primo
Violino Secundo
Violoncello Secondo
Canto Secondo
Alto Secondo
Tenor Secondo
Basso Secondo
Organo
Organ Secundo
Violone

Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,
Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,
Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,
Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,
Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,
Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,
Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,
Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,
Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,
Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,
Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,
Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,
Ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat,

Tutti

53
[Allegro]

 Alto Primo Solo

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

Org. Sec.Violone/Tiorbo

Soli

Org. Primo/Violone
me-a, a-ni-ma me-a, a-ni-ma me-a... Do-mi-num,
a-ni-ma me-a,

Solo

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

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

Sinfonia
ta-vit spi-ri-tus me-us, in De o sa-lu-ta-ri, me-o, in De o sa-lu-ta-ri,
in De-o sa-lu-ta-ri, sa-lu-ta-ri, me-o, in De-o sa-lu-ta-ri, sa-lu
hoc be - a - tam me di - cent om - nes ge - ne-ra - ti - o - nes.
Qui-a fe-cit mi-hi ma-gna qui po-tens est,

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

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

qui-a fe-cit mi-hi ma-gna qui po-tens est: et san-ctum no-men e-ius,

qui-a fe-cit mi-hi ma-gna qui po-tens est: et san-ctum no-men e-ius,

qui-a fe-cit mi-hi ma-gna qui po-tens est: et san-ctum no-men e-ius,

Organo primo and secondo.
et sanctum no

men eius,
f - - mem e - ius,
a pro-ge-ni-e in pro-ge-ni-es, in pro-ge-ni-es:

75
e - um, ti - men - ti - bus e - um.
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Tutti Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Tutti

Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-

Tutti

Tutti

Tutti
O: dissipit super-bos, dissipit super-bos, dissipit super-bos,
per-bos, su-per-bos men-te cor-dis, cor-dis_ su-i.

per-bos, su-per-bos men-te cor-dis, cor-dis_ su-i.

per-bos, su-per-bos men-te cor-dis, cor-dis_ su-i.

per-bos, su-per-bos men-te cor-dis, cor-dis_ su-i.

Soli
Adagio

les, et ex al ta vit hu mi les, de po su it po

[Allegro]

et ex al ta vit hu mi les, et ex al
ten tes, po te tes de se de: et ex al

84
et divites dimisit, dimisit inanes.

miisit inanes, et divites dimisit, dimisit inanes.
Suscepit Isra-el puerum SUM:

Tutti

Suscepit Isra-el puerum SUM:

Tutti

Suscepit Isra-el puerum SUM:

Tutti

Suscepit Isra-el puerum SUM:

Tutti

All organs, violone, tiorbo
Canto Solo

Sic-cu-tus est, sic-cu-tus est

Organo Solo

cu-tus est, lo-cu-tus est ad pa-tres, ad pa-tres, ad pa-tres, ad pa-tres no-stros: Ab-ra-ham, et

Violone Solo

se-mi-ni-eius, se-mi-ni-eius, se-mi-ni-eius in se-cu-la, et

Solo

se-mi-ni-eius, se-mi-ni-eius in se-cu-la,
Si - cut e-rat in prin - ci - pi-o, et nunc, et sem - per, et in sae - cu-la sae - cu-

ceto.
Soli

ceto.
Soli

ceto.

6

65
lo-rum,
et in sae-cu-la sae-cu-lo-rum, sae-cu-lo-rum. A-men,
Magnificat à 4 Con certo con V.V.[iolini]i, e Trombe
1682

I-Bsp P.XXXXI.4

Giovanni Antonio Perti (1661-1756)
transcribed and edited by John K. Cox
a-ni-ma me-a, a-ni-ma me-a Do-mi-num, ma-gni-fi-cat

Tutti
ani-ma me-a, ani-ma me-a Do-mi-num, ma-gni-fi-cat ani-ma
ani-ma me-a, ani-ma me-a Do-mi-num, ma-gni-fi-cat ani-ma
ani-ma me-a, ani-ma me-a Do-mi-num, ma-gni-fi-cat ani-ma
ani-ma me-a, ani-ma me-a Do-mi-num, ma-gni-fi-cat ani-ma
Et exulta, et exulta spiritus meus in Deo, in Deo
Soli
Qui-a re-spe-xit hu-mi-li-ta-tem an-cil-la
Soli
Qui-a re-spe-xit hu-mi-li-ta-tem an-cil-la
Soli
Qui-a re-spe-xit hu-mi-li-ta-tem, hu-mi-li-ta-tem an-cil-la
122

dicent omnes generationes.
dicent omnes generationes.
dicent omnes generationes.
dicent omnes generationes.

Sinfonia
Qui-a fecit mihi magnae qui potens est,
est: et sanctum nomen, et sanctum nomen eius,
ius, nomen eius,
Adagio

(Tutti)

Et misericordia, nomine nomen eius.
ri-cor-di-a e-r-ius
\[\text{Soli}\]
se-ri-cor-di-a e-r-ius a pro-
\[\text{Soli}\]
m-i-se-ri-cor-di-a e-r-ius
\[\text{Soli}\]
The image contains musical notation. The text appears to be a portion of a musical score with the word "ti-men-ti-bus" repeated in multiple lines. The notation includes musical symbols and numbers, indicating a rhythm and harmony. The text is not entirely legible due to the nature of the image, but it seems to be part of a larger musical piece.
Soli

e - - - um, a pro - ge - ni - e in pro - ge - ni - es, ti -

Soli

e - - - um, a pro - ge - ni - e in pro - ge - ni - es,

Soli

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

Tutti

men - ti - bus e -

um, ti - men - ti - bus e -

Tutti

ti - men - ti - bus e -

um, ti - men - ti - bus

7 6# 5 7 6 5 3# 4 4 3# 6 4 6 6 6 6
Basso Solo

Fe-cat pot-ten

Solo

-ti-am, fe-cat po-ten - ti-am in bra-chi-o su - o: di-sper-sit su
dis su-i, di-sper-sit su-per-bos,
di-sper-sit su-per-bos, di-sper-sit su-per-bos
men-te cor-
I, mente cordis sui.
et divites diminuit in annes, di-mi-
nis: et divites diminuit in annes, et di-

nis: et divites diminuit in annes, et di-

nis: et divites diminuit in annes, et di-
en-tes implevit bonis: et divites diminu-

nis: et divites diminuit in annes,
sit, et divites dimisit in a - nes, in a - nes.

sit ina - nes, dimisit ina - nes, ina - nes
dimisit, dimisit ina - nes, ina - nes

et divites dimisit ina - nes, ina - nes

6 6 8 8 7 6 5 9 8 7 6 5
Canto Solo

Si-cuit lo-cu-tus est, si-cuit lo-cu-tus est, lo-cu-tus est ad pa-tres, lo-

Basso Solo

Si-cuit lo-cu-tus est, si-cuit lo-cu-tus est, lo-cu-tus est ad pa-tres, lo-cu-tus

cu-tus est ad pa-tres no-stros, si-cuit lo-cu-tus est ad pa-tres no-

est ad pa-tres no-stros, lo-cu-tus est ad pa-tres no-stros:
Gloria, gloria Patri, et Filio,
et Spiritui Sancto.

et Spiritui Sancto.

et Spiritui Sancto.

Soli
Si-cut e-rat in prin-ci-pi-o, et nunc, et nunc, et sem-

Tutti

Si-cut e-rat in prin-ci-pi-o, et nunc, et nunc, et sem-

Si-cut e-rat in prin-ci-pi-o, et nunc, et nunc, et sem-

Si-cut e-rat in prin-ci-pi-o, et nunc, et nunc, et sem-
per, si-cut e-rat in prin-ci-pi-o, et nunc, et nunc, et nunc, et nunc, et sem-per,
et in saecula saeculorum. Amen,
men, et in saecula saeculo-rum. Amen,

men, A-men, A-
men, A-men, A-
men, A-men, A-
men, A-men, A-
Amen, Amen, Amen, Amen.

Amen, Amen, Amen, Amen.

Amen, Amen, Amen, Amen.
Magnificat à 5 Concierto con Strumenti

I-Bc II.165
I-Td C.3

Adagio

Allegro

Violino Primo

Violino Segundo

Viola

Canto

Ma - gni - fi - cat, ma - gni - fi - cat,
ma - gni - fi - cat a - ni - ma

Alto

Ma - gni - fi - cat, ma - gni - fi - cat,
ma - gni - fi - cat a - ni - ma

Tenore Primo

Ma - gni - fi - cat, ma - gni - fi - cat,
ma - gni - fi - cat a - ni - ma

Tenore Segundo

Ma - gni - fi - cat, ma - gni - fi - cat,
ma - gni - fi - cat a - ni - ma

Basso

Ma - gni - fi - cat ma - gni - fi - cat
ma - gni - fi - cat a - ni - ma

Adagio

Allegro

Continuo

Tutti

Giacomo Antonio Perti (1661-1756)
transcribed and edited by John K. Cox
me-a, a-ni-ma me-a Do-mi-num,
ma-gni-fi-cat a-ni-ma me-a, a-ni-ma me-a Do-mi
me-a, a-ni-ma me-a Do-mi-num,
ma-gni-fi-cat a-ni-ma me-a, a-ni-ma me-a Do-mi
me-a, a-ni-ma me-a Do-mi-num,
ma-gni-fi-cat a-ni-ma me-a, a-ni-ma me-a Do-mi
me-a, a-ni-ma me a Do-mi-num,
ma-gni-fi-cat a-ni-ma me-a, a-ni-ma me a Do-mi

176
num, magnificat, magnificat,
num, magnificat, magnificat,
num, magnificat, magnificat,
num, magnificat, magnificat,
num, magnificat, magnificat,
magnificat anima mea, anima mea Dominum, magnificat anima
magnificat anima mea, anima mea Dominum, magnificat anima
magnificat anima mea, anima mea Dominum, magnificat anima
magnificat anima mea, anima mea Dominum
magnificat anima
me a, ani-ma me-a Do-mi-num, a-ni-ma me-a Do-mi-num, ma-gni-fi-cat,
Et exultavit spiritus meus,
et exultavit spiritus meus in Deo, in Deo salutari,
in De-o, in De-o sa-lu-ta-ri me-o, in De-o, in De-o sa-lu-ta-ri me-o, in

Tutti

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

Tutti

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

Tutti

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

Tutti
Qui a respexit humilitatem ancilae suae,

Canto Solo

Qui a respexit humilitatem ancilae suae,
feicit mi-hi ma-gna, mi-hi ma-gna qui po-tens est: et san-etum no-

men e-ius,
qui-a fe-cit mi-hi ma-gna, mi-hi ma-gna qui po-tens est,

qui-a fe-cit mi-hi ma-gna, mi-hi ma-gna qui po-tens est:

et san-ctum no-
sancuum nomen eius,
Soli

a pro-ge-ni-e in pro-ge-ni-es:

Tutti

ti-men-ti-bus

Soli

Tutti

a pro-ge-ni-e in pro-ge-ni-es:

ti-men-

Soli

Tutti

ti-

Soli

Tutti

ti-men-ti-bus,
ti-bus e-cuum.

e-cuum.

ti-bus e-cuum.

men-ti-bus e-cuum.

ti-men-ti-bus e-cuum.

Segue
per bos, di-sper sit su-per bos men-te cor-dis, men-te

cor-dis su-i, di-sper sit su-per bos men-te
cor - dis, men - te cor - dis sui -

1. Basso Solo

De - po-su-it po-tent-i-am de se -
et exaltavit humiles,
Esuriens implavit bonis, et
Esuriens implavit bonis: et divites dimisi
Esuriens implavit bonis: et divites dimisi
Esuriens implavit bonis et

Divites dimisi inanes, et
sit inanes, inanes, et divites dimisi
sit inanes, inanes, et divites dimisi
sit inanes, inanes, et divites dimisi

divites dimisi inanes, et

201
di - vi - tes di - mi - sit in - a - nes, di - sit, di - mi - sit in - a - nes, di - sit, di - mi - sit in - a - nes, di - vi - tes di - mi - sit in - a - nes, di -
Largo

Sussee-pit I - sra-el pu - e-rum su - um: re - cor - da - tus

mi-se - ri - cor - di - ae, mi-se - ri - cor - di - ae su - ae.
Si - cut lo - cu - tus est ad Pa - tres no -
Si - cut lo - cu - tus est ad Pa - tres no -
Si - cut lo - cu - tus est ad Pa - tres no -
Si - cut lo - cu - tus est ad Pa - tres no -
A - bra-ham et se - mi-ni e - ius in se - cu-
stros:


[Tutti]

A - bra-ham et se - mi-ni ei - us in sae - cu - la, in se - cu -
stros:

[Soli]

Si - cut lo - cu - tus est ad Pa - tres no -
stros, no -
est ad Pa - tres no -
stros, ad Pa - tres no -
stros, Si - cut lo -
Si - cut lo - cu-tus est ad Pa-tres no-stros: A-bra-ham et se - mi-ni e - ius in
la, in sae - cu-la.

[Tutti]

Si - cut lo - cu-tus est ad Pa-tres no-stros, ad Pa-tres no-stros: A-bra-ham et

{Tutti}

A-bra-ham et se - mi-ni e - ius

cu-tus est ad Pa-tres no-stros, A-bra-ham et se - mi-ni e - ius in

Organ 3
secula, in secula. Si cut lo-cu-tus est ad Pa-tres nos-tros:

Si-cut lo-cu-tus est ad Pa-tres no-stros: ad Pa-tres no-

se-mi-ni-e-ius in secu-la. Si cut lo-cu-tus est ad Pa-tres

A-bra-ham et se-mi-ni-e-ius in secu-la, in secu-la.

se-cu-la, in secu-la, in secu-la, A-bra-ham et
A-bra-ham et se-mi-ni-e-i-us, A-bra-ham et se-mi-ni-e-i-us in se-

no-stros, ad Pa-tres no-stros: A-bra-ham et se-mi-ni-e-i-us in

se-mi-ni-e-i-us in se-cu-la, in se-cu-la, in sae-

210
-cu-la, in se-cu-la. A-bra-ham et se-mi-ni-e-ius in

-se-cu-la. A-bra-ham et se-mi-ni-e-ius in

Si-cut lo-cu-tus est ad Pa-tres no-stros:

- cu-la, A-bra-ham et se-mi-ni

4 3# 3# 6 6# 3#
sed in secula.

Abraham et semini in secula.

Abraham et semini eius in secula.
eius in secula, in secula.

secula, in secula.

in secula, in secula.

ei us in secula, in secula.

Segue
215
sae-cu-la sae-cu-lo-rum, sae-cu-lo-rum A-men,

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


- - -
men. A - - -
- - -
men. A - - -
- - -
men.
- - -
men. A - - -
- - -
men. A - - -
- - -
men. A - - -
- - -
men.
- - -
men. A - - -
- - -
men.
- - -
men. A - - -
- - -
men.
- - -
men. A - - -
- - -
men.
- - -
men.
- - -
men. A - - -
- - -
men.
- - -
men. A - - -
- - -
men.
Magnificat à 5 concerto con strumen.ti

I-Bsp P.XXXXII.2

Giacomo Antonio Perti (1661-1756)
transcribed and edited by John K. Cox

Adagio

Allegro

Violino Primo

Violino Secondo

Viola

Basso Spezzato

Canto

Ma - gn - i - cat, ma - gn - i - cat,

Alto

Ma - gn - i - cat, ma - gn - i - cat,

Tenore Primo

Tenore Secondo

Basso

Organ/Tiorba/
Violone/Violoncello

Ma - gn - i - cat - ma - gn - i - cat

Tutti

225
magnificat anima mea, anima mea Dominum.

magnificat anima mea, anima mea Dominum.

magnificat anima mea, anima mea Dominum.

magnificat anima mea, anima mea Dominum.
mea, anima mea Domi-num, magnificat, magnificat,
num, ma-gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma me-a Do-mi-num,

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

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

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

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

(-organ 2/3)
ta-vit spi-ri-tus me-us,
et ex-ul - ta-vit spi-ri-tus

ta-vit spi-ri-tus me-us,
et ex-ul - ta-vit spi-ri-tus
me-us in De-o, in De-o sa-lu-ta-ri, sa-lu-ta-ri me-o, in
De o, in De o sa l u t a r i me o, in

De o sa l u t a r i, sa l u t a r i me o, in De o, in De o sa l u t a r i me o, in

Tutti

in De o sa l u ta r i, sa l u ta r i me o, in De o, in De o sa l u ta r i me o, in

Tutti

in De o, in De o sa l u ta r i me o, in

Tutti (+organ 2/3)
Qui-a re-spe-xit, qui-a re-spe-sit hu-mi-li-ta-tem an-cil-lae su-ae: ee-ce

Soli

Qui-a re-spe-xit, qui-a re-spe-sit hu-mi-li-ta-tem an-cil-lae su-ae: ee-ce ee-nim ex

Qui-a re-spe-xit, qui-a re-spe-sit hu-mi-li-ta-tem an-cil-lae su-ae: ee-ce

Qui-a re-spe-xit, qui-a re-spe-sit hu-mi-li-ta-tem an-cil-lae su-ae: ee-ce

Qui-a re-spe-xit, qui-a re-spe-sit hu-mi-li-ta-tem an-cil-lae su-ae: ee-ce

Tutti

239
Soli

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

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

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

e-nim ex hoc be-a-tam me di-cent om-nes, om-nes, om-nes, om-nes
nès genera-tiones. Qui-a fę-cit mi-hi ma-gna qui
gen-ra-tiones. Qui-a fę-cit mi-hi
om-nès genera-tiones. Qui-a fę-cit mi-hi ma-gna, fę-cit mi-hi ma-na qui
om-nès genera-tiones. Qui-a fę-cit mi-hi ma-gna, fę-cit mi-hi ma-na qui
om-nès genera-tiones. Qui-a fę-cit mi-hi

241
Et misericordia eius a progenies: timen-

Et misericordia eius a progenies: timen-

Et misericordia eius a progenies: timen-

Et misericordia eius a progenies: timen-

[Adagio]
Fe·cit po·ten·ti-am,
fe·cit po·ten·ti-am,
fe·cit po·ten·ti-am,
fe·cit po·ten·ti-am,
fe·cit po·ten·ti-am,
fe·cit po·ten·ti-am,
fe·cit po·ten·ti-am,
Deponuit potentem de sede: et exaltavit humi
les, et ex-altavit, et ex-altavit humiles.

les, et ex-altavit, et ex-altavit humiles.

les, et ex-altavit, et ex-altavit humiles.

les, et ex-altavit, et ex-altavit humiles.

les, et ex-altavit, et ex-altavit humiles.
Esuriences imploavit bonis: et divites dimissit in-a-

Esuriences imploavit bonis: et divites dimissit in-a-

Esuriences imploavit bonis: et divites dimissit in-a-

Esuriences imploavit bonis: et divites dimissit in-a-

e-suriences imploavit bonis: et divites dimissit in-a-

6 6 3♭ 3♯ 6 7 6 5 5 6
Si - cut lo - cu - tus est ad Pa - tres no - stros: A - bra - ham et la.

Si - cut lo - cu - tus est ad Pa - tres no - stros, ad Pa - tres no - stros:

Si - cut lo - cu - tus est ad Pa - tres no - stros: A - bra - ham et se - mi - ni e - cu - tus est ad Pa - tres no - stros, A - bra - ham et

Tutti

Tutti

(+organ 3)
nostros: Abrahamet semini eius, Abraham et semini

Patres nostros: Abraham et semini eius in saecu-

catus est ad Patres nostros, ad Patres nostros: Abraham et

Abraham et semini eius in se-

Abraham et semini eius in se-

cula, in secula,
eius in secula, in secula.

A-bra-ham et

la, in secula.

A-bra-ham et semi-ni

semi-ni eius in secula.  

A-bra-ham et semi-ni e-

la.

Si-cut lo-cus-tus est ad Pa-tres no-stros:

in sae-

cula,
la, in se - cu - la.

Glo - ria Pa - tri, et

la, in se - cu - la.

Glo - ria Pa - tri, et

la, in se - cu - la.

Glo - ria Pa - tri, et

se - cu - la, in se - cu - la.

Glo - ria Pa - tri,

la, in se - cu - la.

Glo - ria Pa - tri, et
Filio, et Spiritui Sancto.

Filio, et Spiritui Sancto.

Filio, et Spiritui Sancto.

et Filio, et Spiritui Sancto.

Filio, et Spiritui Sancto.

Filio, et Spiritui Sancto.

Filio, et Spiritui Sancto.
Si - cut e - rat in prin-ci - pi -
o, et nunc, et semper, et in saecula saeculorum. Amen,
Magnificat à 4 con V.V.[iolin]i e Ripieni
1690

Giacone Antonio Perti (1661-1756)
transcribed and edited by John K. Cox
mea Dominum, magnificat anima mea, ma

mea Dominum, magnificat anima mea, ma

magnificat anima mea, anima mea Dominum, magnificat anima mea, ma

magnificat anima mea, anima mea Dominum, magnificat anima mea, ma
gni fi-cat a-ni-ma me a Do-mi-num, a-ni-ma me-a a-ni-ma me a, a-ni-ma me-a Do-mi num:

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

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

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

Soli
Deo salutari meo, in Deo salutari meo:
Qui a respexit,
respe-xit hu-mi-li-ta-tem
spe-sit hu-mi-li-ta-tem an-cil-laes su-ae: ee-ce e-nim ex hoe be-a-tam me di-cent om-nes,
Et misericordia, et misericordiae super genere et progenies:

Et misericordia, et misericordiae super genere et progenies:

Et misericordia, et misericordiae super genere et progenies:

Tutti

Et misericordia, et misericordiae super genere et progenies:

Tutti

[Adagio]
bus, timen - ti-bus e - um.

e - um, ti-me - ti-bus e - um.

ti-bus, e - um, timen - ti-bus e - um.

bus e - um, timen - ti-bus e - um.
Esuriences, esuriences implevit, implevit bonis: et divites diminuites.

Esuriences, esuriences implevit, implevit bonis: et divites diminuites.
et dixit, dixit, et divitis dixit inannes.

et dixit, dixit, et divitis dixit inannes, inannes.
Largo

123

129

pu - e-rum su - um: re - cor - da - tus, re - cor - da - tus

292
suum: recordatus, recordatus mei.

cordiae, mei cordiae su-
ae, 6 7 6 mì-se-ri-cor-di-ae,
[Allegro]

Tenore Solo

Sic-ut lo-cu-tus est ad pa-tres no-stros: A-bra-ham, et

Basso Solo

Sic-ut lo-cu-tus est ad pa-tres no-stros: A-bra-ham, et se-minie-ius in

[Allegro]

Solo

se-minie-ius in se-cu-la,

se-cu-la, in se-cu-la, si-cut lo-cu-tus est ad

si-cut lo-cu-tus est ad pa-tres no-stros, si-cut lo-cu-tus est ad pa-tres no-stros:

296
[Allegro]

Si e rat in principio, et nunc, et semp-er, et in sae-cu-la, sae-cu-lo-

[Allegro]

Un dito Solo [one finger alone, i.e. no chords]
et nunc, et semper, et in saecula saeculorum, sicut erat o, et nunc, et semper, et in saecula saeculorum, et nunc, et
[Te Deum, Amen, Amen,
in principio, et nunc, et semper, et in saecula saeculorum. Amen,

semper, et in saecula saeculorum. Amen, sic erat in principio,

Amen, Amen, et nunc, et semper, et in saecula saecula saeculorum. Amen, Amen, Amen,
Amen, et nunc, et semper, et in saecula saeculorum.

Amen, et nunc, et semper, et in saecula saeculorum, sicut erat in principio, et nunc, et

sicut
Amen, si cut erat in prin-
et nunc, et sem-per, et in sae-cu-la sae-cu-lo-rum. Amen,
sem-per, et in sae-cu-la sae-
erat in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la sae-
A - m - en,

A -

e - rat in prin - ci - pi - o, et nunc, et sem - per, et in saec - ul - a saec - ulor - um, si - cut

sem - per, et in saec - ul - a saec - ulor - um, et nunc, et sem - per, et in saec - ul - a saec - ul - a la - la saec - ulor - um. A -

si - cut e - rat in prin - ci - pi - o, et nunc, et

34 7 65 52 6 6

7 65 52 4 6 34 34 7 65 52 5 6 6

304
men, Amen, Amen, Amen.


men, Amen, Amen, Amen.

men, Amen, Amen, Amen.

5 64 3# 6 4 3# 7 6b 7 3# 4 3#
Magnificat à 4 Certo|to con Strum.enti  
1692  

Giovanni Antonio Perti (1661-1756)  
transcribed and edited by John K. Cox  

I-Bsp P.XXXII.3

Vivace  

Violino Primo

Violino Secondo

Alto Viola

Violoncello

Canto  
Solo

Ma - gní - fi - cat a - ni - ma me - a,

Alto  
Solo

Ma - gní - fi - cat a - ni - ma me - a,

Tenore

Basso

Violoncello Continuo  
Vivace

Organo  
Soli

3° 3° 3° 3° 3° 3° 3°
gnificat anima, anima mea Dominum, magnificat anima
me-us, et ex-ul-ta-vit spi-ri-tus me-us in De-o sa-lu
me-us, et ex-ul-ta-vit spi-ri-tus me-us in
Deo salutate
Qui a respe-xit hu-mi-li-ta-tem an-cil-lae su-ae: ee ce e-nim ex hoc, ex hoc be-a-tam me
Allegro

di-cent omnes generationes. Qui-a fecit mi-hi magna qui potens, qui

di-cent omnes generationes. Qui-a fecit mi-hi magna qui potens, qui

Allegro

316
po-tens est: et san-ctum no-men, no-men e-ius, san-ctum no-men e-
est: et san-ctum no-men, no-men e-ius, san-ctum no-men
fe-ci-t mi-hi ma-gna qui po-tens est: et san-ctum
ma-gna qui po-tens, qui po-tens est: et san-ctum no-men, no-men e-ius,


6 6 4 3
36 42 6 4 36

320
pue-rum su-um, Sus-ce-pit Is-ra-el

V.V.

pue-rum su-um: re-cor-da-tus mi-se-ri-ro-diae,
misericordiae suae, recordatus

misericordiae, misericordiae suae,
recusatus misericordiae,

misericordiae suæ.
Si - cut lo-cu - tus est ad pa-tres no-stros: A-bra-ham, A-bra-ham, et se-mi-ni e-ius in

Si - cut lo-cu - tus est ad pa-tres no-stros: A-bra-ham, A-bra-ham, et se-mi-ni e-ius in

Si - cut lo-cu - tus est ad pa-tres no-stros: A-bra-ham, A-bra-ham, et se-mi-ni e-ius in

Si - cut lo-cu - tus est ad pa-tres no-stros: A-bra-ham, A-bra-ham, et se-mi-ni e-ius in

Allegro
Adagio

Allegro

Soli

secula, in secula. Gloria, gloria, gloria Patri, et Filio,

Soli

secula, in secula. Gloria, gloria, gloria Patri, et Filio, et Spi

secula, in secula. Gloria, gloria,

secula, in secula. Gloria, gloria,

Adagio

Allegro

Soli

(-organ 2)
Si-cuit e-rat in prin-ci-pi-o, et nunc, et sem-per,

Si-cuit e-rat in prin-ci-pi-o, et nunc, et sem-per,

Si-cuit e-rat in prin-ci-pi-o, et nunc, et sem-per,

et in sae - cu - la sae - cu - lo - rum. A - m - en,

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

et in sae-cula sae-culo-rum. A-men, A-men,

A-men, et in sae-cula sae-culo-rum.  

A-men, et in sae-cula sae-culo-rum.
-men, et in saecula saeculo-rum. Amen, Amen,
et in saeculâ saeculorum. Amen.
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:
a-ni-ma me-a Do-mi-num:
a-ni-ma me-a Do-mi-num:

7 6 7 7 3 8 3 8 7 4 3#
Vit, exul-ta-vit, exul-ta-vit, exul-ta-vit spiri-tus me-us, exul-ta-vit, exul-ta-vit, in De-o sa-lu-

Vit, exul-ta-vit, exul-ta-vit, exul-ta-vit spiri-tus me-us, exul-ta-vit, exul-ta-vit, in De-o sa-lu-

exul-ta-vit, exul-ta-vit, exul-ta-vit, exul-ta-vit, in De-o sa-lu-

exul-ta-vit, exul-ta-vit, exul-ta-vit, exul-ta-vit, in De-o sa-lu-

exul-ta-vit, exul-ta-vit, exul-ta-vit, exul-ta-vit, in De-o sa-lu-
...generations, omnes generationes, omnes omnes generationes, omnes omnes, omnes generationes, omnes omnes, omnes generationes, omnes omnes, omnes generationes, omnes omnes, omnes...
fe·cit mi·hi ma·gna qui po·tens est: et san·ctum, san·ctum no·men
fe·cit mi·hi ma·gna qui po·tens est:
fe·cit mi·hi ma·gna qui po·tens est:
Soli

et sanctum, sanctum nomen e - 

sanctum, sanctum nomen e - ius, 

- e - ius, san - 

et sanctum, sanctum nomen et
Soli

disper - - - sit su

disper - - - sit su

ten-ti-am in bra - - - - - chi-o su o:

68 6 3# 768
Soli

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

depo-su-it po-ten-tes de

Soli

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

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

se-de:

se-de:

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

62

5 3

6 5 6 5 6 5 6
Tutti

Esurientes implevit bonis:

et di-vi-tes di-mi sit in-an-es,

Tutti

Esurientes implevit bonis:

et di-vi-tes di-mi sit in-an-es, et

Tutti

Esurientes implevit bonis:

et di-vi-tes di-

Tutti

Esurientes implevit bonis:

et di-vi-tes di-

Tutti

Esurientes implevit bonis:

et di-vi-tes di-

-Violone

+Violone
di-vi-tes di-mi-sit in-a-nnes, et di-vi-tes di-
et di-vi-tes di-mi-sit in-a-nnes, et di-vi-tes di-
di-vi-tes di-mi-sit in-a-nnes, et di-vi-tes di-
di-vi-tes di-mi-sit, di-mi-sit in-a-nnes, et  
mi-sit in-a-nnes, di-mi-sit in-a-nnes, et di-vi-tes di-mi-sit, di-
Largo

Sus ce pit Is ra el pu e rum su um: Re-cor da tus mi se ri cor di ae su ae, mi se ri cor di ae,
Allegra

Sici ut lo-cu-tus est ad pa-tres no-stros:

Sici ut lo-cu-tus

Sici ut lo-cu-tus est ad pa-tres no-stros:

Soci ut lo-cu-tus

Soci ut lo-cu-tus est ad pa-tres no-stros:

Soci ut lo-cu-tus

Soci ut lo-cu-tus

Soci ut lo-cu-tus

Soci ut lo-cu-tus
est ad patres nostros: Abraham, et semini eius in secula.
o, et Spiritui Sancto,
o, et Spiritui Sancto,
o, et Spiritui Sancto,
Si-cut e-rat in prin-ci-pi-o, et nunc, et sem-per, si cut

Si-cut e-rat in prin-ci-pi-o, et nunc, et nunc, et sem-per, si cut

Si-cut e-rat in prin-ci-pi-o, et nunc, et nunc, et sem-per, si cut

Si-cut e-rat in prin-ci-pi-o, et nunc, et nunc, et sem-per, si cut

Si-cut e-rat in prin-ci-pi-o, et nunc, et nunc, et sem-per, si cut

[Tutti]
sae-cu-la sae-cu-lo-rum, et in sae-cu-la sae-cu-lo-rum. A - m - e - n, A - - - -

et in sae-cu-la sae-cu-lo-rum. A - m - e - n, A - - - -

et in sae-cu-la sae-cu-lo-rum. A - m - e - n, 6 56 34

374
men, A

men, A

7 4 3 9

7 4 3 9
men.

men.

men.

men.

men.
tam ancilae suæ: ecce enim ex hoc, ex hoc be-

mi-lat-tem ancilae suæ: ecce enim ex hoc, ex hoc be-

mi-lat-tem ancilae suæ: ecce enim ex hoc, ex hoc be-

mi-lat-tem ancilae suæ: ecce enim ex hoc, ex hoc be-

eece enim ex hoc, ex hoc be-

eece enim ex hoc, ex hoc be-

eece enim ex hoc, ex hoc be-

6 3v 6 3v 65 43 7 6 3v
Et misericordiae eius a progenie potens est:

et sanctum nomen eius. Et misericordiae eius

7 6 9 8
Primo and Secondo Soli

Canto Primo Solo
Fe-eit po te - - - - ti-am,

Canto Secondo Solo
Fe-eit po te - - - - ti-am,

Organo Secondo + Soli Violoncello/Violone
Soli
fe-cit po-te-
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ti-am in bra-
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- chi-o su-o: di-sper-sit, di-sper-sit su-per-bos men-te cor-dis su-

- chi-o su-o: di-sper-sit, di-sper-sit su-per-bos men-te cor-dis su-

389
tiam in brachio suo: di-

-tiam in brachio suo: di-

390
sper-sit super-bos men-te cor-dis su-i, dis-sper-sit su-per-bos, su-
sper-sit, su-per-bos men-te cor-dis su-i, dis-sper-sit su-per-bos, su-
Adagio

vit humiles, et exaltavit humiles, et exaltavit humiles.

Adagio

vit humiles, et exaltavit humiles, exaltavit humiles.
Gloria Patri, et Fili-o, Gloria et Spi-
Gloria Patri, et Fili-o, Gloria et Spi-
Gloria Patri, et Fili-o, Gloria et Spi-
Gloria Patri, et Fili-o, Gloria et Spi-
Gloria, Gloria Patri, et Fili-o, et Spi-
Gloria, Gloria Patri, et Fili-o, et Spi-
Gloria, Gloria Patri, et Fili-o, et Spi-
Gloria, Gloria Patri, et Fili-o, et Spi-
Gloria, Gloria Patri, et Fili-o, et Spi-
Gloria, Gloria Patri, et Fili-o, et Spi-

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

3# 6
Qua est, qua est, quae aures me dicent omnes generatones.

Quam fecit mihi magnum, qua a fecit mihi magnum, mihi magnum qui potens est.
et sanctum nomen eius, sanctum nomen eius.
et exal-tavit hu-mi-les,

et exal-tavit hu-mi-les,
424
cat, magis frater a nimia mea
a - ni - ma me - a Do - mi - num,
Magnificat à 4 Pieno con V.V.[iolin]i

I-Bc II.136

Giacomo Antonio Perti (1661-1756)
transcribed and edited by John K. Cox

Adagio

[435]
Qui a fecit mihi magnum qui possens
dicent omnes generationes.
57  Come stà

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

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

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

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

Come stà

Tutti

ge - ni - e in pro - ge - ni - es, ti - men - -

e in pro - ge - ni - es, ti - men -

e in pro - ge - ni - es, ti - men - ti - bus

e in pro - ge - ni - es, ti - men - ti -

437
ta-vit hu-mi-les. E-su-ri en-tes im-ple-vit, im-ple-vit bo-nis: et di-vi-tes di-mis sit in

a-nes. Sus-ce-pit

a-nes. Sus-ce-pit

a-nes. Sus-ce-pit

a-nes. Sus-ce-pit

441
men, A
men, A
men. mon.
men. mon.
mon.

7 7 6 6 5 6 7 6 5 4 3 6 5 4 3 5
Magnificat a quattro concertato con Strumenti, e Ripieni

Opere Seconda (Bologna, 16 June 1734)
I-Bc II.196, II.153, I-A 304-6.3

Giacomo Antonio Porti (1661-1756)
transcribed and edited by John K. Cox

Adagio

Violino Primo

Violino Secondo

Viola

Violoncello ripieno

Canto

Ma - gni - fi cat, ma - gni - fi - cat a -

Alto

Ma - gni - fi cat, ma - gni - fi - cat

Tenore

Ma - gni - fi cat, ma - gni - fi - cat

Basso

Ma - gni - fi cat, ma - gni - fi - cat

Basso continuo, o Torba

Tutti

458
Et exul-ta-vit spir-itus me-us: in De-o sa-lu-ta-ri me-o:

in De-o sa-lu-ta-ri me-o:

in De-o sa-lu-ta-ri me-o:
Tutti

respexit humilitatem ancilae su-

Tutti

Qui a respexit humilitatem, respexit humilitatem ancilae su-

Tutti

Qui a respexit humilitatem, respexit humilitatem ancilae su-

Tutti

respexit humilitatem ancilae su-

Tutti
Canto Solo

Fe-cit, fe-cit po-tent-i-am in bru-chi-o su-o.

di-sper-sit su-per-bos, su-per-bos di-sper-sit men-te cor - -
et exal-tavit hu-miles,
et exal-
de: et exal-tavit hu-miles,
et exal-
et exal-tavit hu-miles, de-posuit po-ten-tes de se-de: et exal-
et exal-tavit hu-miles,
et exal-

Tutti

Solo

Tutti

Soli

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

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

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

Solo E - su-ri - en-tes im Soli
plevit bonis: et divites misit infanes.
Suscepit Israel eorum sum:

Soli

Suscepit Israel eorum sum: recusat

Soli

Suscepit Israel eorum sum: recusat

Tutti

Suscepit Israel eorum sum:
Tutti

re-cordatus misericordiae suae, re-cordatus

Tutti

misericordiae suae, re-cordatus

Tutti

re-cordatus
Allegro

Soli

Si - cut lo - cu- tus_ est ad pa - tres_ no - stros: A-br-a-ham et

Soli

Si - cut lo-cu - tus_ est ad pa - tres_ no - stros: A-br-a-ham et

Allegro

Soli

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

se - mi - ni - e - ius in se - cu - la.
Gloria Patri, et Filio, et Spiritu Sancto. Si-cum e-rat in prin.
et in saecula saeculorum. Amen.
Amen, Amen, et in saecula

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

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

483
485

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

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

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

ani-ma me-a Do-mi-num.
Vivace

Et exultavit spiritus meus: in Deo salutari

Et exultavit spiritus meus: in Deo salutari me -
spexit humilitatem ancilae suae: ecce enim hoc be-

spexit humilitatem ancilae suae: ecce

spexit humilitatem ancilae suae: ecce

spexit humilitatem ancilae suae: ecce

6  3#  3#  7  6  3#  6  5

Tutti
Drawn here is a portion of a musical score. The text in Latin appears to be:

```
Qui-a fe-cit mi-hi ma-gna qui

Soli
```

The text is likely part of a larger musical piece, possibly from a sacred or theatrical work. The musical notation includes various notes and accidentals, indicating a complex melody or harmony.
potens est: et sanctum nomen eius.

potens est: et sanctum nomen eius.
Et misericordiae ius a pro-

Et misericordiae ius a pro-

Tutti

Et misericordiae ius a pro-

Tutti

Et misericordiae ius a pro-

Tutti
Ge- nine in pro- ge- ni- es: ti- me-
-ti - bus e - num.
ti - bus e - num.
-ti - bus e - num.

Soli
fe - cit po - ten - ti-am in bra - chi-o su - o: di - sper - sit su - per - bos, su - per - bos di

sper - sit men - te cor - dis su - i.
Solo
De po - su - it po - ten - tes de se -
et exaltavit humiles,
de: et exaltavit humiles,
et exaltavit humiles, deposuit potentess de
et exaltavit humiles,
et exaltavit humiles, et exaltavit humiles,

et exaltavit humiles, et exaltavit humiles,

et exaltavit humiles, et exaltavit humiles,

et exaltavit humiles, et exaltavit humiles,

et exaltavit humiles, et exaltavit humiles,

et exaltavit humiles, et exaltavit humiles,
Esurientes implevit bonis:
et divites dimis in annes.
cardiacus succausae.
Si - cut lo - cu - tus_est ad pa - tres_no-stros: A-bra-ham et

Si-cut lo-cu-tus_est ad pa-tres_no-stros: A-bra-ham et
semi e ius in se cula.

semi e ius in se cula.
Si-cut e-rat in prin-ci-pio, et nune, et nune, et sem-per,

Si-cut e-rat in prin-ci-pio, et nune, et nune, et sem-per, et nune,

Si-cut e-rat in prin-ci-pio, et nune, et nune, et sem-per, et

eto. Si-cut e-rat in prin-ci-pio, et nune, et nune, et sem-per, et

508
et nunc, et semper,

et nunc, et semper, et in

nunc, et nunc, et semper,
et in sae-cula sae-cu-lo-rum. A-men, A-men, et in
men, Amen, et

men, Amen, et in

men, et in saecula

512
men. et in saecula saeculorum.
in saecula saeculorum. Amen.

Magnificat Breve con Trombe, e V.V.[iolini] a 4 Conc.[erta]to
1735

517
Solo

518
ma-gni-fi-cat a-ni ma e-a Do-mi-num:

a-ni-ma, a-ni-ma me-a, ma-gni-fi-cat a-ni-ma me-a Do-mi-num: Ei ex-ul-ta-vit spi-ri-tus me-us in

ma-gni-fi-cat a-ni-ma me-a Do-mi-num: ma-gni-fi-cat a-ni ma e-a Do-mi-num:
Qui a respexit humilitatem ancilae suæ:

Deo salutari meo:

Qui a respexit humilitatem ancilae suæ: ecce

Qui a respexit humilitatem ancilae suæ:

Qui a respexit humilitatem ancilae suæ:
omnes, omnes generationes.

e-nim ex hoc be-am me di-cen omnes, omnes generationes. Qui-

omnes, omnes generationes.

omnes, omnes generationes.

Tutti Solo
et sanctum nominem eius,

feicit mihi magna qui potens est; et sanctum nominem eius, qui a feicit mihi

et sanctum nominem eius,

et sanctum nominem eius,
Adagio

et misericordiae ius pro genicis:

et misericordiae ius pro genicis:

et misericordiae ius pro genicis:

et misericordiae ius pro genicis:
superbos
dispersit
mente
cordis
su i.

dispersit superbos,
superbos, dispersit, mente
cordis su i.

superbos dispersit mente
cordis su i

superbos dispersit mente
cordis su i.
et ex-al-ta-vit hu-mi

De-po-su-it po-ten-tes, po-ten-tes de se-de; et ex-al-ta-vit hu-mi

et ex-al-ta-vit hu-mi

et ex-al-ta-vit hu-mi

et ex-al-ta-vit hu-mi
les, et exultavit humiles.

Solo

les, et exalavit humiles. Esurientes implevit bonis: et

les, et exalavit humiles.
Sus ce pít Is ra el pu e rum su um:

Sus ce pít Is ra el pu e rum su um:

Sus ce pít Is ra el pu e rum su um:

Sus ce pít Is ra el pu e rum su um:

Tutti

Tutti
Allegro

Solo

Si-cut lo-cu-tus est ad pa-tres ad pa-tres no-stros: A-bra-ham, et se-mi-ni-e-us in

Fi-li-o, et Spi-ri-tu-i San-cto.
sae-cu-la sae-cu-lo-rum, et in sae-cu-la sae-cu-lo-rum. A - men,
et in sæcula sæculorum. Amen,

per, et in sæcula sæculorum. Amen,

et in sæcula sæculorum. Amen,
men, Amen.

men.

men.

men.
**Magnificat à 4 Breve con V.V.[iolin]i e R.R.[ipien]i**

Giacomo Antonio Perti (1661-1756)  
transcribed and edited by John K. Cox

I-Td C.5

### Largo

**Violin I**

**Violin II**

**Viola**

**Oboe**

**Oboe**

**Horn in D**

**Horn 2 in D**

**SOPRANO**

Ma - gni - fi - cat,

**ALTO**

Ma - gni - fi - cat,

**TENOR**

Ma - gni - fi - cat,

**BASS**

Ma - gni - fi - cat,

**Organ**

**Tutti**

**Soli**

### Allegretto

**Allegretto**
ma - gni-fi-cat a-ni ma me-a Do-mi-num.

ma-gni-fi-cat a-ni-ma, a-ni-ma me-a ma-gni-fi-cat a-ni-ma me-a Do-mi-num: Et ex-ul-

ma-gni-fi-cat a-ni-ma me-a Do-mi-num:

ma-gni-fi-cat a-ni ma me-a Do-mi-num: Tutti

Soli
Et misericordiae et ius a progynie in progynies.
superbos
dispersit
mente cor-dis su-i.

Tutti

o:
dispersit superbos,
superbos,
dispersit, men-te cor-dis-su-i.

superbos
dispersit men-te cor-dis-su-i.

superbos
dispersit men-te cor-dis su-i.

Tutti
et ex-al-ta-vit hu-mi-les,

Solo

De-pos-u-it po-ten-tes, po-ten-tes de se-de: et ex-al-ta-vit hu-mi-les,
et exal-tavit hu-miles.


et ex-al-tavit hu-miles.

et ex-al-tavit hu-miles.
Suscepit Israël pu-rum su-um:
misit in-anes.
Adagio

Recordatus misericordiae, misericordiae suae.

Recordatus misericordiae, misericordiae suae.

Recordatus misericordiae, misericordiae suae.

Recordatus misericordiae, misericordiae suae.

Adagio
et in saecula saeculum

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

et in saecula saeculorum

Soli  Tutti
lo-rum, et in sae-cu-la sae-cu-lo-rum. A-men, et in
lo-rum, nunc et sem-per, sem-per, et in sae-cu-la sae-cu-lo-rum. A-men, nunc et sem-per, sem-per, et in
lo-rum, et in sae-cu-la sae-cu-lo-rum. A-men, et in
lo-rum,
alternative 'Et misericorid'a for Magnificat #3A

I-Bap P.XXXXII.1

Giacomo Antonio Perti (1661-1756)
Ti-bus e- trium, a pro-gen-i-e in pro-

men-ti-bus e- trium, a pro-gen-i-e in pro-

Soli

ti-men-ti-bus e- trium, a pro-gen-i-e in pro-gen-i-es,

a pro-

a pro-gen-i-e in pro-gen-i-es,
ge-ni-es, a pro-ge-ni-e in pro-ge-ni-es, in pro-ge-ni-es, in pro-ge-ni-es,
ge-ni-es, a pro-ge-ni-e in pro-ge-ni-es, in pro-ge-ni-es, in pro-ge-ni-es,
a pro-ge-ni-e in pro-ge-ni-es, in pro-ge-ni-es, in pro-ge-ni-es,
a pro-ge-ni-e in pro-ge-ni-es, a pro-ge-ni-e in pro-ge-ni-es, in pro-ge-ni-es,

\[\text{570}\]
alternate 'Gloria Patri' and 'Sicut erat' for Magnificat #3A

Giacomo Antonio Perti (1661-1756)
se-cu-la se-cu-lo-rum. A-men,

lo-rum, se-cu-lo-rum. A-men,

Si-cut e-rat in prin

Tenore Secondo Solo

A-men,

A-men,
et nunc, et nunc, et semper
et nunn, et nunc, et sem-per,
ci-pio,
et in sae-cu-la sae-cu-lo-rum. A-men,
alternate 'Sicut Locutus est' for Magnificat #7

I-Bsp P.XXXI3

Vivace
Solo

Canto

Vivace

Violoncello/Violone

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