

# MAGNIFICAT IN G-DORIAN



Lucas, 1: 46-55.

Johann Melchior Caesar  
(c.1648 - 1692)

Violino-1

Violino-2

Viola-1

Viola-2

Fagotto  
Violone

Canto

Alto

Tenore

Basso

Basso  
continuo

6

Music score for Magnificat in G-Dorian. The score consists of ten staves. The first five staves (Violino-1, Violino-2, Viola-1, Viola-2, Fagotto/Violone) are mostly silent. The Canto, Alto, Tenore, and Basso staves have musical notation. The Canto and Alto staves sing the melody, while the Tenore and Basso provide harmonic support. The Basso continuo staff provides harmonic basso continuo. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing 'Magnificat anima mea, anima mea'. The basso continuo part includes a basso continuo realization with a basso continuo realization.

Source: Psalmi vespertini dominicales et festivi per annum cum 2 Magnificat; opus 2 (nr. 18). M DC XC

## Magnificat in g-dorian

4

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

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

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

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

4

b 6      5      #

8

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

mag - ni - fi-cat a - ni-ma me - a Do - mi-num,

mag - ni - fi-cat a - ni-ma me - a Do - mi-num, mag - ni - fi-cat a - ni-ma,

me - a Do - mi - num, mag - ni - fi-cat mag - ni - fi-cat a - ni-ma me - a,

8

5      6      #      b

## Magnificat in g-dorian

12

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

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

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

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

12

6      5      6

=

16

16

8

16

b      b      6      6      4/2

## Magnificat in g-dorian

20

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

20

# 6 # 6 6

=

24

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

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

24

6 b 6 b

## Magnificat in g-dorian

28

28

28

6

**≡**

33

33

33

b

6

4 #

## Magnificat in g-dorian

37

nes. Qui - a fe - cit mi - hi mag - na qui po - tens, qui po - tens est,

Qui - a fe - cit mi - hi mag - na qui po - tens,

Qui - a fe - cit mi -

37

6 7 6 #

41

41

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

qui po - tens est, qui po - tens, qui po - tens est, qui po - tens, qui po - tens est, qui

hi mag - na qui po - tens, qui po - tens est, qui po - tens, qui po - tens est, qui po -

Qui - a fe - cit mi - hi mag - na qui po - tens, qui po - tens est, qui po -

41

6 7 6 # 6 4 3 4

## Magnificat in g-dorian

45

45

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

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

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

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

45

50

Et mi - se - ri - cor - di-a e - jus, et mi - se - ri - cor - di-a e - jus a pro -

50

Magnificat in g-dorian

54

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

5      #      5      #

58

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

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

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

b      6      b

## Magnificat in g-dorian

62

62

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

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

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

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

62

6



65

65

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

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

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

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

65

## Magnificat in g-dorian

68

Four staves of music in g-dorian mode (one sharp). Measures 68-71 consist of mostly rests and occasional eighth-note patterns.

68

bra - chi-o su - o, dis - per - sit      su - per - bos men - te cor - dis su - i.  
 bra - chi-o su - o, dis - per - sit      su - per - bos men - te cor - dis su - i.  
 bra - chi-o su - o, dis - per - sit      su - per - bos men - te cor - dis su - i.  
 bra - chi-o su - o, dis - per - sit      su - per - bos men - te cor - dis su - i.

68

**# 6 #**

**6 7 6**

Measures 68-71 feature lyrics in Latin: "bra - chi-o su - o, dis - per - sit" followed by three repetitions of "su - per - bos men - te cor - dis su - i.". Harmonic markings include a key signature of one sharp (F#) in the first two measures, and a change to a key signature of one flat (B-flat) in the last two measures. Measure 71 concludes with a harmonic progression of F#-C-B-flat-C.



72

Four staves of music in g-dorian mode (one sharp). Measures 72-75 consist of mostly rests.

72

De - po - su-it po-ten - tes de se - de, et ex - al - ta -

**8**

Measures 72-75 begin with a rest followed by a melodic line consisting of sixteenth-note patterns. The lyrics "De - po - su-it po-ten - tes de se - de, et ex - al - ta -" are repeated. Measure 75 concludes with a harmonic progression of F#-C-B-flat-C.

72

Four staves of music in g-dorian mode (one sharp). Measure 76 begins with a bass note followed by a melodic line consisting of eighth-note patterns.

## Magnificat in g-dorian

76

E - su - ri - en - tes, e - su - ri - en - tes im - ple -  
vit hu - mi-les.

E - su - ri - en - tes, e - su - ri - en - tes im - ple -  
E - su - ri - en - tes, e - su - ri - en - tes im - ple -

76

77

78

79

80

bo-nis, et di - vi-tes, et di - vi-tes di - mi-sit in - a - nes.

- vit bo-nis, et di - vi-tes di - mi-sit di - mi-sit in - a - nes.

- vit bo-nis, et di - vi-tes di - mi-sit in - a - nes.

Su - sce - pit Is - ra-el, su sce - pit Is - ra-

80

## Magnificat in g-dorian

84

84

Si-cut lo-cu-tus est ad  
el pu - e-rum su-um, re-cor - da-tus mi-se - ri - cor - di - ax su - - ax.

84



89

89

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

89

## Magnificat in g-dorian

94

Glo - ri - a glo - ri - a, glo - ri - a,  
Glo - ri - a glo - ri - a Pa - tri et Fi - li - o, glo - ri - a et Spi - ri - tu - i  
8 Glo - ri - a, glo - ri - a Pa - tri, glo - ri - a, glo - ri - a et Spi - ri - tu - i et Spi -  
Glo - ri - a glo - ri - a, glo - ri - a, glo - ri - a,

94

99

si - cut e - rat in prin - ci - pi - o et nunc et sem - per,  
et Spi - ri - tu - i San - cto, si - cut e - rat in prin - ci - pi - o et nunc et sem - per,  
8 ri - tu - i San - cto, si - cut e - rat in prin - ci - pi - o et nunc et sem - per,  
si - cut e - rat in prin - ci - pi - o et nunc et sem - per,

99

6 7 6 4# 6 b b b

## Magnificat in g-dorian

103

et in sæ - cu-la sæ - cu - lo - rum, a - men, a - men, a -  
et in sæ - cu-la sæ - cu - lo - rum, a -

7 6

106

men, et in sæ - cu-la sæ - cu - lo - rum, sæ - cu - lo - rum, a -  
men, a - men, a - men, et in sæ - cu-la sæ - cu - lo - rum,  
et in sæ - cu-la sæ - cu - lo - rum, a - men, a - men, a - et in sæ - cu-la sæ - cu - lo - rum, a -

# 7 6 b 7 6

## Magnificat in g-dorian

109

109

men, et in sæ-cu-la sæ-cu-lo-rum, a - men, a - - - men, a -  
a - men, a - men, et in sæ - cu - la sæ - cu - lo - rum, sæ - cu - lo - rum,  
8 - men, a - men, et in sæ - cu - la sæ - cu - lo - rum, a - men,  
men, a - men, et in sæ - cu - la sæ - cu - lo - rum,

109

3 2                      b          4                      #                      7 6                      #



113

113

men, et in sæ - cu - la sæ - cu - lo - rum, a - men.  
a - men, et in sæ - cu - la sæ - cu - lo - rum, a - men.  
8 et in sæ - cu - la, et in sæ - cu - la sæ - cu - lo - rum, a - - - men.  
a - men, et in sæ - cu - la sæ - cu - lo - rum, a - men.

113

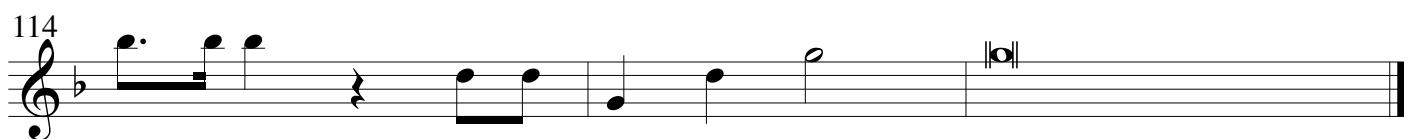
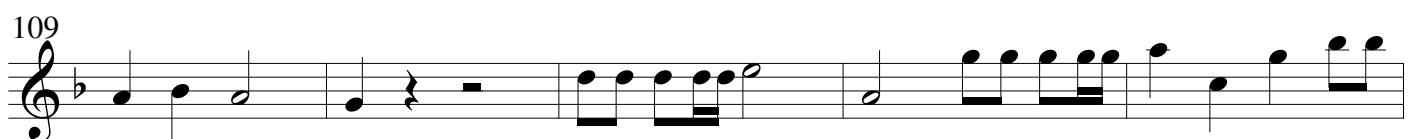
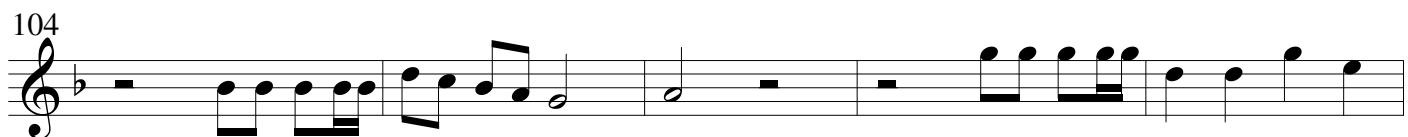
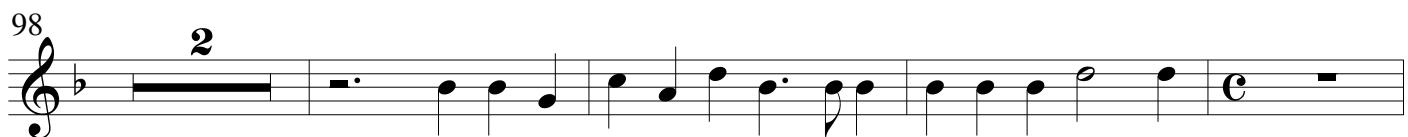
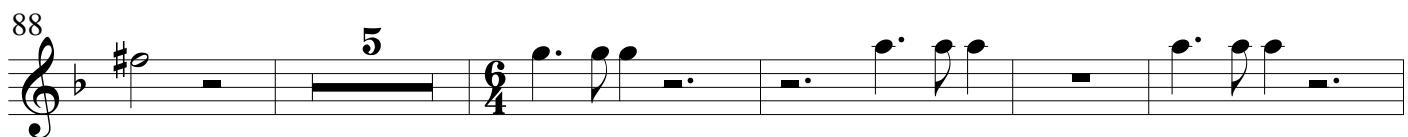
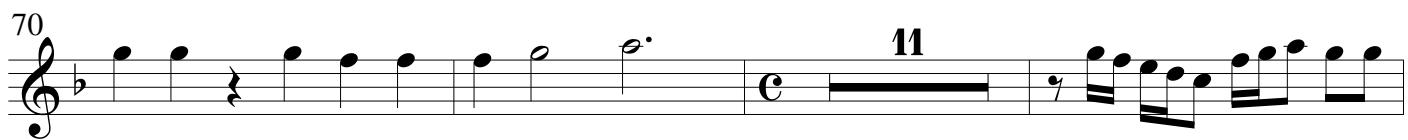
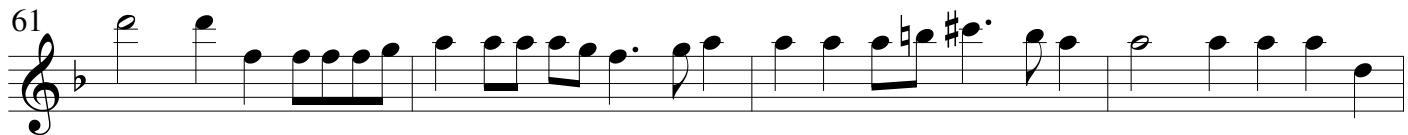
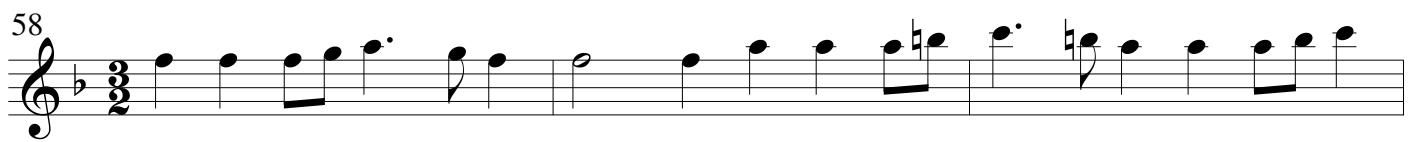
7 6                      b                      6b                      b                      9 8                      5 2                      #

Violino - 1



Johann Melchior Caesar  
(c.1648 - 1692)

Musical score for Violin 1, featuring ten staves of music. The score includes measure numbers 6, 7, 10, 14, 19, 24, 34, 39, 44, 48, and 53. The music consists of sixteenth-note patterns primarily in common time (indicated by '4' or '6'). Measure 24 includes a section in 5/4 time. Measure 34 includes a section in 6/4 time. Measure 53 concludes with a section in 3/2 time. The key signature changes frequently, including flats and sharps.



## Violino - 2

A decorative initial letter 'M' is followed by a six-measure section of music for Violin 2. The music consists of six measures of sixteenth-note patterns. Measure 1 starts with a sixteenth-note rest, followed by a sixteenth-note 'x'. Measures 2-6 continue with various sixteenth-note patterns, including 'x' and 'd' symbols.

6  
4

Agni- fcat a- nima mea

Johann Melchior Caesar  
(c.1648 - 1692)

The musical score for Violin 2 consists of 14 staves of music. The key signature is mostly B-flat major, indicated by a treble clef and a B-flat symbol. The time signature varies between common time (4), 6/4, 6/8, 9/8, 12/8, and 16/16. The music includes various note values such as eighth notes, sixteenth notes, and thirty-second notes, along with rests and dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo). The score begins with a sixteenth-note pattern starting with a rest, followed by a melodic line with eighth and sixteenth notes, and concludes with a rhythmic pattern of sixteenth notes.

4

8

11

16

21

26

35

41

45

49

54

59

63 2

69 10

82

86 5

95 2

101 2

106 2

112

**Viola - 1**

# Magnificat

Johann Melchior Caesar  
(c.1648 - 1692)

The musical score consists of twelve staves of music for viola. The key signature is mostly B-flat major (two flats), indicated by a B-flat symbol on the bass clef. The time signature varies throughout the piece, including measures in 6/4, 4/4, 2/4, 3/4, and 2/2. Measure numbers are provided at the beginning of each staff. The music features various note values such as eighth and sixteenth notes, and rests. Some measures contain grace notes or slurs. The score ends with a double bar line.

4

9

16      **21**

42

48      **8**

60

65      **2**

72      **22**      **2**

100

106

111

Viola - 1

# Magnificat

Johann Melchior Caesar  
(c.1648 - 1692)

The musical score consists of ten staves of music for viola. The key signature is mostly B-flat major (two flats), indicated by a B-flat symbol on the treble clef. The time signature varies throughout the piece, including measures in 6/4, 4/4, 2/4, 3/4, and 2/2. Measure numbers are marked above the staff at various points: 4, 9, 16, 42, 48, 60, 65, 72, 100, 106, and 111. The score includes several dynamic markings such as dashes for forte and dots for piano. Measure 16 features a repeat sign with the number '21' above it. Measures 48 and 72 both feature a repeat sign with the number '8' above them. Measures 72 and 100 both feature a repeat sign with the number '2' above them. Measure 106 features a repeat sign with the number '22' above it.

**Viola - 2**

# Magnificat

Johann Melchior Caesar  
(c.1648 - 1692)

The musical score consists of 14 staves of music for viola. The key signature is mostly B-flat major (two flats), indicated by a B-flat symbol in the first staff. The time signature varies throughout the piece, including measures in 6/4, 3/4, 2/4, 3/2, 8/8, 2/2, 3/4, and 2/4. Measure numbers are provided at the beginning of each staff: 1, 7, 12, 40, 45, 50, 62, 66, 72, 101, 108, and 113. The music features various note values (eighth notes, sixteenth notes, etc.) and rests. Some measures contain grace notes or slurs. The score is written on five-line staves.

# Magnificat

Violone / fagotto

Johann Melchior Caesar  
(c.1648 - 1692)

The musical score consists of ten staves of bassoon music. The key signature is one flat, and the time signature varies between common time (4), three-quarters time (3), and six-quarters time (6). Measure numbers are indicated at the start of each staff: 4, 7, 11, 16, 20, 24, 31, 37, 43, 47, and 52. The music features various note values including eighth and sixteenth notes, and rests. The bassoon part includes dynamic markings such as forte and piano, and performance instructions like 'riten.' (riten.) and 'tempo'.

58

3

Bass clef, 3/2 time signature, key of B-flat major. Measures 58-59 show a bass line with eighth-note patterns and a sixteenth-note run.

64

2

Bass clef, 3/2 time signature, key of B-flat major. Measures 64-65 show a bass line with eighth-note patterns and a sixteenth-note run.

69

22

6

Bass clef, 3/2 time signature, key of B-flat major. Measures 69-70 show a bass line with eighth-note patterns and a sixteenth-note run.

94

2

Bass clef, 6/4 time signature, key of B-flat major. Measures 94-95 show a bass line with eighth-note patterns and a sixteenth-note run.

100

4

Bass clef, 6/4 time signature, key of B-flat major. Measures 100-101 show a bass line with eighth-note patterns and a sixteenth-note run.

107

Bass clef, 3/2 time signature, key of B-flat major. Measures 107-108 show a bass line with eighth-note patterns and a sixteenth-note run.

113

Bass clef, 3/2 time signature, key of B-flat major. Measures 113-114 show a bass line with eighth-note patterns and a sixteenth-note run.

# Basso continuo

# Magnificat

Johann Melchior Caesar  
(c.1648 - 1692)

The musical score consists of ten staves of music for basso continuo. The first staff uses a bass clef and a common time signature. Subsequent staves switch between treble and bass clefs, and common and 6/8 time signatures. Measure numbers are indicated at the start of each staff. Figured bass notation is provided below the bass clef in most staves. The music features various note values including eighth and sixteenth notes, and rests.

Measure numbers: 5, 11, 16, 21, 27, 34, 39, 43, 48, 53.

Clef changes: Bass (measures 1-4), Treble (measures 5-10), Bass (measures 11-15), Treble (measures 16-20), Bass (measures 21-25), Treble (measures 26-30), Bass (measures 31-35), Treble (measures 36-40), Bass (measures 41-45), Treble (measures 46-50), Bass (measures 51-55).

Time signatures: Common (measures 1-4), Common (measures 5-10), Common (measures 11-15), Common (measures 16-20), Common (measures 21-25), Common (measures 26-30), Common (measures 31-35), Common (measures 36-40), Common (measures 41-45), Common (measures 46-50), Common (measures 51-55), 6/8 (measures 56-60).

Figured bass notation:

- Measures 1-4: 6, 6, 6, 6
- Measures 5-10: 5, 6, 5, 6, 5, 6, 5, 6, 5, 6
- Measures 11-15: 5, 6, 5, 6, 5, 6, 5, 6, 5, 6
- Measures 16-20: 6, 5, 6, 6, 6, 6, 6, 6, 6, 6
- Measures 21-25: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6
- Measures 26-30: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6
- Measures 31-35: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6
- Measures 36-40: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6
- Measures 41-45: 6, 7, 6, 6, 6, 7, 6, 6, 6, 7, 6
- Measures 46-50: 6, 7, 6, 6, 6, 7, 6, 6, 6, 7, 6
- Measures 51-55: 6, 4, 6, 6, 6, 6, 6, 6, 6, 6

58

62

66

70

75

80

86

93

98

103

107

112