

# BACH

## Magnificat in D major

edited by:

CALEBE BARROS



# Magnificat in D Major

BWV 243

3

J. S. Bach

## 1. Magnificat anima mea

The musical score is arranged in a standard orchestral format. The top section consists of three trumpet parts (Tromba I, II, III) and timpani. Below these are the woodwinds: two flutes (Flauto traverso I, II), two oboes (Oboe I, II), and two violins (Violino I, II) with a viola. The vocal parts include Soprano I and II, Alto, Tenore, and Basso. At the bottom is the Organ and Continuo. The score is in D major (two sharps) and 3/4 time. The first four measures are shown, with some measures containing rests for the vocal and string parts.

7

5

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6

6

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This musical score consists of two systems of staves. The first system (measures 4-5) features a piano accompaniment with a treble and bass clef, and a vocal line with a treble clef. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The vocal line has a melodic line with some rests. The second system (measures 6-10) features a string quartet with four staves (two violins, two violas, and two cellos/double basses). The strings play a rhythmic accompaniment with various articulations and dynamics. The key signature is one sharp (F#) and the time signature is 4/4.

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 notes, sixteenth notes, 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 showing rests in measures 10-11. The vocal line begins in measure 10 with a melodic phrase. The overall structure is a piano and voice setting of a musical passage.

This musical score page contains measures 6 through 15. It features a piano accompaniment and five string staves. The piano part is written in treble clef with a key signature of two sharps (F# and C#). The string parts are written in treble and bass clefs with the same key signature. The piano accompaniment includes a variety of rhythmic patterns, such as eighth-note runs, sixteenth-note passages, and quarter-note chords. The string parts provide harmonic support with sustained notes and rhythmic patterns. The score is organized into systems, with the piano part at the top and the string parts below. The first system (measures 6-8) shows the piano part with some rests, while the string parts are active. The second system (measures 9-11) continues the piano accompaniment with more complex rhythmic figures. The third system (measures 12-14) shows the piano part with a mix of rhythmic patterns, and the string parts with sustained notes. The final system (measure 15) concludes the page with a final piano accompaniment figure and string notes.

This musical score page, numbered 20 of 7, 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#). It includes a variety of rhythmic patterns, such as eighth-note runs, sixteenth-note passages, and sustained chords. The vocal line is written in a single treble clef, showing a melodic line with some rests. The score is organized into systems, with the piano accompaniment and vocal line grouped together. The page concludes with a final bass clef line at the bottom.

This musical score page contains measures 25 through 29. It features a piano part with three staves (treble, middle, and bass clefs) and a string section with five staves (three treble clefs and two bass clefs). The piano part includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The string section is mostly silent, with some activity in the bass line at the bottom of the page. The key signature has two sharps (F# and C#).



The first system of the score consists of a grand staff (treble and bass clefs) and a separate bass line. The grand staff features a complex piano accompaniment with six staves. The top two staves of the grand staff have a treble clef and a key signature of one sharp (F#). The bottom four staves have a bass clef and a key signature of one sharp (F#). The piano accompaniment includes intricate sixteenth-note patterns in the upper voices and a steady bass line. The first two measures of the system contain rests for the vocal parts, while the piano accompaniment continues. The system concludes with four measures of piano accompaniment.

The second system features vocal entries for four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter in the third measure of the system with the lyrics "Ma - gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - cat,". The piano accompaniment continues with the same rhythmic patterns as in the first system. The system concludes with four measures of piano accompaniment.



First system of piano accompaniment, measures 40-44. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

Second system of piano accompaniment, measures 45-49. The musical texture continues with intricate right-hand passages and a consistent left-hand accompaniment.

Third system containing the vocal line and piano accompaniment, measures 50-54. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are:
   
- - 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-
 The piano accompaniment continues in the bass clef, providing harmonic support for the vocal melody.

Piano accompaniment for the first system, measures 1-4. The system consists of three staves: two treble clefs and one bass clef. The music is in a key with one sharp (F#) and a common time signature. The first two measures are mostly rests, with some notes in the bass line. The last two measures feature more active piano accompaniment with eighth and sixteenth notes.

Piano accompaniment for the second system, measures 1-4. The system consists of four staves: two treble clefs and two bass clefs. The music is in a key with two sharps (F# and C#) and a common time signature. The first two measures are mostly rests. The last two measures feature a complex piano accompaniment with rapid sixteenth-note passages in the upper staves and sustained notes in the lower staves.

Piano accompaniment for the third system, measures 1-4. The system consists of four staves: two treble clefs and two bass clefs. The music is in a key with two sharps (F# and C#) and a common time signature. The first two measures are mostly rests. The last two measures feature a piano accompaniment with eighth-note patterns in the upper staves and sustained notes in the lower staves.

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 fourth system, measures 1-4. The system consists of two staves: one treble clef and one bass clef. The music is in a key with two sharps (F# and C#) and a common time signature. The first two measures are mostly rests. The last two measures feature a piano accompaniment with eighth-note patterns in the upper staff and sustained notes in the lower staff.





Piano accompaniment for the first system, measures 60-64. It consists of three staves: two treble clefs and one bass clef. The music features a rhythmic pattern of eighth and sixteenth notes in the upper staves, with rests in the lower staff.

Piano accompaniment for the second system, measures 65-69. It consists of three staves: two treble clefs and one bass clef. The music continues with a rhythmic pattern of eighth and sixteenth notes, with rests in the lower staff.

Piano accompaniment for the third system, measures 70-74. It consists of three staves: two treble clefs and one bass clef. The music continues with a rhythmic pattern of eighth and sixteenth notes, with rests in the lower staff.

Vocal line for the first system, measures 60-64. The lyrics are: cat, ma - gni - fi - cat, ma - gni - fi - cat,

Vocal line for the second system, measures 65-69. The lyrics are: cat, ma - gni - fi - cat, ma - gni - fi - cat,

Vocal line for the third system, measures 70-74. The lyrics are: cat, ma - gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - cat, ma -

Vocal line for the fourth system, measures 75-79. The lyrics are: cat, ma - gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - cat, ma -

Vocal line for the fifth system, measures 80-84. The lyrics are: cat, ma - gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - cat, ma -

Piano accompaniment for the fifth system, measures 80-84. It consists of two staves: one treble clef and one bass clef. The music continues with a rhythmic pattern of eighth and sixteenth notes.

The musical score consists of two systems of piano accompaniment and four systems of vocal lines. The piano accompaniment is written in treble and bass clefs with a key signature of one sharp (F#). The vocal lines are in a single melodic line with lyrics in Latin. The lyrics are: 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 me - a, a - gni - fi - cat, ma - gni - fi - cat a - ni - ma me - a, 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, a - ni - ma me - a, a - ni - ma me - a, a - ni - ma me - a, a - ni - ma me - a.



Piano accompaniment for the first system, measures 70-74. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic foundation with a mix of quarter and eighth notes, including several rests.

Piano accompaniment for the second system, measures 75-79. The texture becomes more complex with overlapping melodic lines and rhythmic patterns in both the treble and bass staves.

Vocal line and piano accompaniment for the third system, measures 80-84. The vocal line is written in a soprano or alto clef, with lyrics in Latin. The piano accompaniment continues with a steady rhythmic accompaniment.

-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-



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/basses). The piano part begins with a half rest in the first two measures, followed by a complex rhythmic pattern of eighth and sixteenth notes in the third measure, which continues through the fourth and fifth measures. The string quartet part starts with a melodic line in the first violin, supported by the other instruments. The key signature has two sharps (F# and C#), and the time signature is 4/4. Trills (tr) are indicated above notes in the piano part in measures 80 and 84. The page number '80' is in the top left, and '19' is in the top right.

This musical score page contains measures 2085 through 2090. It is divided into two systems. The first system (measures 2085-2090) features a piano accompaniment with four staves: two treble clefs and two bass clefs. The piano part includes a complex texture with sixteenth-note runs and chords. The second system (measures 2091-2095) consists of five staves, all of which are empty, indicating that the instruments are silent during these measures. The key signature is two sharps (F# and C#), and the time signature is 4/4.

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*

Musical score for measures 2230-2238. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line enters at measure 2230 with the lyrics: - ta - - - vit\_ spi - ri - tus\_ me - us in De - o sa - lu -



Musical score for measures 2239-2247. The piano accompaniment continues with the same eighth-note pattern. The vocal line resumes at measure 2239 with the lyrics: - ta - - ri, sa - lu - ta - - - ri\_ me - o, in



Musical score for measures 2248-2256. The piano accompaniment continues. The vocal line resumes at measure 2248 with the lyrics: De-o\_ sa-lu - ta - ri\_ me - o. The word *forte* is written above the piano accompaniment in measures 2248, 2249, and 2250, and below the vocal line in measure 2250.

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, measures 1-8. The score is in G major (one sharp) and common time (C). It features a complex texture with multiple voices in both hands, including sixteenth-note patterns and sustained chords.

### 3. Quia respexit humilitatem

**Adagio**

Musical score for the second system, measures 9-12. The score is in G major and common time. It includes parts for Flauto traverso I, Oboe d'Amore I, Soprano I, and Organo e Continuo. The tempo is marked **Adagio**. The Flauto traverso I part begins with a first-measure rest (1) and then plays a melodic line. The Oboe d'Amore I part plays a similar melodic line. The Soprano I part has a first-measure rest. The Organo e Continuo part provides a harmonic accompaniment.

Musical score for the third system, measures 13-16. The score is in G major and common time. It includes parts for Flauto traverso I, Oboe d'Amore I, Soprano I, and Organo e Continuo. The tempo is marked **Adagio**. The Flauto traverso I part has a first-measure rest (4) and then plays a melodic line. The Oboe d'Amore I part plays a similar melodic line. The Soprano I part has a first-measure rest and then enters with the lyrics "Solo. Qui - a - re - spe - xit". The Organo e Continuo part provides a harmonic accompaniment.

Musical score for the fourth system, measures 17-20. The score is in G major and common time. It includes parts for Flauto traverso I, Oboe d'Amore I, Soprano I, and Organo e Continuo. The tempo is marked **Adagio**. The Flauto traverso I part has a first-measure rest (7) and then plays a melodic line. The Oboe d'Amore I part plays a similar melodic line. The Soprano I part has a first-measure rest and then enters with the lyrics "hu - mi - li - ta - tem, hu - mi - li - ta - tem an - cil - lae su - ae,". The Organo e Continuo part provides a harmonic accompaniment.





## 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-



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 -







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.

1 6. Et misericordia

Flauto traverso I  
Violino I con sordino

Flauto traverso II  
Violino II con sordino

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



Four staves of piano introduction music. The first two staves are treble clef, and the last two are bass clef. The music consists of a series of rests followed by rhythmic patterns of eighth and sixteenth notes.

Four staves of piano accompaniment music. The first two staves are treble clef, and the last two are bass clef. The music features a consistent rhythmic pattern of eighth and sixteenth notes across all staves.

Four staves of piano accompaniment music. The first two staves are treble clef, and the last two are bass clef. The music continues with the same rhythmic pattern as the previous section.

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

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

Four staves of piano accompaniment music. The first two staves are treble clef, and the last two are bass clef. The music features a consistent rhythmic pattern of eighth and sixteenth notes.

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

Four staves of piano accompaniment music. The first two staves are treble clef, and the last two are bass clef. The music continues with the same rhythmic pattern.

Four staves of piano accompaniment music. The first two staves are treble clef, and the last two are bass clef. The music continues with the same rhythmic pattern.









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, featuring a simple harmonic accompaniment in the right hand and a bass line in the left hand.

Second system of piano introduction, measures 5-8. The piano part continues with a steady accompaniment, while the vocal line begins with a melodic phrase.

Third system of piano introduction, measures 9-12. The piano accompaniment becomes more active with sixteenth-note patterns, and the vocal line continues its melodic development.

Fourth system of piano introduction, measures 13-16. The piano part features a prominent sixteenth-note accompaniment, and the vocal line reaches a climactic point.

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

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

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

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

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

Adagio

Fifth system of piano introduction, measures 17-20. The piano accompaniment continues with a consistent sixteenth-note texture, and the vocal line concludes the phrase.

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 potentes

Oboe I.II.  
*all'unisono*

Oboe I

Violini  
*all'unisono*

Tenore

Organo e  
Continuo

1

Musical score for measures 1-6. Oboe I.II. and Oboe I are silent. Violini play a rhythmic pattern. Tenore is silent. Organo e Continuo play a bass line.

7

Musical score for measures 7-11. Oboe I.II. and Oboe I are silent. Violini play a rhythmic pattern. Tenore is silent. Organo e Continuo play a bass line.

12

Musical score for measures 12-16. Oboe I.II. and Oboe I are silent. Violini play a rhythmic pattern. Tenore has a solo entrance. Organo e Continuo play a bass line.

Solo.  
De - po - -

17

Musical score for measures 17-21. Oboe I.II. and Oboe I are silent. Violini play a rhythmic pattern. Tenore has a solo entrance. Organo e Continuo play a bass line.

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

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 -



45

Musical score for measures 45-49. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "vit, et ex - al - ta - vit hu - mi - les,". The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

50

Musical score for measures 50-55. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "et ex - al - ta - - - - vit hu - mi - les." The piano part continues with the same accompaniment pattern as the previous system.

56

Musical score for measures 56-61. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "et ex - al - ta - - - - vit hu - mi - les." The piano part continues with the same accompaniment pattern as the previous system.

62

Musical score for measures 62-66. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "et ex - al - ta - - - - vit hu - mi - les." The piano part continues with the same accompaniment pattern as the previous system.

First system of musical notation, featuring four staves (two treble clefs and two bass clefs) in a key signature of three sharps (F#, C#, G#) and common time (C). The notation includes various rhythmic patterns and rests.

9. Esurientes implevit bonis

Flauto traverso I

Flauto traverso II

Alto

Organo e Continuo

pizz.

Second system of musical notation, featuring four staves (two flutes, alto, and organ/continuo) in a key signature of three sharps and common time. The organ part is marked "pizz.". The flute parts include trills (tr).

5

Third system of musical notation, featuring four staves (two flutes, alto, and organ/continuo) in a key signature of three sharps and common time. The flute parts include trills (tr). The lyrics "E - su - ri - en - tes im -" are visible at the end of the system.

E - su - ri - en - tes im -

9

Fourth system of musical notation, featuring four staves (two flutes, alto, and organ/continuo) in a key signature of three sharps and common time. The flute parts include trills (tr). The lyrics "ple - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - nis, et di - vi - tes - di - mi - sit, et" are visible at the end of the system.

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

13

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 -

17

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

22

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

26

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

10. Suscepit Israel

1

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,

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\_

16

- 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 - -



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,

22

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-  
- - - - - cu-la, in se- - - - - cu-  
- - - - - cu-la, A-bra-ham et se-mi-ni e-jus in se-cu-  
- - - - - cu-la, in se- - - - - cu-  
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  
*(accomp.)*  
Tasto solo

Tromba I

Tromba II

Tromba III

Timpani

Musical staves for Tromba I, Tromba II, Tromba III, and Timpani. All parts show rests for the first four measures of the page.

Musical staves for vocal parts and piano accompaniment. The vocal parts begin with a melody in the fifth measure, and the piano accompaniment provides harmonic support.

Pa - tri, glo - ri - a Fi - li - o, (triplets and trill)

Pa - tri, glo - ri - a Fi - li - o, (triplets and trill)

Pa - tri, glo - ri - a Fi - li - o, (triplets and trill)

Pa - tri, glo - ri - a Fi - li - o, (triplets and trill)

Pa - tri, glo - ri - a Fi - li - o, (triplets and trill)

(accomp.)  
(6 5) (5 3)

Tasto solo

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

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 includes five vocal staves and one piano accompaniment staff. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "san - - - - - cto!" followed by "Si-cut e - rat in\_ prin". The piano accompaniment continues with similar rhythmic patterns as the first system, including trills and slurs. The key signature and time signature remain the same.

Three staves of piano accompaniment. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of rhythmic patterns with rests.

Four staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music features more complex rhythmic patterns, including sixteenth-note runs.

Four staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with rhythmic patterns and rests.

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-

One staff of piano accompaniment in bass clef, continuing the rhythmic patterns from the previous systems.

- 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,

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 - lo - - - - -

This musical score consists of two systems of piano accompaniment and five systems of vocal lines. The piano part is written in treble and bass clefs with a key signature of two sharps (F# and C#). The vocal lines are in treble clef with the same key signature. The lyrics 'rum, A - men.' are repeated across five vocal staves, with the first staff starting at the beginning of the system and the others continuing the phrase. The piano accompaniment features intricate patterns of eighth and sixteenth notes, often with slurs and accents. The vocal lines are primarily composed of quarter and eighth notes, with some longer notes and rests. The overall texture is dense and rhythmic.