

BACH

Magnificat in D Major

BWV 243



Magnificat D-Dur

BWV 243

1. Magnificat

Johann Sebastian Bach

Tromba I,II,III
Timpani
Fl. I, II
Ob. I, II
Viol. I, II, Va.
Continuo

3

6

9

12

Fl. I, II Viol. I, II
Ob. I, II Va.

15

This system contains measures 15, 16, and 17. The top staff is for Flute I and II, Violin I and II, Oboe I and II, and Viola. The bottom staff is for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Trb. I, II, III
Timp.

18

This system contains measures 18, 19, and 20. The top staff is for Trumpets I, II, and III, and Timpani. The bottom staff is for the piano accompaniment. The key signature has two sharps, and the time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

21

This system contains measures 21, 22, and 23. The top staff is for the strings (Violins and Violas). The bottom staff is for the piano accompaniment. The key signature has two sharps, and the time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

24

This system contains measures 24, 25, and 26. The top staff is for the strings (Violins and Violas). The bottom staff is for the piano accompaniment. The key signature has two sharps, and the time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

27

This system contains measures 27, 28, and 29. The top staff is for the strings (Violins and Violas). The bottom staff is for the piano accompaniment. The key signature has two sharps, and the time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

29

This system contains measures 30, 31, and 32. The top staff is for the strings (Violins and Violas). The bottom staff is for the piano accompaniment. The key signature has two sharps, and the time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Soprano I
Ma - gni - fi - cat, ma - gni - fi - cat,

Soprano II
Ma - gni - fi - cat, ma - gni - fi - cat,

Alto
Ma - gni - fi - cat,

Tenore
Ma - gni - fi - cat,

Basso
Ma - gni - fi - cat,

31

1) Tutti

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

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

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

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

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

34

1 Der vom Bearbeiter ausgesetzte Basso continuo ist im Kleindruck wiedergegeben. — The editor's realization of the basso continuo is printed in small type.

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

Tutti

37

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

39

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

41

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

43

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

Tutti

46

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,

Fl. I, II, Ob. I, II
Viol. I, II
Va.

49

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

52

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

55

Trb. I, II, III
Timp.

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

58

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

Ob. I, II

61

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

70

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

Ob. I, II

73

Trb. I, II, III
Timp.

76

Musical score for measures 76-78. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many beamed notes and rests.

79

Musical score for measures 79-81. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music continues with complex rhythmic patterns and some changes in articulation.

82

Musical score for measures 82-84. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features dense chordal textures and complex rhythmic figures.

85

Musical score for measures 85-87. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music continues with complex rhythmic patterns and dense textures.

88

Musical score for measures 88-90. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music concludes with some sustained notes and rests.

*non lasciare troppo
spazio / tutti i pezzi
sono in relazione*

In linea di massima a lo stesso tempo, cambia l'intenzione

Orchestra in 3 e in 7 (principalmente in 3 anche e poi in 4 per l'escena) libel.

2. Et exultavit spiritus meus

Viol. I, II
Va.
Continuo

Musical score for Violins I and II, Viola, and Continuo, measures 6-12. The score is in G major and 3/8 time. It features a rhythmic pattern of eighth and sixteenth notes with some rests.

Musical score for Violins I and II, Viola, and Continuo, measures 13-19. The score continues the rhythmic pattern from the previous system.

con affetto (con spirito - rosso)

Soprano II <Solo>

Et ex-sul - ta - vit spi - ri - tus me - us.

Viol. I, II, Va.

Viol. I

13

p

f

appoggiare la prima nota per maggiore risonanza

Musical score for Soprano II and Violins I, II, Viola, and Continuo, measures 18-22. The Soprano II part has the lyrics "et ex-sul - ta - vit". The instrumental parts continue with dynamic markings *p* and *f*.

spi - ri - tus me - us, et ex-sul - ta - vit spi - ri - tus

23

Musical score for Soprano II and Violins I, II, Viola, and Continuo, measures 23-29. The Soprano II part has the lyrics "spi - ri - tus me - us, et ex-sul - ta - vit spi - ri - tus". The instrumental parts continue with dynamic markings *p* and *f*.

me - us, et ex - sul - ta -

28

- vit spi - ri - tus me - us in De -

33

- o sa - lu - ta - - ri, sa - lu - ta -

38

Viol. I, II, Va.

Viol. I

- ri me - o, in

43

Viol. I

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

Viol. I, II
Va.

f

et ex - sul - ta - vit spi - ri - tus me - us in

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

Viol. I

Viol. I

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

Viol. I

Viol. I

68

- ri me - o, in De - o

Viol. I, II, Va.

73

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

78

solo qui potest fieri

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

Viol. I, II
Va.

f

83

88

Werden bei Aufführungen während der Weihnachtszeit die vier Einlagesätze aus der Es-dur-Fassung des „Magnificat“ mitmusiziert, so folgt hier der Einlagesatz A „Vom Himmel hoch“ (s. Seite 69). — If for performance during the Christmas season the four inserted movements from the E flat major version are included, insert A, “Vom Himmel hoch” (see p. 69), should follow at this point.

in 4 come un'onda continua
in cui la voce si inserisce

3. Quia respexit humilitatem

Adagio
Soprano I <Solo>

Oboe d'amore I-Solo
Continuo

nella direzione il gesto suggerisce l'energia
ma permette al solista di esprimersi in libertà e non serve parlare

il piccolo diminuendo
permette di non rall. sulla ...

Musical score for the first system, measures 9-10. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "cil - lae su - ae,". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

9

cil - lae su - ae,

Musical score for the second system, measures 11-12. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line continues with the lyrics "qui - a re - spe - xit hu - mi - li - ta - tem,". The piano accompaniment continues with its complex rhythmic pattern.

11

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

Musical score for the third system, measures 13-14. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line continues with the lyrics "hu - mi - li - ta - tem an - cil - lae su - ae:". The piano accompaniment continues with its complex rhythmic pattern.

13

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

Musical score for the fourth system, measures 15-16. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line is silent in this system. The piano accompaniment continues with its complex rhythmic pattern.

15

17

ec - ce, ec - ce,

Ob.

19

ec - ce, ec - ce,

ec-ce e - nim ex hoc be -

21

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

23

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

5

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

nes, o - mnes, o - mnes

nes,

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

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

10

nes

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

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

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

o - nes, o - mnes, o - mnes

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

12

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

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

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

ra - ti - o - nes, o-mnes, o-mnes

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

22

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

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

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

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

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

25

5. Quia fecit mihi magna

Continuo

Basso (Solo)

discrezione, la frase continua nel B

Qui-a fe-cit mi-hi magna,

4

qui-a fe-cit mi-hi

7

ma-gna, qui po-

10

12

- tens, qui po- tens est; qui- a fe- cit mi- hi

This system contains measures 12, 13, and 14. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature is two sharps (F# and C#). The lyrics are: "- tens, qui po- tens est; qui- a fe- cit mi- hi".

15

ma - - - - - gna qui po- - - - - tens

This system contains measures 15 and 16. The vocal line continues with the lyrics: "ma - - - - - gna qui po- - - - - tens". The piano accompaniment provides harmonic support.

17

est, et sanctum no- men — e- ius, et san - - - - - ctum no- men, et

This system contains measures 17 and 18. The vocal line continues with the lyrics: "est, et sanctum no- men — e- ius, et san - - - - - ctum no- men, et".

20

san - ctum no- men e - ius, san - - - - - ctum no- men e - ius, san - ctum

This system contains measures 19 and 20. The vocal line concludes with the lyrics: "san - ctum no- men e - ius, san - - - - - ctum no- men e - ius, san - ctum".

no - men — e - ius, et san - ctum no - men e - ius;

qui - a fe - cit mi - hi ma - gna qui po - tens est, et san -

- ctum no - men, san - ctum no - men e - ius.

пог промисла и чинса

Werden bei Aufführungen während der Weihnachtszeit die vier Einlegesätze aus der Es-dur-Fassung des „Magnificat“ mitmusiziert, so folgt hier der Einlegesatz B „Freut euch und jubiliert“ (s. Seite 73). — If for performance during the Christmas season the four inserted movements from the E flat major version are included, insert B, “Freut euch und jubiliert” (see p. 73), should follow at this point.

6. Et misericordia

SICILIANA

Alto
(Solo)

Tenore
(Solo)

Fl. I, II
Viol. I, II.
col sordino
Va.
Continuo

*acc perché la frase è scritta sulle sillabe toniche
in terza non si deve accentare la fine!*

Et mi-se-ri cor-di-a, mi-se-ri-

Et mi-se-ri - cor - di-a, mi-se-ri-

cor-di-a a pro-ge - ni-e in pro-ge-ni - es;

cor-di-a a pro-ge-ni-e in pro-ge-ni-es, in pro-ge-ni - es;

Fl. I, II. Viol. I, II
Va.

et mi-se-ri-
et mi-se-ri-

9

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

12

p

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

14

Fl. I, II; Viol. I, II, Va.

ti - men - - ti - bus e - um

ti - men - ti - bus e - um

Fl. I, II
Viol. I, II, Va.

17

et mi - se - ri -

et mi - se - ri -

19

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

cor - di - a _____, mi - se - ri - cor - di - a _____ a pro - ge -

21

23

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

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

25

e-um, ti-men-ti-bus

e-um, ti-men-ti-bus

Fl. I, II
Viol. I, II, Va.

27

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

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

Handwritten: *ritu*

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

29

Handwritten: *Molto Rit*

- ti - bus e - um.

men - ti - bus e - um.

Fl. I, II
Viol. I, II, Va.

31

33

fe - cit po - ten - ti - am,

fe - cit po - ten - ti - am,

fe - cit po - ten - ti - am

fe - cit po - ten - ti - am,

- ti - am in brac - chi - o

in brac - chi - o su - o, di - sper -

IMPASSIONATO

6

fe - cit po - ten - ti - am,

fe - cit po - ten - ti - am,

fe - cit po - ten - ti - am,

su - o, po - ten - ti - am,

fe - cit po - ten - ti - am

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

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

fe - cit po - ten - ti - am,

fe - cit po - ten - ti - am,

9

Fl. I, II
Ob. I, II
Viol. I, II
Va.

ti - am in brac - - - chi-o
 in brac - - - chi-o su - - o, di - sper - - -
 sper - - - sit, di-sper - sit, di - sper - - -

11

dispersit

fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,
 su - o ———, po - ten - ti - am, fe - cit po - ten - ti - am
 - sit, fe - cit po ten - ti - am, fe - cit po - ten - ti - am, di -
 - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di -
 fe - cit — po - ten -

Tromba I, II, III Fl. I, II, Viol. I, II, Va. Ob. I, II

13

in brac - - - chi - o su - - - o, di - sper -
 sper - - - - sit, di - sper - sit, di - sper -
 sper - sit, di - sper - sit, di - sper - sit, di - sper -
 - ti - am in brac - - - chi - o

15

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

17

Tutti

A TEMPO!

RIT

Adagio

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

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

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

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

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

Adagio
Fl. I, II, Ob. I, II,
Viol. I, II, Va.

27

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.

Trb. I, II, III, Timp.

30

Werden bei Aufführungen während der Weihnachtszeit die vier Einlagesätze aus der Es-dur-Fassung des „Magnificat“ mit-musiziert, so folgt hier der Einlagesatz C „Gloria in excelsis Deo“ (s. Seite 77).— If for performance during the Christmas season the four inserted movements from the E flat major version are included, insert C, “Gloria in excelsis Deo” (see p. 77), should follow at this point.

8. Deposit potentes

AAA OPM 2013/10/1

senza stacco
tempo molto
avanzato molto
violini
continuo

Viol. I, II
in unisono
Continuo

Viol. I, II

4

7

10

Tenore (Solo)

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

Viol. I, II

14

17

po - - - - - su-it po - ten - - - - -

20

- tes de se - - - - - de et

23

ex - al - ta - - - - -

26

- vit hu - mi - les;
Viol. I, II

29

Musical score for measures 29-31. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

32

Musical score for measures 32-34. The system includes a vocal line and a piano accompaniment. The key signature is two sharps. The piano part continues with a rhythmic accompaniment. The vocal line has the lyrics "de-".

35

Musical score for measures 35-37. The system includes a vocal line, a piano accompaniment, and a violin part labeled "Viol. I, II". The key signature is two sharps. The piano part features a rhythmic accompaniment. The vocal line has the lyrics "po - - - - su - it, de - po - - - -".

38

Musical score for measures 38-40. The system includes a vocal line and a piano accompaniment. The key signature is two sharps. The piano part features a rhythmic accompaniment. The vocal line has the lyrics "- - - su - it po - ten - - - -".

40

Viol.

- tes de se - - - - de et

43

ex - al - ta - - - - -

46

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

49

, et ex - al - ta - -

52

- vit hu - mi - les.

Viol.

55

58

61

64

9. Esurientes implevit bonis

cl ad.

Fl. I, II
Continuo

Fl. I, II
Continuo

Alto (Solo) *atemp!*

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

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

Fl. I, II Fl. I Fl. II

13

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

15

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

17

nes;
Fl. I, II

Fl. I, II

20

e - su - ri - en - tes im - ple - - vit bonis

Fl. I, II

23

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

25

- nis im - ple -

28

Fl. I, II

Fl. I, II

30

- vit bo - nis et di - vi - tes di -

Fl. I

Fl. II

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. Fl. I, II

nondingers *rau*

rau

32

34

37

39

41

Werden bei Aufführungen während der Weihnachtszeit die vier Einlagesätze aus der Es-dur-Fassung des „Magnificat“ mitmusiziert, so folgt hier der Einlagesatz D „Virga Jesse floruit“ (s. Seite 81). — If for performance during the Christmas season the four inserted movements from the E flat major version are included, insert D, “Virga Jesse floruit” (see p. 81), should follow at this point.

15

su-sce-pit I - sra-el pu - e - rum su - um re - cor - da-tus mi -
 - sra - el pu - e - rum su - um re - cor -
 I - sra - el pu - e - rum su - um re - cor - da-tus mi - se - ri -

Ob.

21

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

26

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

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

- - - - - di - ae su - - - - - ae.

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

32

d = d

11. Sicut locutus est

Soprano I

Soprano II

Alto

Tenore

Basso

Continuo

Si - cut lo -

Si - cut lo - cu - tus, lo - cu - tus est ad Pa - tres no - stros, A - bra -

6

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

Si - cut lo - cu - tus, lo - cu - tus

11

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

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

16

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

21

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

26

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

31

sae - cu - la, A - bra - ham et se - mi - ni e - ius A - bra - ham et se - mi - ni
 no - - stros, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra -
 sae - cu - la, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra -
 sae - cu - la, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra -
 no - - stros, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra -

36

e - ius in sae - - - -
 ham et se - mi - ni e - ius in sae - - - - cu -
 ham et se - mi - ni e - - ius in sae - - - - cu -
 ham et se - mi - ni e - - ius in sae - - - - cu -
 ham et se - mi - ni e - ius, se - mi - ni e - ius, se - mi - ni e - ius in sae - cu -

41

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

45

RAU

ham et se - mi - ni e - ius in sae - cu - la.
 ham et se - mi - ni e - ius in sae - cu - la.
 ham et se - mi - ni e - ius in sae - cu - la.
 ham et se - mi - ni e - ius in sae - cu - la.
 ham et se - mi - ni e - ius in sae - cu - la.

50

12. Gloria Patri

Soprano I

Glo-ri-a,

Soprano II

Glo-ri-a,

Alto

Glo-ri-a,

Tenore

Glo-ri-a,

Basso

Glo-ri-a,

*grazie la mano
per il diminuendo*

Fl. I, II, Ob. I, II, Viol. I, II, Va.

Tromba I, II, III

Timp.

Fl. I, II

Ob. I, II

Viol. I, II, Va.

Continuo

glo - - - - - ri - a Pa - tri, glo - - - - -

- ri - a Pa - tri,

- ri - a Pa - tri,

- ri - a Pa - tri,

- ri - a Pa - tri,

- ri - a Pa - tri,

This system contains the first five staves of the musical score. The top staff is a vocal line with lyrics: "ri - a Fi - li - o,". The second and third staves are vocal lines with lyrics: "glo - ri - a Fi - li - o,". The fourth and fifth staves are piano accompaniment. The piano part features a prominent triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

This system contains the next five staves of the musical score. The top staff is a vocal line with lyrics: "glo - ri - a et Spi -". The second, third, and fourth staves are vocal lines with lyrics: "glo - ri - a et Spi -". The fifth staff is piano accompaniment. The piano part continues with triplet patterns in both hands. The key signature remains one sharp (F#) and the time signature is 4/4.

Tromb. I, II, III
Timp.

12

ri - tu - i san - - - - - cto!
ri - tu - i san - - - - - cto!
ri - tu - i san - - - - - cto!
ri - tu - i san - - - - - cto!
ri - tu - i san - - - - - cto!

16

Si-cut e - rat in prin-
Si-cut e - rat in prin-

20

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

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

ci - pi-o

ci - pi-o

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

Tutti

23

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 - ci - pi-o,

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

Fl. I, II, Ob. I, II
Viol. I, II, Va.

Tromb. I, II, III
Timp.

26

Three vocal staves in G major. The top staff has a whole note G4. The middle and bottom staves have a half note G4. The bottom staff has a melodic line starting at measure 35.

Io

36

Timp. Tromb. I, II, III. The top staff shows a rhythmic pattern of eighth notes. The bottom staff shows a melodic line.

t!

Three vocal staves with lyrics: - rum. A - men. The music features a melodic line in the top staff and accompaniment in the middle and bottom staves.

39

Timp. Tromb. I, II, III. The top staff shows a rhythmic pattern of eighth notes. The bottom staff shows a melodic line.