

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);
komplettes Orchestermaterial (Carus 27.210/19) leihweise.
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
♩ = 80

Flauto I, II
p

Oboe I, II
p

Fagotto I, II
p

Soprano

Alto

Tenore

Basso

mp gni - fi - cat,
mp Ma - gni - fi - cat,
mp Ma - gni - fi - cat,
mp Ma - gni - fi - cat,

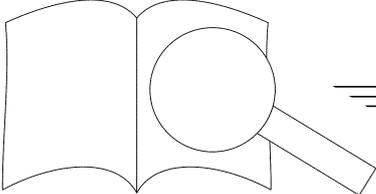
Allegro
♩ = 80

Violino I
p

Violino II
p

Viola
p

mp



Aufführungsdauer / Duration: ca. 20 min.

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6

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

ma - gni - fi - cat re - a

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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mp

mp

mp

mf

ma - gni - fi - cat, ___

mf

ma - gni - fi - cat, ___

mf

ma - gni - fi - cat, ___

mf

ma - gni - fi - cat, ___

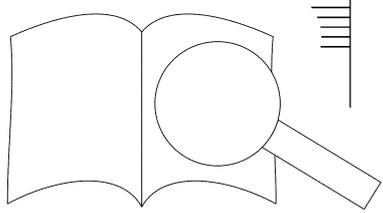
mp

mp

mp

mp

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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

mf

mf

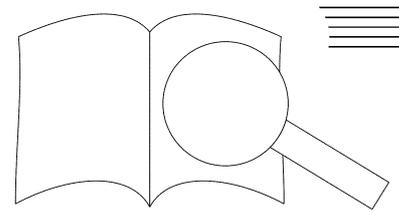
mf

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

pizz. p f

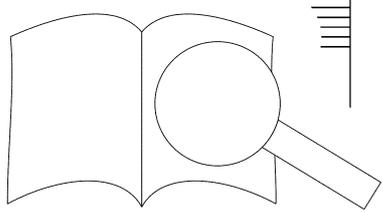
pizz. p f

pizz. p mf

pizz. p mf

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First system of musical notation, featuring piano accompaniment in the upper staves and a vocal line in the lower staff. The piano part includes a dynamic marking of *f* (forte).

Vocal staves with lyrics in German and Latin. The lyrics are:
 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

Second system of musical notation, primarily consisting of piano accompaniment for the lower instruments. It includes a large graphic of an open book with a magnifying glass over it, likely a placeholder for a publisher's logo or a specific instruction.

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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 spi - ri - tu

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 spi - ri - tu

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

Vocal score for the first system with lyrics and dynamic markings. 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 - me - us in De - - o,.

pù f

pù f

à f

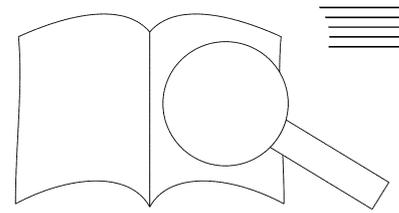
Musical score for the second system, including piano and violin parts. The piano part continues with eighth notes, and the violin part is marked *arco* and *f*.

arco

f

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mf f

ff

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

ff

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

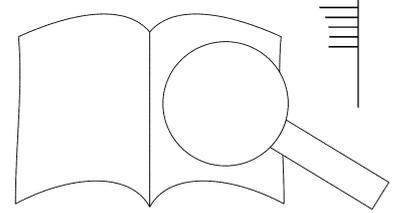
ff

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

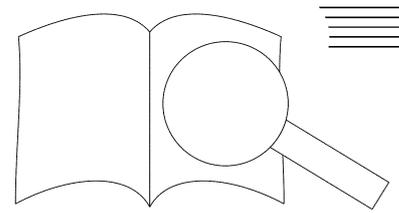
et ex - sul - ta - vit spi - ri in De - o.

pizz. arco

pizz.

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61

mf

mf

mf

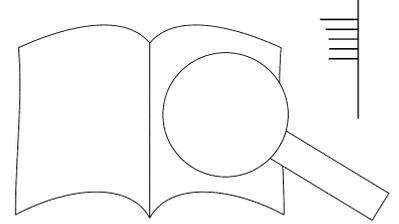
me - o, sa - lu - ta - ri me - o.

sa - lu - ta - ri me - o.

p

p

p



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mp p

Ma - gni - fi - cat, ___

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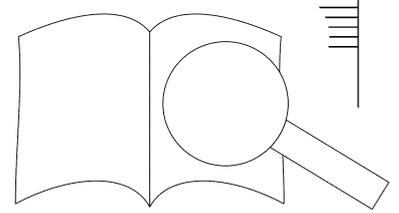
— a - ni - ma me - a Do - mi-num, — ma - gni - fi-cat a

— a - ni - ma me - a Do - mi-num, — ma - gni - fi- ca

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

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

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

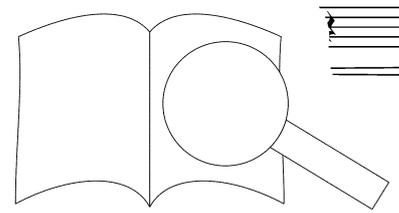
me - - a, ma - gni - fi - cat a me - mi - num,

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

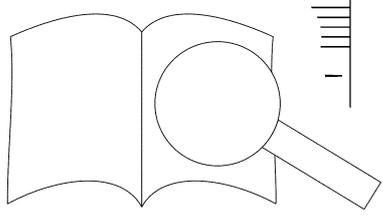
me - - a, - ni - ma me - a Do - mi - num,

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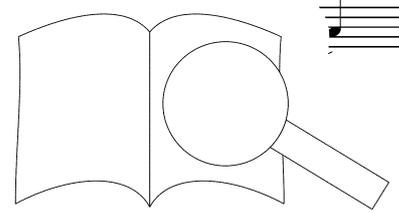
Ma - gni - fi - cat, -

Ma - gni - fi - cat, -

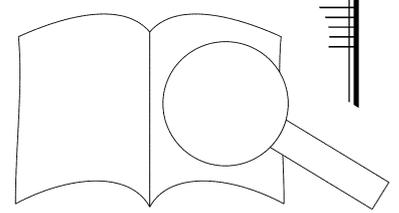
Ma - gni

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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



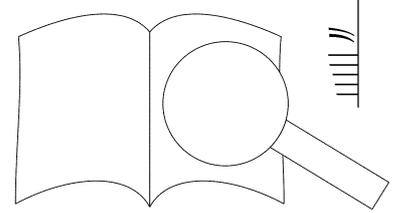
Musical score for measures 8-14. The system includes a vocal line and a piano accompaniment. The piano part features a watermark 'PROBEE-PARTITUR'.

Musical score for measures 15-18. The system includes a vocal line with lyrics and a piano accompaniment. The piano part features a watermark 'PROBEE-PARTITUR'.

1. *p*

S solo *quasi r*
mp

u-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 dynamic marking (*p*). 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 -

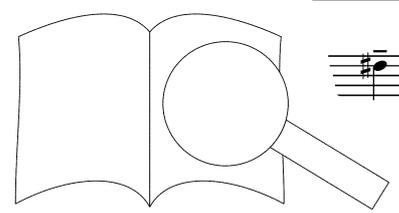
Piano accompaniment for measures 21-27. It includes a grand staff with treble and bass clefs. The music is in a minor key with a key signature of one flat. Dynamics include *f* and *molto espr.*

Musical score for measures 28-34. The vocal line continues with lyrics. The piano accompaniment features a prominent triplet in the treble clef.

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

Piano accompaniment for measures 28-34. It includes a grand staff with treble and bass clefs. The music continues with the triplet motif in the treble clef.

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Allegro vivace

♩. = 104

35

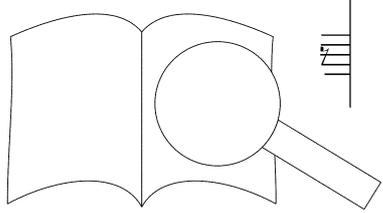
1.
mf

hu-mi-li-ta-tem an-cil-lae su-ae:—

f
Ec-ce e-nim ex hoc be-ne u-
ni-uersa-
e-ru-n-t

Coro

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

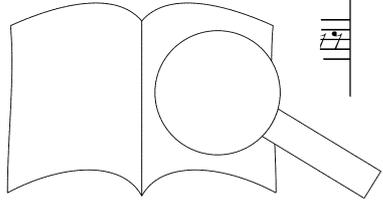
8 di - cent_ o-mnes ge - ne - ra - ti - o i.

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 musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with sustained notes and a treble part with chords and moving lines.

- mnes, o - mnes,

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

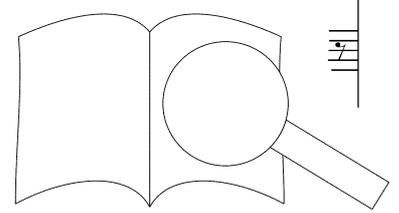
ra - ti - o - nes, o - mnes ge - ne - ra - ti - o - nes, - ra - ti - o - nes,

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 musical notation, primarily piano accompaniment. It features a grand staff with treble and bass clefs, and a separate bass line. The piano part consists of dense rhythmic patterns and sustained chords. A *sim.* (sostenuto) marking is present.

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69

1.

2.

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 -

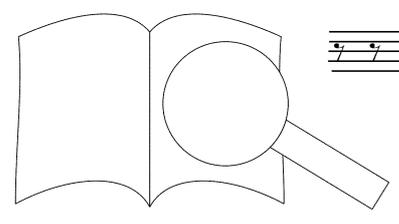
- mnes ge-ne - ra - ti - o - nes, o - mnes ge-ne-

1.

2.

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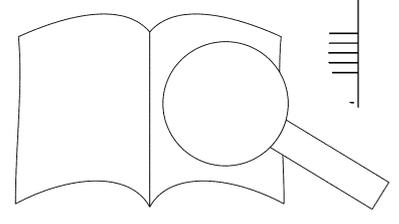
o - - - mnes.

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.



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 tempo is marked as *rit.* (ritardando) leading to *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 mezzo-piano (*mp*) dynamic. The tempo is marked as *rit.* (ritardando) leading to *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 mezzo-piano (*mp*) dynamic. The tempo is marked as *rit.* (ritardando) leading to *Tempo I (Andante sostenuto)* with a tempo of ♩ = 70.

S solo *quasi parlando*

mp

Be-a-tam me dī

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 in the bottom right corner.

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3. Quia fecit mihi magna

Andante con moto

$\text{♩} = 60$

Flauto I, II

Oboe I, II

Fagotto I, II

p

Soprano

Alto

Tenore

mf espr. e cantabile

Qui-a fe - cit mi-hi ma - gna,

gna qui — pot - ens est,

Basso

mf espr. e cantabile

Qui-a fe - cit r

mi-hi ma - gna qui — pot - ens est,

Andante con moto

$\text{♩} = 60$

Violino I

Violino II

Viola

p

arco

Contra

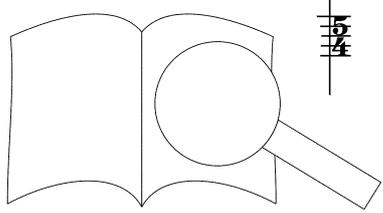
p

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

qui pot - ens est: et san - ctum, e - jus, san - ctum

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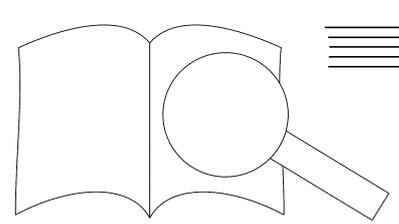


p
1.
p
1.
p 2.

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

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Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment 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 vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

Solo

p

p

p

Musical score for the third system, including vocal line and piano accompaniment. The vocal line has a 'Solo' marking. The piano accompaniment includes a 'Solo' section for the right hand.

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Più mosso, agitato

♩ = 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". Dynamics include *f*. The key signature has one flat and the time signature is 4/4.

Più mosso, agitato

♩ = 72

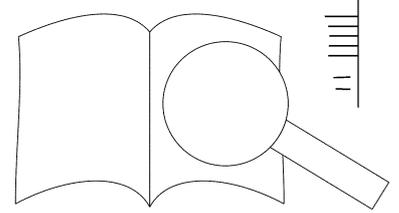
Piano accompaniment for measures 29-32. The score consists of three staves: right hand, left hand, and bass. Dynamics include *mf*. The key signature has one flat and the time signature is 4/4. A *Tutti* marking is present at the start of measure 29. A *div.* marking is present at the start of measure 31.

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

san - ctum no - men_ e - am,

più f

san - ctum no - men_ san - ctum,

più f *f*

più f *f*

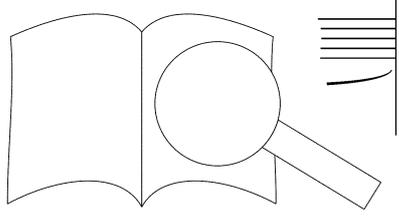
più f *f*

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 - e - jus.

mp

p

mf

mp

p

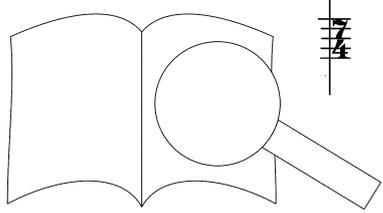
mf

mp

p

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rit.

Musical score for measures 47-51. The score is written for a piano and includes a first ending (1.) in measure 50. The dynamics are marked *p* (piano). The tempo is marked *rit.* (ritardando).

Musical score for measures 52-56. The score is written for a piano and includes expressive markings *espr.* (espressivo) in measures 54 and 55. The dynamics are marked *p* (piano).

And.

$\text{♩} = 60$

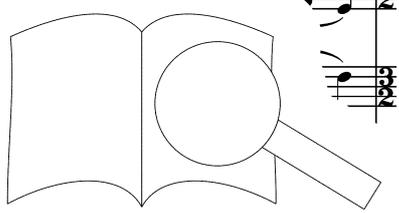
Musical score for measures 57-61. The score is written for a piano and includes expressive markings *espr.* (espressivo) in measures 58 and 60. The dynamics are marked *p* (piano).

Vocal line with lyrics: Et mi - se - ri - cor - di - a

Andante calmo

$\text{♩} = 60$

Musical score for measures 62-66. The score is written for a piano and includes dynamic markings *p* (piano) and *pp* (pianissimo). The tempo is marked *Andante calmo*.



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

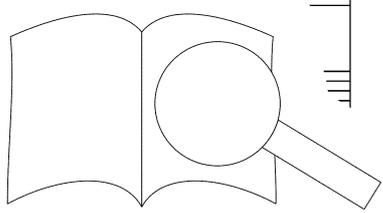
e - jus a pro - ge - ni - e in pro - ge - ni - es ti - men - ti

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

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

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pp

2. *pp*

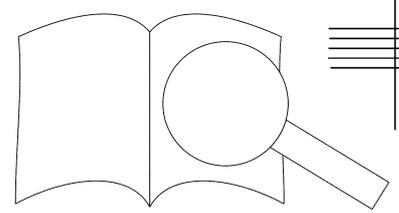
mf
Qui - a fe - cit _____ mi - hi ma - gna. _____

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

Allegro vivace

$\text{♩} = 92$



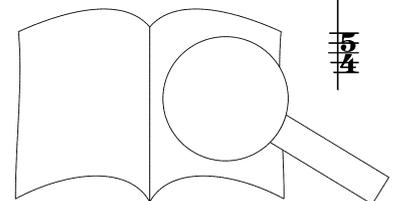
Violino I

Violino II

Viola

Contrab.

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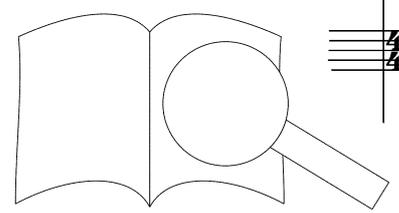


bra-chi-o su-o: dis-per-sit su-per-bos men-te cor-dis su-i. De-po-su-it pot-en-tes de-se-de, et

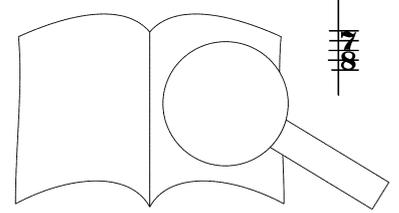
bra-chi-o su-o: dis-per-sit su-per-bos men-te cor-dis su-i. De-po-su-it pot-en-tes de-se-de, et

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

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



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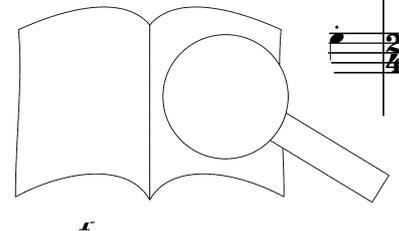
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17

22

S solo *mf*

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



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*.

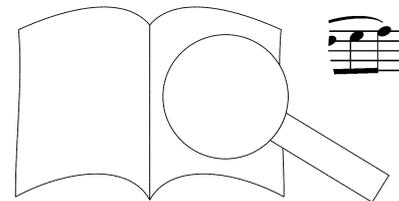
a - nes. E - su - ri - en - tes_ im - ple - vit_ bo - nis: et di - vi - tes di - mi - sit in -

Piano accompaniment for measures 29-35, consisting of multiple staves for the right and left hands. The texture is dense with many sixteenth notes.

Musical score for measures 36-38. 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 4/4. Dynamics include *p* and *pp*.

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

Piano accompaniment for measures 36-41, consisting of multiple staves for the right and left hands. The texture is dense with many sixteenth notes. A magnifying glass icon is present in the bottom right corner.



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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.

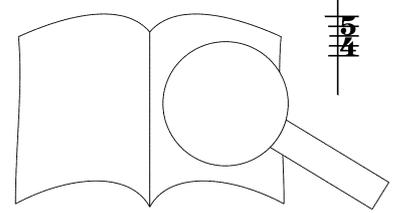
Fe-cit pot-en-ti-am in bra-chi-o su-o, fe-cit pot-en-ti-am in bra-chi-o sit e- bos

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-



Piano accompaniment for the first system, measures 54-58. It features a treble and bass clef with various chords and melodic lines.

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. _

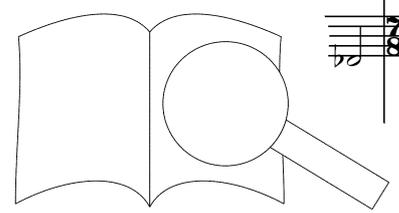
Piano accompaniment for the fifth system, measures 74-78. It features a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the sixth system, measures 79-83. It features a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the seventh system, measures 84-88. It features a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the eighth system, measures 89-93. It features a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the ninth system, measures 94-98. It features a treble and bass clef with various chords and melodic lines.



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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 one flat (B-flat). The tempo is marked 'Più mosso' with a quarter note equal to 96. The dynamic is 'ff' (fortissimo). The music consists of rhythmic patterns of eighth and sixteenth notes.

Più mosso

♩ = 96

Musical score for measures 64-68. It features five staves: two treble clefs, one bass clef, and two additional staves for a grand staff. The key signature has one flat. The tempo is marked 'Più mosso' with a quarter note equal to 96. The dynamic is 'ff'. The music includes various rhythmic patterns and some rests.

Musical score for measures 69-73. It features two treble clefs and one bass clef. The key signature has one flat. The dynamic is 'f'. The music includes some long notes and rests.

Musical score for measures 74-78. It features two treble clefs and one bass clef. The key signature has one flat. The music includes some long notes and rests.

5. Suscepit Israel

Espressivo

$\text{♩} = 60$

S solo *mf espr.*

Espressivo

$\text{♩} = 60$

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

Is - ra - su - - - um.

arco

Con moto

♩. = 52

8

p

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

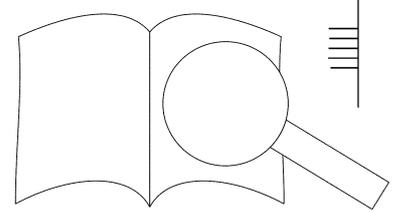
pp

pp

pp

pizz.

p



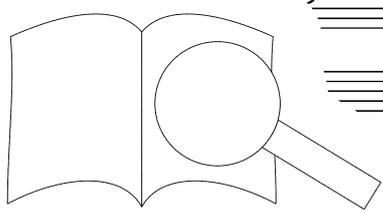
1.
mf

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*

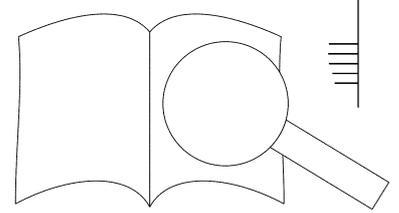
Sus-ce-pit Is - ra - el - - pu - e - rum su - - - se - ri - - cor - di - ae, -

p

p

p

mp



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1. *p*

2.

mf *espressivo*

mf

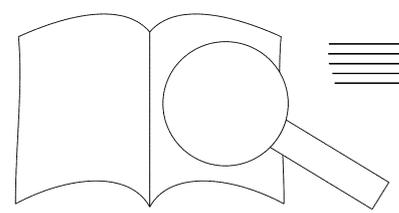
Sus-ce-pit Is - ra-el pu - e-rum su - um, re-cor-da-tus mi - se -

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

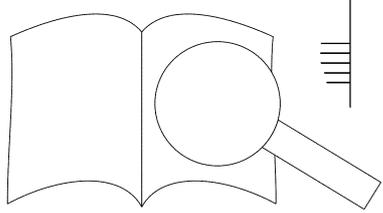
sus - ce - pit Is - ra - el pu - e - rum su - um.

f ma dolce

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

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mf *mf* *p* *p* *p* *p*



f ma dolce

1. *mf*

p

p

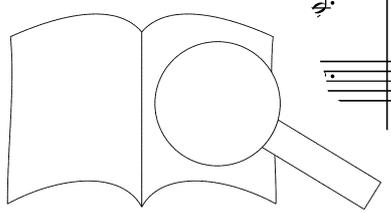
p

p

mf

arco

arco



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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 -

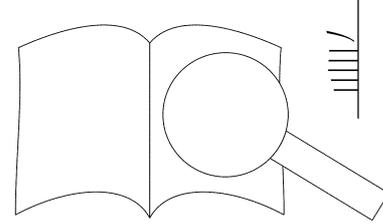
Allegro
♩ = 80

Violino I
p

Violino II

Viola
p

Contrav.



6

cu - tus est, sic - ut lo - cu - tus est_

cu - tus est, sic - ut lo ... no - stros,

cu - tus est, sic - ut lo ... ad pa - tres no - stros,

cu - tus est, o - cu - tus est_ ad pa - tres no - stros,

arco

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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.

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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

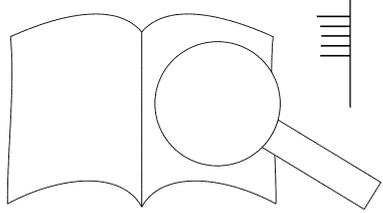
no - stros, A - bra-ham et se - mi-ni e - i .

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

et jus in sae - cu-la.

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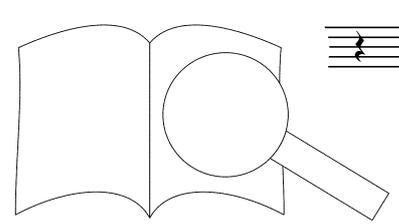
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mp

mf
Glo - ri - a Pa - tri, et
mf
Glo - ri - a , et Spi -
Pa - tri, et Fi - li -
ilo - ri - a Pa - tri, et Fi - li -

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



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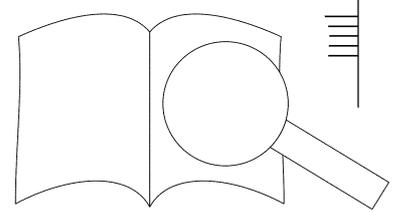
ri - tu - i San - cto. Sic - ut e - rat

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-

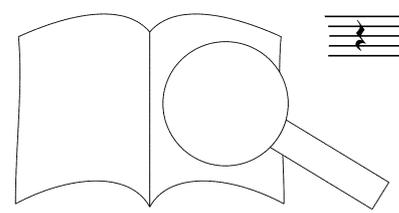
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Piano accompaniment for the first system, measures 40-44. It features a treble and bass clef with a key signature of one sharp (F#) and a time signature of 8/8. The music includes chords, arpeggiated figures, and melodic lines.

Vocal staves with lyrics for the first system, measures 40-44. 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.

Piano accompaniment for the second system, measures 45-49. It continues the musical accompaniment from the first system, featuring similar textures and rhythmic patterns.



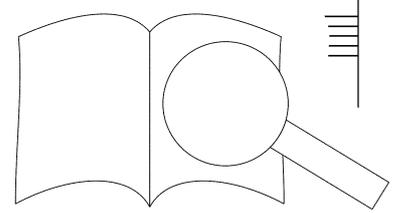
men. Et in sae - cu - la sae - cu - lo - rum. A - men, a - men,

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

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

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

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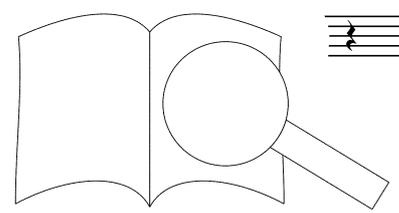


First system of musical notation, including piano and bass staves. Dynamics include *f* and *mf*.

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

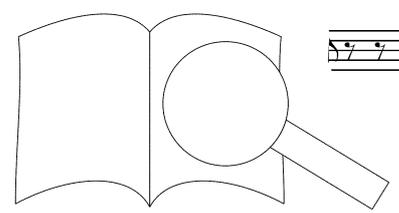
pizz.
mf

pizz.
mf

pizz.
mf

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mf

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

p A - men, a - men, a - - - - - men,

p A - m' a a - men, a - men,

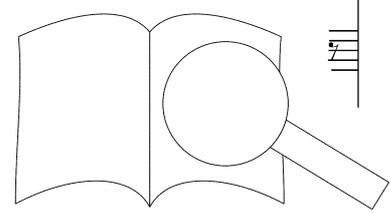
men, a - men, a - men,

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

arco

arco

arco



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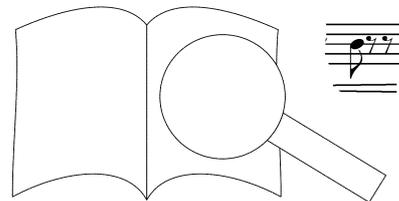
a - - - - - men.

a - men, a - men

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

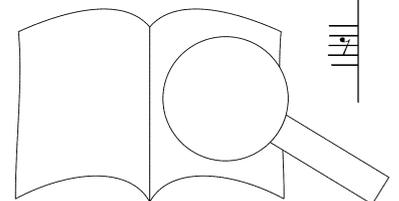
a - men, a - men, a - men, a - men,

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



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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 line for measure 96. The staff is in treble clef with a key signature of one sharp. The lyrics are "A - - - men,". The dynamic marking is *f* (forte).

Vocal line for measure 97. The staff is in treble clef. The lyrics are "- men, a - - - men, a - men, a-men, a-men,". The dynamic marking is *p* (piano).

Vocal line for measure 98. The staff is in treble clef. The lyrics are "a - men, a - - - men, a - me a a - men, a-men,". The dynamic marking is *p* (piano).

Vocal line for measure 99. The staff is in treble clef. The lyrics are "sae - cu - lo - rum. A - men, a men, a - men, a-men,". The dynamic marking is *p* (piano).

Vocal line for measure 100. The staff is in bass clef. The lyrics are "lo - rum. A - - , a-men, a - men, a - men, a-men,".

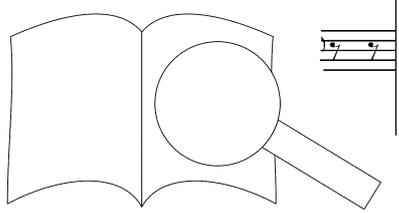
Piano accompaniment for measure 101. The staff is in treble clef. The instruction "arco" is written above the staff. The music features a melodic line.

Piano accompaniment for measure 102. The staff is in treble clef. The instruction "arco" is written above the staff. The music features a rhythmic accompaniment.

Piano accompaniment for measure 103. The staff is in bass clef. The instruction "arco" is written above the staff. The music features a rhythmic accompaniment.

Piano accompaniment for measure 104. The staff is in treble clef. The music features a rhythmic accompaniment.

Piano accompaniment for measure 105. The staff is in bass clef. The music features a rhythmic accompaniment.



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First system of musical notation, featuring piano accompaniment and vocal lines. The piano part includes a treble and bass staff with various rhythmic patterns and chordal structures. The vocal part is on a single staff with a melodic line.

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

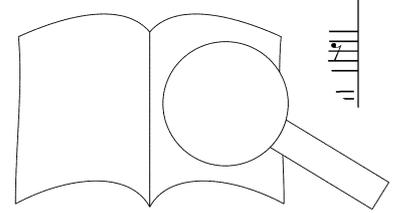
Vocal line with lyrics: a - men, a - - - - - men, a - - - - -

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 - - - - -

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

Second system of musical notation, primarily piano accompaniment. It includes a grand staff (treble and bass) and a separate bass line. The piano part features complex rhythmic patterns and chordal textures. A large watermark 'PROBEPARTITUR' is overlaid diagonally across this section.



ff

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

ff

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

ff

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

ff

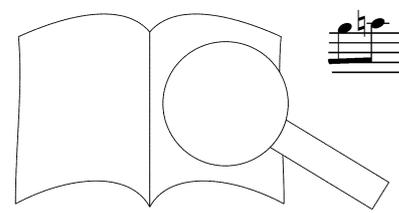
a - men, a - - - me - - -

ff

a - men, a - - - - men,

arco

arco



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