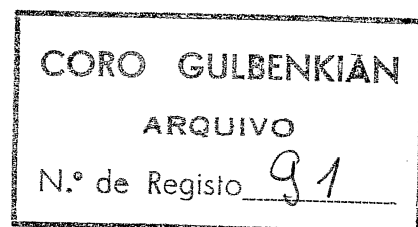


JOHANN SEBASTIAN BACH

# Magnificat

D-dur · D major  
BWV 243

Klavierauszug - Vocal Score  
Eduard Müller



BÄRENREITER KASSEL · BASEL · TOURS · LONDON

BA 5103a

# INHALT · INDEX

Inhalt . . . . .	3
Preface . . . . .	4

## MAGNIFICAT D-DUR / D MAJOR BWV 243

1. Magnificat (Coro) . . . . .	5
2. Et exultavit spiritus meus (Soprano II solo) . . . . .	16
3. Quia respexit humilitatem (Soprano I solo) . . . . .	20
4. Omnes generationes (Coro) . . . . .	23
5. Quia fecit mihi magna (Basso solo) . . . . .	29
6. Et misericordia (Alto solo, Tenore solo) . . . . .	32
7. Fecit potentiam (Coro) . . . . .	37
8. Deposuit potentes (Tenore solo) . . . . .	44
9. Esurientes implevit bonis (Alto solo) . . . . .	49
10. Suscepit Israel (Soprano I, II, Alto) . . . . .	53
11. Sicut locutus est (Coro) . . . . .	55
12. Gloria patri (Coro) . . . . .	61

## ANHANG · APPENDIX

Die vier Einlagesätze aus der Es-dur-Fassung des Magnificat (BWV 243a) zur Aufführung innerhalb der D-dur-Fassung während der Weihnachtszeit (einen Halbton herabtransponiert). — The four inserts from the E flat major version of the Magnificat (BWV 243a) transposed down a semitone for performance within the D major version during the Christmas season.

Einlagesatz / Insert A. Vom Himmel hoch (Coro) . . . . .	69
Einlagesatz / Insert B. Freut euch und jubiliert (Coro) . . . . .	73
Einlagesatz / Insert C. Gloria in excelsis Deo (Coro) . . . . .	77
Einlagesatz / Insert D. Virga Jesse floruit (Soprano solo, Basso solo) . . . . .	81

## BESETZUNG

Soli: Sopran I, II, Alt, Tenor, Baß — Chor: Sopran I, II, Alt, Tenor, Baß — Orchester: 3 Trompeten, Pauken; 2 Querflöten, 2 Oboen (auch 2 Oboen d'armore); 2 Violinen, Viola, Continuo (Violoncello, Violine, Fagott, Orgel)

## ENSEMBLE

Soli: Soprano I, II, Alto, Tenor, Bass — Chorus: Soprano I, II, Alto, Tenor, Bass — Orchestra: 3 Trumpets, Timpani; 2 Flutes, 2 Oboes (also 2 Oboes d'armore); 2 Violins, Viola, Continuo (Violoncello, Double Bass, Basson, Organ)

Aufführungsdauer / Duration: ca. 30 min.

Ergänzende praktische Ausgabe zu: J. S. Bach, *Neue Ausgabe sämtlicher Werke*, herausgegeben vom Johann-Sebastian-Bach-Institut Göttingen und vom Bach-Archiv Leipzig, Serie II: *Messen, Passionen und oratorische Werke*, Band 3: *Magnificat* (BA 5003), herausgegeben von Alfred Dürr. Neben diesem Klavierauszug sind die Dirigierpartitur (BA 5103), eine Taschenpartitur (TP 2) und das Aufführungsmaterial (BA 5103) erschienen.

Supplementary edition based on: J. S. Bach, *Neue Ausgabe sämtlicher Werke*, published by the Johann-Sebastian-Bach-Institut Göttingen and the Bach-Archiv Leipzig, Series II: *Masses, Passions and Oratorios*, Vol. 3: *Magnificat* (BA 5003), edited by Alfred Dürr. In addition to this vocal score, the full score (BA 5103), the miniature score (TP 2) and the complete orchestral parts (BA 5103) are also published.

# VORWORT

Der Text des Magnificat<sup>1</sup>, der Lobgesang der Maria, entstammt dem ersten Kapitel des Lukas-Evangeliums, Vers 46—55. Sein liturgischer Ort im christlichen Gottesdienst ist von alters her die Vesper, zu der das Magnificat auch im lutherischen Leipzig der Bachzeit normalerweise im 9. Psalmton gesungen wurde, abgeschlossen durch einen Lobpreis der göttlichen Dreieinigkeit. An hohen Festtagen jedoch erklang es im Figuralstil, also mehrstimmig unter Mitwirkung von Instrumenten.

Nur eine einzige Komposition dieser Art aus J. S. Bachs Feder ist uns erhalten; sie aber ist durch ihren Einfallsreichtum, durch die prägnante Kürze ihrer Sätze — Dacapo-Arien fehlen ihr ganz — eine selbst bei Bach nicht alltägliche Meisterleistung.

Entstanden ist das Werk sehr wahrscheinlich zu Weihnachten 1723, und zwar in einer von der vorliegenden abweichenden Fassung in Es-dur<sup>2</sup>. Etwa acht Jahre später, vielleicht im Frühjahr 1732, hat Bach die Komposition in die hier gebotene Fassung umgearbeitet. Aus der ursprünglichen Tonart Es-dur wurde D-dur (vielleicht mit Rücksicht auf die zur Verfügung stehenden Trompeten), die ursprünglich nur aus Oboen und Fagott bestehende Holzbläsergruppe — nur im „Esurientes“ hatten die Oboisten ihre Instrumente mit Blockflöten ver-

tauscht — wurde durch Hinzunahme von Querflöten bereichert, die Harmonik wurde an verschiedenen Stellen geglättet, die Rhythmik gestrafft. Außerdem waren einige Änderungen in der Instrumentierung und mehrere Oktavverlegungen durch den Wechsel der Tonart notwendig geworden. Die auffallendste Änderung war jedoch der Wegfall von vier weihnachtlichen Einlagesätzen, die in der ersten Fassung den biblischen Text unterbrochen hatten; vermutlich wollte Bach das Werk nach der Umarbeitung nicht mehr für Weihnachten, sondern (zumindest auch) für die anderen hohen Feste des Kirchenjahres verwenden.

\*

Der vorliegende Klavierauszug folgt in seinen Lesarten der Veröffentlichung der Neuen Bach-Ausgabe, Serie II, Band 3. Der Notentext der Singstimme wurde getreu übernommen; auf eine zusätzliche Bearbeitung wurde bewußt verzichtet. Um die Möglichkeit zu bieten, die vier Einlagesätze der Urfassung bei weihnachtlichen Aufführungen mitzumuszieren, wurden diese im Anhang mitgeteilt, und zwar entsprechend der Tonart der Bachschen Umarbeitung um einen Halbton hinabtransponiert. Ihre Einordnung ist an den entsprechenden Stellen des Werkes durch Verweisung gekennzeichnet. Der fragmentarisch erhaltene Einlagesatz D, „Virga Jesse floruit“, ist unter Heranziehung des Duets „Ehre sei Gott in der Höhe“ aus Kantate 110 ergänzt worden. Einen ausführlichen Bericht über das Verfahren bei der Ergänzung enthält die Einzelausgabe dieses Satzes im Bärenreiter-Verlag Kassel, Hortus Musicus Nr. 80.

Alfred Dürr

<sup>1</sup> Für ein intensives Studium des J. S. Bachschen Magnificats sei auf den Kritischen Bericht Serie II, Band 3 der Neuen Bach-Ausgabe verwiesen. — Vorschläge und Hinweise für die praktische Aufführung enthält ferner die Einzelausgabe (Partitur) der D-dur-Fassung für den praktischen Gebrauch (BA 5103), S. VI—VIII.

<sup>2</sup> Vgl. Neue Bach-Ausgabe II/3, S. 3—64, und Bärenreiter-Taschenpartitur 58.

## PREFACE

The text of the Magnificat<sup>1</sup>, Mary's song of praise, is taken from the first chapter of the Gospel according to St Luke, verses 46—55. Its traditional place in the liturgy is within the service of Vespers, as was the case in Lutheran Leipzig in Bach's day (when it was normally sung to the ninth psalm-tone), and closing with the doxology. On the high feast-days however it was performed in the "figural" style, that is, polyphonically and accompanied by instruments.

Only one of J. S. Bach's works of this kind has survived; it is however, thanks to the richness of its inspiration and the pregnant brevity of its movements (there are no da capo arias), a masterpiece even by Bach's standards.

The work was probably written for Christmas 1723; unlike our version it was originally in the key of E flat major<sup>2</sup>. Some eight years later, perhaps early in 1732, Bach revised the composition in the form in which it is here presented. E flat major became D major (perhaps out of consideration for the trumpets available), the woodwind group which originally consisted only of oboes and a bassoon (apart from the "Esurientes", where the oboists took up recorders) was enriched by the addition of trans-

verse flutes, the harmony was smoothed out in various passages, the rhythms made more taut. In addition some changes in the instrumental writing and a number of octave transpositions were made necessary by the change of key. The most striking difference however was the omission of the four Christmas inserts which in the original version interrupted the sequence of the biblical text—Bach presumably wanted to make the work suitable not (or not only) for Christmas but for the other great feasts of the church year.

\*

The present vocal score follows in its readings the published text of the *Neue Bach-Ausgabe*, series II, volume 3. The vocal parts have been taken over unaltered (an additional revision of them was deliberately avoided). The four inserted movements from the original version have been included in an appendix, transposed down by a semitone to accord with the altered key, so that it is possible to include them in a performance of the revised version during the Christmas season. Cues to indicate their place have been included in the vocal score. The fragmentary insert D, "Virga Jesse floruit", has been completed by collation with the duet "Ehre sei Gott in der Höhe" from Cantata no. 110. A detailed account of the principles followed in completing this movement may be found in the separate edition of this movement published by Bärenreiter Verlag as *Hortus Musicus* no. 80.

Alfred Dürr

(translated by Peter Branscombe)

<sup>1</sup> The student requiring a detailed study of the Magnificat is referred to the Critical Commentary to Series II, volume 3 of the *Neue Bach-Ausgabe*. — Additional suggestions for practical performance are contained in the separate edition of the score of the D major version (BA 5103), pp. VI—VIII.

<sup>2</sup> Cf. *Neue Bach-Ausgabe* II/3, pp. 3—64, and Bärenreiter miniature score No. 58.

# Magnificat D-dur

BWV 243

## 1. Magnificat

Johann Sebastian Bach

Tromba I, II, III  
Timpani  
Fl. I, II  
Ob. I, II  
Viol. I, II, Va.  
Continuo

First system of the score, measures 1-3. The upper staff is for Tromba I, II, III and the lower staff is for Continuo. The key signature is D major (one sharp) and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of the score, measures 4-6. The upper staff is for Flute I, II and the lower staff is for Continuo. The music continues with the established rhythmic pattern.

Third system of the score, measures 7-9. The upper staff is for Violin I, II and the lower staff is for Continuo. The music continues with the established rhythmic pattern.

Fourth system of the score, measures 10-12. The upper staff is for Violin I, II and the lower staff is for Continuo. The music continues with the established rhythmic pattern.

Fifth system of the score, measures 13-15. The upper staff is for Violin I, II and the lower staff is for Continuo. The music continues with the established rhythmic pattern.

Fl. I, II Viol. I, II  
Ob. I, II Va.

15

Musical score for measures 15-17. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with multiple voices. The treble staff contains a flute part with rapid sixteenth-note passages and a violin part with sustained chords and moving lines. The bass staff contains an oboe part with similar rhythmic patterns and a viola part with sustained chords.

Trb. I, II, III  
Timp.

18

Musical score for measures 18-20. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with multiple voices. The treble staff contains a trumpet part with sustained chords and a timpani part with rhythmic patterns. The bass staff contains a trumpet part with sustained chords and a timpani part with rhythmic patterns.

21

Musical score for measures 21-23. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with multiple voices. The treble staff contains a flute part with rapid sixteenth-note passages and a violin part with sustained chords and moving lines. The bass staff contains a flute part with similar rhythmic patterns and a violin part with sustained chords.

24

Musical score for measures 24-26. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with multiple voices. The treble staff contains a flute part with rapid sixteenth-note passages and a violin part with sustained chords and moving lines. The bass staff contains a flute part with similar rhythmic patterns and a violin part with sustained chords.

27

Musical score for measures 27-29. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with multiple voices. The treble staff contains a flute part with rapid sixteenth-note passages and a violin part with sustained chords and moving lines. The bass staff contains a flute part with similar rhythmic patterns and a violin part with sustained chords.

29

Musical score for measures 29-31. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with multiple voices. The treble staff contains a flute part with rapid sixteenth-note passages and a violin part with sustained chords and moving lines. The bass staff contains a flute part with similar rhythmic patterns and a violin part with sustained chords.

Soprano I  
Ma - gni - fi - cat, ma - gni - fi - cat,

Soprano II  
Ma - gni - fi - cat, ma - gni - fi - cat,

Alto  
Ma - gni - fi - cat,

Tenore  
Ma - gni - fi - cat,

Basso  
Ma - gni - fi - cat,

31

1)

Tutti

ma - gni - fi - cat, ma -

ma - gni - fi - cat, ma -

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

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

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

34

<sup>1</sup> Der vom Bearbeiter ausgesetzte Basso continuo ist im Kleindruck wiedergegeben. — The editor's realization of the basso continuo is printed in small type.

gní - fi - cat, ma - - - gni - fi - cat a - - ni - ma  
gní - fi - cat a - - - ni - ma me - - a,  
gní - fi - cat, ma - gni - fi - cat, ma -  
gní - fi - cat, ma - gni - fi - cat, ma -  
ma - - - - -  
*Tutti*

37

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

39



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

41

me - a Do - - mi - num;  
me - a, a - ni - ma me - a Do - mi - num;  
me - a, a - ni - ma me - a Do - mi - num; ma - -  
cat a - ni - ma me - a Do - mi - num; ma - -  
me - a, a - ni - ma me - a Do - mi - num;

43

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

*Tutti*

46

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,

Fl. I, II, Ob. I, II  
Viol. I, II  
Va.

49

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

52

52

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

55

55

Trb. I, II, III  
Timp.

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,

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

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

58

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

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

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

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

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

Ob. I, II

61

64

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

Fl. I, II  
Viol. I, II  
Va.

67

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

Tutti

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

cat a - - ni - ma me - a Do - mi - num.  
me - a Do - - mi - num.  
me - a, a - - ni-ma me - a Do - mi - num.  
me - a, a - - ni-ma me - a Do - - mi - num.  
me - a, a - ni - ma me - a Do - mi - num. Ob.I,II

Trb. I, II, III  
Timp.

76

Musical score for measures 76-78. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a complex rhythmic pattern with many beamed notes and rests. The bass staff contains a simpler rhythmic pattern with fewer notes.

79

Musical score for measures 79-81. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a complex rhythmic pattern with many beamed notes and rests. The bass staff contains a simpler rhythmic pattern with fewer notes.

82

Musical score for measures 82-84. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a complex rhythmic pattern with many beamed notes and rests. The bass staff contains a simpler rhythmic pattern with fewer notes.

85

Musical score for measures 85-87. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a complex rhythmic pattern with many beamed notes and rests. The bass staff contains a simpler rhythmic pattern with fewer notes.

88

Musical score for measures 88-90. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a complex rhythmic pattern with many beamed notes and rests. The bass staff contains a simpler rhythmic pattern with fewer notes.

## 2. Et exsultavit spiritus meus

Viol. I, II  
Va.  
Continuo

Musical score for Violins I and II, Viola, and Continuo, measures 1-6. The key signature is one sharp (F#) and the time signature is 3/8. The music features a rhythmic pattern of eighth and sixteenth notes.

7

Musical score for Violins I and II, Viola, and Continuo, measures 7-12. The music continues with the same rhythmic pattern.

Soprano II (Solo)

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

Viol. I, II, Va.

Viol. I

*p*

*f*

13

Musical score for Soprano II and Violin I, measures 13-17. The Soprano II part has lyrics: "Et ex - sul - ta - vit spi - ri - tus me - us,". The Violin I part starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

et ex - sul - ta - vit

18

Musical score for Violins I and II, Viola, and Continuo, measures 18-22. The music continues with the same rhythmic pattern.

spi - ri - tus me - us,

et ex - sul - ta - vit

spi - ri - tus

23

Musical score for Violins I and II, Viola, and Continuo, measures 23-27. The music continues with the same rhythmic pattern.



me - us, et ex - sul - ta -

- vit spi - ri - tus me - us in De -

- o sa - lu - ta - - ri, sa - lu - ta -

Viol. I

Viol. I, II, Va.

- ri me - o, in

Viol. I

48

De-o sa-lu - ta - - ri me - o;

Viol. I, II  
Va.

*f*

53

58

et ex - sul - ta - vit spi - ri - tus me - us in

63

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

Viol. I

Viol. I

68

- ri me - o, *Viol. II, III, Va.* in De - o

73

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

78

o, in De - o sa - lu - ta - ri me - o. *Viol. I, II Va.*

83

88

Werden bei Aufführungen während der Weihnachtszeit die vier Einlegesätze aus der Es-dur-Fassung des „Magnificat“ mitmusiziert, so folgt hier der Einlegesatz A „Vom Himmel hoch“ (s. Seite 69). — If for performance during the Christmas season the four inserted movements from the E flat major version are included, insert A, “Vom Himmel hoch” (see p. 69), should follow at this point.

### 3. Quia respexit humilitatem

*Adagio*

Soprano I (Solo)

Oboe d'amore I-Solo  
Continuo

Qui - a re - spe - xit

hu - mi - li - ta - tem, hu - mi - li - ta - tem an -

9

cil - lae su - ae,

11

qui - a re - spe - xit hu - mi - li - ta - tem,

13

hu - mi - li - ta - tem an - cil - lae su - ae:

15

ec - ce, ec - ce,

Ob.

17

ec - ce, ec - ce, ec-ce e - nim ex hoc be -

19

a - tam, ec-ce e - nim ex hoc be - a - tam, be - a - - -

21

- tam me di - cent, be-a - - - tam, be - a - - - tam me di -

23

## 4. Omnes generationes

Soprano I  
cent o - mnes, o - mnes ge - ne - ra - ti -

Soprano II  
O - - - - mnes, o - mnes, o - mnes

Alto  
O-mnes, o - mnes ge - ne - ra - ti - o - nes,

Tenore  
O - - mnes ge - ne - ra - ti - o - nes,

Basso  
O-mnes, o - mnes ge - ne - ra - ti - o - - - - -

Fl I, II  
Ob I, II  
Viol. I, II  
Va.  
Continuo

o - - - - nes,

ge - ne - ra - ti - o - - - - nes, o - mnes, o - - - - mnes, o - mnes

o - mnes, o mnes ge - ne - ra - ti - o - nes, o - mnes, o - mnes ge - ne - ra - ti -

o - mnes, o - mnes ge - ne - ra - ti - o - - - - nes,

- nes, o - mnes, o - mnes ge - ne - ra - ti - o - nes,

3

o - mnes, o - mnes ge - ne - ra - ti - o - nes, o -  
ge - ne - ra - ti - o -  
o - nes, o - mnes ge - ne - ra - ti -  
o - mnes, o - mnes  
o - mnes, o - mnes ge - ne - ra - ti - o -

6

This system contains five vocal staves and a grand staff. The vocal parts are in D major and 4/4 time. The lyrics are: "o - mnes, o - mnes ge - ne - ra - ti - o - nes, o - ge - ne - ra - ti - o - nes, o - mnes ge - ne - ra - ti - o - mnes, o - mnes o - mnes, o - mnes ge - ne - ra - ti - o -". The grand staff at the bottom provides piano accompaniment.

- mnes, o - mnes ge - ne - ra - ti - o -  
- nes, o - mnes ge - ne - ra - ti - o -  
o -  
ge - ne - ra - ti - o -

8

This system continues the vocal and piano parts from the previous system. The lyrics are: "- mnes, o - mnes ge - ne - ra - ti - o - - nes, o - mnes ge - ne - ra - ti - o - o - ge - ne - ra - ti - o -". The grand staff at the bottom continues the piano accompaniment.





nes, o - mnes, o - mnes ge - ne - ra - ti - o - -  
nes, o - mnes, o - mnes  
nes,  
nes, o - mnes, o - mnes ge - ne - ra - ti -  
nes, o - mnes, o - mnes ge - ne - ra - ti - o - - - nes,  
10



- - - nes o - mnes, o - mnes ge - ne - ra - ti -  
ge - ne - ra - ti - o - - - nes,  
o - mnes, o - mnes ge - ne - ra - ti - o -  
o - - - nes, o - mnes, o - mnes  
o - mnes, o - mnes ge - ne - ra - ti - o - - -  
12

o - - - - - nes, o - mnes ge - ne - ra - ti -  
o - mnes, o - mnes ge - ne - ra - ti - o - - - - -  
- - - - - nes o - mnes, o - mnes  
ge - ne - ra - ti - o - - - - -  
- nes, o - mnes, o - mnes ge - ne - ra - ti - o - - - - -

14

o - nes o - mnes, o - mnes ge - ne - ra - ti - o - - - - -  
- nes, o - mnes ge - ne - ra - ti - o - - - - - nes,  
ge - ne - ra - ti - o - - - - -  
- nes, o - mnes, o - mnes ge - ne - ra - ti -  
- nes, o - mnes, o - mnes

16

nes, o - mnes, o - mnes ge - ne - ra - ti - o - -  
 o - mnes, o - mnes ge - ne - ra - ti - o - -  
 - nes, o - mnes, o - mnes ge - ne - ra - ti -  
 o - - nes,  
 ge - ne - ra - ti - o - - nes, o - mnes

18

- nes, ge - ne - ra - ti - o - nes,  
 - nes, ge - ne - ra - ti - o - nes, o - mnes,  
 o - - - nes, o - mnes, o - mnes  
 o - mnes ge - ne - ra - ti - o - nes, o - mnes, o - mnes ge - ne -  
 ge - ne - ra - ti - o - - nes, o - mnes, o - mnes ge - ne - ra - ti -

20

o-mnes, o-mnes ge - ne - ra - ti - o - nes, o-mnes, o-mnes  
o - mnes ge - ne - ra - ti - o - nes, o-mnes, o-mnes  
ge - ne - ra - ti - o - nes, o-mnes, o-mnes  
ra - ti - o - nes, o-mnes, o-mnes  
o - nes, o-mnes, o-mnes ge - ne - ra - ti - o - nes,

22

ge - ne - ra - ti - o - nes, o - mnes, o - mnes ge - ne - ra - ti - o - nes.  
ge - ne - ra - ti - o - nes, o - mnes ge - ne - ra - ti - o - nes.  
ge - ne - ra - ti - o - nes, o - mnes ge - ne - ra - ti - o - nes.  
ge - ne - ra - ti - o - nes, o - mnes ge - ne - ra - ti - o - nes.  
o-mnes, o-mnes ge - ne - ra - ti - o - nes.

25

## 5. Quia fecit mihi magna

Continuo

The Continuo part consists of two staves in G major (one sharp) and common time. The right hand plays a treble clef staff with a series of eighth and sixteenth notes, while the left hand plays a bass clef staff with a similar rhythmic pattern.

## Basso (Solo)

Qui-a fe-cit mi-hi ma-gna,

This system includes the Basso (Solo) part on a bass clef staff and the Continuo part on two staves. The Basso part begins with the lyrics "Qui-a fe-cit mi-hi ma-gna,". The Continuo part continues with its characteristic rhythmic accompaniment.

qui-a fe-cit mi-hi

This system continues the Basso (Solo) and Continuo parts. The Basso part has the lyrics "qui-a fe-cit mi-hi". The Continuo part maintains the same rhythmic accompaniment.

ma-gna, qui po-

This system concludes the Basso (Solo) and Continuo parts. The Basso part has the lyrics "ma-gna, qui po-". The Continuo part continues with its rhythmic accompaniment.

12

- tens, qui po- tens est; qui- a fe- cit mi- hi

15

ma - - - - - gna qui po- - - - - tens

17

est, et sanctum no- men — e- ius, et san - - - - - ctum no- men, et

20

san- ctum no- men e- ius, san - - - - - ctum no- men e- ius, san- ctum

no - men — e - ius, et san - ctum no - men e - ius;

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

- ctum no - men, san - ctum no - men e - ius.

Werden bei Aufführungen während der Weihnachtszeit die vier Einlagesätze aus der Es-dur-Fassung des „Magnificat“ mitmusiziert, so folgt hier der Einlagesatz B „Freut euch und jubiliert“ (s. Seite 73). — If for performance during the Christmas season the four inserted movements from the E-flat major version are included, insert B, “Freut euch und jubiliert” (see p. 73), should follow at this point.

## 6. Et misericordia

Alto  
(Solo)

Tenore  
(Solo)

Fl. I, II  
Viol. I, II,  
col sordino  
Va.  
Continuo

Et mi-se - ri - cor - di - a ———, mi - se - ri -

Et mi - se - ri - cor - di - a ———, mi - se - ri -

3

cor - di - a ——— a pro - ge - - ni - e in ——— pro - ge - ni - es;

cor - di - a ——— a pro - ge - ni - e in pro - ge - ni - es, in pro - ge - ni - es;

Fl. I, II. Viol. I, II  
Va.

6



et mi-se-ri-  
et mi-se-ri-

9

cor-di-a, mi-se-ri-cor-di-a a pro-ge-ni-e  
cor-di-a, mi-se-ri-cor-di-a a pro-ge-

12 *p*

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

14 Fl. I, II; Viol. I, II, Va.

ti - men - - ti - bus e - um

ti - men - ti - bus e - um

Fl. I, II  
Viol. I, II, Va.

17

et mi - se - ri -

et mi - se - ri -

19

cor - di - a \_\_\_\_\_, mi - se - ri - cor - di - a \_\_\_\_\_ a pro - ge - ni - e

cor - di - a \_\_\_\_\_, mi - se - ri - cor - di - a \_\_\_\_\_ a pro - ge - -

21

23

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

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

25

e-um, ti-men-ti-bus

e-um, ti-men-ti-bus

Fl. I, II  
Viol. I, II, Va.

27

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

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

29

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

- ti - bus ti - men - ti - bus e - um ti -

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "- ti - bus ti - men - ti - bus e - um, ti - men -" on the first staff and "- ti - bus ti - men - ti - bus e - um ti -" on the second. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a melodic line.

31

- ti - bus e - um.

men - ti - bus e - um.

Fl. I, II  
Viol. I, II, Va.

*f*

This system continues the vocal parts and piano accompaniment. The lyrics are: "- ti - bus e - um." on the first staff and "men - ti - bus e - um." on the second. The piano accompaniment includes a dynamic marking of *f* (forte) and an instruction for woodwinds: "Fl. I, II" and "Viol. I, II, Va.".

33

This system shows the continuation of the piano accompaniment. It features a right-hand part with complex chordal textures and a left-hand part with a steady melodic and harmonic accompaniment. The system concludes with a double bar line.

# 7. Fecit potentiam

Soprano I  
Soprano II  
Alto  
Tenore  
Basso

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, fe - cit po - ten - ti - am,  
Fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,

Fl. I, II  
Ob. I, II  
Viol. I, II, Va.

Tromba I, II, III  
Timp.  
Fl. I, II  
Ob. I, II  
Viol. I, II  
Va.  
Continuo

fe - cit po - ten - ti - am,  
fe - cit po - ten - ti - am,  
fe - cit po - ten - ti - am,  
ti - am in brac - chi - o su - o, po - ten - ti - am,  
fe - cit po - ten - ti - am,  
Fl. I, II  
Ob. I, II  
Viol. I, II  
Va.

3

fe - cit po - ten - ti - am,

fe - cit po - ten - ti - am,

- ti - am in brac - chi - o

fe - cit po - ten - ti - am in brac - chi - o su - o, di - sper -

fe - cit po - ten - ti - am,

6

fe - cit po - ten - ti - am,

fe - cit po - ten - ti - am,

fe - cit po - ten - ti - am,

su - o, po - ten - ti - am,

fe - cit po - ten - ti - am

- sit, fe - cit po - ten - ti - am,

fe - cit po - ten - ti - am, di -

fe - cit po - ten - ti - am,

fe - cit po - ten - ti - am,

Fl. I, II  
Ob. I, II  
Viol. I, II  
Va.

9

ti - am in brac - - - chi-o  
 in brac - - - chi-o su - - o, di - sper - - -  
 sper - - - sit, di-sper - sit, di - sper - - -

11

fe - cit po - ten - ti-am, fe - cit po - ten - ti-am,  
 su - o —, po - ten - ti-am, fe - cit po - ten - ti-am  
 - sit, fe-cit po ten - ti-am, fe - cit po - ten - ti-am, di -  
 - sit, fe-cit po - ten - ti-am, fe - cit po - ten - ti-am, di -  
 fe - cit — po - ten -

13

Tromba I, II, III  
 Timp. Fl. I, II, Viol. I, II, Va.  
 Ob. I, II

in brac - - - chi-o su - - - o, di - sper - - - sper - - - sit, di-sper - sit, di - sper - sit, di - sper - sit, di - sper - sit, di - sper - - - - ti - am in brac - - - chi - o

15

fe - cit po - ten - sit, fe-cit po - ten - ti - am, fe - cit po - ten - ti - am, di - sit, fe-cit po - ten - ti - am, fe - cit po - ten - ti - am, di - sit, fe-cit po - ten - ti - am, fe - cit po - ten - ti - am, su - o, fe-cit po - ten - ti - am, fe - cit po - ten - ti - am

17

*Tutti*



- ti - am in brac - - - chi - o  
 sper - - - sit, di - sper - sit, di - sper -  
 sper - sit, di - sper - sit, di - sper - sit, di - sper -  
 di - sper - sit, di - sper - sit, di - sper - sit, di - sper - sit,  
 in brac - - - chi - o su - - o, di - sper -

19

su - o —, po - ten - ti - am, fe - cit po - ten - ti - am  
 - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di -  
 - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di -  
 fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di -  
 - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,

21

*Tutti*

in brac - - - chi - o su - - o, di - sper -  
sper - sit, di - sper - sit, di - sper - sit, di - sper -  
sper - - - sit, di - sper - sit, di - sper -  
sper - sit, di - sper - sit, di - sper - sit, di - sper - sit, di -  
di - sper - sit, di - sper - sit, di - sper - sit, di - sper - sit,

23

- sit, di - sper - - - sit, di - sper - sit,  
- sit, di - sper - - - sit, di - sper - sit,  
- - - - - sit, di - sper - sit, di -  
sper - - - - sit, di - sper - - - sit, di -  
di - sper - - - - sit, di - sper - sit,

25

*Adagio*

di - sper - sit su - per - bos men - te

di - sper - sit su - per - bos men - te

sper - sit, di - sper - sit su - per - bos men - te

sper - sit, di - sper - sit su - per - bos men - te

di - sper - sit, su - per - bos men - te

*Adagio*  
Fl. I, II, Ob. I, II,  
Viol. I, II, Va.

27

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

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

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

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

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

Trb. I, II, III, Timp.

30

Werden bei Aufführungen während der Weihnachtszeit die vier Einlagesätze aus der Es-dur-Fassung des „Magnificat“ mitmusiziert, so folgt hier der Einlagesatz C „Gloria in excelsis Deo“ (s. Seite 77). — If for performance during the Christmas season the four inserted movements from the E flat major version are included, insert C, “Gloria in excelsis Deo” (see p. 77), should follow at this point.

## 8. Deposuit potentes

Viol. I, II  
in unisono  
Continuo

4

7

10

Tenore (Solo)

De - po - - - - - su - it, de

Viol. I, II

14

The musical score is written for Violins I and II in unisono and Continuo. It consists of five systems of music. The first system (measures 1-3) shows the beginning of the piece. The second system (measures 4-6) continues the instrumental texture. The third system (measures 7-9) features a more active violin line. The fourth system (measures 10-13) includes a vocal solo for the Tenore, with the lyrics 'De - po - - - - - su - it, de'. The fifth system (measures 14-16) shows the instrumental accompaniment for the vocal entry.

17

po - - - - - su-it po - ten - - - - -

20

- tes de se - - - - - de et

23

ex - al - ta - - - - -

26

- vit hu - mi - les;  
Viol. I, II

29

Measures 29-31 of a musical score in A major (two sharps). The system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line has rests in measures 29 and 30, followed by a melodic phrase in measure 31.

32

Measures 32-34 of a musical score in A major. The system includes a vocal line and piano accompaniment. The piano part continues with a rhythmic accompaniment. The vocal line has rests in measures 32 and 33, followed by the syllable "de-" in measure 34.

35

Measures 35-37 of a musical score in A major. The system includes a vocal line, a Violin I and II part, and piano accompaniment. The piano part features a rhythmic accompaniment. The vocal line has rests in measures 35 and 36, followed by the syllables "po - - - su - it, de - po -" in measure 37. The Violin part has rests in measures 35 and 36, followed by a melodic phrase in measure 37.

38

Measures 38-40 of a musical score in A major. The system includes a vocal line and piano accompaniment. The piano part features a rhythmic accompaniment. The vocal line has rests in measures 38 and 39, followed by the syllables "- - - su - it po - ten -" in measure 40.

40

tes de se - - - - de et

Viol.

43

ex - al - ta - - - -

46

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

49

, et ex - al - ta - -

52

- vit hu - mi - les.  
Viol.

55

58

61

64



# 9. Esurientes implevit bonis

Fl. I, II

Fl. I, II  
Continuo

Musical score for Flutes I and II and Continuo, measures 1-3. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The flute part features a complex, rhythmic melody with trills and slurs. The continuo part provides a steady bass line with eighth notes.

Musical score for Flutes I and II and Continuo, measures 4-6. The flute part continues with intricate patterns and trills. The continuo part maintains the rhythmic foundation.

Alto (Solo)

E - su - ri - en - tes im - ple - vit bo - nis,

Musical score for Alto (Solo) and Flutes I and II, measures 7-9. The alto part has a melodic line with lyrics. The flute part continues with its complex texture. The continuo part is also present.

e - su - ri - en - tes im - ple - vit bo - nis et di - vi - tes di - mi - sit et

Fl. I, II

Fl. I

Fl. II

10

Musical score for Flutes I and II, measures 10-12. The flute parts continue with their respective melodic lines. The continuo part is also visible at the bottom.

13

di - vi - tes di - mi - sit, di - mi - sit in - a - nes, et

This system contains measures 13 and 14. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes arpeggiated chords and rhythmic patterns.

15

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

This system contains measures 15 and 16. It continues the vocal line and piano accompaniment. The piano part features more complex arpeggiated figures and some grace notes. The lyrics are split across the two measures.

17

nes; Fl. I, II Fl. I, II

This system contains measures 17 and 18. The vocal line is silent. The piano accompaniment continues, and a flute part (Fl. I, II) is introduced with a melodic line. The piano part has a steady rhythmic accompaniment.

20

e - su - ri - en - tes im - ple - - vit bonis

This system contains measures 19 and 20. The vocal line resumes with the lyrics. The piano accompaniment and flute part continue. The piano part has a consistent rhythmic accompaniment.

23

e - su - ri - en - tes im - ple - vit bo -

25

- nis im - ple -

28

Fl. I, II tr Fl. I, II tr

- - - - -

30

- vit bo - nis et di - vi - tes di -

Fl. I Fl. II

mi - sit, et di - vi - tes di - mi - sit, di - mi - - - sit

in - a - nes, di - mi - sit in - a - nes, di - mi - sit in - a - - - nes. Fl. I, II

32

34

37

39

41

Werden bei Aufführungen während der Weihnachtszeit die vier Einlagesätze aus der Es-dur-Fassung des „Magnificat“ mitmusiziert, so folgt hier der Einlagesatz D „Virga Jesse floruit“ (s. Seite 81). — If for performance during the Christmas season the four inserted movements from the E flat major version are included, insert D, “Virga Jesse floruit” (see p. 81), should follow at this point.

10. Suscepit Israel <sup>1)</sup>

Soprano I  
Soprano II  
Alto  
Ob. I, II  
in unisono  
Continuo

Su - sce - pit I - sra-el pu - e - rum su - um,  
Su - sce - pit I - sra-el  
Su - sce - pit I - sra-el pu - e - rum

su - sce - pit I - sra el, su - sce - pit I - sra-el, su - sce - pit  
pu - e - rum su - um, su - sce - pit I - sra-el, su - sce - pit I - sra-el  
su - um, su - sce - pit I - sra-el, su - sce - pit I - sra - el

I - sra-el, su - sce - pit I - sra - el pu - e - rum su - um, su - sce - pit,  
su - sce - pit I - sra-el, su - sce - pit I - sra - el, su - sce - pit I -  
pu - e - rum su - um, su - sce - pit I - sra-el, su - sce - pit

5  
10

<sup>1)</sup> Ob die Wiedergabe dieses Satzes chorisch oder solistisch erfolgen soll, geht aus den Quellen nicht hervor. Der Herausgeber empfiehlt eine solistische Besetzung. — It is not clear from the sources whether this movement is to be performed chorally or by soloists. The editor recommends the use of soloists.

15

suscepit I - sra-el pu - e - rum su - um re - cor - da-tus mi -  
 - sra - el pu - e - rum su - um re - cor -  
 I - sra - el pu - e - rum su - um re - cor - da-tus mi - se - ri -

Ob.

21

se - ri - cor - da - tus mi - se - ri - cor - di - ae  
 da - tus mi - se - ri - cor - di - ae, re - cor -  
 cor - di - se - ri - cor - di - ae, re - cor -

26

su - ae, re - cor - da-tus mi - se - ri - cor - di - ae  
 da - tus mi - se - ri - cor - di - ae, mi - se - ri - cor -  
 ae, re - cor - da-tus mi - se - ri - cor - di - ae, mi - se - ri -

su - ae, mi - se - ri - cor - di - ae su - ae.  
 - di - ae su - ae.  
 cor - di - ae, mi - se - ri - cor - di - ae su - ae.

32

## 11. Sicut locutus est

Soprano I  
 Soprano II  
 Alto  
 Tenore  
 Basso  
 Continuo

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

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

6

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

11



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

16

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

21

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

26

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

31

sae - cu - la, A - bra - ham et se - mi - ni e - ius A - bra - ham et se - mi - ni  
 no - - stros, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra -  
 sae - cu - la, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra -  
 sae - cu - la, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra -  
 no - - stros, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra -

36

e - ius in sae - - - -  
 ham et se - mi - ni e - ius in sae - - - - cu -  
 ham et se - mi - ni e - - - ius in sae - - - - cu -  
 ham et se - mi - ni e - - - ius in sae - - - - cu -  
 ham et se - mi - ni e - ius, se - mi - ni e - ius, se - mi - ni e - ius in sae - cu -

41

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

45

45

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

50

50

# 12. Gloria Patri

Soprano I  
Soprano II  
Alto  
Tenore  
Basso

Glo-ri-a,  
Glo-ri-a,  
Glo-ri-a,  
Glo-ri-a,  
Glo-ri-a,

Fl. I, II, Ob. I, II, Viol. I, II, Va.

Tromba I, II, III  
Timp.  
Fl. I, II  
Ob. I, II  
Viol. I, II, Va.  
Continuo

Detailed description: This system contains the first three measures of the vocal and instrumental parts. The vocal parts (Soprano I, Soprano II, Alto, Tenore, Basso) all begin with the word 'Glo-ri-a,'. The instrumental parts (Flutes, Oboes, Violins, Violas, Trombones, Timpani, and Continuo) provide accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts have lyrics: 'Glo-ri-a,' in the first measure, and 'glo - - -' in the second and third measures. The instrumental parts feature a rhythmic pattern of eighth and sixteenth notes.

glo - - -  
- ri - a Pa - tri,  
- ri - a Pa - tri,  
- ri - a Pa - tri,  
- ri - a Pa - tri,  
- ri - a Pa - tri,

glo - - -

4

Detailed description: This system contains the next three measures of the vocal and instrumental parts. The vocal parts continue with the lyrics: 'glo - - -' in the first measure, '- ri - a Pa - tri,' in the second measure, and 'glo - - -' in the third measure. The instrumental parts continue their accompaniment. The key signature and time signature remain the same. The vocal parts have lyrics: 'glo - - -' in the first measure, '- ri - a Pa - tri,' in the second measure, and 'glo - - -' in the third measure. The instrumental parts feature a rhythmic pattern of eighth and sixteenth notes.

8

tr

3

glo -

tr

3

glo -

3

glo -

3

glo -

3

glo -

- ri - a Fi - li - o,

- ri - a Fi - li - o,

- ri - a Fi - li - o,

- ri - a Fi - li - o,

glo - - ri - a Fi - li - o,

12

3

glo -

tr

3

glo -

tr

3

glo -

tr

3

glo -

3

glo -

3

glo -

- ri - a et Spi -

- ri - a et Spi -

- ri - a et Spi -

- ri - a et Spi -

- ri - a et Spi -

Tromb. I, II, III  
Timp.

ri - tu - i san - cto!  
ri - tu - i san - cto!  
ri - tu - i san - cto!  
ri - tu - i san - cto!  
ri - tu - i san - cto!

16

16

Si-cut e - rat in prin-  
Si-cut e - rat in prin-

20

20

Si-cut e - rat in prin - ci - pi-o,  
Si-cut e - rat in prin - ci - pi-o,  
ci - pi-o  
ci - pi-o  
Si-cut e - rat in prin - ci - pi-o,  
*Tutti*

23

si-cut e - rat in prin - ci - pi-o,  
si-cut e - rat in prin - ci - pi-o,  
si-cut e - rat in prin - ci - pi-o, in prin - ci - pi-o,  
si-cut e - rat in prin - ci - pi-o, in prin - ci - pi-o,  
si-cut e - rat in prin - ci - pi-o, in prin - ci - pi-o,  
Fl. I, II, Ob. I, II  
Viol. I, II, Va.  
Tromb. I, II, III  
Timp.

26



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

29

Fl. I, II

Ob. I, II

et in sae - cu - la sae - cu - lo - - - - -  
 et in sae - cu - la sae - cu - lo - - - - -  
 et in sae - cu - la sae - cu - lo - - - - -  
 et in sae - cu - la sae - cu - lo - - - - -  
 et in sae - cu - la sae - cu -

33

Viol. I, II

Fl. I, II

Io

36

Timp. Tromb. I, II, III

- rum. A - men.  
- rum. A - men.  
- rum. A - men.  
- rum. A - men.  
- rum. A - men.

39