

Franz

SCHUBERT

Magnificat

D 486

Soli (SATB), Coro (SATB)
2 Oboi, 2 Fagotti, 2 Clarini, Timpani
2 Violini, Viola e Bassi
(Violoncello / Contrabbasso, Organo)

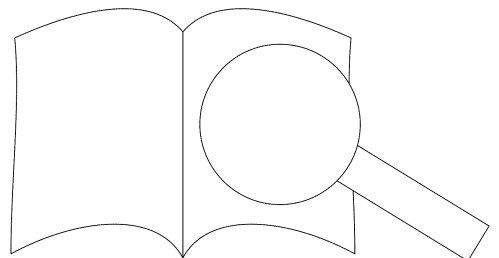
herausgegeben von / edited by
Marja von Bargen, Salome Re:

Schubert-Ausgaben
Urtext

Auszug / Vocal score
Paul Horn



Carus 70.053,



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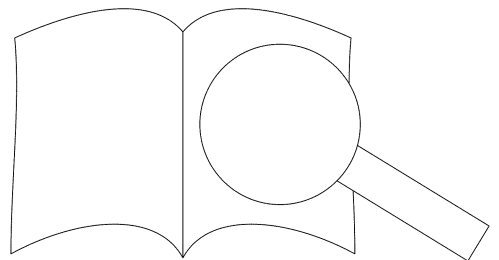
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Zu diesem Werk liegt folgende Partitur (Carus 70.053/19) als Klavierauszug (Carus 70.053/19) und Chorpartitur (Carus 70.053/19) in komplettes CD (Carus 70.053/19).

The following score is available for this work:

(Carus 70.053/19).

and Chamberchor, Leitung Johannes Prinz / CD with Chamberchor, conducted bei Johannes Prinz (Carus 83.139).



Magnificat

D 486

Franz Schubert

1797–1828

Klavierauszug: Paul Horn

Allegro maestoso

Soprano
Alto
Tenore
Basso

Oboi
Fagotti
Clarini
Timpani
Archi
Bassi ed
Organo

Tutti
ff

4

ff

Ma - gni - fi - cat a - ni - ma me -
Ma - gni - fi - cat a - ni - ma in -
Ma - gni - fi - cat a - ni - mi -
Ma - gni - fi - cat a - Do - mi -

7

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

Availa. ...ith Wiener Kammerchor; conducted by Johannes Prinz (CV 83.139).

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10

De - o sa - lu - ta - ri me - o. Ma - gni - fi - cat, ma -

De - o sa - lu - ta - ri me - o. Ma - gni - fi - cat, ma -

De - o sa - lu - ta - ri me - o. Ma - gni - fi - cat, ma -

De - o sa - lu - ta - ri me - o. Ma - gni - fi - cat, ma -

13

gni - fi - cat a - ni - ma me - a Do

gni - fi - cat a - ni - ma me - a

gni - fi - cat a - ni - ma me - a mi -

gni - fi - cat a - ni - ma me - a mi -

16

num.

num.

num.

num.

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19

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae,

Qui - a re - spe - xit hu - mi - li -

Qui - a re - spe - xit hu - mi - li - ta - tem an -

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae

22

qui - a re - spe - xit hu - r

ta - tem an - cil - lae su - ae,

cil - lae su - ae,

su - ae,

qui

re -

xit

hu - mi - li -

25

cil - lae su -

spe - xit

hu - mi

ta

an - cil - lae su - ae:

lae su - ae:

su -

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ec - ce

ec - ce e - nim ex hoc me be -

ec - ce e - nim ex

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

Tutti

e - nim ex hoc me be - a - tam di - cent o - mnes gen - tes,

a - tam di - cent o - mnes gen - tes

hoc me be - a - tam di - cent o - mnes gen - tes

o - mnes gen - tes,

ce

e - nim ex

ec - ce e

e - nim e

hoc

me be - a - tam di - cent o - mnes gen - tes.

- tam di - cent o - mnes gen - tes.

ce e - nim ex hc

gen -

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37

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

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

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

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

Ob

mf

f

Tutti

40

me - a Do - mi - num. Et ex - sul - ta -

me - a Do - mi - num. Et ex - sul - ti - ri - tus

me - a Do - mi - num. Et ex - sul - ri - tus

me - a Do - mi - num. Et ex - it spi - ri - tus

43

me - us sa - lu - ta - ri me - o. Ma -

me o sa - lu - ta - ri me - o. Ma -

me De - o sa - lu - ta - ri me - o. Ma -

m De - o sa - lu - t

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46

gni - fi - cat, ma - gni - fi - cat a - ni - ma me - a in

gni - fi - cat, ma - gni - fi - cat a - ni - ma me - a in

gni - fi - cat, ma - gni - fi - cat a - ni - ma me - a in

gni - fi - cat, ma - gni - fi - cat a - ni - ma me - a in

49

Do - - mi - no, ma - gni

Do - mi - no, ma -

Do - - mi - no, g.

Do - mi - no, fi -

52

cat

cat

cat

Do - - - - - mi -

Do - - - - - mi -

in Do - - - - - mi -

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55

no.
no.
no.
no.

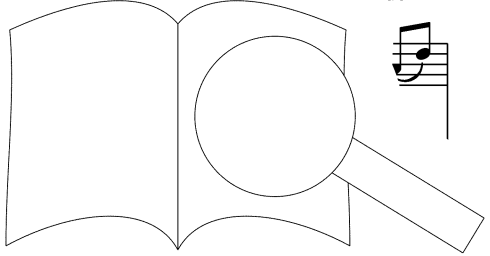
Andante 59

Archi
p
Ob solo

65

e - po - su - it po - ten - tes de
Solo
De - po - su - it po - ten - tes de
Solo
De - po - su - it po - ten - tes de
Solo
de
Archi

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se - de, ex - al - ta - - - vit hu - mi - les. E - su - ri - en - tes im - ple - vit

se - de, ex - al - ta - - - vit hu - mi - les. E - su - ri - en - tes im - ple - vit

se - de, ex - al - ta - - - vit hu - mi - les. E - su - ri - en - tes im - ple - vit

se - de, ex - al - ta - - - vit hu - mi - les. E - su - ri - en - tes im - ple - vit

bo - nis: et di - vi - tes di - mi - sit in - a

bo - nis: et di - vi - tes di - mi - sit in

bo - nis: et di - vi - tes di - mi - nes.

bo - nis: et di - vi - tes di - m. nes.

bo - nis: et di - vi - tes di - mi - nes.

bo - nis: et di - vi - tes di - m. nes.

Ob solo

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

Su - sce - pit Is - ra-el pu - e - rum su - um,

Su - sce - pit Is - ra-el pu - e - rum su - um,

Su - sce - pit Is - ra-el pu - e - rum su - um,

da - tus mi - se - ri - cor - di - ae su - - - ae. Sic - ut lo - cu

re - cor - da - tus mi - se - ri - cor - di - ae su - ae. Sic - ut

re - cor - da - tus mi - se - ri - cor - di - ae su - ae. pa - tres

re - cor - da - tus mi - se - ri - cor - di - ae. est ad pa - tres

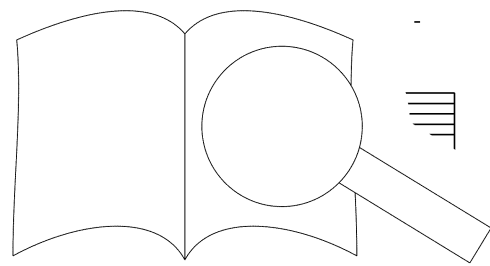
no - stros, mi - ni e - jus in sae - - cu -

no - stros, et se - mi - ni e - jus in sae - cu -

no - - nam et se - mi - ni e - jus in sae - cu -

A - bra - ham et se -

cresc. *p*



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

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

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

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

se - mi - ni e - jus in sae -

se - mi - ni e - jus in sae - la.

se - mi - ni e - jus in sae -

se - mi - ni e - jus in sae - la.

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115 Allegro vivace

Musical score for measures 115-118. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The piano part is marked *Tutti* and *ff*. The music is in 3/4 time and consists of a rhythmic pattern of eighth and sixteenth notes.

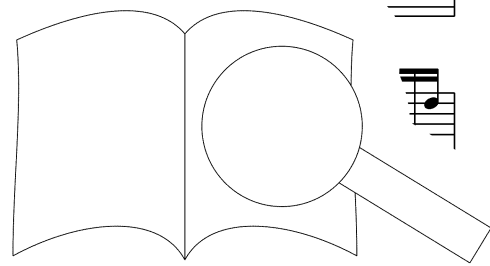
119

Musical score for measures 119-122. It features four staves: three vocal staves and one piano accompaniment staff. The piano part is marked *Tutti ff*. The vocal parts have lyrics: "Glo - ri - a Pa - tri, et". The piano accompaniment continues with a rhythmic pattern.

123

Musical score for measures 123-126. It features four staves: three vocal staves and one piano accompaniment staff. The piano part is marked *ff*. The vocal parts have lyrics: "Fi - li - o, et spi - ri - tu - i san - cto. Sic - ut tu - i san - cto. Sic - ut ri - tu - i san - cto. Sic - ut". The piano accompaniment continues with a rhythmic pattern.

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127

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

131

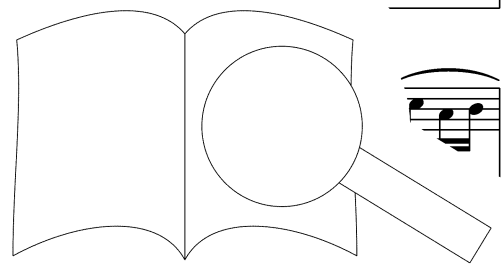
sae - cu - la sae - - cu - lo - - rum.
 sae - cu - la sae - - cu - lo - -
 sae - cu - la sae - - cu - lo - - m.
 sae - cu - la sae - - cu - lo - -

135

A - men

Archi, Legni

mf



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Glo - ri - a

Glo - ri - a

Glo - ri - a

Glo - ri - a Pa - tri,

ri - a Fi - li-o, et

Pa - tri, et

Spi - ri - tu - i sa Spi - ri - tu - i san - cto. Sic - ut

Spi - ri - tu Spi - ri - tu - i san - cto.

Spi et Spi - ri - tu - i san - cto.

Spi cto, et Spi - Tutti

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151

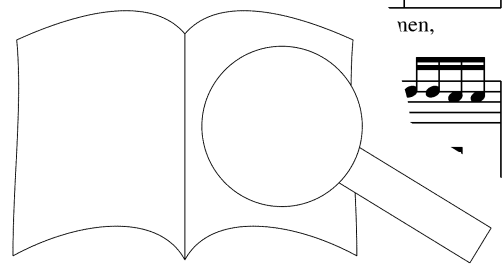
e - rat in prin - ci - pi-o, et nunc, et sem - per, et in
 Sic - ut e - rat in prin - ci - pi-o, et nunc, et sem-per, et in
 Sic - ut e - rat in prin - ci - pi-o, et nunc, et sem-per, et in
 Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,

155

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

159

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



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163

Tutti *f*

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

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

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

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

Tutti *f*

Tutti *f*

Tutti *f*

167

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

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

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

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

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

Tutti *f*

Tutti *f*

Tutti *f*

171

men, a - - men, a - -

men, a - - men, a - -

men, a - - men, a - -

mer a - - men,

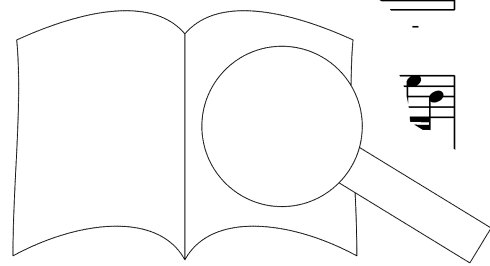
Tutti *f*

Tutti *f*

Tutti *f*

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175

men, a - - - men.

men, a - - - men.

men, a - - - men.

men, a - - - men.

Archi, Legni

mf

179

183

ri - a - - Fi - li-o,

ri - a - - Pa - tri, et

tu - i

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187

et Spi - ri - tu - i san - cto.
 et Spi - ri - tu - i san - cto.
 Spi - ri - tu - i san - cto. Sic -
 san - cto. Sic - ut e - rat in prin -

191

Sic - - ut e - rat in prin
 Sic - - ut e - rat in prin - ci - pi-o,
 - ut e - rat in prin - ci - pi-o,
 ci - pi-o, nunc, et
 Tutti nunc,

195

nunc, et et ae - cu - la sae - cu - lo - rum. A - men,
 et sem - - cu - la sae - cu - lo - rum. A - men,
 sem - per sae - cu - lo - rum. A - - men,
 et in sae - cu - la sae - cu - le

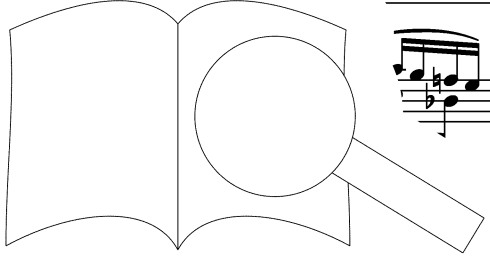
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a - - men, a - men, a - men, a - men, a - - men,
 a - - men, a - men, a - men, a - - men,
 a - - men, a - men, a - men, a - - men,
 a - - men, a - men, a - men, a - - men,

Solo *p*
 a - - men, a - men, a - men, a - men, a - mer
 Solo *p*
 a - - men, a - men, a - men, a - men, men,
 Solo *p*
 men, a - men, a - men, a - men,
 Solo *p*
 a - - - men, a - men, a - men, a - - men,

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

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

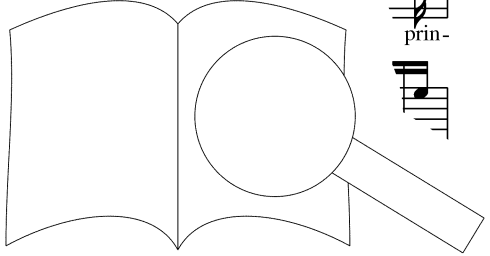
cresc.

+Fag

Tutti *f*
 Glo - ri - a Pa - tri, et Fi
Tutti *f*
 Glo - ri - a Pa - tri, et
Tutti *f*
 Glo - ri - a Pa - tri, et
Tutti *f*
 Glo - ri - a Pa - tri, et
Tutti *f*
 Glo - ri - a Pa - tri, et
 ri - o, et

Spi - ri - tu - i Sic - ut e - rat in prin -
 Spi - ri - tu Sic - ut e - rat in prin -
 Spi - ri - tu. Sic - ut e - rat in prin -
 an - cto. Sic
 prin -

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224

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

228

sae - cu - lo - rum.
 sae - cu - lo - rum.
 sae - cu - lo - rum.
 sae - cu - lo - rum.

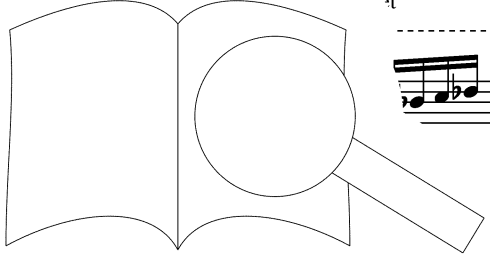
men, a -
 A - men, a -

233

men. Glo - ri - et i - li - o, et
 men. Glo - Fi - li - o, et
 men. et Fi - li - o, et
 ra - tri, et Fi -

8va
fs

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237

Spi - ri - tu - i san - cto. Sic - ut e - rat in prin - ci - pi-o, et
 Spi - ri - tu - i san - cto. Sic - ut e - rat in prin - ci - pi-o, et
 Spi - ri - tu - i san - cto. Sic - ut e - rat in prin - ci - pi-o, et
 Spi - ri - tu - i san - cto. Sic - ut e - rat in prin - ci - pi-o, et

(8 va)

Piano accompaniment for measures 237-240, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

241

nunc, et sem - per, et in sae - cu - la
 nunc, et sem - per, et in sae - cu - la
 nunc, et sem - per, et in sae - cu - la
 nunc, et sem - per, et in sae - cu - la

(8 va)

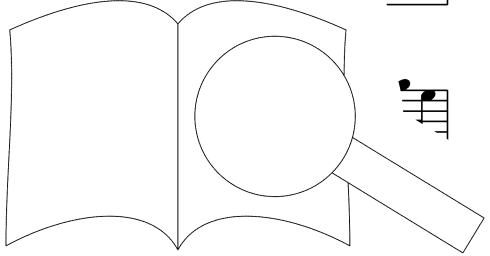
Piano accompaniment for measures 241-244, continuing the rhythmic pattern from the previous section.

245

lo - rum, in
 lo - rum, in
 lo - rum, in
 lo - rum, in

Piano accompaniment for measures 245-248, concluding the piece with a final chord.

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249

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

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

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

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

253

men, in sae - cu - la sae -

men, in sae - cu - la sae rum.

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

men, in sae - cu lo - rum.

258

A - men, a - men.

A - men, a - men.

A a - men, a - men.

- men, a - men, a

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Postscript

The present publication of the *Magnificat* is the first edition of this work since that in the old complete edition of 1888¹ to be based directly on the original score in Schubert's own hand. The authentic musical text establishes the date of composition. The list prepared by Ferdinand Schubert had assigned the *Magnificat* to the year 1815,² a date which Anton Schindler accepted in his catalogue of Schubert's works.³ On the other hand Aloys Fuchs (September 1816)⁴ and Heinrich Kreißle von Hellborn (25th September 1816),⁵ as well as two copied scores of the work,⁶ quote a date a year later. Possibly this error resulted from Schubert's sweeping gesture in writing the final number five. Otto Erich Deutsch gives a further variant in his catalogue, the 15th September 1815. Schubert himself wrote at the beginning of the autograph score the date of composition "September 1815," and at the end of the score he wrote more specifically "the 25th September 1815." Therefore the *Magnificat* was composed during the months between the writing of the first version of the *Salve Regina in F*, D 223 (Op. 47), and Schubert's third *Mass in B flat*, D 324 (Op. posth. 141).

The reason for the composition of this work is unknown. Possibly the *Magnificat* was intended for performance at the parish church in the Viennese suburb of Lichtenthal, with which Schubert felt closely connected. The church's choirmaster, Michael Holzer, had been his first music teacher outside his own family and in 1808, when he was eleven, he had been appointed as "1st soprano,"⁷ shortly before his acceptance at the "Konviktt" as a choirboy of the Imperial Court Chapel. Even after that Schubert remained in touch with his local parish church, and after leaving the Konviktt in 1813 "he again sang with the Lichtenthal church choir every Sunday and feast day."⁸ It was evidently not only the good relationship with his former teacher which kept him in contact with the parish church. There he was able to try out large-scale vocal compositions, and to get them performed in the presence of a fairly large number of listeners. Indeed, the first public performance of any work by Schubert took place in the Lichtenthal parish. This was the *Mass* D 105, which was written on commission during the autumn of 1814 for the centenary celebrations of the church according to Schubert's brother Ferdinand, "made for the church." Subsequently Schubert composed several other works for the Lichtenthal parish church, so it is quite probable that the *Magnificat* belonged among them.

As in the cases of several other works by Schubert here set words associated with the *Magnificat* is taken from the 46–55; Schubert omitted the originally formed part of the canticle of Jesus, utters a hymn of praise: "My soul doth magnify the Lord, and my spirit rejoices in God my Saviour." The canticle is written in the one hand and the other in the other. The eschatological canticle is written in the one hand and the other. The concluding "Gloria in excelsis" Magnificat has had a place in the liturgy, and at least since the time of the Reformation, where it functions as the climax of

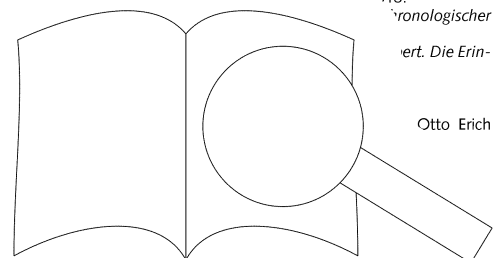
Schubert's setting emphasizes the particular characteristics of the text. The large-scale scoring suggests that this composition was intended for a festive occasion: the four-part choir is joined by four solo singers, while in the orchestra, in addition to strings and organ, there are oboes, bassoons, trumpets and timpani – a layout corresponding to that of a "missa solemnis" of that period. Ferdinand Schubert described the composition in his catalogue as a "Grand Magnificat," and there is certainly grandeur in this work. The first four bars, a symphonic orchestral introduction, with their initial unison figure and dotted rhythms, have the pomp of an overture in the French style. The first principal section is musically autonomous, and falls into three sub-sections. In order to create cyclic form Schubert alters the words by repeating the first verse, so that the musical structure here takes precedence over the presentation of the text.

In addition, the work as a whole is conceived in three movements in which the related outer sections frame a lyrical central section. This is sung by the solo singers, accompanied by the orchestral forces. At the beginning, there is first a short introduction. This time the solo oboe is first introduced. In the first bars it engages in dialogue with the solo soprano, which is commonly high soprano part, which is also the first solo soprano part in other church works written for Therese Grob. It is believed to have been in the original version of the work. "The voice" is said to have been written for the soprano part. The work concludes with several repeated notes, which are Schubert's characteristic effect by overblowing the instrument. Thus towards the end of the work, the instrument returns of harmony, he created a contrast to the joyous character of the first part, which Sir George Grove describes as "very Mozartish."¹¹

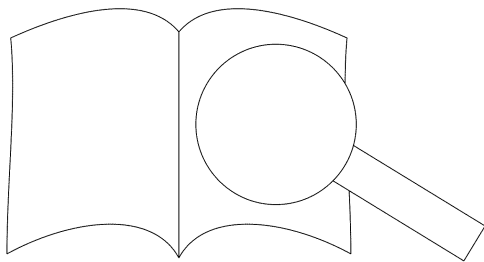
Salome Reiser




















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- 1 AGA series XIV, vol. 11, Leipzig, 1888, p. 77–100. The next edition of the *Magnificat*, which appeared within the series *Musica sacra des 19. Jahrhunderts*, vol. 1, ed. by Otto Biba, Altötting, 1978, was based principally on copied scores.
- 2 See Ferdinand Schubert, "Aus Franz Schubert's Leben," in: Robert Schumann's *Neue Zeitschrift für Musik*, 10th vol., No. 35, Leipzig, 30th April 1839, p. 138.
- 3 *Schubert. Die Erinnerungen seiner Freunde*, compiled and edited by Otto Erich Deutsch, Wiesbaden, 1966, p. 277.
- 4 "Materialien zur Verfassung eines thematischen Katalogs über sämtliche Werke von Franz Schubert," in: Heinrich Kreißle von Hellborn, *Die Erinnerungen an Franz Schubert*, p. 618.
- 5 See Otto Erich Deutsch, *Die Erinnerungen an Franz Schubert*, p. 618.
- 6 See Otto Erich Deutsch, *Die Erinnerungen an Franz Schubert*, p. 618.
- 7 Ferdinand Schubert, *Die Erinnerungen seiner Freunde*, p. 138.
- 8 Loc. cit.
- 9 Loc. cit.
- 10 *Accordii*, ed. by Otto Erich Deutsch, Wiesbaden, 1966, p. 277.
- 11 *Schubert*, ed. by Otto Erich Deutsch, Wiesbaden, 1966, p. 277.



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