

# JOH. SEB. BACH · MAGNIFICAT

Bach schrieb sein großes Magnificat für das Weihnachtsfest des Jahres 1723. Damals stand es in Es dur und wurde, den liturgischen Gepflogenheiten des Leipziger Gottesdienstes entsprechend, von vier auf Weihnachten bezüglichen fremden Stücken unterbrochen. Diese Es dur-Fassung war die erste, welche lange nach Bachs Tode (1811 bei Simrock) der Öffentlichkeit durch den Druck bekannt wurde. Nach Spittas Untersuchungen (J. S. Bach, II, 204) nahm Bach gegen 1730 eine Umarbeitung vor, bei welcher das Ganze nach D dur gerückt und in Einzelheiten verändert wurde. Das Autograph dieser zweiten Fassung, eins der saubersten, die wir von Bach besitzen, enthält die genannten Einlagen nicht, was darauf deutet, daß die Komposition auch bei anderen hohen Festen gebraucht wurde.

Es ist sehr wahrscheinlich und insbesondere von Hermann Kretzschmar (Führer durch den Konzertsaal II, 1) hervorgehoben worden, daß Bach nicht ohne Hinblick auf italienische Meisterkompositionen des Magnificat (Levini, Albinoni, Lotti, Durante) gearbeitet hat. Doch betreffen die Übereinstimmungen nur gewisse allgemeine Züge in der Textauf-

fassung, wie das auch in der Messenkomposition ein und desselben Zeitalters vorkommt. Die Musik Bachs ist von blendender Originalität und trägt durchweg Zeichen höchster Inspiration, mag man die in begeistertem Schwung dahinrauschenden Chorsätze ansehen oder die überwiegend in zarten Farben gemalten Charakterbilder der Arien und Ensembles. Und gerade dadurch, daß Bach, durch den liturgischen Rahmen veranlaßt, die Formen des Ganzen in mäßiger Ausdehnung zu halten gezwungen war, gewinnt das Werk an Eindruckskraft. Es sei auf die schöne Analyse Spittas (am angegebenen Orte) hingewiesen. Auch die liebevoll abgefaßte Abhandlung über das Werk von Robert Franz (1863) verdient, von den auf die Aufführungspraxis bezüglichen Teilen abgesehen, der Erwähnung.

Die vorliegende Ausgabe des Magnificat schließt sich an diejenige der Bach-Gesellschaft (11. Jahrgang) an, die jedoch einer erneuten Durchsicht nach dem in der preußischen Staatsbibliothek in Berlin befindlichen Partiturautograph unterzogen wurde. Fehler fanden sich nicht; Abweichungen betreffen lediglich die nunmehr genauer gesetzten Legatobögen und

den schon von Spitta (II, S. 209) bemerkten, aber noch in die neuesten Ausgaben übergegangenen Schreib- und Druckfehler im 6. Takte des Alts im Chore „Omnes generationes“. Außer den Singstimmen wurden auch die im Violinschlüssel auf der ersten Linie notierten Oboi d'amore in den gewöhnlichen Violinschlüssel transponiert. Die

Continuostimme ist im Original nicht überall durch besondere Beischrift gekennzeichnet. Wo nicht ausdrücklich „Organo“ steht, wurde die Baßstimme einfach „Continuo“ benannt. Die Mitwirkung des Fagotts ist, wie aus der Bemerkung in Nr. 9 hervorgeht, in den Chornummern selbstverständlich.

Halle (Saale), im März 1924

Arnold Schering

# J O H. S E B. B A C H · M A G N I F I C A T

Bach wrote his great Magnificat to celebrate Christmas of the year 1723. It was originally in the key of E flat major, and in accordance with customary public worship in Leipzig, the work was interspersed with four other compositions from another source, but of the same nature. This setting in E flat major was the one made known to the world by the publisher Simrock in 1811, long after Bach's death. According to Spitta's researches (J. S. Bach, Vol. II, page 204) Bach undertook a rearrangement of the work round about 1730, whereby the whole was transposed into D major and altered in detail. The autograph copy of this second version, written in Bach's neatest hand, does not contain the above mentioned insertions, a fact which goes to prove that the composition was also used for other high festivals.

It is very probable, as Hermann Kretzschmar points out in his Guide to the Concert-room (II, 1.) that Bach was fully alive to other settings of the Magnificat by the Italian masters Levini, Albinoni, Lotti and Durante. But any conformity that exists is limited to certain general characteristics in the setting of the words, which occurs in all Masses composed in one and the same period. Bach's music is of striking originality and bears the stamp of the highest inspiration, whether we examine the im-

petuous choral passages or turn to the tender tone-pictures, painted in the separate arias and ensembles. And from the very fact that Bach was compelled to restrict the whole composition to the moderate dimensions required by public worship, the work itself acquires its power to impress the listener. Spitta's fine analysis of the Magnificat should be studied; also the genial discussion of the work by Robert Franz (1863) apart from those sections dealing with performance.

The present edition of the Magnificat follows that of the Bach Society (11<sup>th</sup> year book), but re-compared with the autograph score in the Prussian State Library in Berlin. No mistakes have been found, and any deviations which exist relate solely to more accurate legato phrasing, and the misprint in bar 6 of the Altos in the chorus "Omnes generationes", mentioned by Spitta (Vol. II, page 209), but still retained in the latest editions. Besides the voice parts, the Oboe d'amore part has been transposed from the violin key on the first line into the usual violin key. The Continuo in the original is not marked throughout. Where the word "Organo" is not definitely stated, the bass part has been simply called "Continuo". In the choral numbers, the cooperation of the bassoon is to be regarded as a matter of course, following the note given in No. 9.

Halle (Saale), March 1924

Arnold Schering

# MAGNIFICAT

	Seite
1. Magnificat anima mea (Chor) . . . . .	1
2. Et exultavit (Sopran II) . . . . .	25
3. Quia respexit (Sopran I) . . . . .	30
4. Omnes generationes (Chor) . . . . .	32
5. Quia fecit mihi magna (Baß) . . . . .	45
6. Et misericordia (Alt, Tenor) . . . . .	47
7. Fecit potentiam (Chor) . . . . .	51
8. Deposuit potentes (Tenor) . . . . .	63
9. Esurientes (Alt) . . . . .	66
10. Suscepit Israel (Sopran I, II, Alt) . . . . .	70
11. Sicut locutus est (Chor) . . . . .	73
12. Gloria (Chor) . . . . .	77

# MAGNIFICAT

J. S. Bach  
1685 - 1750

## 1. Magnificat anima mea

The musical score is arranged in a system of staves. From top to bottom, the parts are:

- Tromba I in D**: Treble clef, 3/4 time, playing a melodic line.
- Tromba II, III in D**: Treble clef, 3/4 time, playing a similar melodic line.
- Timpani**: Bass clef, 3/4 time, providing rhythmic accompaniment.
- Flauto traverso I, II all' unisono**: Treble clef, 3/4 time, playing a sustained chord.
- Oboe I, II**: Treble clef, 3/4 time, playing a rhythmic pattern.
- Violino I**: Treble clef, 3/4 time, playing a melodic line.
- Violino II**: Treble clef, 3/4 time, playing a melodic line.
- Viola**: Alto clef, 3/4 time, playing a melodic line.
- Soprano I, II**: Treble clef, 3/4 time, with a whole rest.
- Alto**: Treble clef, 3/4 time, with a whole rest.
- Tenore**: Treble clef, 3/4 time, with a whole rest.
- Basso**: Bass clef, 3/4 time, with a whole rest.
- (Fagotto) Organo e Continuo**: Bass clef, 3/4 time, playing a rhythmic pattern.

The score is in the key of D major and 3/4 time. The bottom of the page shows the numbers 7, 5, 6, 6, which are likely figured bass notation for the continuo part.

1. Tba. (D)  
2.3.

Timp.

1. Fl.trv.  
2.

1. Ob.  
2.

1. Vl.  
2.

Vla.

(Fg.) Org.eC.

The image shows a page of a musical score for a symphony orchestra. It features seven staves of music, each with a label on the left. The staves are: 1. Tuba (D), 2.3. (Tuba 2 and 3), Timp. (Timpani), 1. Fl.trv. (Flute 1), 2. (Flute 2), 1. Ob. (Oboe 1), 2. (Oboe 2), 1. Vl. (Violin 1), 2. (Violin 2), Vla. (Viola), and (Fg.) Org.eC. (Organ). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score is divided into four measures by vertical bar lines. The notation includes various rhythmic values, accidentals, and phrasing slurs.

1. Tba. (D)  
2.3.

Fimp.

1. Fl.trv.  
2.

1. Ob.  
2.

1. Vl.  
2.

Vla.

(Fg.)  
Org. e C

Detailed description: This is a page of a musical score, page 10, featuring six staves of music. The top staff is for Tuba (D), with a first part (1.) and a second part (2.3.). The second staff is for Flute (Fl.trv.), with first (1.) and second (2.) parts. The third staff is for Oboe (Ob.), with first (1.) and second (2.) parts. The fourth staff is for Violin (Vl.), with first (1.) and second (2.) parts. The fifth staff is for Viola (Vla.). The bottom staff is for Organ (Fg.) in C major. The music is written in a key with one sharp (F#) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

1. Tba. (D)  
2.3

Timp.

1. Fl.trv.  
2.

1. Oh.  
2.

1. Vl.  
2.

Vla.

(Fg.) Org.-e C.

Detailed description: This is a page of a musical score, page 4, featuring seven staves. The top staff is for Tuba (D), with two parts (1. and 2.3). The second staff is for Timpani. The third and fourth staves are for Flutes (Fl.trv.), with two parts (1. and 2.). The fifth and sixth staves are for Oboes (Oh.), with two parts (1. and 2.). The seventh and eighth staves are for Violins (Vl.), with two parts (1. and 2.). The ninth staff is for Viola (Vla.). The tenth staff is for Organ (Fg.) in C major. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is arranged in four measures across the page. The Tuba part has a first ending (1.) and a second ending (2.3). The Flute parts have first and second endings. The Oboe parts have first and second endings. The Violin parts have first and second endings. The Viola and Organ parts have first and second endings. The Timpani part has a first ending (1.) and a second ending (2.).



1.2.  
Tba.  
(D)  
3.

Timp.

1.  
Fl.trv.  
2.

1.  
Ob.  
2.

1.  
Vl.  
2.

Vla.

(Fg.)  
Org. e C.

Detailed description: This is a page of a musical score, page 5, featuring seven staves of music. The top two staves are for Tuba (Tba.) in D major, with parts for 1.2. and 3. The third staff is for Timpani (Timp.). The next two staves are for Flute (Fl.trv.), with parts for 1. and 2. The fifth and sixth staves are for Oboe (Ob.), with parts for 1. and 2. The seventh and eighth staves are for Violin (Vl.), with parts for 1. and 2. The ninth staff is for Viola (Vla.). The bottom staff is for Organ and Contra Bass (Org. e C.), with a part for (Fg.). The music is written in a key with two sharps (D major) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

20

Tba.1.  
(D)

Fl.trv.  
1.2.  
zu 2

Ob.1.2.

Vl.1.2.  
zu 2

Vla.

(Fg.)  
Org.e.C.

1.2.

Tba.  
(D)  
3.

Timp.

Fl.trv.  
1.2.  
zu 2

Ob.1.2.

Vl.1.2.

Vla.

(Fg.)  
Org.e.C.

1.2. Tba. (D)  
3.  
Timp.  
1. Fl.trv.  
2.  
1. Ob.  
2.  
1. VI.  
2.  
VIa.  
(Fg.) Org. e C.

This musical score is for a page numbered 7. It features seven staves of music. The top two staves are for Tuba (Tba.) in D major, with parts for two players (1.2. and 3.). The third staff is for Timpani (Timp.). The next two staves are for Flute (Fl.trv.) in two parts (1. and 2.). The following two staves are for Oboe (Ob.) in two parts (1. and 2.). The next two staves are for Violin (VI.) in two parts (1. and 2.). The final staff is for Viola (VIa.) and Organ (Org. e C.) in F major. The music is written in a common time signature and includes various rhythmic patterns and melodic lines.

30

1.2. Tba. (D) 3.

Timp.

Fl. trv. 1.2. zu 2

Ob. 1.2.

Vi. 1.2.

Vla.

1. Sopr.

2.

A.

T.

B.

(Fg.) Org. e C.

Ma - gni - ficat, ma - gni - ficat,

Ma - gni - ficat, ma - gni - ficat,

Ma - gni - ficat,

Ma - gni - ficat,

Ma - gni - ficat,

1. Tba. (D)  
2.3.

Timp.

1. Fl. trv.  
2.

1. Ob.  
2.

Vl. 1.2.

Vla.

1. Sopr.  
ma-gni - ficat, ma - - gni - ficat, ma -

2. ma-gni - ficat, ma - - gni - ficat a -

A. ma-gni - ficat, ma - - gni - ficat, ma - gni - ficat, ma -

T. ma-gni - ficat, ma - - gni - ficat, ma - gni - ficat, ma -

B. ma-gni - ficat, ma - gni - ficat, ma -

(Fg.) Org. e C.

1. Tba. (D) 2. 3.

Timp.

1. Fl. trv. 2.

1. Ob. 2.

1. Vl. 2.

Vla.

1. Sopr. 2.

A.

T.

B.

(Fg.) Org. e C.

gni-ficat a - ni-ma me - a, a - ni-ma  
 - ni-ma me - a, 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 -  
 gnifi-cat a - ni-ma me - a, a - ni-ma

Tba. 1. (D)

Fl. trv. 1. 2.

Ob. 1. 2.

Vi. 1. 2.

Vla.

Sopr. 1. 2.

A.

T.

B.

(Fg.) Org. e C.

1. 2. Tba. (D) 3.

Timp.

1. 2. Fl. trv.

1. 2. Ob.

1. 2. Vl.

Vla.

1. 2. Sopr.

A.

T.

B.

(Fig.) Org. e C.

mi-num, ma-gni-ficat,  
 me-a Do-mi-num, ma-gni-ficat,  
 me-a Do-mi-num, ma-gni-ficat, ma-gni-ficat,  
 me-a Do-mi-num, ma-gni-ficat, ma-gni-ficat,  
 ma me-a Do-mi-num, ma-gni-ficat,



1.2. Tba. (D) 3. Timp. Fl. trv. 1.2. Ob. 1. 2. VI. 1.2. Vla.

1. 2. Sopr. A. T. B. (Fg.) Org. e C.

ma-gni - ficat, ma - gni - ficat, ma - gni - ficat,  
 ma-gni - ficat, ma - gni - ficat, ma - gni - ficat,  
 ma-gni - ficat, ma - gni - ficat,  
 ma-gni - ficat, ma - gni - ficat,  
 ma-gni - ficat, ma - gni - ficat,

Fl. trv.  
1.2.

1.  
Ob.

2.

1.  
Vl.

2.

Vla.

1.  
Sopr.

2.

A.

T.

(Fg.)  
Org. e C.

ma gni - ficat, ma - gni - ficat, ma -  
ma gni - ficat, ma - gni - ficat, ma -  
ma  
ma

Detailed description: This is a page of a musical score, page 14. It features eight staves of music. The top staff is for Flute (Fl. trv.) parts 1 and 2. The next two staves are for Oboe (Ob.) parts 1 and 2. The following two staves are for Violin (Vl.) parts 1 and 2. The fifth staff is for Viola (Vla.). The sixth and seventh staves are for Soprano (Sopr.) parts 1 and 2, with lyrics 'ma gni - ficat, ma - gni - ficat, ma -' and 'ma gni - ficat, ma - gni - ficat, ma -' respectively. The eighth staff is for Alto (A.) with the lyric 'ma'. The ninth staff is for Tenor (T.) with the lyric 'ma'. The bottom staff is for Organ (Org. e C.) with the marking '(Fg.)'. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The vocal parts have a melodic line with some rests, while the instrumental parts provide harmonic support.

1. Tba. (D)

2.3.

Timp.

Fl.trv. 1.2. zu 2

Ob.1.2.

Vi.1.2.

Vla.

1. Sopr. gni - ficat, ma - gni - ficat, ma - gni - ficat, ma - gni - fi -

2. gni - ficat, ma - gni - ficat, ma - gni - fi - cat, ma - gni - ficat, ma - gni - fi -

A. gni - ficat, ma - gni - ficat, ma - gni - ficat, ma - gni - fi -

T. gni - ficat, ma - gni - ficat, ma - gni - fi -

B. ma gni - ficat, ma - gni - fi -

(Fg.) Org. e C.

60

1. Tba. (D)

2.3.

Timp.

Fl. trv. 1.2.

1. Ob.

2.

1. Vl.

2.

Vla.

1. Sopr.

2.

A.

T.

B.

(Fg.) Org. e C.

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

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

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

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

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

1. Fl. trv. 2. Ob. 1.2. 1. 2. VI. Vla.

1. 2. Sopr. A. T. B. (Fg.) Org. e C.

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

1. Tba. (D) 2.3.

Timp.

1. Fl. trv. 2.

1. Ob. 2.

1. Vl. 2.

Vla.

1. Sopr. 2.

A.

T.

B.

(Fg.) Org. e C.

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

1. Tba. (D)  
2. 3.

Timp.

1. Fl. trv.  
2.

1. Ob.  
2.

1. Vl.  
2.

Vla.

1. Sopr.  
2.

A.

T.

B.

(Pg.) Org. e C.

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

1. Tba. (D)

2.3.

Timp.

1. Fl. trv.

2.

1. Ob.

2.

1. Vl.

2.

Vla.

1. Sopr.

2.

A.

T.

B.

(Fig.) Org. e C.

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.



1. 2. Tba. (D) 3. Timp. Fl. trv. 1. 2. Ob. 1. 2. Vl. 1. 2. Vla. (Fg.) Org. e C.

This musical score page features seven systems of staves. The first system includes two staves for Tuba (Tba.) in D major, numbered 1. 2. and 3. The second system is for Timpani (Timp.). The third system contains two staves for Flute (Fl. trv.), numbered 1. and 2. The fourth system contains two staves for Oboe (Ob.), numbered 1. and 2. The fifth system contains two staves for Violin (Vl.), numbered 1. and 2. The sixth system is for Viola (Vla.). The seventh system is for Organ (Org. e C.), with '(Fg.)' indicating the figured bass line. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score is divided into three measures by vertical bar lines.

1. Tba. (D) 2. 3. Timp. Fl. trv. 1. 2. zu 2. Ob. 1. 2. Vl. 1. 2. Vla. (Pg.) Org. e C.

The musical score is written for a full orchestra. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into four measures. The first measure contains a few notes for the trumpet and flute parts. The second measure is mostly rests for the brass instruments, with the flute and oboes playing. The third and fourth measures show a more active orchestral texture with various instruments playing. The organ part (labeled 'Pg.' and 'Org. e C.') is in the bass clef and plays a simple accompaniment. The page number '22' is in the top left, and the rehearsal mark '80' is centered at the top.

1. Tba. (D) 2. 3. Timp. Fl. trv. 1. 2. Ob. 1. 2. Vl. 1. 2. Vla. Fg. Org. e C

This musical score page features ten staves. The top two staves are for Tuba (Tba.) parts 1 and 2, both in D major. The third staff is for Tuba part 3. The fourth staff is for Timpani (Timp.). The fifth staff is for Flute (Fl. trv.) parts 1 and 2. The sixth and seventh staves are for Oboe (Ob.) parts 1 and 2. The eighth and ninth staves are for Violin (Vl.) parts 1 and 2. The tenth staff is for Viola (Vla.). The eleventh staff is for Organ (Fg. Org. e C). The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and dynamic markings like *tr* (trills) and *tr* (trills) above notes. The music is organized into measures by vertical bar lines.

90

1. Tba. (D) 2.

3.

Timp.

Fl. trv. 1. 2. zu 2

1. Ob.

2.

1. Vl.

2.

Vla.

(Fg.) Org. C.

Detailed description: This page of a musical score covers measures 88 through 91. The score is arranged in a system with ten staves. The top staff is for Tuba (1), followed by Tuba (2) in D, and a third tuba part. The fourth staff is for Timpani. The fifth staff is for Flute (1 and 2), with a 'zu 2' marking above the second measure. The sixth and seventh staves are for Oboe (1 and 2). The eighth and ninth staves are for Violin (1 and 2). The tenth staff is for Viola. The eleventh staff is for Organ (C). The music is in a key with one sharp (F#) and a 2/4 time signature. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

### 2. Et exultavit

Violino I  
Violino II  
Viola  
Soprano II  
Continuo

This system contains five staves. Violino I and Violino II are in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. Viola is in alto clef with the same key signature and time signature. Soprano II is in treble clef and is mostly silent. Continuo is in bass clef with the same key signature and time signature.

1. Vl.  
2. Vl.  
Vla.  
Cont.

10

This system contains four staves. Violino I and Violino II are in treble clef. Viola is in alto clef. Continuo is in bass clef. A measure number '10' is placed above the first staff.

1. Vl.  
2. Vl.  
Vla.  
Sopr. 2.  
Cont.

*piano*  
*forte*  
Et ex-ul - ta - vit spi - ri - tus me - us,  
(piano) (forte)

This system contains five staves. Violino I and Violino II are in treble clef. Viola is in alto clef. Soprano II is in treble clef and has the lyrics: "Et ex-ul - ta - vit spi - ri - tus me - us,". Continuo is in bass clef. Dynamics markings include *piano* and *forte* for the strings, and *(piano)* and *(forte)* for the continuo.

20

1. *piano*

2. *piano*

Vla. *piano*

Sopr. 2. et ex-ul - ta - vit spi-ri - tus me-us,

Cont. (*piano*)

30

1.

2.

Vla.

Sopr. 2. et ex-ul - ta - vit spi-ri - tus me - us, et ex - ul - ta -

Cont.

1.

2.

Vla.

Sopr. 3. - vit spi - ri - tus me - us in

Cont.

40

Vl. 

Vla. 

Sopr. 1.   
De - o sa-lu - ta - ri, sa - lu - ta

Cont. 

Vl. 1. 

Sopr. 1.   
ri me-o, in De-o sa-lu-

Cont. 

50

Vl.   
*forte*  
*forte*

Vla.   
*(forte)*

Sopr. 1.   
ta - ri me - o.

Cont.   
*(forte)*

60

1. VI.

2.

Vla.

Sopr. 1.

Cont.

Et ex-ul - ta - vit

(piano)

VI. 1.

Sopr. 1.

Cont.

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

(piano)

70

1. VI.

2.

Vla.

Sopr. 1.

Cont.

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

tr



VI. 

Vla. 

Sopr. 1.   
sa - lu - ta - ri, in De-o sa - lu - ta - ri me - o, in De-o

Cont. 

80 

VI. *forte*

Vla. 

Sopr. 1.   
sa-lu-ta-ri me-o.

Cont. 

90 

VI.

Vla. 

Cont. 

### 3. Quia respexit Adagio

Oboe d'amore I *Solo*

Soprano I

Continuo

Ob.d'a.1.

Cont.

Ob.d'a.1.

Sopr.1

Cont.

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

Ob.d'a.1.

Sopr.1

Cont.

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

Ob.d'a.1. 10

Sopr.1.

Cont.

qui - a re - spe - xit

Ob.d'a.1

Sopr.1.

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

Cont.

6 7

Ob.d'a.1

Cont.

Ob.d'a.1

Sopr.1.

ec - ce, ec - ce, ec - ce, ec - ce, ecce enim ex hoc be -

Cont.

20

Ob.d'a.1

Sopr.1.

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

Cont.

Ob.d'a.1

Sopr.1.

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

Cont.

## 4. Omnes generationes

Flauto traverso I

Flauto traverso II

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

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 - - -

(Fagotto)  
Organo e Continuo

1. Fl. trv.

2. Fl. trv.

1. Ob. d'a.

2. Ob. d'a.

1. Vl.

2. Vl.

Vla.

1. Sopr.

o -

2. Sopr.

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

A.

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

T.

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

B.

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

(Fig.)  
Org. e C.

1. Fl. trv.  
2. Fl. trv.  
1. Ob. da.  
2. Ob. da.  
1. Vl.  
2. Vl.  
Vla.  
1. Sopr.  
2. Sopr.  
A.  
T.  
B.  
(Fg.) Org. e C.

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

1. Fl. trv.  
2. Fl. trv.  
1. Ob. d'a.  
2. Ob. d'a.  
1. Vl.  
2. Vl.  
Vla.  
1. Sopr.  
2. Sopr.  
A.  
T.  
B.  
(Fg.) Org. e C.

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

1. Fl. trv.

2. Fl. trv.

1. Ob. d'a.

2. Ob. d'a.

1. Vl.

2. Vl.

Vla.

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

2. Sopr.  
o - nes,

A.  
- nes,

T.  
- nes,

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

(Fg.)  
Org. e C.



1. Fl. trv.

2.

1. Ob. d'a.

2.

1. Vl.

2.

Vla.

1. Sopr.

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

2.

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

A.

o - mnes, o - mnes

T.

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

B.

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

(Fg.)  
Org. e C.

1. Fl. trv.

2. Fl. trv.

1. Ob. d'a.

2. Ob. d'a.

1. Vl.

2. Vl.

Vla.

1. Sopr.

2. Sopr.

A.

T.

B.

(Fg.) Org. e C.

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

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

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

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

o - nes, o - mnes, o - mnes

1. Fl. trv.

2.

1. Ob. d'a.

2.

1. Vl.

2.

Vla.

1. Sopr.

2.

A.

T.

B.

(Fg.) Org. e C.

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

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

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

nes,

ge-ne-ra-ti-o-

1. Fl. trv.

2.

1. Ob. d'a.

2.

1. Vl.

2.

Vla.

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

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

A. nes,

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

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

(Fg.) Org. e C.

20

Fl. trv. 1. 2.

Ob. d'a. 1. 2.

Vl. 1. 2.

Vla.

Sopr. 1. 2.

A.

T.

B.

(Fg.)  
Org. e C.

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

1. Fl. trv.

2. Fl. trv.

1. Ob. d'a.

2. Ob. d'a.

1. Vl.

2. Vl.

Vla.

1. Sopr. nes, omnes, o-mnes ge - ne - ra - ti -

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

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

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

B. nes, omnes, omnes ge - ne - ra - ti - o - nes,

(Fg.) Org. e C.

1. Fl. trv.

2. Fl. trv.

1. Ob. d'a.

2. Ob. d'a.

1. Vl.

2. Vl.

Vla.

1. Sopr.

2. Sopr.

A.

T.

B.

(Fg.) Org. e C.

o - nes, o-mnes, o-mnes

o - nes, o-mnes, o-mnes

o - nes, o-mnes, o-mnes

o - nes, o-mnes, o-mnes

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

1. Fl. trv.

2. Fl. trv.

1. Ob. d'a.

2. Ob. d'a.

1. Vi.

2. Vi.

Vla.

1. Sopr.

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

2. Sopr.

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

A.

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

T.

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

B.

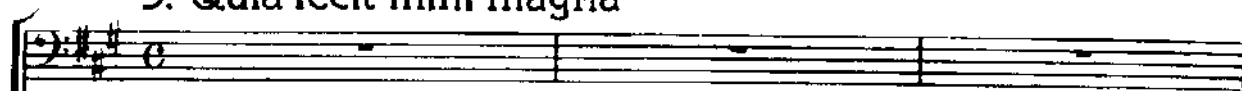
o-mnes, o-mnes ge-ne-ra-ti - o - nes.

(Fig.)  
Org. e C.



## 5. Quia fecit mihi magna

Basso solo



Continuo



B.

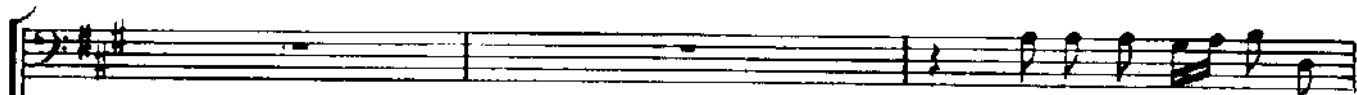
Solo



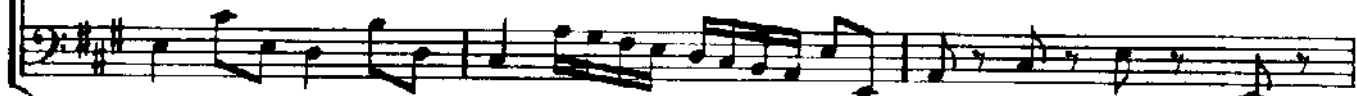
Cont.



B.

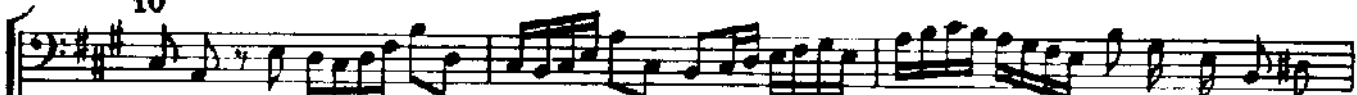


Cont.



B.

10



Cont.



B.



Cont.



B.  - gna, qui po - tens est, et sanctum no - men e - jus, et san -

Cont. 

B.  20  
- ctum nomen, et sanctum nomen e - jus, san - ctum nomen e - jus, san - ctum

Cont. 

B.  *ff*  
no - men e - jus, et san - ctum no - men e - jus;


Cont. 

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

Cont. 

B.  30  
- ctum no - men, san - ctum no - men e - jus.

Cont. 

Cont. 

## 6. Et misericordia

Flauto traverso I  
Violino I

Flauto traverso II  
Violino II

Viola  
con sordino

Alto

Tenore

Continuo

Viol. con sordino

1. VI.

2. VI.

Vla.

A.

T.

Cont.

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

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

1. VI.

2. VI.

Vla.

A.

T.

Cont.

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,

1. VI.  
2. VI.  
Vla.  
A.  
T.  
Cont.

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

1. VI. *piano*  
2. VI.  
Vla.  
A.  
T.  
Cont.

cor-di-a, mi-se-ri - cor-di-a a proge-ni-e in proge-ni-es, in proge ni-  
cor-di-a, mi-se-ri - cor-di-a a proge - ni-e in proge ni-

1. VI.  
2. VI.  
Vla.  
A.  
T.  
Cont.

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

20

1. VI. 1. *e - um, et mi-se-ri-*

2. VI. 2. *e - um, et mi-se-ri-*

Vla. *e - um, et mi-se-ri-*

A. *e - um, et mi-se-ri-*

T. *e - um, et mi-se-ri-*

Cont. *e - um, et mi-se-ri-*

1. VI. 1. *cor-di-a, mi-se-ri - cor-di-a a pro-ge-ni-e in proge-ni-*

2. VI. 2. *cor-di-a, mi-se-ri - cor-di-a a pro-ge - ni-e in pro-ge-ni-*

Vla. *cor-di-a, mi-se-ri - cor-di-a a pro-ge - ni-e in pro-ge-ni-*

A. *cor-di-a, mi-se-ri - cor-di-a a pro-ge-ni-e in proge-ni-*

T. *cor-di-a, mi-se-ri - cor-di-a a pro-ge - ni-e in pro-ge-ni-*

Cont. *cor-di-a, mi-se-ri - cor-di-a a pro-ge - ni-e in pro-ge-ni-*

1. VI. 1. *es ti-men - ti-bus e - um, ti-men - ti-bus*

2. VI. 2. *es ti-men - ti-bus e - um, ti-men - ti-bus*

Vla. *es ti-men - ti-bus e - um, ti-men - ti-bus*

A. *es ti-men - ti-bus e - um, ti-men - ti-bus*

T. *es ti-men - ti-bus e - um, ti-men - ti-bus*

Cont. *es ti-men - ti-bus e - um, ti-men - ti-bus*

1. VI. 1. 

2. VI. 2. 

Vla. 

A.  e - um ti - men - - ti - bus, ti - men - - ti - bus, ti -

T.  e - um ti - men - - ti - bus, ti - men - - ti - bus, ti -

Cont. 

30 VI. 1.  *f*

2. VI. 2.  *f*

Vla. 

A.  men - ti - bus e - - um. ti - men - - ti - bus e - - um.

T.  men - ti - bus e - - um. ti - men - - ti - bus e - - um.

Cont. 

VI. 1. 

2. VI. 2. 

Vla. 

Cont. 

# 7. Fecit potentiam

**Tromba I,II,III in D**

**Timpani**

**Flauto traverso I,II all'unisono**

**Oboe I**

**Oboe II**

**Violino I**

**Violino II**

**Viola**

**Soprano I**  
Fe-cit po - ten - ti-am, fe - cit po-ten - ti-am,

**Soprano II**  
Fe-cit po - ten - ti-am, fe - cit po-ten - ti-am,

**Alto**  
Fe-cit po - ten - ti-am, fe - cit po-ten - ti-am.

**Tenore**  
Fe-cit po - ten -

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

**Organo e Continuo**

Fl. trv. 1.2. zu 2

Ob. 1. 2.

VI. 1. 2.

Vla.

Sopr. 1. fe-cit po-ten-ti-am,

2. fe-cit po-ten-ti-am,

A. fe-cit po-ten-

T. - ti-am in bra- - chi-o su-o, po-ten-ti-am,

B. fe-cit po-ten-ti-am,

Org. e C.



Fl. v. 1 & 2

Ob. 1 & 2

Vi. 1 & 2

Vla.

Sopr. 1  
fe - cit po - ten - ti - am,

Sopr. 2  
fe - cit po - ten - ti - am,

A.  
- - - - - ti - am in bra - chio

T.  
fe - cit po - ten - ti - am, in bra - chio su - o, di - sper -

B.  
fe - cit po - ten - ti - am,

Org. e C.

Fl. trv. 1. 2.

Ob. 1. 2.

VI. 1. 2.

Vla.

Sopr. 1. fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,

2. fe - cit po - ten -

A. su - o. po - ten - ti - am, fe - cit po - ten - ti - am, in bra - chio su -

T. - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di - sper - - - sit, dispersit,

B. fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,

Org. e C.

1. Tba. (D)  
2.3.

Timp.

Fl. trv. 1.2.

1. Ob.  
2.

1. Vl.  
2.

Vla.

1. Sopr.  
2.

A.

T.

B.

Org. e C.

fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,  
- ti - am in bra - chio su - o, po - ten - ti - am, fe - cit po - ten - ti - am  
o, di - sper - - - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di -  
di - sper - - - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di -  
fe - cit - - - po - ten - - -

1. Tba. (D)

2.

Timp.

Fl. trv. 1.2.

1. Ob.

2.

1. Vl.

2.

Vla.

1. Sopr.

2.

A.

T.

B.

Org. e C.

fe - cit po - ten -

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

sper - sit, di - persit, di - sper - sit, fe - cit po - ten - ti - am,

sper - sit, di - persit, di - persit, disper - sit, fe - cit po - ten - ti - am,

ti - am in bra - chi - o su - o, fe - cit po - ten - ti - am,

1. Tba. (D) 2. 3.

Timp.

Fl. trv. 1. 2.

1. Ob. 2.

1. Vl. 2.

Vla.

1. Sopr. 2.

A.

T.

B.

Org. e C.

ti-am in bra - chi-o

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

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

fe - cit po-ten - ti-am, di-sper-sit, di - sper-sit, di-sper-sit, di-sper-sit.

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

1. Tba. 2. (D)

3.

Timp.

Fl. trv. 1. 2.

1. Ob. 2.

1. Vl. 2.

Vla.

1. Sopr. su - o, po - ten - ti - am, fe - cit po - ten - ti - am

2. - - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di -

A. - - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di -

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

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

Org. e C.

1. Tba. 2. (D)

3.

Timp.

Fl. trv. 1. 2.

1. Ob.

2.

1. VI.

2.

Vla.

1. Sopr. in bra - - chi-o su - - o, di - sper -

2. sper - sit, di - sper - sit, di - sper-sit, di - sper -

A. sper - - - - sit, di-sper - sit, di - sper -

T. sper - sit, di - sper - sit, di - sper-sit, di - sper - sit, di -

B. di - sper - sit, di - sper - sit, di - sper - sit, di - sper - sit,

Org. e C.

1. Tba. (D)  
2. 3.

Timp.

Fl. trv. 1. 2.

1. Ob.  
2.

1. Vl.  
2.

Vla.

1. Sopr.  
2.

A.

T.

B.

Org. e C.

- 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,



Adagio

1. Tba. (D)  
2.3.

Timp.

Fl. trv. 1.2.

1. Ob.  
2.

1. Vl.  
2.

Vla.

1. Sopr.  
2.

A.

T.

B.

Org e C.

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

80

1. Tba. (D)

2. 3.

Timp.

1. Fl. trv.

2.

1. Ob.

2.

1. Vl.

2.

Vla.

1. Sopr.

2.

A.

T.

B.

Org. e C.

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.

# 8. Deposuit

Violino I. II  
all'unisono

Tenore

Continuo

VI.1.2.

Cont.

VI.1.2.

Cont.

10

VI.1.2.

T.

Cont.

Solo

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

VI.1.2.

T.

Cont.

20

po - - - - - su - it po - ten - - - - tes de

VI.1.2. 

T.  se - - - - - de, et ex - al - ta - - - - -

Cont. 

VI.1.2. 

T.  - vit hu - mi - les;

Cont. 

VI.1.2.  30  (3)

Cont. 

VI.1.2. 

T.  de - po - - - - - su - it, de -

Cont. 

VI.1.2.  40 

T.  po - - - - - su - it po - ten - - - - - tes de -

Cont. 

VI.1.2.  
T.  
Cont.

se - - - - - de, et ex - al - ta - - -

VI.1.2.  
T.  
Cont.

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

VI.1.2.  
T.  
Cont.

50  
les, et ex - al - ta -

VI.1.2.  
T.  
Cont.

vit hu - mi - les.

VI.1.2.  
Cont.

VI.1.2.  
Cont.

60

VI.1.2.  
Cont.

## 9. Esurientes

Flauto traverso I

Flauto traverso II

Alto

Continuo *pizz.*

1.

2.

Fl.trv.

Cont.

1.

2.

A.

Cont.

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

10

Fl. trv. 1.

Fl. trv. 2.

A.

Cont.

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

Fl. trv. 1.

Fl. trv. 2.

A.

Cont.

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

Fl. trv. 1.

Fl. trv. 2.

A.

Cont.

a - - nes, di - mi - sit in - a - nes;

20

1. Fl. trv. 1. *tr*

2. Fl. trv. 2. *tr*

A. *tr*

Cont. e - su - ri - en - tes im -

1. Fl. trv. 1.

2. Fl. trv. 2.

A. *tr*

Cont. ple - - - vit bo - nis, e - su - ri - en - tes im - ple - - - vit bo - - -

1. Fl. trv. 1.

2. Fl. trv. 2.

A.

Cont. nis, im ple - - -

30

1. Fl. trv. 1. *tr*

2. Fl. trv. 2. *tr*

A. *tr*

Cont. vit



1. Fl.trv.  
2. Fl.trv.  
A.  
Cont.

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

1. Fl.trv.  
2. Fl.trv.  
A.  
Cont.

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

1. Fl.trv.  
2. Fl.trv.  
Cont.

40  
1. Fl.trv.  
2. Fl.trv.  
Cont.

## 10. Suscepit Israel

Oboe I II  
all'unisono

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

Soprano II  
Su - sce - pit I - sra - el

Alto  
Su - sce - pit I - sra - el pu - e - rum

Continuo e  
Violoncelli  
senza Violone e  
Fagotti

Ob.

Sopr. 1.  
su - sce - pit I - sra - el, su - sce - pit I - - sra - el,

Sopr. 2.  
pu - e - rum su - - um, su - sce - pit

A.  
su - um, su - sce - pit I - sra - el, su - sce - pit

Cont. e  
Vel.

10

Ob.

Sopr. 1.  
su - sce - pit I - sra - el, su - sce - pit I - sra - el

Sopr. 2.  
I - sra - el su - sce - pit I - sra - el, su - sce - pit

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

Cont. e  
Vel.

Ob.

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

2. I - sra - el, su - sce - pit I - sra - el pu - e - rum

A. - sra - el, su - sce - pit I - sra - el pu - e -

Cont.e Vcl.

Ob.

1. Sopr. rum su - um, re - cor - da - tus mi -

2. su - um, re - cor -

A. rum su - um, re - cor - da - tus mi - se - ri -

Cont.e Vcl.

20

Ob.

1. Sopr. se - ri - cor -

2. da - tus mi - se - ri - cor - di -

A. cor -

Cont.e Vcl.

Ob.

1. Sopr.

2.

A.

Cont.e Vcl.

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

30

Ob.

1. Sopr.

2.

A.

Cont.e Vcl.

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

Ob.

1. Sopr.

2.

A.

Cont.e Vcl.

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

## 11. Sicut locutus est

Soprano I

Soprano II

Alto

Tenore

Basso

Continuo

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

Si - cut lo -

10

A.

T.

B.

Cont.

Si - cut lo - cu - - tus

cu - - tus est ad pa - tres no - stros, A - bra - ham et se - mi - ni

ham et se - mi - ni e - jus in se - cu - la, si - cut lo - cu - tus est

Sopr. 2

A.

T.

B.

Cont.

Si - cut lo - cu - - tus

est ad pa - tres no - - stros, A - bra - ham et se - mi - ni

e - - jus in se - cu - la, si - cut lo - cu - tus est

in se - cu - la, in si - cut lo - cu - tus

Sopr. 2. est ad pa-tres no - - stros, A - bra - ham et se - mi - ni  
 A. e - - jus in se - cu - la, in se - - cu - -  
 T. in se - cu - la, si - cut lo - cu - tus  
 B. est ad pa-tres no - - stros, si - cut lo - cu - tus est  
 Cont.

20

1. Si - cut lo - cu - - tus est ad pa-tres  
 2. e - jus in se - cu - la, A - bra - ham et se - mi - ni e - jus in  
 A. la, in se - - cu - la,  
 T. est ad pa-tres no - stros, si - cut lo - cu - tus est in  
 B. in se - cu - la,  
 Cont.

1. no - stros, A - bra - ham et se - mi - ni e - jus in se - cu -  
 2. se - cu - la, si - cut lo - cu - - tus est ad pa-tres no -  
 A. si - cut lo - cu - - tus est ad pa-tres no -  
 T. se - cu - la,  
 Cont.

30

1. Sopr. la, si - cut lo - cu - tus est in se - cu -

2. stros in se - cu - - la, ad pa - tres no - -

A. stros, A - bra - ham et se - mi - ni e - - jus in se - cu -

T. si - cut lo - cu - - - tus est ad pa - tres no - -

Cont.

1. Sopr. la, si - cut lo - cu - tus est in se - cu -

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

A. la, si - cut lo - cu - tus est in se - cu -

T. stros, A - bra - ham et se - mi - ni e - - jus in se - cu -

B. si - cut lo - cu - - - tus est ad pa - tres no - -

Cont.

40

1. Sopr. la, A - bra - ham et se - mi - ni e - ju, A - bra - ham et se - mi - ni

2. stros, A - bra - ham, A - bra - ham et se - mi - ni e - jus, A - bra -

A. la, A - bra - ham, A - bra - ham et se - mi - ni e - jus, A - bra -

T. la, A - bra - ham, A - bra - ham et se - mi - ni e - jus, A - bra -

B. stros, A - bra - ham, A - bra - ham et se - mi - ni e - jus, A - bra -

Cont.

1. Sopr. e - jus in se -

2. ham et se-mi-ni e - jus in se - - - - - cu -

A. ham et se-mi-ni e - jus in se - - - - - cu -

T. ham et se-mi-ni e - jus in se - - - - - cu -

B. ham et se-mi-ni e - jus, se-mi-ni e - jus, se-mi-ni e - jus in se - cu -

Cont.

1. Sopr. - - - - - cu - la, in se - cu -

2. la, in se - - - - - cu -

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

T. la, in se - - - - - cu

B. la, si - cut lo - cu - - - - tus est ad pa - tres no - - -

Cont.

50

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

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

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

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

B. stros A - bra - ham et se - - - - - mi - ni e - - - - - jus in se - cu - la.

Cont.



## 12. Gloria

Tromba I. II. III  
in D

Timpani

Flauto traverso I. II

Oboe I. II

Violino I. II

Viola

Soprano I  
Glo - ri - a,

Soprano II  
Glo - ri - a, glo -

Alto  
Glo - ri - a, glo

Tenore  
Glo - ri - a, glo

Basso  
Glo - ri - a, glo

Organo e  
Continuo  
Tasto solo

Fl. trv. 1.2.

Ob. 1.2.

Vl. 1.2.

Vla.

1. Sopr. glo - ri - a Pa - tri, glo -

2. - ri - a Pa - tri,

A. - ri - a Pa - tri, glo -

T. - ri - a Pa - tri,

B. - ri - a Pa - tri,

Org. e Cont. (Tasto solo)

Detailed description: This is a page of a musical score for a church service. It features nine staves. The top four staves are for woodwinds: Flute (traverso) 1 & 2, Oboe 1 & 2, Violin 1 & 2, and Viola. The next four staves are for voices: Soprano (two parts), Alto, Tenor, and Bass. The bottom staff is for Organ and Continuo. The music is in G major (one sharp) and 4/4 time. The vocal parts are singing the words 'glo - ri - a Pa - tri, glo -'. The organ part is marked '(Tasto solo)' and features a melodic line with some accidentals.

10

Fi. trv. 1.2.

Ob. 1.2.

VI. 1.2.

Vla.

1. Sopr.

2.

A.

T.

B.

Org. e Cont.

ri-a Fi-li-o.

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

ri-a Fi-li-o,

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

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

1.2. Tba. (D) 3.  
Timp.  
Fl. trv. 1.2.  
Ob. 1.2.  
Vl. 1.2.  
Vla.

1. Sopr. glo - ri-a et Spi-  
2. glo - ri-a et Spi-  
A. glo - ri-a et Spi-  
T. glo - ri-a et Spi-  
B. glo - ri-a et Spi-  
Org. e Cont. (Tasto solo) (accomp.)

1.2. Tba. (D) 3. Timp. Fl. trv. 1.2. Ob. 1.2. Vl. 1. 2. Vla. Sopr. 1. 2. A. T. B. Org. e Cont.

20

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!

1.2.  
Tba.  
(D)  
3.

Timp.

Fl. trv.  
1.2.

Ob. 1.2.

Vl. 1.2.

Vla.

1.  
Sopr.

2.

A.

T.

B.

Org. e  
Cont.

Si-cut e - rat in prin-

Si-cut e - rat in prin-

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

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

Si-cut e - rat in prin-

1. 2. Tba. (D) 3.

Timp.

Fl. trv. 1. 2.

Ob. 1. 2. *tu 2*

Vi. 1. 2.

Vla.

1. Sopr. *ci - pi - o,*

2. *ci - pi - o,*

A. *si - cut e - rat in prin -*

T. *si - cut e - rat in prin -*

B. *ci - pi - o,* *si - cut e - rat in prin -*

Org. e C.

1. 2. Tba. (D) 3.

Timp.

Fl. trv. 1. 2. zu 2

Ob. 1. 2.

1. Vl. 2.

Vla.

1. Sopr. si-cut e - rat in prin - ci - pi - o, in prin-ci - pi - o, et

2. si-cut e - rat in prin - ci - pi - o, in prin-ci - pi - o, et

A. ci - pi - o, in prin - ci - pi - o, in prin-ci - pi - o, et

T. ci - pi - o, in prin - ci - pi - o, in prin-ci - pi - o, et

B. ci - pi - o, in prin - ci - pi - o, in prin-ci - pi - o, et

Org. e C.



30

Fl. trv.

1.

2.

Ob.

1.

2.

Sopr.

1.

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

2.

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

A.

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

T.

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

B.

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

Org. e C.

1. Fl. trv.

2. Fl. trv.

1. Ob.

2. Ob.

1. Vl.

2. Vl.

Vla.

1. Sopr.

2. Sopr.

A.

T.

B.

Org. e C.

et in se-cu-la se-cu-lo

et in se-cu-la se-cu-lo

et in se-cu-la se-cu-lo

et in se-cu-la se-cu-lo

et in se-cu-la se-cu-

1. Tba. (D)  
2. 3.

Timp.

Fl. Trv. 1. 2. zu 2

Ob. 1. 2.

VI. 1. 2.

Vla.

1. Sopr.

2.

A.

T.

B. lo

Org. e C.

Detailed description: This is a page of a musical score, page 87. It features a variety of instruments and voices. At the top, there are two staves for Tuba (Tba.) in D major, with parts for 1st and 2nd/3rd players. Below that is the Timpani (Timp.) part. The woodwinds include Flute (Fl. Trv.) with parts 1 and 2, Oboe (Ob.) with parts 1 and 2, Violin (VI.) with parts 1 and 2, and Viola (Vla.). The vocal section consists of Soprano (Sopr.), Alto (A.), Tenor (T.), and Bass (B.). The organ part (Org. e C.) is at the bottom. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts have lyrics: 'zu 2' for the Soprano and 'lo' for the Bass. The organ part has a 'p.' (piano) dynamic marking.

1. Tba. (D)  
2. 3.

Timp.

Fl. trv. 1. 2. zu 2

Ob. 1. 2.

1. Vl.  
2.

Vla.

1. Sopr. rum, A - men.  
2. rum, A - men.

A. rum, A - men.

T. rum, A - men.

B. rum, A - men.

Org. e C.