

Magnificat

The musical score is arranged in systems. Each system contains vocal staves and piano accompaniment staves. The piano part includes a '6' marking, likely indicating a sixteenth-note figure. The lyrics are: 'Ma - gni - fi - cat a - ni - ma me - a Do - mi - num. Et ex - sul - ta - vit,' and 'Et ex - sul - ta - vit,'. A 'Solo' instruction is placed above the vocal line in the second system. The score concludes with a double bar line and repeat dots.

7

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

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

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

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

6

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

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

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

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

6

De - o sa - lu - ta - ri me - - o. Solo

De - o sa - lu - ta - ri me - - o. Qui - a re-

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

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

6 6 4 3

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

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

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

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

6 6 4 3

17

spe - xit hu - mi - li - ta - tem an - cil - lae - su - ae, ex - ce e - nim ex hoc be - a - tam me

76

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines feature a melodic phrase with eighth and sixteenth notes, followed by a rest and then a final phrase. The piano accompaniment provides harmonic support with chords and moving lines.

om-nes,om-nes, om-nes ge-ne-ra - ti - o - nes. qui po - tens

di-cent om-nes,om-nes, om-nes ge-ne-ra - ti - o - nes. Qui-a fe-cit mi-hi ma - gna,qui po - tens

om-nes,om-nes, om-nes ge-ne-ra - ti - o - nes. qui po - tens

om-nes,om-nes, om-nes ge-ne-ra - ti - o - nes. qui po - tens

The piano accompaniment for the first system, showing the right and left hand parts. The right hand has a simple chordal accompaniment, while the left hand has a more active line with some grace notes. The system ends with a fermata over the final chord.

6 4 3

The second system continues the vocal and piano parts. It features the same vocal lines and piano accompaniment as the first system, with the vocalists repeating the phrase 'om-nes,om-nes, om-nes ge-ne-ra - ti - o - nes. qui po - tens'.

om-nes,om-nes, om-nes ge-ne-ra - ti - o - nes. qui po - tens

om-nes,om-nes, om-nes ge-ne-ra - ti - o - nes. qui po - tens

om-nes,om-nes, om-nes ge-ne-ra - ti - o - nes. qui po - tens

The piano accompaniment for the second system, identical in structure to the first system, providing harmonic support for the vocalists.

6 4 3

28

Piano introduction for measures 28-32, consisting of two staves with a treble and bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.

Vocal line 1 for measures 28-32. The lyrics are: "est, et san-ctum, san-ctum no-men e - ius. Et mi-se-ri - cor-di-a e - ius, mi-se-ri-cor-di-a". The tempo marking "a 3" is above measure 30, and "piano" is above measure 32.

Vocal line 2 for measures 28-32. The lyrics are: "est, et san-ctum, san-ctum no-men e - ius." The tempo marking "piano" is above measure 32.

Vocal line 3 for measures 28-32. The lyrics are: "est, et san-ctum, san-ctum no-men e - ius. Et mi-se-ri - cor-di-a e - ius, mi-se-ri-cor-di-a". The tempo marking "piano" is above measure 32.

Vocal line 4 for measures 28-32. The lyrics are: "est, et san-ctum, san-ctum no-men e - ius. Et mi-se-ri - cor-di-a e - ius, mi-se-ri-cor-di-a".

Piano accompaniment for measures 28-32, consisting of two staves. The bass line has a long note in measure 28 and 29, followed by a sequence of notes in measure 30: #, 6, 5, #, #, 6, 5. The tempo marking "piano" is above measure 32.

Vocal line 1 for measures 33-37. The lyrics are: "est, et san-ctum, san-ctum no-men e - ius." The tempo marking "piano" is above measure 32.

Vocal line 2 for measures 33-37. The lyrics are: "est, et san-ctum, san-ctum no-men e - ius." The tempo marking "piano" is above measure 32.

Vocal line 3 for measures 33-37. The lyrics are: "est, et san-ctum, san-ctum no-men e - ius." The tempo marking "piano" is above measure 32.

Vocal line 4 for measures 33-37. The lyrics are: "est, et san-ctum, san-ctum no-men e - ius." The tempo marking "piano" is above measure 32.

Piano accompaniment for measures 33-37, consisting of two staves. The bass line has a long note in measure 33 and 34, followed by a sequence of notes in measure 35: #, 6, 5, #, #, 6, 5. The tempo marking "piano" is above measure 32.

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

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

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

forte

6/5 4 #3

39

Fe - cit po-ten - ti-am, po - ten - ti-am in bra - chi-o su - o, dis - per - -

Fe - cit po-ten - ti-am, po - ten - ti-am in bra - chi-o su - o, dis - per - -

Fe - cit po-ten - ti-am, po - ten - ti-am in bra - chi-o su - o, dis - per - -

Fe - cit po-ten - ti-am, po - ten - ti-am in bra - chi-o su - o, dis - per - sit, dis - per -

Fe - cit po-ten - ti-am, po - ten - ti-am in bra - chi-o su - o, dis - per - -

Fe - cit po-ten - ti-am, po - ten - ti-am in bra - chi-o su - o, dis - per - -

Fe - cit po-ten - ti-am, po - ten - ti-am in bra - chi-o su - o, dis - per - -

Fe - cit po-ten - ti-am, po - ten - ti-am in bra - chi-o su - o, dis - per - sit, dis - per -

43

The first system of music consists of two vocal staves and piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal lines begin with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note bass line.

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

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

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

sit, dis-per - sit, dis-per - sit su-per - bos men-te cor-dis su - i. De - po -

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The music concludes with a fermata over the final chord.

4 3

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

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

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

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

The piano accompaniment for the second system is shown in two staves (treble and bass clef). It continues the eighth-note bass line and melodic line from the first system, concluding with a fermata over the final chord.

4 3

48

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

The musical score consists of 11 systems of staves. The first system contains five staves, all of which are empty. The second system contains five staves; the top four are empty, and the bottom staff (bass clef) contains a vocal line with the lyrics "su - it po - ten - tes de se - de, et ex - al - ta - - vit". The third system contains five staves, all of which are empty. The fourth system contains five staves; the top four are empty, and the bottom staff (bass clef) contains a piano accompaniment line. The fifth system contains five staves, all of which are empty. The sixth system contains five staves, all of which are empty. The seventh system contains five staves, all of which are empty. The eighth system contains five staves, all of which are empty. The ninth system contains five staves, all of which are empty. The tenth system contains five staves, all of which are empty. The eleventh system contains five staves, all of which are empty.

E-su-ri - en - tes im - ple - vit bo - nis, et di-vi-tes di - mi-sit in - a-nes, di -

E-su-ri - en - tes im - ple - vit bo - nis, et di-vi-tes di - mi-sit in - a-nes, di -

E-su-ri - en - tes im - ple - vit bo - nis, et di-vi-tes di - mi-sit in - a-nes, di -

hu - mi - les.

65 4 6 # 4 #3 #
43 2

59

First system of musical notation, including vocal staves and piano accompaniment.

-mi-sit in - a-nes. Su-sce-pit Is - ra-el, pu - e-rum su - um, re-cor - da - tus mi-se - ri-

-mi-sit in - a-nes. Su-sce-pit Is - ra-el, pu - e-rum su - um, re-cor - da - tus mi-se - ri-

-mi-sit in - a-nes. Su-sce-pit Is - ra-el, pu - e-rum su - um, re-cor - da - tus mi-se - ri-

Su-sce-pit Is - ra-el, pu - e-rum su - um, re-cor - da - tus mi-se - ri-

Second system of musical notation, including piano accompaniment.

#

4 #3

#

Third system of musical notation, including vocal staves and piano accompaniment.

Su-sce-pit Is - ra-el, pu - e-rum su - um, re-cor - da - tus mi-se - ri-

Su-sce-pit Is - ra-el, pu - e-rum su - um, re-cor - da - tus mi-se - ri-

Su-sce-pit Is - ra-el, pu - e-rum su - um, re-cor - da - tus mi-se - ri-

Su-sce-pit Is - ra-el, pu - e-rum su - um, re-cor - da - tus mi-se - ri-

Fourth system of musical notation, including piano accompaniment.

4 #3

#

66

First system of musical notation, including vocal staves and piano accompaniment.

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

cor - di - ae, mi - se - ri - cor - di - ae su - ae. Si - cut lo - cu - tus est ad pa - tres no - stros,

cor - di - ae, mi - se - ri - cor - di - ae su - ae. Si - cut lo - cu - tus est ad pa - tres no - stros,

cor - di - ae, mi - se - ri - cor - di - ae su - ae. Si - cut lo - cu - tus est ad pa - tres no - stros,

Piano accompaniment for the first system, including a figured bass line with figures: #, 4/2, 6, 4, 3, 7, 6, 76, #.

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

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

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

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

Piano accompaniment for the second system, including a figured bass line with figures: #, 4/2, 6, 4, 3.

73

Ab - ra - ham et se - mi - ni e - ius in sae - cu - la. Glo - ri - a

Ab - ra - ham et se - mi - ni e - ius in sae - cu - la. Glo - ri - a

Ab - ra - ham et se - mi - ni e - ius in sae - cu - la. Glo - ri - a

Ab - ra - ham et se - mi - ni e - ius in sae - cu - la. Glo - ri - a

6 4 4 #3

Ab - ra - ham et se - mi - ni e - ius in sae - cu - la. Glo - ri - a

Ab - ra - ham et se - mi - ni e - ius in sae - cu - la. Glo - ri - a

Ab - ra - ham et se - mi - ni e - ius in sae - cu - la. Glo - ri - a

Ab - ra - ham et se - mi - ni e - ius in sae - cu - la. Glo - ri - a

6 4 4 #3

77

et Fi - li - o,

et Spi - ri - tu - i San - cto.

et Spi - ri - tu - i San - cto.

Pa - - - tri

6

Detailed description: This page of a musical score contains vocal and piano parts. The vocal lines are in Latin, with lyrics: 'et Fi - li - o,' followed by 'et Spi - ri - tu - i San - cto.' on two different staves. The piano accompaniment includes a bass line with a rhythmic pattern of eighth and sixteenth notes, and several treble clef staves that are mostly empty, suggesting a multi-staff piano part. A measure number '6' is printed at the bottom of the piano section. The page number '104' is at the top left, and the measure number '77' is at the top left of the first staff.

81

Si-cut e-rat in prin - ci - pi-o, et nunc, et nunc, et nunc et sem - per et in sae-cu-la sae-cu - lo - rum. A -

Si-cut e-rat in prin - ci - pi-o, et nunc, et nunc, et nunc et sem - per et in sae-cu-la sae-cu - lo - rum. A -

Si-cut e-rat in prin - ci - pi-o, et nunc, et nunc, et nunc et sem - per et in sae-cu-la sae-cu - lo - rum. A -

Si-cut e-rat in prin - ci - pi-o, et nunc, et nunc, et nunc et sem - per et in sae-cu-la sae-cu - lo - rum. A -

6 4 3

Si-cut e-rat in prin - ci - pi-o, et nunc, et nunc, et nunc et sem - per et in sae-cu-la sae-cu - lo - rum. A -

Si-cut e-rat in prin - ci - pi-o, et nunc, et nunc, et nunc et sem - per et in sae-cu-la sae-cu - lo - rum. A -

Si-cut e-rat in prin - ci - pi-o, et nunc, et nunc, et nunc et sem - per et in sae-cu-la sae-cu - lo - rum. A -

Si-cut e-rat in prin - ci - pi-o, et nunc, et nunc, et nunc et sem - per et in sae-cu-la sae-cu - lo - rum. A -

6 4 3

Allegro

men. A - - men, a - men, a - men, a - - men, a -

men. A - - - - - men, a - -

men. A - - - - - men, a - - - - - men,

men. A - - - - - men, a - - - - - men,

men. A - - - - - men, a - - - - - men,

men. **Allegro** - - - - - men, a - - - - - men, a -

4 #3 6 43

4 #3

91

men, a - - -

men, a - - - men, a - - -

a - - -

men, a - - - men, a - - -

men, a - - - men, a - - -

men, a - - - men, a - - -

men, a - - - men, a - - -

men, a - - - men, a - - -

men, a - - men, a - men, a - men. A - men.

men, a - - - men, a - men. A - men.

men, a - - men, a - men, a - men. A - men.

- - - - - men, a - men. A - men.

6

men, a - - men, a - men, a - men. A - men.

men, a - - - men, a - men. A - men.

men, a - - men, a - men, a - men. A - men.

- - - - - men, a - men. A - men.

6