

BACH

Magnificat in D major

edited by:

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Magnificat in D Major

BWV 243

3

J. S. Bach

1. Magnificat anima mea

The musical score is arranged in a standard orchestral format. It features three trumpets (Tromba I, II, III) playing rhythmic patterns. The timpani provides a steady pulse. The woodwinds, including two flutes (Flauto traverso I, II), two oboes (Oboe I, II), and two violins (Violino I, II) with a viola, play melodic and harmonic lines. The vocal parts (Soprano I, Soprano II, Alto, Tenore, Basso) are currently silent, indicated by rests. The organ and continuo part is at the bottom, providing a bass line. The score is in D major and 3/4 time.

7

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6

6

This musical score consists of two systems of staves. The first system (measures 4-5) features a piano part with a treble and bass clef, and a string quartet part with four staves (two treble and two bass clefs). The piano part includes a melodic line in the right hand and a bass line in the left hand. The string quartet part shows rhythmic accompaniment for the violins and violas in the upper staves, and the cellos and double basses in the lower staves. The second system (measures 6-10) continues the piano part and the string quartet accompaniment. The piano part shows more complex rhythmic patterns and melodic development. The string quartet part continues with rhythmic accompaniment, with some staves showing rests.

This musical score page contains measures 10 through 14. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass clefs, with a key signature of two sharps (F# and C#). The vocal line is in treble clef. The score includes various musical notations such as eighth-note runs, slurs, and trills. A trill is explicitly marked with 'tr.' above a note in measure 10. The piano accompaniment consists of multiple staves, with some staves containing rests. The vocal line is present in measures 10-14, with some notes tied across measures. The overall structure is a piano and voice setting of a musical passage.

The first system of the musical score consists of five staves. The top three staves are grouped by a brace on the left. The first staff (treble clef) contains notes in measures 1, 2, and 5, with rests in measures 3 and 4. The second staff (treble clef) contains notes in measures 1, 2, and 5, with rests in measures 3 and 4. The third staff (treble clef) contains notes in measures 1, 2, and 5, with rests in measures 3 and 4. The fourth staff (bass clef) contains notes in measures 1, 2, and 5, with rests in measures 3 and 4. The fifth staff (bass clef) contains notes in measures 1, 2, and 5, with rests in measures 3 and 4.

The second system of the musical score consists of five staves. The top three staves are grouped by a brace on the left. The first staff (treble clef) contains a continuous melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a continuous melodic line with eighth and sixteenth notes. The third staff (treble clef) contains a continuous melodic line with eighth and sixteenth notes. The fourth staff (bass clef) contains a continuous melodic line with eighth and sixteenth notes. The fifth staff (bass clef) contains a continuous melodic line with eighth and sixteenth notes.

The third system of the musical score consists of five staves. The top three staves are grouped by a brace on the left. All five staves in this system contain rests, indicating that the music is silent for these measures.

The fourth system of the musical score consists of five staves. The top three staves are grouped by a brace on the left. The first staff (treble clef) contains notes in measures 16, 17, and 20, with rests in measures 18 and 19. The second staff (treble clef) contains notes in measures 16, 17, and 20, with rests in measures 18 and 19. The third staff (treble clef) contains notes in measures 16, 17, and 20, with rests in measures 18 and 19. The fourth staff (bass clef) contains notes in measures 16, 17, and 20, with rests in measures 18 and 19. The fifth staff (bass clef) contains notes in measures 16, 17, and 20, with rests in measures 18 and 19.

This musical score page contains measures 20 through 24. It features a piano accompaniment and a string quartet. The piano part is written in treble and bass clefs, with a key signature of two sharps (F# and C#). The string quartet consists of four staves: two violins (treble clef), two violas (alto clef), and two cellos/basses (bass clef). The score shows a variety of rhythmic patterns, including sixteenth-note runs, eighth-note chords, and sustained notes. Measure 20 begins with a half rest in the piano and a half note in the strings. Measures 21 and 22 continue with similar textures. Measures 23 and 24 feature more complex piano textures with sixteenth-note patterns and sustained notes, while the strings play a steady eighth-note accompaniment.

This musical score page contains measures 25 through 29. It features a piano accompaniment and a string section. The piano part is written in treble and bass clefs, with a key signature of two sharps (F# and C#). The string section consists of five staves: four treble clefs and one bass clef, all in the same key signature. The piano accompaniment includes a melodic line with slurs and ties, and a bass line with various rhythmic patterns. The string section is mostly silent, with some activity in the bass line at the end of the page.

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,

The first system of the piano introduction consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music begins with a series of rests, followed by a melodic line in the right hand and a supporting bass line in the left hand.

The second system continues the piano introduction with three staves. It features more complex rhythmic patterns and melodic development in both hands, with the right hand playing a more active role.

The third system of the piano introduction consists of three staves. The music continues to build in intensity and complexity, with the right hand playing a series of sixteenth-note passages.

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

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

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

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

The piano accompaniment for the fifth system continues in the bass clef, providing a rhythmic and harmonic foundation for the vocal line.

- - ni-ma me - a, a - ni-ma me - a, a - ni-ma me - a Do - - - - mi-

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

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

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

me - a, a - ni-ma me - a, a - ni-ma me - a, a - ni-ma me - a, a - ni - ma me - a Do - mi -

Piano accompaniment for the first system, measures 1-4. The music is in treble and bass clefs. Measures 1 and 2 are mostly rests, with some notes in measure 2. Measures 3 and 4 feature a simple melodic line in the right hand and a bass line in the left hand.

Piano accompaniment for the second system, measures 1-4. Measures 1 and 2 are mostly rests. Measures 3 and 4 feature a more complex texture with sixteenth-note runs in the right hand and sustained notes in the left hand.

Piano accompaniment for the third system, measures 1-4. Measures 1 and 2 are mostly rests. Measures 3 and 4 feature a melodic line in the right hand and a bass line in the left hand, similar to the first system.

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

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

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

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

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

Piano accompaniment for the fifth system, measures 1-4. The music is in treble and bass clefs. Measures 1 and 2 are mostly rests. Measures 3 and 4 feature a melodic line in the right hand and a bass line in the left hand.

Five empty musical staves, likely for piano accompaniment, arranged in two groups of three and two.

Two systems of musical staves. The first system has three staves with piano accompaniment. The second system has two staves with piano accompaniment. The music includes various rhythmic patterns and melodic lines.

Two systems of musical staves. The first system has two staves with piano accompaniment. The second system has three staves with piano accompaniment. The music continues with complex rhythmic and melodic structures.

Musical staff with a vocal line and lyrics: -gni - fi- cat, ma - gni - fi- cat, ma - - - - - gni - fi- cat, ma -

Musical staff with a vocal line and lyrics: -gni - fi- cat, ma - gni - fi- cat, ma - - - - - gni - fi- cat, ma -

Musical staff with a vocal line and lyrics: ma - - - - - gni - fi- cat, ma - - - - -

Musical staff with a vocal line and lyrics: ma - - - - - gni - fi- cat,

Musical staff with a vocal line and lyrics: ma - - - - - gni - fi- cat,

Musical staff with piano accompaniment, continuing the rhythmic and melodic patterns from the previous systems.

The first system of the score features a vocal line at the top with a long note followed by rests. Below it, the piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes, and the left hand plays a similar pattern. The key signature has one sharp (F#).

The second system continues the vocal and piano accompaniment. The vocal line has a melodic phrase. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and eighth notes in both hands. The key signature remains one sharp.

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

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

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 a - ni - ma

The final system shows the vocal line and piano accompaniment concluding the phrase. The piano accompaniment continues with rhythmic patterns in both hands. The key signature remains one sharp.

Piano accompaniment for the first system, measures 70-74. The treble clef part has a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic foundation with quarter and eighth notes.

Piano accompaniment for the second system, measures 75-79. The texture remains consistent with the first system, featuring a flowing treble part and a steady bass part.

Vocal line and piano accompaniment for the third system, measures 80-84. The vocal line is in a soprano or alto register, with lyrics in Latin. The piano accompaniment continues to support the vocal melody.

-gni - fi-cat, ma - gni - fi-cat a - ni-ma me-a, ma-gni - fi- cat a - ni - ma me-a... Do - mi-
 - - ni-ma me - a, a - ni-ma me-a, a - ni-ma me - a Do - - - mi-
 cat, ma - gni - fi-cat a - ni-ma, a - ni-ma me-a, a - ni-ma me - a, a - ni-ma me-a Do - mi-
 -gni - fi-cat, ma - gni - fi-cat a - ni-ma me-a, a - ni-ma me - a, a - ni-ma me-a Do - mi -
 me - a, a - ni-ma me - a, a - ni-ma me-a, a - ni-ma me - a, a ni - ma - me - a Do-mi

System 1: Treble clef, 4 staves. The first two staves are grouped by a brace. The music consists of quarter and eighth notes, with some rests. A fermata is placed over the final note of the first staff.

System 2: Treble clef, 4 staves. The first two staves are grouped by a brace. The music features eighth-note patterns and rests. A fermata is placed over the final note of the first staff.

System 3: Treble clef, 4 staves. The first two staves are grouped by a brace. The music features eighth-note patterns and rests. A fermata is placed over the final note of the first staff.

System 4: Treble clef, 1 staff. The staff contains a whole rest and the text "num." below it.

System 5: Treble clef, 1 staff. The staff contains a whole rest and the text "num." below it.

System 6: Treble clef, 1 staff. The staff contains a whole rest and the text "num." below it.

System 7: Treble clef, 1 staff. The staff contains a whole rest and the text "num." below it.

System 8: Bass clef, 1 staff. The staff contains a whole rest and the text "num." below it.

System 9: Bass clef, 1 staff. The staff contains eighth-note patterns and rests.

This musical score page contains measures 80 through 84. It features a piano part with three staves (treble, middle, and bass clefs) and a string quartet part with four staves (two violins, two violas, and two cellos/double basses). The piano part includes a trill in the right hand and a melodic line in the left hand. The string quartet part consists of rhythmic accompaniment and melodic lines for each instrument. The score is written in a key signature of two sharps (D major or F# minor) and a common time signature.

This musical score is arranged in three main systems. The first system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The second system consists of six staves: three treble clefs (top three) and three bass clefs (bottom three). The third system consists of five staves: four treble clefs (top four) and one bass clef (bottom one). The music is written in a key signature of two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, rests, and dynamic markings such as accents and slurs. The score concludes with a double bar line and repeat dots at the end of the final staff.

2. Et exultavit spiritus meus

1

Violino I

Violino II

Viola

Soprano II

Organo e Continuo

10

piano

forte

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

forte

20

piano

piano

piano

et ex-ul - ta - vit spi - ri - tus_ me - us et ex-ul - ta - vit spi - ri - tus_ me - us et ex - ul -

piano

- ta - - - vit_ spi - ri - tus_ me - us in De - o sa - lu -

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

De-o_ sa-lu - ta - ri_ me - o.

forte

forte

forte

forte

58

piano

Et ex-ul-ta-vit spi-ri-tus me-us in De-o sa-lu-ta-ri, sa-lu-

piano



67

piano

piano

piano

tr

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



76

forte

forte

forte

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

forte

Piano accompaniment for the first system, featuring treble and bass staves with a grand staff bracket on the left.



3. Quia respexit humilitatem

Adagio

Musical score for the second system, including Oboe d'Amore I, Soprano I, and Organ and Continuo parts.



Musical score for the third system, including vocal line and organ accompaniment.

Solo.
Qui - a__ re - spe - xit



Musical score for the fourth system, including vocal line and organ accompaniment.

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

11

qui - a - re - spe - xit hu - mi - li - ta - tem, hu - mi - li - ta - tem an - cil - lae - su - ae:

6
4
2

ec - ce, ec - ce,

6
4
2

19

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

6
4
2

22

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

6
4
2

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 - o - - -

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

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

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

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

Organo e Continuo

28

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

31

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

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

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

35

The musical score consists of piano accompaniment and vocal parts. The piano part is written in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. The vocal parts are in treble clef with the same key signature and time signature. The lyrics are in Latin and are distributed across several vocal staves.

Lyrics for the first vocal staff:
 ge - ne - ra - ti - o - - - - nes, o - mnes, o - mnes ge - ne - ra - ti -

Lyrics for the second vocal staff:
 o - mnes, o - mnes ge - ne - ra - ti - o - - - - nes,

Lyrics for the third vocal staff:
 o - mnes, o - mnes ge - ne - ra - ti - o

Lyrics for the fourth vocal staff:
 o - mnes, o - mnes ge - ne - ra - ti - o - - - - nes, o - mnes, o - mnes

Lyrics for the fifth vocal staff:
 nes, o - mnes, o - mnes ge - ne - ra - ti - o - - - -

38

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

41

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

45

The page contains a piano accompaniment and four vocal parts. The piano part consists of two systems of four staves each, with treble and bass clefs. The vocal parts are arranged in two systems of two staves each, with treble clefs. The lyrics are in Latin and are repeated across the vocal lines.

nes, 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 - - - -

nes, 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 -

48

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

1 5. Quia fecit mihi magna

Basso

Organo e Continuo

Qui-a fe-cit mi-hi

6

ma-gna, qui-a fe-cit mi-hi ma-gna, qui po-

tens, qui po-tens est; qui-a fe-cit_mi-hi ma

16 - gna qui po - - - tens est, et san-ctum no - men - e - jus, et san - - - ctum no - men, et

20 san-ctum no-men e - jus, san - ctum no-men e - jus_ san - ctum no - men e - jus, et san - ctum no - men e -

24 jus; qui-a fe-cit mi-hi ma - gna qui po - est, et san - - - ctum no - men,

29 san - ctum no - men e - jus.

6. Et misericordia

Violino I con sordino

1

Flauto traverso I
Violino I

Flauto traverso II
Violino II

Viola
Viola con sordino

Alto

Tenore

Organo e Continuo

4

Et mi-se - ri - cor - di - a mi-se - ri - cor - di - a a pro - ge - ni - e in pro - ge - ni -

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

8

es, et mi-se - ri -

es, et mi-se - ri -

12

cor - di - a mi - se - ri - cor - di - a a pro - ge - ni - e in pro - ge - ni - es, in pro - ge - ni - es ti - men - ti - bus

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

16

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

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

20

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

et mi - se - ri - cor - di - a mi - se - ri - cor - di - a a pro - ge -

23

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

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

27

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

31

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

33

Three staves of piano introduction, all containing rests.

Four staves of piano introduction with musical notation.

Three staves of piano introduction with musical notation.

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

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

Piano accompaniment for the third vocal line.

fe - cit — po - ten - - - - -

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

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

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

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

Piano accompaniment for the first system, including treble and bass staves.

Piano accompaniment for the second system, including treble and bass staves.

Vocal line with lyrics and piano accompaniment for the third system.

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

First system of piano introduction, measures 1-4. The music is in G major and 4/4 time. It features a simple harmonic accompaniment with quarter notes in the right hand and eighth notes in the left hand.

Second system of piano introduction, measures 5-8. The music continues with similar harmonic accompaniment, showing some melodic movement in the right hand.

Third system of piano introduction, measures 9-12. This system includes the vocal entry with lyrics: "sper - sit, di - sper - sit, di - sper - sit su - per - bos men - te". The piano accompaniment continues with a steady eighth-note bass line and a more active right hand.

8. Deposuit potentes

Violini
all'unisono

Tenore

Organo e
Continuo

1

7

12

Solo.
De - po - -

17

- su - it, de - po - - su - it po - ten - - tes de se - -

23

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

- vit hu - mi - les;

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

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

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

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

56

62

65

9. Esurientes implevit bonis

Flauto traverso I

Flauto traverso II

Alto

Organo e Continuo

pizz.

tr

5

E - su - ri - en - tes im-

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

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

nes; e - su - ri - en - tes im -

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

26

nis, im - ple

30

vit_ bo-nis, et di - vi - tes_ di - mi - sit, et di - vi - tes_ di - mi - sit, di - mi - sit

34

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

38

Piano accompaniment for the first system, featuring treble and bass staves with various musical notations including trills and slurs.



10. Suscepit Israel

Oboe I.II. *all'unisono*

Soprano I

Soprano II

Alto

Organo e Violoncello

senza Violone e Bassoni

Su-sce - pit_ I - sra-el pu - e - rum_ su - um, su-sce - pit_ I - sra-el, su-sce - pit_

Su-sce - pit_ I - sra-el pu - e - rum_ su - um,

Su-sce - pit_ I - sra-el pu - e - rum_ su - um, su-sce - pit_ Is - ra-el,

1



8

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

su-sce - pit_ I - sra-el, su-sce - pit_ I - sra-el, su-sce - pit_ I - sra-el, su - sce-pit I - sra - el

su-sce - pit_ I - sra - el_ pu - e - rum_ su - um, su - sce - pit I - sra-el, su-sce - pit_ I - sra - el_

- sra - el pu - e - rum_ su - um, re - cor - da - tus mi - se - ri - cor - - - - -
 pu - e - rum_ su - um, re - cor - da - tus mi - se - ri - cor - - - - -
 pu - e - rum su - um, re - cor - da - tus mi - se - ri - cor - - - - -



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



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

11. Sicut locutus est

1

Soprano I

Soprano II

Alto

Tenore

Basso

Organo e Continuo

Si - cut lo - cu - tus est ad pa - tres

Si - cut lo - cu - tus est ad pa - tres no - stros, A - bra - ham et se - mi - ni e - jus_ in
arco

8

Si - cut lo - cu - tus

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

no - stros, A - bra - ham et se - mi - ni e - jus_ in se - cu - la, si - cut lo - cu - tus est

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

15

Si - cut lo -

est ad pa - tres no - stros, A - bra - ham et se - mi - ni e - jus_ in se - cu - la, A - bra

e - jus_ in se - cu - la, in se - cu - la, in se - cu - la,

in se - cu - la, si - cut lo - cu - tus est ad pa - tres no - stros si - cut lo -

est ad pa - tres no - stros si - cut lo - cu - tus est in se - cu - la,

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

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

se - cu - la, A - bra - ham et se - mi - ni e - jus, A - bra - ham et se - mi - ni e - jus in se -
no - stros, A - bra - ham, A - bra - ham et se - mi - ni e - jus, A - bra - ham et se - mi - ni e - jus in se -
se - cu - la A - bra - ham, A - bra - ham et se - mi - ni e - jus A - bra - ham et se - mi - ni e - jus in se -
se - cu - la, A - bra - ham, A - bra - ham et se - mi - ni e - jus, A - bra - ham et se - mi - ni e - jus in se -
no - stros, A - bra - ham, A - bra - ham et se - mi - ni e - jus, A - bra - ham et se - mi - ni e - jus, se - mi - ni e - jus, se - mi - ni

cu - la, in se - cu - la, in se - cu - la, A - bra - ham et se - mi - ni e - jus in se - cu - la, si - cut lo - cu - tus est ad pa - tres no -

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

12. Gloria Patri

Flauto traverso I

Flauto traverso II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano I
Glo - ri - a, glo - ri - a

Soprano II
Glo - ri - a, glo - ri - a

Alto
Glo - ri - a, glo - ri - a

Tenore
Glo - ri - a, glo - ri - a

Basso
Glo - ri - a, glo - ri - a

Organo e Continuo
Tasto solo
6
5
(accomp.)

Empty musical staves for the first system, consisting of three treble clefs and one bass clef.

Musical staves for the second system, showing piano accompaniment with notes and rests.

Musical staves for the third system, showing piano accompaniment with notes and rests.

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

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

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

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

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

Tasto solo
(6 5) (5 3)

glo - - - - - ri - a et Spi - ri - tu - i

glo - - - - - ri - a et Spi - ri - tu - i

glo - - - - - ri - a et Spi - ri - tu - i

glo - - - - - ri - a et Spi - ri - tu - i

glo - - - - - ri - a et Spi - ri - tu - i

Tasto solo *(accomp.)*

The first system of the piano accompaniment consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are indicated in several places. Slurs are used to group notes across measures. The key signature has two sharps (F# and C#), and the time signature is 3/4.

The second system contains five vocal staves. The top four staves are in treble clef, and the bottom one is in bass clef. The lyrics are: "san - - - - - cto!" followed by "Si-cut e - rat in_ prin" on the right side of the staves. The music includes slurs, trills (tr), and rests. The key signature remains two sharps, and the time signature is 3/4.

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

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

Si-cut e - rat in_ prin - ci - pi - o, si-cut e - rat in_ prin - ci - pi - o, in_ prin-

- ci - pi - o, in prin-ci - pi - o, et nunc, nunc et se - mper et in se - cu - la,
 - ci - pi - o, in prin-ci - pi - o, et nunc, nunc et se - mper et in se - cu - la,
 ci - pi - o, in prin-ci - pi - o, et nunc, nunc et se - mper et in se - cu - la,
 ci - pi - o, in prin-ci - pi - o, et nunc, nunc et se - mper et in se - cu - la,
 ci - pi - o, in prin-ci - pi - o, et nunc, nunc et se - mper et in se - cu - la,

Piano accompaniment for the first system, measures 1-5. The right hand has a melodic line starting in measure 4, while the left hand has a simple bass line.

Piano accompaniment for the second system, measures 6-10. The right hand features a complex, flowing melodic line with trills, and the left hand has a steady bass line.

Piano accompaniment for the third system, measures 11-15. The right hand has a melodic line with trills, and the left hand has a rhythmic bass line.

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

Piano accompaniment for the fourth system, measures 16-20. The right hand has a melodic line with trills, and the left hand has a rhythmic bass line.

Piano accompaniment for the fifth system, measures 21-25. The right hand has a melodic line with trills, and the left hand has a rhythmic bass line.

This musical score consists of two systems of piano accompaniment and five vocal staves. The piano part is written in treble and bass clefs with a key signature of two sharps (F# and C#). The vocal parts are written in treble clef with the same key signature. The lyrics for the vocal parts are "rum, A - men." The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like *z* (zorglos) and *z* (zögernd). The vocal lines are arranged in a choral style, with each voice part having its own staff. The piano accompaniment features intricate patterns, including sixteenth-note runs and chords.