

XI. MAGNIFICAT

1. Magnificat anima mea

Largo
f Tutti

Soprano
Mag - ni - fi - cat

Mezzo-Soprano
Mag - ni - fi - cat

Alto
Mag - ni - fi - cat

Tenore I
Mag - ni - fi - cat Mag - ni - fi - cat, Mag - ni - fi - cat.

Tenore II
Mag - ni - fi - cat, Mag - ni - fi - cat.

Basso I
Mag - ni - fi - cat, Mag - ni - fi - cat.

Basso II
Mag - ni - fi - cat.

più f *ff*

(Orch.)
Largo
mf *più f* *rit.* *lunga* *ff*

Molto lento
Soprano-Solo
p dolce

A - ni - ma me - - a Do - -

(Org.)
p sempre *tranc.* *rit.* *rit.*

mi - - num.

attacca:

2. Et exultavit *)

Mosso (♩)

Alto

Tenore I

Tenore II

Mosso (♩)

mf (Org.)

Et e - xul - ta - - - - - vit

Et e - xul - ta - - - - -

e - - - xul - ta - - - - - vit

et e - xul - ta - - - - -

- - - vit et e - xul - ta - - - - -

spi - - - ri - tus me - - - us

vit spi - ri - tus me - - - us, spi - - - ri - tus me - - -

vit spi - - - ri - tus me - us spi - - - ri - tus me - - -

*) Wenn im Chor hervorragende Solisten vorhanden sind, sollen die beiden Tenorpartien solistisch besetzt werden; die Alt - partie, als Trägerin des Cantus gregorianus, verlangt jedenfalls chorische Besetzung.

*) When there are outstanding soloists in the chorus, both tenor parts should be taken by soloists. The alto to which falls the Gregorian Cantus in any case needs choral treatment.

20

in De - o, De - o, De - o,

us in De - o, De - o, De - o,

20

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

De - o in De - o sa - lu - ta -

De - o in De - o sa - lu - ta -

ri me - ri me -

me - ri me -

p (dolce)

p

rit.

me - o.
me - o.

dim.
p

attacca:

3. Quia respexit

Scorrevole (*da ballo, animato*)

30

archi, Ob.,
f Org.

(Org.)

Lento e misterioso
Solo *p dolce*

Tenore

Qui - a re - spe -

Oboi *p*

Org.
p pp

40

8 xit. hu - - mi - - - li - ta - -

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are "xit. hu - - mi - - - li - ta - -". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

8 tem an - cil lae su - ae

Trombi
p
(dolce legato)

This system contains the second vocal line, Trombone part, and piano accompaniment. The vocal line continues with the lyrics "tem an - cil lae su - ae". The Trombone part is in a bass clef, marked *p* (piano) and *(dolce legato)*. The piano accompaniment continues with two staves.

8 Ec - ce e - - nim

Flauti
pdolce

pdolce

This system contains the third vocal line, Flute part, and piano accompaniment. The vocal line begins with the lyrics "Ec - ce e - - nim". The Flute part is in a soprano clef, marked *pdolce*. The piano accompaniment continues with two staves.

50

8 ex hoc be - a - tam me di - -

espr.

8 cent.

pp rit.

p

pp

rit.

Tempo I (come prima)

Tempo I (come prima)

f (archi, Ob.)
(Org.)

Tenori

ff **Tutti**

Om - nes

(Org.)

8 ge - - ne - ra - ti - o - - nes.

60 *molto rit.*

ff

attacca:

4. Quia fecit^{*)}

Molto calmo (♩)

Alto

f Tutti

Qui - - -

Baritono I

f (ma dolce) Solo

Qui - a fe - - -

cit, - - - qui - a - -

Baritono II

Solo *f* (ma dolce)

Qui - a fe - - -

Molto calmo (♩)

mf (Org.)

a - - -

fe - - - cit

fe - - -

cit

- - - cit, - - - qui - a - fe - - -

p dolce

2. Vl. soli

p dolce

^{*)}Der Alt ist unbedingt mehrfach, die Baritonpartien sind nach Möglichkeit - solistisch zu besetzen. Von großer Bedeutung ist der Echo-Charakter der beiden Solo-Violenen.

^{*)} It is absolutely necessary that the alto part should be taken by several people, while the baritone parts can be taken by soloists, according to convenience. The echo-character of the two solo violin voices is of great significance.

mi - hi mag - na, qui po -

fe - cit mi - hi mag - na, fe - cit mi - hi mag - na, qui

- cit, fe - cit mi - hi mag - na, qui po -

p (eco) *f* *mf* *f più*

p *f*

p (eco) *f* *f più*

70

- tens est.

po - tens est.

tens est et san -

f *più f* *p dolce*

espr.

70

no - men e -
tum - no - men e -

The first system consists of five staves. The top staff is a vocal line with a long note. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line with a melodic line and a bass line. The fifth staff is a piano accompaniment line with a bass line.

Tempo I (scorrevole)

jus.
jus.
jus.
ff
Tempo I (scorrevole)
mf
attacca:

The second system consists of five staves. The top three staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line with a melodic line and a bass line. The fifth staff is a piano accompaniment line with a bass line.

pro - ge - ni - e in pro - ge - ni - es in pro -

a pro - ge - ni - e in pro - ge - ni - es in pro -

a pro - ge - ni - e in pro - ge - ni - es in pro -

100

ge - ni - es ti -

ge - ni - es ti -

ge - ni - es ti -

ti - men - ti - bus, e um

ti - men - ti - bus, e um

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

men - ti - bus e um.

men - ti - bus e um.

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

ti - men - ti - bus e um.

men - ti - bus e um.

6. Fecit potentiam

Calmo
Contralto

110

Vii. I
f (ma dolce)
(Cemb.) Archi
f (ma dolce)

p (eco)

Solo

120

Fe - - - cit - - - po - - -

f

ten - - - ti - - - am in bra - - - chi - - - o

Vii. II
VII. I
p *f*
p

su - - o

Vii.

p

This system contains measures 127, 128, and 129. It features a vocal line with lyrics 'su - - o' and a piano accompaniment. The piano part includes a dynamic marking of *p* and a 'Vii.' instruction. The key signature has one flat, and the time signature is 4/4.

130

di - - sper - - sit su -

Vii. I

This system contains measures 130, 131, and 132. The vocal line has lyrics 'di - - sper - - sit su -'. The piano accompaniment includes a 'Vii. I' instruction. The key signature changes to two flats.

per - - bos men - - te cor - - dis

p

This system contains measures 133, 134, and 135. The vocal line has lyrics 'per - - bos men - - te cor - - dis'. The piano accompaniment includes a dynamic marking of *p*.

140 *rit. poco a poco*

su

Vii.

Vii. I

f

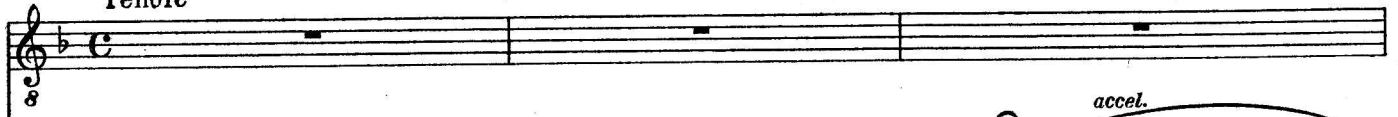
ff

This system contains measures 140, 141, and 142. The vocal line has lyrics 'su'. The piano accompaniment includes dynamic markings of *f* and *ff*, and a 'Vii. I' instruction. The key signature changes to three flats.

attacca:

7. Deposuit (Pezzo d'eco)

Lento, meditando
Tenore



Empty tenor vocal staff with a treble clef and a common time signature.

Oboi soli

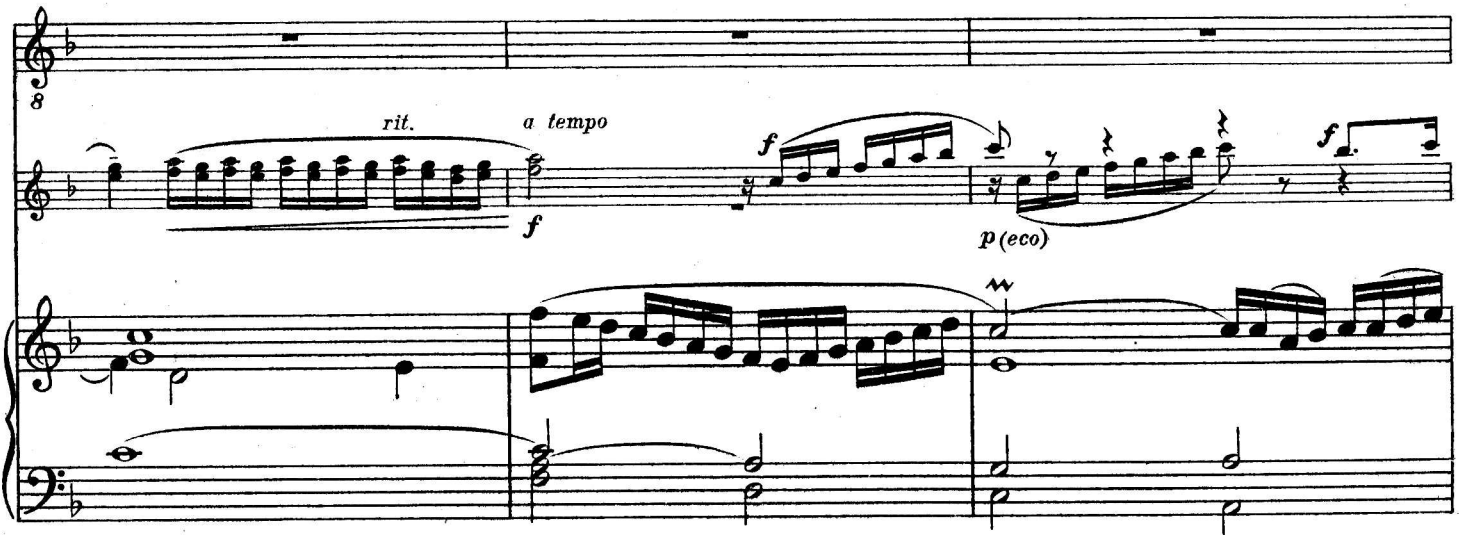


Oboe solo line with dynamics *p* and *f*, and an *accel.* marking.

Lento, meditando
(Org.)



Organ accompaniment with dynamics *p*.



Second system of music featuring Oboe and Organ accompaniment. Includes markings for *rit.*, *a tempo*, *f*, and *p (eco)*.

150

Solo



Vocal solo and accompaniment starting with the lyrics "De - - - po". Includes dynamics *p* and *f*.

8 - - - su - - - it po - - - -

f *p(eco)* *f* *p*

Detailed description: This system contains the first system of music. It features a vocal line on a single staff with lyrics 'su - - - it po - - - -'. Below it is a piano accompaniment consisting of two staves. The piano part includes dynamic markings *f*, *p(eco)*, *f*, and *p*. The music is in a minor key and features a mix of eighth and sixteenth notes.

8 ten - - - tes de se - - - -

f *p* *f* *p* *f* *p*

Detailed description: This system contains the second system of music. The vocal line has lyrics 'ten - - - tes de se - - - -'. The piano accompaniment continues with dynamic markings *f* and *p*. The piano part features a prominent eighth-note pattern in the right hand and a more melodic line in the left hand.

8 de. *pp* *morendo* **160**

2 Vli. soli *fp* *p* *morendo*

Detailed description: This system contains the third system of music. The vocal line begins with the word 'de.' and is followed by a rest. The piano accompaniment includes a *morendo* marking. A violin solo section is introduced with the instruction '2 Vli. soli' and a dynamic marking of *fp*. The piano part continues with a *p* dynamic and a *morendo* marking. The system concludes with a boxed measure number '160'.

8

poco accel. *accel.* *rit.*

fp *sfz* *p*

tr

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a piano accompaniment. The music features a series of chords and melodic lines. The first measure has a dynamic marking of *fp*. The second measure has a dynamic marking of *sfz*. The third measure has a dynamic marking of *p*. The tempo markings are *poco accel.*, *accel.*, and *rit.*. There is a trill marking *tr* in the second measure of the middle staff.

8

f *p* *f*

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a piano accompaniment. The music features a series of chords and melodic lines. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *f*.

8

et ex - - - al - - -

p *p* *p* *p*

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a piano accompaniment. The music features a series of chords and melodic lines. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p*.

170

8 ta - - - vit hu - - -

f *p* *f* *p*

This system contains the first two measures of the piece. The vocal line features a long note on 'ta' followed by a rest, then a note on 'vit' followed by a rest, and finally a note on 'hu' followed by a rest. The piano accompaniment consists of a series of sixteenth-note runs in the right hand, with dynamics alternating between *f* and *p*. The left hand provides a simple harmonic accompaniment.

8 - - - - -

f *p* *f* *p* *f* *p*

This system contains measures 172 and 173. The vocal line has a long rest for the first measure, followed by a note in the second measure. The piano accompaniment continues with sixteenth-note runs in the right hand, with dynamics alternating between *f* and *p*. The left hand continues with a simple harmonic accompaniment.

8 - - - - -

rit. *pp*

mi - - - les

f *p* *pp dolce* *morendo*

rit. *(dolcissimo)*

attacca:

This system contains the final two measures of the piece. The vocal line has a long rest for the first measure, followed by a note on 'mi' in the second measure. The piano accompaniment features a *rit.* (ritardando) in the first measure, followed by a *pp* (pianissimo) section with *dolce* (sweet) and *morendo* (fading) markings. The right hand has sixteenth-note runs, and the left hand has a simple harmonic accompaniment. The piece concludes with the instruction *attacca:*.

Grave (♩) *Tempo I* 180

Soprano

Alto

f (Orch.) *ff*

Lento (*liberamente*) *Tempo II* *morendo*

Tutti *p*

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

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

Tempo I (come prima) 190

f *ff* *mf*

Tempo II (come prima)

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

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

Tempo II (come prima)

Tempo I 200

Tempo II *p*

et di - vi - tes di -

et di - vi - tes di -

Tempo I 200

f

ff

Tempo II

Tempo I

210

f

- mi - sit in - a - nes.

f

- mi - sit in - a - nes.

rit. *ff*

Tempo I

210

f

ff

rit.

attacca:

9. Suscepit Israel (Pezzo d'eco)

Calmo (♩) **Solo**

Soprano
Sus - ce - - - - - pit, sus - ce - -

Mezzosoprano
Solo
Sus - ce - - - - -

Tenore

Calmo (♩)
(Org.) *dolce*

Tutti

Sus - - - - - oe - - - - - pit

- - - - - pit Is - ra -

- - - - - pit, sus - ce - - - - -

el pu - - - - -

- - - - - pit Is - ra - el

Is - - - - - ra - - - - - el pu - - - - -

220

e - rum su -
 pu -
 e - rum su - una

um re - cor -
 e - rum su - um

da -
 re - cor -
 re - cor - da - re

p dolce

tus mi se - -

, p dolce

tus mi - -

mi - - - se - ri - cor - -

- ri - cor - - di - ae su - -

se - ri - cor - - di - ae su - -

di - - - ae su - - - - -

230 *cresc. poco a poco*

- - - - - ae.

cresc. poco a poco

- - - - - ae.

cresc.

- - - - - ae.

230

attacca:

10. Sicut locutus

Allegretto (♩)

Alto

(archi) (ottoni) (archi)

p *pp* *p*

(non legato)

Tutti *f*

Sic - ut

(ottoni) (archi) (ottoni)

240 , *Meno*

lo - cu - tus est ad pa - tres no -

(archi) (ottoni)

mf *p* *f* *legato*

Tempo I

(Tutti) *f*

stros. A - - -

(ottoni) (archi) (ottoni) (archi) (ottoni)

p *f*

- bra - ham et se - mi - ni e - jus

(archi) (ottoni) (archi) (ottoni) (archi) (ottoni)

ff

in sae - - - - - cu - la.

mf *cresc.* *ff*

250

attacca:

11. Gloria Patri

Andante (quasi improvisando)

Soprano

Tenore I

Tenore II

Solo *mp*

Glo - - - - -

Andante (quasi improvisando)

(Org.)

(liberamente)

- ri - a,

Tutti *p dolce*

260

This system contains the first two systems of music. The top system features three vocal staves: the upper two are for Soprano and Alto, and the lower one is for Tenor/Bass. The piano accompaniment is on the bottom system. The lyrics include "Glo - ri - a" and "Glo - ri - a". Dynamics include *f* and *p*. A *Solo* marking is present for the Tenor/Bass part, with an *(eco)* marking below it. The piano part includes a *260* rehearsal mark.

This system contains the third and fourth systems of music. The vocal staves continue with lyrics: "ri - a", "ri - a", "a", "ri - a", "Pa - tri", and "glo - ri - a". Dynamics include *pp (eco)*, *f*, and *p (Falsetto)*. The piano accompaniment continues with the lyrics "glo - ri - a" and "glo - ri - a".

This system contains the fifth and sixth systems of music. The vocal staves continue with lyrics: "Pa - tri", "tri", "et", "et", "Pa - tri", and "et". Dynamics include *f* and *p*. The piano accompaniment continues with the lyrics "Pa - tri" and "et".

Fi - li - o

Fi - li - o

et Fi - li - o

et

et

pp

f

p

270 Scorrevole (*Tempo doppio*), *Tempo II*

Solo *p*

et Spi - ri - tu - i san -

270 Scorrevole (*Tempo doppio*), *Tempo II*

cto

Calmo (quasi la metà di Tempo II)

280

Tutti

et

Solo

Spi - ri - tu -

et Spi-ri-tu-i

et Spi-ri-

Calmo (quasi la metà di Tempo II)

280

i San -

San -

tu-i

San -

a

a

rit. - - - pp - - -

- - - - - cto.

(s)an - - - - cto.

a

(s)an - - - - cto.

rit. - - - - -

pp

attacca:

12. Sicut erat

Largo e robusto (*sempre molto legato*)

290

f *sfz*

Soprano
Sic - ut e - rat in prin - ci - pi - o

Mezzosoprano
f
Sic - ut e - rat in prin - ci - pi -

Alto
mf
Sic - ut e - rat in prin - ci -

Tenore I
f
Sic - ut e - rat in prin - ci -

Tenore II
f
Sic - ut e - rat in prin - ci -

Basso I
f
Sic - ut e - rat in prin - ci - pi - o in prin - ci -

Basso II
f
Sic - ut e - rat in prin - ci - pi - o

Largo e robusto (*sempre molto legato*)

290

(Tutti)
f (*sempre molto legato*)

300

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

o et nunc et sem - per

- pi - o et nunc et sem - per et in se - cu - la

- pi - o et nunc et nunc et sem - per et in se - cu - la se -

- pi - o et nunc et sem - per

- pi - o et nunc et sem - per et in se - cu - la

et nunc et sem - per, et nunc et sem - per

300

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

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

se - cu - lo - - - rum

8 - cu - lo - - - rum

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

se - cu - lo - - - rum

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

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

U. E. 11954

310

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

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

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

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

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

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

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

310

- rum, A

- rum, A

- rum, A

- rum, A

- rum, A

- rum, A

- rum, A

ff *f (sempre legato)*

molto rit. 320 *fff*

men, A - - - men. *fff*

men, A - - - men. *fff*

men, A - - - men. *fff*

men, A - - - men. *fff*

men, A - - - men. *fff*

men, A - - - men. *fff*

men, A - - - men. *fff*

men, A - - - men. *fff*

molto rit. 320 *fff*

fff