

**Carl Gottl. Bach**

**MAGNIFICAT**

in A dur  
Bearbeitet von  
**Robert Franz**

Partitur Pr. M. 8.

Klavierauszug Pr. <sup>In 4<sup>o</sup> M. 7.50.</sup>

Orchesterstimmen Pr. M. 8.

Dingstimmen Pr. M. 1.87.

Orgelstimme Pr. M. 2.

Eigenthum des Verlegers.

LEIPZIG, VERLAG VON F. E. C. LEUCKART

(CONSTANTIN SANDER)

## VORBEMERKUNG.

Die nachfolgende Bearbeitung des **Magnificat** wurde ursprünglich lediglich zum Zwecke einer hiesigen Aufführung des Werkes von mir unternommen. Obwohl dieselbe sich bei dieser Gelegenheit, wie ich nach dem Urtheile Anderer annehmen darf, praktisch schon bewährt hat, glaube ich bei der nunmehrigen Veröffentlichung durch den Druck diese, wie einen derartigen Versuch überhaupt, doch noch mit einigen Worten rechtfertigen zu müssen.

Das **Magnificat** eignet sich vor manchen anderen Werken des grossen Meisters zu öffentlichen Aufführungen durch seine künstlerische Gesammthaltung, wie durch die schlagende Wirkung vieler Einzelheiten, worüber ich auf eine kürzlich veröffentlichte Schrift (Mittheilungen über Joh. Seb. Bach's **Magnificat** von Rob. Franz, Halle, Heinrich Karmrodt, 1863) hier verweisen muss. Eine vollständige Aufführung nach der Originalpartitur ist aber unmöglich, weil dieselbe hin und wieder nach dem früheren Gebrauche nur Skizzen giebt, welche erst durch die hinzutretende Orgel volles Leben und volle Entwicklung finden sollten, an anderen Stellen aber nicht mehr gebräuchliche Instrumente auführt oder der Instrumentalstimme Aufgaben stellt, die heut zu Tage unlösbar sind.

Die grössere Ausdrucksfähigkeit, das Vermögen auf alle Nüancen des Gesanges einzugehen, welche dem Orchester im Gegensatz zur Orgel eigen sind, veranlassten mich, behufs der Ergänzung in der ersten Richtung wesentlich die Kräfte des Orchesters heranzuziehen, je nach den Umständen also die beiden Violinen und die Viola, der Regel nach zwei Clarinetten und zwei Fagotte, an Stellen, wo die grossartige Anlage diess zu rechtfertigen schien, eine Bassposaune dafür zu benutzen. Zuweilen beschränken sich solche Instrumente, um dem Chore eine festere Haltung zu geben, oder einzelne besonders bedeutungsvolle Motive hervortreten zu lassen, darauf, Stimmen der Originalpartitur zu verdoppeln; an anderen Stellen – besonders in den Arien: „*quia fecit mihi magna*“ und „*deposuit potentes*“ – war der Versuch zu machen, die harmonische Füllung im polyphonen Stile der ganzen Composition, also in frei geführten, das thematische Material aufnehmenden Stimmen zu geben. Eine solche Bearbeitung für Orchester forderte dazu auf, den neu gesetzten, wie den Stimmen des Originals Vortragszeichen hinzuzufügen, um dadurch einheitliche Auffassung und Ausführung einigermaßen zu sichern.

Der orchestrale Satz will hiernach die Orgel völlig entbehrlieh machen. Da aber nur sie den erhabenen Glanz, den die Haltung der Chöre zu fordern scheint, wirklich zu geben vermag, so war für die Chöre eine der Bearbeitung entsprechende Orgelstimme zu setzen, zur Benutzung in allen Fällen, wo eine Orgel neben dem Orchester mitwirken kann. Die Orgelstimme für die Solosätze ist nur zum Gebrauch derjenigen beigelegt, welche aus irgend einem Grunde oder Bedenken von dem neu hinzugebrachten orchestrale Satz keinen Gebrauch machen wollen.

Die erwähnten rein technischen Gesichtspunkte werden die – nach Möglichkeit beschränkte – Vertretung der Trompeten durch *C* Clarinetten, die überall zur Hand sind und sich durch ihren durchdringenden Ton dazu eignen, rechtfertigen. Wenn Cornett's zur Verfügung stehen, mag die hohen Trompetenlagen durch diese ausführen lassen. Weiter war die Oboe d'amore theils der jetzt gebräuchlichen Oboe anzupassen, theils durch die *A* Clarinette zu ersetzen. – Endlich schien es zweckmässig, die Contrabassstimme so zu schreiben, wie sie wirklich auszuführen ist, die Versetzung der den Umfang des Instrumentes öfters überschreitenden Originalstimme also nicht lediglich der Discretion der Ausführenden zu überlassen. Das Violoncell bringt den Bach'schen Satz unverändert.

Aus alledem wolle man entnehmen, dass meine Absicht zunächst nur dahin gegangen ist, die mancherlei Schwierigkeiten, welche einer Aufführung des Werkes entgegenstehen, nach Kräften aus dem Wege zu räumen. Man mag in aller Freiheit von diesen meinen Vorschlägen Gebrauch machen und sie vor Allem nach der Originalpartitur – welche durch die vorliegende nicht ersetzt werden soll, wesshalb auch die neu hinzugefügten Stimmen und die des Originals nicht verschieden bezeichnet sind – immer neuen Prüfungen unterwerfen. Ähnliche Arbeiten anzuregen und so eine gleichmässige Tradition für die Wiederbelebung Bach'scher Werke anzubahnen, ist einer der Gesichtspunkte, die mich bestimmt haben, auf den uneigennütigen Vorschlag des Verlegers, das ganze Werk in dieser Form drucken zu lassen, einzugehen.

Der vor Kurzem in demselben Verlage erschienene Clavierauszug des **Magnificat** stimmt mit der vorliegenden Partitur im Wesentlichen überein. –

Halle, im Januar 1864.

**Robert Franz.**

# Magnificat.

## Nº 1. CHOR.

Allegro. (M. 96.)

Joh. Seb. Bach.

The musical score is arranged in a standard orchestral format. The instruments and voices listed on the left are:

- Tromba I. in D.
- Tromba II. in D.
- Tromba III. in D.
- Timpani in D. A.
- Flauto I.
- Flauto II.
- Oboe I.
- Oboe II.
- Clarinetto I. in C.
- Clarinetto II. in C.
- Violino I.
- Violino II.
- Viola.
- Soprano I.
- Soprano II.
- Alto.
- Tenore.
- Basso.
- Violoncello
- B.

The score includes dynamic markings such as *mf*, *f*, and *fz*. The vocal parts are labeled "ken Stimmen" at the bottom. The music is in 3/4 time and the key signature has one sharp (F#).

This page of musical notation contains a complex arrangement for piano. It features a variety of staves: a vocal line at the top, followed by several staves of piano accompaniment with intricate rhythmic patterns, and a grand piano section at the bottom. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by dense textures, with many notes beamed together and frequent use of slurs and ties. The grand piano section at the bottom shows a more melodic and harmonic approach, with clear phrasing and dynamics.

This page of musical notation contains a complex arrangement for piano. It features a grand staff at the bottom, consisting of a right-hand treble clef and a left-hand bass clef. Above this, there are several individual staves. The top two staves appear to be for a vocal line, with a treble clef and a key signature of one sharp (F#). The middle section consists of six staves, likely for the right hand of the piano, showing intricate melodic lines with many slurs and ties. Below these are four staves for the left hand, including a bass clef and a key signature of one sharp. The bottom-most section is a grand staff for the piano, with a treble clef on the left and a bass clef on the right, both with a key signature of one sharp. The notation is dense, with many notes, slurs, and ties, indicating a technically demanding piece.

This page of musical notation is a score for a piano piece, likely in the style of a 19th-century composer. It consists of 14 staves. The top three staves are for the right hand, and the bottom three are for the left hand. The middle eight staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves for various instruments or voices. The notation is dense and complex, with many sixteenth and thirty-second notes, often beamed together. There are also some rests and longer note values. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The page is numbered '1' in the top left corner and '20' in the top right corner. The publisher's name 'F. & C. 1810' is printed at the bottom center.

This musical score is arranged in a standard orchestral format. At the top, there are five staves for woodwinds: Flute 1 (marked '15'), Flute 2, Oboe, Clarinet, and Bassoon. Below these are five staves for strings: Violin I, Violin II, Viola, Cello, and Double Bass. The bottom section consists of five staves for the piano, including the grand staff (treble and bass clefs) and three individual bass clef staves. The score is written in 4/4 time and features a variety of musical notations, including melodic lines, arpeggiated textures, and dynamic markings such as *ff* and *hervortretend*. The piano part includes sustained chords and rhythmic accompaniment.





me - a, a - - ni - ma me - a, a - - ni - ma me - a, a - - ni - ma me - a Do - -

ma - - gui - fiat, ma - - gui - fiat a - - ni - ma a - - ni - ma me - a, a - - ni - ma me - a, a - - ni - ma

gui - fiat, ma - - gui - fiat, ma - - gui - fiat a - - ni - ma me - a, a - - ni - ma me - a, a - - ni - ma

gui - fiat, ma - - gui - fiat, ma - - gui - fiat a - - ni - ma me - a, ma - - gui - fiat a - - ni - ma

gui - fiat a - - ni - ma me - a, a - - ni - ma me - a, a - - ni - ma me - a, a - - ni - ma me - a, a - - ni -

This musical score is for a choir and orchestra. It consists of 14 staves. The top three staves are for the vocal parts: Soprano (S), Alto (A), and Tenor/Bass (T/B). The bottom ten staves are for the piano accompaniment, including strings and woodwinds. The lyrics are in Latin and are written below the vocal staves. The score includes various musical notations such as clefs, time signatures, key signatures, and dynamic markings like *ff* (fortissimo). The lyrics are:   
mi - num, ma - gni - ficat, ma - gni - ficat, ma -   
me - a Do - mi - num, ma - gni - ficat, ma - gni - ficat, ma -   
me - a Do - mi - num, ma - gni - ficat, ma - gni - ficat, ma -   
me - a Do - mi - num, ma - gni - ficat, ma - gni - ficat, ma -   
me - a Do - mi - num, ma - gni - ficat, ma - gni - ficat, ma -







This musical score is for an organ and choir. It features a complex organ part with multiple staves and a choir part with Latin lyrics. The organ part includes a section labeled 'Hauptwerk'.

*Hauptwerk.*

gni - fiat, ma - gui - fiat, ma - - gni - fiat, ma - - gni - fiat a - - nima me-a, magni - fi  
gnificat a - nima me-a, a - - nima me-a, a - - nima me-a, a - - nima  
- - nima me - a, ma - - gni - fi - eat, ma - gnifi - eat a - nima a - - nima me-a, a - - nima  
gni - fiat, ma - gni - fiat, ma - - gni - fiat, ma - - gni - fiat a - - nima me-a, a - - nima  
gnificat a - ni-ma me-a, a - - nima me-a, a - - nima me-a, a - - nima

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

This musical score is arranged in a system of 18 staves. The top two staves are vocal lines, with the upper staff featuring trills. The next six staves are for woodwinds, including flutes, oboes, and bassoons. The following six staves are for strings, including violins, violas, and cellos. The bottom four staves are for the piano. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The word "hervortretend" is written above the vocal lines in the final measure. The key signature has one sharp (F#) and the time signature is 4/4.

This musical score is arranged in 16 staves. The top two staves are vocal parts, each starting with a trill (tr.) and a fermata. The next two staves are for woodwinds, followed by four staves for brass instruments. The bottom four staves are for the piano, with the right hand on the top two and the left hand on the bottom two. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The music is highly rhythmic and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are numerous slurs and accents throughout the piece. The piano part has a prominent bass line with many sixteenth notes.

# Nº 2. ARIE.

Andantino con moto. (♩ = 104.)

Clarinetto I. in C.

Clarinetto II. in C.

Fagotto I.

Fagotto II.

Violino I.

Violino II.

Viola.

Soprano II.

Violoncello.

Basso.

Organo.

The first system of the musical score includes parts for Clarinet I and II, Bassoon I and II, Violin I and II, Viola, Soprano II, Cello, Bass, and Organ. The organ part is marked "Manual. Mit sanften Stimmen." The strings and organ play a rhythmic accompaniment of eighth notes. The woodwinds have rests. The vocal line is also at rest.

The second system continues the instrumental accompaniment. The vocal line enters with the lyrics: "Et ex-ul-ta-vit spi-ri-tus me-us,". The organ part features a melodic line with a crescendo. The strings continue their rhythmic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

et exul - ta - vit spi - ri - tus me - us, et exul - ta - vit spi - ri - tus

This system contains the first system of a musical score. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "et exul - ta - vit spi - ri - tus me - us, et exul - ta - vit spi - ri - tus". The piano part includes various textures such as chords and moving lines. Dynamics like *p* (piano) are indicated.

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

This system contains the second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "me - us et ex - ul - ta - vit spi - ri - tus me - us in". The piano part features more complex textures and includes *cresc.* (crescendo) markings. Dynamics like *p* are also present.

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

This system contains the first eight measures of the score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

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

This system contains the next eight measures of the score. It continues the vocal line and piano accompaniment. Dynamic markings include *mf* and *cresc.* (crescendo).

Et ex-ul - tu - vit spi - ri - tus me - us in De -

o su - lu - ta - ri, su - lu - ta - ri me - o, in De - o *creac.*

*p*  
*p*  
*cresc.*  
*cresc.*  
*cresc.*  
sa - lu - ta - ri, in De-o sa - lu - ta - ri me - o, in De-o sa - lu - ta - ri me - o.  
*mf*  
*mf*  
*mf*

*cresc.*  
*cresc.*  
*cresc.*

# N° 3. ARIE.

Adagio. (♩ = 72.)

Oboe Solo. *mf espressivo*

Violino I. *p espressivo*

Violino II. *p*

Viola. *p*

Soprano I.

Violoncello. *p*

Basso. *p*

Organo. *Mit sanften Stimmen.*

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

First system of musical notation. It includes a vocal line with lyrics: *cil-lae su - ae, qui - a re - spe - xit hu - mi - li - ta - tem,*. The piano accompaniment consists of two staves. A dynamic marking *mf* is present in the second measure of the vocal line.

Second system of musical notation. It continues the vocal line with lyrics: *hu - mi - li - ta - tem an - cil-lae su - ae;*. The piano accompaniment continues. A dynamic marking *dol.* is present in the second measure of the vocal line.

First system of musical notation. It includes a vocal line with lyrics "ee-ee, ee - ee," and "ee-ee e-nim ex hoc he -". The piano accompaniment consists of two staves. Performance markings include *cresc.* and *dol.*

Second system of musical notation. The vocal line continues with lyrics "a-tam, ecce enim ex hoc be - a-tam, he - a - - - tam medicum, hea - - - tam, he - a - - - tam medi -". The piano accompaniment continues. Performance markings include *cresc.* and *poco rit.*

# Nº 4. CHOR.

Allegro. (♩=96.)

**Trombone Basso.**

**Flauto I.**

**Flauto II.**

**Oboe.**

**Clarinetto I. in A.**

**Clarinetto II. in A.**

**Violino I.**

**Violino II.**

**Viola.**

**Soprano I.**  
cent, *Tutti. f* o-mnes, omnes ge-ne-ra-ti - o *cresc.*

**Soprano II.**  
o *f* - mnes, omnes, o-mnes ge-ne-ra-ti - o *cresc.*

**Alto.**  
omnes, omnes ge-ne-ra-ti - o - nes, omnes, omnes ge - ne - ra - ti -

**Tenore.**  
o - - - mnes ge - ne - ra - ti - o - nes, o - mnes, omnes

**Basso.**  
omnes, omnes ge - ne - ra - ti - o - nes, *cresc.*

**Violoncello.**  
*cresc.*

**Basso.**  
*cresc.*

**Organo.**





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

*cresc.* *cresc.* *cresc.* *cresc.*

*f* *f* *f* *f*

*cre -*



- nes gene-ra-ti-o - nes, omnes, omnes ge - ne - ra - ti - o  
 - nes, gene-rati - o - nes, omnes, omnes ge - ne - ra - ti - o  
 nes, omnes, omnes ge - ne - ra - ti - o  
 omnes ge - ne - ra - ti - o nes, omnes, omnes ge - ne - ra - ti - o  
 ge - ne - ra - ti - o nes, omnes, omnes ge - ne - ra - ti - o nes, omnes, omnes ge - ne - ra - ti -

Mit vollem Werke

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

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

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

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

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

*cresc.*

*cresc.*

# Nº 5. ARIE.

Andante con moto. (♩ = 72.)

Clarinetto I. in A.

Clarinetto II. in A.

Fagotto I.

Fagotto II.

Violino I.

Violino II.

Viola.

Basso.

Violoncello.

Basso.

Organo.

The first system of the musical score includes parts for Clarinetto I. in A, Clarinetto II. in A, Fagotto I., Fagotto II., Violino I., Violino II., Viola, Basso, Violoncello, Basso, and Organo. The tempo is marked 'Andante con moto. (♩ = 72.)'. The organ part is specifically marked 'Mit sanften Stimmen.' The woodwinds and strings have various dynamics and accents, including 'dol.' and 'mf'.

The second system of the musical score includes vocal lines and piano accompaniment. The lyrics 'Quia fecit mihi magnam' and 'quia fecit mihi' are written under the vocal lines. The piano accompaniment features complex textures with various dynamics such as 'p' and 'mf'. The organ part continues with its accompaniment.

ma-gna, qui po- tens, qui potens est;

*mf*

*mf*

This system contains the first four measures of the score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "ma-gna, qui po- tens, qui potens est;". Dynamic markings include *mf* (mezzo-forte).

quia fe- cit mi- hi ma- - gna, qui po- tens est, et sanctum nomen

*mf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*tr.*

*tr.*

*p*

*express.*

*express.*

*express.*

*express.*

*express.*

*express.*

*express.*

*express.*

This system contains the next four measures of the score. The lyrics are "quia fe- cit mi- hi ma- - gna, qui po- tens est, et sanctum nomen". The piano accompaniment includes various dynamic markings: *mf*, *cresc.* (crescendo), *tr.* (trills), and *p* (piano). The vocal line also includes *express.* (expressive) markings.

e - jus, et san - ctum no - men, et sanc - tum no - men e - jus, san - ctum no - men e - jus, sanc - tum

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

no - men e - jus, et sanc - tum no - men e - jus, qui a - fecit mi - hi

*dol.* *express.* *mf* *p*



# Nº 6. DUETT.

Sostenuto. (♩ = 60.)

Flauto I. *p espress.*

Flauto II. *p espress.*

Clarinetto I. in C.

Clarinetto II. in C.

Fagotto I.

Fagotto II.

Violino I. *p con Sordino.*

Violino II. *p con Sordino.*

Viola. *p con Sordino.*

Alto. *mf* Et mise-ri-

Tenore. *mf* Et mise-ri-

Violoncello. *p*

Basso. *p*

Organo. *Mit sanften Stimmen.*

The musical score is arranged in systems. The top system contains two staves of piano accompaniment (treble and bass clef) with a *cresc.* marking. The second system contains two vocal staves (treble clef) with lyrics: "cordia, mi-se-ri-cordi-a a proge-nie in proge-ni-es,". The third system contains two piano accompaniment staves (treble and bass clef) with a *cresc.* marking. The fourth system contains two vocal staves (treble clef) with lyrics: "cordia, mi-se-ri-cordi-a a proge-nie in proge-ni-es, in proge-ni-es,". The fifth system contains two piano accompaniment staves (treble and bass clef) with a *cresc.* marking. The bottom system contains two empty piano accompaniment staves (treble and bass clef).

The musical score consists of 14 staves. The top two staves are for the vocal line, with lyrics in Latin. The middle two staves are for the piano accompaniment. The bottom two staves are for the piano accompaniment. The score is in 2/4 time and G major. The lyrics are: *et mise-ri-cordia, mi-se-ri-cor-dia a proge-ni-e in proge-ni-es, in proge-ni-* (top staff) and *et mise-ri-cordi-a, mi-se-ri-cor-dia a proge-ni-e in proge-ni-* (bottom staff). Dynamics include *p* (piano) and *mf* (mezzo-forte).

The musical score consists of 14 staves. The top two staves are vocal lines in treble clef. The next six staves are piano accompaniment, with the first two in treble clef and the last four in bass clef. The bottom two staves are a grand piano accompaniment in G major, with the right hand in treble clef and the left hand in bass clef. The score includes dynamic markings such as *p*, *mf*, and *poco cresc.*. The lyrics are: *es - ti - men - ti - bus e - um, ti - men - ti - bus e - um, es - ti - men - ti - bus e - um, ti - men - ti - bus e - um.*

et mi-se-ri-cordia, — mise-ri-cor-dia — a proge-ni-e in proge-ni-es, in proge-ni-es ti-men-tibus

et mi-se-ri-cordia, — mise-ri-cor-dia — a proge-ni-e in — proge-ni-es ti-men-tibus

The musical score consists of 14 staves. The first two staves are for the vocal line, with lyrics in Latin. The next two staves are for the piano accompaniment. The bottom four staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The score is in G major and 4/4 time. Dynamics include *mf* and *p*. The lyrics are: "et mi-se-ri-cordia, — mise-ri-cor-dia — a proge-ni-e in proge-ni-es, in proge-ni-es ti-men-tibus" and "et mi-se-ri-cordia, — mise-ri-cor-dia — a proge-ni-e in — proge-ni-es ti-men-tibus".

*hervortretend*

*hervortretend*

*hervortretend*

*hervortretend*

*hervortretend*

e-um, timen - - tibus e-um, timen - ti-bus, ti-men - - - tibus, ti-

e-um, timen - tibus e-um, timen - ti-bus, ti-men - - - tibus, ti-

mentibuse - um, timen - - - tibuse - um.

mentibuse - um, ti - men - - tibuse - um.

*mf* *pp* *pp* *pp* *mf* *mf* *mf* *p* *pp* *pp* *p* *pp* *pp* *p*

# N° 7. CHOR.

Allegro maestoso. (♩=66.)

Tromba I. in D.

Tromba II. in D.

Tromba III. in D.

Trombone Basso.

Timpani in D A.

Flauto I.

Flauto II.

Oboe I.

Oboe II.

Clarinetto I. in C.

Clarinetto II. in C.

Fagotto I.

Fagotto II.

Violino I.

Violino II.

Viola.

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

Organo.

*hervortretend*

*Mit starken Stimmen.*

Fecit po-ten - ti-am, fe- cit poten- tiam,  
 Fe- cit po-ten - tiam, fe- cit poten- tiam,  
 Fe- cit po-ten - tiam, fe- cit poten- tiam,  
 Fecit po-ten - tiam in bra- - chi-o  
 Fecit po-ten - ti-am, fe- cit poten- ti-am.

fe-cit po-ten-tiam, fe-cit po-ten-tiam,  
 fe-cit po-ten-tiam, fe-cit po-ten-tiam,  
 fe-cit po-ten-tiam, fe-cit po-ten-tiam, in bra-chio  
 su-o, po-ten-tiam, fe-cit po-ten-tiam, in bra-chio su-o, di-sper-

The musical score consists of 15 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The fifth staff is for the piano accompaniment, marked *hervortretend*. The bottom six staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The lyrics are in Latin and Italian, with some words in italics. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *cresc.*

Lyrics (from top to bottom):

- fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, in bra - chi - o
- su - o po - ten - ti - am, fe - cit po - ten - ti - am in bra - chio su - o, di - sper -
- sit, fecit po - ten - ti - am, fe - cit po - ten - ti - am di - sper - sit, dispersit, di - sper -
- fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,

hervortretend  
*ff*  
 fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,  
 su - o, po - ten - ti - am. fe - cit po - ten - ti - am. in bra - chio su - o, di - sper -  
 - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di - sper - sit, di - persit, di - sper -  
 sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di - sper - sit, di - persit, di - sper - sit, di - sper -  
*cresc.*  
 fe - cit po - ten ti - am in bra - chio

fe - cit po - ten - tiam, fe - cit po - ten - tiam, di - sper - sit,  
 sit, fe - cit po - ten - tiam, fe - cit po - ten - tiam, di - sper - sit,  
 sit, fe - cit po - ten - tiam, fe - cit po - ten - tiam, di - sper - sit,  
 su - o, fe - cit po - ten - tiam, fe - cit po - ten - tiam, in bra - chio su - o, di - sper - sit, di - sper - sit, di - sper - sit, di - sper - sit,

*hercortrend*  
*cresc.*

*hervortretend*  
*ff hervortretend*  
*hervortretend*  
*ff hervortretend*

su - o, po - ten - tiam, fe - cit po - ten - tiam in bra - - chi - o su - o, di - sper -  
 - sit, fecit po - ten - tiam, fe - cit po - ten - tiam, di - spersit, di - spersit, di - spersit, di - sper -  
 - sit, fecit po - ten - tiam, fe - cit po - ten - tiam, di - sper - - sit, dispersit, di - sper -  
 fe - cit po - ten - tiam, fe - cit po - ten - tiam, di - spersit, di - spersit, di - spersit, di - spersit, di -  
 - sit, fecit po - ten - tiam, fe - cit po - ten - tiam, di - spersit, di - spersit, di - spersit, di - spersit,

The image shows a page of a musical score, numbered 49 in the top right corner. It features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are in Latin and are printed below the vocal staff. The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clefs) and several individual staves for different instruments. The music is characterized by a complex, rhythmic texture with many sixteenth and thirty-second notes. The lyrics are:   
 - sit, di - sper - sit, di - spersit, di - spersit superbos  
 - sit, di - sper - sit, dispersit, di - spersit superbos  
 sper - sit, dispersit, di - spersit, di - spersit superbos  
 di - sper - sit, dispersit, dispersit superbos



# Nº 8. ARIE.

Con moto. (♩ = 88.)

Clarinetto Lin. A.  
Clarinetto II. Lin. A.  
Fagotto I.  
Fagotto II.  
Violino I.  
Violino II.  
Viola.  
Tenore.  
Violoncello.  
Basso.  
Organo.

Mit nicht zu schwachen Stimmen.

Detailed description: This system contains the first five measures of the score. It features parts for Clarinet I and II (treble clef), Bassoon I and II (bass clef), Violin I and II (treble clef), Viola (alto clef), Tenor (bass clef), Violoncello (bass clef), Bass (bass clef), and Organ (grand staff). The organ part includes the instruction 'Mit nicht zu schwachen Stimmen.' The woodwinds and strings play in a moderate tempo with a quarter note equal to 88 beats per minute. The organ provides harmonic support with chords and moving lines.

Detailed description: This system contains measures 6 through 10 of the score. The instrumentation remains the same as in the first system. The organ part includes the instruction 'cresc.' (crescendo) starting in measure 8. The woodwinds and strings continue their parts, with the violins and cellos showing more active rhythmic patterns. The organ accompaniment becomes more complex and dynamic.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with lyrics "De-po - su - it, de" appearing below the bottom vocal line. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The dynamic marking *mf* (mezzo-forte) is present in several places. The piano part features a complex texture with many sixteenth and thirty-second notes.

The second system of the musical score continues the composition with ten staves. The vocal lines are present, with lyrics "po - su - it po - ten - tes de se - de, et" appearing below the bottom vocal line. The piano accompaniment continues with the same complex texture. A *cresc.* (crescendo) marking is visible in the piano part. The system concludes with a final cadence. The dynamic marking *mf* is also present in this system.

ex - al - ta - vit hu - mi - les;

*cresc.*

*mf.*

This system contains the first six staves of the musical score. It includes vocal lines for soprano, alto, and tenor/bass, and piano accompaniment for the right and left hands. The lyrics 'ex - al - ta - vit hu - mi - les;' are written below the vocal lines. The word 'cresc.' is written above the piano accompaniment staves, and 'mf.' is written above the vocal staves.

de

This system contains the second six staves of the musical score, continuing the vocal and piano parts from the first system. The word 'de' is written at the end of the vocal line on the right side of the system.

po - su - it, de - po - su - it po - ten -

*cresc.*

*mf*

tes de se - de, et ex - al - ta -

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

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

This system contains the first five measures of the musical score. It features a vocal line with lyrics and a piano accompaniment. The tempo or dynamics are marked with *cresc.* (crescendo) in four different places. The lyrics are: "vit, et ex - al - ta - vit hu - mi - les."

*cresc.*

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

This system contains the next five measures of the musical score. It continues the vocal line and piano accompaniment. The tempo or dynamics are marked with *cresc.* (crescendo) in one place. The lyrics are: "et ex - al - ta - vit hu - mi - les."



The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The next two staves are for a string quartet (violin I, violin II, viola, and cello/double bass) in bass clef. The bottom four staves are for a grand piano (right and left hands) in treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings.



The second system of the musical score also consists of ten staves, following the same instrumentation as the first system. It begins with a measure of rest for all instruments. The tempo marking *crac.* (crescendo) is placed above the first staff of this system. The piano part features a prominent, fast-moving sixteenth-note accompaniment in the right hand. The vocal lines and string parts continue with their respective parts, showing some rests and melodic lines.

# N° 9. ARIE.

Andante. (♩ = 72.)

Flauto I. *p dol.*

Flauto II. *p dol.*

Violino I. *p dol.*

Violino II. *p*

Viola. *p*

Alto.

Violoncello. *pizz.*

Basso. *pizz.*

Organo. *Mit sanften Stimmen.*

*dolce*  
*mf*

E - su - ri - en - tes im - ple - - vit - houis,

e - su - ri - ent - es im - ple - - vit ho - nis, et di - vi - tes di - mi - sit, et di - vi - tes di - mi - sit, di -

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

Musical score for the first system. It consists of six staves. The top two staves are vocal parts with lyrics. The bottom four staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics for the vocal parts are: "e - su - ri - en - tes im - ple - - - vit bonis,".

Musical score for the second system. It consists of six staves. The top two staves are vocal parts with lyrics. The bottom four staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics for the vocal parts are: "e - su - ri - en - tes im - ple - - vit bo - nis, im -".

Performance markings include *pizz.* (pizzicato) for the piano accompaniment and *arco* (arco) for the vocal parts. An *arcesc.* (arcescendo) marking is present in the piano accompaniment.

Musical score for the first system, featuring multiple staves with various musical notations including trills (*tr*), crescendos (*cresc.*), and *arco* markings. The score includes vocal lines and instrumental accompaniment.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are:

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

The score includes *pizz.* markings and continues with instrumental accompaniment.

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: a - nes, di-mi-sit in-a - nes. Performance markings include *dot.*, *arco*, and *pizz.*

Second system of musical notation, primarily piano accompaniment. It features complex rhythmic patterns and trills. Performance markings include *tr* and *p*.

# Nº 10. TERZETT.

Andante con moto. (♩ = 88.)

Oboe I. *p bestimmt*

Oboe II. *p bestimmt*

Clarinetto I. in C. *p bestimmt*

Clarinetto II. in C. *p bestimmt*

Violino I. *p*

Violino II. *p*

Viola. *p*

Soprano I. *mf*  
Susce-pit I - srael pu - e - rum su - um, - susce-pit I - srael, su-sce-pit I - srael.

Soprano II. *mf*  
Susce-pit I - srael pu - e - rum su - um, - susce-pit I - srael, su-sce-pit I - srael.

Alto. *mf*  
Susce-pit I - srael pu - e - rum su - um, - susce-pit I - srael, su-sce-pit I - srael.

Violoncello Solo. *p* *Etwas hervortretend.*

Organo. *Sehr sanft.*

*poco cresc.*

su-sce-pit I - srael, su-sce-pit I - srael pu - e - rum su - um, su-sce-pit, susce-pit I - srael pu - e - rum su -

I - srael, su-sce-pit I - srael, su-sce-pit I - srael, su - sce-pit I - srael, su - sce-pit I - srael pu - e - rum su -

I - srael pu - e - rum su - um, su - sce-pit I - srael, su-sce-pit I - srael pu - e - rum su -

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

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

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

*poco cresc.*

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

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

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

# Nº 11. CHOR.

Alla breve. (♩ = 88.)

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

Organo.

Mit starken Stimmen.

Si - cut lo - cu - - - tus est ad pa - tres

Si - cut lo - cu - - - tus est ad patres no - stros, A - bra - ham et se - mi - ni e - - jus in

Si - cut lo -

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

no - - - stros. A - bra - ham et se - mi - ni e - - jus in se - cu - la, si - cut lo -

se - cu - la, si - cut lo - cu - - tus est in se - cu - la, si -

eu - - - 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, in se - - cu - - la, in se - - - cu -  
 cu - tus est in se - cu - la, si - cut lo - cu - tus est ad pa - tres no - -  
 cut lo - cu - tus est ad pa - tres no - - stros, si - cut lo - cu - tus est in se - cu -

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

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

cu - tus est in se - cu - la, A - bra - ham et se - mi - ni e - jus, A - bra - ham et se - mi - ni e - jus in se - -  
 est ad pa - tres no - - stros, A - bra - ham, A - bra - ham et se - mi - ni e - jus, A - bra - ham et se - mi - ni  
 in 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 - cu - la, A - bra - ham, A - bra - ham et se - mi - ni e - jus, A - bra - ham et se - mi - ni  
 est ad pa - tres no - - stros, A - bra - ham, A - bra - ham et se - mi - ni e - jus, A - bra - ham et se - mi - ni  
 e - jus, A - bra - ham et se - mi - ni

e - jus in se - cu - la, in se -  
 e - - jus in se - - - cu - la, A - bra - ham et se - mi - ni  
 e - - - jus in se - - - - - cu - la, in  
 e - jus, se - mi - ni e - jus, se - mi - ni e - jus in se - cu - la, si - cut lo - - - - - tus  
 - - - - - cu -

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





This musical score is for a choir and orchestra. It consists of 18 staves. The top two staves are for the vocal parts, with lyrics written below them. The lyrics are: "ri-a et Spi-ri-tu-i sun-cto!" and "ri-a et Spi-ri-tu-i sun-cto!" repeated. The bottom staves are for the instrumental accompaniment, including strings and woodwinds. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "ff".

Allegro. (♩ = 96.)

*mf*

*mf*

*mf*

*hervortretend*

*ff*

*ff*

*ff*

*ff*

Sicut e-rat in prin-ci-pi-o,

*Mit starken Stimmen.*



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

*Oberwerk.*

The musical score is arranged in a system of staves. At the top, there are four staves for the vocal line, with a dynamic marking of *mf* (mezzo-forte) in the first measure. Below these are several staves for the piano accompaniment, including a grand staff (treble and bass clefs) and individual staves for the right and left hands. The lyrics are written in a Gothic-style font below the vocal staves: "lo et in se-cu-la se-cu-lo". The piano part features complex textures with many sixteenth and thirty-second notes. Performance instructions include *sempre cresc.* (sempre crescendo) written across several measures of the piano accompaniment. At the bottom of the page, the word *Hauptwerk.* is written above the grand staff.

This musical score is for a large ensemble, likely a brass band or concert band, with vocal soloists and piano accompaniment. The score is written in G major and 4/4 time. It consists of 11 systems of staves. The first system includes a vocal line and a piano accompaniment. The second system through the seventh system are for various instruments, including brass and woodwinds. The eighth system through the tenth system are for vocal soloists, with the lyrics "rum, A - men." appearing under the notes. The eleventh system is for the piano accompaniment. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.