

MAGNIFICAT.

No 1. Magnificat anima mea. (Chor.)

J. S. Bach.
Für die Aufführung eingerichtet
von Karl Straube.

Allegro moderato.

Tromba I. in D
 Tromba II. in D
 Tromba III. in D
 Timpani in C
 Flauto traverso I.
 Flauto traverso II.
 Oboe I.
 Oboe II.
 Fagotto.
 Violino I.
 Violino II.
 Viola.
 Soprano I.
 Soprano II.
 Alto.
 Tenore.
 Basso.
 Violoncello e Basso.
 Cembalo.
 Organo.

Tutti
f *cresc.*
marc.
con Ped. *senza Ped.*

This musical score page contains 18 staves of music. The top four staves are vocal parts, with dynamics ranging from *ff* to *f marcato*. The middle section consists of a grand piano with five staves (treble and bass clefs), featuring complex textures with dynamics like *ff dim.*, *mf legg.*, and *f espr. molto*. The bottom section includes a double bass line and two piano accompaniment staves (treble and bass clefs), with dynamics such as *ff*, *mf*, and *f*. The score is marked with various performance instructions including *dim.*, *legg.*, *espr. molto*, and *marcato*.

The musical score on page 7 consists of multiple staves. The upper section includes a piano part with various dynamics such as *mf*, *cresc.*, *f*, and *fp*. It also features articulation marks like *tr* (trills) and accents (>). The lower section includes a bass line and a grand staff (treble and bass clefs) with dynamics like *cresc.* and *marc.* (marcato). Performance instructions include *con Ped.* (con peditale) at the bottom right. Section markers 'A' are located at the top center and bottom center of the page.

B

Musical score for section B, consisting of multiple staves. The score includes various musical notations such as dynamics (cresc., mf, ff, marc., marc. molto), articulation (accents), and performance instructions (con Ped.). The notation is complex, featuring many sixteenth and thirty-second notes, particularly in the lower staves. The score is divided into measures by vertical bar lines.

B con Ped.

ma - *marc.* - gni - fi - cat, ma - *legg.* - gni - fi - cat a - ni - ma me - a, *legg.* a -

ma - *marc.* - gni - fi - cat a - - ni - ma me - a, ma - - gni - fi -

ma - *marc.* - gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - cat, ma -

ma - *marc.* - 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

mf ma marcato

f marc.

II.
I.

This page of a musical score features a complex arrangement of instruments and voices. It begins with a piano introduction in the upper systems, marked with dynamics like *f marc.* and *f espr.*, and includes a *sempre* instruction. The vocal parts enter in the lower systems with the lyrics: *-nima me-a, a-ni-ma me-a, a-nima me-a Do-mi-cat, ma-gni-fi-cat a-nima, a-nima me-a, a-nima me-a, a-ni-ma me-a Do-mi-gni-ficat, ma-gni-fi-cat a-nima me-a, ma-gni-fi-cat a-ni-ma me-a Do-mi-me-a, a-nima me-a, a-nima me-a, a-nima me-a, a-ni-ma me-a Do-mi-*. The score is filled with detailed musical notation, including various dynamics such as *f marc.*, *f espr.*, *f espr. e*, *cresc.*, *mf*, and *con Ped.*.

D

The first system of the musical score consists of ten staves. The top two staves are for the piano, and the remaining eight are for the violin. The piano part includes a right-hand staff with a melodic line and a left-hand staff with a rhythmic accompaniment. The violin part features a single staff with a melodic line. Dynamics include *mf* and *ff*. Performance markings include *mf marc. e cresc.* and *p cresc.*.

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

The second system of the musical score consists of ten staves. The top two staves are for the piano, and the remaining eight are for the violin. The piano part includes a right-hand staff with a melodic line and a left-hand staff with a rhythmic accompaniment. The violin part features a single staff with a melodic line. Dynamics include *mf* and *ff*. Performance markings include *mf cresc.* and *ff*.

D

senza Ped.

g
ni - fi-cat, ma - gni - fi-cat, ma - gni - fi-cat, ma -
g
ni - fi-cat, ma - gni - fi-cat, ma - gni - fi-cat, ma -
ma - marc. - gni - fi-cat, ma -
ma - marc. - gni - fi-cat, ma -
ma - marc. - gni - fi-cat, ma -

ff *mf legg.* *mf*

dim. *p* *espr.* *cresc.* *p*

The musical score is written for voice and piano. It features a vocal line with lyrics and several piano accompaniment staves. The score includes various performance instructions such as *ff* (fortissimo), *mf* (mezzo-forte), *legg.* (leggiero), *dim.* (diminuendo), *p* (piano), *espr.* (espressivo), and *cresc.* (crescendo). The lyrics are: "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 -". The piano part includes complex rhythmic patterns and dynamic markings.

p *mf* *f marc.*
p *mf* *f marc.*
mf *p* *mf* *cresc.*
mf *p* *mf* *cresc.*
f espr. *p* *mf* *cresc.*
f *mf* *mf* *cresc.*
mf *dim.* *p* *mf* *cresc.*
mf *dim.* *p* *cresc.*
mf *dim.* *p* *cresc.*
f *dim.* *p* *cresc.* *cresc.*
 gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - cat, ma - *marc.* - gni - fi - cat, ma - gni - fi - *cresc.*
 gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - *cresc.*
marc. - gni - fi - cat, ma - gni - fi - cat. ma - *marc.* - gni - fi - cat, ma - gni - fi - *f cresc.*
 ma - *marc.* - gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - *f cresc.*
mf *dim.* *p* *mf* *cresc.*
mf *dim.* *p* *cresc.*

The image shows a page of a musical score, page 18. It features a vocal line and piano accompaniment. The vocal line begins with the lyrics: "ma - gni - ficat, ma - gni - ficat, ma - gni - ficat, ma - gni - ficat, ma -". The piano accompaniment includes various performance markings such as *mf*, *legg.*, *f marc.*, *espr.*, and *ff marc.*.

The score is arranged in systems. The first system consists of a grand staff (treble and bass clefs) for the piano and a vocal line (soprano clef). The second system continues with similar staves. The vocal line is written in a higher register than the piano accompaniment. The piano accompaniment features intricate rhythmic patterns and dynamic markings.

Key markings include:

- mf* (mezzo-forte)
- legg.* (leggiero)
- f marc.* (f marcato)
- espr.* (espressivo)
- ff marc.* (fortissimo marcato)

The lyrics are: 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, ma - gni - ficat, a - ni - ma me - a, a - ni - ma me - a, a - ni - ma me - a, a - ni - ma me - a.

F

This musical score page contains 20 staves. The top section (staves 1-10) includes vocal parts and piano accompaniment with various dynamic markings: *ff*, *mf*, *f*, *cresc.*, *dim.*, *p*, and *espr.*. The middle section (staves 11-15) consists of five staves of piano accompaniment, each starting with a *num.* (numerical) marking and a *fff* dynamic. The bottom section (staves 16-20) continues the piano accompaniment with dynamic markings *ff*, *mf*, *f*, and *cresc.*. The key signature is one sharp (F#) and the time signature is 4/4. The page concludes with a final **F** dynamic marking.

This page of a musical score contains 18 staves. The top two staves are for woodwinds, with the first staff marked *espr.* and the second *marc.*. The next two staves are for strings, with the first marked *f marc.* and the second *mf*. The following six staves are for brass instruments, with various dynamic markings including *f*, *mf*, and *f marc.*. The bottom four staves are for the piano, with dynamic markings such as *f*, *mf*, and *f marc.*. The score includes a variety of musical notations, including notes, rests, and dynamic markings like *cresc.* (crescendo) and *tr.* (trill). The key signature is one sharp (F#) and the time signature is 4/4.

senza rit.

The musical score on page 22 is a complex orchestral and piano arrangement. It begins with a *senza rit.* (without ritardando) instruction. The score is written in G major and 2/4 time. The piano part is highly detailed, featuring dense textures with frequent *ff* (fortissimo) and *fff* (fortississimo) dynamics, along with *cresc.* (crescendo) markings. The woodwinds and strings also contribute to the rich texture, with various dynamic markings and articulations. The score concludes with a *senza rit.* instruction and a *attacca No. 2* marking, indicating the start of the next movement.

senza rit.

attacca No. 2.

№ 2. Et exultavit. (Arie für Mezzosopran.)

Andante con moto.

Violino I. *Tutti.*

Violino II. *Tutti.* *f' espr.* *più f*

Viola. *Tutti.* *f* *mf* *f* *più f*

Soprano II.

Violoncello e Basso. *Tutti.* *f* *marc.* *mf* *f* *marc.*

Cembalo. *leggiero* *mf* *mp* *mf* *p* *mf*

più f *ff* *p* *mf* *Zwei Pulte.*

più f *ff* *p*

più f *ff* *p*

più f marc. *più f* *ff* *p* *mf marc.* *Ein Pult.*

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

Tutti. *Zwei Pulte.*

Tutti. *f* *pp* *Zwei Pulte.* *espr.*

Tutti. *f* *pp* *Zwei Pulte.*

me - us, *Tutti.* *f* *pp* *Zwei Pulte.* *pp*

marc. *f* *pp* *mp marc.* *pp* *Ein Pult.*

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

A

poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
mf
 me-us, et ex-ul-ta-vit spi-ri-tus me-us, et ex-ul-ta-
marc. *poco a poco cresc.* *marc.*
poco a poco cresc.

f *legg. e dim.* *p* *mf legg.*
f *legg. e dim.* *p*
f *legg. e dim.* *mf* *p*
 -vit spi-ri-tus me-us in De-o sa-lu-ta-
f *mf* *espr.*
dim. *p*

pp *mf legg.* *p* *mf legg.* *p*
pp
pp *p* *cresc.*
 -ri, sa-lu-ta-ri
 Velli coll'arco
pp C. B. pizz. *p. a p. cresc.*

poco ritenuto - - - - - **B** a tempo

f *espr.* *sovr.* *p* *Tutti.* *poco a poco cresc.* *f marc.*

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

f *p* *p* *cresc.*

ff *mf cresc.* *ff* *mp* *p* *Tutti.* *p* *f marc.*

Et ex - ul - ta - - vit spi - ri - tus me - us in
Ein Pult.

mf *ff* *p* *C.B. coll' arco* *mf marc.* *p* *f marc.*

Zwei Pulte. *mf legg.* *p* *mf* *p* *un poco rit.*

f espressivo *espr.*

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

mf marc. *mf* *p* *C.B. coll' arco* *C.B. pizz.* *f* *espr.* *mf*

C a tempo

Zwei Pulte. *pp* *poco a poco cresc.*

Zwei Pulte. *pp* *poco a poco cresc.*

pp *poco a poco cresc.* *im Ausdruck steigern*

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

pp *G.B. coll' arco* *mf marc.* *mf marc.* *mf cresc.*

pp *cresc.*

D a tempo

f *poco ritenuto* *Tutti.* *f* *Tutti.* *f espr.*

f *Tutti.* *mf*

f *p espr.* *f* *mf*

f - ri me - o, in De - o sa - lu - ta - ri me - o. *Tutti.*

f *p C. B. coll' arco* *cresc.* *f* *f marc.* *mf*

f *p C. B. pizz.* *cresc.*

D

f *piu f* *piu f* *ff* *ten.*

f *piu f* *piu f* *ff* *ten.*

f *piu f* *piu f* *ff*

f *marc.* *piu f* *piu f* *ff* *ten.*

mf *cresc.* *ff*

Nº 3. Quia respexit. (Arie für Sopran.)

Adagio.

(Ein Bläser.)

Oboe d'amore I.

Solo.
p sempre molto espressivo ma con tenerezza
pp
pp

Soprano I.

Violoncello e Basso.

Cembalo.

Ein Pult.
p
espr.
espr.
mf espr.

f
pp
p dolce e teneramente
 Qui - a re - spe - xit
mp
pp C. B. pizz.
mf espr.

molto espr.
pp
pp
 hu - mi - li - ta - tem, hu - mi - li - ta - tem an - cil - lae su - - ae,
pp
mp espr.
pp
mp espr.
p
mp espr.

Im Ausdruck steigern.
pp
 qui - - a re - spe - - xit hu - mi - li - ta - - tem,
p
mp espr.
p
mp espr.
p
mp espr.

rall. - - - **A** Più Adagio.

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

pp *pp* *pp* *pp* *pp*

p *mp espr.* *pp* *mp espr.*

C.B. coll'arco

dim. *pp*

rit. - - - **A** Poco più Andante.

ec - ce, ec - ce,

pp *pp* *p* *p* *espr.*

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

mf *mp* *f* *mf* *espr.* *mf espr.*

ritardando

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

mf espr. *p* *mf espr.* *p* *mf espr.*

№ 4. Omnes generationes. (Chor.)

Allegro maestoso.

Flauto traverso I. Tutti. *f marc.* *mf*

Flauto traverso II. Tutti. *mf* *f marc.* *mf*

Oboe d'amore I. Solo. *ppp* Tutti. *f marc.* *mf*

Oboe d'amore II. Tutti. *mf* *f marc.* *mf*

Fagotto. Tutti. *f marc.* *mf cresc.* *ff*

Violino I. Tutti. *f* *f marc.*

Violino II. Tutti. *mf* *f marc.*

Viola. Tutti. *mf* *cresc. f marc.* *p*

Soprano I. Solo. Tutti. *f marc.*

Soprano II. Tutti. *f* *f marc.*

Alto. Tutti. *f* *f marc.*

Tenore. Tutti. *f* *f marc.*

Basso. Tutti. *ff marc.*

Violoncello e Basso. Tutti. *pp f marc.* *mf cresc.* *f*

Cembalo. *pp mf*

Organo. *mf* *Man. I* *II* *Senza Ped.*

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

A

The musical score consists of 15 systems of staves. The first system includes a grand staff (piano and violin/viola) and a bass staff (cello and double bass). The second system through the fifth system are vocal parts with lyrics. The sixth system through the eighth system are instrumental parts. The ninth system through the eleventh system are vocal parts with lyrics. The twelfth system through the thirteenth system are instrumental parts. The fourteenth and fifteenth systems are grand staves.

Lyrics:
 - mnes, omnes ge-ne-ra-ti-o - nes, o-mnes, o-mnes ge-ne-ra-ti-o -
 - nes, omnes ge-ne-ra-ti - o - nes, omnes, omnes
 o - nes,
 ge-ne-ra-ti-o - nes, omnes, omnes ge-ne-ra-ti-o - nes,
 nes, omnes, omnes ge-ne-ra-ti-o - nes,

Dynamic and Performance Markings:
 ff marc., f marc., mf, cresc., dim., p, legg., poco marc., ff, f marc., ff marc., ff marc. e cresc., ff mf

A

The musical score is arranged in a system of staves. The top section consists of eight staves of piano accompaniment, with dynamics such as *p*, *f marc.*, *mf*, and *f*. The vocal section follows, with lyrics in Latin: *-nes, o-mnes, o-mnes ge-ne-ra-ti-o - nes, o-mnes ge-ne-ra-ti-ge-ne-ra-ti-o - nes, o-mnes, omnes ge-ne-ra-ti-o - nes, o-mnes, omnes ge-ne-ra-ti-o - nes, o-mnes, omnes ge-ne-ra-ti-o - nes, o-mnes, omnes ge-ne-ra-ti-o*. The vocal parts include soprano, alto, tenor, and bass lines, with dynamics like *legg.*, *f marc.*, and *ff marc.*. The piano accompaniment continues below the vocal lines, with dynamics such as *ff*, *f marc.*, and *mf*.

ff marc. *mf* *cresc.* *ff marc.*

ff marc. *mf* *ff marc.*

ff marc. *mf* *cresc.* *ff marc.*

ff marc. *mf* *ff marc.*

marcatissimo e sempre cresc.

mf *marc.* *ff marc.*

f marc. *ff marc.* *mf* *cresc.* *fff marc.*

ff marc. *ff marc.*

ff marc. *ff marc.* *ff marc.* *cresc.* *fff marc.*

ff marc.

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

ff marc. *ff marc.* *ff marc.* *cresc.* *fff marc.*

marcatissimo e sempre cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

ten. , Adagio.

rit. -

Musical score for strings and woodwinds, measures 1-12. The score is in 4/4 time and features a variety of dynamics and articulations. The woodwinds (flutes, oboes, and bassoons) play a melodic line with accents and crescendos. The strings provide a rhythmic accompaniment with marcato and crescendo markings. Dynamics range from *pp* to *ff*. The tempo is marked *Adagio*.

Vocal staves with lyrics, measures 1-12. The lyrics are: "nes, omnes, o-mnes ge-ne-ra-ti-o-nes, o-mnes, o-mnes ge-ne-ra-ti-o-nes." The vocal parts are written in a high register and feature a variety of dynamics and articulations. Dynamics range from *fff* to *pp*. The tempo is marked *Adagio*.

Musical score for strings and woodwinds, measures 13-24. The score continues the previous section with similar dynamics and articulations. Dynamics range from *pp* to *ff*. The tempo is marked *Adagio*.

Musical score for strings and woodwinds, measures 25-36. The score concludes the section with a *rit.* marking and a *dim.* marking. Dynamics range from *ppp* to *ff*. The tempo is marked *Adagio*.

Adagio.

rit. -
attaca N° 5.

Nº 5. Quia fecit mihi magna. (Arie für Baß.)

Moderato.

Basso solo.

Violoncello e Basso.

Cembalo.

p dolce

Quia fe-cit mi-hi magna, quia fe-cit mihi

a tempo Ein Pult Tutti Ein Pult

p C. B. pizz. *mf teneramente* C. B. coll'arco *p* C. B. pizz.

magna, qui po- tens, qui po-tens est;

mf C. B. coll'arco *espr.* *cresc. -* *f* *cresc. -* *f* *espr.* *Tutti*

quia fe-cit mi-hi ma- gna, qui po- tens est, et sanctum no- men

mf Ein Pult *mf* *mf*

e - jus, et san - - - ctum nomen, et sanctum nomen e - jus, san - - - ctum nomen e - jus, san - ctum

piu f *p*

no - men e - jus, et san - ctum no - men e - jus; *mf dolce* qui - a fe - cit mi - hi

cresc. *f* *espr.* *Tutti* *p* *Ein Pult*

ma - - gna, qui po - - tens est, et san - ctum no - men, *cresc.* *f* *rall.-* san - ctum no - men e -

mf *cresc.* *f*

a tempo jus.

Tutti *f* *piu f* *ritard.* *p*

a tempo *f* *ritard.* *p*

Nº 6. Et misericordia. (Duett für Alt und Tenor.)

Larghetto, con gran espressione.

Flauto traverso I. *Tutti pp espr. cresc. f pp*

Flauto traverso II. *Tutti pp espr. cresc. f pp*

Violino I. con sordino. *Tutti pp espr. cresc. f pp*

Violino II. con sordino. *Tutti pp espr. cresc. f pp*

Viola. con sordino. *pp espr. cresc. f pp*

Alto. *pp dolce*

Tenore. *pp dolce*

Violoncello e Basso. con sordino. *Tutti pp espr. cresc. f pp C. B. pizz*

Cembalo. *pp espr. cresc. pp*

simile

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

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

Tutti p C. B. coll' arco

Woodwind parts: *fespr.* Ein Bläser, *fespr.* Zwei Pulte, *fespr.* Zwei Pulte, *fespr.* Zwei Pulte. Dynamics include *cresc.*, *f*, *p*, and *fespr. dim.*

Vocal lines: *mf* et mi-se-ri-cor-di-a, mise-ri-cor-di-a a progenie
mf et mi-se-ri-cor-di-a, mise-ri-cor-di-a a proge-

String parts: *espr.*, *mf*, *f*, *p*, *mf*, *p*, *mf*. Includes *cresc.* markings.

B

Woodwind parts: *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*. Includes *Tutti* markings.

Vocal lines: *mf* in progenies, in proge-ni-es ti-men-tibus e-um, ti-men-tibus e-um,
mf -ni-e in proge-ni-es ti-men-tibus e-um, ti-men-tibus e-um,

String parts: *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*. Includes *C.B. pizz.*, *C.B. coll'arco*, *cresc.*, and *mf* markings.

B

ritard. - - - Sostenuto.

p cresc. f pp

p cresc. f pp

p cresc. f pp

p espr. f pp

mf f p

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

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

C. B. coll' arco

p cresc. f pp C. B. pizz.

p cresc. f pp delicatamente

D

a tempo

pp espr. cresc. f rall. - pp

pp espr. cresc. f pp

pp espr. cresc. f pp

pp espr. cresc. f pp

pp espr. cresc. f pp

pp

- tibus e um.

men - tibus e um.

C. B. coll' arco

pp cresc. f pp

pp cresc. f pp

D

attaca N° 7.

Nº 7. Fecit potentiam. (Chor.)

Allegro energico.

Tromba I in D. 

Tromba II in D. 

Tromba III in D. 

Timpani in 

Flauto traverso I. 

Flauto traverso II. 

Oboe I. 

Oboe II. 

Fagotto. 

Violino I. senza sordino. 

Violino II. senza sordino. 

Viola. senza sordino. 

Soprano I. 

Soprano II. 

Alto. 

Tenore. 

Basso. 

Violoncello e Basso. senza sordino. 

Cembalo. 

Organo. 



fe-cit po-ten-ti-am, fe-cit po-ten-ti-am,
 fe-cit po-ten-ti-am, fe-cit po-ten-ti-am,
ff marc.
 fe-cit po-ten-ti-am in bra-chio su-o, po-ten-ti-am, fe-cit po-ten-ti-am in bra-chio su-
 fe-cit po-ten-ti-am, fe-cit po-ten-ti-am,
simile

The first system of the score consists of seven staves. The top two staves are for the vocal line, which is mostly silent in this section. The remaining five staves are for the piano accompaniment, featuring intricate rhythmic patterns with frequent accents and dynamic markings such as *f* and *sf*.

The second system contains the vocal line and piano accompaniment. The vocal line includes the following lyrics: *fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, in bra - chio su - o, di - sper - sit, fecit po - ten - ti - am, fe - cit po - ten - ti - am, di - sper - sit, dispersit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am.* The piano accompaniment features a prominent *ff marc.* marking and continues with complex rhythmic textures.

The third system continues the piano accompaniment. It features a *II mf* marking in the lower right portion of the system. The accompaniment consists of several staves with rhythmic patterns and chordal textures.

The musical score is arranged in a multi-stem format. The top section consists of ten staves for vocal parts, with dynamics ranging from *f* to *sf*. Below these are two staves for a piano accompaniment, including a double bass line. The lyrics are written in Latin and are distributed across several vocal staves. The score includes performance markings such as *ff marc.*, *poco a poco cresc.*, *I. più f*, and *II. f*. The key signature is one sharp (F#), and the time signature is 4/4.

ff marc. *f sf* *sf* *sf*

fe - cit po - ten - *marc.*

o, di - sper - - sit, fecit po - ten - tiam, fe - cit po - ten - tiam, di - sper - sit, dispersit, *marc.*

di - sper - - sit, fecit po - ten - tiam, fe - cit po - ten - tiam, di - sper - sit, di - sper - sit, *marc. sempre*

spersit, di - sper - - sit, fecit po - ten - tiam, fe - cit po - ten - tiam, di - sper - sit, di - sper - sit, *marc. sempre*

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

poco a poco cresc. *ff*

I. più f *II. f*

B

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and instrumental accompaniment. The lyrics are: "ti-am in bra-chi-o su-o, po-ten-tiam, fe-cit po-ten-tiam in bra-chi-o su-o, di-sper-sit, fecit po-ten-tiam, fe-cit po-ten-tiam, di-sper-sit, di-sper-sit, di-sper-sit, di-sper-sit, fe-cit po-ten-tiam, fe-cit po-ten-tiam, di-sper-sit, di-sper-sit, di-sper-sit, di-sper-sit, o, di-sper-sit, fecit po-ten-tiam, fe-cit po-ten-tiam, di-sper-sit, di-sper-sit,". Performance markings include *ff marc.*, *f*, *sf*, *marc.*, *marcato*, *sempre marc.*, and *fff marcato*. The bottom system features a piano accompaniment with markings *ff sempre* and *mf*. The letter 'B' appears at the end of the page.

B

poco a poco string. -

o, di - sper - sit, di - sper - sit, di - spersit, di - spersit
 spersit, di - sper - sit, di - sper - sit, dispersit, di - spersit
 di - sper - sit, dispersit, di - spersit, di -
 spersit, di - spersit, di - sper - sit, di - sper - sit, di - spersit,
 di - spersit, di - spersit, di - sper - sit, dispersit, dispersit

poco a poco string. -

Adagio.

rit.

su-perbos men-te cor-dis su - - i, men-te cor-dis su - - i.
 su-perbos men-te cor-dis su - - i, men-te cor-dis su - - i.
 spersit su-perbos men-te cor-dis su - - i, men-te cor-dis su - - i.
 di - spersit su-perbos men-te cor-dis su - - i, men-te cor-dis su - - i.
 su-perbos men-te cor-dis su - - i, men-te cor-dis su - - i.

Adagio.

rit.

№ 8. Deposuit. (Arie für Tenor).

Appassionato, ma non troppo allegro.

Violini I. II.
all' unisono.

Tenore solo.

Violoncello e Basso.

Cembalo.

Tutti.
f *sf* *f*

Tutti.
f *ten.*

f *piu f marc.* *piu f*

mf *cresc.* *mf* *cresc.* *f*

mf *cresc.*

ten. *ff* *sfz* *f*

ten. *De - po - Ein Pult.* *f*

mf

A

A

Zwei Pulte.

f marc. sf *f marc. sf* *f* *sf*

ten. *ten.*

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

ten. *ten.*

sempre f *mf* *sf*

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

f marc. *marc. più f*

Tutti.

f *sf* *cresc.* *ff*

- vit hu - mi -

cresc. *ff*

les;

Tutti.

f *ten.* *ten.*

les;

ten. *tr.* **B** *Zwei Pulte.* *f* *sfz*

ten. *f* *Ein Pult.* *ten.*

de - po - su - it, de -

B

f *sfz* *f*

po - su - it po - ten - tes de

ten. *mf* *f*

mf *mf* *cresc.* *sfz*

se - de, et ex - al - ta -

ten. *cresc.* *sfz*

mf *cresc.* *f* *dim.*

Un pochettino più tranquillo.

mf *espr.*

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

mf *mf*

Tutti.

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

ten. *ten.* *coll parte* *coll parte*

Tempo I.

les. *Tutti.* *ten.* *ten.*

piu f marc. *ten.* *mf* *mf*

piu f *mf*

cresc. *ten.* *ff* *senza rit.*

cresc. *f* *ff marc.* *sf* *ff*

cresc. *sf* *ff*

Nº 9. Esurientes (Arie für Alt).

Amabile e con tenerezza.

Ein Bläser.
Flauto traverso I. *p dolce e gracioso*

Ein Bläser.
Flauto traverso II. *p dolce e gracioso*

Alto.

Ein Pult.
Violoncello e Basso. *pizz. p*

Cembalo. *arpegg. pp pp*

The first system of the musical score includes staves for Flauto traverso I, Flauto traverso II, Alto, Violoncello e Basso, and Cembalo. The flute parts are marked with 'Ein Bläser.' and 'p dolce e gracioso'. The cello and bass part is marked 'Ein Pult.' and 'pizz. p'. The keyboard part is marked 'arpegg. pp' and 'pp'. The music is in a key with three sharps (F#, C#, G#) and a common time signature.

The second system continues the instrumental accompaniment. The flute parts feature 'espr.' (espressivo) markings. The keyboard part continues with 'pp' dynamics. The music maintains the same key signature and time signature.

A

The third system begins with a vocal entry marked with a large 'A'. The vocal line is marked 'pp dolce' and 'tr'. The instrumental accompaniment includes 'dim.' (diminuendo) markings and 'pp' dynamics. The lyrics 'E - su - ri - en - tes im - ple - - vit bo - nis,' are written below the vocal line. The system concludes with a large 'A' marking.

p e - su - ri - en - tes im - ple - - vit bo - nis, et di - vi - tes di - mi - sit, et *mp* *mf*

di - vi - tes di - mi - sit, di - mi - sit in - a - nes, et di - vi - tes di - mi - - sit in - *poco f* *p* *pp*

a - - nes, di - mi - sit in - a - - nes; *p* *pp* **B**

e - su - - ri - en - tes in - *p* *pp* **B**

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

pp *pp* *tr* *mp* *mf* *p*

- nis, im - ple -

p dolce e gracioso *p dolce e gracioso* *p*

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

p espr. *p espr.* *mp* *mf* *p* *p*

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

Violoncelli coll' arco

f *poco* *mf* *rall.* -

f *p* *espr.* *poco rall.* *sf* *p*

D

Tempo I.

p dolce e gracioso *espr.*

p dolce e gracioso

p

nes.

Violoncelli pizz.

p *pp*

p *pp* *ppp* *rit.*

dim. - *morendo* *ppp*

tr. *pp* *ppp*

pp *ppp* *rit.* *ppp*

№ 10. Suscepit Israel (Terzett für Solosopran I, II und Alt).

Tranquillo molto, ma sempre con gran espressione.

Oboe I. II.
all' unisono.

Zwei Bläser.

Soprano I.
Solo. *mp*

Soprano II.
Solo.

Alto.
Solo. *mf*

Violoncelli.
Tutti. *p*

Cembalo.
p arpegg.

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

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

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

p arpegg.

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

su - - um, 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 -

cresc.

cresc.

f ma dolce

mf

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

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 pu - - e - - rum su -

f *dim.* *p* *cresc.* *ed espr.* *f*

mf *dim.* *p* *cresc.*

rit.

rit.

a tempo

p *mf* *trang.* *pp* *cresc.* *espr. molto*

um, re - cor - da - tus mi - se - ri - cor -

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

um, re - cor - da - tus mi - se - ri - cor - *espr.*

p *pp* *cresc.*

p *pp* *poco a poco* *cresc.*

a tempo

f *espr.* *dim.* *p*

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

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 -

ed *espr.* *f* *dim.*

f *dim.*

rit.

f *espr.* *poco a poco dim.* *ppp* *pp*

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.

p *f* *ppp*

p *f* *dim.* *rit.* *ppp*

Nº 11. Sicut locutus est. (Chor)

Allegro moderato.

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Organo.

Tutti *f* Si - cut lo - cu - - - tus

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

Tutti *f* *mf*

mf *mf*

mf

senza Ped.

Tutti *f marc.* Si - cut lo -

Tutti *f marc.* Si - cut lo - cu - - - tus est ad pa - tres no - - - stros, A - bra -

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

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

f marc. *mf*

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

mf
f marc.
f marc.
f marc.
cresc. f marc.
cresc. f dim. con Ped.

A
 Tutti *f marc.*

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

mf
f marc.
p f marc.
mp cresc. f marc.
 II *mp*
 I *mf marc.*

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

f marc. *mf* *p* *f marc.*

cresc. - *mf* *f marc.* *marc.*
 con Ped.

B

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

mf *f* *mf* *cresc.*

B

cresc.

espr.
e - jus in se - cu - -

f ham et se - mi - ni e - jus in se - - - cu - la, in se -

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

f ham et se - mi - ni e - - jus in se - - - cu - la, in

f ham et se - mi - ni e - jus, *marc.* se - mi - ni e - jus, se - mi - ni e - jus in se - cu - la, *ff marc.* si - cut lo - - cu - - - tus

f marc. *ff marc.*

dim. *dim.* *marc.*

Ped.

C *f* *rit.*
la, in se - cu - la, A - bra - ham et se - mi - ni e - jus in se - cu - - la.

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

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

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

f est ad pa - tres no - - stros A - bra - ham et se - - mi - ni e - - jus in se - cu - la.

ten. *rit.*

rit.

C

Nº 12. Gloria. (Chor)

Maestoso.

Tromba I. in D

Tromba II. in D

Tromba III. in D

Timpani in $\frac{2}{4}$

Flauto traverso I. *Tutti*

Flauto traverso II. *Tutti*

Oboe I. *Tutti*

Oboe II. *Tutti*

Fagotto. *Tutti*

Violino I. *Tutti*

Violino II. *Tutti*

Viola. *Tutti*

Soprano I. *Tutti*
Glo-ri-a, glo-ri-a

Soprano II. *Tutti*
Glo-ri-a, glo-ri-a

Alto. *Tutti*
Glo-ri-a, glo-ri-a

Tenore. *Tutti*
Glo-ri-a, glo-ri-a

Basso. *Tutti*
Glo-ri-a, glo-ri-a

Violoncello e Basso. *Tutti*

Cembalo. *f*

Organo. *f*

con Ped. *p* (Tasto solo) *cresc.*

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

f *ff* *p* *cresc.* *p*

(Tasto solo)

Musical score for page 66, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings such as *cresc.*, *tr.*, *rit.*, and *ten.*, and includes the lyrics "ri-a et Spi-ri-tu-i san-cto."

The score is arranged in systems. The upper systems contain vocal parts with lyrics:

- Staff 1: *ff* *cresc.* *tr.* *rit.* *ten.*
- Staff 2: *ff* *cresc.* *tr.* *ten.*
- Staff 3: *ff* *cresc.* *tr.* *ten.*
- Staff 4: *ff* *cresc.* *tr.* *ten.*
- Staff 5: *ff* *cresc.* *tr.* *ten.*
- Staff 6: *ff* *cresc.* *tr.* *ten.*
- Staff 7: *ff* *cresc.* *tr.* *ten.*
- Staff 8: *ff* *cresc.* *tr.* *ten.*
- Staff 9: *ff* *cresc.* *tr.* *ten.*
- Staff 10: *ff* *cresc.* *tr.* *ten.*
- Staff 11: *ff* *cresc.* *tr.* *ten.*
- Staff 12: *ff* *cresc.* *tr.* *ten.*
- Staff 13: *ff* *cresc.* *tr.* *ten.*
- Staff 14: *ff* *cresc.* *tr.* *ten.*
- Staff 15: *ff* *cresc.* *tr.* *ten.*
- Staff 16: *ff* *cresc.* *tr.* *ten.*
- Staff 17: *ff* *cresc.* *tr.* *ten.*
- Staff 18: *ff* *cresc.* *tr.* *ten.*
- Staff 19: *ff* *cresc.* *tr.* *ten.*
- Staff 20: *ff* *cresc.* *tr.* *ten.*
- Staff 21: *ff* *cresc.* *tr.* *ten.*
- Staff 22: *ff* *cresc.* *tr.* *ten.*
- Staff 23: *ff* *cresc.* *tr.* *ten.*
- Staff 24: *ff* *cresc.* *tr.* *ten.*
- Staff 25: *ff* *cresc.* *tr.* *ten.*
- Staff 26: *ff* *cresc.* *tr.* *ten.*
- Staff 27: *ff* *cresc.* *tr.* *ten.*
- Staff 28: *ff* *cresc.* *tr.* *ten.*
- Staff 29: *ff* *cresc.* *tr.* *ten.*
- Staff 30: *ff* *cresc.* *tr.* *ten.*
- Staff 31: *ff* *cresc.* *tr.* *ten.*
- Staff 32: *ff* *cresc.* *tr.* *ten.*
- Staff 33: *ff* *cresc.* *tr.* *ten.*
- Staff 34: *ff* *cresc.* *tr.* *ten.*
- Staff 35: *ff* *cresc.* *tr.* *ten.*
- Staff 36: *ff* *cresc.* *tr.* *ten.*
- Staff 37: *ff* *cresc.* *tr.* *ten.*
- Staff 38: *ff* *cresc.* *tr.* *ten.*
- Staff 39: *ff* *cresc.* *tr.* *ten.*
- Staff 40: *ff* *cresc.* *tr.* *ten.*
- Staff 41: *ff* *cresc.* *tr.* *ten.*
- Staff 42: *ff* *cresc.* *tr.* *ten.*
- Staff 43: *ff* *cresc.* *tr.* *ten.*
- Staff 44: *ff* *cresc.* *tr.* *ten.*
- Staff 45: *ff* *cresc.* *tr.* *ten.*
- Staff 46: *ff* *cresc.* *tr.* *ten.*
- Staff 47: *ff* *cresc.* *tr.* *ten.*
- Staff 48: *ff* *cresc.* *tr.* *ten.*
- Staff 49: *ff* *cresc.* *tr.* *ten.*
- Staff 50: *ff* *cresc.* *tr.* *ten.*

The lower systems contain piano accompaniment with dynamic markings such as *cresc.*, *tr.*, *rit.*, and *ten.*.

Allegro moderato. (Tempo des ersten Chores)

The musical score is arranged in systems. The top system contains the first five staves, which are part of the orchestral accompaniment. The middle system contains the vocal staves with the lyrics: "Si-cut e - rat in prin - ci - pi - o,". The bottom system contains the final five staves, including the piano and double bass parts. The score is marked with various dynamics and performance instructions.

senza Ped.

Musical score for a choral and instrumental piece, page 68. The score includes multiple staves for instruments and voices. The vocal parts have Latin lyrics: "si-cut e-rat in prin-ci-pi-o, in prin-ci-pi-o, et".

The score features a variety of musical notations, including dynamics such as *f* (forte) and *ff* (fortissimo), and performance instructions like *marc.* (ritardando). The instrumental parts include complex rhythmic patterns and melodic lines. The vocal parts are arranged in four voices, with lyrics written below the notes.

The lyrics for the vocal parts are:

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

The first system of the score features a piano accompaniment. It consists of a grand staff with three staves: two treble clefs and one bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The first two staves of the grand staff contain a complex, rhythmic pattern of sixteenth and thirty-second notes, marked with a forte dynamic (*ff*) and a *marcato* (*marc.*) articulation. The third staff of the grand staff provides a more melodic and harmonic accompaniment, also marked with *ff* and *marcato*. The system concludes with a *sf* (sforzando) dynamic marking.

The second system of the score includes vocal parts and piano accompaniment. It features a grand staff with three staves: two treble clefs and one bass clef. The vocal parts are written in mensural notation with Latin lyrics underneath. The lyrics are: "nunc, nunc et sem-per et in se - cu - la, et in se - cu - la se - cu -". The piano accompaniment continues with the same rhythmic pattern as the first system, marked with *ff* and *marcato*. The system concludes with a *sf* dynamic marking.

A poco a poco stringendo - - - -

The musical score consists of several systems of staves. The top system includes five staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The second system includes staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons) and a vocal soloist. The vocal line includes the lyrics: "lo et in se-cu-la se-cu-lo". The score is marked with various dynamics and performance instructions, including *f*, *cresc.*, *marc.*, *ff*, *mf*, *sf*, and *sempre*. The bottom system includes staves for the piano accompaniment and a double bass line.

A con Ped. poco a poco stringendo - - - -

rit. a tempo

The musical score is arranged in several systems. The top system contains five staves, likely for woodwinds and strings, with markings such as *marc.*, *ff*, and *cresc.*. The middle system includes a vocal line with lyrics: *rum, A - men.* and a bass line with the instruction *con tutta forza*. The bottom system features a piano accompaniment with the instruction *cresc. poco a poco* and a final vocal line. The score concludes with the tempo markings *rit.* and *a tempo*.

SCAN

Inhalt.

Magnificat anima mea. (Chor).....	Page 5
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