

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES LATINES DU XVIIE SIECLE

**Jean-Baptiste Boesset (1614-1685)**

# **Magnificat**

à quatre voix et continuo



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

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

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

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

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

Source : BnF Collection Brossard Vma ms. 571

Autre distribution : (1) Soprano, (2) Ténor, (3) Alto, (4) Basse

6

- ni - ma me - a Do - mi - num. Et e - xul - ta - vit spi - ri - tus me - us, spi -  
 a - ni - ma me - a Do - mi - num. Et e - xul - ta - vit spi - ri -  
 a - ni - ma me - a Do - mi - num.  
 a - ni - ma me - a Do - mi - num.  
 a - ni - ma me - a Do - mi - num.

13

- ri-tus me - us in De - o sa-lu - ta - ri me - o.

tus me - us in De - o, in De - o sa-lu - ta-ri me - o, sa-lu - ta-ri me - - - o.

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

The musical score consists of five staves. The first four staves are vocal lines in treble clef, and the fifth staff is a bass line in bass clef. The lyrics are Latin and are aligned with the notes on the staves. The first staff begins with a fermata over the first measure. The second staff has a fermata over the final measure. The third and fourth staves have fermatas over the first and second measures respectively. The fifth staff has a fermata over the final measure.

20

Qui - a res - pe - xit hu - mi - li - ta - tem an - cil - læ su - æ, Ec - ce

Qui - a res - pe - xit hu - mi - li - ta - tem an - cil - læ - su - æ, Ec - ce

Ec - ce

Ec - ce

27

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

Detailed description: This is a musical score for five voices, arranged in two systems. The first system contains the first three staves (Soprano, Alto, and Tenor), and the second system contains the last two staves (Bass and Contrabass). Each staff has a vocal line with lyrics underneath. The lyrics are Latin and appear to be a variation of the Credo's opening: 'e - nim ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.' The music is written in a common time signature (C) and features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests and ties. The key signature is not explicitly shown but appears to be D major or F# minor based on the sharps used for F# and C#.

34

Qui - a fe - cit mi - hi ma - gna qui po - tens est, et sanc - tum no - men e - jus.

et sanc - tum, et sanc - tum no - men e - jus.

et sanc - tum, et sanc - tum no - men e - jus.

et sanc - tum, et sanc - tum no - men e - jus.

42

Et mi-se-ri-cor - di - a e - jus a pro-ge - ni - es in pro - ge - ni - es ti-men - ti -

ti-men - ti - bus, ti-men - ti -

ti-men - ti - bus, ti -

ti-men - ti - bus, ti-men - ti -



49

bus e - um. Fe-cit po - ten - ti-am in bra - chi-o su - o: dis - per - sit su -  
 bus e - um. Fe - cit po - ten - ti-am in bra - chi-o su - o: dis - per - sit su -  
 men-ti-bus e - um. bra - chi - o su - o: dis - per - sit su -  
 bus e - um. dis - per - sit su -

57

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

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

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

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

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

Detailed description: This is a musical score for five voices, arranged in five staves. The first three staves use a soprano clef (C1), and the last two use a bass clef (C2). The music is in a common time signature (C) and a key signature of one sharp (F#). The lyrics are Latin: 'per - bos men - te cor - dis su - i, men - te cor - dis su - i, men - te cor - dis su - i.' The first staff has a melodic line with a dotted quarter note followed by eighth notes. The second staff has a similar line but with a comma after 'cor - dis'. The third staff has a line with a long horizontal line under 'cor - dis' indicating a long note. The fourth and fifth staves provide a bass line with a similar rhythmic pattern. Brackets above the first and second staves indicate phrasing. The score ends with a double bar line.

65

et e-xal-ta - vit hu - mi -

De - po - su - it po - ten - tes de se - de, et e-xal-

et e - xal - ta - vit hu-mi-

et e - xal - ta - vit hu-mi-

71

les, et e-xal-ta - - vit hu - mi - les. E - su - ri - en - tes im-ple-vit ho - nis, et

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

les, et e - xal - ta - vit hu - mi - les. et

les, et e - xal - ta - vit hu - mi - les. et

78

di - vi - tes, et di - vi - tes di - mi - sit i - na - nes, et di - vi - tes, et di - vi - tes di - mi -  
 di - vi - tes, et di - vi - tes di - mi - sit i - na - nes, et di - vi - tes, et di - vi - tes di - mi - sit i -  
 di - vi - tes, et di - vi - tes di - mi - sit i - na - nes et di - vi - tes di - mi - sit i -  
 di - vi - tes, et di - vi - tes di - mi - sit i - na - nes, et di - vi - tes di - mi - sit i -

di - vi - tes, et di - vi - tes di - mi - sit i - na - nes, et di - vi - tes, et di - vi - tes di - mi - sit i -  
 di - vi - tes, et di - vi - tes di - mi - sit i - na - nes, et di - vi - tes, et di - vi - tes di - mi - sit i -

85

sit i - na - nes. re -

na - nes. Sus - ce - pit Is - ra - el pu - e - rum su - um, re - cor - da -

na - nes. re - cor - da -

na - nes. re - cor -

93

cor-da - tus mi-se-ri - cor-di - æ su - - - æ. Si - cut lo - cu - tus est ad  
 tus mi - se - ri - cor-di-æ su - æ, mi - se - ri - cor - di-æ su - æ.  
 tus mi - se - ri - cor-di - æ, mi - se-ri-cor - di-æ su - æ.  
 da - - - tus mi-se - ri - cor - di - a su - æ.

The musical score consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The lyrics are written below the notes. The first staff has a slur over the first two measures. The second staff has a slur over the first two measures. The third staff has a slur over the first two measures. The fourth staff has a slur over the first two measures. The fifth staff has a slur over the first two measures. The score ends with a double bar line and repeat signs in the second and fourth measures of each staff.





107



la, in sæ - cu - la. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i

la, in sæ - cu - la.

in sæ - cu - la.

in sæ - cu - la.

115

Sanc - to, Si-cut e - rat in prin-ci - pi - o, et nunc, et sem - - - per, Et in sæ-cu - la, sæ - cu -

Si-cut e - rat in prin-ci - pi - o, et nunc, et sem - - - per, Et in sæ-cu - la, sæ-cu -

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

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

123

lo - rum, A - men. Et in sæ - cu - la sæ - cu - lo - rum, A - men, sæ-cu - lo-rum, A - men.

lo - rum. A - men. Et in sæ - cu - la, Et \_\_\_\_\_ in sæ - cu - la sæ-cu - lo-rum, A - men.

Et in sæ-cu - la sæ - cu - lo - rum, A - men, sæ-cu - lo-rum, A - men.

Et in sæ - cu - la sæ - cu - lo - rum, A - men, sæ-cu - lo-rum, A - men.

Et in sæ - cu - la sæ - cu - lo - rum, A - men, sæ-cu - lo-rum, A - men.

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# Magnificat

à quatre voix et continuo





**Accès à des enregistrements sonores et des documents musicaux**  
**Access to sound recordings and musical documents**

audionum

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