

Louis Le Quoynte  
(1652-1717)

# Magnificat

à 5 voix et 5 parties instrumentales

Partition des voix & parties instrumentales



Louis Le Quoynte

# Magnificat

à 5 voix et 5 parties instrumentales

PARTITION DES VOIX

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

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

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

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

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

8

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

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

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

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

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

16

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.

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.

24 *Solo*

Et e-xul-ta-vit, e-xul - ta-vit, e-xul-ta-vit spi-ri-tus me-us: in De - - - o sa-lu-

30

ta - ri me-o, in De-o sa-lu-ta-ri me - o. Qui - a res - pe - xit hu - mi - li -  
 Qui - a res - pe - xit hu - mi - li -  
 Qui - a res - pe - xit hu - mi - li -  
 Qui - a res - pe - xit hu - mi - li -  
 Qui - a res - pe - xit hu - mi - li -

38

ta - tem an - cil - læ su - æ: ec - ce e - nim ex hoc be -  
 ta - tem an - cil - læ su - æ: ec - ce e - nim ex hoc be -  
 ta - tem an - cil - læ su - æ: ec - ce e - nim ex hoc be -  
 ta - tem an cil - læ su - æ: ec - ce e - nim ex hoc, ec - ce e - nim ex hoc be -  
 ta - tem an - cil - læ su - æ: ec - ce e - nim ex hoc, ex hoc be -

46

a - tam me di - cent om - nes ge - ne - ra - ti - o - nes, be - a - tam me di - cent

a - tam me di - cent om - nes ge - ne - ra - ti - o - nes, be - a - tam me di - cent

a - tam me di - cent om - nes ge - ne - ra - ti - o - nes, be - a - tam me di - cent

a - tam me di - cent om - nes ge - ne - ra - ti - o - nes, be - a - tam me di - cent

a - tam me di - cent om - nes ge - ne - ra - ti - o - nes, be - a - tam me di - cent

54

om - nes ge - ne - ra - ti - o - nes. Qui - a fe - cit mi - hi

om - nes ge - ne - ra - ti - o - nes. Qui - a fe - cit mi - hi

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

om - nes ge - ne - ra - ti - o - nes. Qui - a fe - cit mi - hi

om - nes ge - ne - ra - ti - o - nes. Qui - a fe - cit mi - hi

60

ma - gna qui po - tens est: et Sanc - tum no - men e - jus

ma - gna qui po - tens est: et Sanc - tum no - men e - jus

ma - gna qui po - tens est: et Sanc - tum no - men e - jus, et Sanc - tum no - men e - jus, qui - a

ma - gna qui po - tens est: et Sanc - tum no - men e - jus

ma - gna qui po - tens est: et Sanc - tum no - men e - jus

64

et Sanc-tum no - men, et Sanc-tum no-men e - jus

et Sanc-tum no - men, et Sanc-tum no-men e - jus

fe-cit mi-hi ma-gna qui po - tens est: et Sanc-tum no - - - men e - jus, et Sanc-tum

e Sanc-tum no - - - men e - jus

et Sanc-tum no - men, et Sanc-tum no-men e - jus

68

et Sanc-tum no - men e - jus. Et mi-se-ri - cor-di-a e - jus

et Sanc-tum no-men e - - - jus. Et mi-se-ri - cor-di-a e - jus

no-men, et Sanc-tum no-men e - jus, et Sanc-tum no - men e - jus. Et mi-se-ri - cor-di-a e - jus

et Sanc-tum no - men e - jus. Et mi-se-ri - cor-di-a e - jus

et Sanc-tum no - men e - jus. Et mi-se-ri - cor-di-a e - jus

74

e pro-ge - ni-e in pro-ge - nies,

a pro-ge - ni-e in pro-ge - nies,

a pro-ge-ni-a in pro - ge - nies ti-men-ti-bus e - um, a pro - ge - ni-e in pro-

a pro-ge - ni-e, a pro-ge-ni-e in pro - ge - nies ti-men-ti-bus e - um, a pro - ge - ni-e in pro-

a pro - ge - ni-e in pro - ge - nies ti-men-ti-bus e - um, a pro-ge - ni-e

79

in pro-ge-ni-es ti-men-ti-bus e - um.

in pro-ge-ni-es ti-men-ti-bus e - um.

ge-ni-es ti-men-ti-bus, ti-men-ti-bus e - um.

ge-ni-es ti-men-ti-bus, ti-men-ti-bus e - um.

in pro-ge-ni-es ti-men-ti-bus e - um. Fe - cit po - ten - ti - am in bra - chi - o su - o,

86

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

94

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



103

De-po - su-it po - ten-tes, de-po - su-it po - ten-tes de se - de,  
dis su - i.

110

De-po - su-it po - ten-tes, de-po - su-it po - ten-tes de se - de:  
Et e-xal-ta - - -

116

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

120

E - su - ri - en - tes

E - su - ri - en - tes

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

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

E - su - ri - en - tes

131

im - ple - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes, et di - vi - tes

im - ple - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes, et di - vi - tes

im - ple - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes, et di - vi - tes

im - ple - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes, et di - vi - tes

im - ple - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes, et di - vi - tes

136

di - mi - sit i - na - nes, et di - vi - tes, et di - vi - tes di - mi - sit i - na - nes, i - na - nes. *Echo*

di - mi - sit i - na - nes, et di - vi - tes, et di - vi - tes di - mi - sit i - na - nes, i - na - nes. *Echo*

di - mi - sit i - na - nes, et di - vi - tes, et di - vi - tes di - mi - sit i - na - nes, i - na - nes. *Echo*

di - mi - sit i - na - nes, et di - vi - tes, et di - vi - tes di - mi - sit i - na - nes, i - na - nes. *Echo*

di - mi - sit i - na - nes, et di - vi - tes, et di - vi - tes di - mi - sit i - na - nes, i - na - nes. *Echo*

142

Sus - ce - pit Is - ra - el pu - e - rum su - um: re - cor - da - tus

156

mi - se - ri - cor - di - æ su - æ, re - cor - da - tus mi - se - ri - cor - di - æ su - æ.

164

Si - cut lo - cu - tus est ad pa - tres nos - tros: A - bra - ham, et se - mi - ni, se - mi - ni e - jus, e - jus in sæ - cu -

168 *t*

la, et se-mi-ni e-jus, et se-mi-ni e-jus, et se-mi-ni e-jus in sæ - cu-la. Glo - ri - a Pa - tri,  
 Glo - ri - a Pa - tri,  
 la, et se-mi-ni e-jus, et se-mi-ni e-jus, et se-mi-ni es-jus in sæ - cu-la. Glo - ri - a Pa - tri,  
 Glo - ri - a Pa - tri,  
 Glo - ri - a Pa - tri,

174 *Echo* *Echo*

*Echo* glo - ri - a Pa - tri, glo - ri - a Fi - li - o, glo - ri - a Fi - li - o: et Spi - ri - tu - i  
*Echo* glo - ri - a Pa - tri, glo - ri - a Fi - li - o, glo - ri - a Fi - li - o: et Spi - ri - tu - i  
*Echo* glo - ri - a Pa - tri, glo - ri - a Fi - li - o, glo - ri - a Fi - li - o: et Spi - ri - tu - i  
*Echo* glo - ri - a Pa - tri, glo - ri - a Fi - li - o, glo - ri - a Fi - li - o: et Spi - ri - tu - i  
*Echo* glo - ri - a Pa - tri, glo - ri - a Fi - li - o, glo - ri - a Fi - li - o: et Spi - ri - tu - i  
 glo - ri - a Pa - tri, glo - ri - a Fi - li - o, glo - ri - a Fi - li - o: et Spi - ri - tu - i

182 *Echo* *t* *Echo*

*Echo* Sanc - to, et Spi - ri - tu - i Sanc - to, Glo - ri - a, et Spi - ri - tu - i Sanc - to, et Spi -  
*Echo* Sanc - to et Spi - ri - tu - i Sanc - to Glo - ri - a, et Spi - ri - tu - i Sanc - to, et Spi -  
*Echo* Sanc - to et Spi - ri - tu - i Sanc - to Glo - ri - a, et Spi - ri - tu - i Sanc - to, et Spi -  
*Echo* Sanc - to et Spi - ri - tu - i Sanc - to Glo - ri - a, et Spi - ri - tu - i Sanc - to, et Spi -  
*Echo* Sanc - to et Spi - ri - tu - i Sanc - to Glo - ri - a, et Spi - ri - tu - i Sanc - to, et Spi -  
 Sanc - to et Spi - ri - tu - i Sanc - to Glo - ri - a, et Spi - ri - tu - i Sanc - to, et Spi -

191 *t*

ri - tu - i Sanc - to. Si-cut e-rat in prin - ci - pi-o, et nunc et sem-

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

ri - tu - i Sanc - to.

ri - tu - i Sanc - to.

ri - tu - i Sanc - to.

197

per: et in sæ-cu-la sæ-cu - lo-rum, sæ-cu-lo - rum, a - men,

et in sæ-cu-la sæ-cu - lo-rum, sæ-cu-lo - rum a - men,

203 *t* **Adagio**

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

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

a - men, a - men.

a - men, a - men.

a - men, a - men.

a - men, a - men.

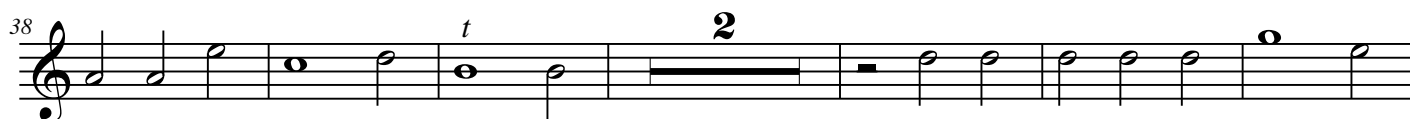


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# Magnificat

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VIOLINO PRIMO





70 *t* *t* **3** *t*

78 *t* *t* **Accompagnement**

84

90 *t* *t* *t*

97 *t* *t* *t*

105 **3** *t* **2**

114 *t* **7**

126 *t* *t*

130 *t* *t* *t* *t*

136

142 *Sonate*

Musical notation for measures 142-145. The key signature has one sharp (F#) and the time signature is common time (C). The melody consists of eighth and sixteenth notes with some slurs and accents.

146

Musical notation for measures 146-150. Measure 146 continues the previous melody. Measures 147-150 are a 15-measure rest, followed by an 8-measure rest. The time signature changes to 3/2.

172

Musical notation for measures 172-178. The key signature has two sharps (F# and C#) and the time signature is 3/2. The melody is a simple sequence of quarter notes with slurs and accents. The word "Echo" is written above the notes in measures 174 and 178.

179

Musical notation for measures 179-185. The melody continues with quarter notes and rests, featuring slurs and accents. The word "Echo" is written above the notes in measure 185.

186

Musical notation for measures 186-192. The melody continues with quarter notes and rests, featuring slurs and accents. The key signature changes to one sharp (F#) and the time signature is common time (C) at the end of the line.

193

Musical notation for measures 193-198. The melody consists of eighth notes with slurs and accents. The word "t" is written above the notes in measure 198.

199

Musical notation for measures 199-203. The melody consists of eighth notes with slurs and accents.

204

Musical notation for measures 204-208. The melody consists of eighth notes with slurs and accents. The word "Adagio" is written above the notes in measure 207. The piece ends with a double bar line.

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# Magnificat

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VIOLINO SECUNDO

Musical staff 1: Treble clef, 3/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A fermata is placed over the final G4 note, which is marked with a *t* (trill) symbol.

Musical staff 2: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A fermata is placed over the final G4 note, which is marked with a *t* (trill) symbol.

Musical staff 3: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A fermata is placed over the final G4 note, which is marked with a *t* (trill) symbol.

Musical staff 4: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A fermata is placed over the final G4 note, which is marked with a *t* (trill) symbol. A double bar line follows, then a common time signature (C) and a whole note G4 with a **2** above it, indicating a second ending.

Musical staff 5: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A fermata is placed over the final G4 note, which is marked with a *t* (trill) symbol.

Musical staff 6: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A fermata is placed over the final G4 note, which is marked with a *t* (trill) symbol. A double bar line follows, then a common time signature (C) and a whole note G4 with a **2** above it, indicating a second ending.

Musical staff 7: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Musical staff 8: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A fermata is placed over the final G4 note, which is marked with a *t* (trill) symbol. A double bar line follows, then a common time signature (C) and an accompaniment section labeled "Accompagnement" with a treble clef and a series of eighth notes.

Musical staff 9: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A fermata is placed over the final G4 note, which is marked with a *t* (trill) symbol.

Musical staff 10: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A fermata is placed over the final G4 note, which is marked with a *t* (trill) symbol.

68 *t* *t* *t*

73 **3** *t*

Accompagnement

82

88 *t*

94 *t* *t* *t*

101 *t* **3** *t*

110 **2** *t* **7**

124 *t* *t*

128 *t* *t*

133 *t*

138

142 *Sonate*



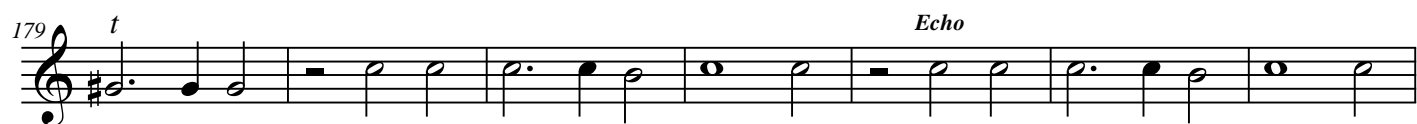
147 *t* *t* **15** **8**



172 *Echo* *Echo*



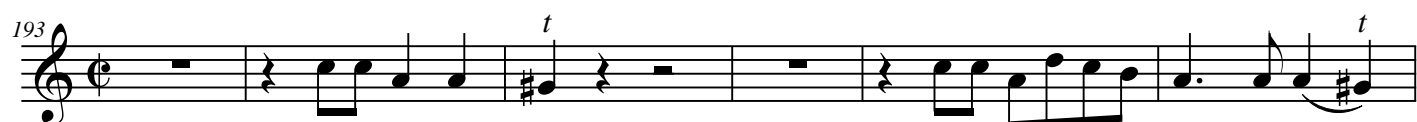
179 *t* *Echo*



186 *Echo*



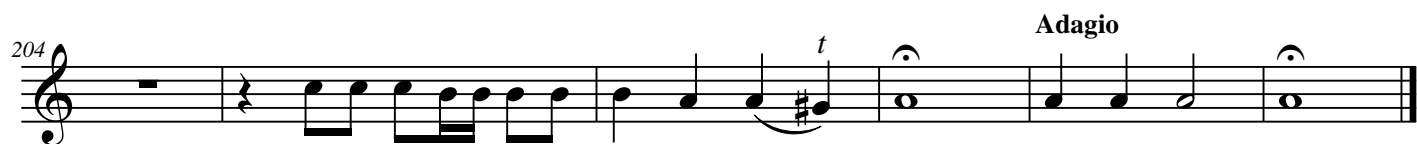
193 *t* *t*



199 *t*



204 *t* *Adagio*



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ALTO VIOLA





82 **23** **25**



133 *t*



137



142 *Sonate* *t* *t*



149 **15** **8** *Echo*



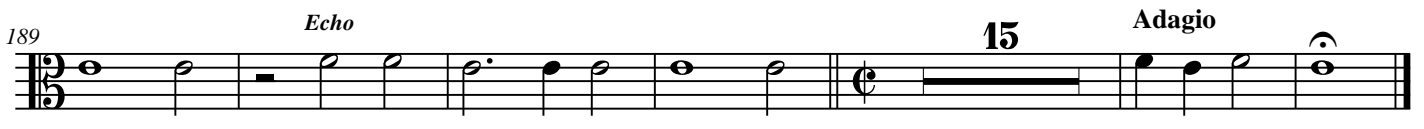
176 *Echo*



182 *Echo*



189 *Echo* **15** *Adagio*





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# Magnificat

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TENORE VIOLA

Musical staff 1: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *t*

Musical staff 2: Bass clef, 3/4 time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: *t*

Musical staff 3: Bass clef, 3/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Dynamics: *t*

Musical staff 4: Bass clef, 3/4 time signature. Notes: G5, A5, B5, C6, D6, E6, F6, G6. Dynamics: *t*

Musical staff 5: Bass clef, 3/4 time signature. Notes: G6, A6, B6, C7, D7, E7, F7, G7. Dynamics: *t*

Musical staff 6: Bass clef, 3/4 time signature. Notes: G7, A7, B7, C8, D8, E8, F8, G8. Dynamics: *t*

Musical staff 7: Bass clef, 3/4 time signature. Notes: G8, A8, B8, C9, D9, E9, F9, G9. Dynamics: *t*

Musical staff 8: Bass clef, 3/4 time signature. Notes: G9, A9, B9, C10, D10, E10, F10, G10. Dynamics: *t*

Musical staff 9: Bass clef, 3/4 time signature. Notes: G10, A10, B10, C11, D11, E11, F11, G11. Dynamics: *t*

Musical staff 10: Bass clef, 3/4 time signature. Notes: G11, A11, B11, C12, D12, E12, F12, G12. Dynamics: *t*

Accompagnement

Accompagnement

105 **25**

Musical staff 105-133: Starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). A fermata labeled '25' covers the first measure. The staff then continues with a series of eighth and quarter notes in a 6/4 time signature.

134

Musical staff 134-138: Continues the 6/4 time signature with eighth and quarter notes.

139 *Echo* **Sonate**

Musical staff 139-143: Features a fermata labeled '25' and the word 'Sonate'. The time signature changes to 3/4.

144 *t* **15**

Musical staff 144-163: Includes a trill marking 't' and a fermata labeled '15'. The time signature changes to 3/2.

164 **8** *Echo*

Musical staff 164-176: Features a fermata labeled '8' and the word 'Echo'. The time signature changes to 3/4.

177 *t* *Echo* *t*

Musical staff 177-182: Includes trill markings 't' and the word 'Echo'.

183 *Echo*

Musical staff 183-189: Features the word 'Echo'.

190 *Echo* **15** **Adagio**

Musical staff 190-194: Includes a fermata labeled '15' and the tempo marking 'Adagio'. The time signature changes to 3/4.



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# Magnificat

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ORGANO

6 7 6 # 5

6 5 4 6 7 #6 8 7

5 4 # 8 # 7 6 5 4 # # 6 6 6

6 5 #6 5 4 # 7 #5 #

5 5 4 # 6 5 5 4 # # 6 4 5 8 4 5 6

7 6 # 6 # 6 6 6

6 4 6 7 5 3 6 # 6 #4

# 6 7 6 4 # 6 6 # 6 6 #

6 6 # 6 5 4 3 # 6 4 #

6 # # 5 4 3 # # 6 6 #

Accompagnement



70

6 6 7 # 5 4 # #6 # 6 6 7 5 4 3

78

Accompagnement

6 6 # # 6 # #

86

# #

93

5 6 4 # 5 6 #

101

5 6 5 # # 6 6 5 # 6 6 6 #

109

6 6 6 4 6 6 5 6 6 6 6 6 6 4 6 6 6 6 6 6 4 6

116

5 6 # 6 4 # 6 # 6 6 # 6 4 # 5 # # 6 # 4

122

6 6 # 4 6 6 # #

130

6 6 7 6 # 6 6 7 # 6 6

135

# 4 6 6

## Sonate

140 *Echo*

7 7 # # # # 6 6 6 # 5 # 6 6 6 # 5 # #  
4 5 3 # 4 4 #

146

6 5 6 5 6 5 # 7 6 # # 6 5 9 8 # 7  
4 3 4 3 4 4 4 3 # 4 3 #

153

# 5 # 7 5 4 6 6 6 5 7 #  
4 # 4 # 4 3 4 4 3

161

4 6 6 6 5 6 # # 5 6 # 5 # # #  
4 4 # 4 4 # # # #

167

# 6 # 6 # 6 6 4 # 5 3  
# 4 # 4 # 4 # 4 4 3

174 *Echo*

5 3 # 6 # 7 5 6 7  
4 4 5 # 4 4 3

182 *Echo*

7 6 7 5 6 7  
3 3 4 # #

190 *Echo*

5 6 7 6 6 #  
4 # # 4 4

197

6 6 # 5 3 5 3 7 6 7 6  
4 # 4 4 4 4

204 *Adagio*

6 # 6 # # 6 #  
4 4 5 #



