

FELICIAN SCHWAB

MAGNIFICAT OCTO TONI

QUATERNIS VOCIBUS

CUM RIPIENI & VIOLINI AD LIBITUM

MAGNIFICAT  
Seu  
VATICINIVM  
DEI PARENTIS, SEM.  
PER VIRGINIS MAGNÆQVE  
COELITVM REGINÆ  
*Cum Hymno Ambrosiano & Falsi Bordoni*  
Quaternis Vocibus.  
*Adjuncto Choro Secundo cum Violinis & Symphonijis*  
*non necessarijs*  
Compositum  
A.F. FELICIANO SVEVI  
Minorum Conventualium Provinciæ Argen-  
tinæ Magistro Musices

Cantus Rip.

OENIPONTI  
Ex Officina Musica Michaelis Wagner.

Anno M. DC. LI.

**Felician Schwab** [Suevus] was born in Altdorf, Swabia, in 1611. He died in 1661 or later. He received his musical training at the monastery Gymnasium at Weingarten. He took his monastic vows at the Franciscan monastery at Lucerne in 1631. Although his further career included demanding positions as prior and curate, he was also entrusted with musical activities in the Upper German province of his order in his later life[1].

Schwab's musical legacy is entirely liturgical: masses, motets and Magnificat settings. His works are strongly marked by Italian influences, as exhibited by the Magnificat settings on the eight church *toni*, which are in the *stile concertato*. The title page denotes the required forces as: *Quaternis Vocibus, adjuncto Choro Secundo cum Violinis & symphonijis non necessarijs* (for four voices, with optional addition of a second choir with violins and instruments). Consequently, the work may be performed in many ways, from a minimum of just four singers, up to two full choirs, strings and continuo, and even wind instruments doubling the choirs in the tutti sections.

The Magnificat Octo Toni is based on the Hypomixolydian mode; the Gregorian melody line [2] can easily be recognised in Schwab's setting. The Magnificat intonation is given in plainsong notes, to be sung by a single voice. The Magnificat is optionally preceded by a short Symphonia in the same mode.

**Felician Schwab** [Suevus] werd in 1611 geboren in Altdorf, Bavaria. Hij stiep in 1661 of later. Hij ontving zijn muzikale onderwijs in de kloosterschool te Weingarten. Hij ontving de wijdingen in het Franciscaner klooster van Luzern in 1631. Ondanks veeleisende posities, zoals prior en rector, was hij in zijn latere carrière ook belast met de muzikale activiteiten in de Boven-Duitse provincie van zijn orde [1].

Schwab's muzikale nalatenschap is volledig liturgisch: missen, motetten en Magnificat zettingen. Zijn werk is sterk gemarkerd door Italiaanse invloeden, zoals te zien is in zijn Magnificats op de acht kerktonen die alle in de nieuwe *stile concertato* zijn gecomponeerd. De titelpagina geeft als bezetting: *Quaternis Vocibus, adjuncto Choro Secundo cum Violinis & symphonijis non necessarijs* (voor vier stemmen, met vrijblijvende toevoeging van een tweede koor, violen en instrumenten). Hiermee kan het werk op diverse wijzen worden uitgevoerd, van een minimum van slechts vier zangers, tot twee volledige koren, met strijkers en continuo, en eventueel blazers die de tutti passages verdubbelen.

Het Magnificat Octo Toni is gebaseerd op de Hypomixolydische modus; de gregoriaanse melodie [2] is goed terug te vinden in de zetting van Schwab. De intonatie staat in vierkante noten, te zingen door een voorzanger. Het Magnificat kan worden ingeleid met een korte Symphonia in dezelfde modus.

Wim Looyestijn, Woerden, 2019

Tonus  
8.

Mag-ni -fi - cat      a-ni-ma      me-a      Do-mi-num.

[1] The New Grove Dictionary of Music and Musicians, Macmillan Pub.Ltd. 1980.

[2] Liber Usualis Missæ et Offici, Desclée & Socii, 1962.

# Symphonia

ad placidum ante quodlibet Magnificat  
duobus Violinis & Viola usurpandæ.

Feliciano Suevi  
1611 - c. 1661

## Ad Octavum

Violino-1

Violino-2

Viola /  
fagotta

Bassus  
generalis

6      6      6      6      5

6

12

6      #      6      5      6

17

6      6      6      6      5      3

Source: Magnificat in octi toni, etc. Munich, M.DC.LI.

©Wim Looyestijn - 2019. May be freely copied for non-commercial use.

# MAGNIFICAT OCTO TONI

Feliciano Suevi  
(fl.1651)

Violino I

Violino II

Soprano I

Alto I

**Coro concertans**

Tenor I

Basso I

Soprano II

Alto II

**Core ripini**

Tenor II

Basso II

B.C.

A - ni - ma me - a Do -  
Mag-ni - fi - cat  
A - ni - ma

6                    6                    5

Source: Magnificat seu vaticinium Dei parentis semper Virginis magnaeque coelitum reginae, cum hymno Ambrosiano a falsi bordoni quaternis vocibus adjuncto choro secundo cum violinis symphonii non necessariis, 1664.

Suevi - Magnificat Octo Toni

6

Vln. I

Vln. II

6

S 1

- - - mi - num. Et ex - ul - ta - vit

A 1

Et ex - ul - ta-vit, ex-ul-ta - vit spi - ri-tus me - us

T 1

<sup>8</sup> me - a Do - mi - num. Et ex-ul-ta-vit, ex-ul - ta - vit spi-ri-tus

B 1

Et ex-ul - ta-vit, ex - ul - ta - vit

6

S 2

Et ex - ul - ta - vit

A 2

Et ex - ul - ta - vit

T 2

<sup>8</sup> Et ex - ul - ta - vit spi - ri - tus me -

B 2

Et ex - ul - ta - vit spi-ri-tus

6

BC

Suevi - Magnificat Octo Toni

11

Vln. I

Vln. II

11

S 1

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

A 1

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

T 1

<sup>8</sup> me - us      in      De - o   sa - lu - ta - ri      me -      o.      Qui -

B 1

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

11

S 2

spi - ri - tus me - us

A 2

spi - ri - tus me - us

T 2

<sup>8</sup> us

B 2

me - us

BC

Suevi - Magnificat Octo Toni

15

Vln. I

Vln. II

15

S 1      o.      Ec-ce e - nim ex hoc be - a - tam me

A 1      o.      Ec-ce e - nim ex hoc be - a - tam me

T 1      8 - a re-spe-xit hu - mi - li - ta - tem an - cil - læ su - æ,      be - a - tam me

B 1      Ec-ce e - nim ex hoc be - a - tam me

15

S 2      be - a - tam me

A 2      be - a - tam me

T 2      8 be - a - tam me

B 2      be - a - tam me

15

BC      6      #      6      6      6

Suevi - Magnificat Octo Toni

20

Vln. I

Vln. II

20

S 1

di - cent om - nes, om - nes, om - nes, om - nes, om - nes ge - ne - ra - ti - o - nes.

A 1

di - cent om - nes, om - nes, om - nes, om - nes ge - ne - ra - ti - o - nes.

T 1

8 di - cent om - nes, om - nes, om - nes, om - nes, om - nes ge - ne - ra - ti - o - nes.

B 1

di - cent om - nes, om - nes, om - nes, om - nes, om - nes ge - ne - ra - ti - o - nes.

20

S 2

di - cent om - nes, om - nes, om - nes, om - nes, om - nes ge - ne - ra - ti - o - nes.

A 2

di - cent om - nes, om - nes, om - nes, ge - ne - ra - ti - o - nes.

T 2

8 di - cent om - nes, om - nes, om - nes, ge - ne - ra - ti - o - nes.

B 2

di - cent om - nes, om - nes, om - nes, om - nes, om - nes ge - ne - ra - ti - o - nes.

20

BC

Suevi - Magnificat Octo Toni

24

Vln. I

Vln. II

24

S 1

Qui-a fe-cit mi - - hi mag-na qui po-tens est,

A 1

Qui-a fe-cit mi - hi mag-na

T 1

et san-ctum no - men e-jus.

B 1

et san-ctum no - men e - - - jus.

24

S 2

A 2

T 2

B 2

BC

4 3 6

Suevi - Magnificat Octo Toni

29

Vln. I

Vln. II

29

S 1      Et mi - se - ri - cor - di - a e - - - jus a pro -

A 1      Et mi - se - ri - cor - di - a, et mi - se - ri - cor - di - a e - jus a pro -

T 1      Et mi - se - ri - cor - di - a e - jus, et mi - se - ri - cor - di - a e - jus

B 1      Et mi - se - ri - cor - di - a e - jus, et mi - se - ri - cor - di - a e - jus a pro -

29

S 2      et mi - se - ri - cor - di - a e - jus a pro -

A 2      et mi - se - ri - cor - di - a e - jus a pro -

T 2      et mi - se - ri - cor - di - a e - jus a pro -

B 2      et mi - se - ri - cor - di - a e - jus a pro -

29

BC

Suevi - Magnificat Octo Toni

32

Vln. I

Vln. II

32

S 1  
ge - ni - e in pro - ge - ni - es ti-men - ti - bus e - um.

A 1  
ge - ni - e in pro - ge - ni - es ti-men - ti - bus e - um.

T 1  
8 a pro - ge - ni - e in pro - ge - ni - es ti-men - ti - bus e - um.

B 1  
ge - ni - e in pro - ge - ni - es ti-men - ti - bus e - um.

32

S 2  
ge - ni - e in pro - ge - ni - es ti-men - ti - bus e - um.

A 2  
ge - ni - e in pro - ge - ni - es ti-men - ti - bus e - um.

T 2  
8 ge - ni - e in pro - ge - ni - es ti-men - ti - bus e - um.

B 2  
ge - ni - e in pro - ge - ni - es ti-men - ti - bus e - um.

32

BC  
6 6 5 6

Suevi - Magnificat Octo Toni

36

Vln. I

Vln. II

36

S 1

Fe - cit po - ten - ti - am in bra - chi - o su - o, dis - per -

A 1

Fe - cit po - ten - ti - am in bra - chi - o

T 1

$\frac{8}{8}$

dis - per - - - sit

B 1

Fe - cit po - ten - ti - am in bra - chi - o su - o, dis - per - - - sit

36

S 2

A 2

T 2

$\frac{8}{8}$

B 2

BC

Suevi - Magnificat Octo Toni

40

Vln. I

Vln. II

40

S 1

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

A 1

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

T 1

<sup>8</sup> su - per - bos men - te cor - dis su - i.

B 1

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

40

S 2

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

A 2

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

T 2

<sup>8</sup> su - per - bos men - te cor - dis su - i.

B 2

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

40

BC

7 6                          4 3

## Suevi - Magnificat Octo Toni

45

Vln. I

Vln. II

45

S 1

A 1

T 1

B 1

45

S 2

A 2

T 2

B 2

BC

Suevi - Magnificat Octo Toni

49

Vln. I

Vln. II

49

S 1  
se - de, et ex - al - ta - vit, et ex - al - ta - vit, ex - al - ta - vit

A 1  
se - de, et ex - al - ta - vit, et ex - al - ta - vit, et ex - al - ta - vit

T 1  
8 se - de, et ex - al - ta - vit, et ex - al - ta - vit, et ex - al - ta - vit

B 1  
se - de, et ex - al - ta - vit, et ex - al - ta - vit, et ex - al - ta - vit

49

S 2  
se - de, et ex - al - ta - vit, et ex - al - ta - vit

A 2  
se - de, et ex - al - ta - vit, et ex - al - ta - vit

T 2  
8 se - de, et ex - al - ta - vit, et ex - al - ta - vit

B 2  
se - de, et ex - al - ta - vit, et ex - al - ta - vit

49

BC

Suevi - Magnificat Octo Toni

53

Vln. I

Vln. II

53

S 1

hu - mi - les. E - su-ri-en - tes im - ple - vit bo -

A 1

hu - mi - les. E - su - ri - en - tes, e - su-ri - en - tes im - ple - vit, im - ple - vit

T 1

8 hu - mi - les. E - su-ri-en - tes, e - su-ri-en - tes im -

B 1

hu - mi - les. E - su-ri - en - tes, e - su - ri - en - tes im -

53

S 2

hu - mi - les. e - su - ri - en - tes im -

A 2

hu - mi - les. e - su - ri - en - tes im -

T 2

8 hu - mi - les. e - su - ri - en - tes im -

B 2

hu - mi - les. e - su - ri - en - tes im -

53

BC

Suevi - Magnificat Octo Toni

58

Vln. I

Vln. II

58

S 1

- - nis di - mi - sit in - a - nes.

A 1

bo - nis et di - vi - tes di - mi - sit in - a - nes, in - a - nes.

T 1

<sup>8</sup> ple - vit, di-mi - sit in - a - nes, di-mi - sit in - a - nes.

B 1

ple - vit, di-mi - sit in - a - nes, di-mi - sit in - a - nes, in - a - nes.

58

S 2

ple - vit, in - a - nes.

A 2

ple - vit, in - a - nes.

T 2

<sup>8</sup> ple - vit, in - a - nes.

B 2

ple - vit, in - a - nes.

58

BC

4 3 6

Suevi - Magnificat Octo Toni

63

Vln. I

Vln. II

63

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

BC

Suevi - Magnificat Octo Toni

70

Vln. I

Vln. II

70

S 1

su - æ. Si - cut lo-cu - tus est ad pa - - tres no - stros

A 1

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

T 1

<sup>8</sup> - æ. Si - cut lo - cu - tus est ad pa-tres no - stros

B 1

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

70

S 2

ad pa-tres no-stros

A 2

ad pa-tres no-stros

T 2

<sup>8</sup> ad pa-tres no-stros

B 2

ad pa-tres no-stros

70

BC

# b

Suevi - Magnificat Octo Toni

76

Vln. I

Vln. II

76

S 1 A-bra-ham, A-bra-ham, A-bra-ham et se - mi-ni e-jus in sæ-cu - la.

A 1 A-bra-ham, A-bra-ham, A-bra-ham et se - mi-ni e-jus in sæ - cu-la.

T 1 A-bra-ham, A-bra-ham, A-bra-ham et se - mi-ni e-jus in sæ - cu-la.

B 1 A-bra-ham, A-bra-ham, A-bra-ham, A-bra-ham et se - mi-ni e-jus in sæ - cu-la.

76

S 2 et se - mi-ni e-jus in sæ-cu - la.

A 2 et se - mi-ni e-jus in sæ - cu-la.

T 2 et se - mi-ni e-jus in sæ - cu-la.

B 2 et se - mi-ni e-jus in sæ - cu-la.

76

BC

6            6            6            6            6            6

Suevi - Magnificat Octo Toni

81

Vln. I

Vln. II

81

S 1

Glo - ri - a Pa - tri et Fi - li - o

A 1

Glo - ri - a Pa - tri et Fi - li - o

T 1

Glo - ri - a, glo - ri - a Pa - tri et Fi - li -

B 1

Glo - ri - a, glo - ri - a

81

S 2

A 2

T 2

B 2

81

BC

6 4 5 6

Suevi - Magnificat Octo Toni

88

Vln. I

Vln. II

88

S 1

et Spiru - tu - i Sancto.

A 1

et Spiru - tu - i Sancto.

T 1

<sup>8</sup> o et Spiru - tu - i Sancto. Sicut e - rat

B 1

et Spiru - tu - i Sancto.

88

S 2

et Spiru - tu - i Sancto.

A 2

et Spiru - tu - i Sancto.

T 2

<sup>8</sup> et Spiru - tu - i Sancto.

B 2

et Spiru - tu - i Sancto.

88

BC

Suevi - Magnificat Octo Toni

94

Vln. I

Vln. II

94

S 1      Si - cut e - rat in prin - ci - pi - o et nunc et sem - per, et in sæ -

A 1      Si - cut e - rat in prin - ci - pi - o et in sæ -

T 1      in prin - ci - pi - o et nunc et sem - - - per, et in sæ -

B 1      et nunc et sem-per, et in sæ - cu-la sæ - cu - lo - - - rum. et in sæ -

94

S 2      et nunc et sem - - - per, et in sæ -

A 2      et nunc et sem - - - per, et in sæ -

T 2      et nunc et sem - - - per, et in sæ -

B 2      et nunc et sem - - - per, et in sæ -

94

BC

Suevi - Magnificat Octo Toni

100

Vln. I

Vln. II

100

S 1

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

A 1

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

T 1

<sup>8</sup> - cu-la sæ - cu - lo - rum. A - men, A - men, a -

B 1

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

100

S 2

- cu-la sæ - cu - lo - rum. A - men,

A 2

- cu-la sæ - cu - lo - rum. A - men,

T 2

<sup>8</sup> - cu-la sæ - cu - lo - rum. A - men,

B 2

- cu-la sæ - cu - lo - rum. A - men,

100

BC

4    3    5    6    6

Suevi - Magnificat Octo Toni

105

Vln. I

Vln. II

105

S 1  
a - men, a - - - - - men, a -

A 1  
a - men, a - - - - - men, a - men,

T 1  
- - men, a - - - - men, a - men,

B 1  
a - men,

105

S 2  
- - - - - A -

A 2  
- - - - -

T 2  
- - - - -

B 2  
- - - - -

105

BC  
- - - - -

Suevi - Magnificat Octo Toni

110

Vln. I

Vln. II

110

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

BC

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

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

110

6 5 6

**Violino - 1**

# Symphonia

ad placidum ante quodlibet Magnificat  
duobus Violinis & Viola usurpandæ.

Feliciano Suevi  
1611 - c. 1661

## Ad Octavum

The musical score consists of four staves of music for Violino - 1. The first staff begins with a treble clef, common time, and a key signature of one sharp. The second staff starts at measure 6 with a treble clef, common time, and a key signature of one sharp. The third staff begins at measure 12 with a treble clef, common time, and a key signature of two sharps. The fourth staff starts at measure 18 with a treble clef, common time, and a key signature of one sharp. The music features various note values including eighth and sixteenth notes, and rests. Measures 1-5 show a rhythmic pattern of eighth and sixteenth notes. Measures 6-11 show a more complex pattern with sixteenth-note figures and rests. Measures 12-17 show eighth-note patterns. Measures 18-22 show sixteenth-note patterns. Measures 23-27 show eighth-note patterns. Measures 28-32 show sixteenth-note patterns. Measures 33-37 show eighth-note patterns. Measures 38-42 show sixteenth-note patterns.

**Violino - 2**

# Symphonia

ad placidum ante quodlibet Magnificat  
duobus Violinis & Viola usurpandæ.

Feliciano Suevi  
1611 - c. 1661

The musical score consists of four staves of music for Violino - 2. The music is in common time and uses a treble clef. The score is divided into measures by vertical bar lines. Measure numbers 1 through 18 are indicated above each staff. The music features various note values including eighth and sixteenth notes, and rests. The key signature changes between measures, indicated by sharp and double sharp symbols.

**Viola - fagotta**

# Symphonia

ad placidum ante quodlibet Magnificat  
duobus Violinis & Viola usurpandæ.

Feliciano Suevi  
1611 - c. 1661

The musical score consists of four staves of music for Viola-fagotta. The first staff begins with a dotted half note followed by a half note. The second staff starts with a quarter note. The third staff begins with a dotted half note followed by a half note. The fourth staff starts with a quarter note. Measure numbers 6, 12, and 18 are indicated above the staves. The music is in common time, with a bass clef on the first staff and a treble clef on the other three staves. The notation includes various note heads, stems, and bar lines.

# Symphonia

Basso continuo

ad placidum ante quodlibet Magnificat  
duobus Violinis & Viola usurpandæ.

Feliciano Suevi  
1611 - c. 1661

6

12

18

24

30

36

42

48

54

60

66

72

78

84

90

96

102

108

114

120

126

132

138

144

150

156

162

168

174

180

186

192

198

204

210

216

222

228

234

240

246

252

258

264

270

276

282

288

294

300

306

312

318

324

330

336

342

348

354

360

366

372

378

384

390

396

402

408

414

420

426

432

438

444

450

456

462

468

474

480

486

492

498

504

510

516

522

528

534

540

546

552

558

564

570

576

582

588

594

600

606

612

618

624

630

636

642

648

654

660

666

672

678

684

690

696

702

708

714

720

726

732

738

744

750

756

762

768

774

780

786

792

798

804

810

816

822

828

834

840

846

852

858

864

870

876

882

888

894

900

906

912

918

924

930

936

942

948

954

960

966

972

978

984

990

996

1000

Violino - 1

# MAGNIFICAT OCTO TONI

Feliciano Suevi

7 (fl. 1651)

8

16

21

31

42

50

56

76

87

95

107

**Violino - 2**

# MAGNIFICAT OCTO TONI

Feliciano Suevi  
(fl.1651)

The musical score consists of ten staves of music for violin. The key signature varies throughout the piece, indicated by the treble clef and the number of sharps or flats. Measure numbers are placed above each staff. The time signature also changes frequently, including measures in common time, 3/2 time, and 2/2 time.

- Staff 1: Measure 8 (C major), Measure 7 (C major).
- Staff 2: Measure 16 (G major).
- Staff 3: Measure 21 (F major), Measure 6 (F major).
- Staff 4: Measure 31 (D major), Measure 5 (D major).
- Staff 5: Measure 42 (G major), Measure 2 (G major).
- Staff 6: Measure 50 (C major), Measure 3 (C major).
- Staff 7: Measure 71 (C major), Measure 2 (C major).
- Staff 8: Measure 78 (G major), Measure 7 (G major).
- Staff 9: Measure 89 (C major), Measure 3 (C major).
- Staff 10: Measure 96 (F major), Measure 6 (F major).
- Staff 11: Measure 107 (D major).

## Basso continuo

# MAGNIFICAT OCTO TONI

# Feliciano Suevi (fl.1651)

A page of musical notation for bassoon, featuring ten staves of music with various dynamics and markings. The notation includes clefs (Bass Clef), key signatures (F major, C major, G major), and time signatures (common time, 3/4). The page is numbered 5 at the top left. Measures 5 through 10 show a melodic line with dynamic markings like 6 and 6. Measures 12 through 17 continue the line with dynamic markings 5, 4, 3, 6, 6, and 6. Measures 18 through 23 show a more complex melodic line with dynamic markings 6, 6, 6, and 6. Measures 24 through 29 continue the line with dynamic markings 6, 4, 3, 6, and 6. Measures 30 through 35 show a melodic line with dynamic markings 6, 6, 6, and 6. Measures 36 through 41 show a melodic line with dynamic markings 6, 7, 6, 4, 3, and 3. Measures 42 through 47 show a melodic line with dynamic markings 4, 3, and 3. Measures 48 through 53 show a melodic line with dynamic markings 3, 3, 3, and 3.

## Suevi - Magnificat Octo Toni

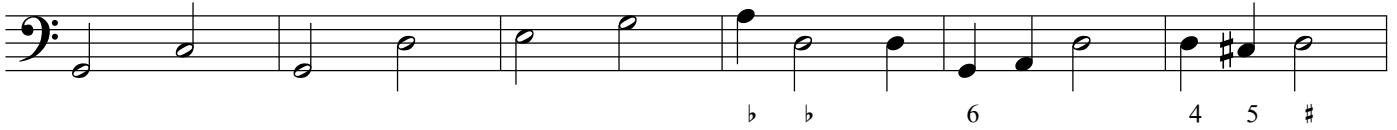
53



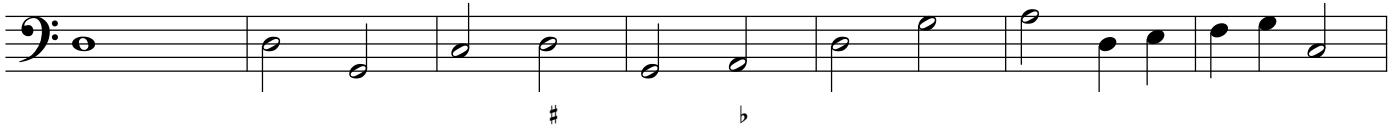
58



63



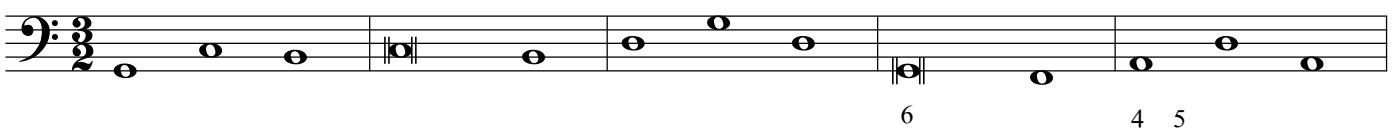
69



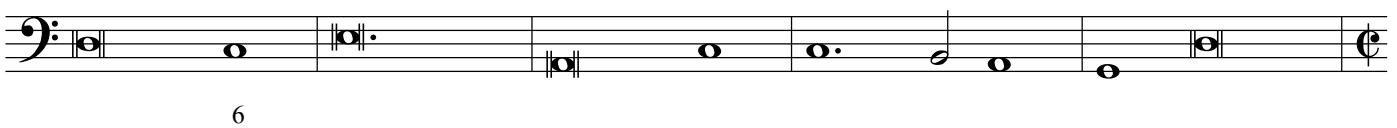
76



81



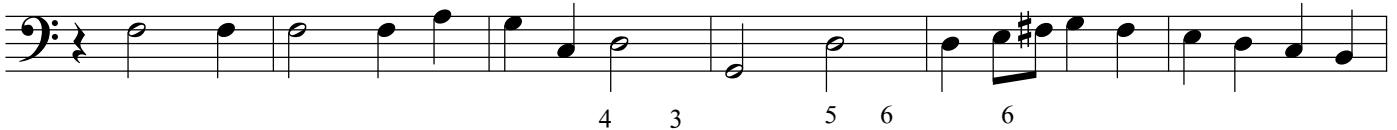
86



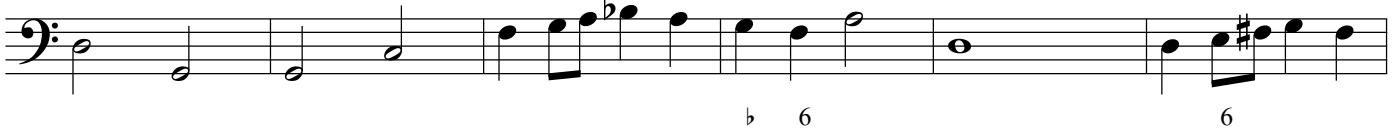
91



99



105



111

