# Joh. Seb. Bach

## MAGNIFICAT

in D dur

bearbeitet von

## Robert Franz.

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Partitur: Pr. M. 8.—

Orchesterstimmen Pr. M. 8.

Klavier-Auszug Pr. { In 4°. M. 7,50. / In 8°. M. 1,50.

Singstimmen Pr. M. 1,87.

Orgelstimme Pr. M. 2.—

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Eigenthum des Verlegers.

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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 Einzelnheiten, 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 aufführt 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 entbehrlich 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 beigefügt, welche aus irgend einem Grunde oder Bedenken von dem neu hinzugebrachten orchestralen Satze 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. Wem 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. Aehnliche Arbeiten anzuregen und so eine gleichmässige Tradition für die Wiederbelebung Bach'scher Werke anzubahnen, ist einer der Gesichtspunkte, die mich bestimmt haben, auf den uneigennützigen 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.**

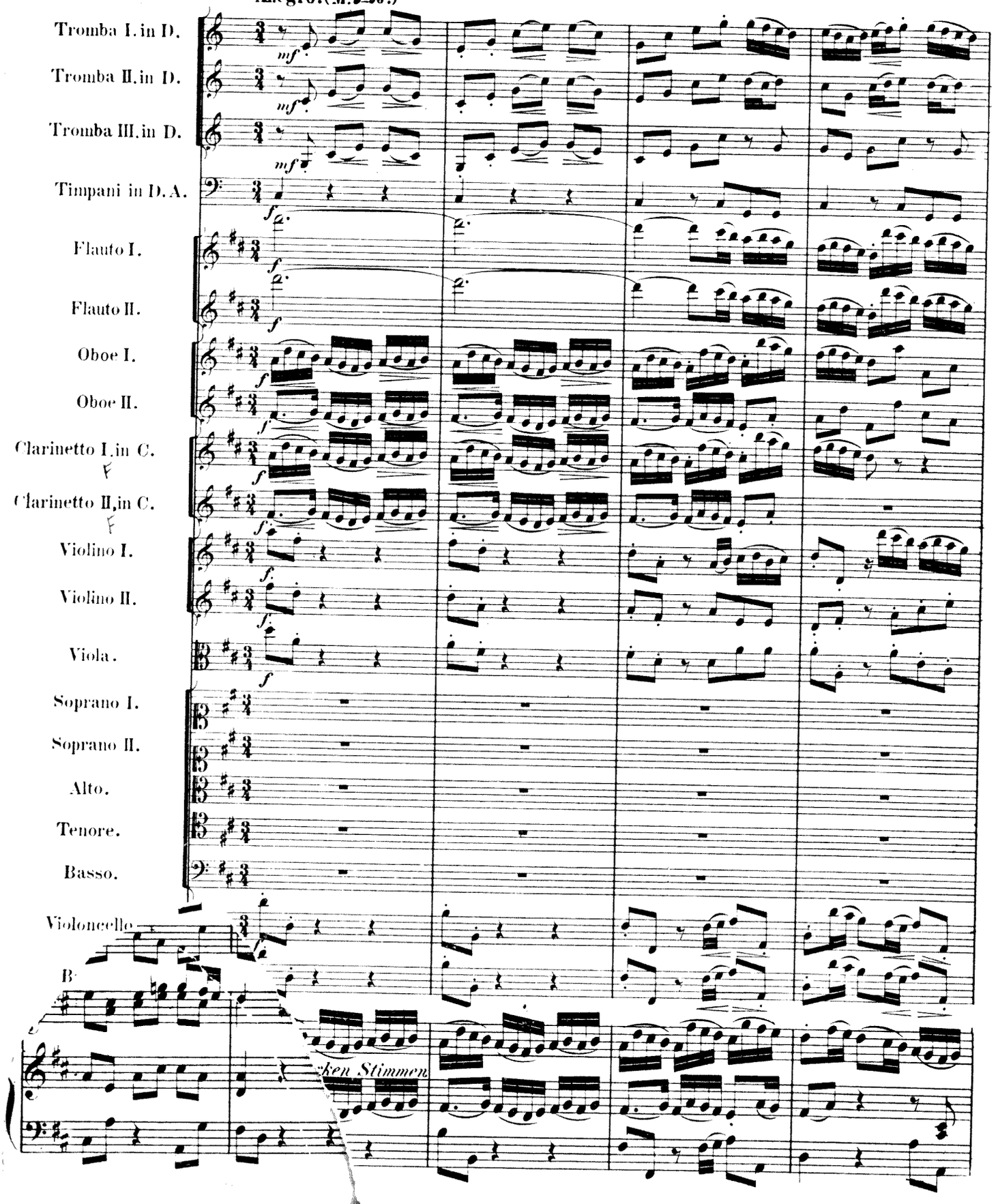
F.E.C.L. 1810

# Magnificat.

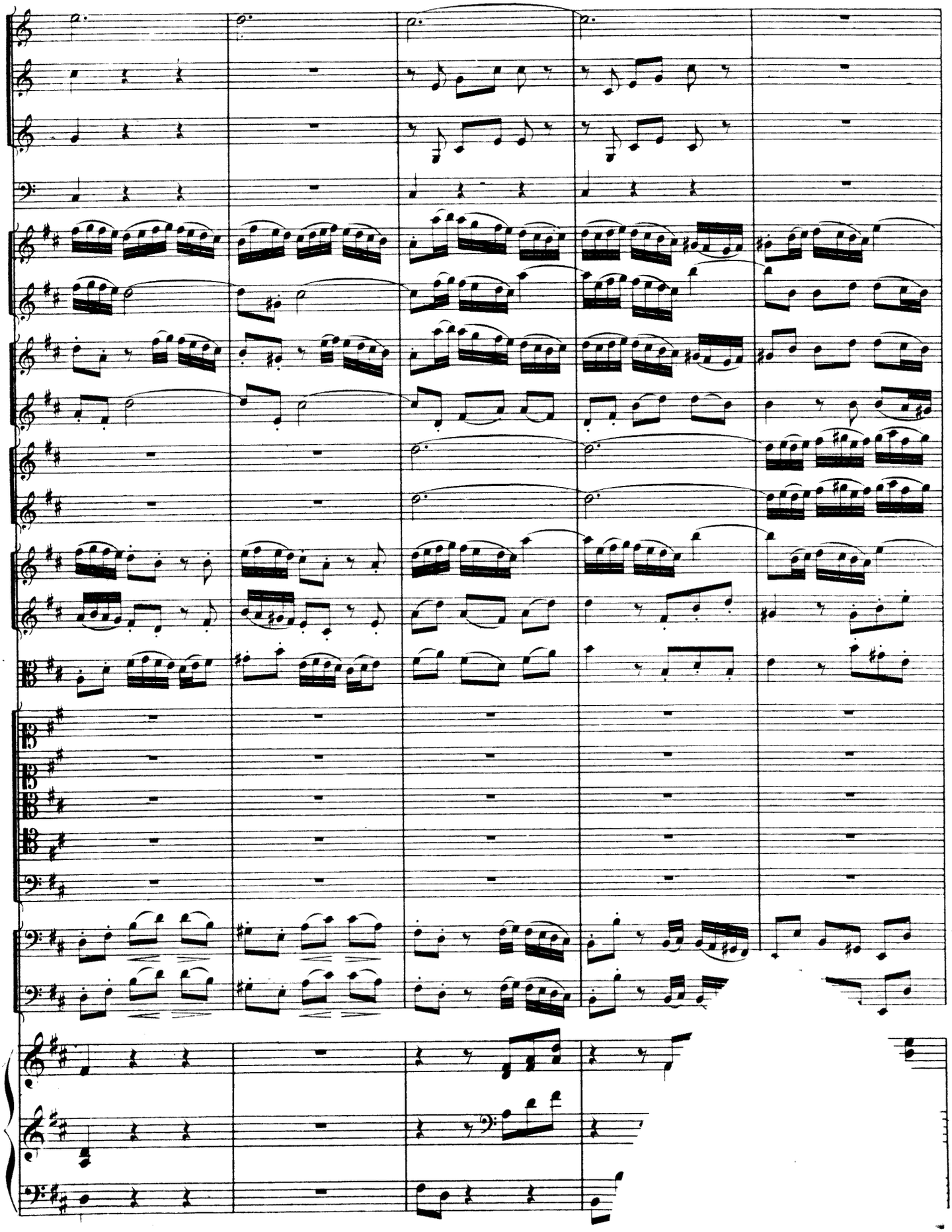
## No. 1. CHOR.

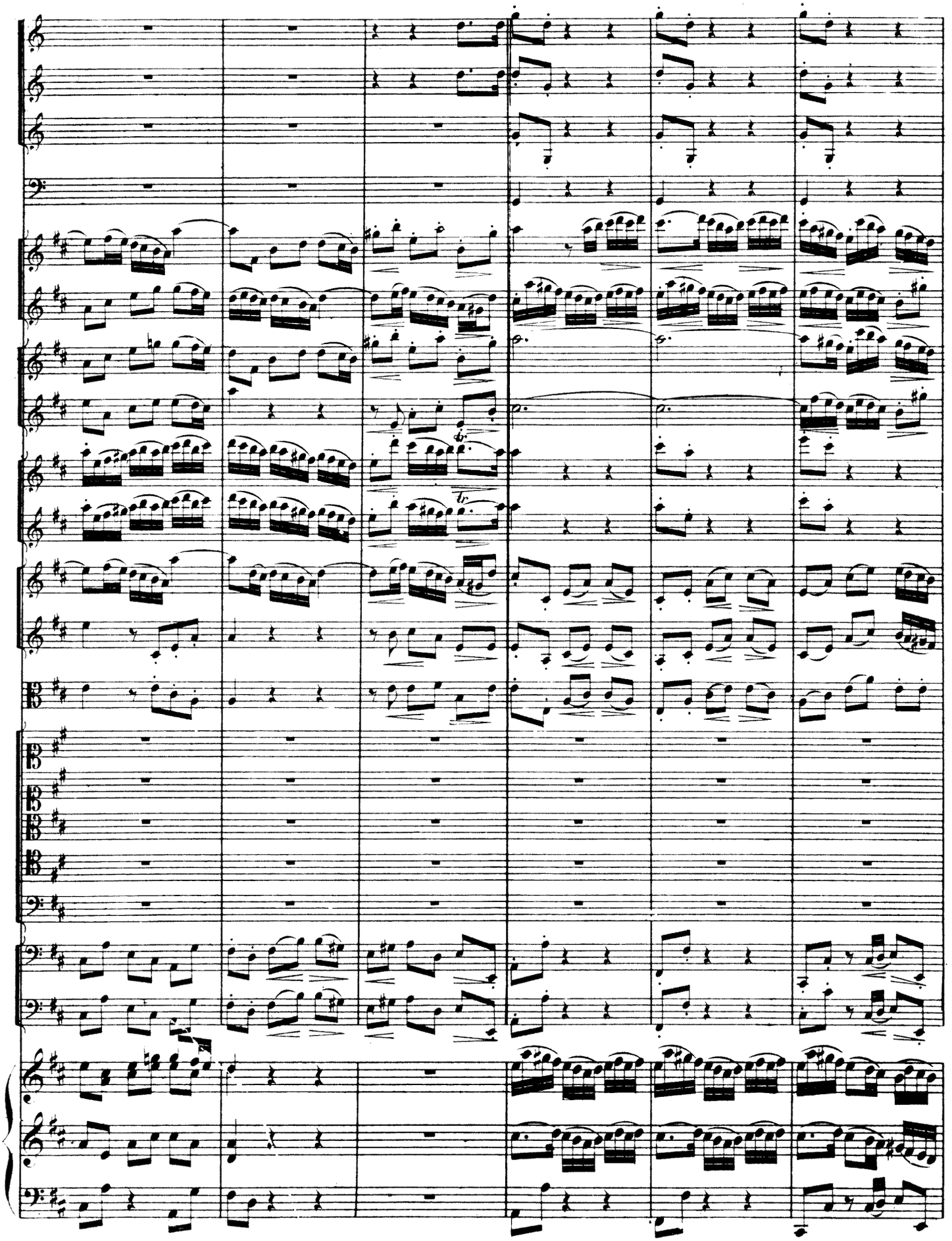
Allegro. (M. ♩=96.)

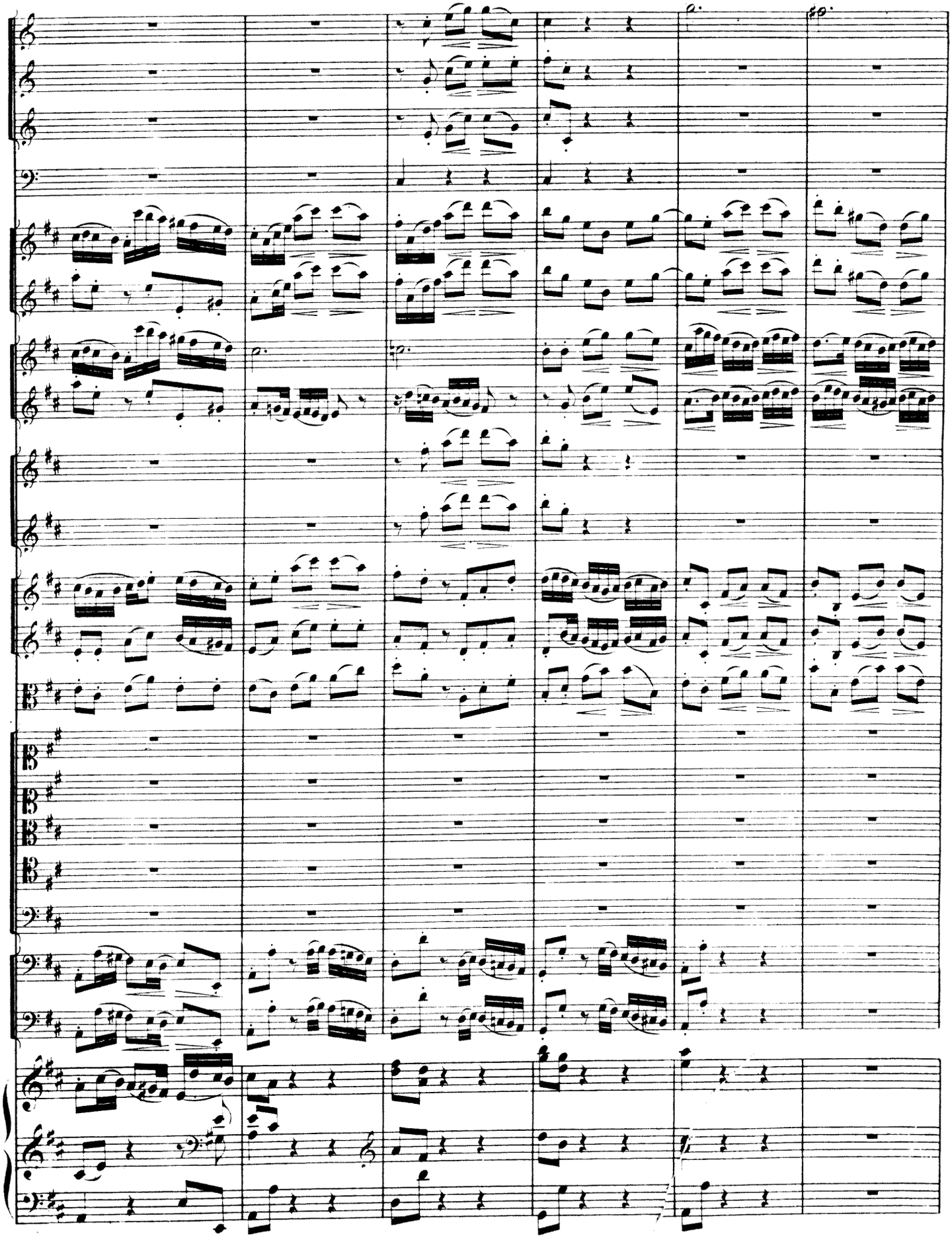
Joh. Seb. Bach.

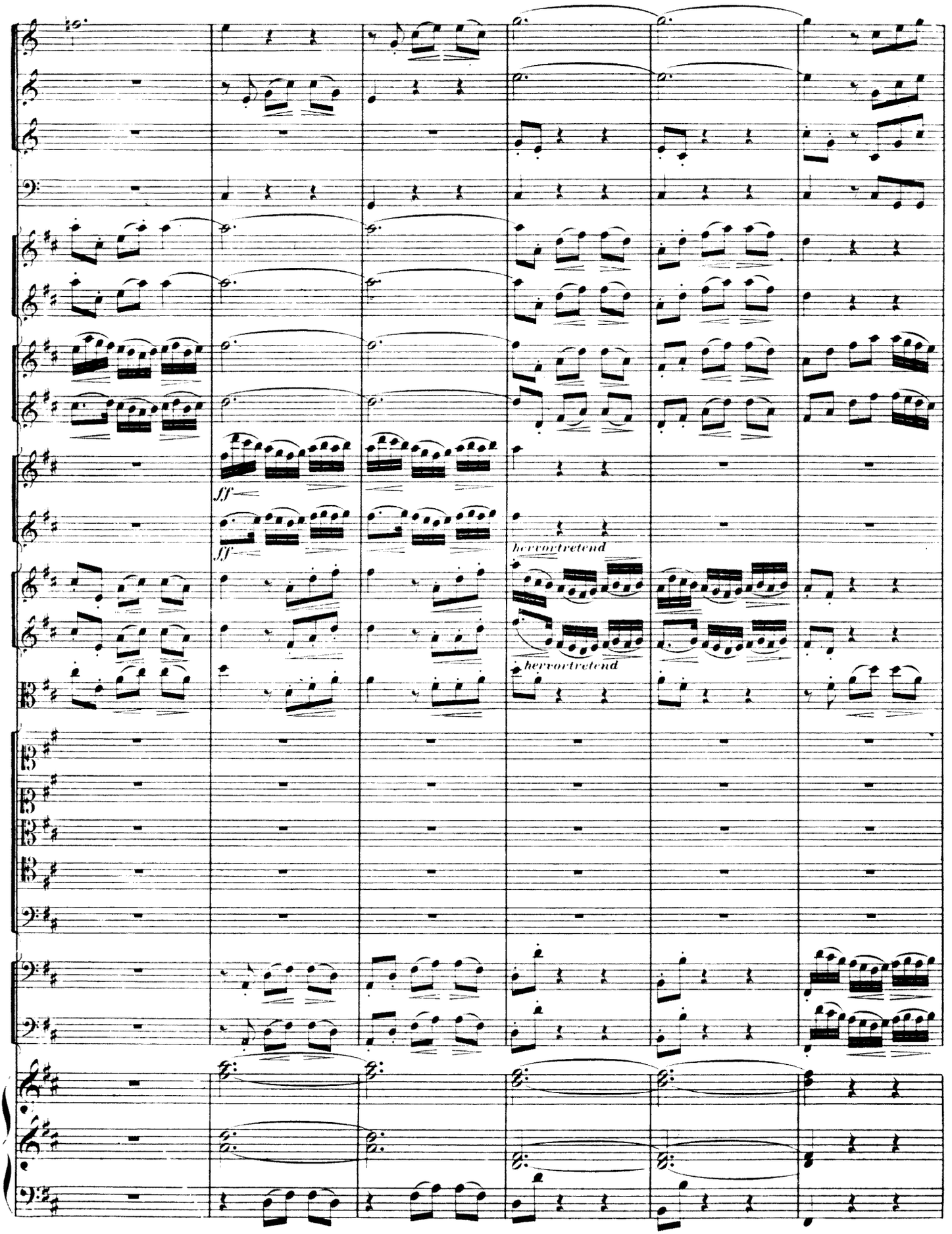



Stich und Druck der Röder'schen Officin in Leipz





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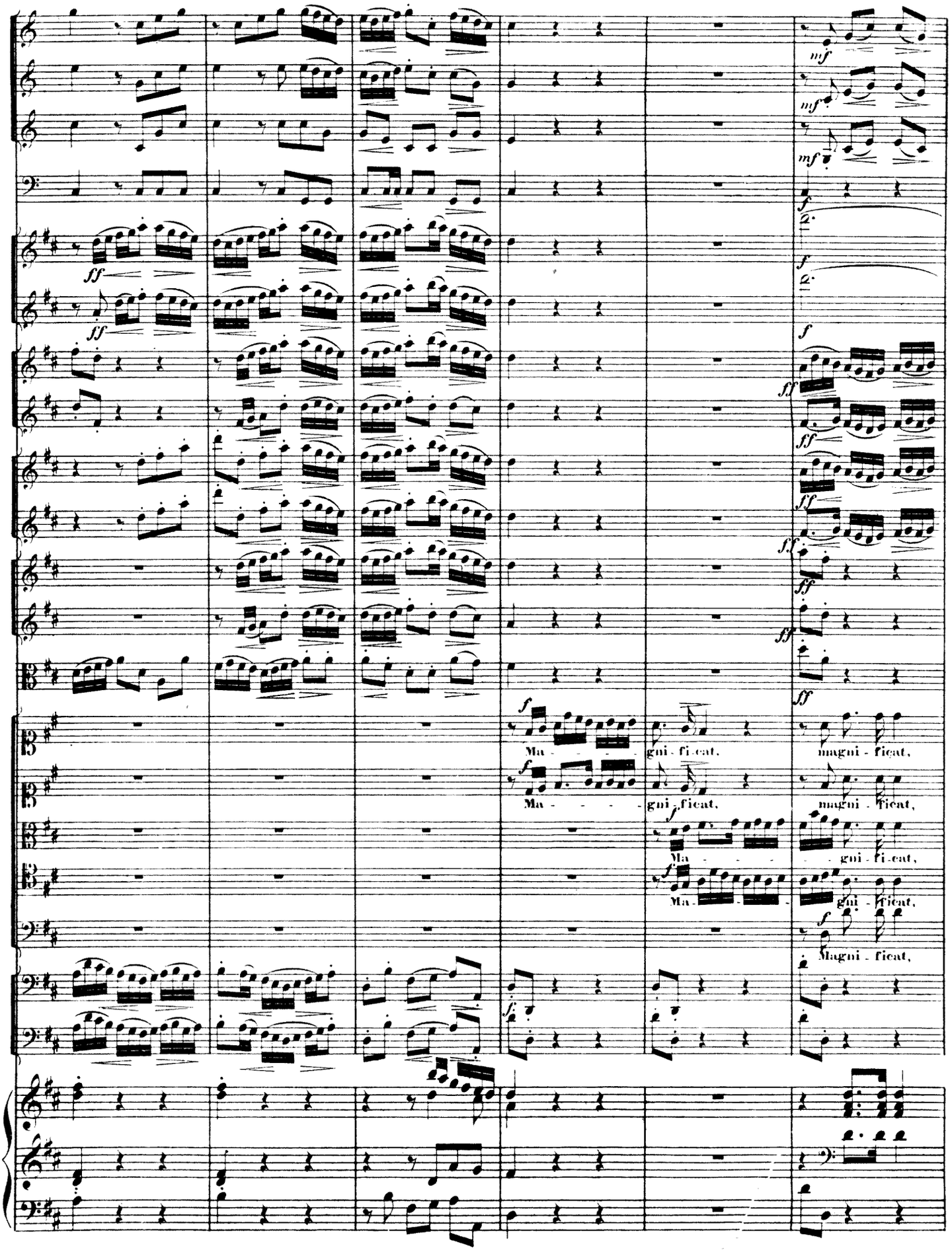
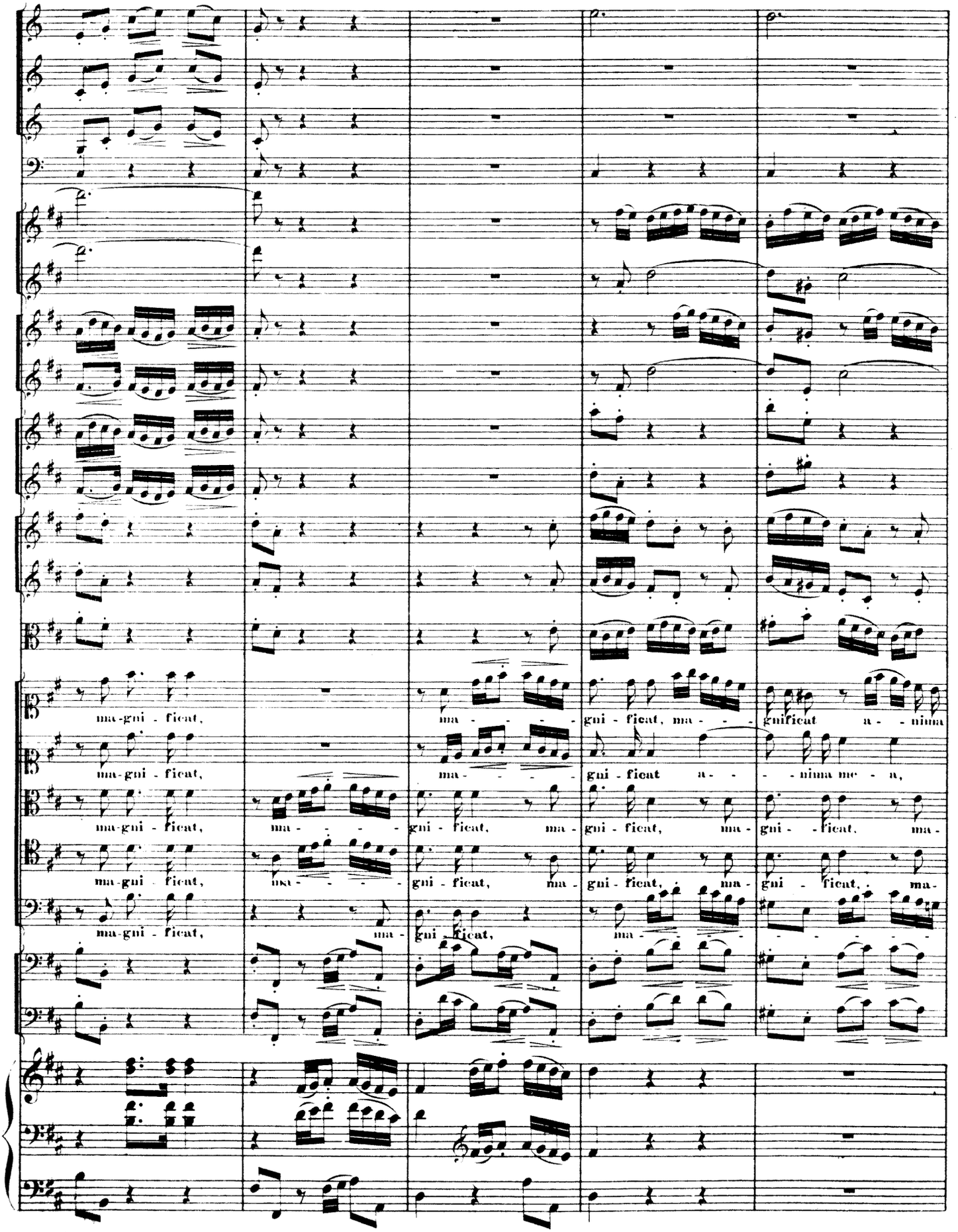
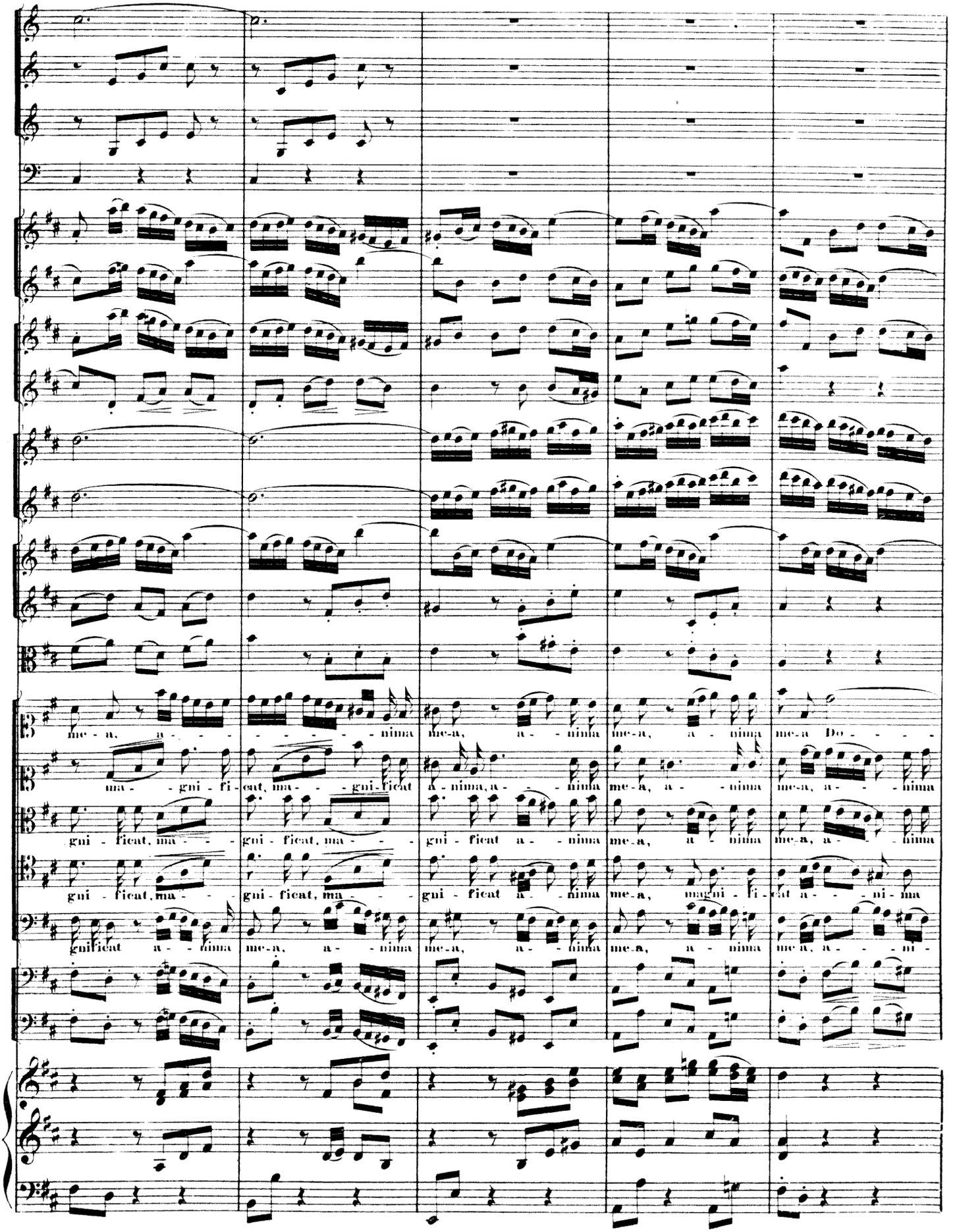
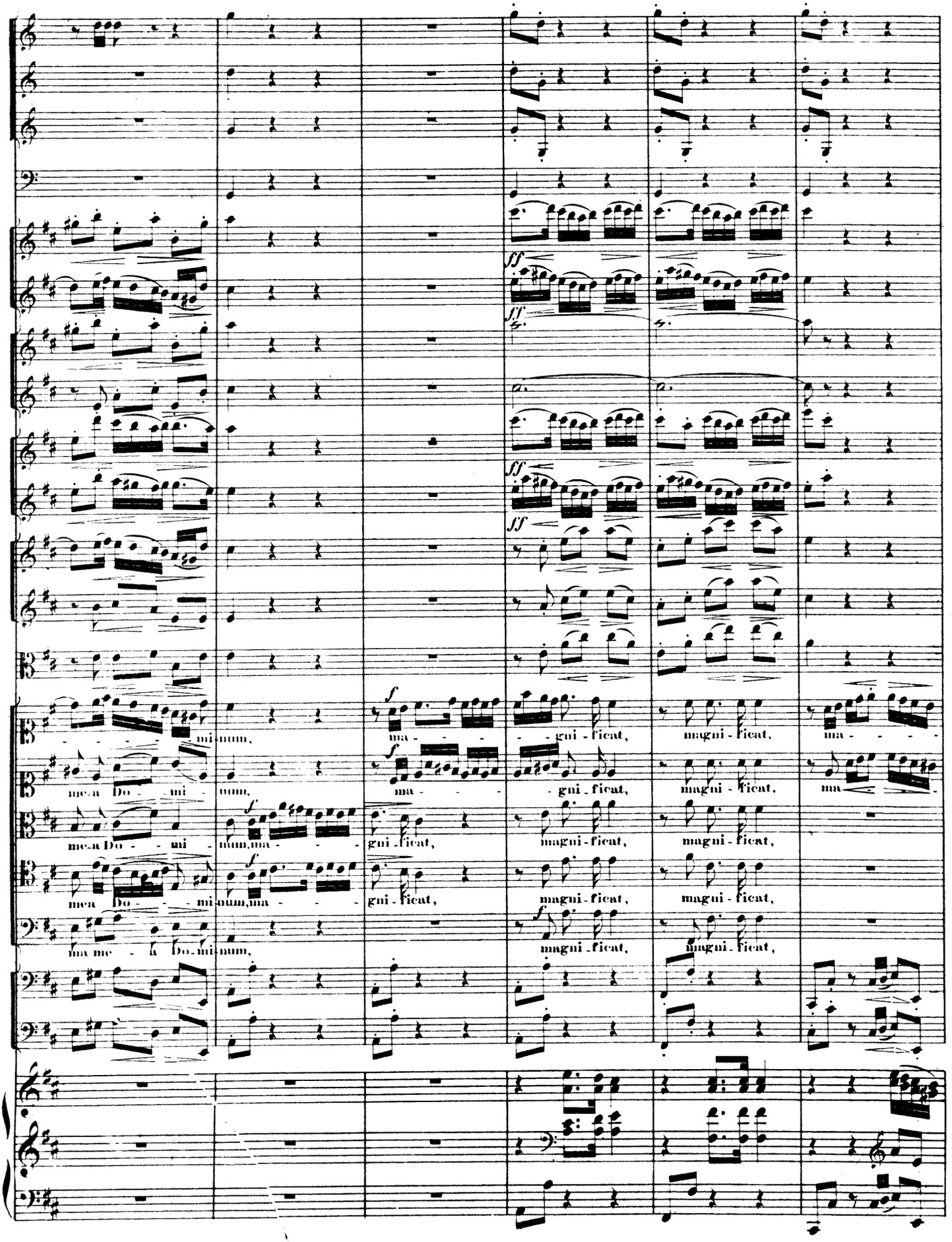

Ma - - - - gni - fi - cat, magni - ficat,
Ma - - - - gni - ficat, magni - ficat,
Ma - - - - gni - fi - cat,
Ma - - - - gni - ficat,
Magni - ficat,


ma-gni - ficat,
ma - - - - gni - ficat, ma - - - gnificat a - - nima
ma-gni - ficat,
ma - - - - gni - ficat a - - - nima me - a,
ma-gni - ficat,
ma - - - - gni - ficat, ma - gni - ficat, ma - gni - ficat, ma -
ma-gni - ficat,
ma - - - - gni - ficat, ma - gni - ficat, ma - gni - ficat, ma -
ma-gni - ficat,
ma - gni - ficat,
ma - - - - -


me - a, a - - - - - - - - nima
ma - - gni - fi - cat, ma - - - gni - ficat
gni - ficat, ma - - -
gni - ficat, ma - - -
gnificat a - - nima
me-a, a - - nima
me-a, a - - nima
me-a Do - - - -
a - nima, a - - - nima
gni - ficat a - - nima
gni - ficat a - - nima
me-a, a - - nima
me-a, a - - nima
me-a, a - - nima
me-a, a - - nima
me-a, a - - nima
me-a, a - - nima
me-a, a - - nima
me-a, magni - fi - cat a - - - ni - ma
me-a, a - - nima
me-a, a - - nima
me-a, a - - nima
me-a, a - - nima
me-a, a - - ni -


ff
ff
ff
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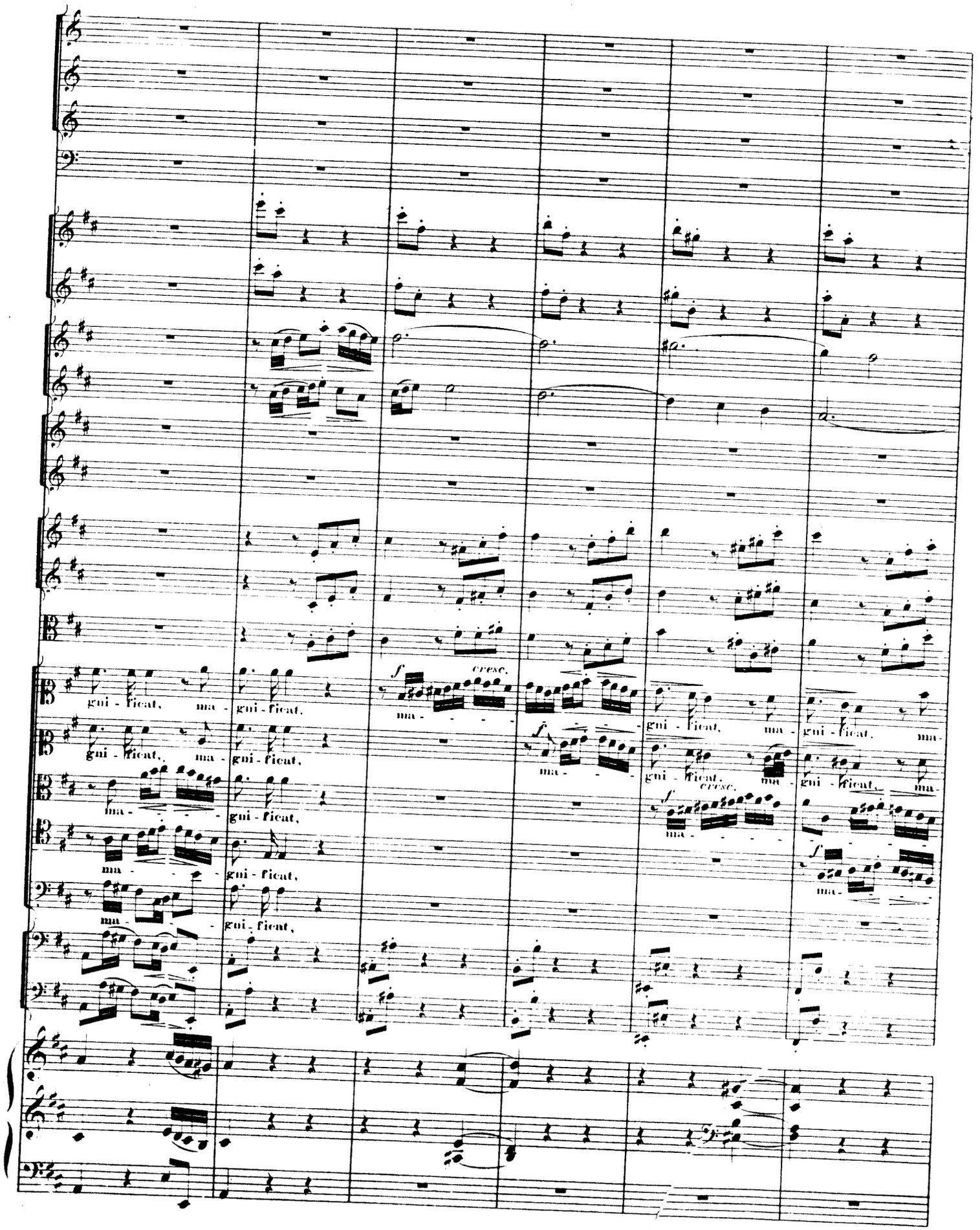
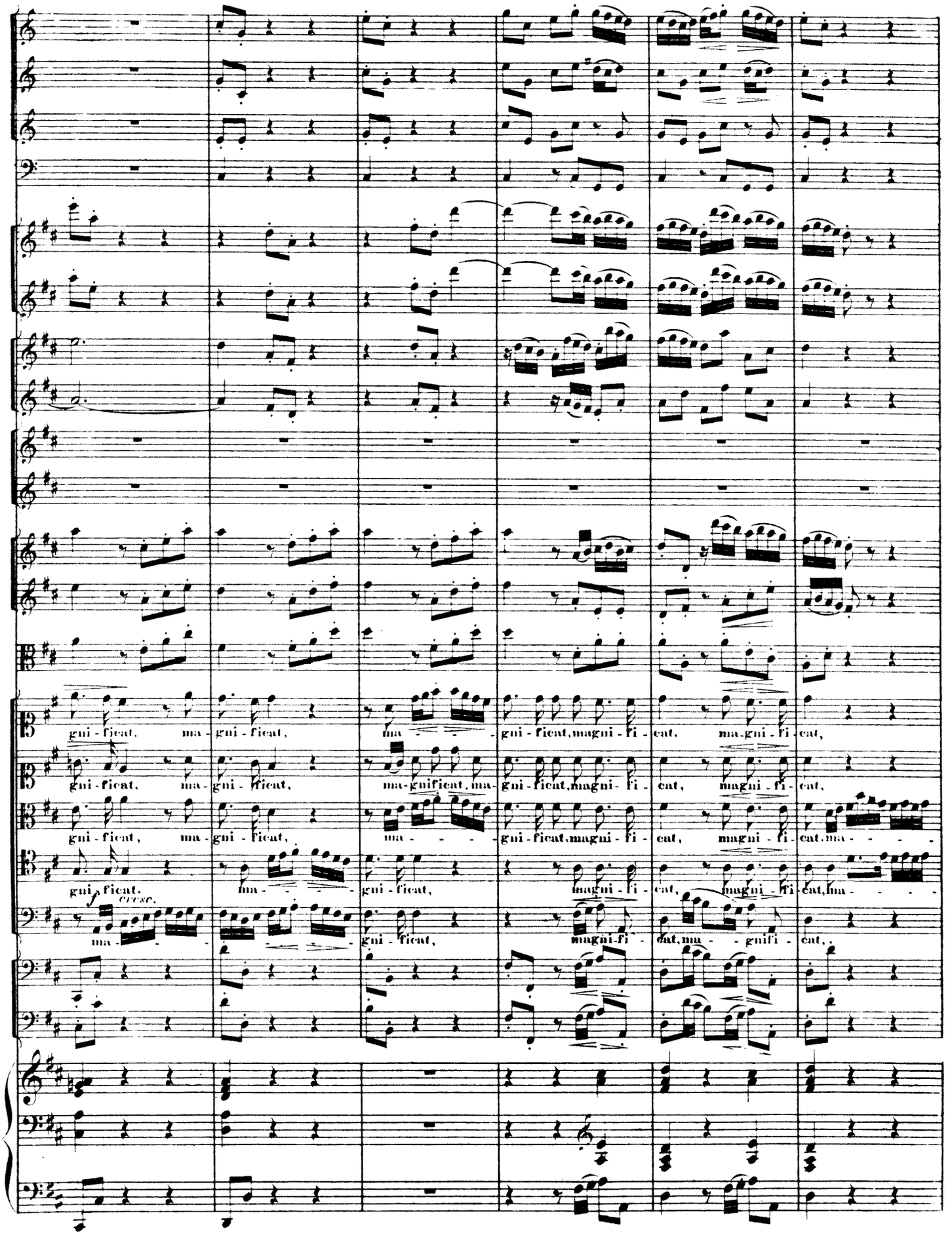
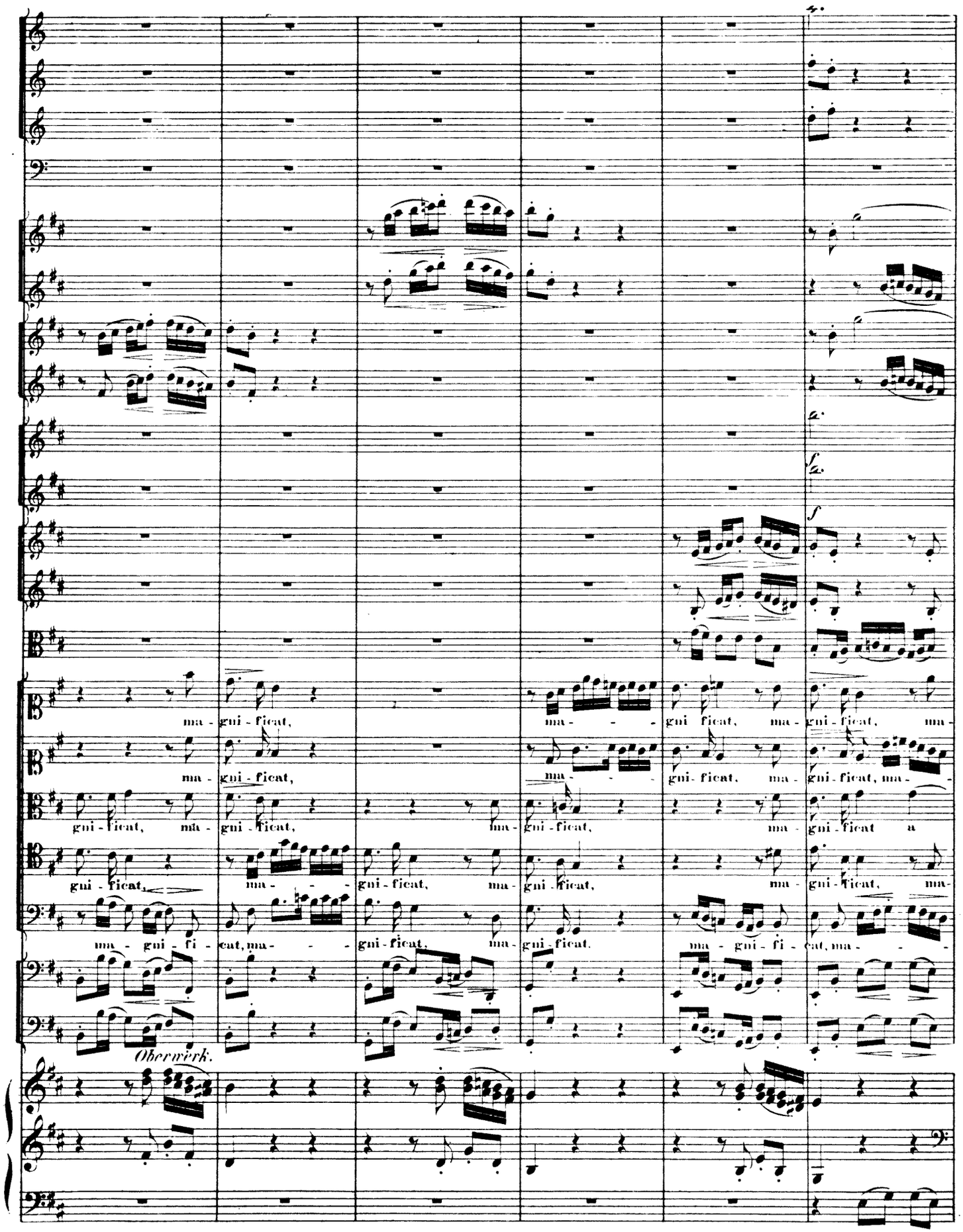
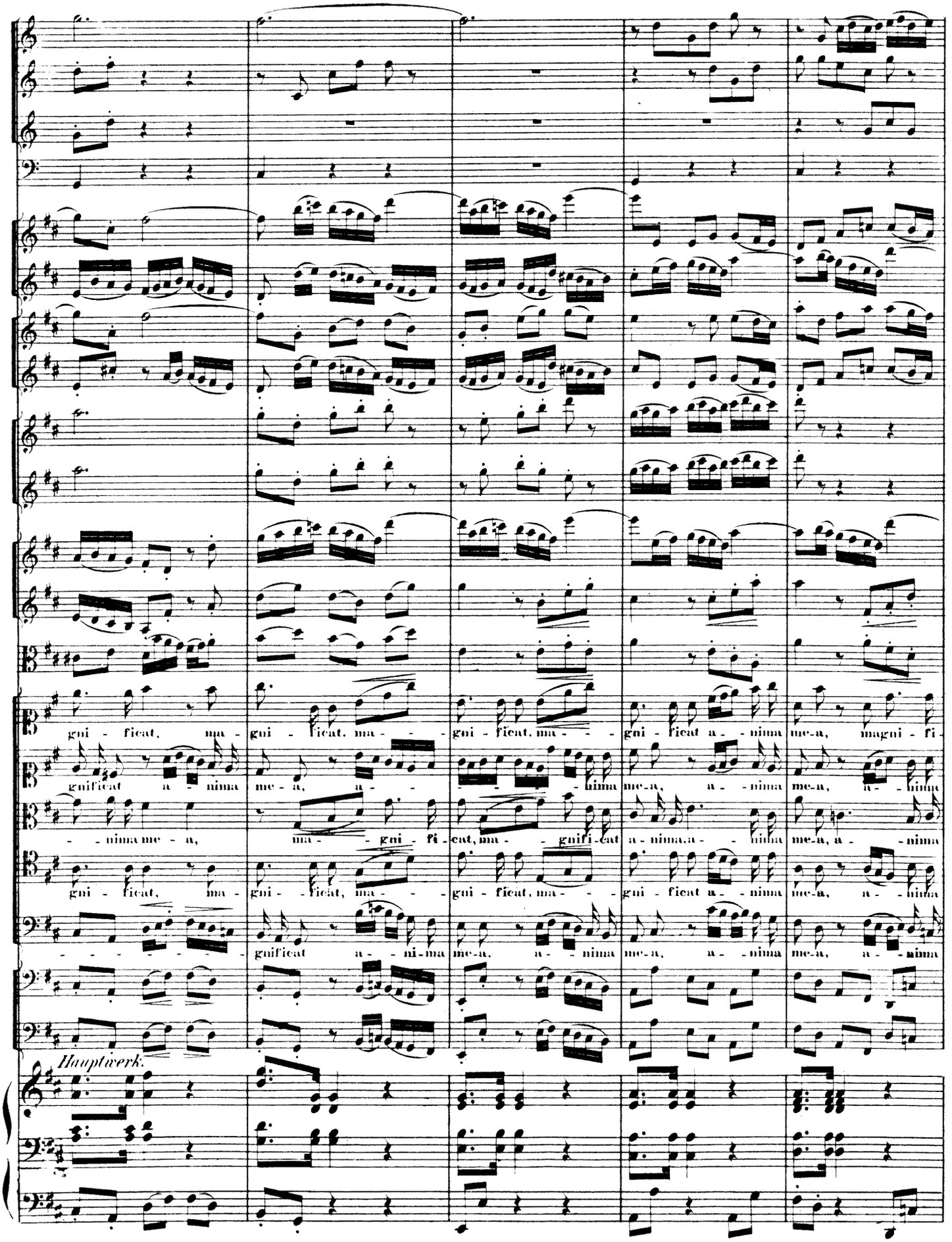
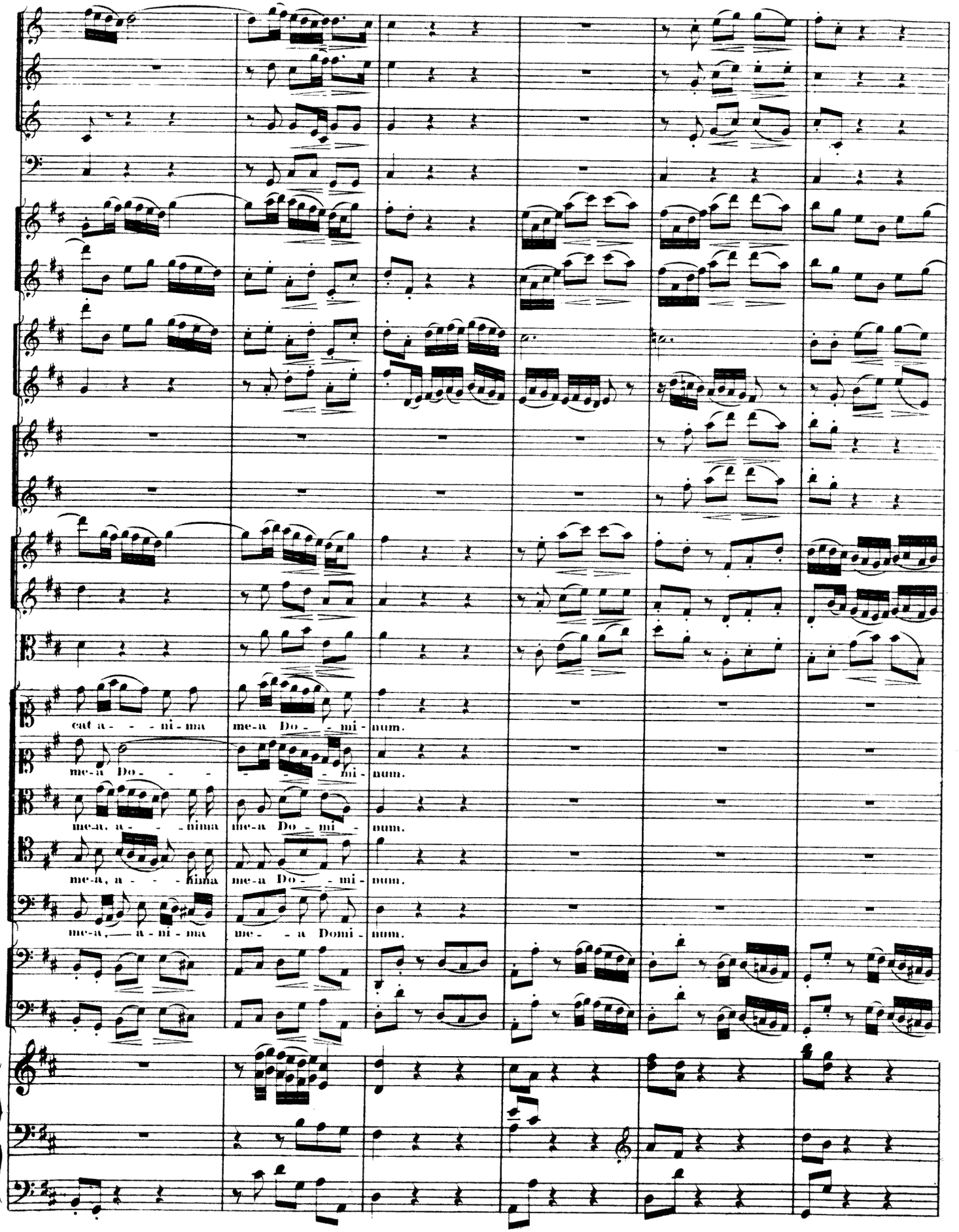
f
mi-num, ma - - - - gni - ficat, magni - ficat, ma - - - -
me-a Do - mi - num, ma - - - gni - ficat, magni - ficat, ma
me-a Do - mi - num, ma - - - gni - ficat, magni - ficat, magni - ficat,
mea Do - - mi-num, ma - - - gni - ficat, magni - ficat, magni - ficat,
ma me - a Do-mi-num, magni - ficat, magni - ficat,

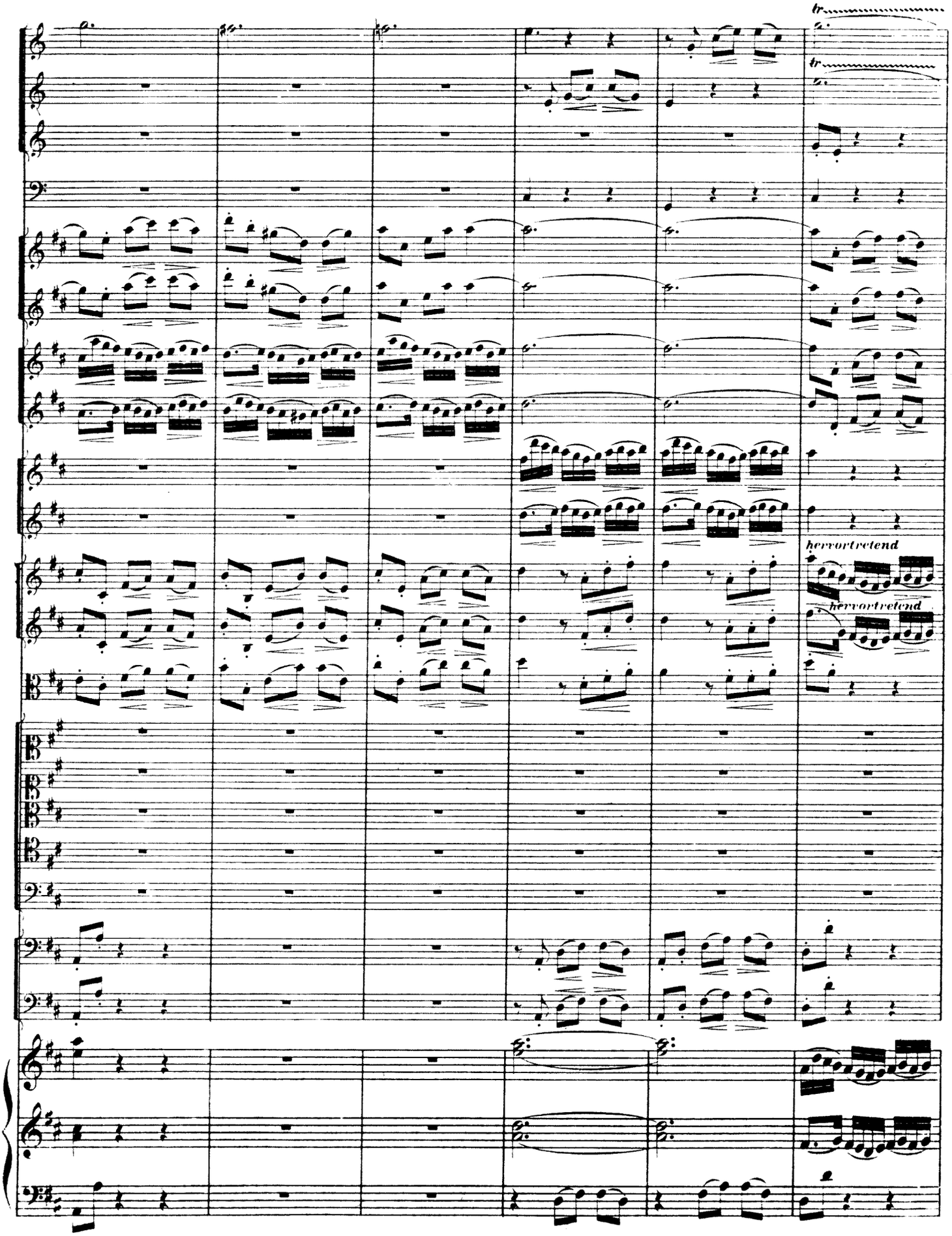

gni - ficat, ma - gni - ficat,
gni - ficat, ma - gni - ficat,
ma - gni - ficat,
ma - gni - ficat,
ma - gni - ficat,
f cresc.
ma - - - -
f
ma - - - -
gni - ficat, ma - gni - ficat, ma -
gni - ficat, ma - gni - ficat, ma -
cresc.
f
ma - - - -
f
ma -


gni - ficat, ma - gni - ficat, ma - - - gni - ficat, magni - fi - cat, ma-gni - fi - cat,
gni - ficat, ma - gni - ficat, ma-gnificat, ma - gni - ficat, magni - fi - cat, magni - fi - cat,
gni - ficat, ma - gni - ficat, ma - - - - gni - ficat, magni - fi - cat, magni - fi - cat, ma - - - -
gni - ficat, ma - - - - gni - ficat, magni - fi - cat, magni - fi - cat, ma - - - -
cresc.
ma - - - - gni - ficat, magni - fi - cat, ma - - gnifi - cat,


ma - gni - ficat,
ma - gni - ficat,
gni - ficat, ma - gni - ficat,
gni - ficat, ma - - - gni - ficat,
ma - gni - fi - cat, ma - - - gni - ficat,
Oberwerk.
ma - - - gni ficat, ma - gni - ficat, ma -
gni - ficat, ma - gni - ficat, ma -
ma - gni - ficat,
ma - gni - ficat a
ma - gni - ficat, ma -
ma - gni - fi - cat, ma -
f
fz


gni - ficat, ma - gni - ficat, ma - - - gni - ficat, ma - - - gni - ficat 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 - cat, ma - - gnifi-cat a - nima.a - - nima me-a, a - nima
gni - ficat, ma - gni - ficat, ma - - - gni - ficat, ma - - - gni - ficat a - nima me-a, a - nima
- - - - - - gnificat a - ni-ma me-a, a - nima me-a, a - nima me-a, a - nima
Hauptwerk.


eat a - - - ni - ma
me-a Do - - mi - num.
me-a Do - - -
- - - mi - num.
me-a, a - - - nima
me-a Do - mi - num.
me-a, a - - - nima
me-a Do - - mi - num.
me-a, — a - ni - ma
me - - a Domi - num.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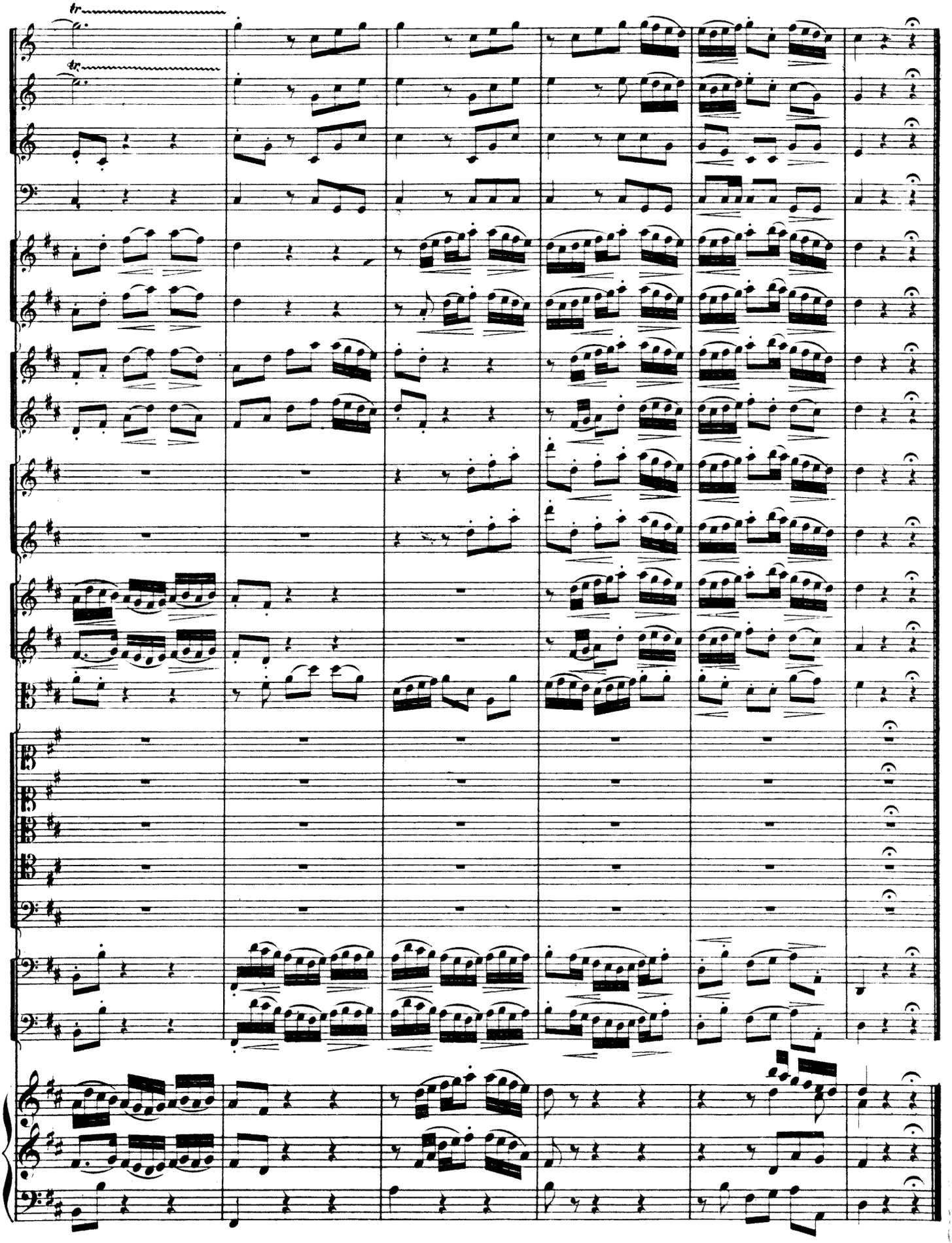
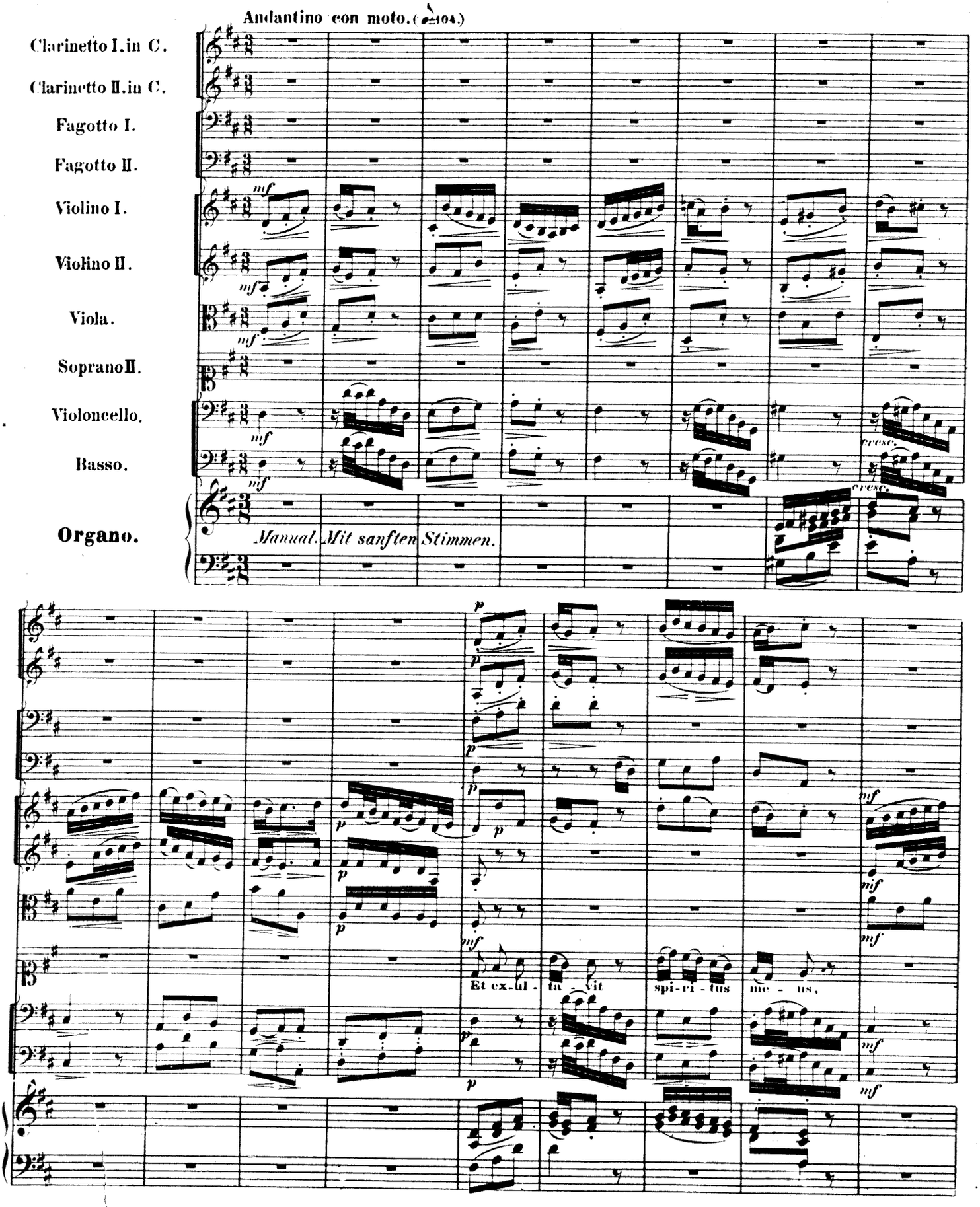
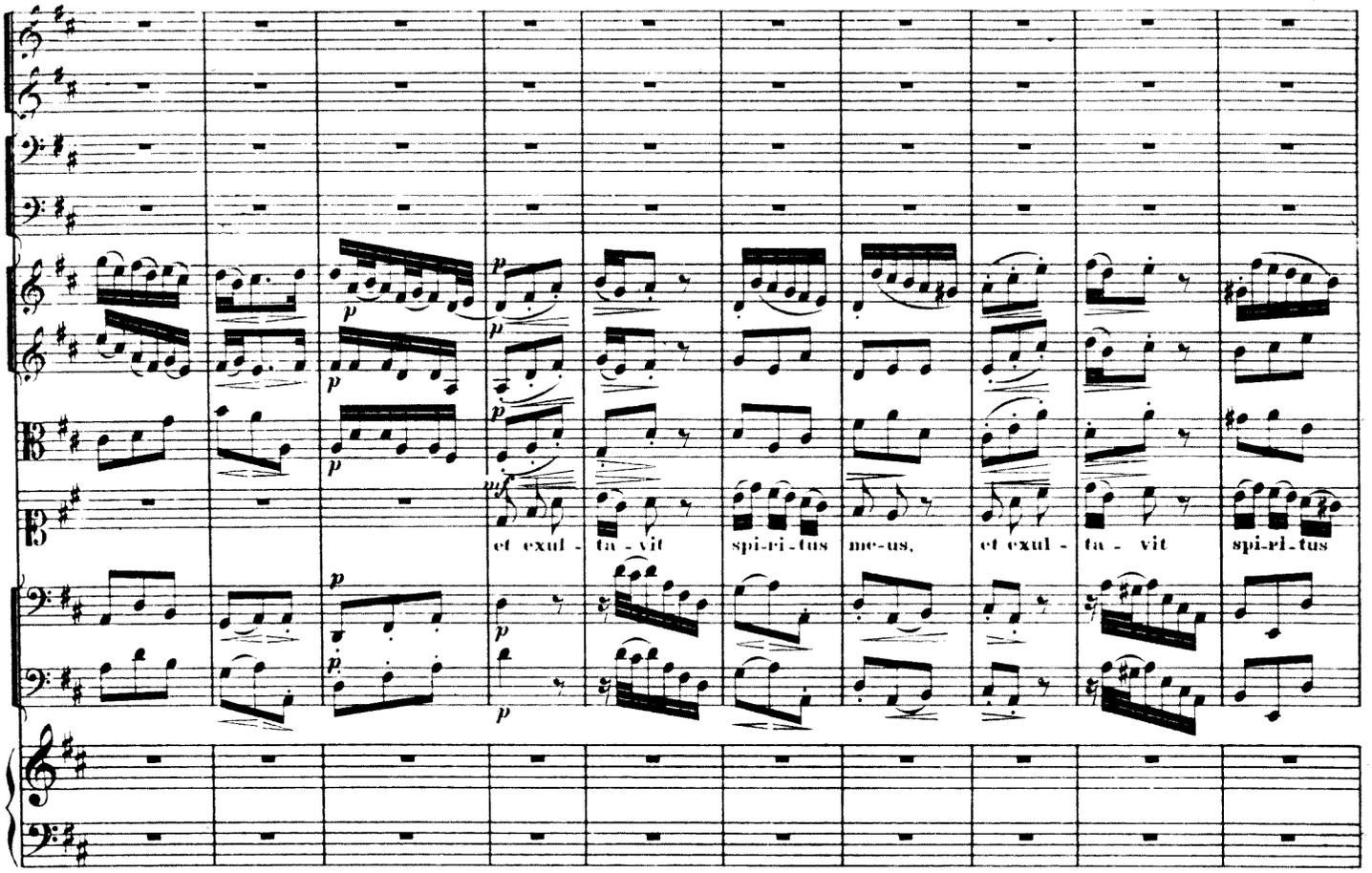
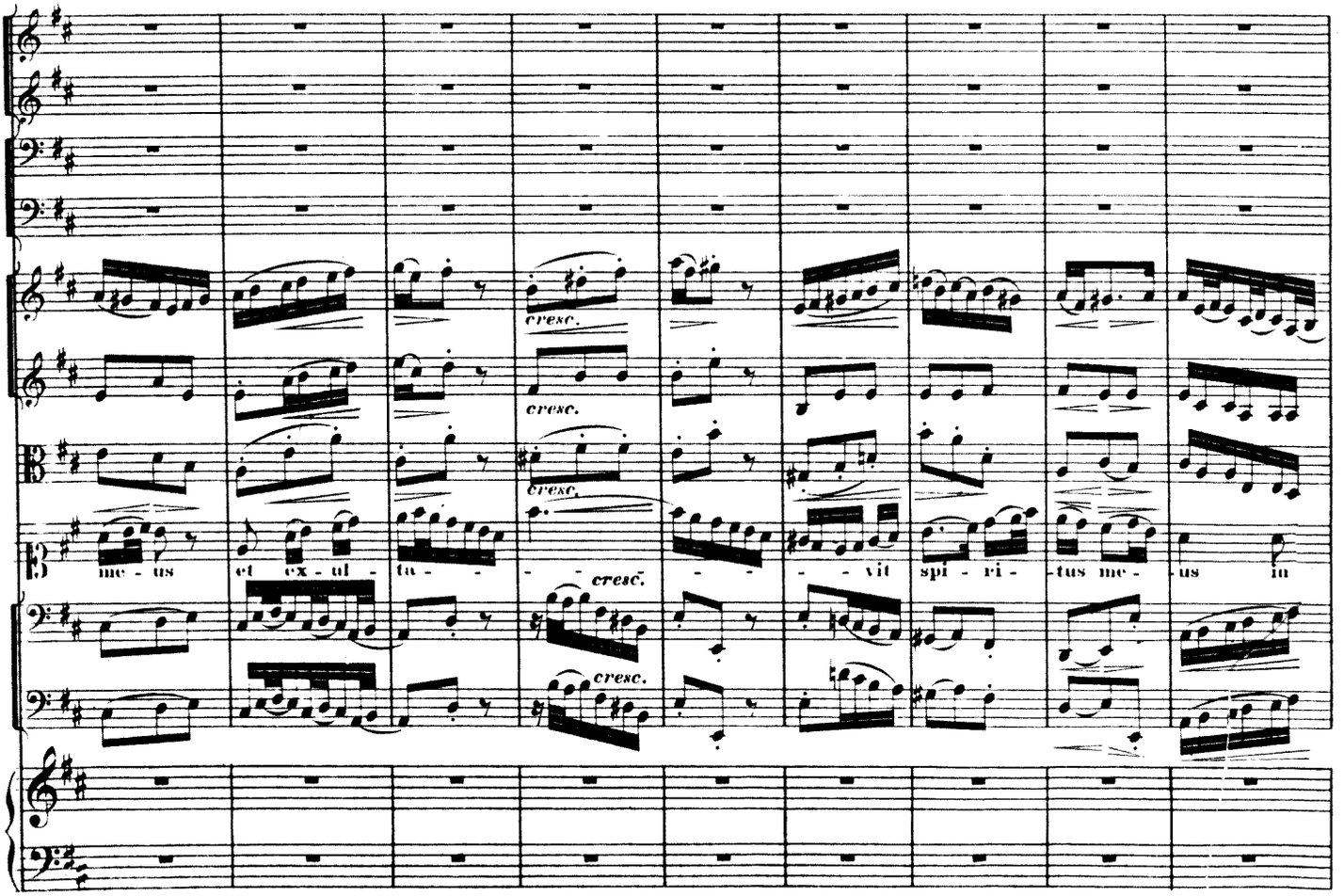


# Nº 2. ARIE.


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.
Manual. Mit sanften Stimmen.
cresc.
Et ex-ul-ta-vit
spi-ri-tus
me-us.


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


cresc.
cresc.
cresc.
cresc.
cresc.
me - us
et ex - ul -
ta -
- - - vit
spi - ri -
-tus me -
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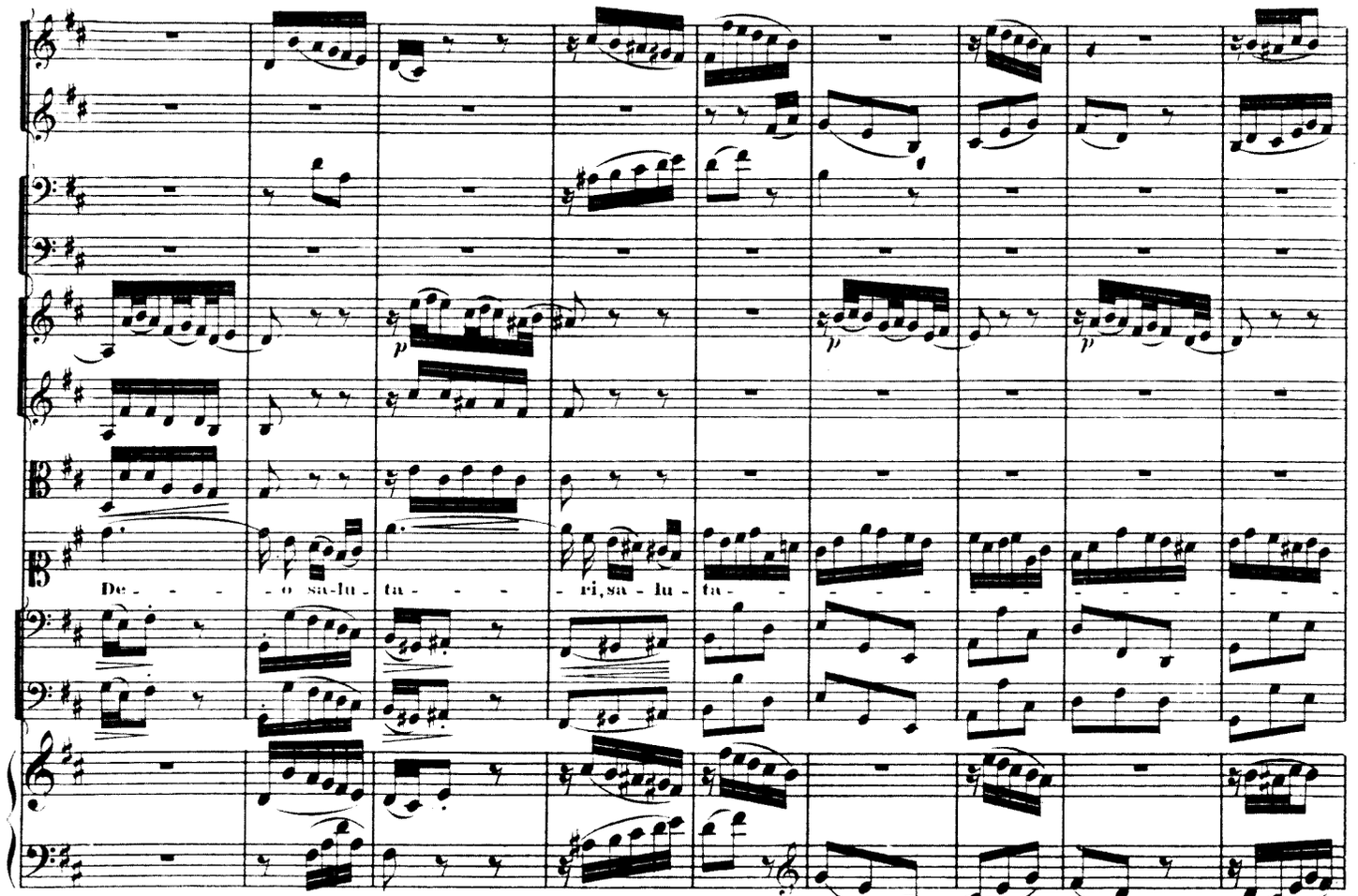
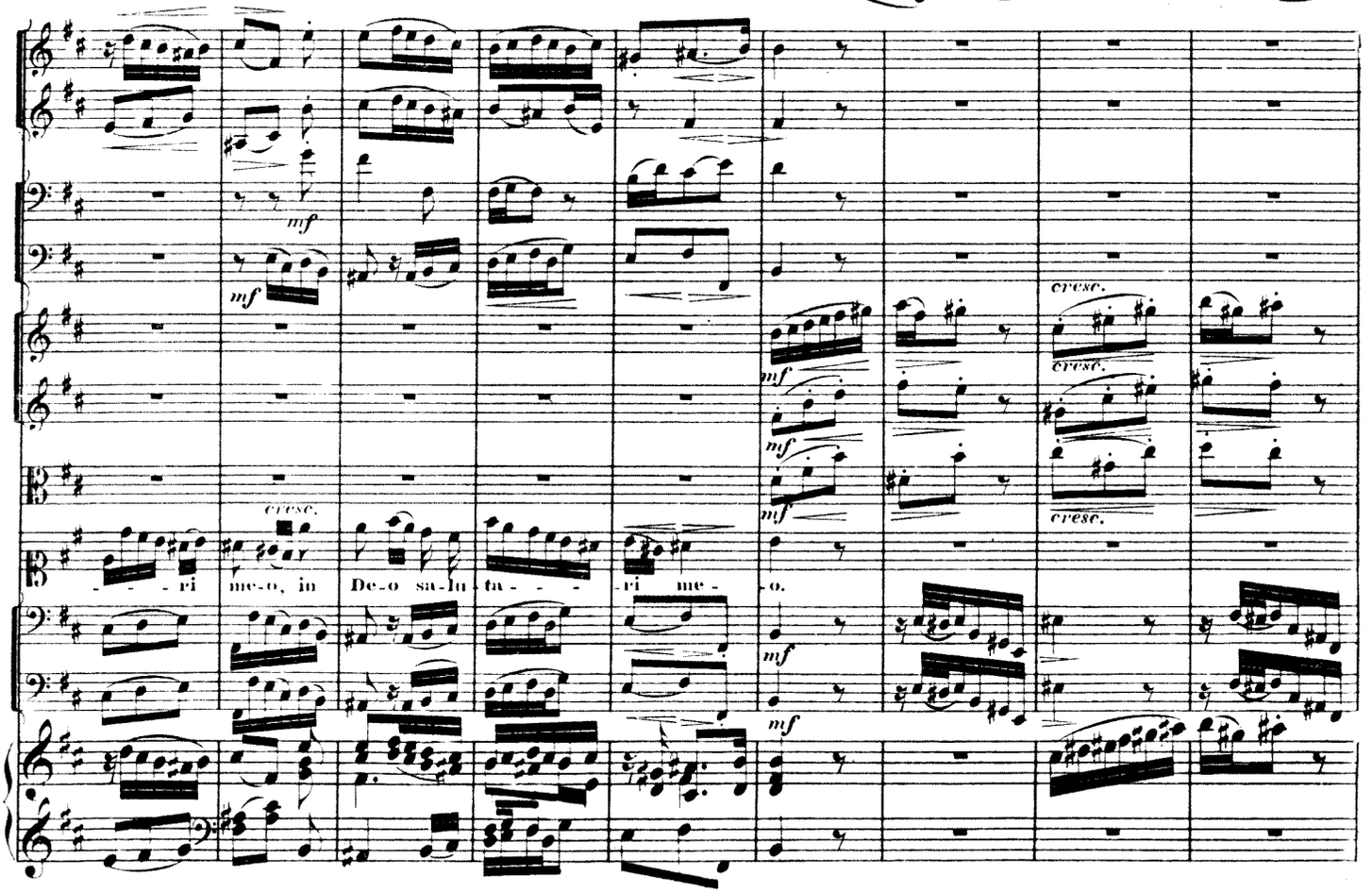
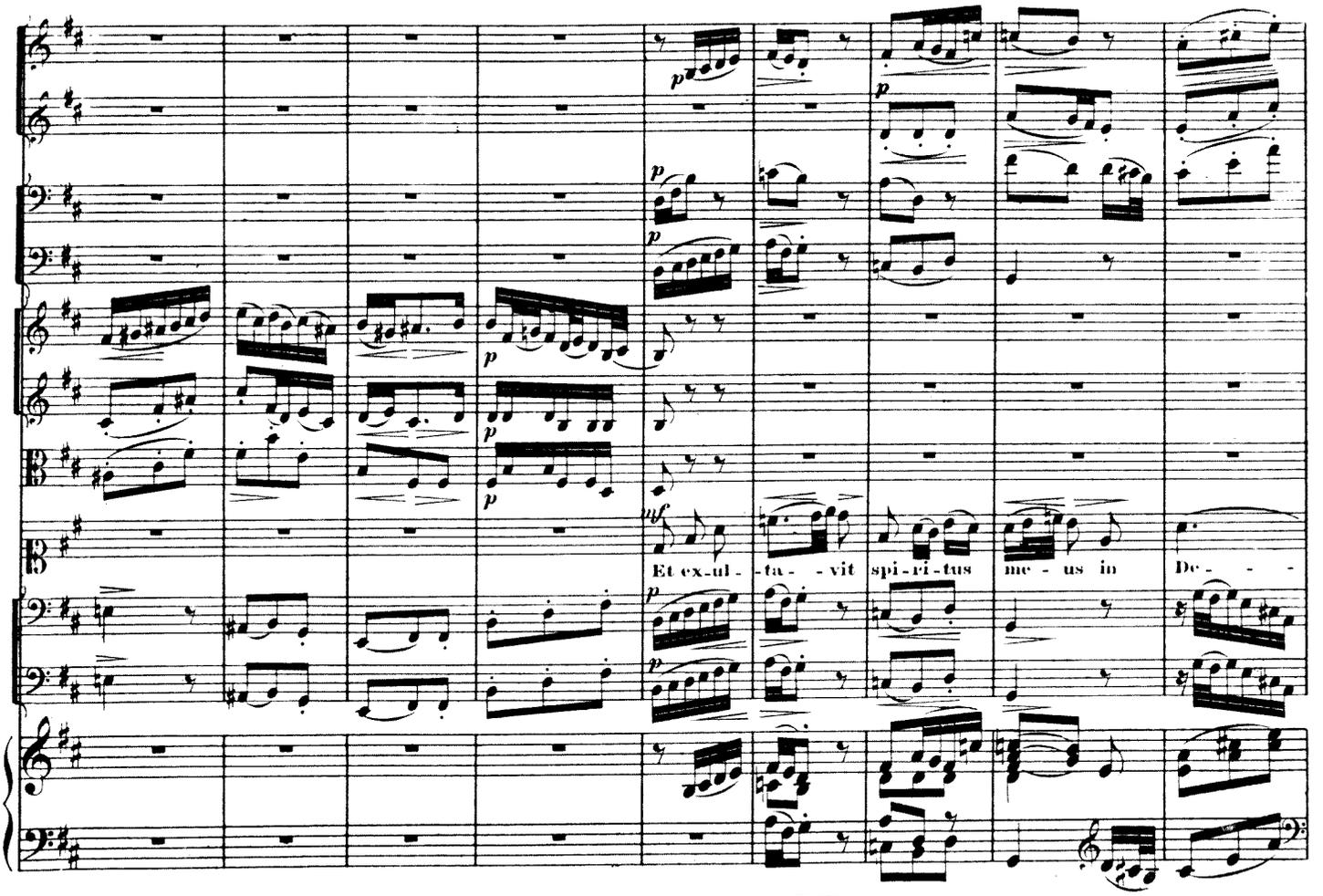
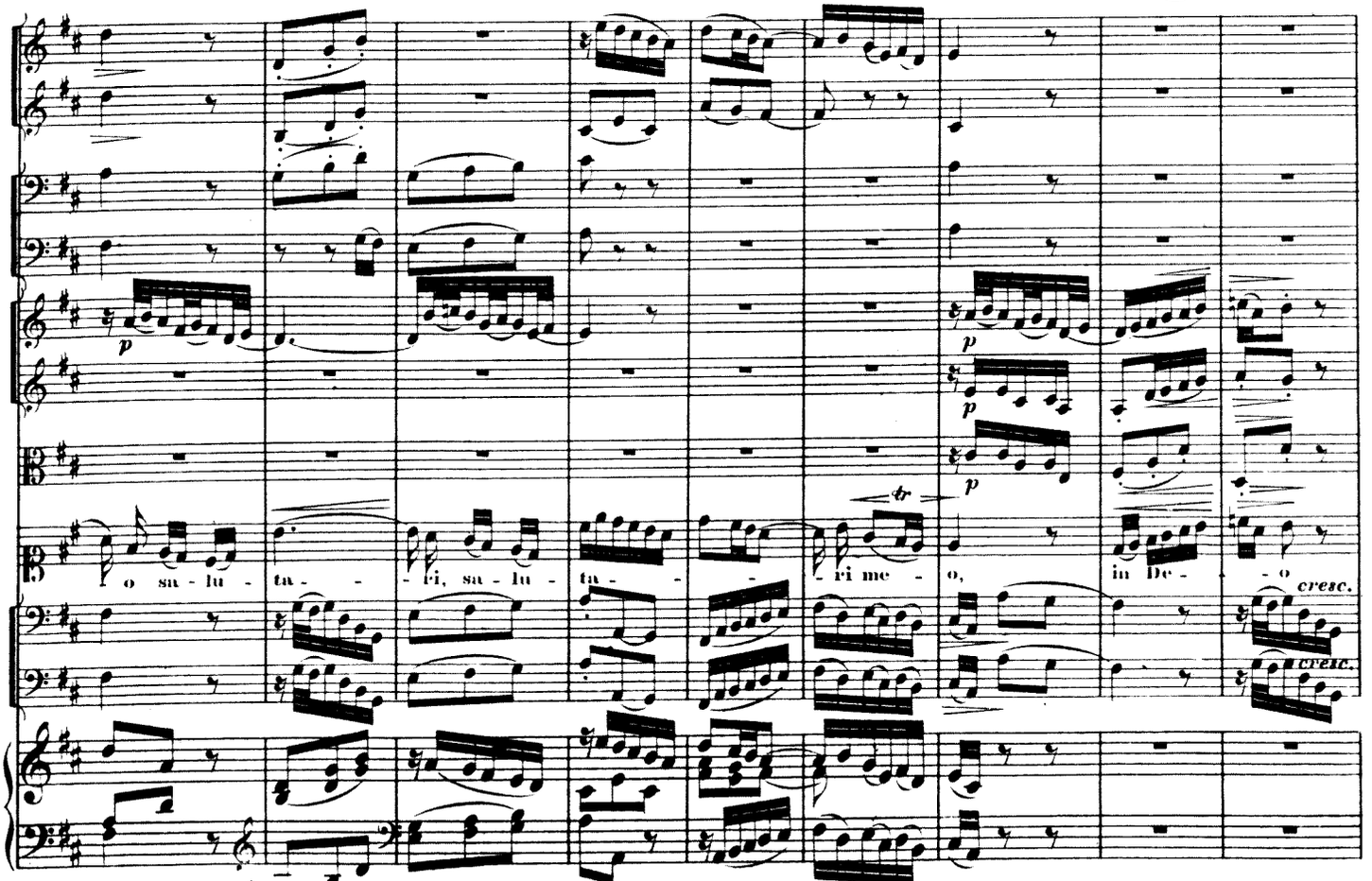
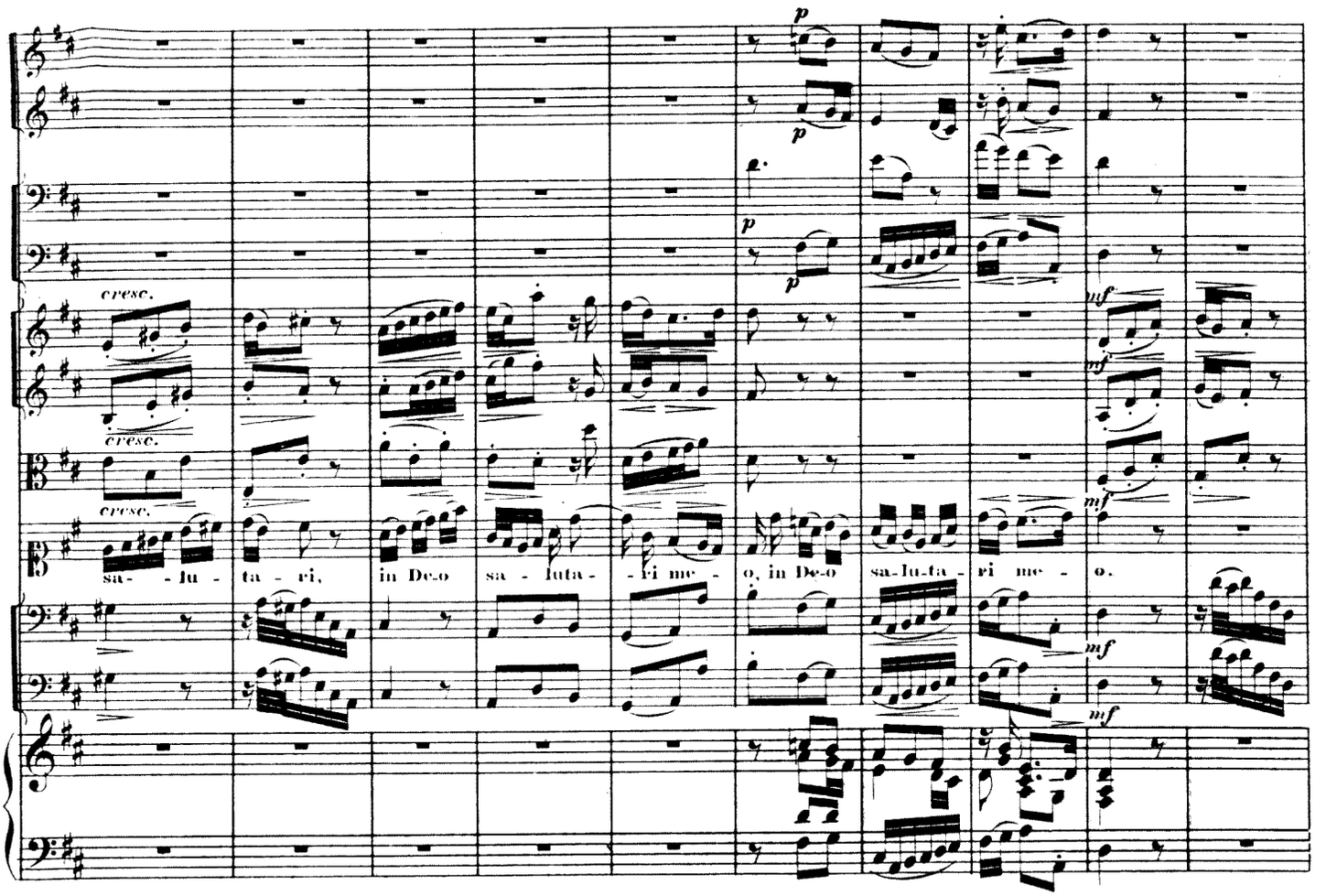
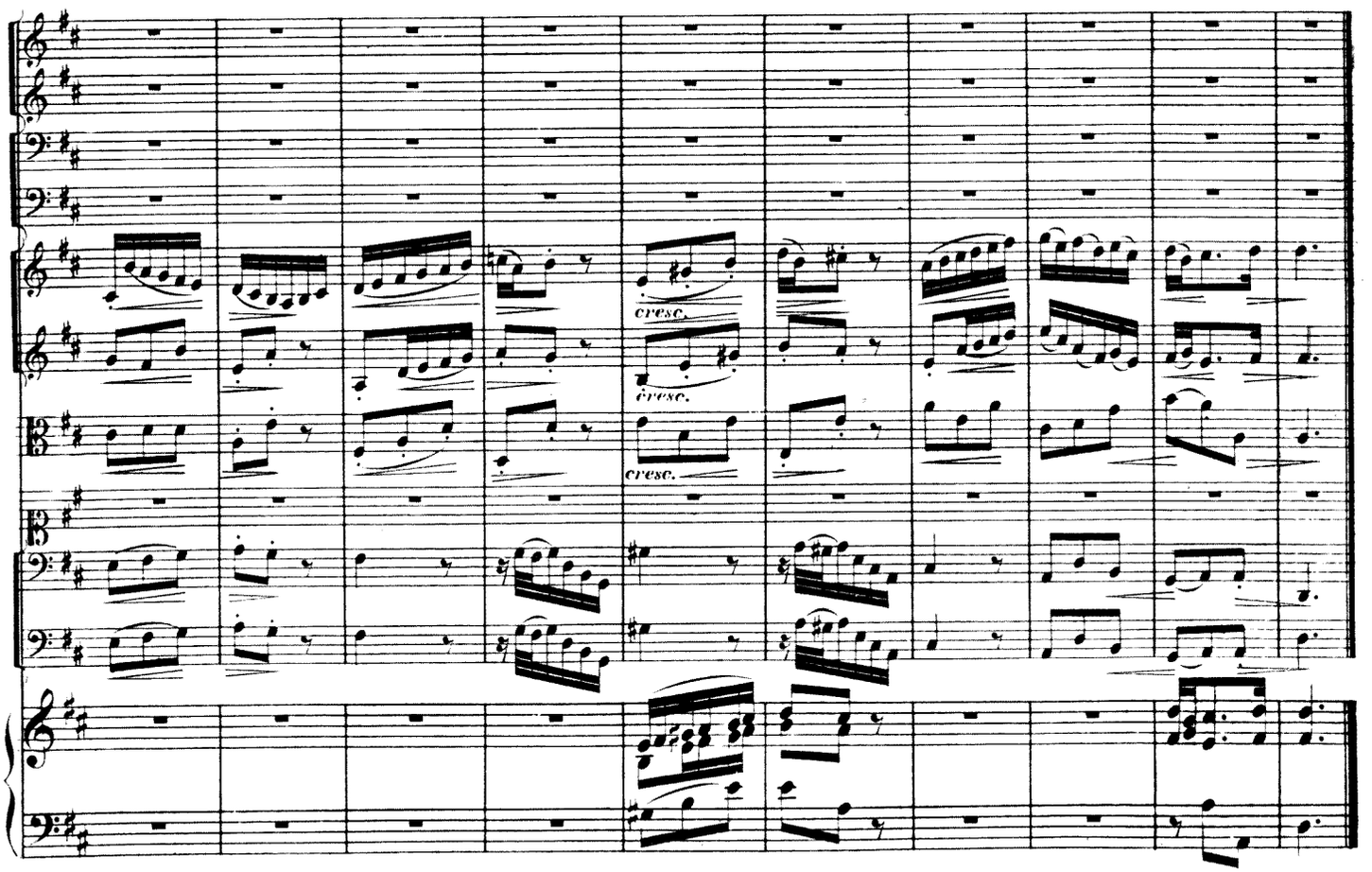

De - - - - o sa-lu - ta - - - - ri, sa - lu - ta - - - -
p
p
p


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

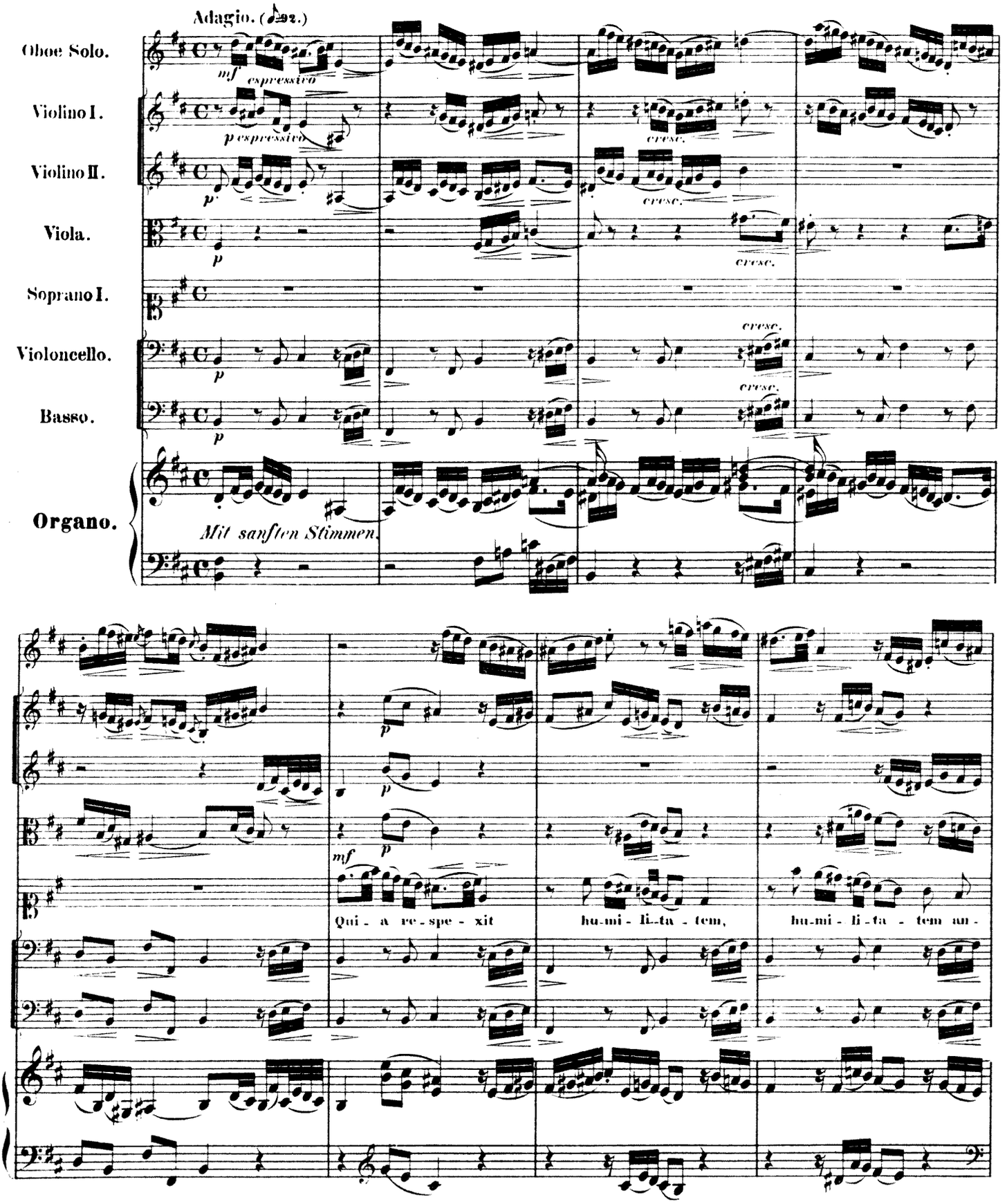

Et ex-ul- -ta- -vit spi-ri-tus me - us in De- - -

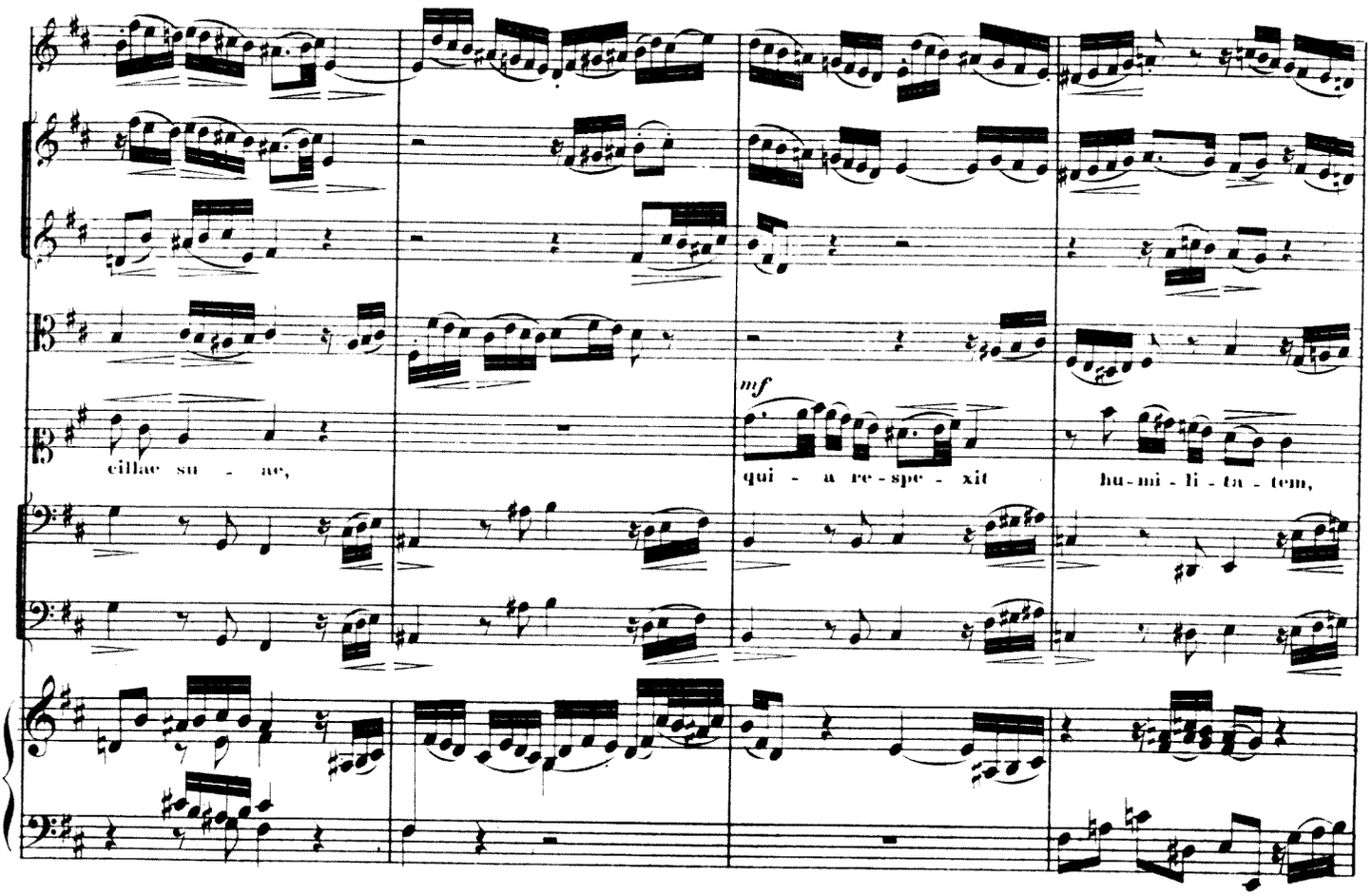

I o sa-lu- ta- - -ri, sa-lu- ta- - -ri me - o, in De- - o
cresc.
cresc.

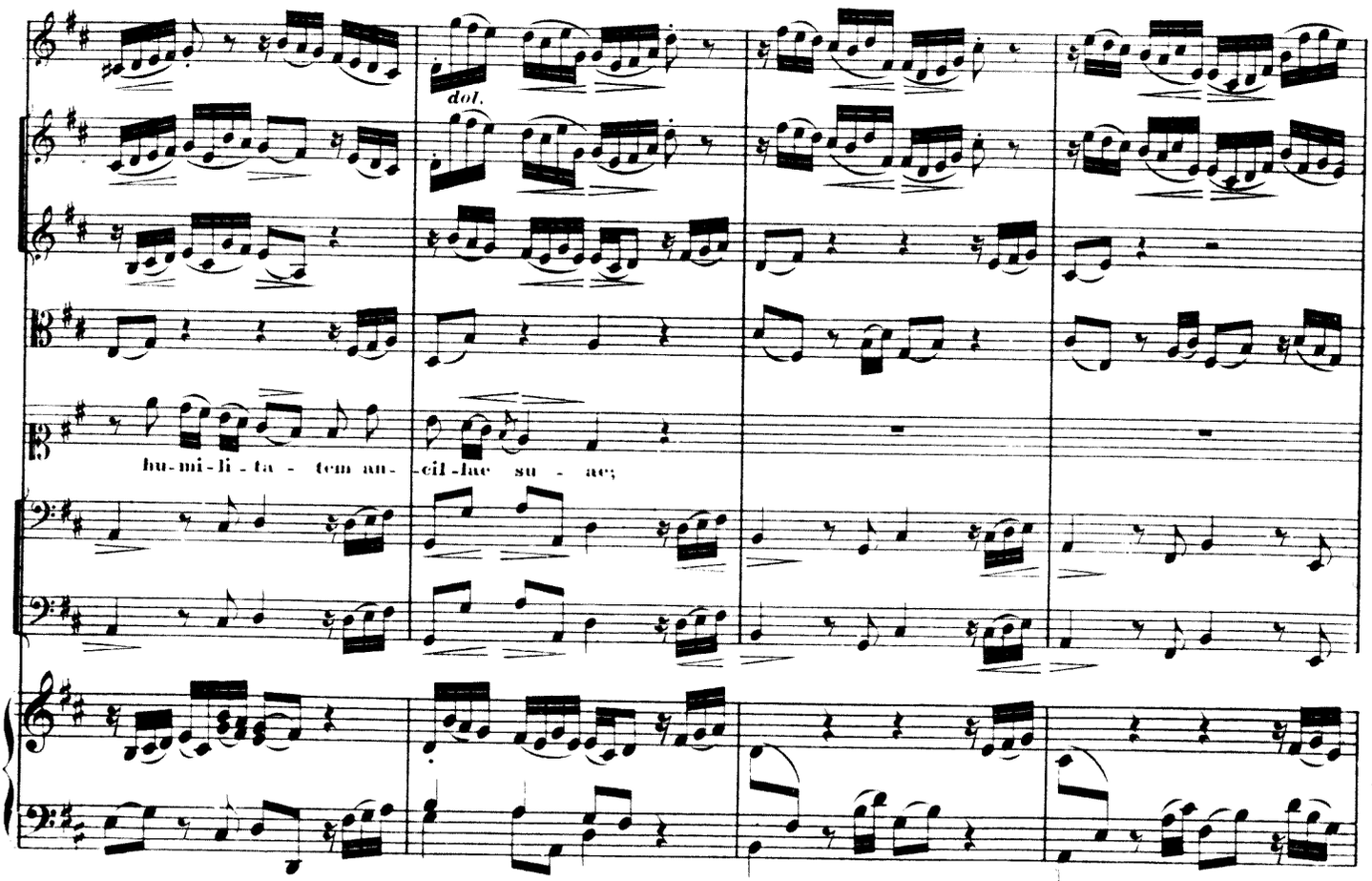

cresc.
cresc.
cresc.
sa - lu - ta - ri, in De-o sa - luta - ri me - o, in De-o sa-lu-ta - ri me - o.

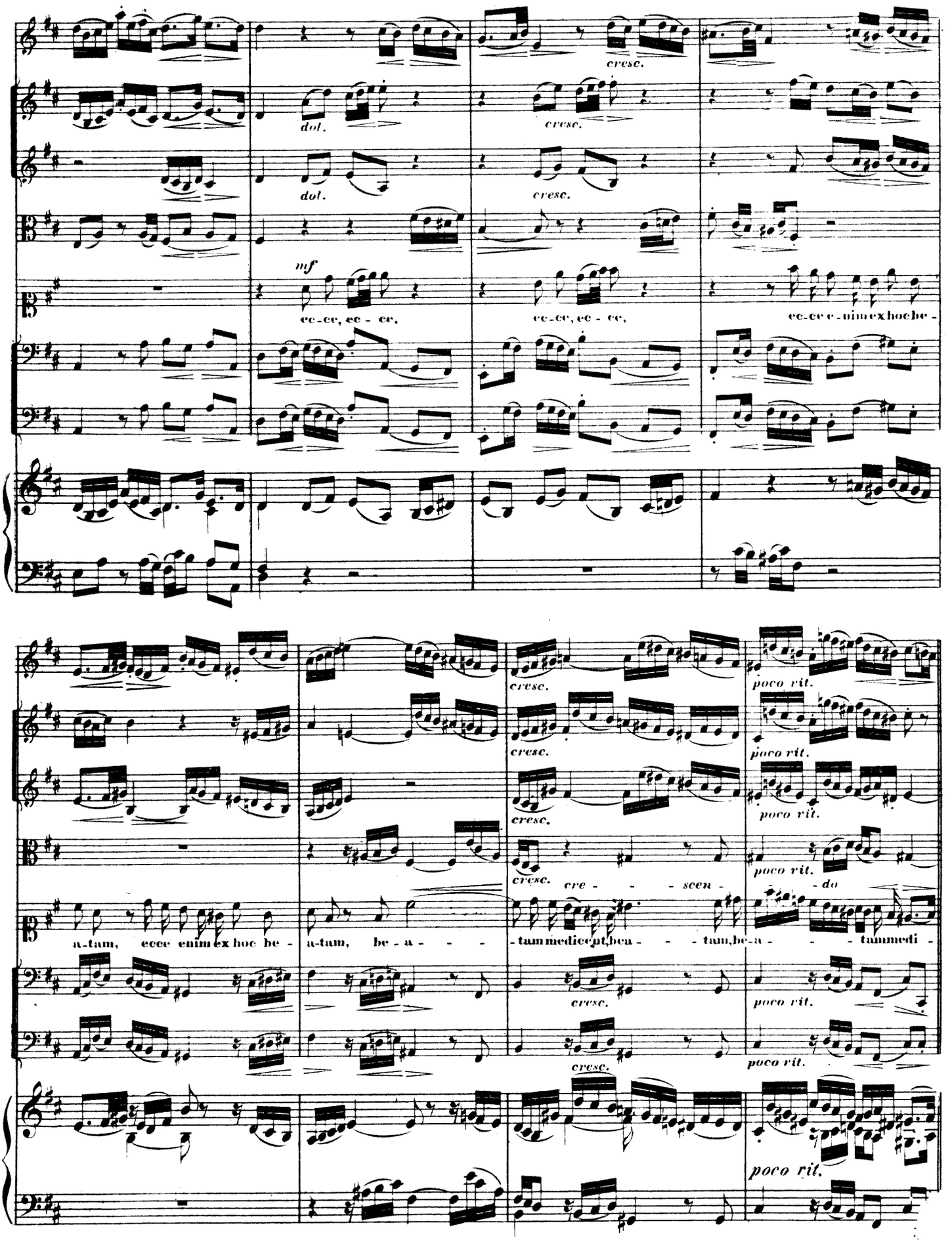

cresc.
cresc.
cresc.

# Nº 3. ARIE.

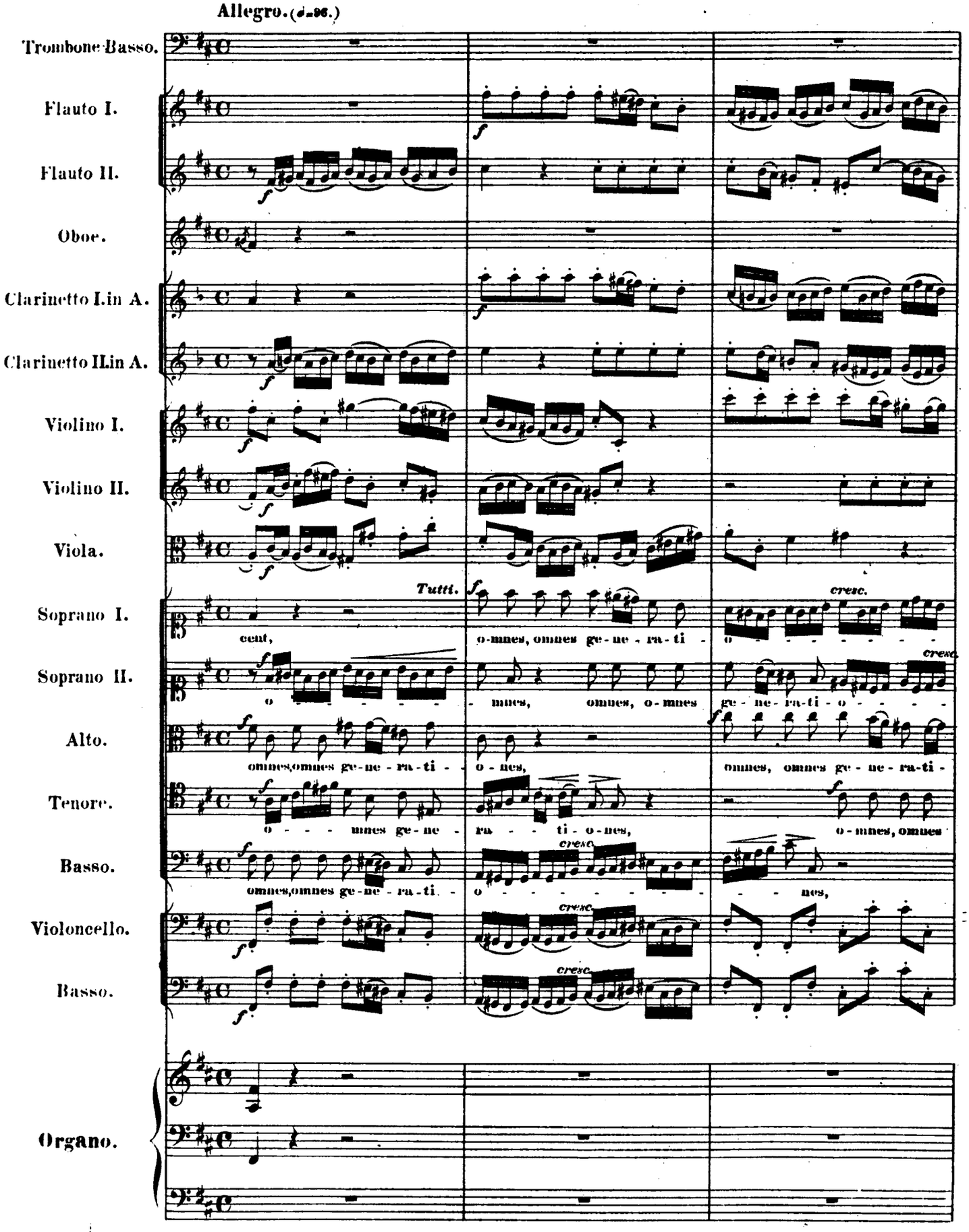

Adagio. (♩=92.)
Oboe Solo.
mf espressivo
Violino I.
p espressivo
cresc.
Violino II.
p
cresc.
Viola.
p
cresc.
Soprano I.
cresc.
Violoncello.
p
cresc.
Basso.
p
Organo.
Mit sanften Stimmen.
p
p
mf
p
Qui - a re - spe - xit
hu-mi - li-ta - tem,
hu-mi - li-ta - tem an -

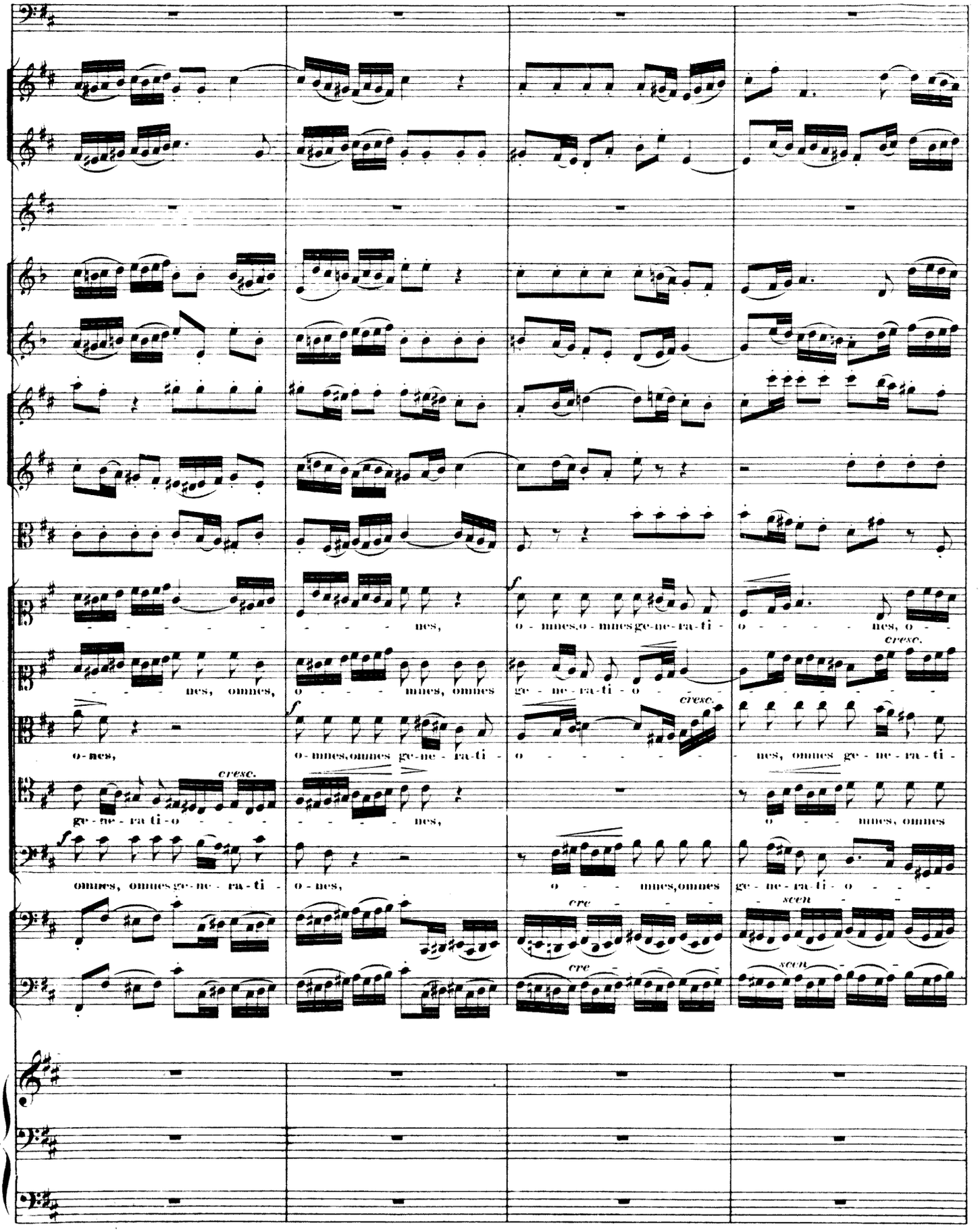

cillae su - ae,
mf
qui - a re-spe - xit
hu-mi - li - ta - tem,

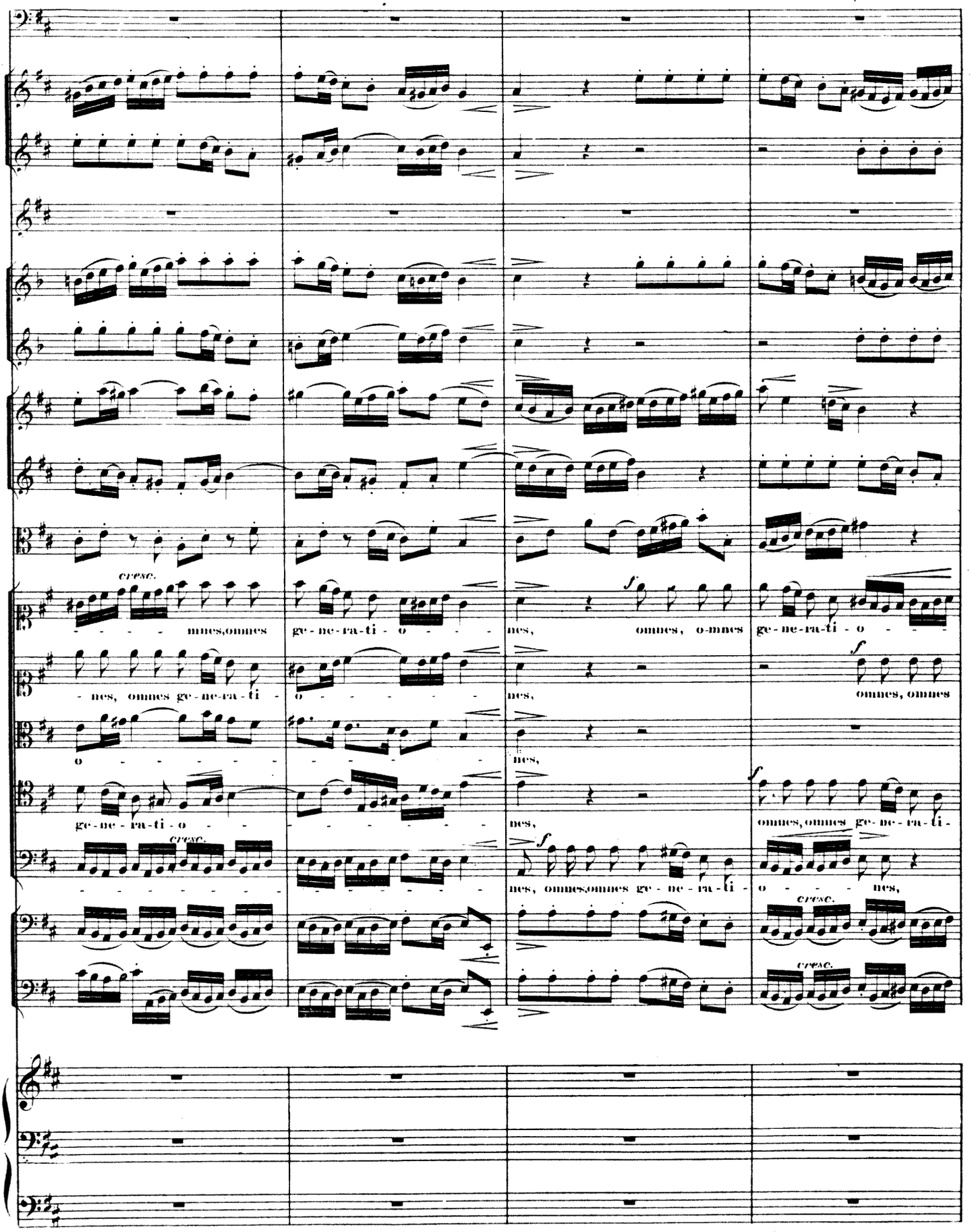

dol.
hu-mi-li - ta - tem an- -cil-lae su - ae;

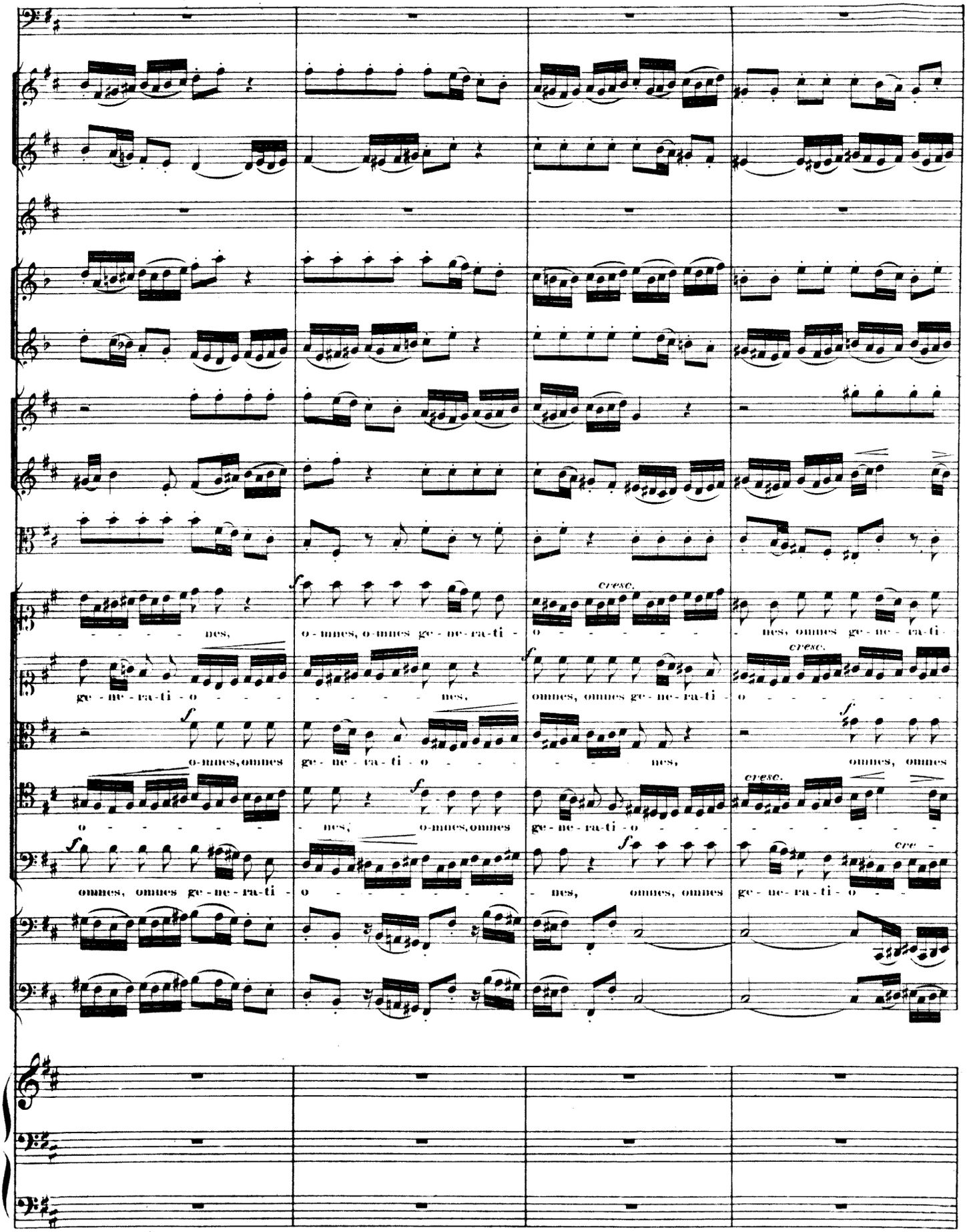

cresc.
dol.
cresc.
dol.
cresc.
mf
ec-ce, ec - ce,
ec-ce, ec - ce,
ec-ce e-nim ex hoc be -
cresc.
poco rit.
cresc.
poco rit.
cresc.
poco rit.
cresc.
cre - - scen - - do
poco rit.
a-tam, ecce enim ex hoc be - a-tam, be - a - - - - tam medicent, bea - - - tam, be-a - - - tam medi -
cresc.
poco rit.
cresc.
poco rit.
poco rit.

# Nº 4. CHOR.

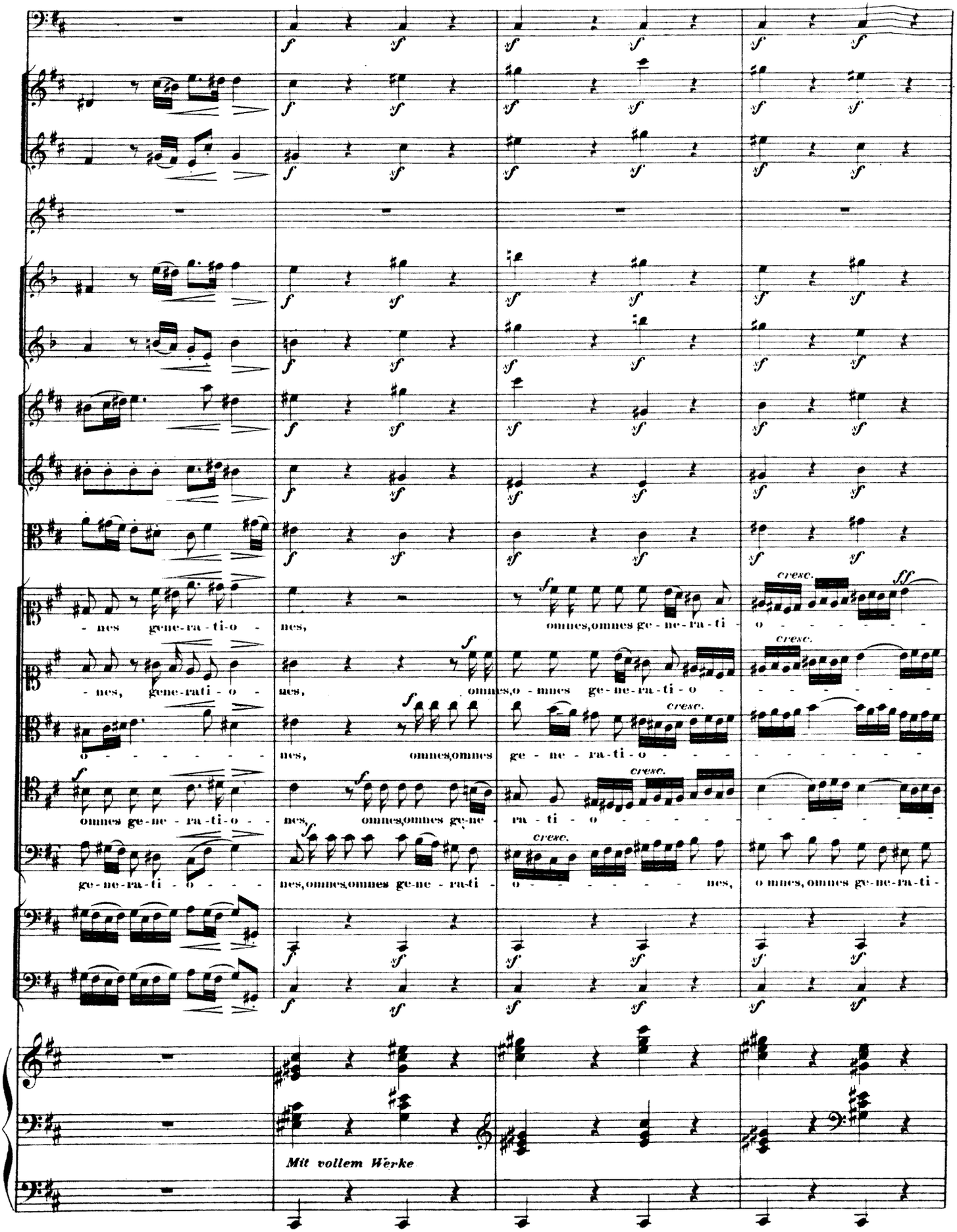

Allegro. (♩=96.)
Trombone Basso.
Flauto I.
Flauto II.
Oboe.
Clarinetto I.in A.
Clarinetto II.in A.
Violino I.
Violino II.
Viola.
Tutti.
Soprano I.
cent,
o-mnes, omnes ge-ne-ra-ti-
o
cresc.
Soprano II.
o
mnes, omnes, o-mnes
ge-ne-ra-ti-o
cresc.
Alto.
omnes, omnes ge-ne-ra-ti-
o-nes,
omnes, omnes ge-ne-ra-ti-
Tenore.
o
mnes ge-ne-
ra
ti-o-nes,
o-mnes, omnes
Basso.
omnes, omnes ge-ne-ra-ti-
o
cresc.
nes,
Violoncello.
cresc.
Basso.
cresc.
Organo.

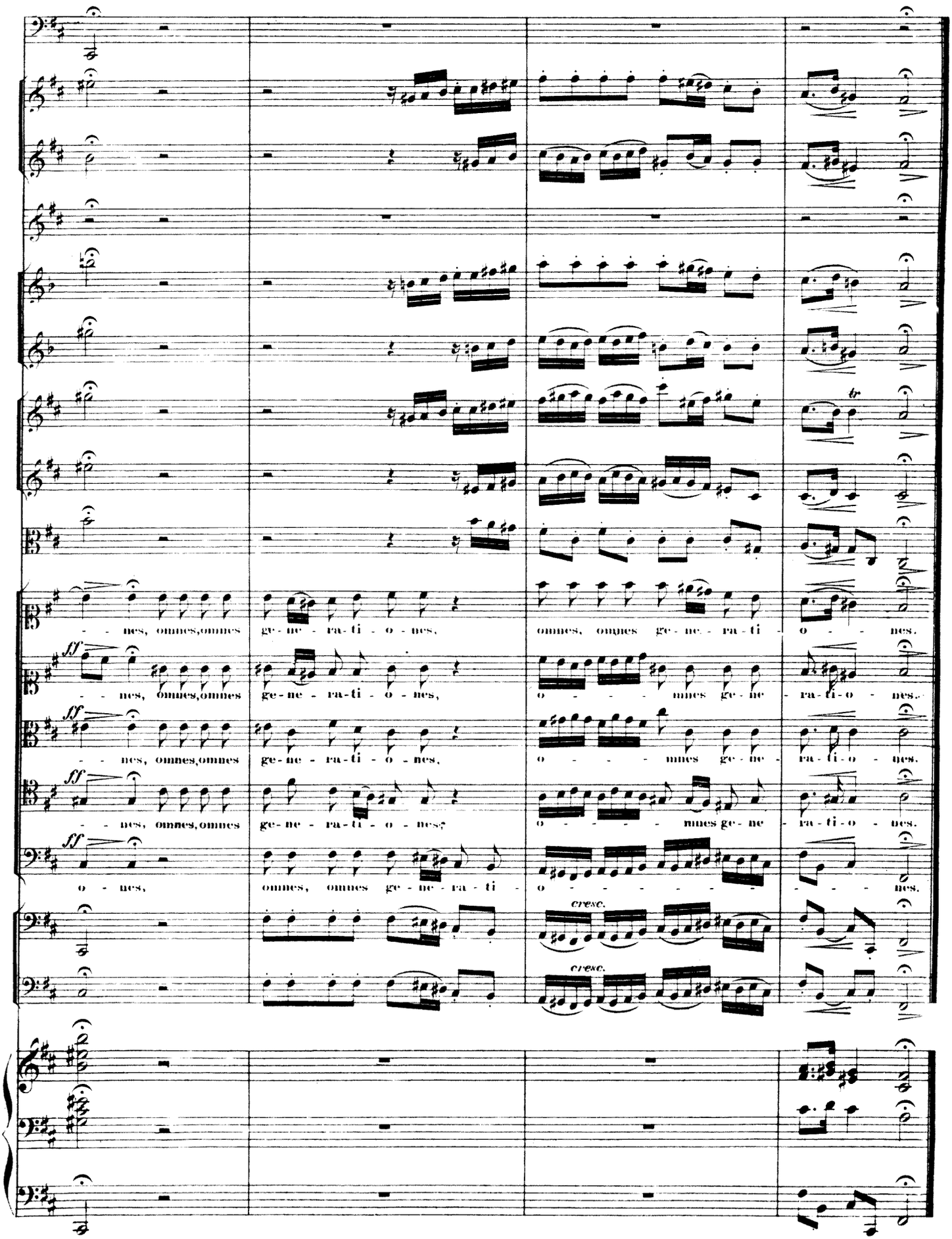

nes,
o - mnes, o - mnes ge-ne-ra-ti - o - - - - nes, o - -
cresc.
nes, omnes, o - - - mnes, omnes ge - ne - ra - ti - o - - - - - - - -
o - nes,
o - mnes, omnes ge - ne - ra - ti - o - - - - - - - nes, omnes ge - ne - ra - ti -
cresc.
ge - ne - ra ti - o - - - - - - - - nes,
o - - mnes, omnes
omnes, omnes ge - ne - ra - ti - o - nes,
o - - mnes, omnes ge - ne - ra - ti - o - - -
cre - - - - scen - -
cre - - - scen - -


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

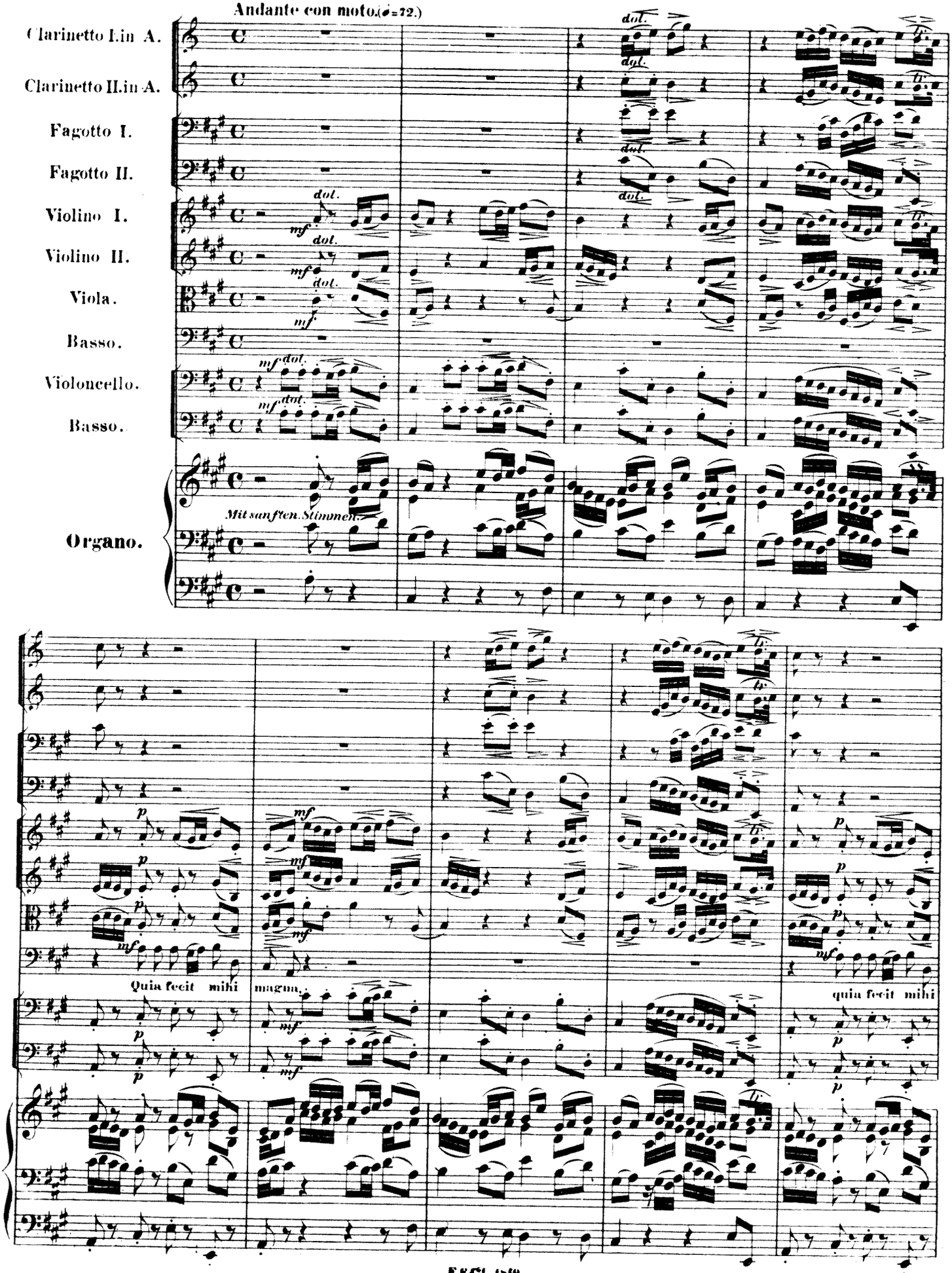

nes,
o - mnes, o - mnes ge - ne - ra - ti -
cresc.
o
nes, omnes ge - ne - ra - ti -
ge - ne - ra - ti - o
nes,
omnes, omnes ge - ne - ra - ti -
cresc.
o
o - mnes, omnes
ge - ne - ra - ti - o
nes,
omnes, omnes
o
nes, o - mnes, omnes
ge - ne - ra - ti - o
cresc.
omnes, omnes ge - ne - ra - ti -
o
nes,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

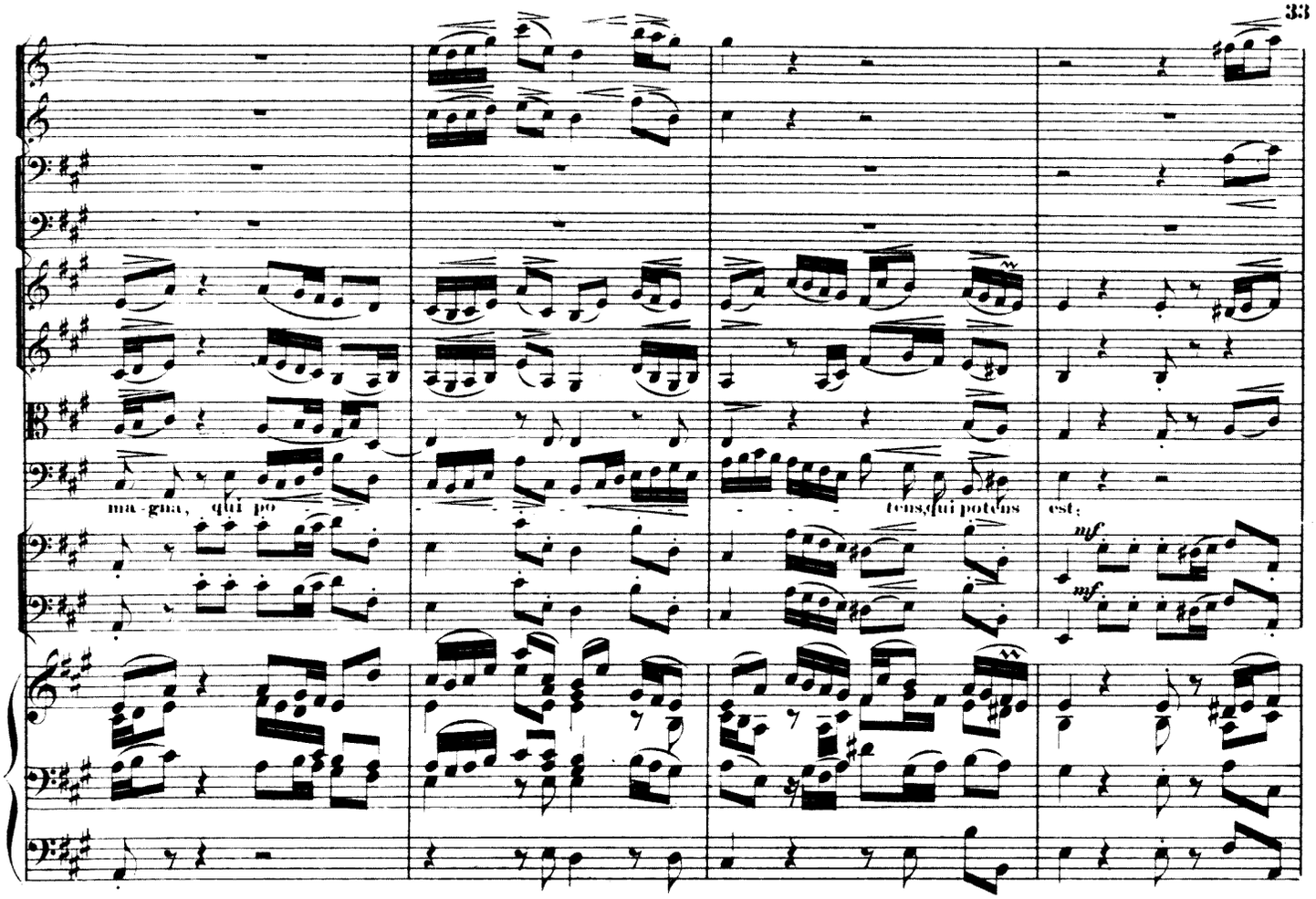
cresc.
o - nes, o-mnes,omnes ge - ne - ra - ti - o - - nes,o - - mnes,omnes ge - ne - ra - ti - o
- nes,omnes ge - ne - ra - ti - o - - nes, omnes,o-mnes ge-ne-ra-ti - o
ge - ne - ra - ti - o - - nes, o-mnes,omnes ge - ne - ra - ti -
cresc.
- nes, omnes, o-mnes ge - ne - ra - ti - o - - nes,
- - scen - do
cresc.
- nes, o-mnes,o-mnes ge-ne-ra-ti-o - - nes, o-mnes
cre - - - scen - - - do
cre - - - scen - - - do

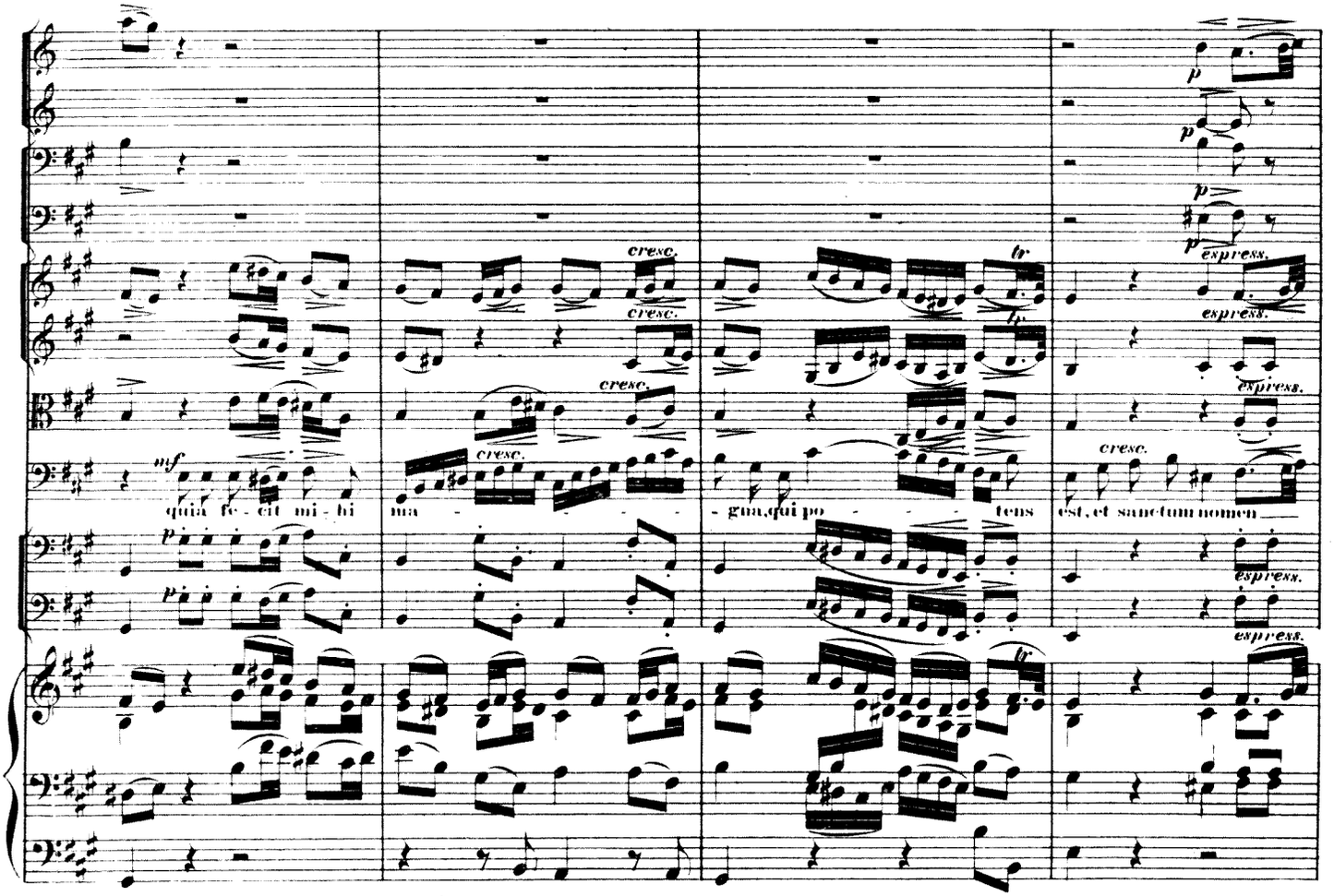

- nes gene-ra-ti-o - nes,
omnes,omnes ge-ne-ra-ti - o
cresc.
ff
- nes, gene-rati - o - nes,
omnes,o - mnes ge-ne-ra-ti - o
o - - - - - - nes,
omnes,omnes ge - ne - ra-ti - o
omnes ge-ne - ra-ti-o - nes,
omnes,omnes ge-ne - ra - ti - o
ge-ne-ra-ti - o - - - nes,omnes,omnes ge-ne - ra-ti - o - - - - - nes,
o mnes, omnes ge-ne-ra-ti -
Mit vollem Werke

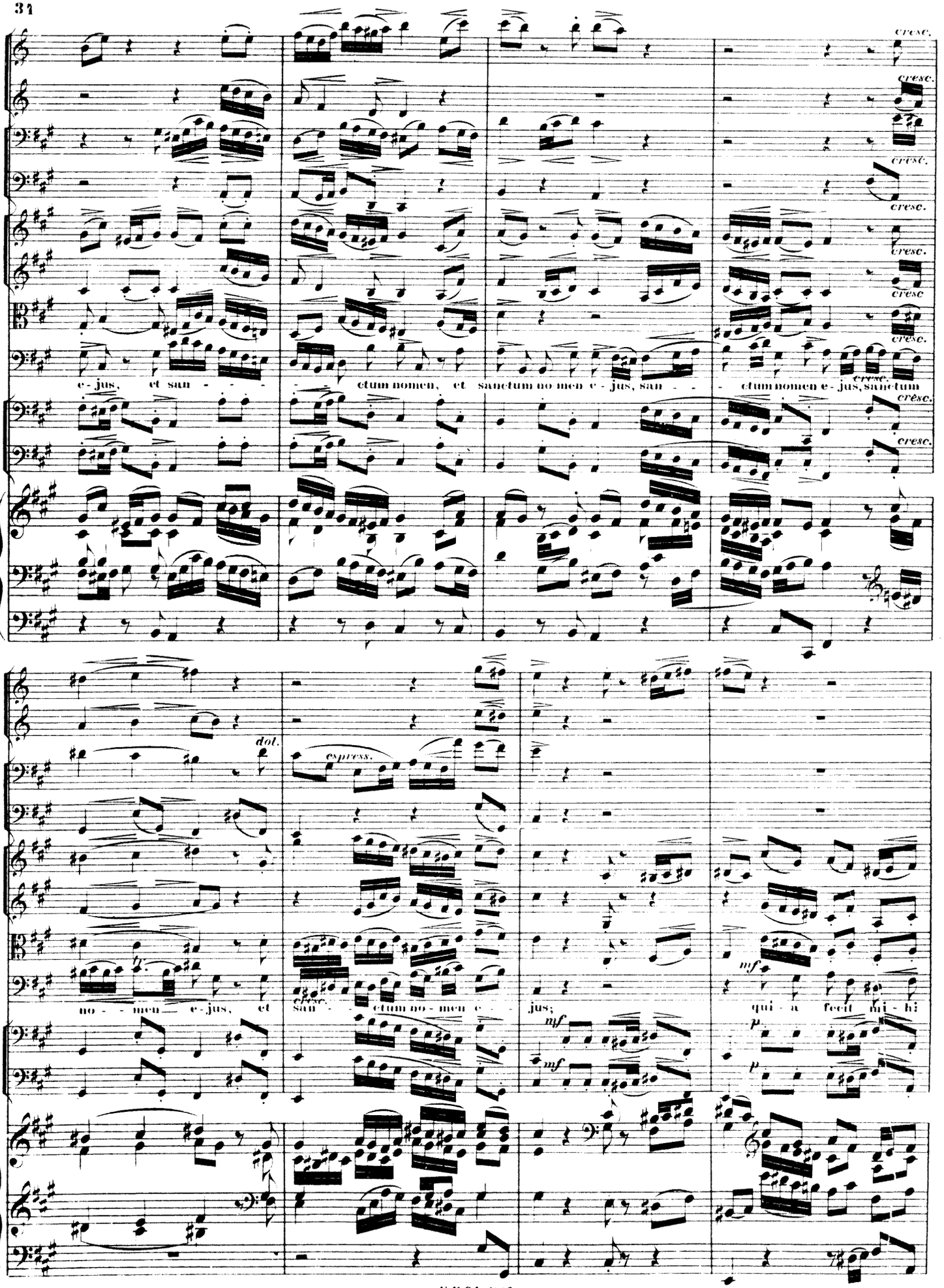

nes, omnes, omnes ge - ne - ra - ti - o - nes, omnes, omnes ge - ne - ra - ti - o - - - nes.
ff
nes, omnes, omnes ge - ne - ra - ti - o - nes, o - - - - mnes ge - ne - ra - ti - o - nes.
ff
nes, omnes, omnes ge - ne - ra - ti - o - nes, o - - - - mnes ge - ne - ra - ti - o - nes.
ff
nes, omnes, omnes ge - ne - ra - ti - o - nes, o - - - - mnes ge - ne - ra - ti - o - nes.
ff
o - nes, omnes, omnes ge - ne - ra - ti - o - - - - - - - nes.
cresc.
cresc.
tr

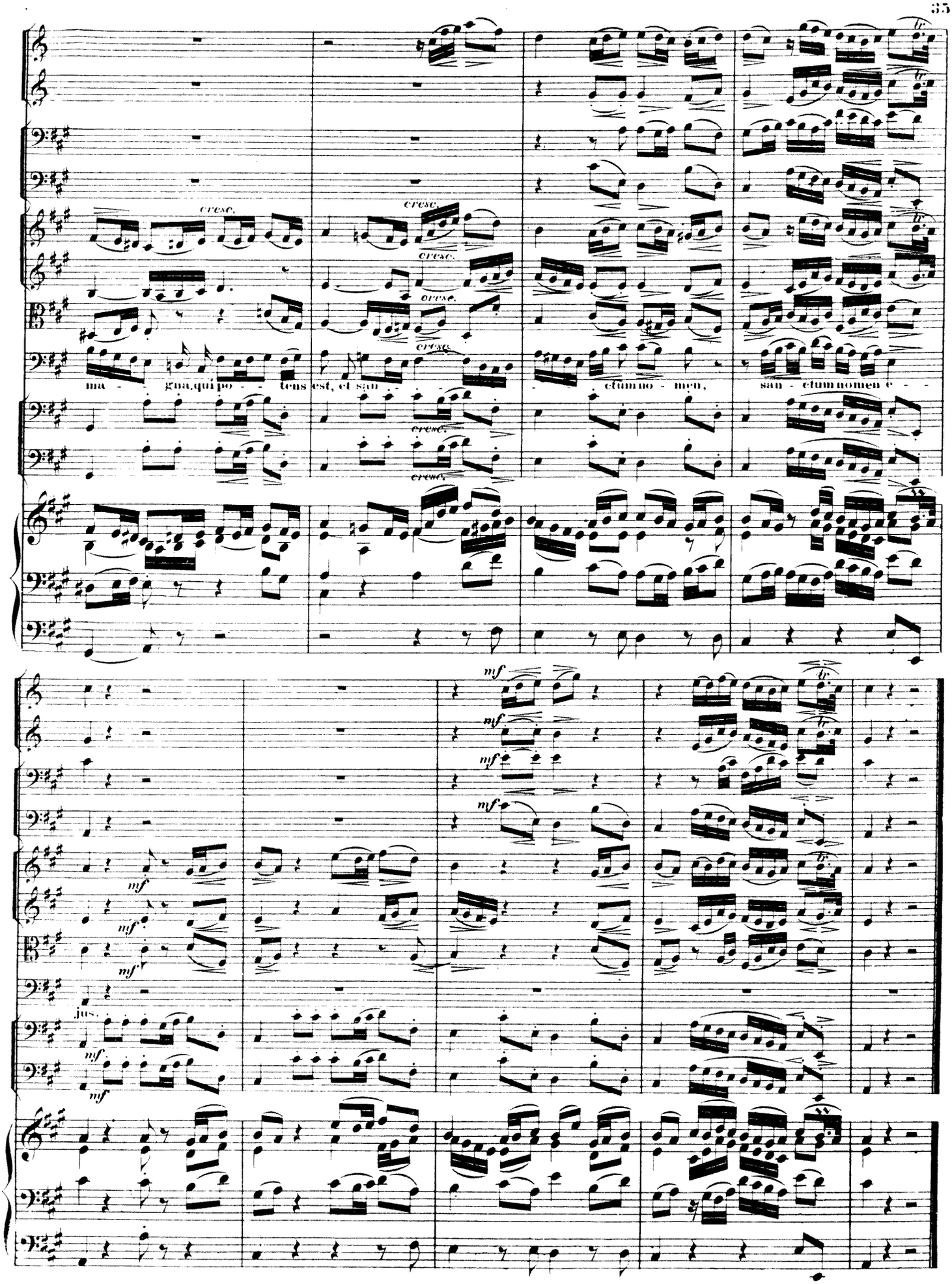
# No. 5. ARIE.


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.
Mit sanften Stimmen.
dol.
mf
p
Quia fecit mihi
magna,
quia fecit mihi

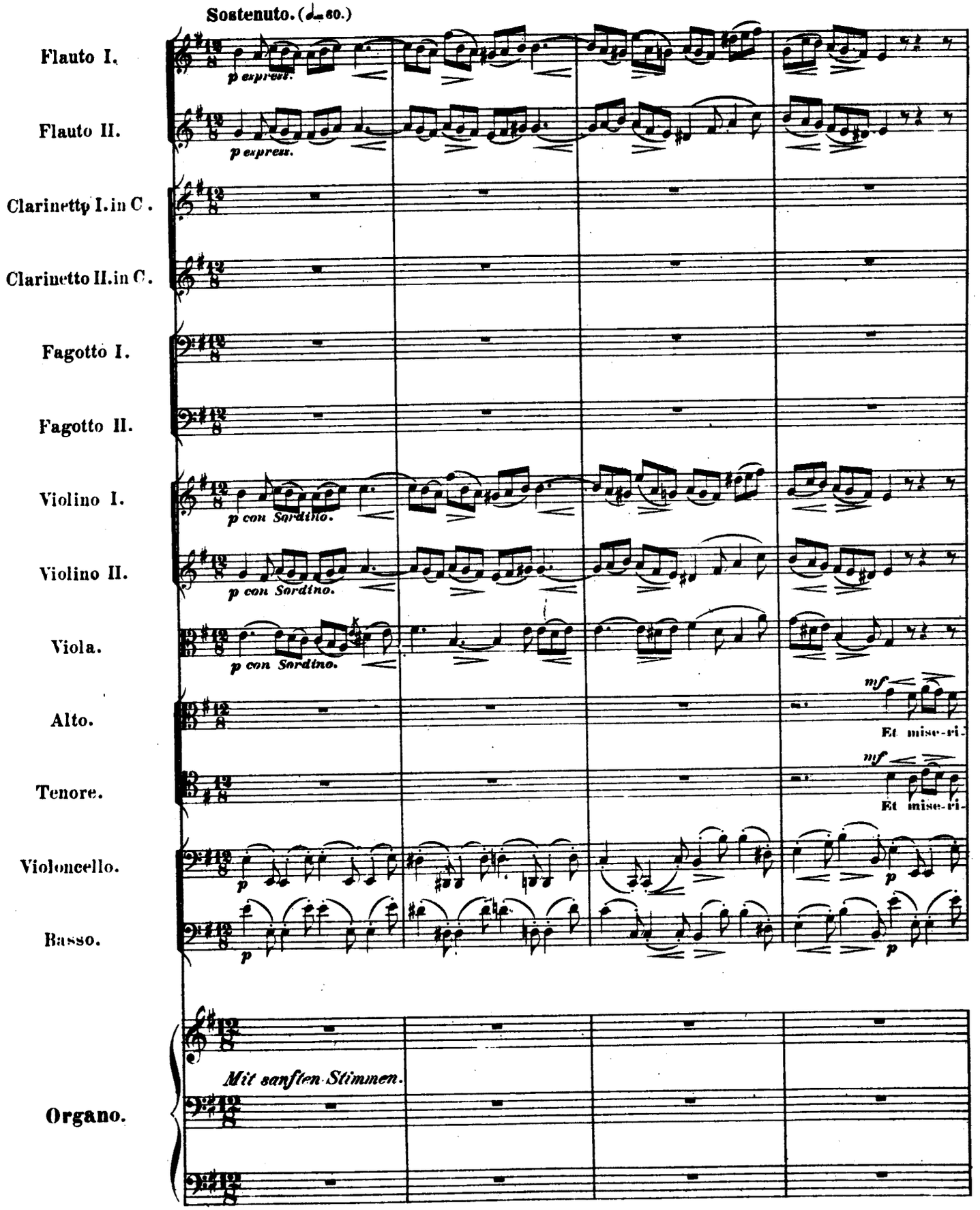

ma - gna, qui po -
tens, qui potens est:
mf
mf

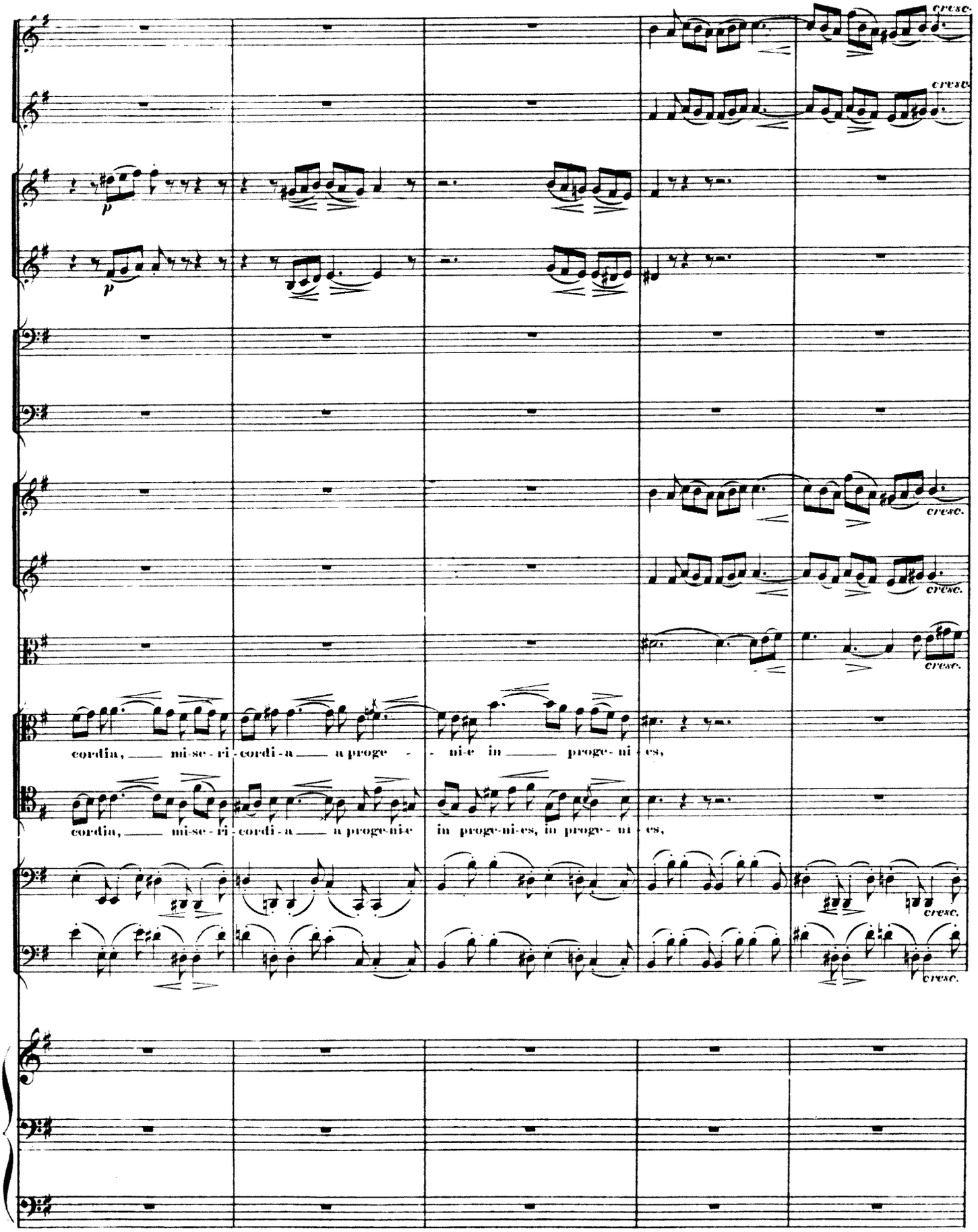

cresc.
cresc.
cresc.
cresc.
tr
tr
p
p
p
p
espress.
espress.
espress.
espress.
espress.
mf
quia fe - cit mi - hi
ma - gna, qui po - tens
est, et sanctum nomen
p
p

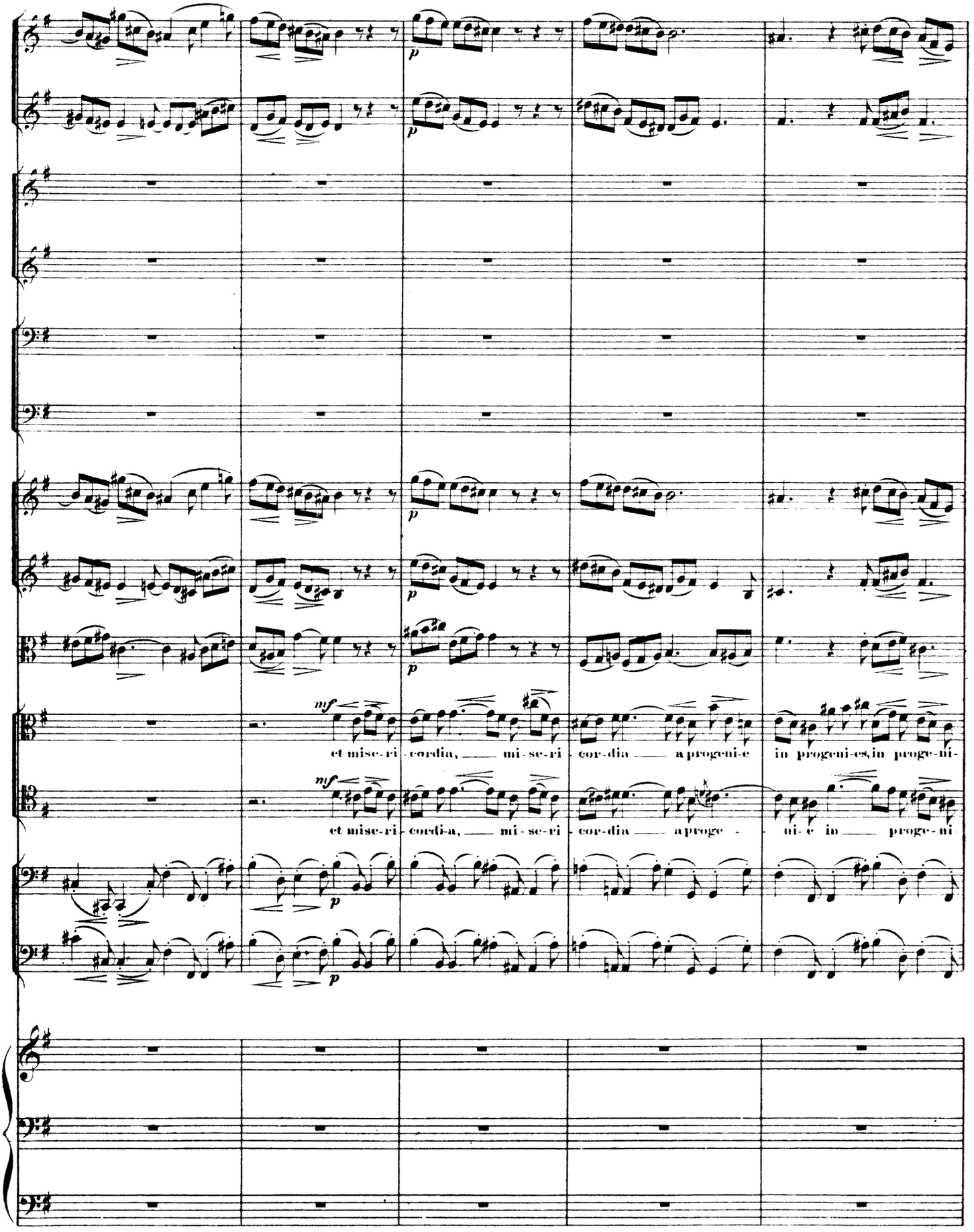

cresc.
e - jus, et san - - - - - ctum nomen, et sanctum no men e - jus, san - - - ctum nomen e - jus, sanctum
dol.
espress.
no - - men e - jus, et san - - ctum no - men e - jus;
mf
qui - a fecit mi - hi
p

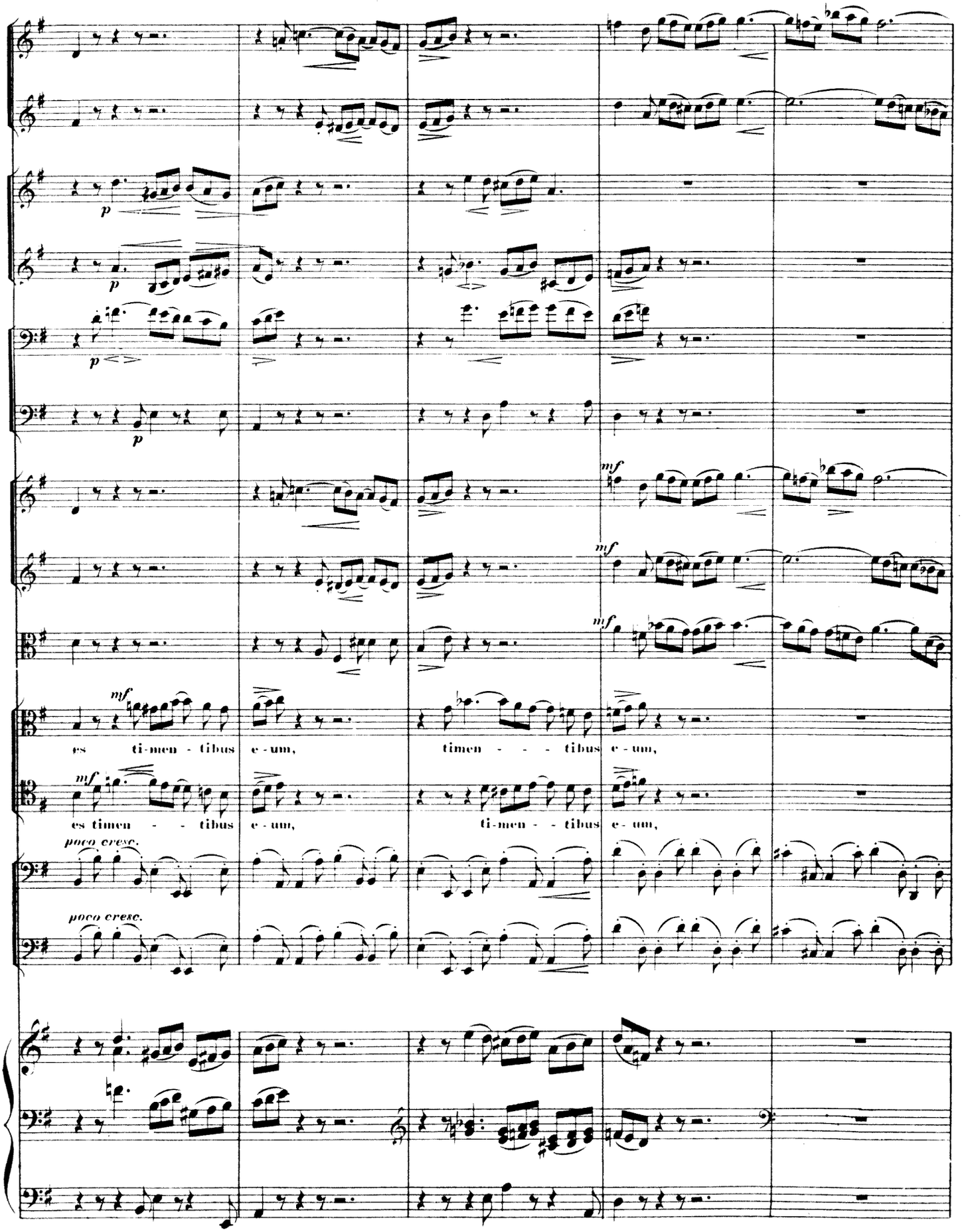

cresc.
ma - gna, qui po - tens est, et san - ctum no - men,
san - ctum nomen e - -
mf
jus.

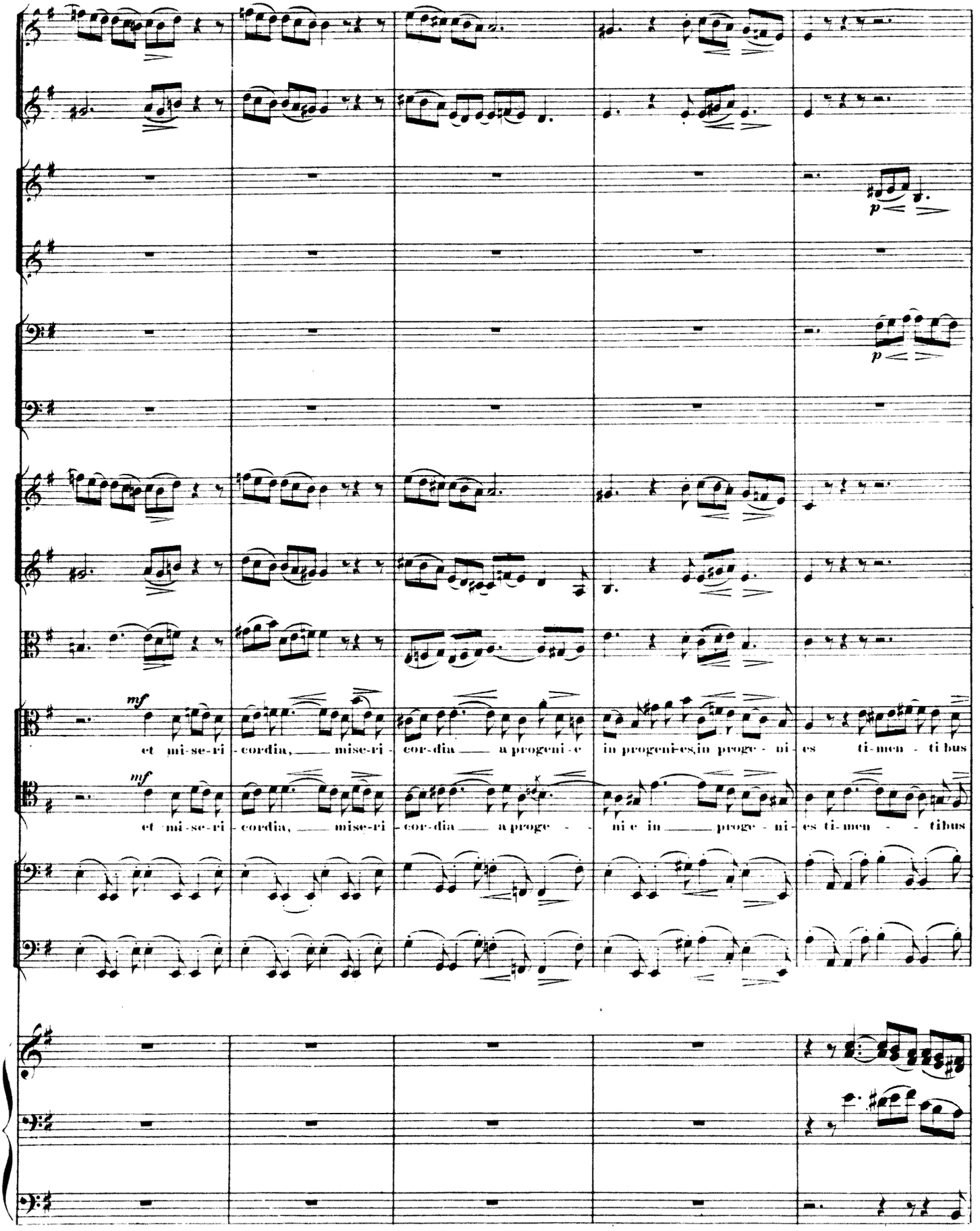
# Nº 6. DUETT.

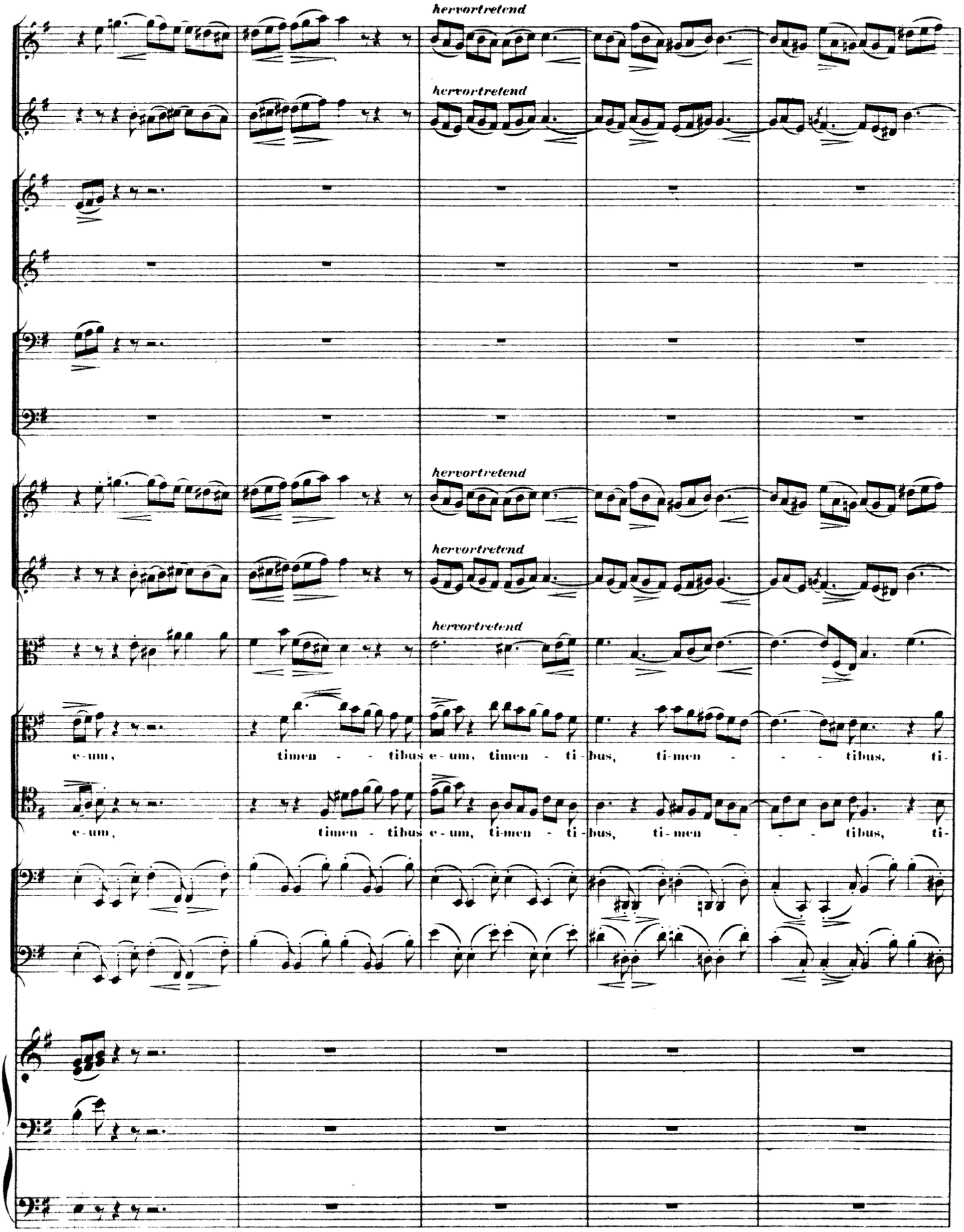

Sostenuto. (♩= 60.)
Flauto I.
p expreus.
Flauto II.
p expreus.
Clarinetto I. in C.
Clarinetto II. in C.
Fagotto I.
Fagotto II.
Violino I.
p con Sordino.
Violino II.
p con Sordino.
Viola.
p con Sordino.
Alto.
mf
Et mise-ri-
Tenore.
mf
Et mise-ri-
Violoncello.
p
p
Basso.
p
p
Organo.
Mit sanften Stimmen.

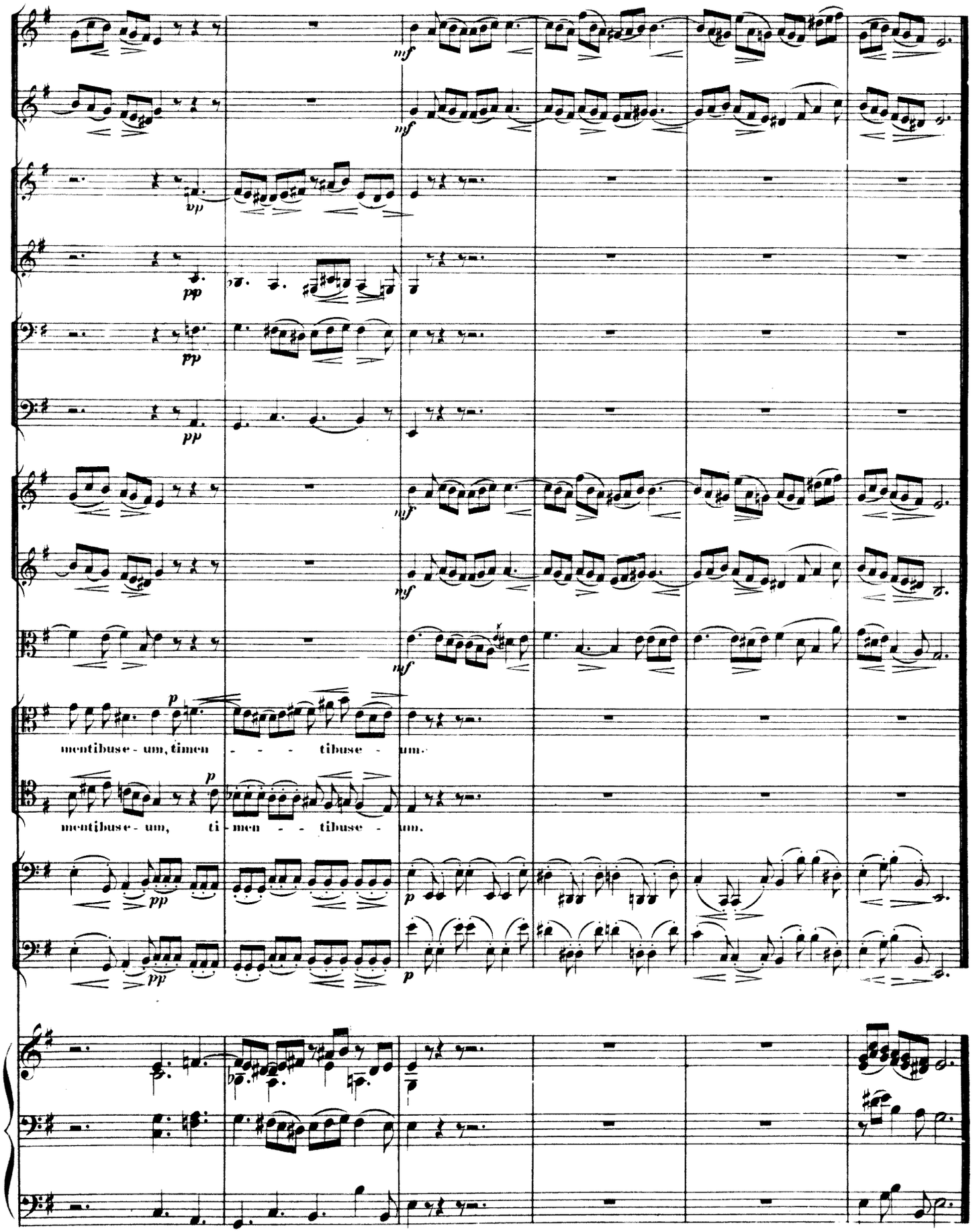

cresc.
cresc.
p
p
cresc.
cresc.
cresc.
cordia, mi-se-ri-cordi-a a proge - ni-e in proge-ni-es,
cordia, mi-se-ri-cordi-a a proge-nie in proge-ni-es, in proge-ni-es,
cresc.
cresc.


p
mf
et mise-ri-cordia, mi-se-ri-cor-dia a progeni-e in progeni-es, in proge-ni-
et mise-ri-cordi-a, mi-se-ri-cor-dia a proge-ni-e in proge-ni-

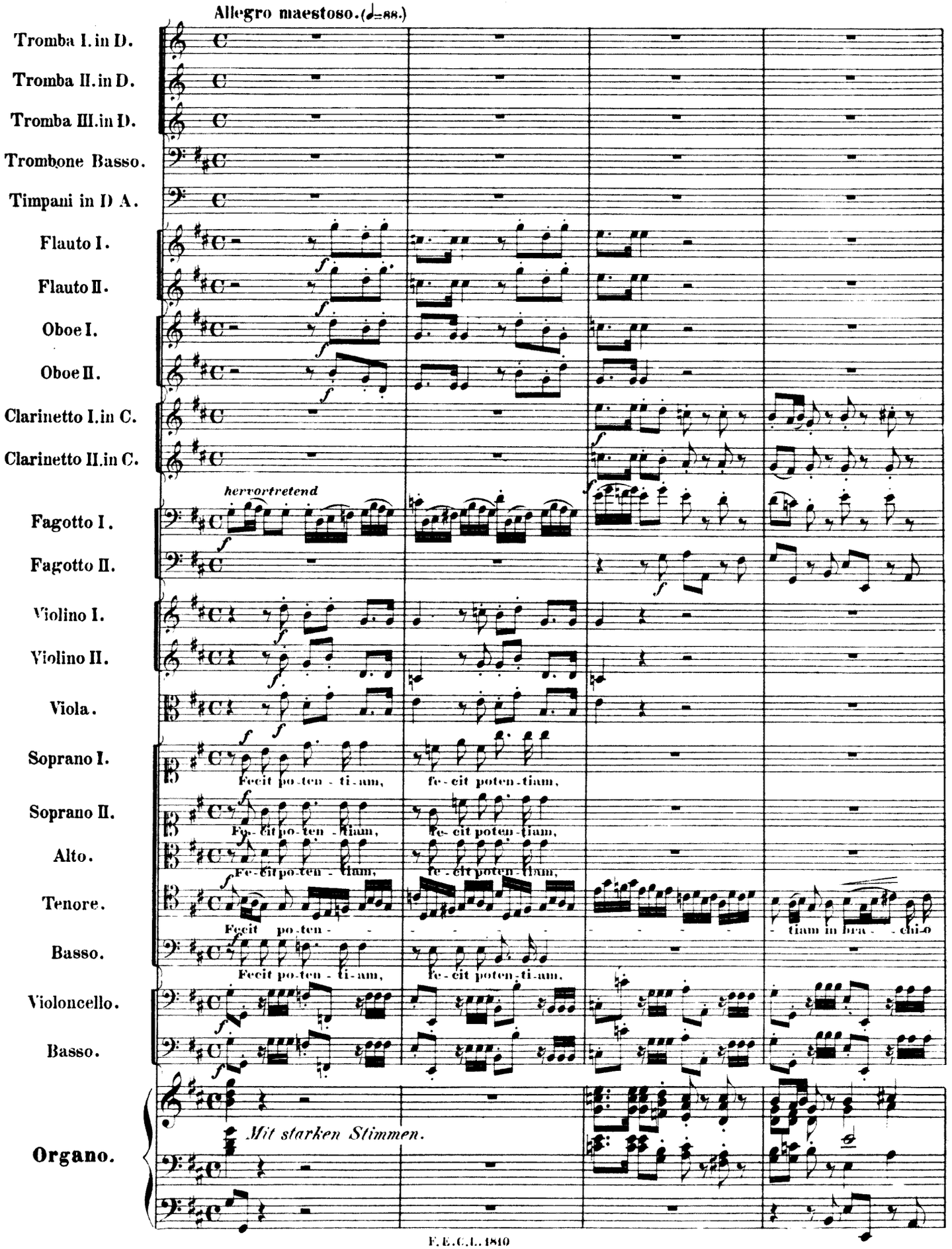

p
p
p
p
mf
mf
mf
es ti-men - tibus e - um, timen - - - tibus e - um,
mf
es timen - - tibus e - um, ti-men - - tibus e - um,
poco cresc.
poco cresc.

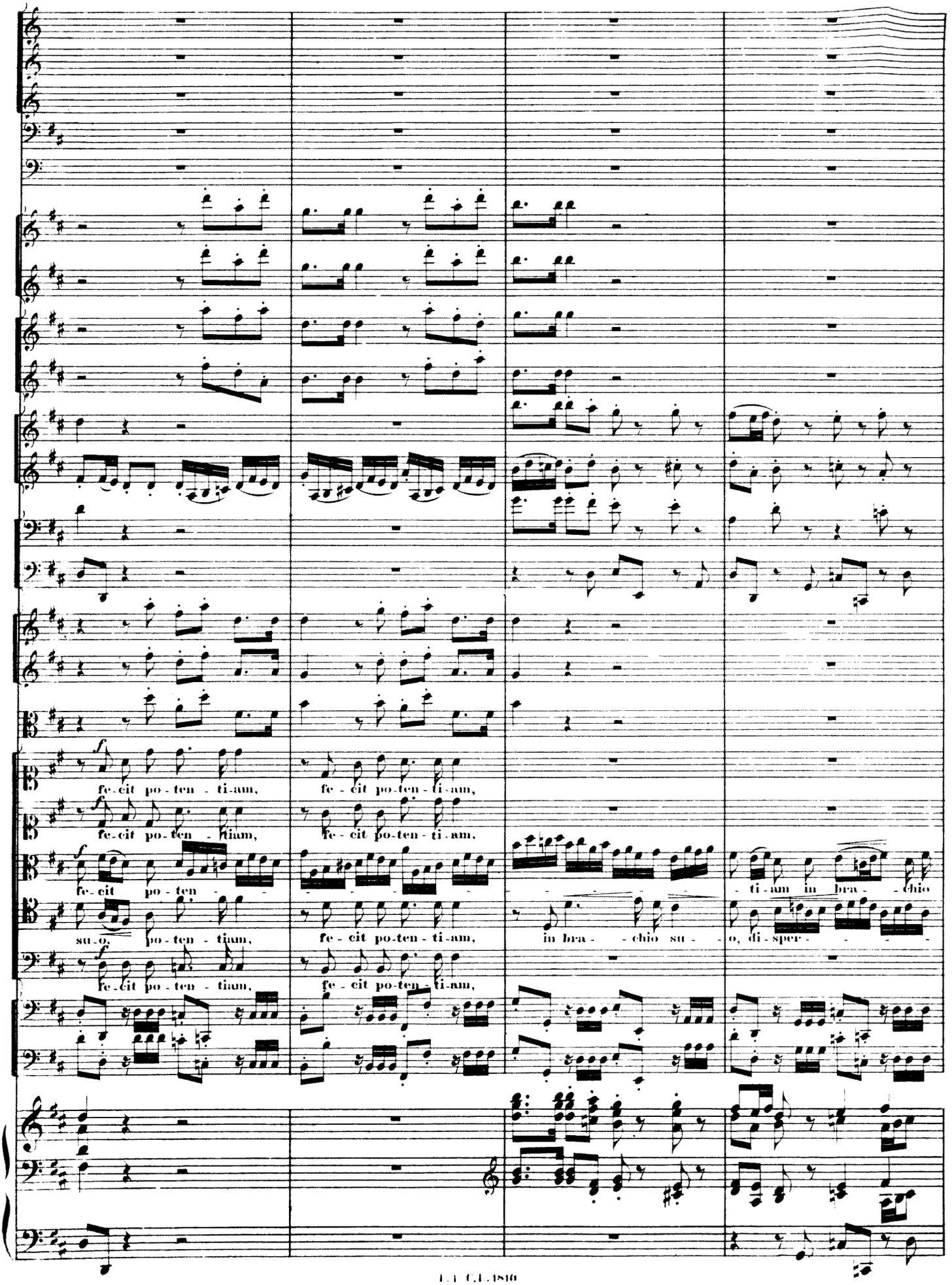

mf
et mi-se-ri-cordia, mise-ri-cor-dia a progeni-e in progeni-es, in proge-ni-es ti-men-ti-bus
mf
et mi-se-ri-cordia, mise-ri-cor-dia a proge-ni-e in proge-ni-es ti-men-ti-bus

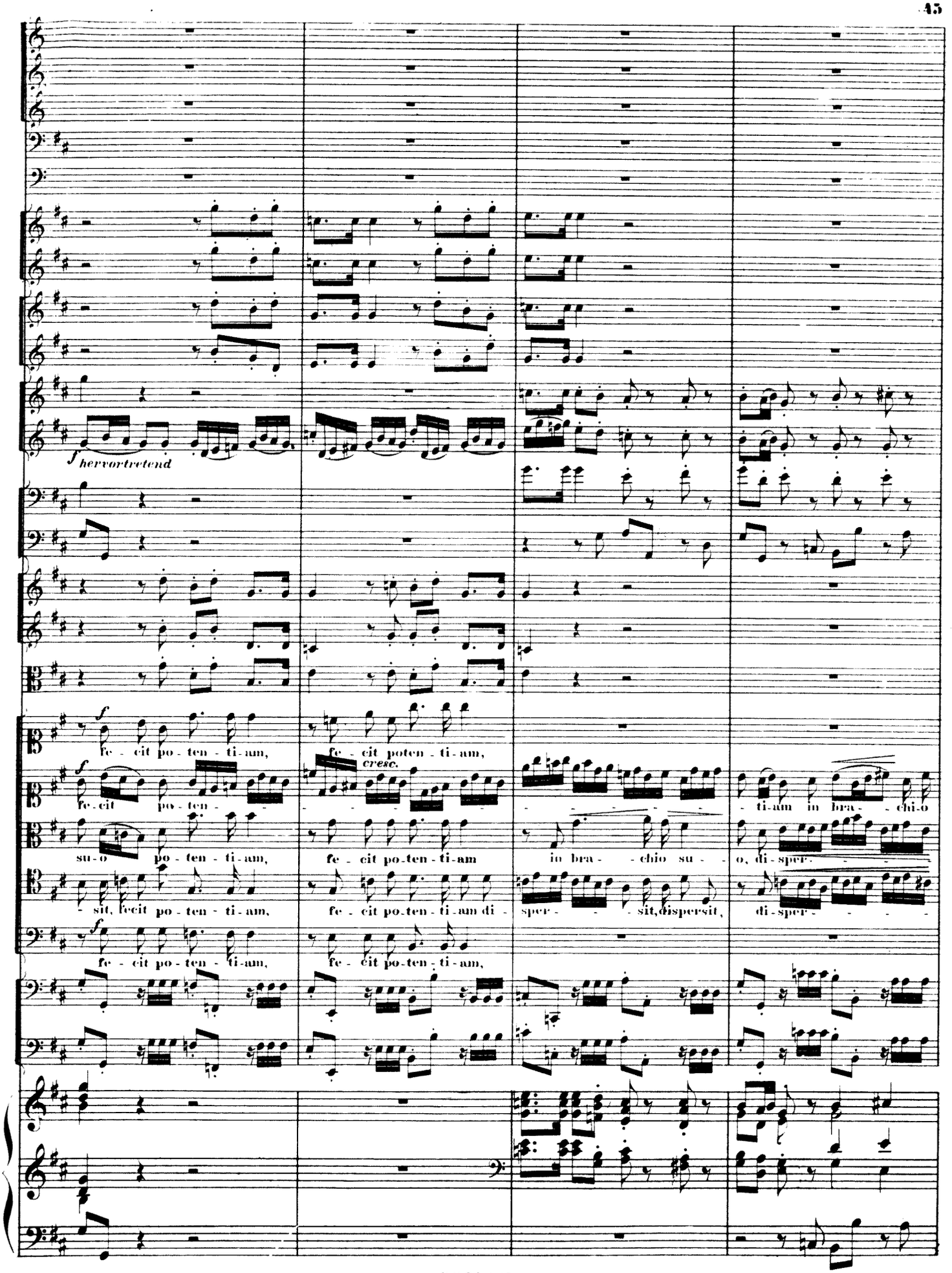

hervortretend
hervortretend
hervortretend
hervortretend
hervortretend
e-um, timen - - tibus e-um, timen - ti-bus, ti-men - - - tibus, ti-
e-um, timen - tibus e-um, ti-men - ti-bus, ti-men - - - tibus, ti-

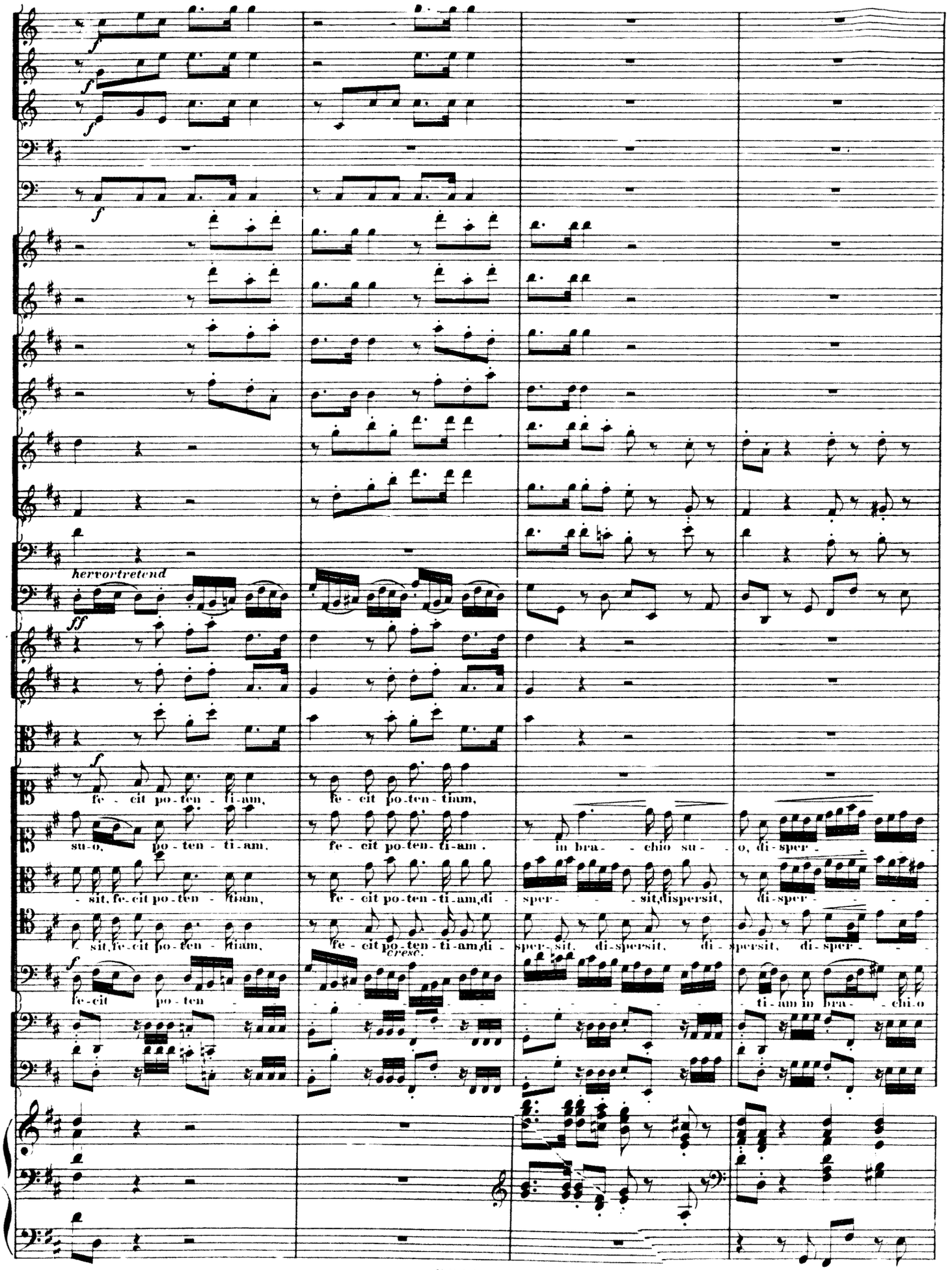

mf
mf
vp
pp
pp
pp
mf
mf
mf
p
mentibuse - um, timen - - - tibuse - um.
p
mentibuse - um, ti - men - - tibuse - um.
pp
pp
p
p

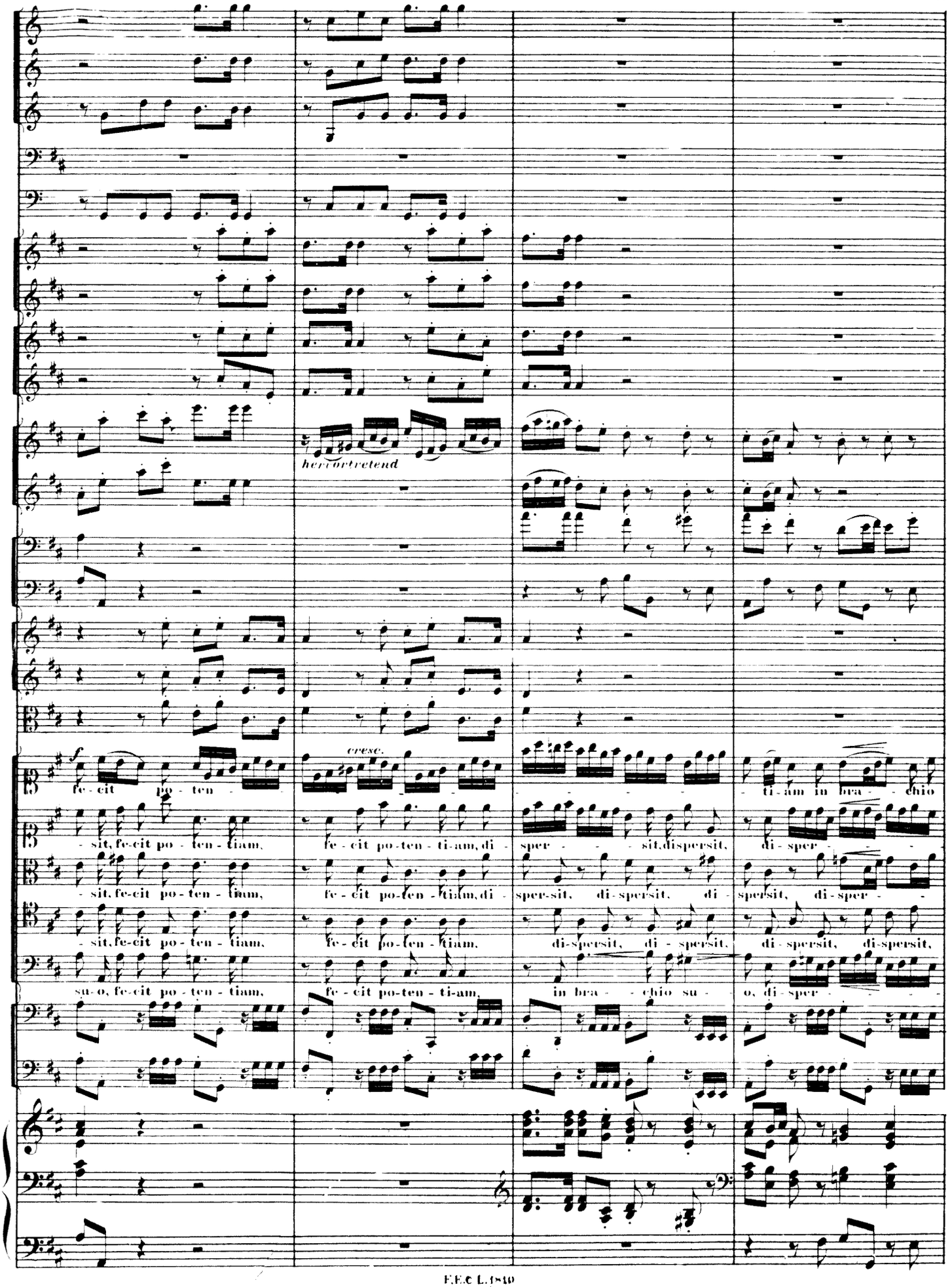
# Nº 7. CHOR.


Allegro maestoso. (♩=88.)
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.
hervortretend
Fagotto I.
Fagotto II.
Violino I.
Violino II.
Viola.
Soprano I.
Fecit po-ten-ti-am,
fe-cit poten-tiam,
Soprano II.
Fe-cit po-ten-tiam,
fe-cit poten-tiam,
Alto.
Fe-cit po-ten-tiam,
fe-cit poten-tiam,
Tenore.
Fecit po-ten-
tiam in bra-chi-o
Basso.
Fecit po-ten-ti-am,
fe-cit poten-ti-am,
Violoncello.
Basso.
Organo.
Mit starken Stimmen.


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


f hervortretend
fe - cit po - ten - ti - am,
fe - cit poten - ti - am,
cresc.
fe - cit po - ten -
ti - am in bra - chio
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
fe - cit po-ten - ti-am,
fe - cit po-ten-tiam,
su-o, po - ten - ti-am,
fe - cit po-ten-ti-am.
in bra- - chio su- - o, di-sper-
- sit, fe-cit po-ten - tiam,
fe - cit po-ten-ti-am, di-
sper- - - sit, dispersit,
di-sper- - - -
fe-cit po-ten - tiam,
fe - cit po-ten-ti-am, di-
sper-sit, di-spersit, di-spersit, di-sper- - -
cresc.
fe-cit po-ten -
ti-am in bra- - chi-o

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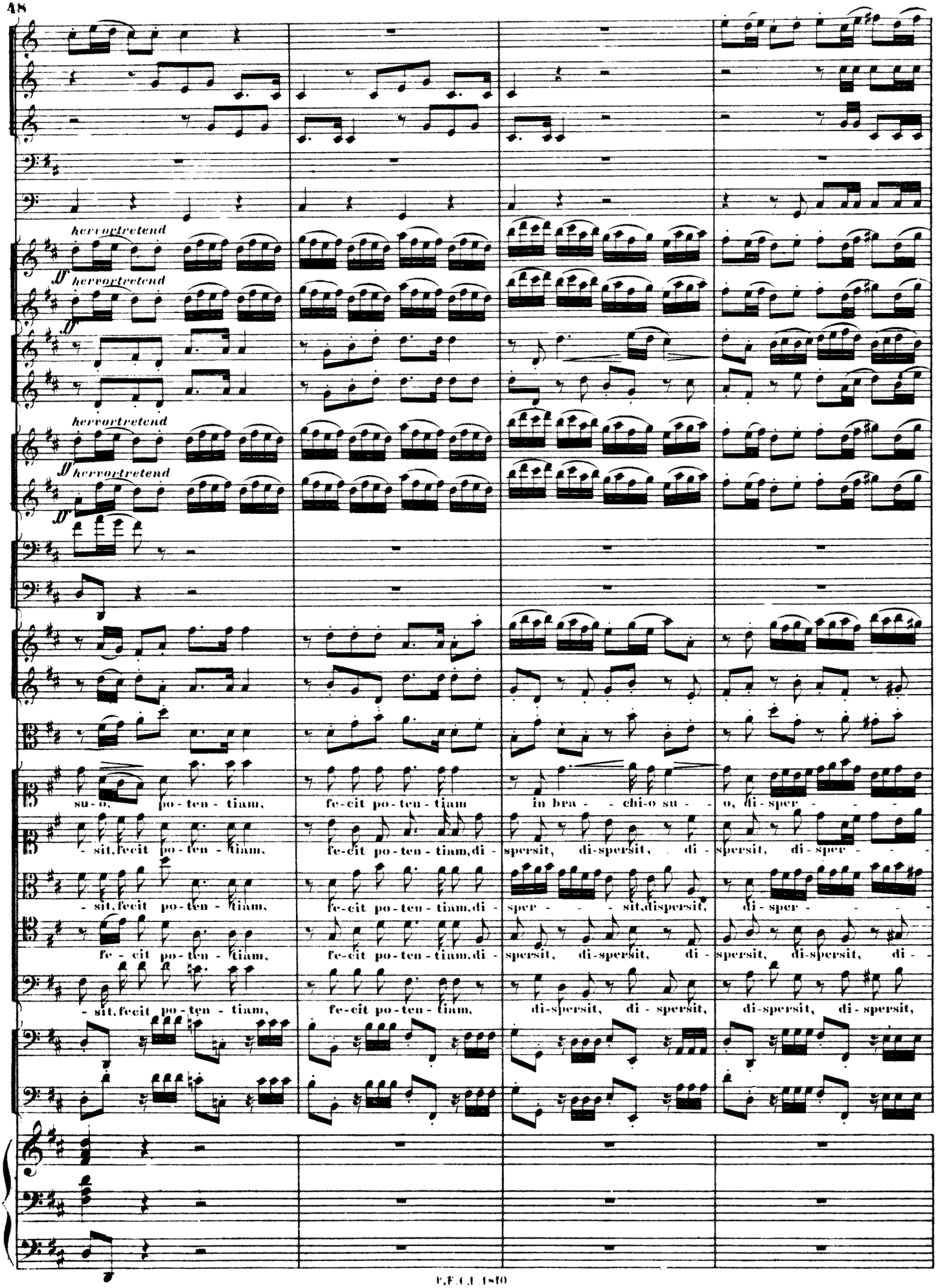
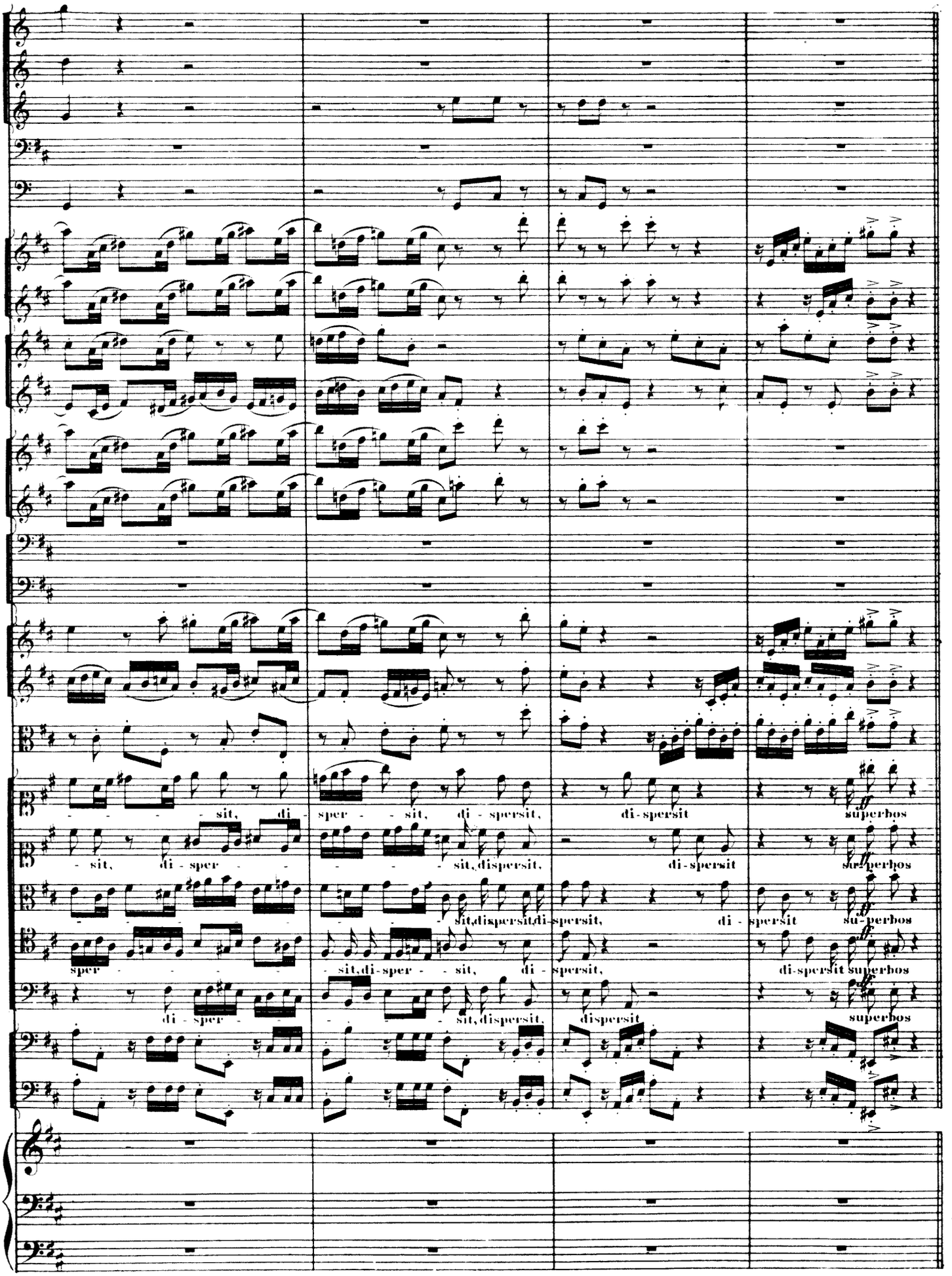
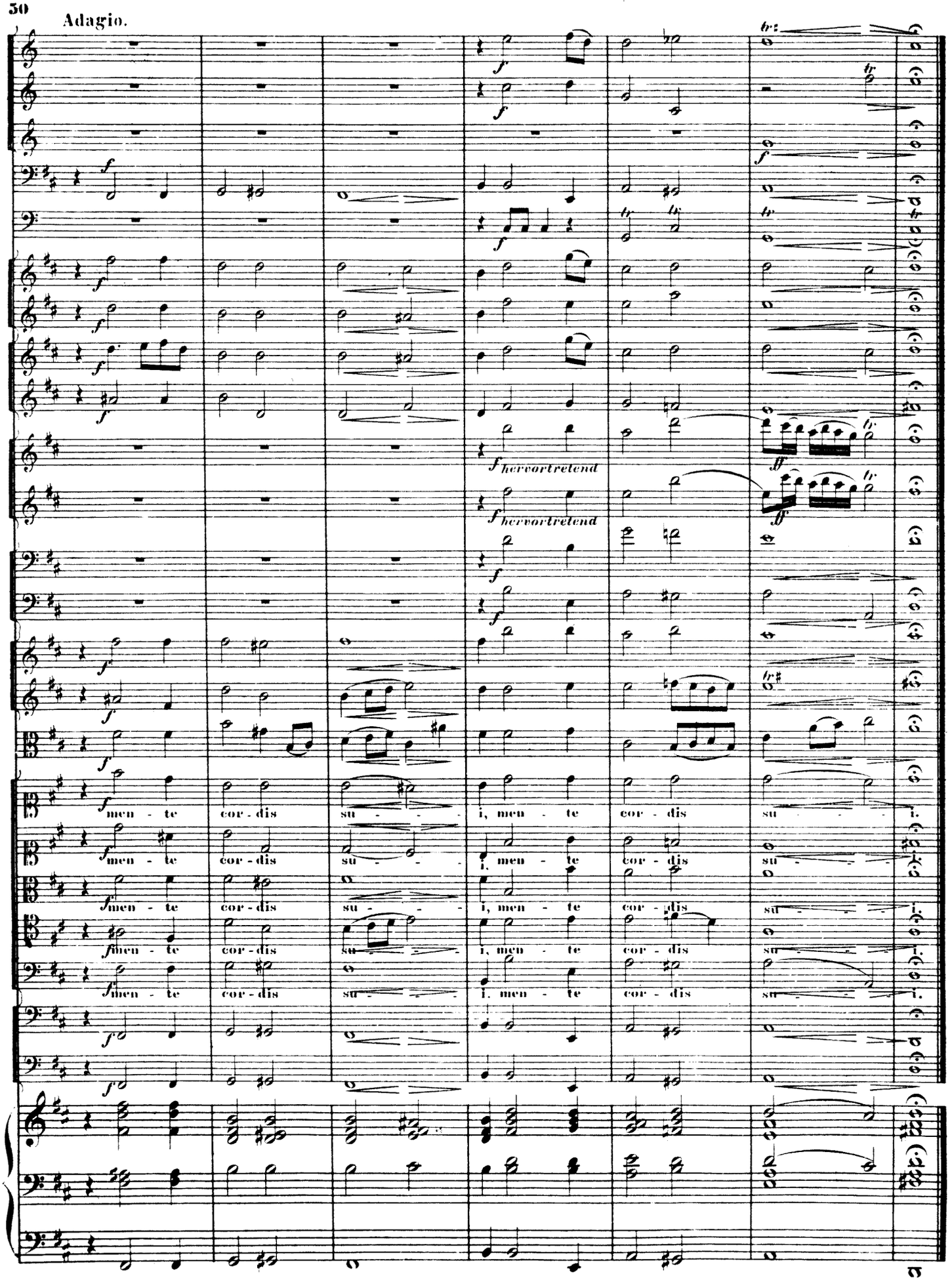

hervortretend
ff
hervortretend
ff
hervortretend
ff
hervortretend
ff
su-o, po-ten-tiam, fe-cit po-ten-tiam in bra-chi-o su-o, di-sper-
-sit, fecit po-ten-tiam, fe-cit po-ten-tiam, di-spersit, di-spersit, di-spersit, di-sper-
-sit, fecit po-ten-tiam, fe-cit po-ten-tiam, di-sper-sit, dispersit, di-sper-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


sit, di - sper - - sit, di - spersit, di-spersit superbos
- sit, di - sper - - - - sit, dispersit, di-spersit superbos
sit, dispersit, di-spersit, di - spersit superbos
sper - - - sit, di-sper - - sit, di - spersit, di-spersit superbos
di - sper - - sit, dispersit, dispersit superbos

Adagio.



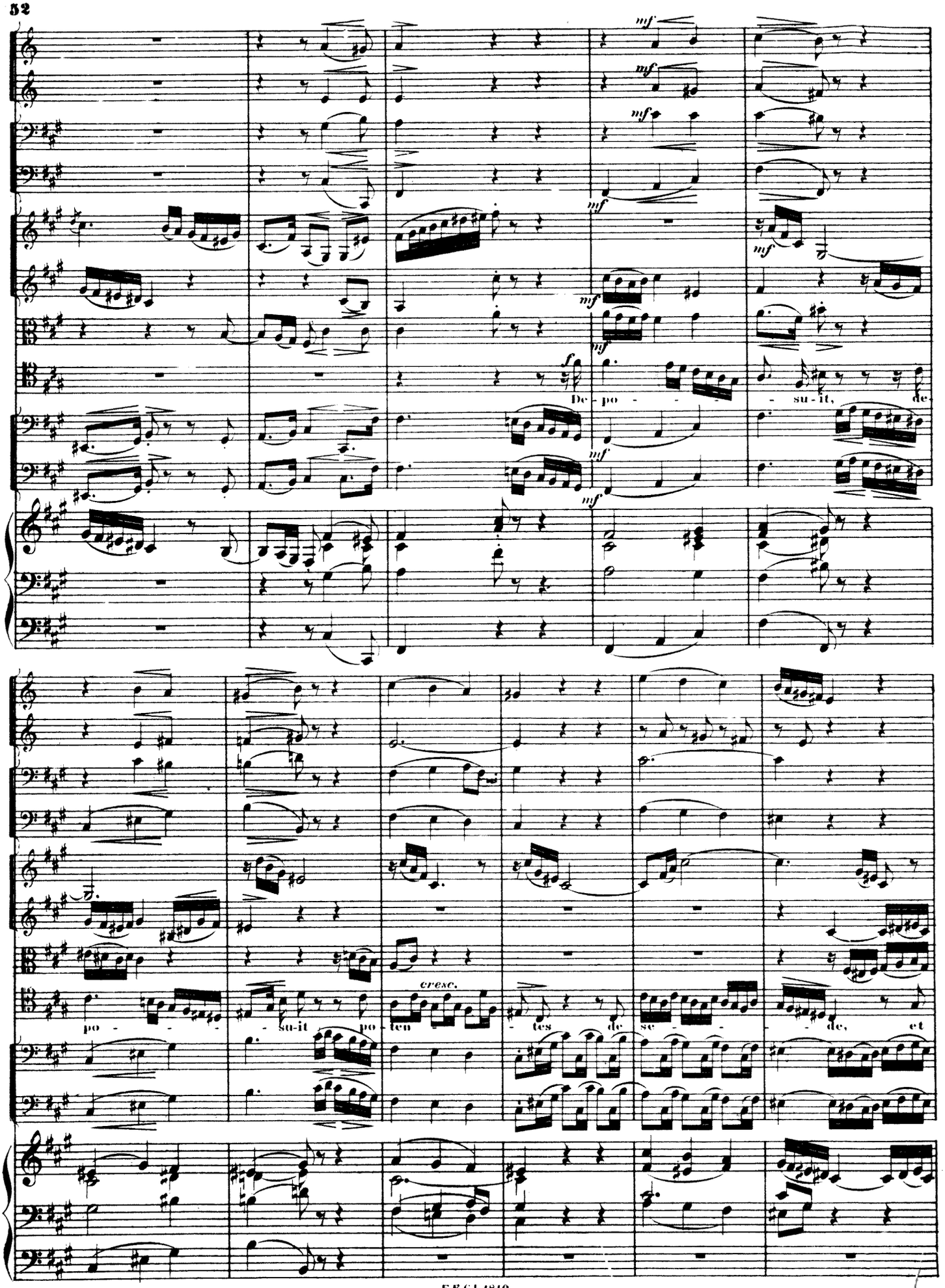
# Nº 8. ARIE.

Con moto. (♩ = 88.)

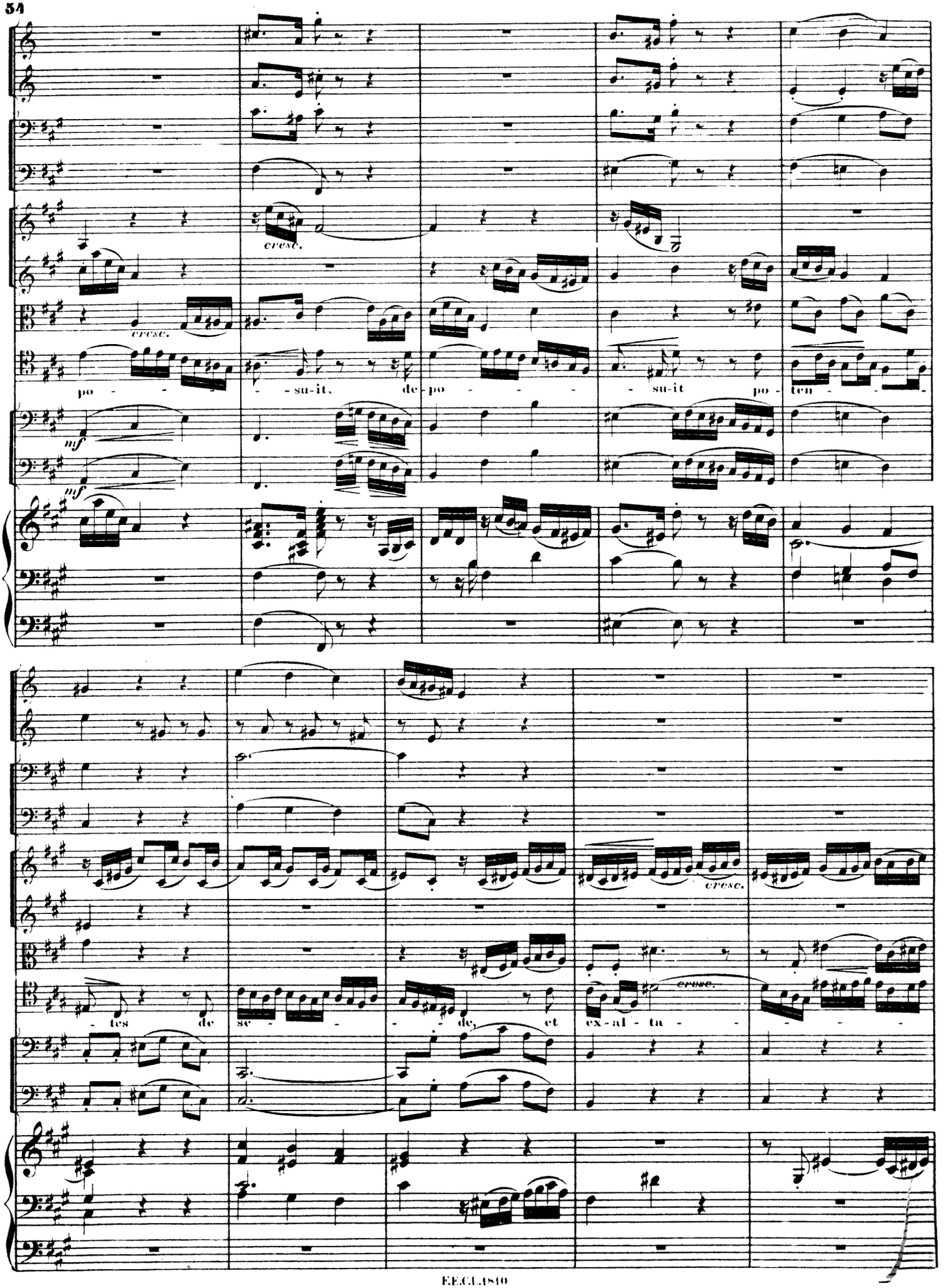
Clarinetto I. in A.
Clarinetto II. in A.
Fagotto I.
Fagotto II.
Violino I.
Violino II.
Viola.
Tenore.
Violoncello.
Basso.
Organo.

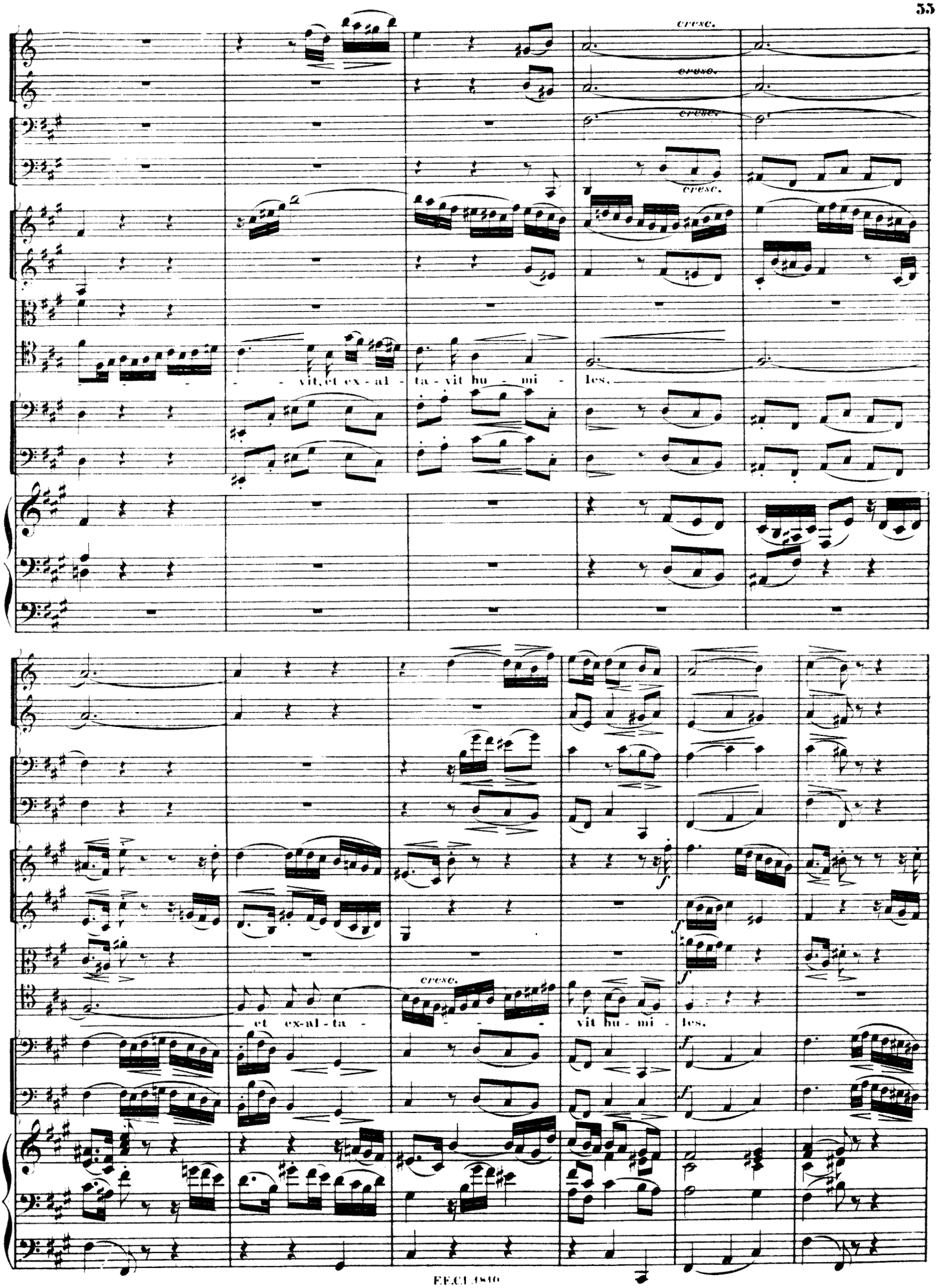
*Mit nicht zu schwachen Stimmen.*

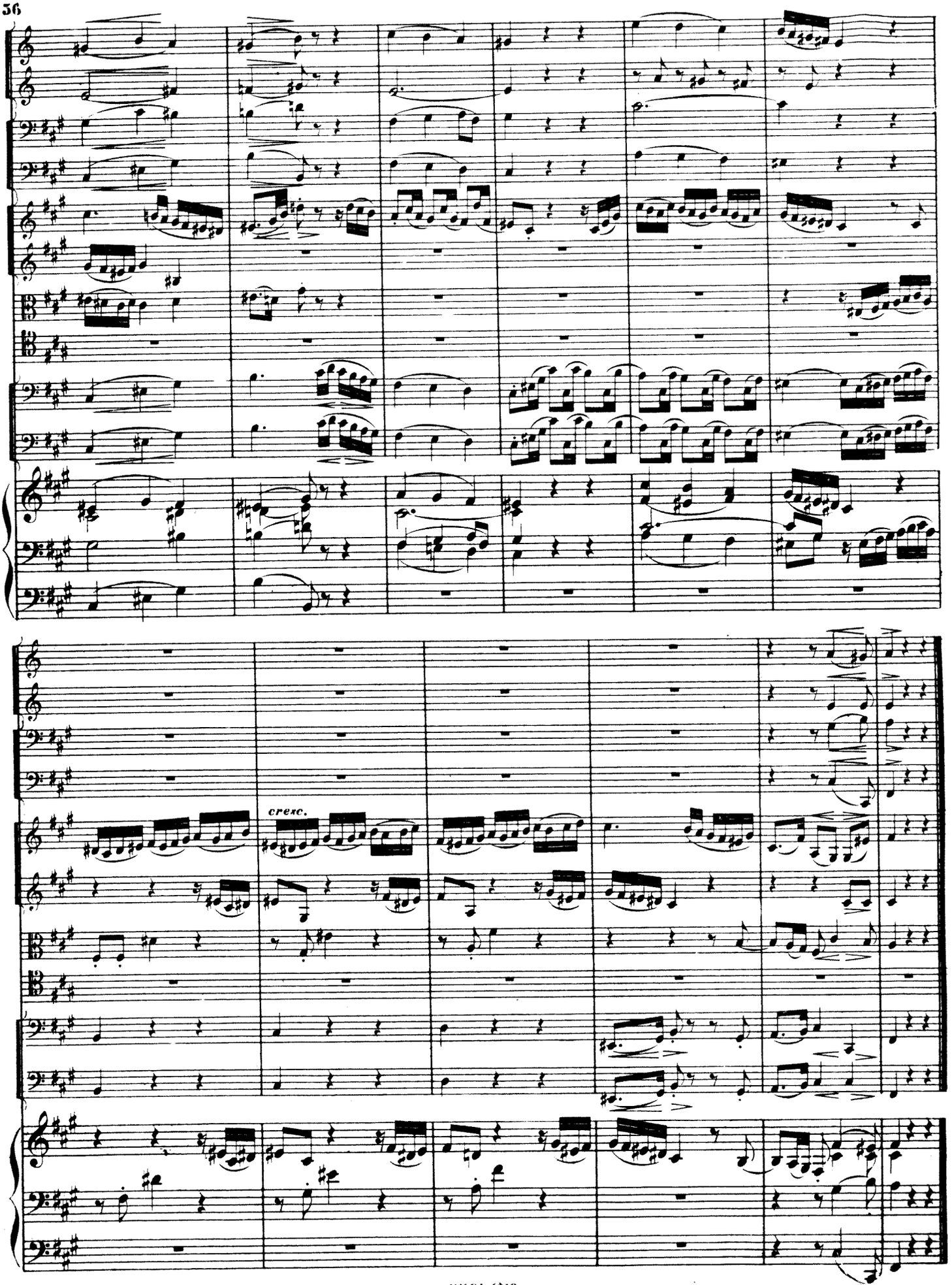
*cresc.*


mf
f
De - po - - - su - it, de
po - - - su-it po - ten - tes de se - - - de, et
cresc.

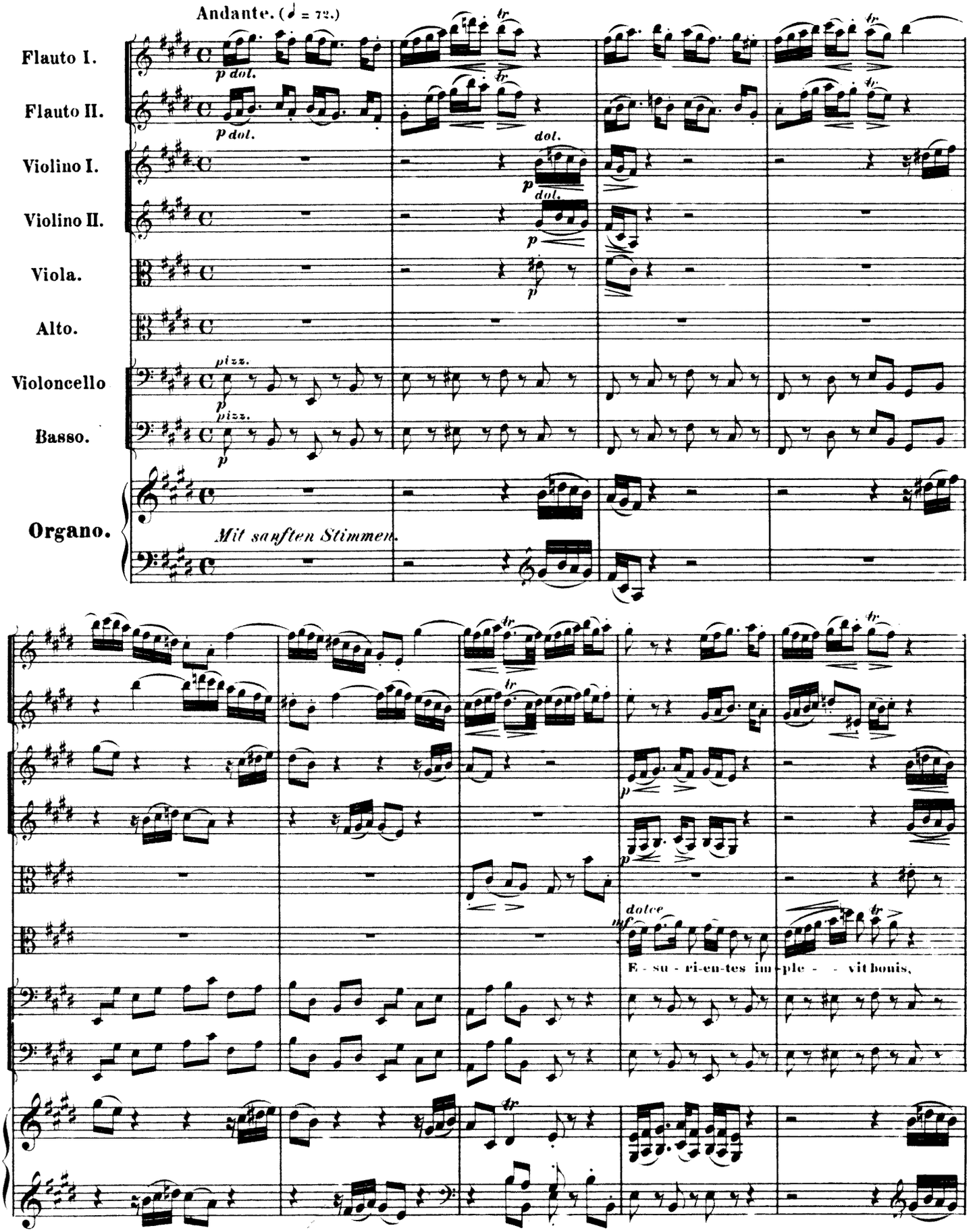
cresc.
ex-al-ta - - - - - - vit hu-mi-les;
mf
f
de

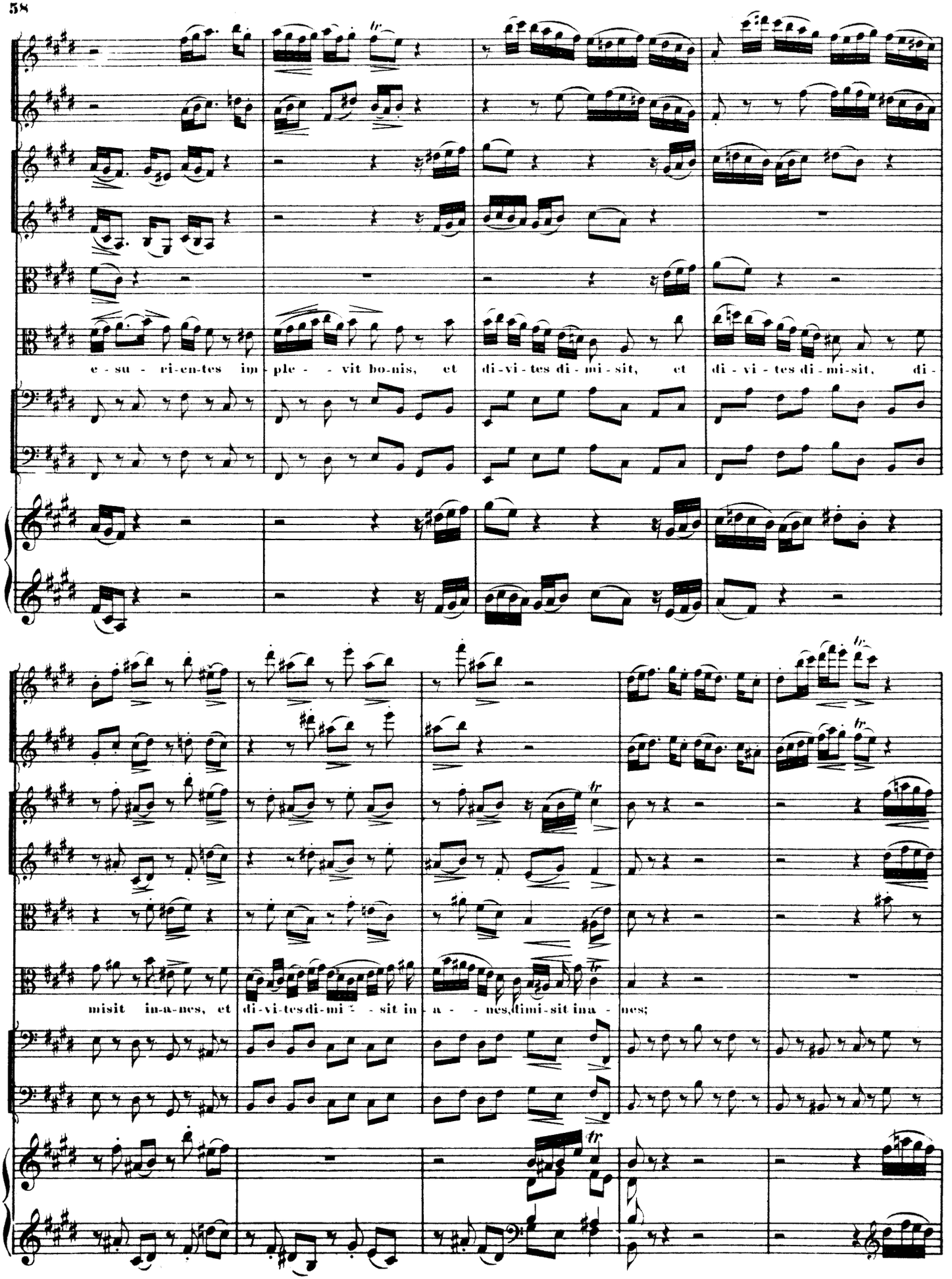

cresc.
cresc.
po - - - - su-it, de-po - - - - su-it po-ten - - -
mf
mf
- tes de se - - - - de, et ex-al - tu - - - -
cresc.
cresc.

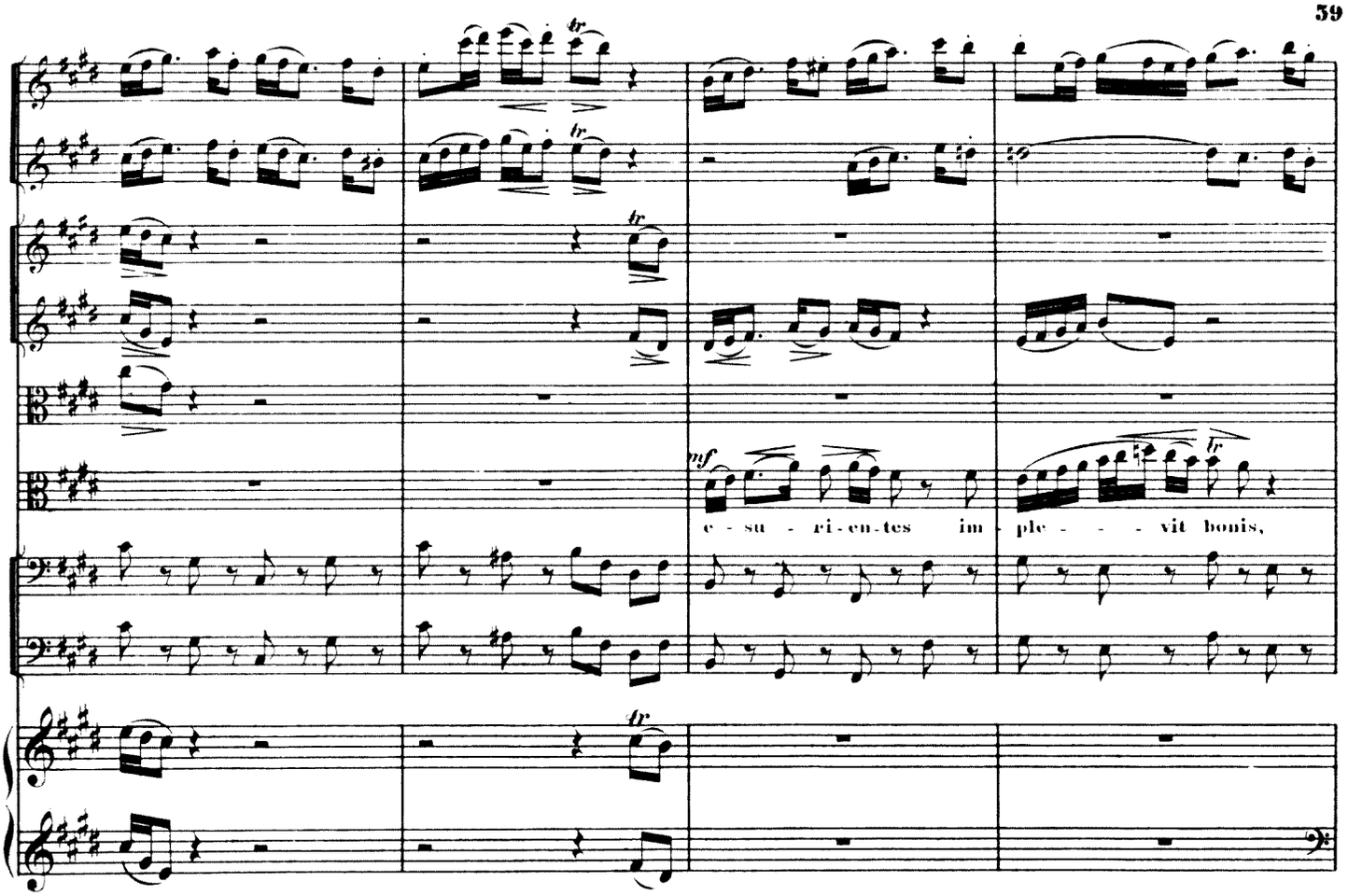

cresc.
cresc.
cresc.
cresc.
vit, et ex - al - ta - vit hu - mi - les.
et ex-al-ta -
cresc.
vit hu - mi - les.
f
f
f
f

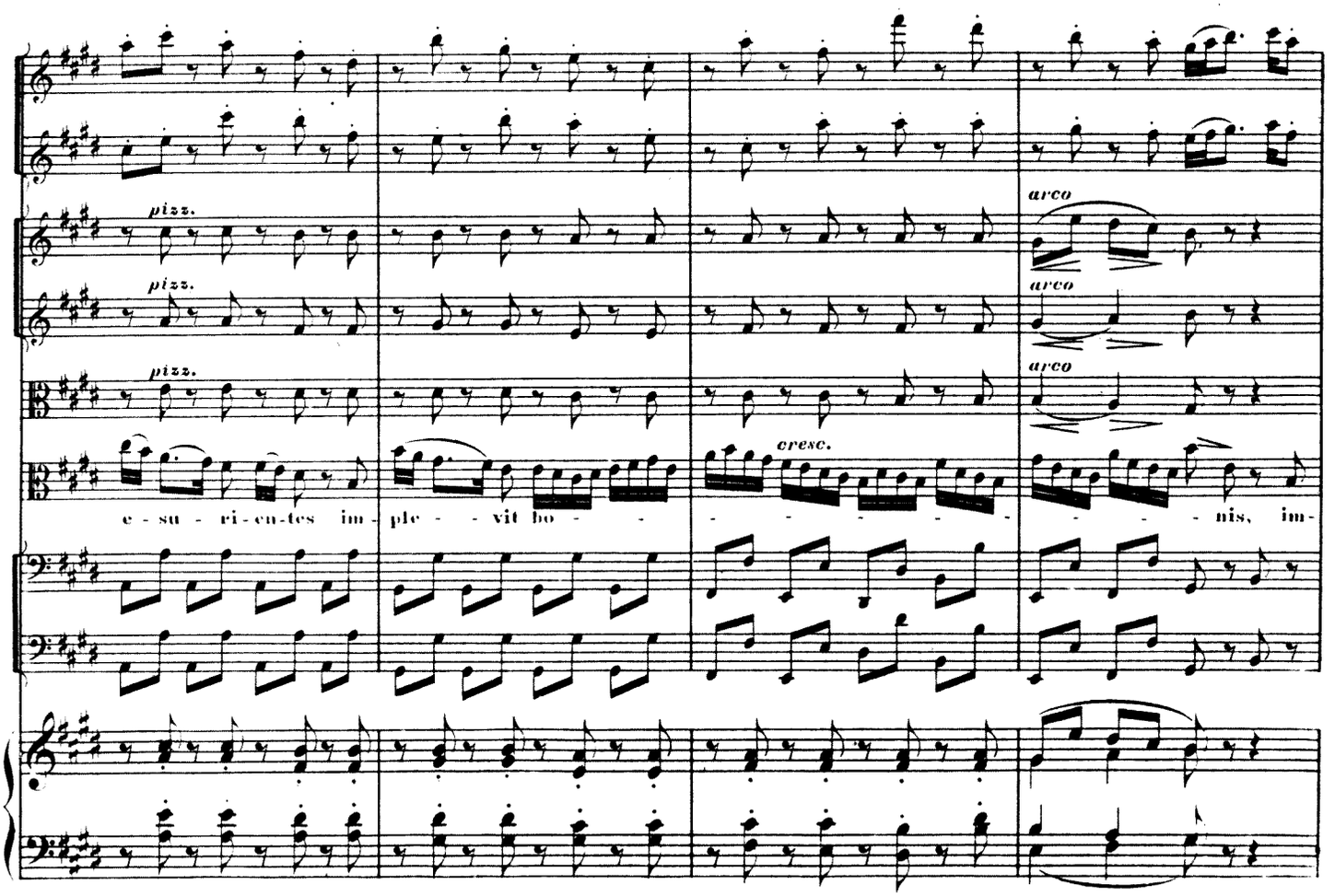

cresc.

# Nº 9. ARIE.

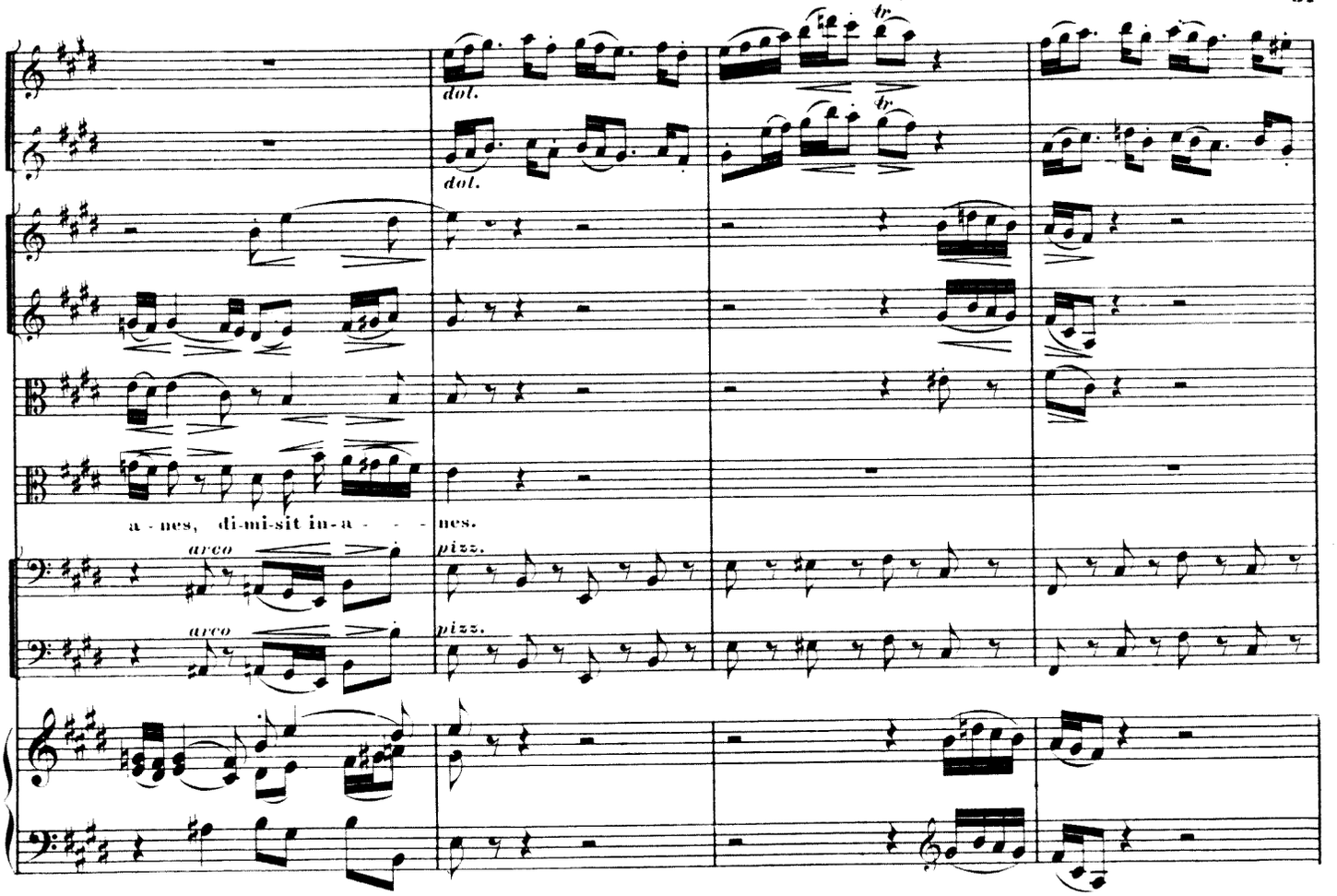

Andante. (♩ = 72.)
Flauto I.
Flauto II.
Violino I.
Violino II.
Viola.
Alto.
Violoncello
Basso.
Organo.
p dol.
dol.
pizz.
Mit sanften Stimmen.
dolce
E - su - ri-en-tes im-ple - - vit bonis,

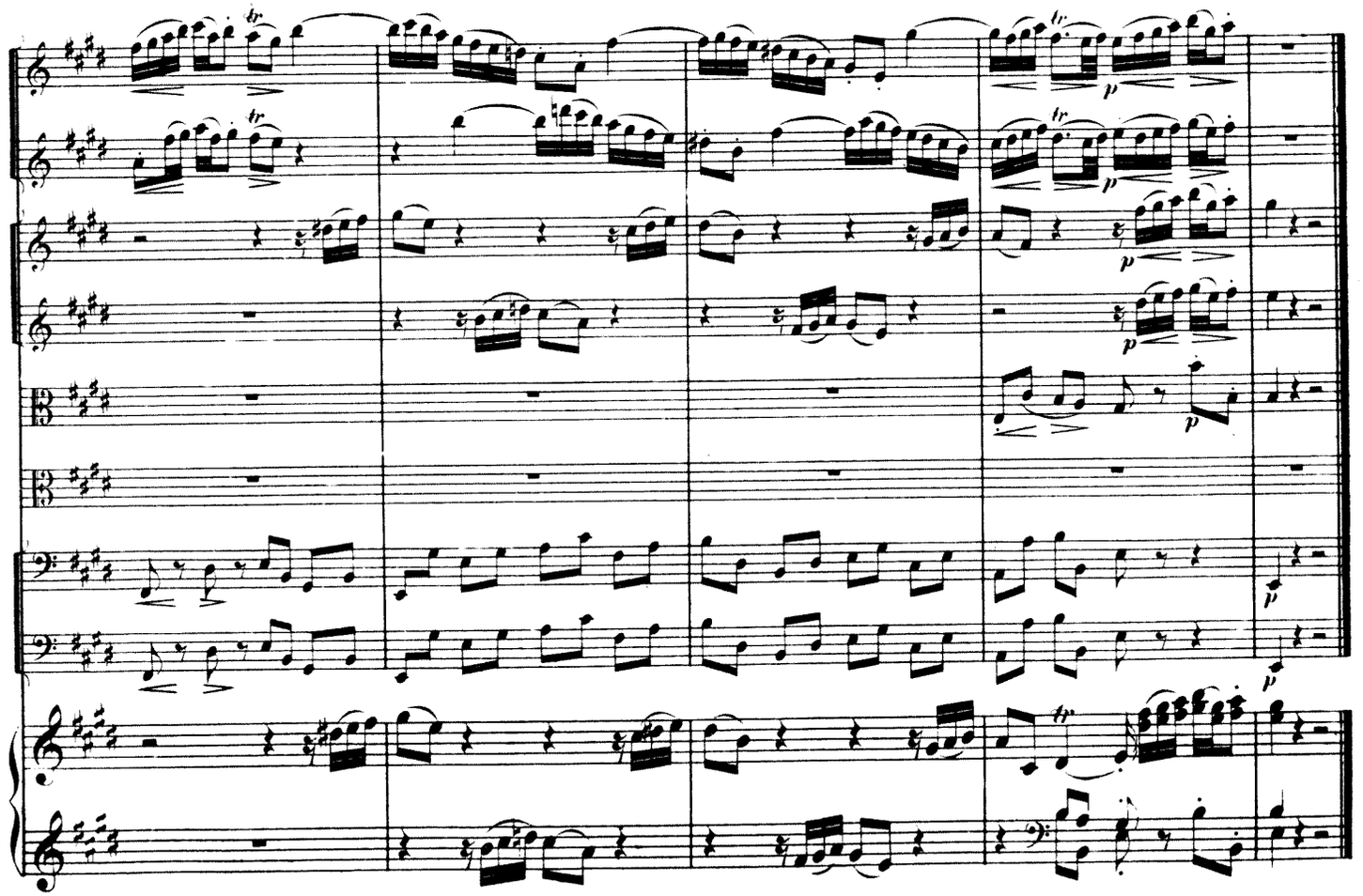

e - su - ri-en-tes im-ple - - vit bo-nis, et di-vi-tes di-mi-sit, et di-vi-tes di-mi-sit, di-
misit in-a-nes, et di-vi-tesdi-mi - - sit in-a - - nes,dimi-sit ina - nes;


tr
tr
tr
tr
nf
e - su - ri-en-tes im - ple - - - vit bonis,

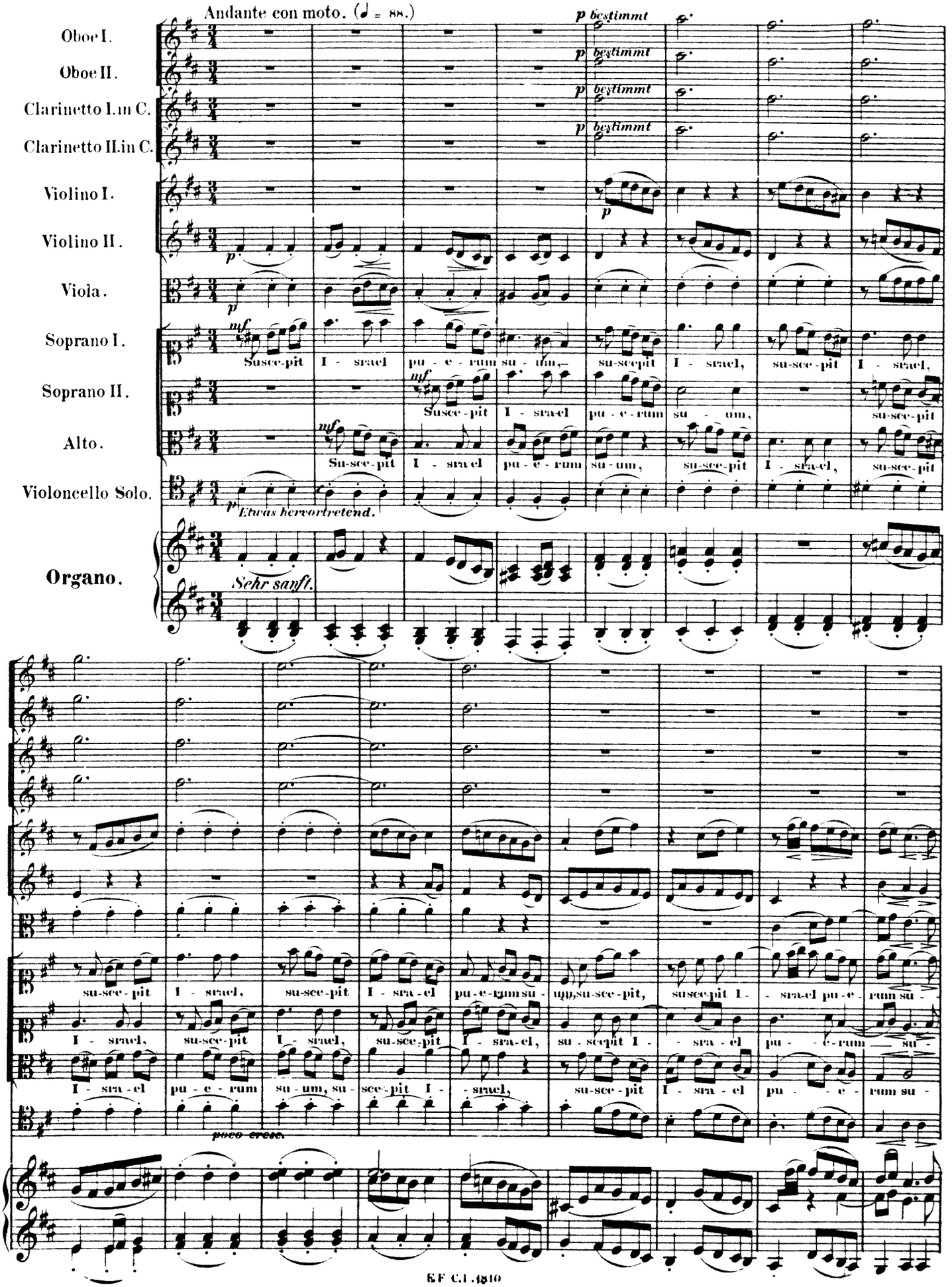

pizz.
pizz.
pizz.
arco
arco
arco
cresc.
e - su - ri-en-tes im - ple - - vit bo - - - - - - - - - - - nis, im-

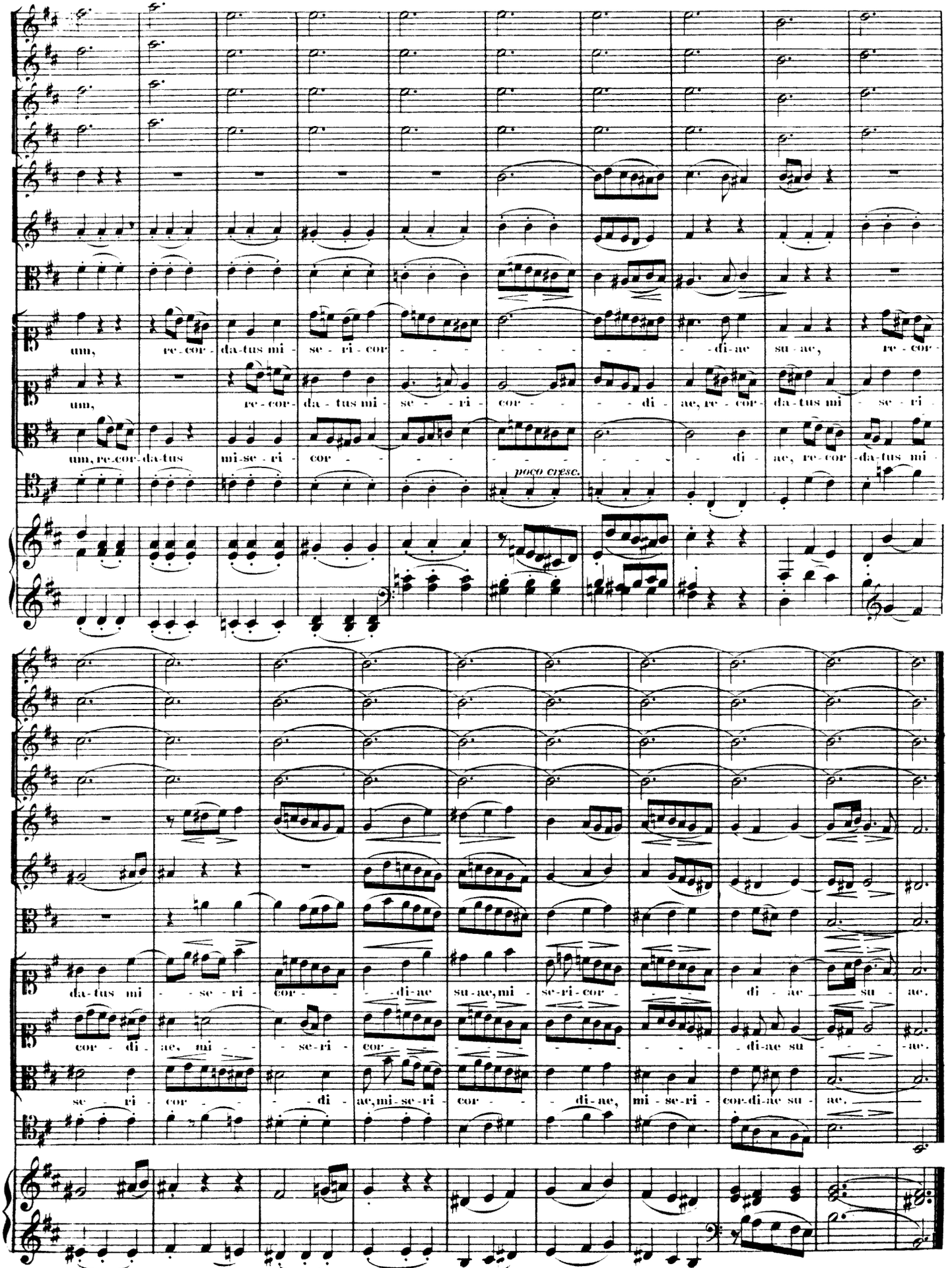
tr
cresc.
ple - - - - - - - - - - - - - - - - - - vit
arco
bonis, et di-vi-tes di-mi-sit, et di-vi-tes di-mi-sit, di-mi-sit in-a-nes,di-mi-sit in-
pizz.


dol.
dol.
tr
tr
a - nes, di-mi-sit in-a - - - - nes.
arco
pizz.
arco
pizz.


tr
tr
tr
p
p
p
p
p
p
tr

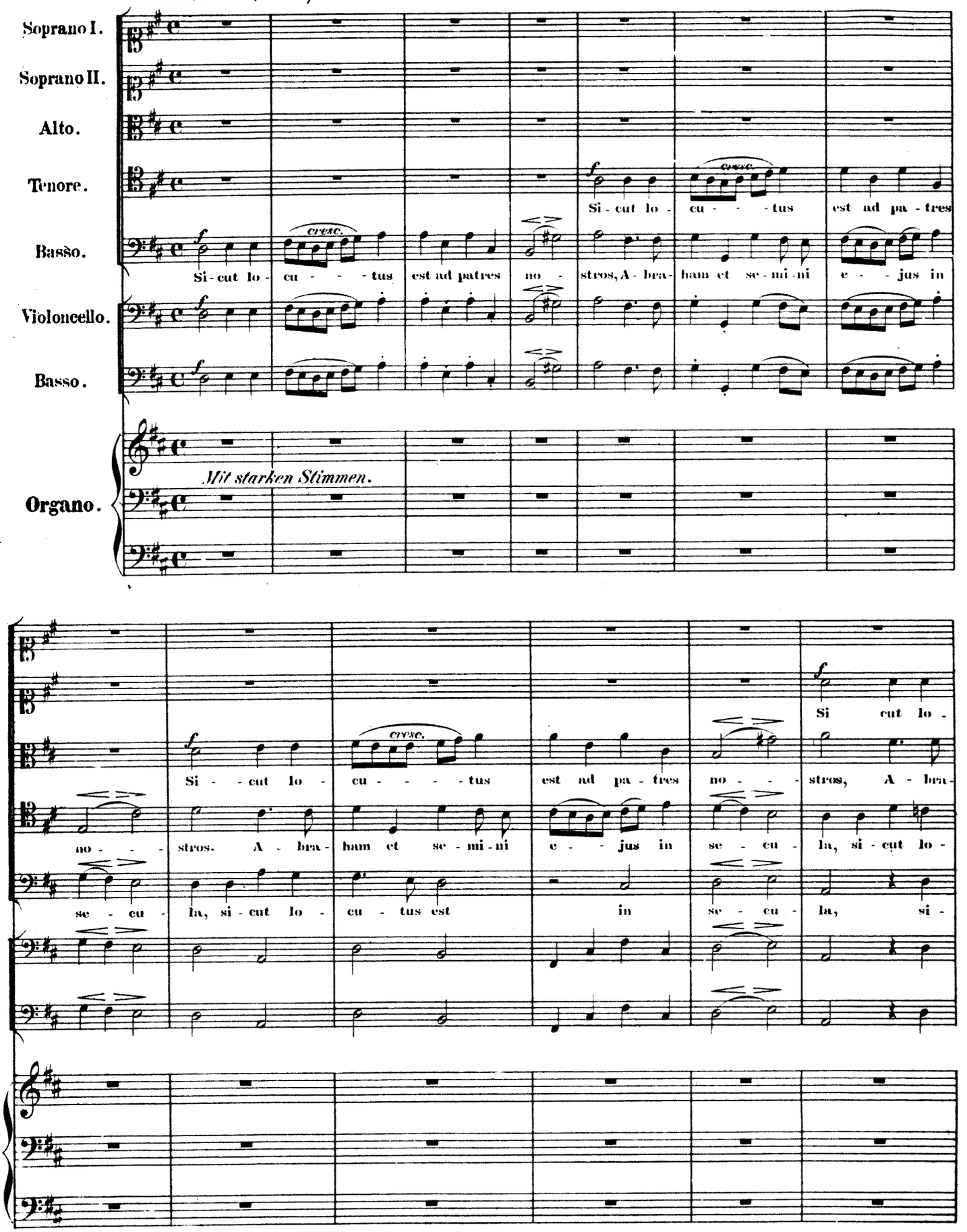
# Nº 10. TERZETT.

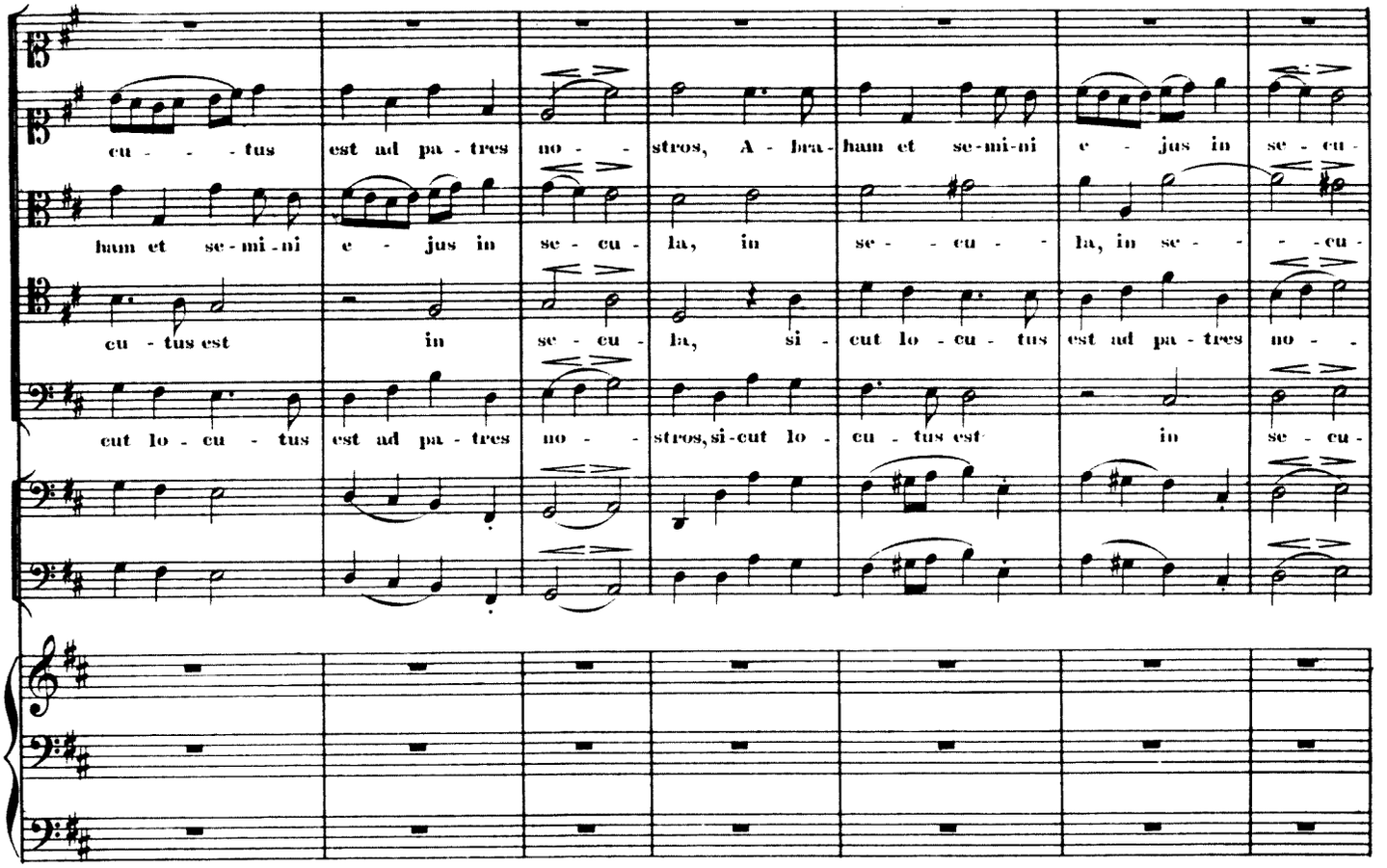


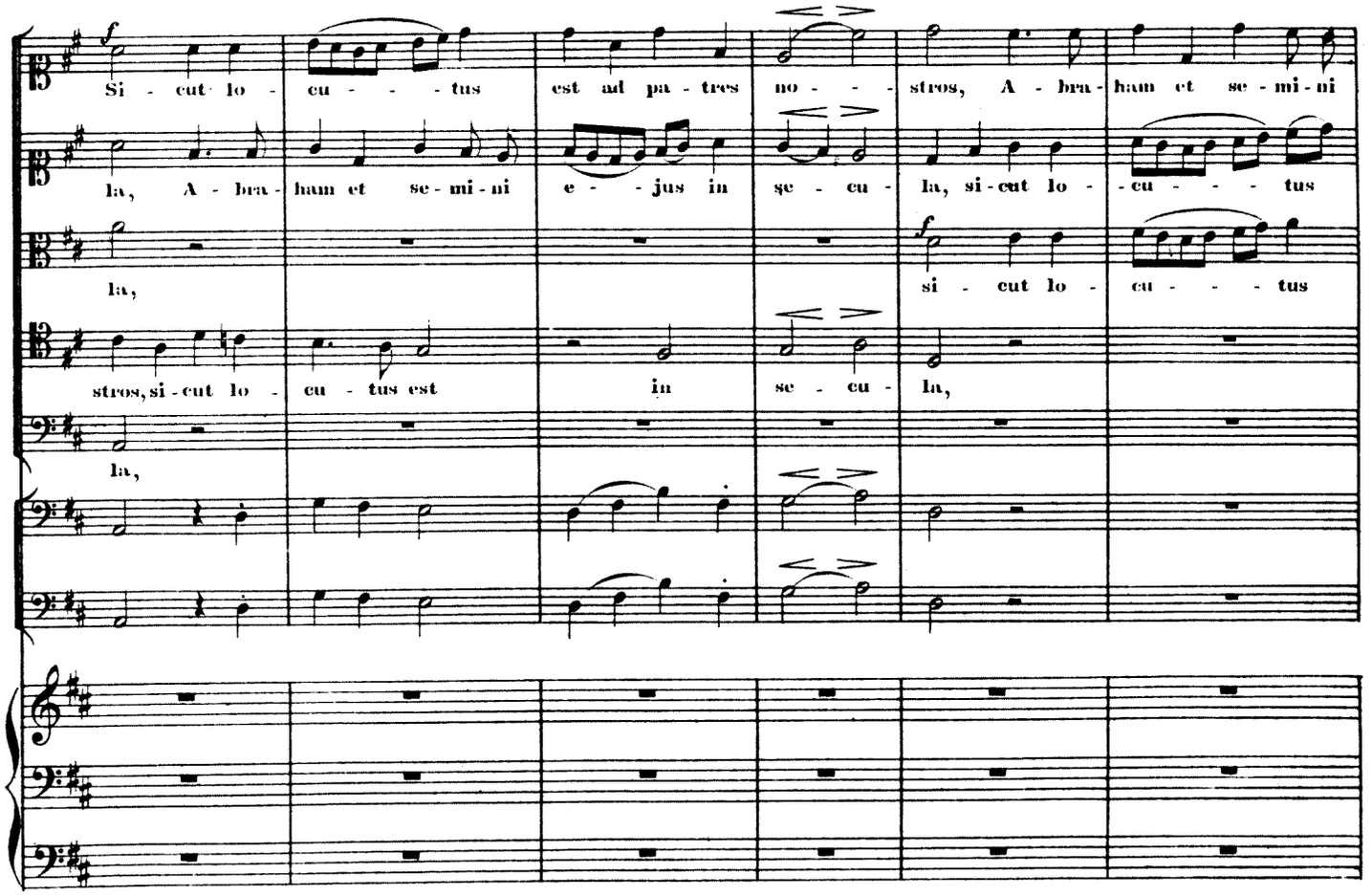

um, re-cor-da-tus mi-se-ri-cor- -di-ae su-ae, re-cor-
um, re-cor-da-tus mi-se-ri-cor- -di-ae, re-cor-da-tus mi-se-ri-
um, re-cor-da-tus mi-se-ri-cor- -di-ae, re-cor-da-tus mi-
poco cresc.
da-tus mi-se-ri-cor- -di-ae su-ae, mi-se-ri-cor- -di-ae su-ae.
cor-di-ae, mi-se-ri-cor- -di-ae su-ae.
se-ri-cor-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

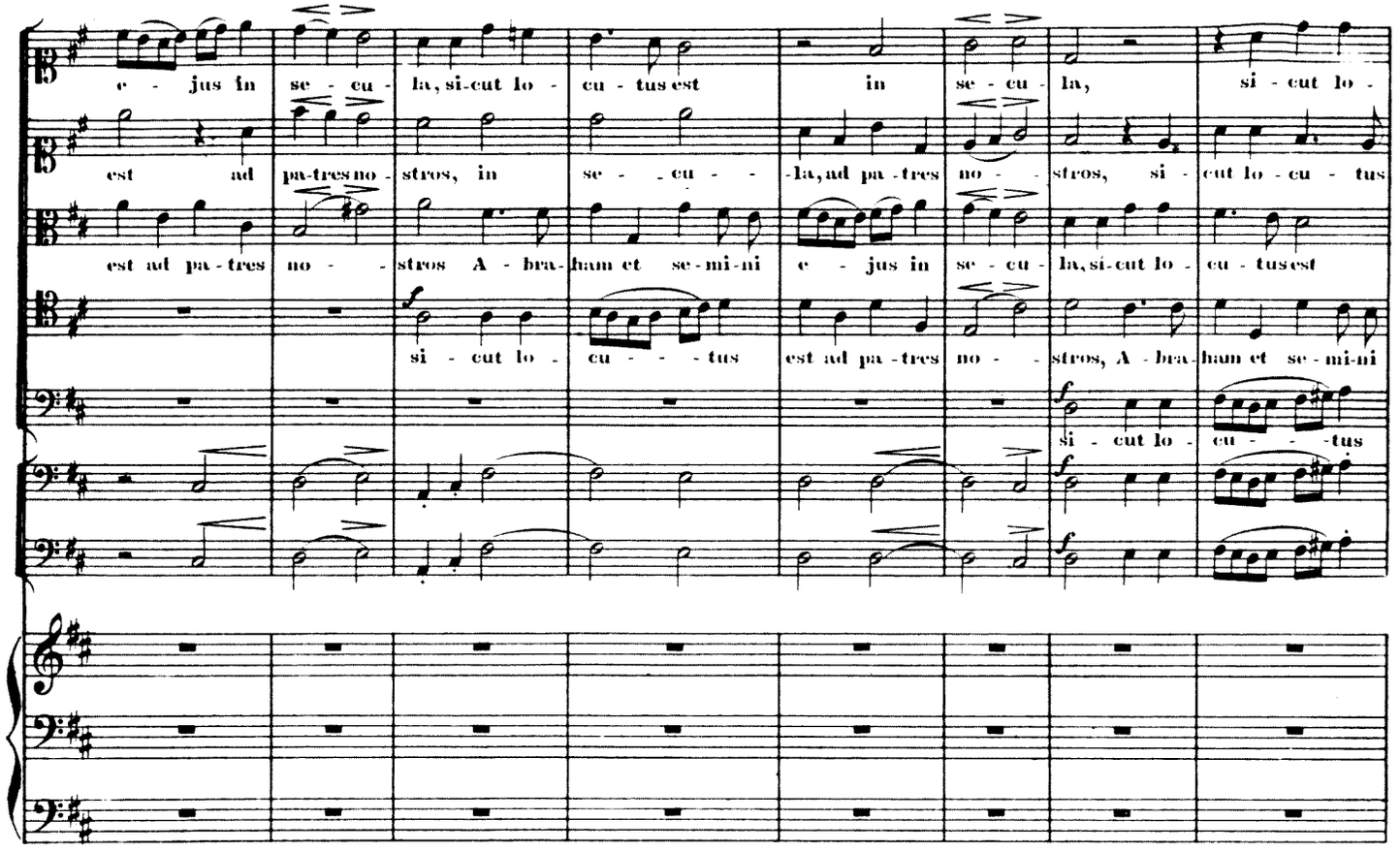
# Nº 11. CHOR.

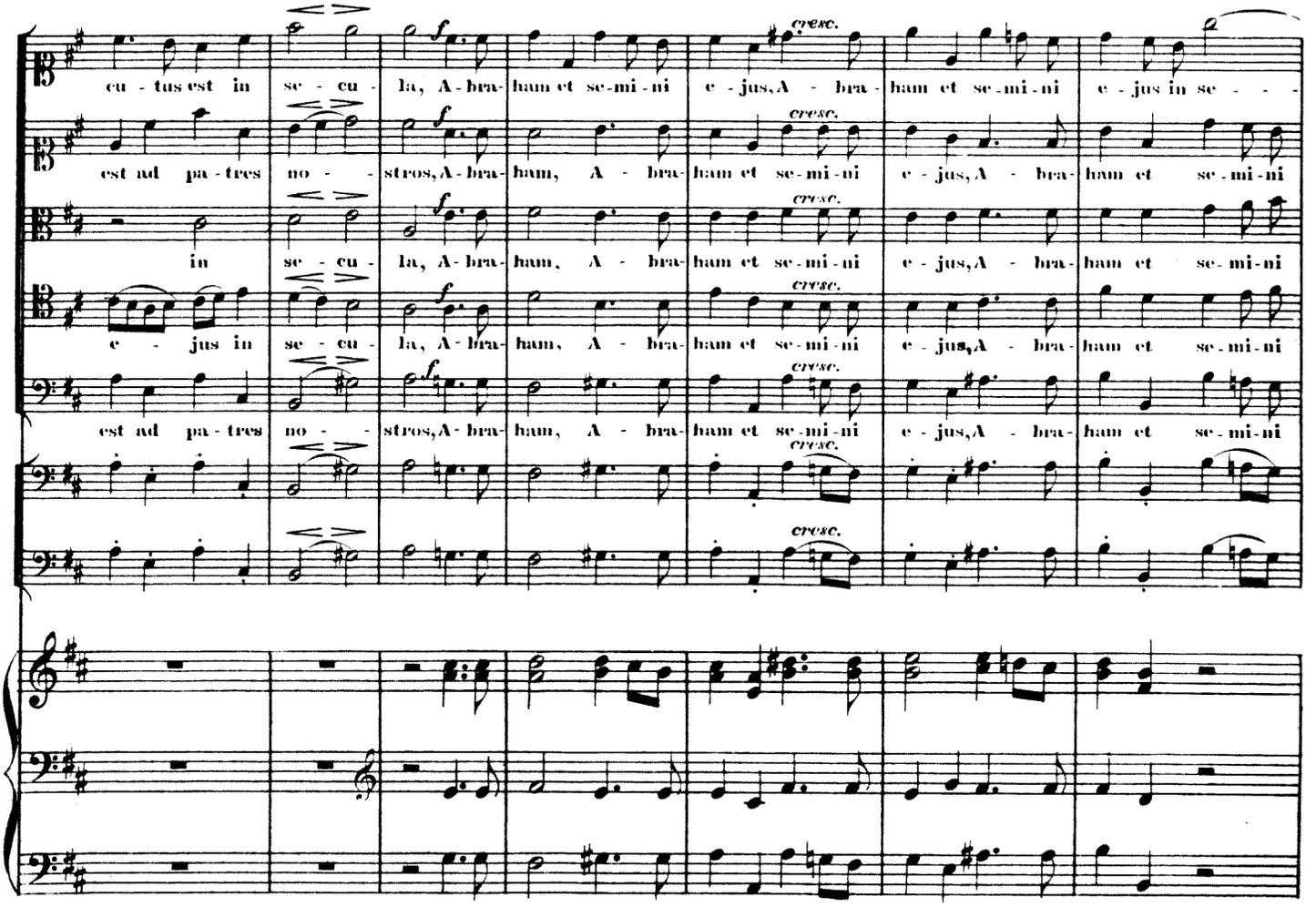
Alla breve. (𝅗𝅥 = 88.)

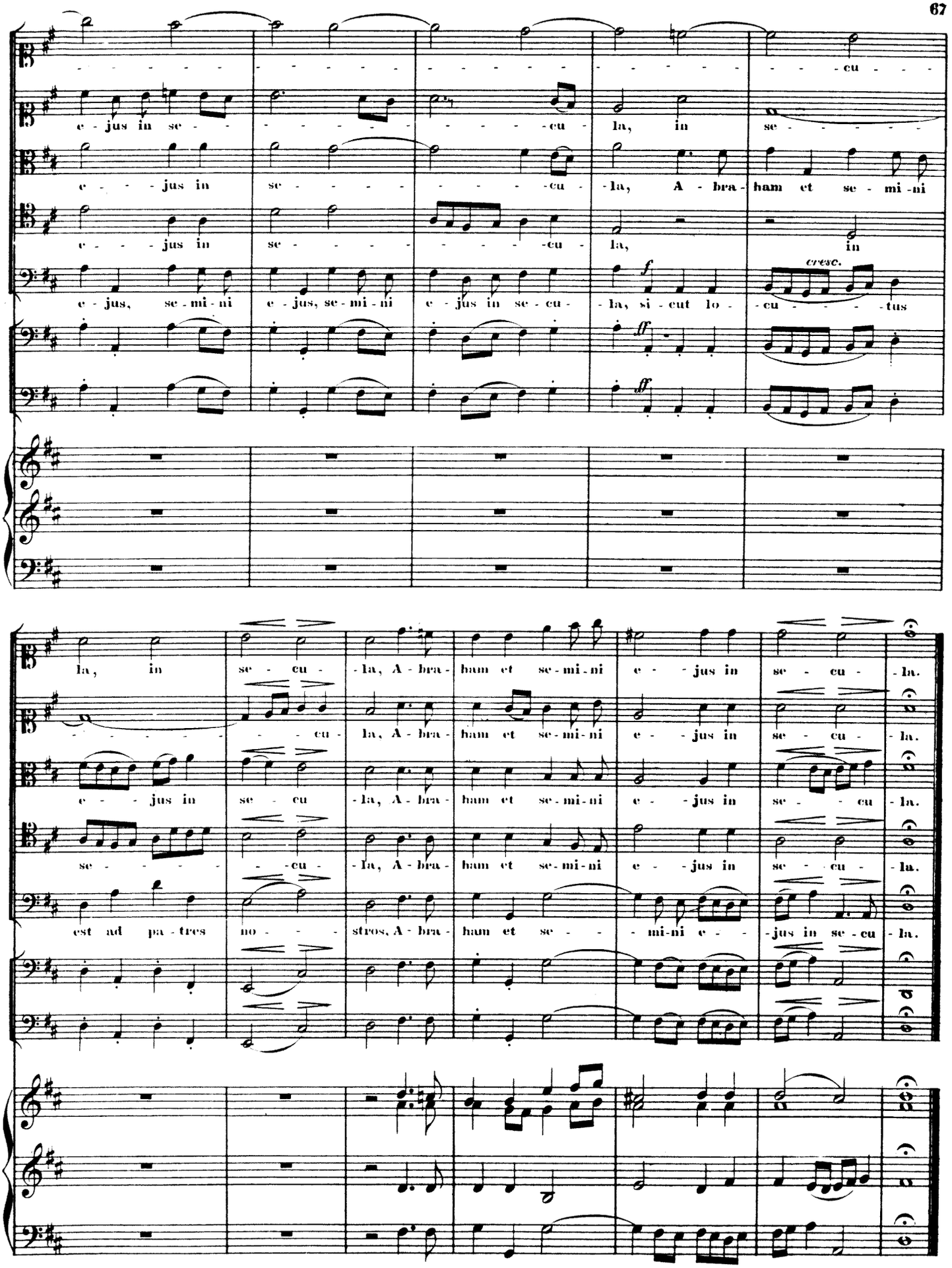



cu - - - tus est ad pa - tres no - - stros, A - bra - ham et se - mi - ni e - jus in se - cu -
ham et se - mi - ni e - jus in se - cu - la, in se - - cu - - la, in se - - - cu -
cu - tus est in se - cu - la, si - cut lo - cu - tus est ad pa - tres no - -
cut lo - cu - tus est ad pa - tres no - - stros,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

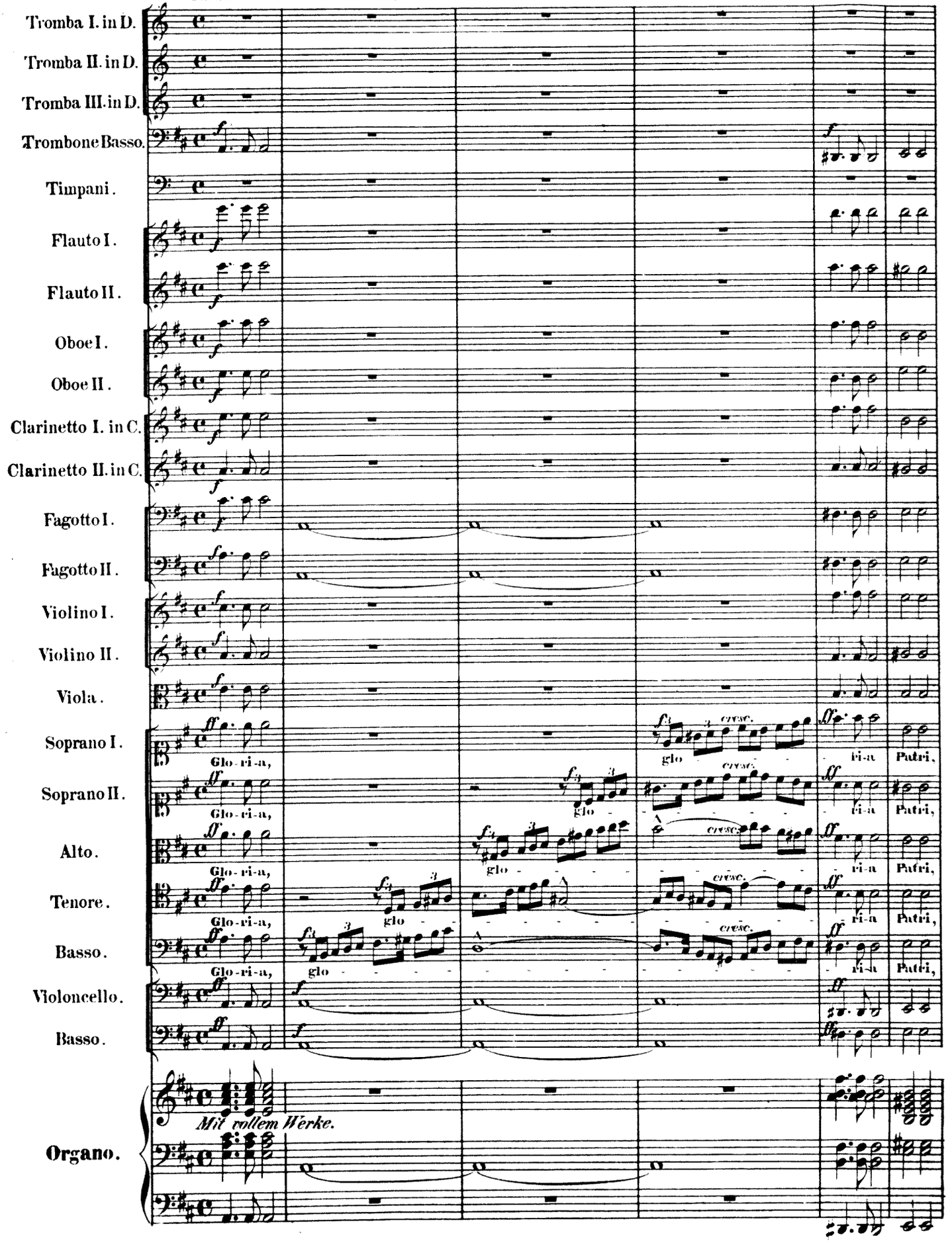

e - jus in se - cu - la, si-cut lo - cu - tus est in se - cu - la, si - cut lo -
est ad pa-tres no - stros, in se - cu - la, ad pa-tres no - stros, si - cut lo - cu - tus
est ad pa-tres no - stros A - bra-ham et se-mi-ni e - jus in se - cu - la, si-cut lo - cu - tus est
si - cut lo - cu - tus est ad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

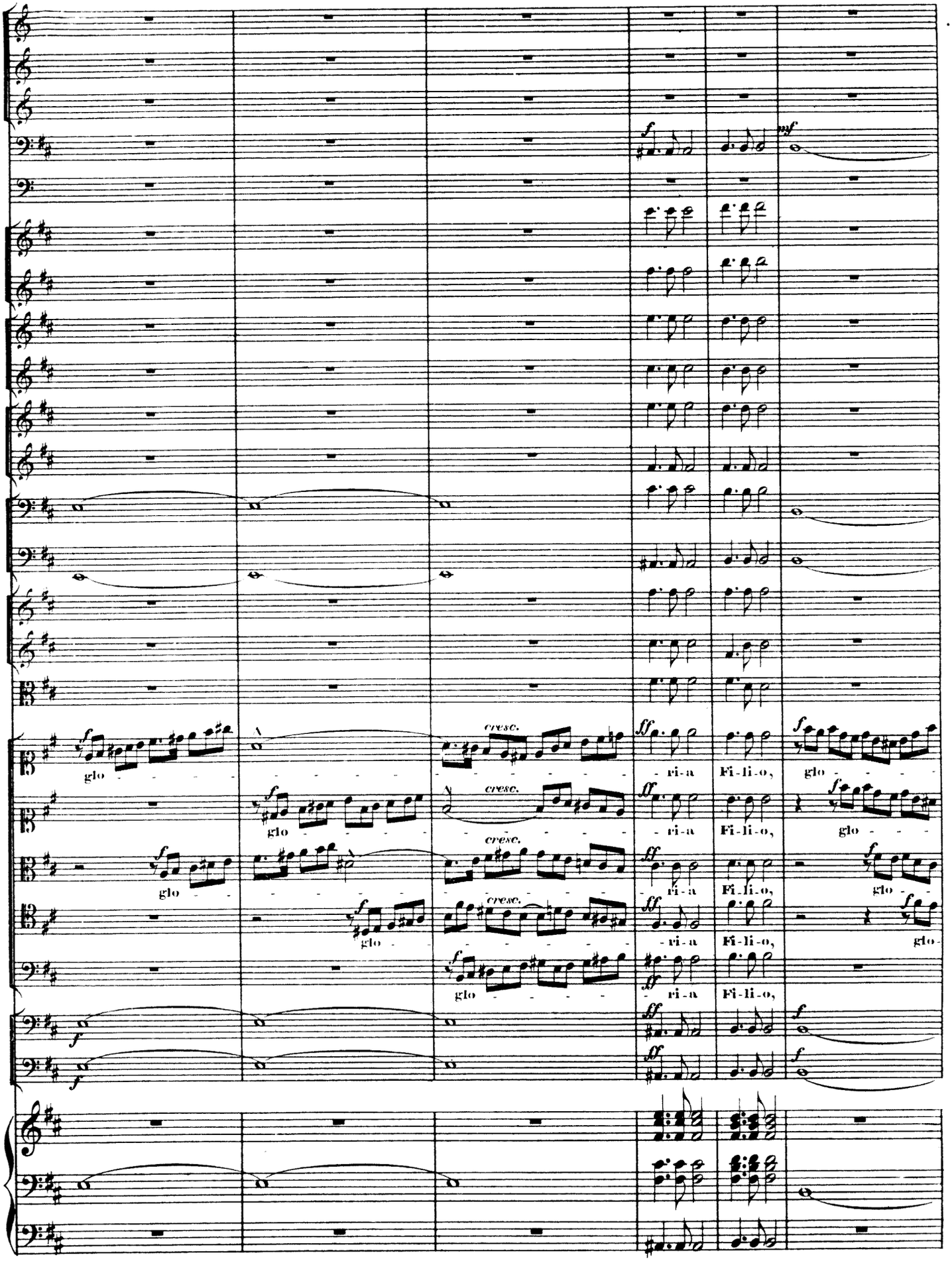

cu - tus est in se - cu - la, A - bra-ham et se-mi-ni e - jus, A - bra-ham et se-mi-ni e - jus in se - cu -
est ad pa-tres no - stros, A - bra-ham, A - bra-ham et se-mi-ni e - jus, A - bra-ham et se-mi-ni
in se - cu - la, A - bra-ham, A - bra-ham et se-mi-ni e - jus, A - bra-ham et se-mi-ni
e - jus in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

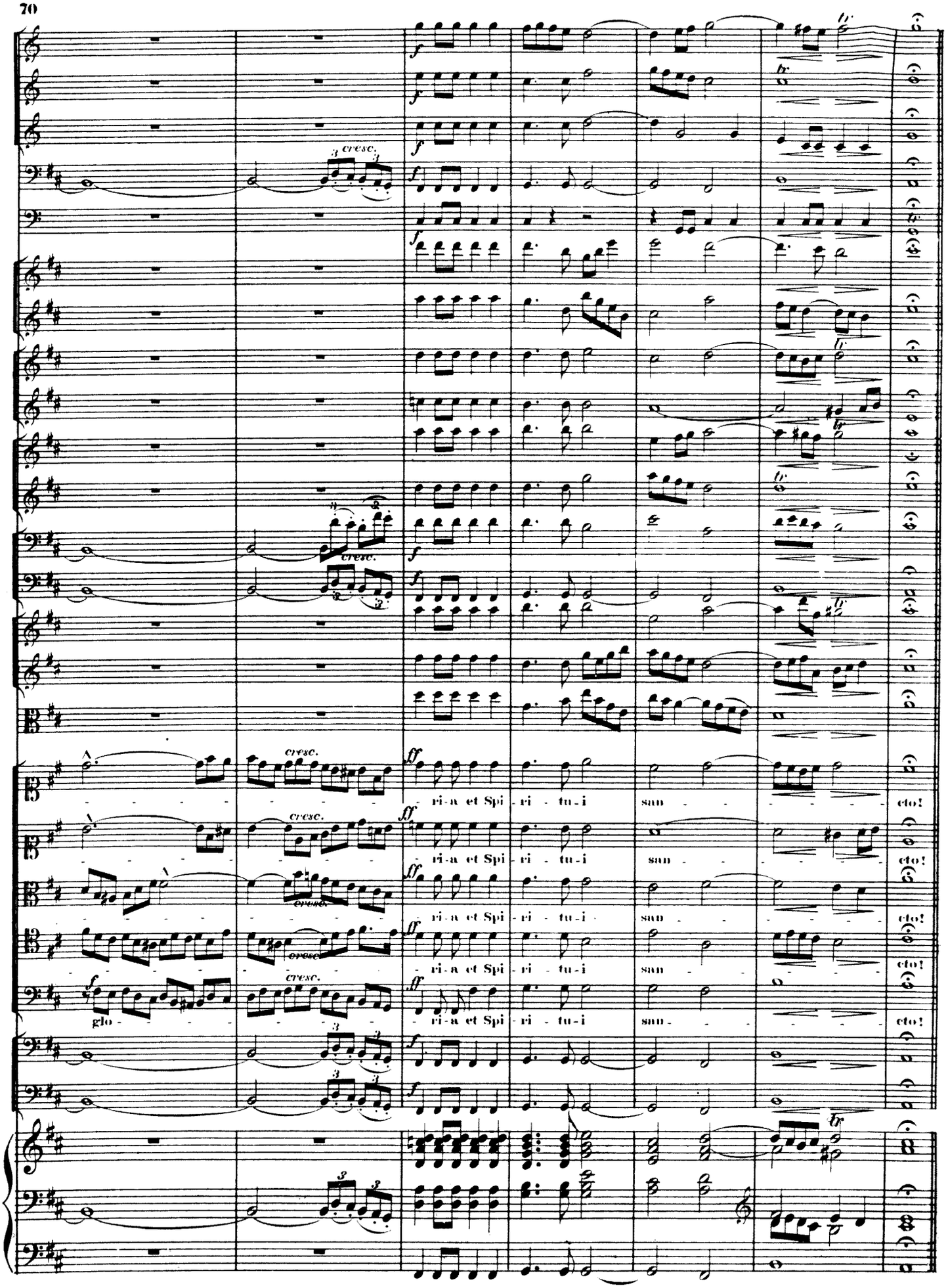

cu
e - jus in se - cu - la, in se
e - jus in se - cu - la, A - bra - ham et se - mi - ni
e - jus in se - cu - la, in
e - jus, se - mi - ni e - jus, se - mi - ni e - jus in se - cu - la, si - cut lo - cu - tus
cresc.
f
ff
la, in se - cu - la, A - bra - ham et se - mi - ni e - jus in se - cu - la.
cu -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

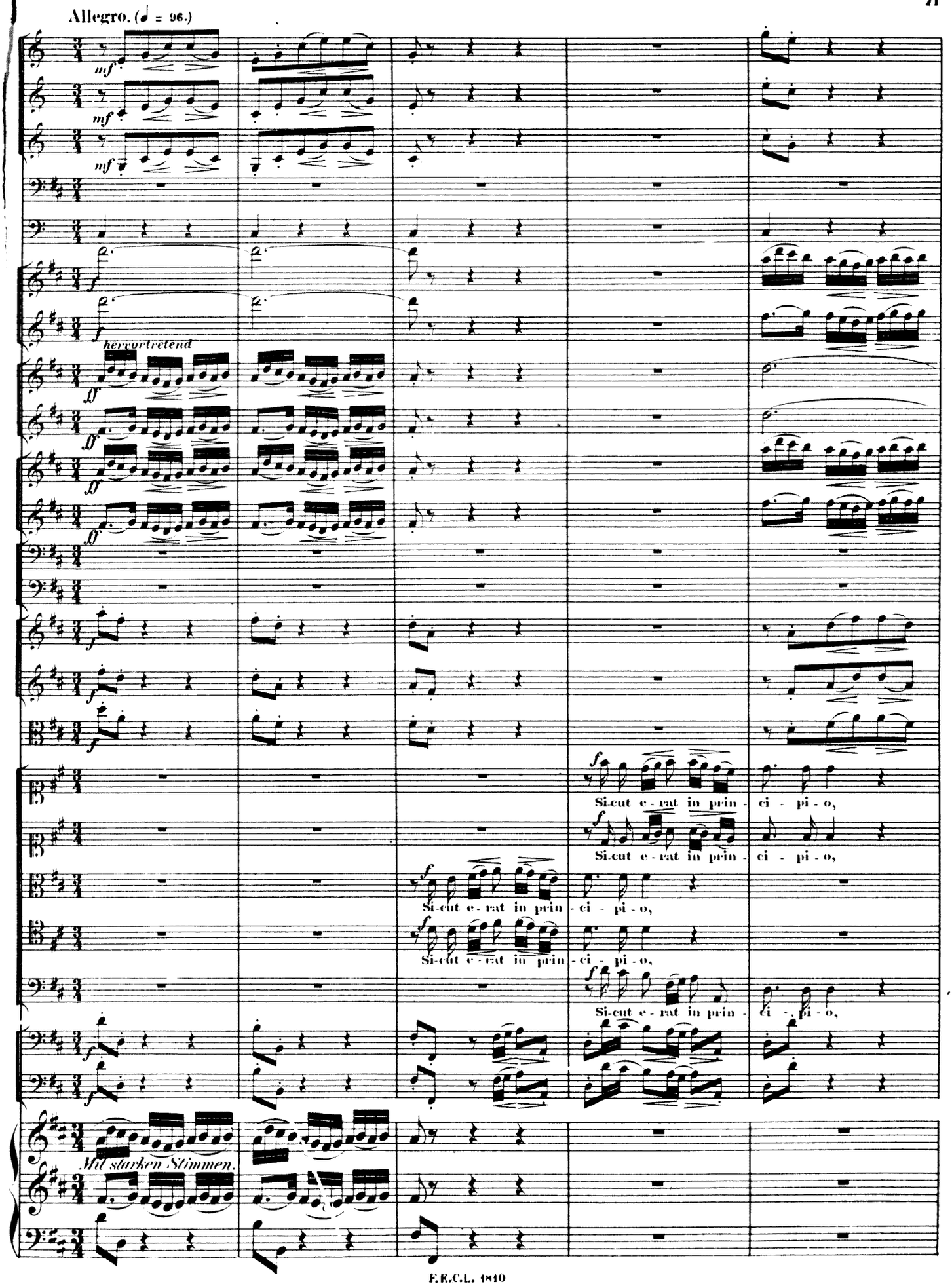
# Nº 12. CHOR.

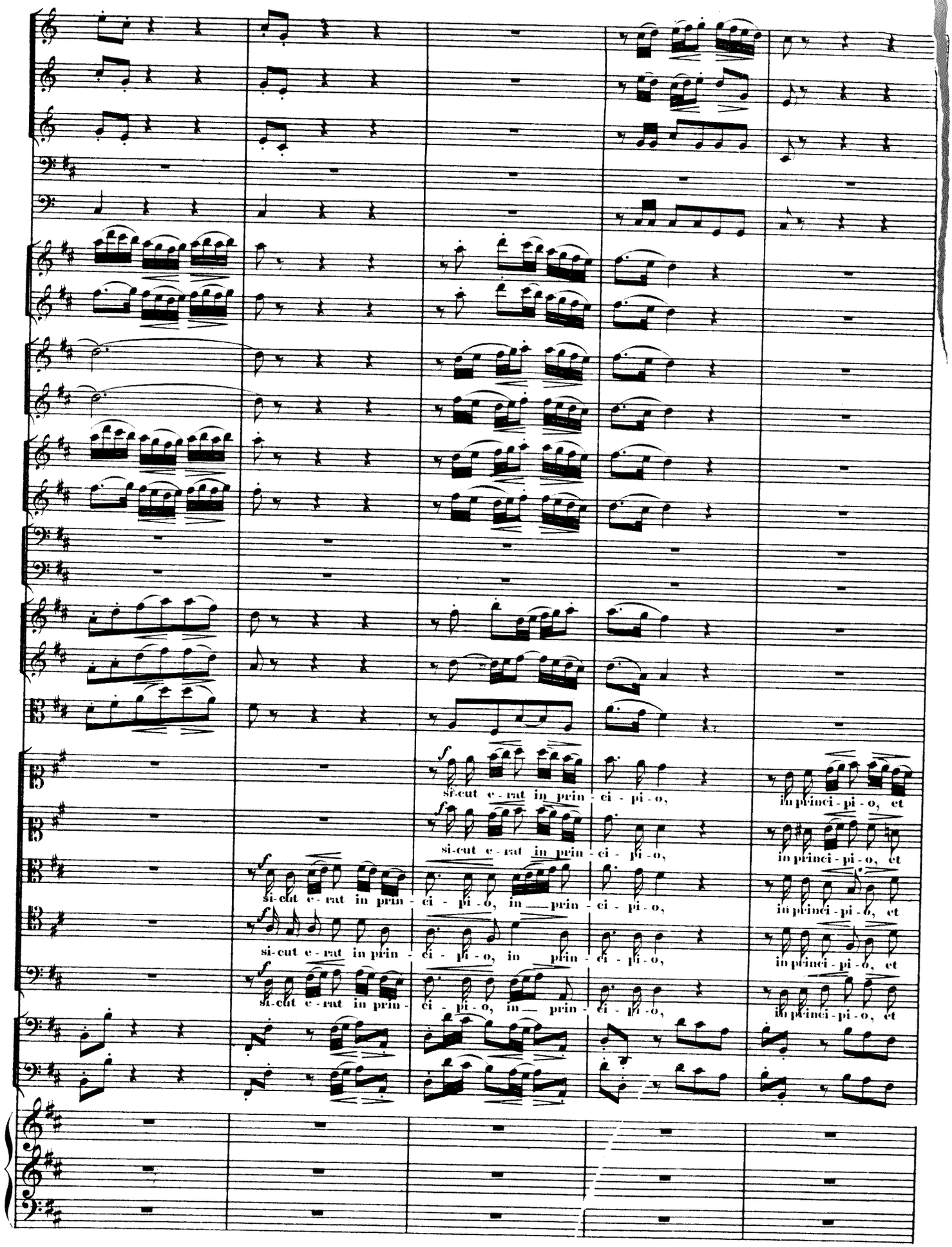
Andante con moto. (♩ = 88.)

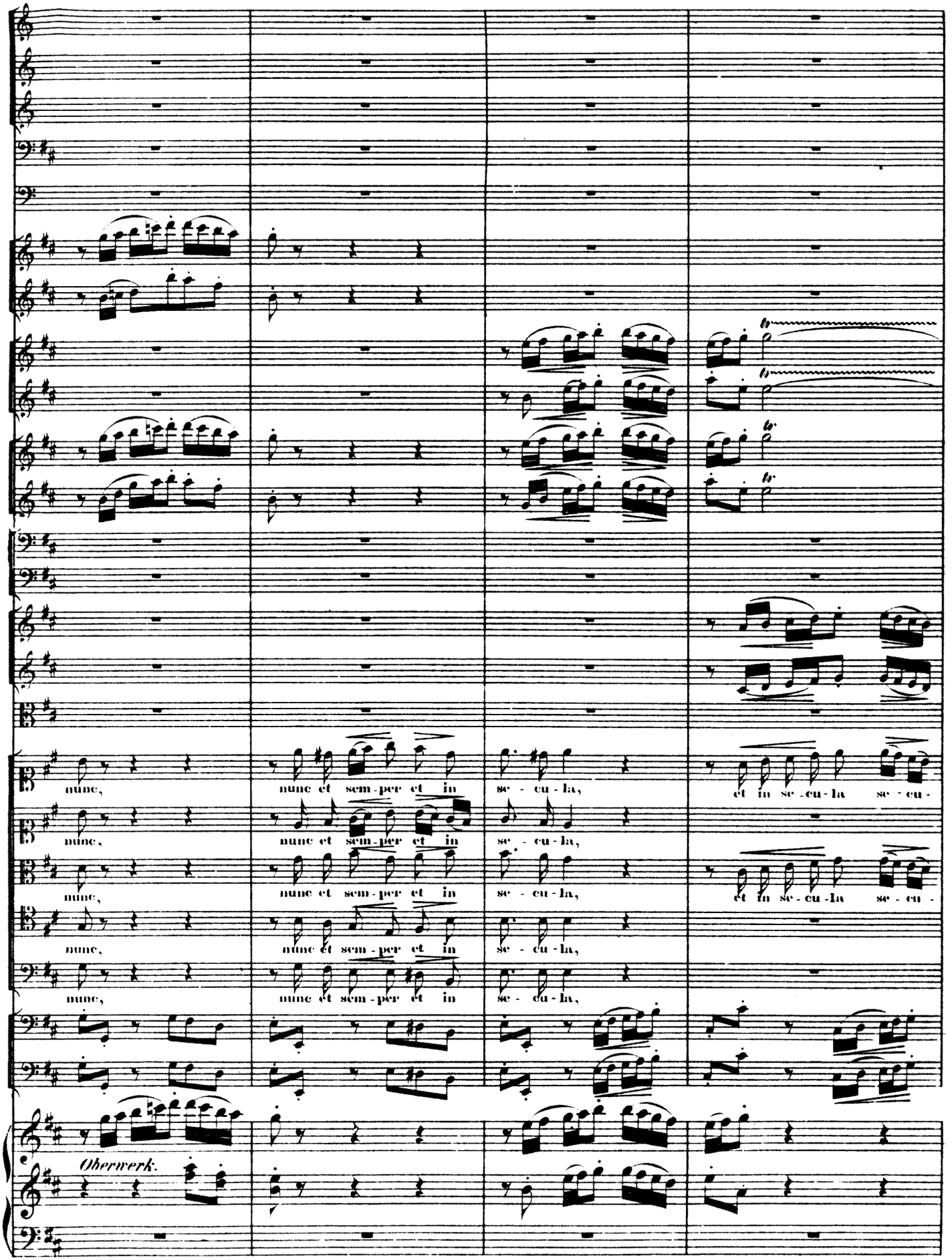


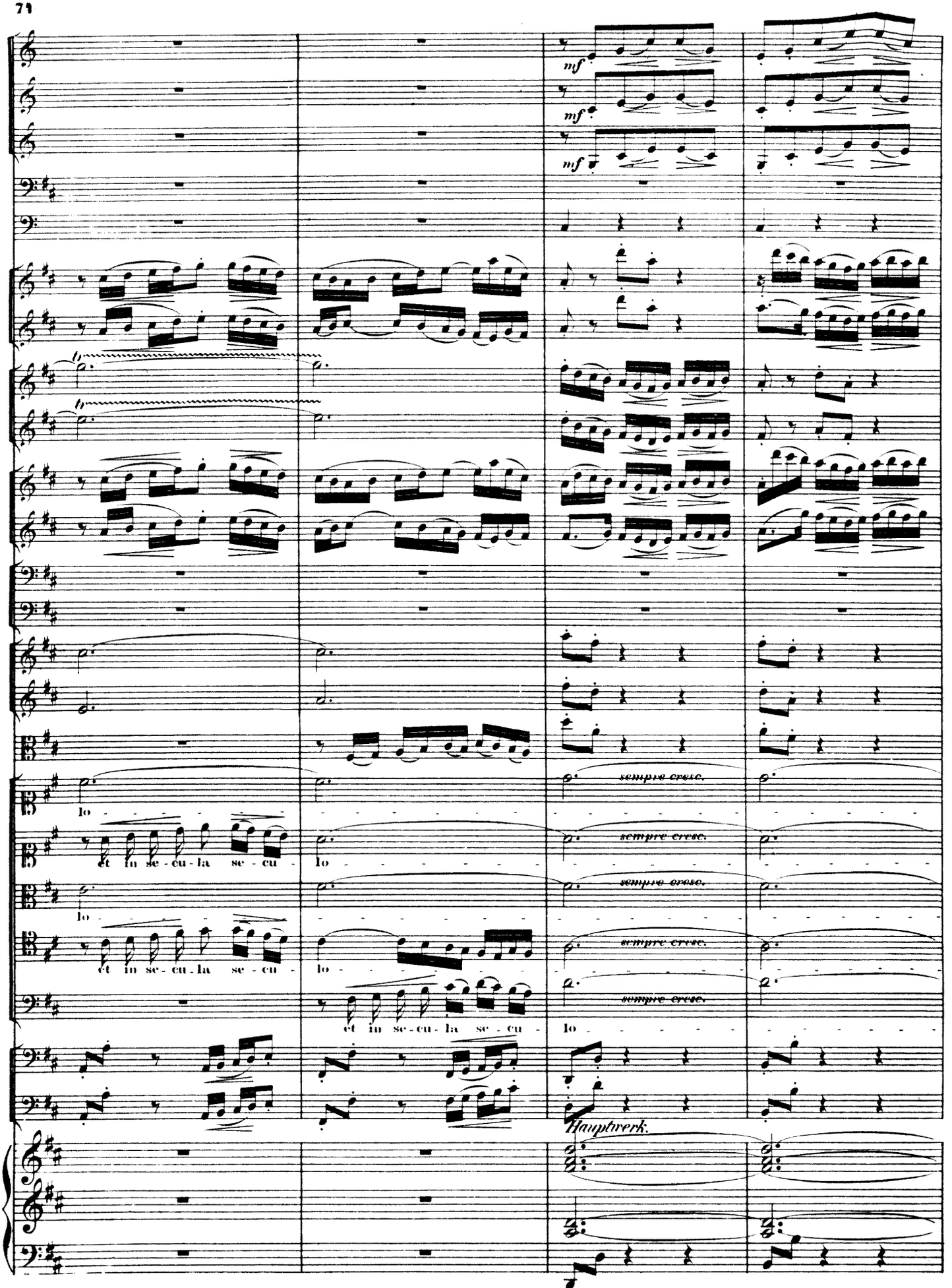

glo
cresc.
ri-a
Fi-li-o,

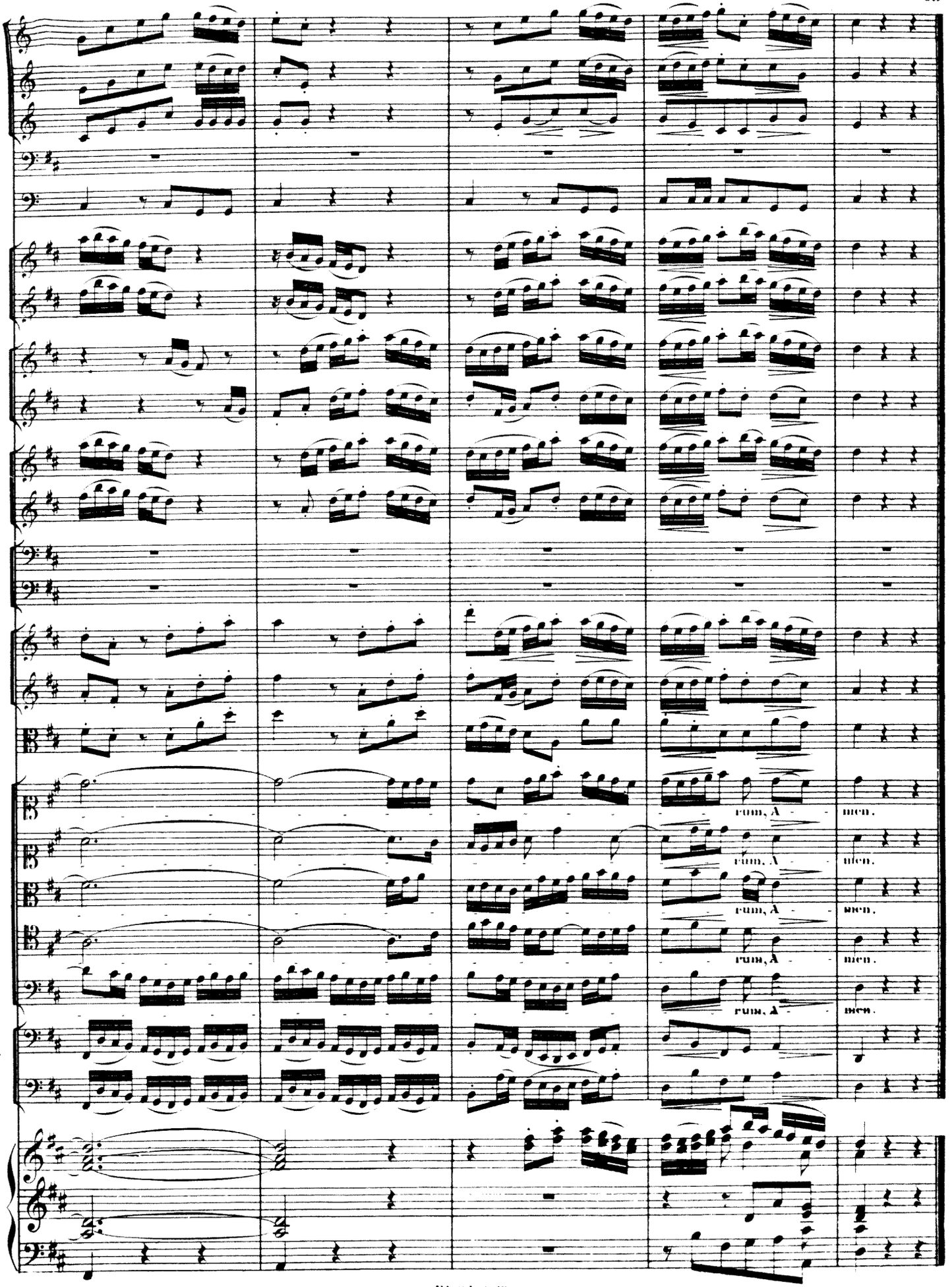

cresc.
ri-a et Spi-ri-tu-i
san-cto!
glo-


Allegro. (♩ = 96.)
mf
mf
mf
f
hervortretend
ff
ff
ff
f
f
f
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,
Si-cut e-rat in prin-ci-pi-o,
Si-cut e-rat in prin-ci-pi-o,
f
f
Mit starken Stimmen.


si-cut e-rat in prin-ci-pi-o,
in princi-pi-o, et
si-cut e-rat in prin-ci-pi-o,
in princi-pi-o, et
si-cut e-rat in prin-ci-pi-o, in prin-ci-pi-o,
in princi-pi-o, et
si-cut e-rat in prin-ci-pi-o, in prin-ci-pi-o,
in princi-pi-o, et
si-cut e-rat in prin-ci-pi-o, in prin-ci-pi-o,
in princi-pi-o, et


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


mf
mf
mf
sempre cresc.
sempre cresc.
sempre cresc.
sempre cresc.
lo
et in se - cu - la se - cu - lo
et in se - cu - la se - cu - lo
et in se - cu - la se - cu - lo
Hauptwerk.


rum, A
rum, A
rum, A
rum, A
rum, A
men.
men.
men.
men.
men.