

Gunther Martin Göttsche

Magnificat op. 94

Orchesterfassung / Orchestral version

Soprano solo, Coro (SATB)

2 Flauti, 2 Oboi, 2 Fagotti

2 Violini, Viola, Violoncello, Contrabbasso

Partitur / Full score

Carus 27.210

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 27.210), Chorpartitur (Carus 27.210/05);
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Ebenfalls erhältlich: Orgelfassung, Carus 27.210/45.

The following performance material is available:
full score (Carus 27.210), choral score (Carus 27.210/05);
complete orchestral material (Carus 27.210/19) for hire.
Also available: organ version, Carus 27.210/45.

Vorwort

Die Chor- und Orchesterfassung des *Magnificat* entstand im Januar und Februar 2016 in Jerusalem/Israel. Das Werk geht auf eine Urfassung für Sopran solo, Männerschola und Orgel zurück, die ein Jahr zuvor als Auftragskomposition für die Kreuzkirche Dresden entstand und unter dem Titel „Dresdner Magnificat“ am 20. April 2016 anlässlich der 800-Jahr-Feier der Kreuzkirche dort uraufgeführt wurde. Genau zeitgleich fand eine weitere Uraufführung dieser Fassung in der deutschen Erlöserkirche Jerusalem statt.

Ein wichtiger melodischer Bestandteil der Urfassung ist die gregorianische Antiphon „O crux splendidior cunctis astris“, die im 3. Satz (*Quia fecit mihi magna*) und im 5. Satz (*Suscepit Israel puerum suum*) zitiert und motivisch verarbeitet wird. Diese Antiphon, die früher im katholischen Ritus zum Fest der Kreuzesauffindung (*Inventio crucis*) gesungen wurde, stellt den Zusammenhang zwischen Dresden und Jerusalem her, indem sie Bezug auf die Legende der Auffindung des Kreuzes Jesu in der heutigen Jerusalemer Grabeskirche nimmt. Ein Holzsplitter dieses Kreuzes gelangte im Mittelalter nach Dresden und gab der Kreuzkirche ihren Namen.

So geht das traditionelle lateinische *Magnificat*, der Lobgesang der Maria, in diesem Werk eine eindringliche gedankliche Verbindung mit der Kreuzes-Thematik ein: die Heilstat Gottes an einzelnen Menschen („*Quia fecit mihi magna*“ – „Denn er hat Großes an mir getan“), die Maria in ihrem Lobgesang preist, wird von Anfang an im Hinblick auf den Tod Christi am Kreuz gesehen, durch den die gesamte Menschheit, symbolisiert durch das Gottesvolk („*Suscepit Israel puerum suum*“), Erlösung finden wird. Musikalisch wird dies besonders im 5. Satz hörbar, wenn die gregorianischen Melodiebögen der Männerstimmen, von zarten *Ostinati* begleitet, in einen Dialog mit der Solosopran-Stimme treten.

Die Orchesterfassung rechnet mit einem nicht zu groß besetzten Streichorchester und einer Holzbläsergruppe von sechs Spielern. Neben der Orchesterfassung ist eine weitere Fassung erhältlich, die anstelle des Orchesters lediglich die Orgel vorsieht. Da der Chorpart und die Solosopran-Stimme in beiden Fassungen identisch sind, kann die Partitur der Orgelfassung bei der Probenarbeit in der Art eines Orgel-/Klavierauszugs verwendet werden. Eine Kombination der beiden Fassungen (Orchesterfassung plus Orgel) ist nicht vorgesehen und sollte vermieden werden.

Jerusalem, im Januar 2017

Gunther Martin Göttsche

Gunther Martin Göttsche, geboren 1953 in Bad Oldesloe, studierte Schulmusik und Komposition in Mannheim sowie anschließend Kirchenmusik in Berlin. Prägende Einflüsse erhielt er im Kompositionsunterricht bei Hans Vogt (Mannheim) und Ernst Pepping (Berlin). Nach Kirchenmusikerstellen in Aalen/Württemberg und Wolfenbüttel wirkte er von 1992 bis 2013 in der Evangelischen Kirche von Kurhessen-Waldeck als Direktor der Kirchenmusikalischen Fortbildungsstätte Schlüchtern. Von 2008 bis 2013 lehrte er zusätzlich das Fach Orgelimprovisation an der Hochschule für Kirchenmusik Heidelberg. Seit 2013 lebt er in Jerusalem/Israel, um dort an der deutschen Erlöserkirche für fünf Jahre als Kirchenmusiker zu arbeiten.

Seit 1981 entstand Göttsches umfangreiches kompositorisches Werk, das den Bogen von kleinen Werken für die kirchenmusikalische Praxis (Liedsätze, Motetten, Choralvorspiele) bis hin zu größeren Chorwerken (*Missa da camera* op. 80) und einem groß besetzten, abendfüllenden Passionsoratorium (*Jerusalem* op. 90) spannt, in dem aber auch Orchesterwerke wie das *Concerto facile* op. 11, Kammermusik (*Quartett für Flöte, Oboe, Violine und Viola* op. 76) und der Bereich Kunstlied (*Ricarda Huch-Lieder* op. 45/46) vertreten sind. Viele deutsche Verlage haben Werke von G. M. Göttsche veröffentlicht.

Magnificat

Gunther Martin Göttsche (*1953)
op. 94

1. Magnificat anima mea

Allegro

$\text{♩} = 80$

Flauto I, II
p

Oboe I, II
p

Fagotto I, II
p

Soprano

Alto
mp
gni - fi - cat,

Tenore
mp
Ma - gni - fi - cat,

Basso
mp
Ma - gni - fi - cat,

Allegro
 $\text{♩} = 80$

Violino I
p

Violino II

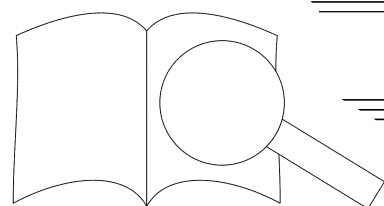
Viola
p

Aufführungsdauer / Duration: ca. 20 min.

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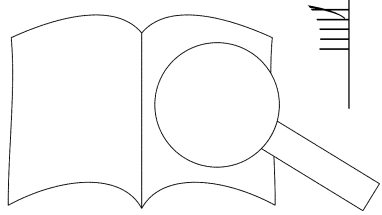
ma - gni - fi - cat a - ni - ma r

ma - gni - fi - cat re - a - ni - num,

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

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

arco



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

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

ma - gni - fi - cat a - a,

ma - gni - fi - ca - - a,

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mf

mf

mf

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

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

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

- fi-cat a - ni - ma

f

f

f

mf

mf

mf

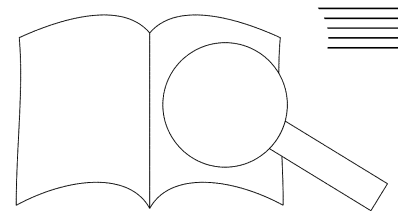
mf

mf

mf

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mp

me - a. Et ex - sul -

me - a. - ta - ri -

me - a. ex - sul - ta - vit

me - a. Et ex - sul - ta - vit

mf

mf

mf

p

f

pizz.

p

f

pizz.

p

mf

pizz.

p

mf

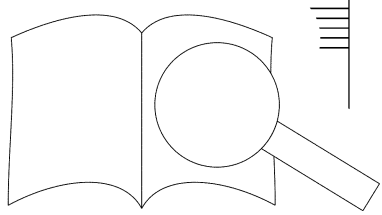
pizz.

p

mf

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Musical score for the first system, including piano and bass staves with dynamic markings like 'f'.

tus me - us in De - o, et ex - sul - ta - vit spi -

tus me - us in De - o, et ex - sul ri - us

spi - ri - tus me - us in De - o, tus me - us

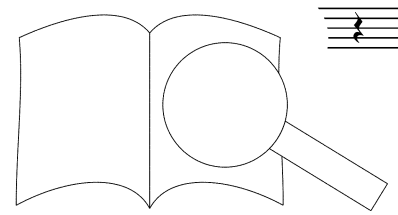
spi - ri - tus me - us in De - ri - tus me - us

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

Musical score for the third system, including piano and bass staves.

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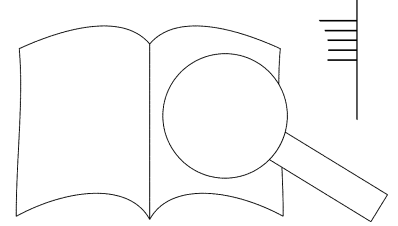


in De - o sa - lu - ta - ri me - o, et ex - sul - ta - vit spi - ri - tu

in De - o sa - lu - ta - ri me - o, et ex - sul - ta - vit s u us

in De - o sa - lu - ta - ri me - o, e - spi - ri - tus

in De - o sa - lu - ta - ri me - o, ta - vit spi - ri - tus



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Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

Vocal score for the first system with lyrics in German and Italian. The lyrics are: "in De - - o, et ex - sul - ta - vit spi - ri - tus in De - - o, et ex - sul - ta - vit me in me - us in De - - o, spi - ri - tus me -". The music includes dynamic markings such as *pù f* and *à f*.

Musical score for the second system, including piano accompaniment and a large graphic of a magnifying glass. The music features a variety of note values and rests. The word "arco" is written above the top staff, and a dynamic marking of *f* is present in the lower staves.

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mf *f*

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

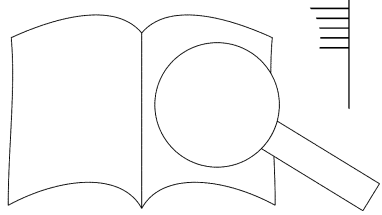
De - o sa - lu - ta - ri, sa ta

us sa - lu - ta - ri, ta - ri,

pù f
spi - ri - tus me - us lu - ta - ri,

pizz.

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mf *f*

f et ex - sul - ta - vit spi - ri - tus me - us in De - o, in D

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

f et ex - sul - ta - vit spi - ri - tus r De o, in De - o

f et ex - sul - ta - vit spi - ri in De - o.

pizz. arco

pizz.

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61

mf

mf

mf

mf

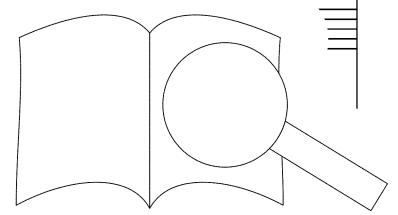
me - o, sa - lu - ta - ri me - o.

sa - lu - ta - ri me - o.

p

p

p



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mp p

Ma - gni - fi - cat, ___

Ma - gni - fi - cat, ___

Ma - gni - fi - cat, ___

Ma - gni - fi - cat, ___

p

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Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support.

Musical score for the second system with lyrics: a - ni - ma me - a Do - mi - num, ma - gni - fi - cat a. This system includes vocal lines for Soprano, Alto, Tenor, and Bass, each with corresponding lyrics. A piano dynamic marking (*p*) is present above the vocal lines.

Musical score for the third system, including piano accompaniment and a large watermark. The piano part continues with a rhythmic accompaniment. A large watermark is overlaid across the page, reading "PROBEEPARTITUR" and "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

1.

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

me - - a, ma - gni - fi - cat a me - mi - num,

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

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

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

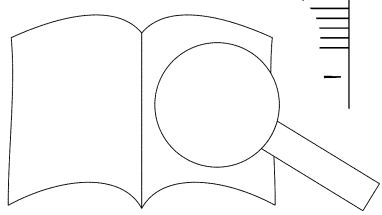
ma - gni - fi-cat a - ni - ma me -

ma - gni - fi-cat a - ni - m

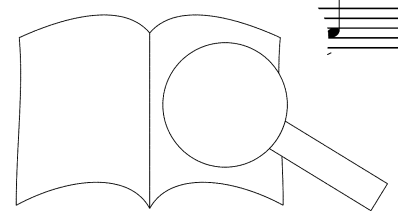
ma - gni - fi-cat a - a.

arco

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ma - gni - fi - cat. ___

ma - gni - fi - cat. ___

ma - gni - fi - cat. ___

ma - gni - fi - cat. ___

pizz.

mf

pizz.

mf

pizz.

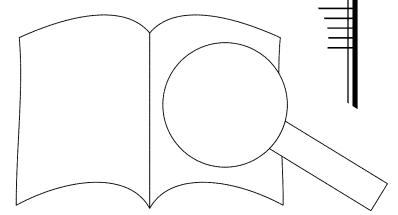
mf

pizz.

pp

pp

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2. Quia respexit

Andante sostenuto

♩ = 70

Flauto I, II

Oboe I, II

Fagotto I, II

Soprano solo

Soprano

Alto

Tenore

Basso

Andante sostenuto

♩ = 70

arco

Violino I

Violino II

Viola

Violoncello

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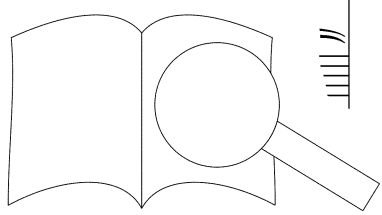
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1. *p*

S solo *quasi r*
mp

a-mi-li-ta-tem, hu-mi-li-ta-tem an - cil - lae, - an-cil-lae



Musical score for measures 21-27. The vocal line begins with a first ending bracket (1.) and a piano (*p*) dynamic marking. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

su - ae, re - spe - xit, qui - a re - spe - xit hu - mi - li -

Piano accompaniment for measures 21-27. It consists of a grand staff with treble and bass clefs. The music is in a minor key and features a consistent eighth-note bass line with various chordal textures in the treble.

Musical score for measures 28-34. The vocal line includes a triplet of eighth notes and a *quasi parlando* section with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with a steady eighth-note bass line.

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

Piano accompaniment for measures 28-34. It continues the eighth-note bass line from the previous page. The treble part features sustained chords and moving lines. A large graphic of an open book is overlaid on the bottom right of the page.

Allegro vivace

♩ = 104

35

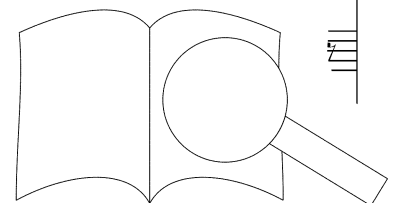
1.
mf

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

f
Ec-ce e-nim ex hoc be-ne-di-cim-us tu-m

Coro

mf
mf



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2. 7

1.

mf

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

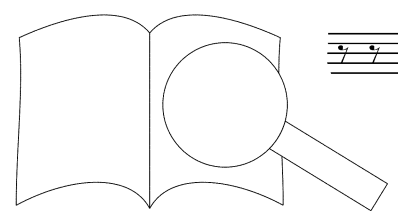
f

Ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ti o - mnes ge - ne -

hoc be - a - tam me

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2.

f
ec-ce e-ni-

a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes,

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

8 di - cent_ o-mnes ge - ne - ra - ti - o i.

f
Ec-ce e-nim ex hoc di - cent

pizz.
mf
pizz.
mf
pizz.
mf

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1. *f*

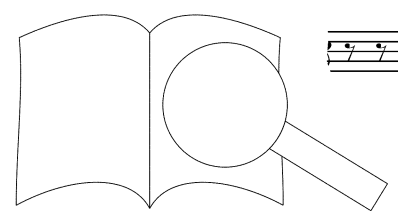
2. *mf*

a - tam me di - cent o-mnes ge - ne - ra-ti - o - nes, ge - ne - ra-ti - o - nes,

ge-ne
o - mnes ge-ne
p o - mnes ge-ne
p o - mnes ge-ne

arco
arco
arco

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First system of the musical score, featuring piano accompaniment and vocal lines. The piano part includes chords and melodic lines in both hands. The vocal part has a single line with a first ending bracket.

- mnes, o - mnes,

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

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

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

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

Second system of the musical score, primarily piano accompaniment. It features a grand staff with treble and bass clefs, and a separate bass line. The piano part includes chords and melodic lines. A *sim.* (sostenuto) marking is present. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

69

1.

2.

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

f

f

o - - mnes.

o - - mnes.

ec-ce e-nim ex hoc be - o - mnes ge-ne- ra - ti - o - nes.

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

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

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

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

ge - ne - ra - ti - o -

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

1.

2.

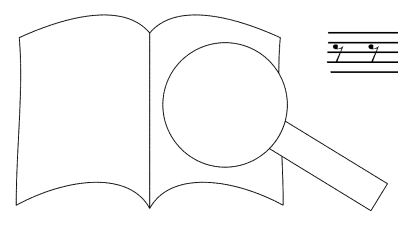
Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment and chords. The vocal lines conclude the phrase.

f

f

f

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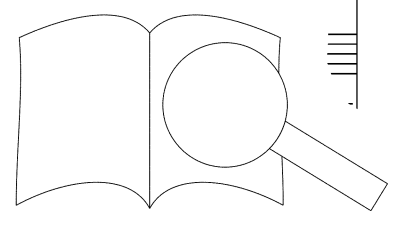
o - - - mnes.

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

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

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

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



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rit. Tempo I (Andante sostenuto)

♩ = 70

79

Musical score for measures 79-86. The score is in 4/4 time and features piano (*p*) dynamics. It includes first endings (1.) for both the upper and lower staves. The music is marked *rit.* and *Tempo I (Andante sostenuto)* with a tempo of ♩ = 70.

rit. Tempo I (Andante sostenuto)

♩ = 70

Musical score for measures 87-94. The score is in 4/4 time and features piano (*p*) dynamics. It includes a section marked *quasi parlando* with a tempo of *mp*. The music is marked *rit.* and *Tempo I (Andante sostenuto)* with a tempo of ♩ = 70.

87

Musical score for measures 87-94. The score is in 4/4 time and features piano (*p*) dynamics. It includes a section marked *quasi parlando* with a tempo of *mp*. The music is marked *rit.* and *Tempo I (Andante sostenuto)* with a tempo of ♩ = 70.

S solo *quasi parlando*

Musical notation for a solo section with triplets. The notes are: G4, A4, B4, C5, B4, A4, G4.

Be-a-tam me d'

J-nes...

Musical score for measures 95-102. The score is in 4/4 time and features *arco* markings. It includes a magnifying glass icon. The music is marked *rit.* and *Tempo I (Andante sostenuto)* with a tempo of ♩ = 70.

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3. Quia fecit mihi magna

Andante con moto

$\text{♩} = 60$

Flauto I, II

Oboe I, II

Fagotto I, II

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrebasso

mf espr. e cantabile

Qui-a fe - cit mi-hi ma - gna, gna qui — pot - ens est,

Qui-a fe - cit r' mi-hi ma - gna qui — pot - ens est,

Andante con moto

$\text{♩} = 60$

p

arco

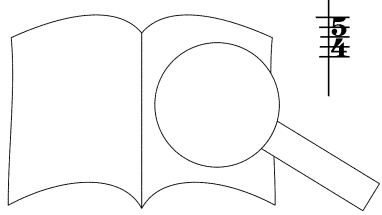
p

qui pot - ens est: et san - ctum, sar mei, san - ctum

qui pot - ens est: et san - ctum

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p
1.
p
1.
p 2.

mf espr.
Qui-a fe - cit mi-hi r

mf espr.
Qui-a fe - *gn^o*

no - men e - jus.
mp
Qui - a

no - men e - jus
mp
Qui - a

Solo
mp

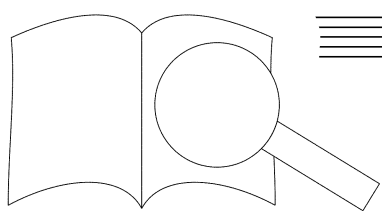
p

p

p

p

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Musical score for the first system, including vocal line and piano accompaniment. The piano part features chords and a melodic line in the bass.

qui - a fe - cit mi - hi ma - gna qui pot - ens est: _____

qui - a fe - cit mi - hi ma - gna qui pot - ens est: _____ et ctum

_____ fe - cit, qui - a fe - cit

_____ fe - cit,

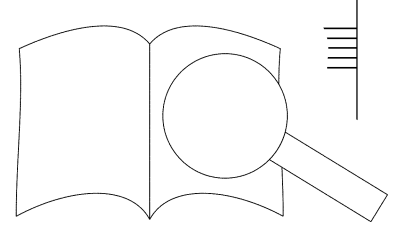
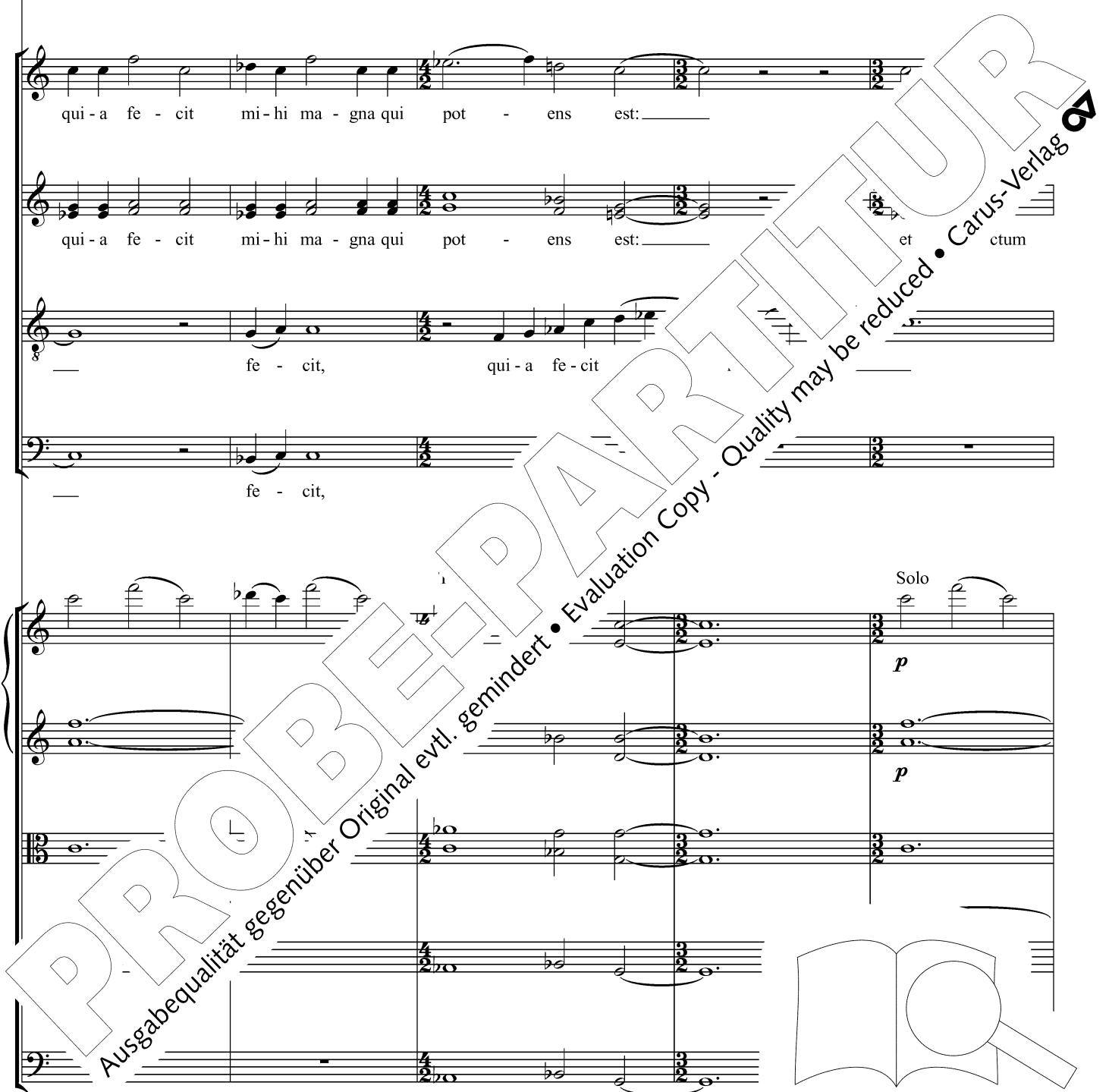
Musical score for the second system, including vocal line and piano accompaniment. The piano part features chords and a melodic line in the bass. A 'Solo' section is marked in the vocal line.

Solo

p

p

p



Più mosso, agitato

$\text{♩} = 72$

25

Piano accompaniment for measures 25-28. The score consists of three staves: right hand, left hand, and bass. Dynamics include *f* and *mf*. The key signature has one flat and the time signature is 4/4.

Vocal parts for measures 25-28. The score consists of four staves: Soprano, Alto, Tenor, and Bass. Lyrics are: "no-men e - jus, et san - ctum no-men e - jus, no-men e - jus, et san - ctum no-men e - jus, san - ctum no - men san - ctum, san - ctum no san - ctum". Dynamics include *f*.

Più mosso, agitato

$\text{♩} = 72$

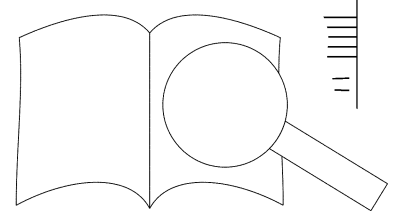
Piano accompaniment for measures 29-32. The score consists of four staves: right hand, left hand, and two lower staves. Dynamics include *mf*. The key signature has one flat and the time signature is 4/4. A "Tutti" marking is present above the first staff. A "div." marking is present above the second staff. A large magnifying glass graphic is overlaid on the bottom right of the page.

f
san - - ctum, san - ctum no - men_

f
san - - ctum, san - ctum no

8 san - - ctum, san - ctur e - jus,

no - men e - jus, san men e - jus,



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36

più f *ff*

più f *ff*

san - ctum no - men_ e - jus, et san -

più f *ff*

san - ctum no - men_ e - jus, et et

più f *ff*

san - ctum no - men_ e - am,

più f

san - ctum no - men_ san - ctum,

più f *f*

più f *f*

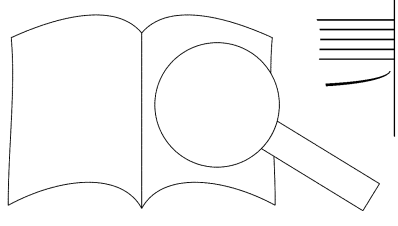
più f *f*

più f *f*

arc

più f *f*

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1. *meno f*

1. *p*

meno f

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

meno f

san - ctum, et san - ctum no - men

meno f

san - ctum, san - ctum no

meno f

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

mp

p

mf

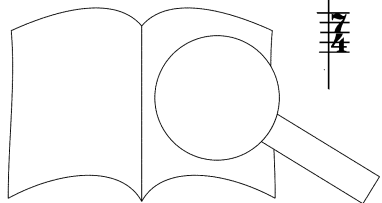
mp

p

mf

mp

p



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rit.

Musical score for measures 47-51. The score is in 7/4 time and includes piano accompaniment for the right and left hands. Dynamics include *p* and *rit.* markings. A first ending bracket is present in measure 50.

rit.

Musical score for measures 52-56. It includes vocal lines for Soprano (S), Alto (A), and Tenor (T) and piano accompaniment. Dynamics include *p* and *p espr.* markings.

And.

♩ = 60

Musical score for measures 57-61. It includes piano accompaniment for the right and left hands. Dynamics include *p* and *p espr.* markings.

p

p espr.

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

p espr.

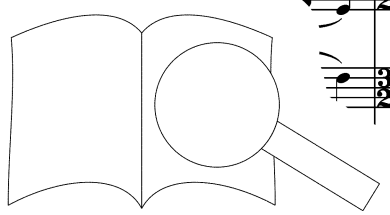
Et mi - se - ri - cor - di - a

Andante calmo

♩ = 60

Musical score for measures 62-66. It includes piano accompaniment for the right and left hands. Dynamics include *p* and *pp* markings.

pp



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

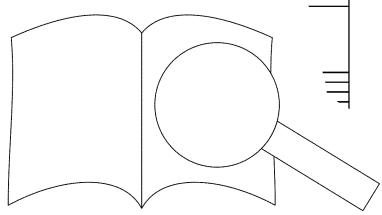
e - jus a pro - ge - ni - e in pro - ge - ni - es ti - men - ti

e - - um, ti - e - - - um.

e - - - bus e - - - um. div. pp

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pp

2. *pp*

mf

Qui - a fe - cit _____ mi - hi ma - gna. _____

mf

Qui - a fe - cit _____ mi - hi ma - gna. _____

pp

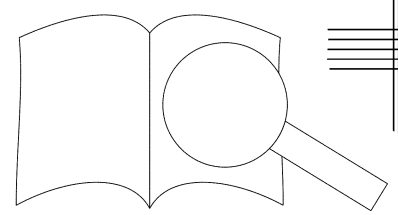
Qui - a fe - ma - gna. _____

pp

Qui - a ma - gna. _____

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4. Fecit potentiam

Allegro vivace e ritmico

$\text{♩} = 92$



Flauto I, II

Oboe I, II

Fagotto I, II

Soprano solo

Soprano

Alto

Tenore

Basso

f marc.

Fe-cit pot-en-ti-am in bra-chi -am in

f marc.

Fe-cit pot-en-ti-am in fe-cit pot-en-ti-am in

f marc.

Fe su-o, fe-cit pot-en-ti-am in

po in bra-chi-o su-o, fe-cit pot-en-ti-am in

Allegro vivace

$\text{♩} = 92$



Violino I

Violino II

Viola

Contrab.

f

f po in bra-chi-o su-o, fe-cit pot-en-ti-am in

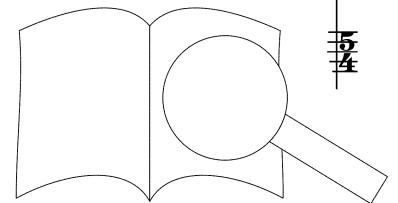
po in bra-chi-o su-o, fe-cit pot-en-ti-am in

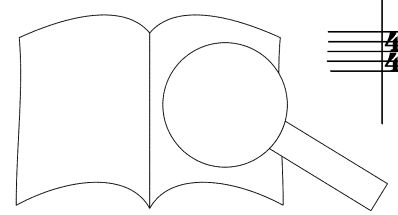
po in bra-chi-o su-o, fe-cit pot-en-ti-am in

po in bra-chi-o su-o, fe-cit pot-en-ti-am in

f

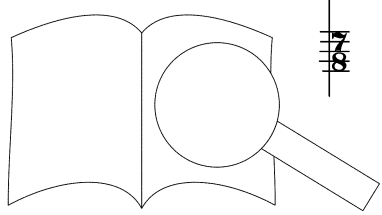
f po in bra-chi-o su-o, fe-cit pot-en-ti-am in





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17

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22

Solo *mf*

E - vit - bo - nis: et di - vi - tes di - mi - sit in -

p *pizz.*

Musical score for measures 29-35. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *mf* and *p*.

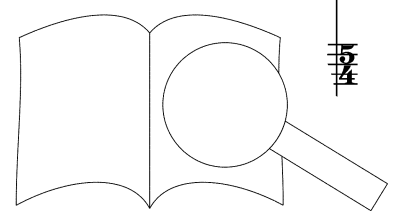
a - nes. E - su - ri - en - tes_ im - ple - vit_ bo - nis: et di - vi - tes di - mi - sit in -

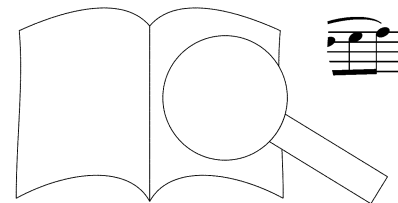
Piano accompaniment for measures 29-35, including right and left hand parts. The texture is dense with many sixteenth notes.

Musical score for measures 36-37. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. Dynamics include *p* and *pp*.

a - nes, at in - a - nes, et di - vi - tes di -

Piano accompaniment for measures 36-41, including right and left hand parts. The texture continues with dense sixteenth-note patterns.





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49

f

f marc.

Fe-cit pot-en-ti-am in bra-chi-o su-o, fe-cit pot-en-ti-am in bra-chi-o su-o: dis -

f marc.

Fe-cit pot-en-ti-am in bra-chi-o su-o, fe-cit pot-en-ti-am in bra-chi-o sit e- bos

f marc.

Fe-cit pot-en-ti-am in bra-chi-o su-o, fe-cit pot-en-ti-ar chi- per-sit su-per - bos

f marc.

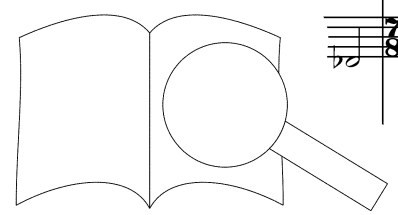
Fe-cit pot-en-ti-am in bra-chi-o su-o, fe-cit pot-en-ti-am in bra-chi-o su-o: dis - per-sit su-per - bos

men - te cor - dis su - i. De - po - su - it pot - en - tes de se - de, et ex - al - t

men - te cor - dis su - i. De - po - su - it pot - en - tes de se - de. mi - les. _

men - te cor - dis su - i. De - po - su - it pot - en - tes de se - de. ta - vit hu - mi - les. _

men - te cor - dis su - i. _ De - po - su - it pot - en - tes de se - de. et ex - al - ta - vit hu - mi - les. _



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Più mosso

59 ♩ = 96

Musical score for measures 59-63. It features three staves: two treble clefs and one bass clef. The key signature has two flats (Bb and Eb). The time signature is 7/8. The music is marked *ff* (fortissimo). The notation includes chords and melodic lines with slurs.

Più mosso

♩ = 96

Musical score for measures 64-68. It features five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has two flats. The time signature is 7/8. The music is marked *ff*. The notation includes complex chordal textures and melodic lines.

Musical score for measures 69-73. It features three staves: two treble clefs and one bass clef. The key signature has two flats. The time signature is 6/4. The music is marked *f*. The notation includes sustained chords and melodic lines.

Musical score for measures 74-78. It features five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has two flats. The time signature is 6/4. The music is marked *f*. The notation includes sustained chords and melodic lines.

5. Suscepit Israel

Espressivo

$\text{♩} = 60$

1. *mp* 2. *p*

S solo *mf espr.*

Espressivo

$\text{♩} = 60$

Sus - ce - pit Is - ra - el, sus - ce - pit

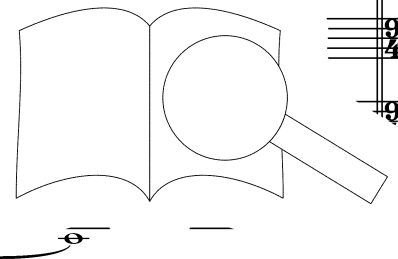
p

5 1. *mf* 1. *p*

Is - ra - su - - - um.

arco

p



Con moto

♩. = 52

8

p

Coro

mf *espressivo*

Sus-ce-pit Is - ra - el — pu - e - rum su - um, — ni - se — ri - di - ae. —

mf *espressivo*

Sus-ce-pit Is - ra - el — pu - e - rum su - i - se - ri - cor - di - ae. —

Con moto

♩. = 52

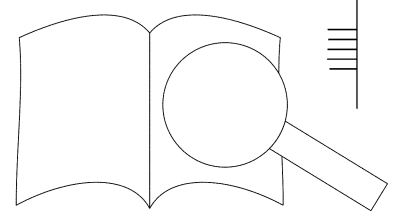
pp

pp

pp

pizz.

p



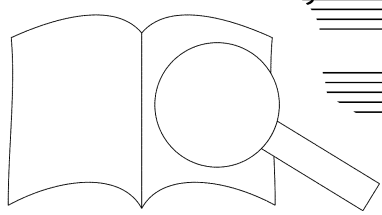
1.
mf

p

S solo
p dolce

Sus - ce - pit Is - ra - el re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

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mf

mf *espressivo*

p

Re - cor - - da - tus, re - cor - -

p

Re - cor - - da - tus, re - cor

mf *espressivo*

Sus-ce-pit Is - ra - el - pu - e - rum su - um, - se - di - ae, -

mf *espressivo*

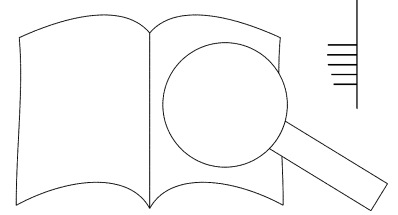
Sus-ce-pit Is - ra - el - pu - e - rum su - - - se - ri - cor - di - ae, -

p

p

p

mp



1. *p*

2.

mf *espressivo*

mf

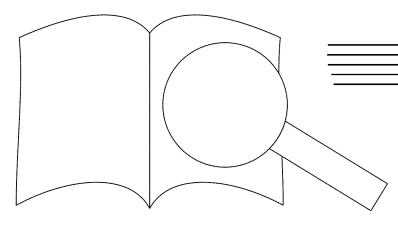
Sus-ce-pit Is - ra-el pu - e-rum su - um, re-cor-da-tus mi - se -

mf *espressivo*

sus-ce-pit Is - ra-el pu - e-rum su - um, .s m. cor-di - ae, -

mf *espressivo*

sus-ce-pit Is - ra-el pu - e-rum su .s mi-se-ri - cor-di - ae, -



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f ma dolce

p *pp*

f ma dolce

sus - ce - pit Is - ra - el pu - e - rum su - um, re - cor - da - tus mi - se - ri - cor - di - ae

f ma dolce

sus - ce - pit Is - ra - el pu - e - rum su - um.

f ma dolce

sus - ce - pit Is - ra - el pu - e - rum su - um.

f ma dolce

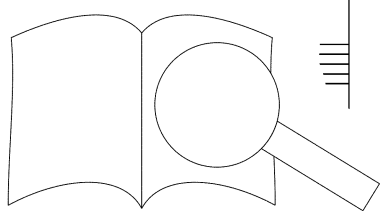
sus - ce - pit Is - ra - el pu - e - rum su - um.

f ma dolce

sus - ce - pit Is - ra - el pu - e - rum su - um.

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mf *p*



f ma dolce

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6. Sicut locutus est

Allegro
♩ = 80

Flauto I, II
p

Oboe I, II
p

Fagotto I, II
p

Soprano solo

Soprano

Alto
mp
Sic - ut lo -

Tenore
mp
Sic - ut lo -

Basso
mp
Sic - ut lo -

Allegro
♩ = 80

Violino I
p

Violino II

Viola
p

Contrav.

mp

mp

mp

A - bra-ham et se - mi - ni e - jus.

A - bra-ham et se - mi - ni e - - - ju

A - bra - ham et se - mi - ni e

A - bra - ham et se - mi - ni e - jus.

mp

mp

mp

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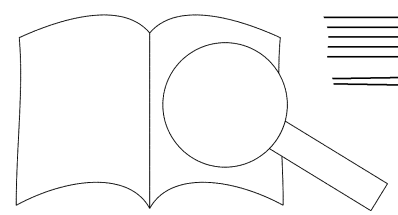
cu - tus est, lo - cu - tus

pa - tres

mf Sic - ut lo - cu - tus est, est ad pa - tres

mf Sic - ut lo - cu - tus e.

mp



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no - stros, A - bra-ham et se - mi-ni e - jus in

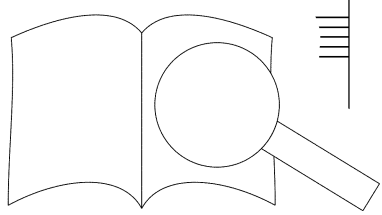
no - stros, A - bra-ham et se - mi-ni e - i .

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

et jus in sae - cu-la.

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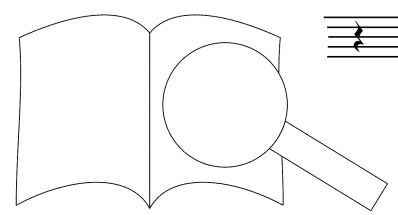


mp

mf
Glo - ri - a Pa - tri, et
mf
Glo - ri - a , et Spi -

pizz.
f
pizz.
f
p
p
mf
pizz.
p
mf
pizz.
p
mf

ilo - ri - a Pa - tri, et Fi - li -



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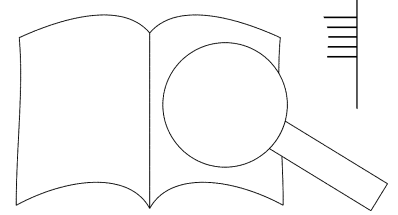
ri - tu - i San - cto. Sic - ut e - rat

ri - tu - i San - cto. Sic - ut

o, et Spi - ri - tu-i San - cto. u. in prin-ci - pi-

o, et Spi - ri - tu-i San - cto. t e - rat in prin-ci - pi-

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40

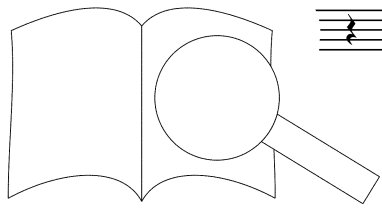
a 2

First system of musical notation, including piano accompaniment and vocal lines. The piano part features a rhythmic pattern of eighth notes with slurs. The vocal lines are in treble clef with a key signature of one sharp (F#).

Second system of musical notation, primarily vocal lines with Latin lyrics. The lyrics are: "o, et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum." The lyrics are repeated across four staves.

Third system of musical notation, including piano accompaniment and vocal lines. The piano part continues with the rhythmic pattern. The vocal lines are in treble clef. The lyrics are: "o, et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum." The lyrics are repeated across four staves.

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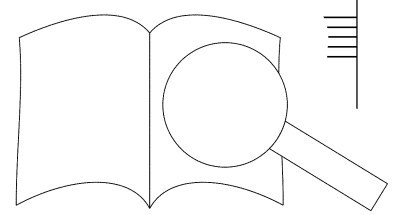


più f
men. Et in sae - cu - la sae - cu - lo - rum. A - men, a - men,

più f
men. Et in sae - cu - la sae - cu - lo - rum. A men,

più f
8 A - men. sae um. - men, a - men,

A - men. sae - cu - lo - rum. A - men,

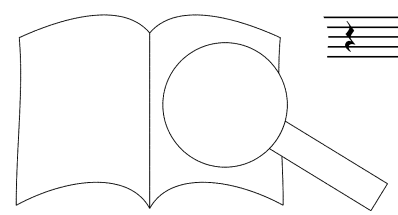


First system of musical notation, including piano and bass staves. Dynamics include *f* and *mf*.

Vocal staves with lyrics: a - men, a - men, a - men. Et in sc...
 a - men, a - men, a - men.
 a - men, a - men, a - men.
 a - men, a - men, a - men.

Piano accompaniment staves with 'pizz.' markings.

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Allegro vivace

♩. = 104

mf

lo - rum. A - men, a - men, a - - men.

lo - rum. A - men, a - men, a - - n.

men, a - men,

men, a - - men.

Allegro vivace

♩. = 104

arco

mp

arco

mp

mp

1.
mf

1.
mf

S solo

f

Et in sae-cu-la sae - cu - lo - rum.

pizz.
mf

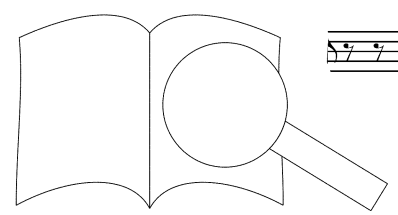
pizz.
mf

pizz.
mf

pizz.
mf

pizz.
mf

pizz.
mf



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mf

a 2

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

A - men, a - men, a

A - m a a - men, a - men,

men, a - men, a - men,

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

arco

arco

arco

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a - - - - - men.

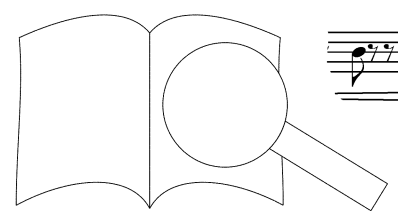
a - men, a - men, a - men, a - men, a - men, a - men

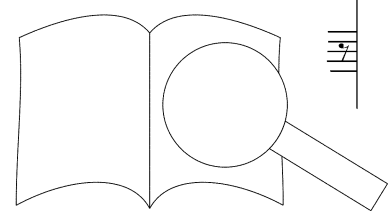
a - men, a - men, a - men, a - men, a - men,

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

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

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Piano introduction for measures 91-95. The score consists of three staves: treble, alto, and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Vocal entry for 'A - - - men,'. The staff is in treble clef with a key signature of one sharp. The music begins with a rest followed by a melodic phrase starting on a half note 'A'.

Vocal line: - men, a - - - men, a - men, a-men, a. The staff is in treble clef. Dynamics include *f* and *p*. The melody is accompanied by piano accompaniment.

Vocal line: a - men, a - - - men, a - me a a - men, a-men. The staff is in treble clef. Dynamics include *p*. The melody is accompanied by piano accompaniment.

Vocal line: sae - cu - lo - rum. A - men, a men, a - men, a-men. The staff is in treble clef. Dynamics include *p*. The melody is accompanied by piano accompaniment.

Vocal line: lo - rum. A - - , a-men, a - men, a - men, a-men. The staff is in bass clef. Dynamics include *p*. The melody is accompanied by piano accompaniment.

Piano accompaniment for measures 91-95. The score consists of three staves: treble, alto, and bass clefs. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Piano accompaniment for measures 91-95. The score consists of three staves: treble, alto, and bass clefs. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

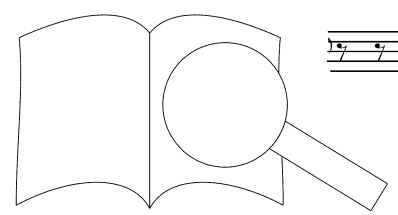
Piano accompaniment for measures 91-95. The score consists of three staves: treble, alto, and bass clefs. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Piano accompaniment for measures 91-95. The score consists of three staves: treble, alto, and bass clefs. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

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Piano accompaniment for measures 91-95. The score consists of three staves: treble, alto, and bass clefs. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

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First system of musical notation, featuring vocal lines and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes a prominent bass line with eighth notes.

Vocal line with lyrics: - - - - - men, a - - - - -

Vocal line with lyrics: a - men, a - - - - - men, a - - - - -

Vocal line with lyrics: a - men, a - men, a-men, a - men, a - r - - - - -

Vocal line with lyrics: a - men, a - men, a-men, a - men, a men, a - men,

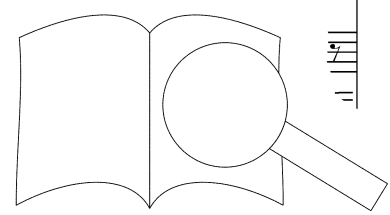
Vocal line with lyrics: a - men, a - men, a-men, a, a - men, a - men,

Second system of piano accompaniment, continuing the bass line and harmonic support for the vocal parts.

Third system of piano accompaniment, featuring a dense texture of chords and moving lines.

Fourth system of piano accompaniment, showing rhythmic patterns and harmonic progression.

Fifth system of piano accompaniment, concluding the piece with a final cadence.



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Piano introduction for measures 103-107. The score features a treble and bass clef with a key signature of one sharp (F#). The music consists of arpeggiated chords and rhythmic patterns. A dynamic marking of *ff* (fortissimo) is present at the end of the introduction.

Vocal line 1 for measures 103-107. The lyrics are: - men, a - - - men, a - - - men, a 2

Vocal line 2 for measures 103-107. The lyrics are: - men, a - - - men, a - - -

Vocal line 3 for measures 103-107. The lyrics are: - men, a - - - men, a - - -

Vocal line 4 for measures 103-107. The lyrics are: a - men, a - - - me - - -

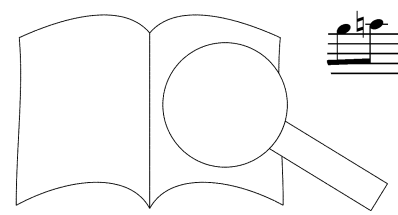
Vocal line 5 for measures 103-107. The lyrics are: a - men, a - - - - men,

Piano accompaniment for measures 103-107. The score includes a grand staff with treble and bass clefs. The music features arpeggiated chords and rhythmic patterns. A dynamic marking of *ff* is present.

Piano accompaniment for measures 103-107. The score includes a grand staff with treble and bass clefs. The music features arpeggiated chords and rhythmic patterns. A dynamic marking of *ff* is present.

Piano accompaniment for measures 103-107. The score includes a grand staff with treble and bass clefs. The music features arpeggiated chords and rhythmic patterns. A dynamic marking of *ff* is present. The word "arco" is written above the notes.

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a 2

♩. = 92

♩. = 92

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