

MAGNIFICAT

Erste Fassung in Es-Dur

BWV 243a

Tromba I, II, III in Es

Timpani in es und B

Oboe I, II, auch Flauto dolce I, II

Violino I, II

Viola

Soprano I, II

Alto

Tenore

Basso

Continuo (e Fagotto)

Magnificat

BWV 243a

1.

Tromba I
Tromba II
Tromba III
Timpani
Oboe I
Oboe II
Violino I
Violino II
Viola
Soprano I 30
Soprano II 30
Alto 31
Tenore 31
Basso 32
Continuo (e Fagotto)

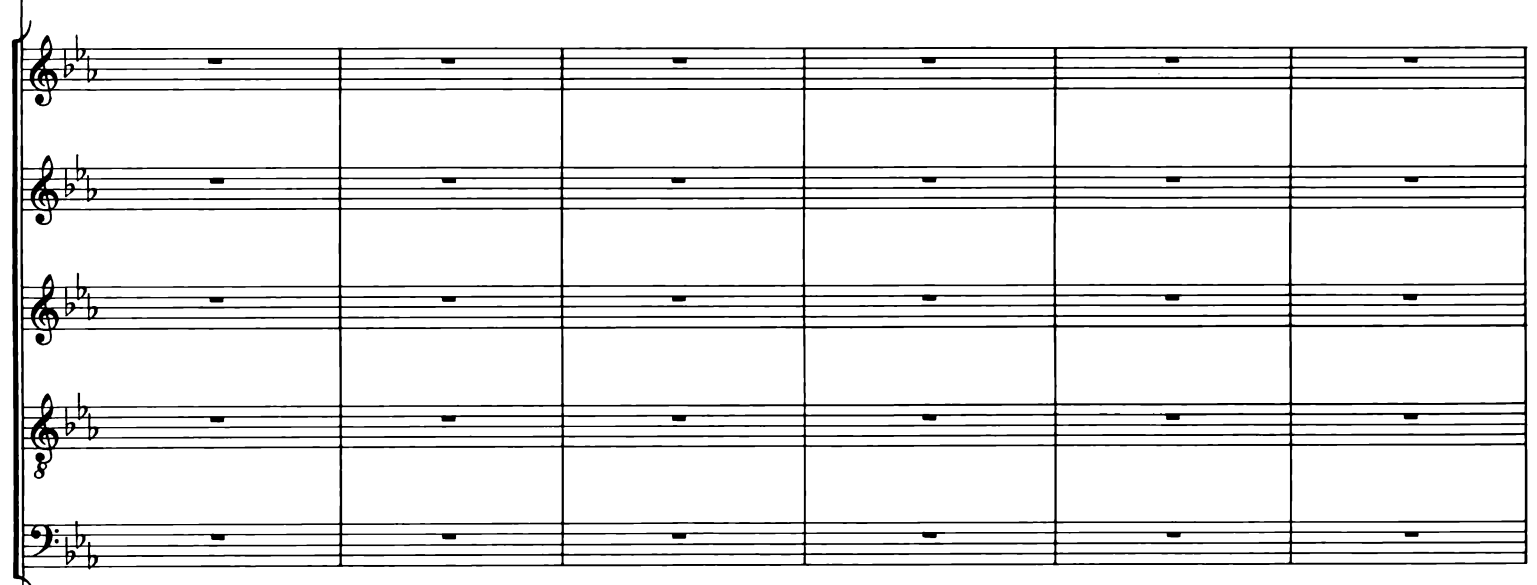
6



System 1: Treble clef, key signature of two flats (B-flat, E-flat). Measure 1 contains a whole note chord. Measures 2-3 contain a melodic line with a slur. Measures 4-6 contain a complex, fast-moving melodic line with many sixteenth notes.



System 2: Treble clef, key signature of two flats. Measures 1-2 contain a melodic line with a slur. Measures 3-6 contain a complex, fast-moving melodic line with many sixteenth notes.



System 3: Treble clef, key signature of two flats. This system contains five measures of whole rests across all staves.



System 4: Bass clef, key signature of two flats. This system contains six measures of a melodic line with eighth and sixteenth notes.

12

This system contains the first four staves of music. The top staff is in treble clef and begins with a measure of sixteenth-note runs, marked with a '12'. The second staff is also in treble clef and continues the melodic line. The third staff is in treble clef and contains mostly rests. The bottom staff is in bass clef and contains a simple bass line.

This system contains the fifth and sixth staves. The fifth staff is in treble clef and features a more active melodic line with some grace notes. The sixth staff is in treble clef and contains a complex rhythmic accompaniment with many sixteenth notes.

This system contains the seventh, eighth, and ninth staves. The seventh staff is in treble clef and continues the melodic development. The eighth staff is in treble clef and contains a rhythmic accompaniment. The ninth staff is in bass clef and contains a bass line.

This system contains five empty staves, all in treble clef, indicating a section where the instruments are silent.

This system contains a single bass staff in bass clef with a melodic line.

18

The musical score consists of 18 measures. It is written in B-flat major (two flats) and 3/4 time. The score is arranged in two systems of staves. The first system has four staves: three treble clefs and one bass clef. The second system has five staves: four treble clefs and one bass clef. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *p.* and *pp.*. The piece ends with a final melodic flourish in the upper right staff.

24

Musical score system 1, measures 24-28. Treble clef, 2/4 time signature. Measure 24 begins with a first ending bracket over a sixteenth-note run. Measure 25 has a second ending bracket over a quarter-note run. Measures 26-28 contain a main melodic line with repeat signs.

Musical score system 2, measures 29-33. Treble clef, 2/4 time signature. Measure 29 has a first ending bracket over a quarter-note run. Measure 30 has a second ending bracket over a quarter-note run. Measures 31-33 contain a main melodic line with repeat signs.

Musical score system 3, measures 34-38. Treble clef, 2/4 time signature. Measure 34 has a first ending bracket over a quarter-note run. Measure 35 has a second ending bracket over a quarter-note run. Measures 36-38 contain a main melodic line with repeat signs.

Musical score system 4, measures 39-43. This system consists of five empty staves, likely for guitar, bass, and drums, with no musical notation present.

Musical score system 5, measures 44-48. Bass clef, 2/4 time signature. Measures 44-48 contain a bass line with repeat signs and a first ending bracket over a sixteenth-note run in measure 48.

30

Ma - - - gni - fi-cat, ma-gni - fi-cat, ma-gni - fi-cat,
Ma - - - gni - fi-cat, ma-gni - fi-cat, ma-gni - fi-cat,
Ma - - - gni - fi-cat, ma-gni - fi-cat, ma - - -
Ma - - - gni - fi-cat, ma-gni - fi-cat, ma - - -
Ma-gni - fi-cat, ma-gni - fi-cat, ma-

36

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

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

gni - fi-cat, ma-gni - fi-cat, ma-gni - fi-cat, ma - gni - fi-cat ma - gni - fi-cat, ma -

gni - fi-cat, ma - gni - fi-cat, ma - gni - fi-cat, ma - gni - fi-cat ma - gni - fi-cat, ma -

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

41

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

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

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

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

46

ma - - - - gni - fi-cat, ma-gni-fi-cat, ma - - - gni-fi-cat, ma - gni-fi-cat,

ma - - - - gni - fi-cat, ma-gni-fi-cat, ma - - - gni-fi-cat, ma - gni-fi-cat,

gni-fi-cat, ma-gni - fi-cat, ma-gni-fi-cat, ma - - - gni-fi-cat,

gni-fi-cat, ma-gni-fi-cat, ma-gni-fi-cat, ma - - - gni-fi-cat,

ma-gni-fi-cat, ma-gni-fi-cat, ma - - - gni-fi-cat,

52

Musical score for measures 52-56, showing four staves with rests.

Musical score for measures 57-58, showing two staves with long notes and slurs.

Musical score for measures 59-63, showing four staves with rhythmic patterns.

Musical score for measures 64-68, showing four staves with lyrics "ma - gni - fi - cat".

Musical score for measures 69-71, showing a single staff with notes.

57

gni - fi-cat, ma - - - gni - fi-cat, ma-gni - fi-cat, ma-gni - fi-cat,

gni - fi-cat, ma-gni-fi-cat, ma - gni - fi-cat, ma-gni - fi-cat, ma-gni - fi-cat,

gni - fi-cat, ma - - - gni - fi-cat, ma-gni - fi-cat, ma-gni - fi-cat, ma - - -

ma - - - gni - fi-cat, ma-gni - fi-cat, ma-gni - fi-cat, ma - - -

- - - gni - fi-cat, ma-gni-fi - cat, ma - gni-fi - cat,

67 *p.*

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

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

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

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

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

72

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

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

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

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

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

Musical score system 1, measures 78-83. The system consists of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 3/4. Measure 78 contains a quarter note G4, a quarter rest, and a quarter note A4. Measure 79 contains a quarter note B-flat4, a quarter rest, and a quarter note C5. Measure 80 contains a quarter note D5, a quarter rest, and a quarter note E-flat5. Measure 81 contains a quarter note F5, a quarter rest, and a quarter note G5. Measure 82 contains a quarter note A5, a quarter rest, and a quarter note B5. Measure 83 contains a quarter note C6, a quarter rest, and a quarter note D6. The second and third staves contain similar rhythmic patterns with rests and notes. The fourth staff contains a bass clef and a similar rhythmic pattern.

Musical score system 2, measures 84-89. The system consists of two staves. Both staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. The first staff has a treble clef and the second staff has a bass clef. The key signature remains two flats.

Musical score system 3, measures 90-95. The system consists of three staves. The first two staves have treble clefs and contain complex rhythmic patterns. The third staff has a bass clef and contains a similar rhythmic pattern. The key signature remains two flats.

Musical score system 4, measures 96-101. The system consists of five staves, all of which are empty, indicating a section of the score where the instruments are silent.

Musical score system 5, measures 102-107. The system consists of one staff with a bass clef. It contains complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature remains two flats.

84 tr.

tr.

tr.

3/8

The musical score is written in B-flat major (two flats) and 3/4 time. It consists of two systems of staves. The first system has four staves: two for the piano (treble clef) and two for the double bass (bass clef). The piano part features a trill (tr.) in the first measure of the first staff. The second system has five staves: four for the piano (treble clef) and one for the double bass (bass clef). The piano part continues with a trill (tr.) in the first measure of the first staff. The double bass part in the second system has a 3/8 time signature. The score includes various musical notations such as notes, rests, and trills.

2.

Violino I

Violino II

Viola

Soprano II

Continuo

8

Et ex-sul-ta-vit spi-ri-tus

16

me-us, et ex-sul-ta-vit

23

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

30

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

38

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

45

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

53

et ex - sul - ta - vit

61

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

68

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

76

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

84

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

A¹⁾

Soprano I.II
Alto
Tenore
Basso

Vom Him - mel
Vom Himmel hoch da komm ich her, da komm ich
Vom Himmel hoch da komm ich her, da komm ich her, vom Himmel hoch
Vom Himmel hoch da komm ich

hoch da komm ich her,
her, vom Himmel hoch da komm ich her, vom Himmel hoch da komm ich her, ich bringe euch gu - te neu-e.
her, vom Himmel hoch da komm ich her, vom Himmel hoch da komm ich her, ich bringe euch gu - te neu - e Mär
her, vom Himmel hoch da komm ich her, da komm ich her, ich bringe euch gu-te

ich bringe euch gu - te neu - - e
Mär, ich bringe euch gu - te neu-e Mär, euch gu - te neu - e Mär, ich bringe euch gu - te
ich bringe euch gu - te neu - - e Mär; ich bringe euch gu - te neu - e Mär, ich bringe euch
neu - e Mär, ich bringe euch gu - te neu - e Mär, ich bringe euch gu - te neu - e,

Mär;
neu - e Mär; der gu - ten Mär bring ich so viel, so viel, der gu - ten Mär bring ich so
gu - te neu - e Mär; der gu - ten Mär bring ich so viel, so viel, bring ich so
neu - e Mär; der gu - ten Mär bring ich so

1) Die vier Einlagesätze A bis D sind von Bach nachträglich komponiert worden und stehen am Ende der autographen Partitur. Sie wurden bei der Aufführung zu Weihnachten 1723 an den Stellen musiziert, an denen sie in der vorliegenden Partitur eingefügt sind.

15

der gu - - - - ten Mär bring
 viel, bring ich so viel, so viel, der gu-ten Mär bring ich so viel, bring ich so viel, so
 viel, bring ich so viel, so viel, der gu-ten Mär bring ich so viel, so viel
 viel, der gu-ten Mär bring ich so viel, so viel, bring ich so viel, der gu-ten Mär bring ich so

18

ich so viel,
 viel, bring ich so viel, bring ich so viel, so viel, da-von ich singn und sa - gen will, ich singn und
 -, bring ich so viel, so viel, bring ich so viel, da-von ich singn und sa - - - -
 viel, der gu-ten Mär bring ich so viel, der gu-ten Mär bring ich so viel, da-von ich singn und

22

da - - - von ich singn und sa - - - -
 sa - gen will, da-von ich singn und sa - - - - gen will, da-von ich singn,
 - - gen will, da-von ich singn und sa - - - - gen will, da-von ich singn und sa - - - - gen
 sa - gen will, und sa-gen will, da-von ich singn und sa - - gen will, da-von ich singn und sa - -

26

gen will,
 da-von ich singn und sa - gen will, da - von ich singn und sa - - - - gen will.
 will, da-von ich singn und sa - gen will, da-von ich singn und sa - - - - gen will.
 - - - - gen will, da-von ich singn und sa - - - - gen will.

3.

Oboe I

Soprano I

Continuo

4

Qui - a re - spe - xit

7

hu - mi - li - ta - tem, hu - mi - li - ta - tem an - cil - lae su - ae,

11

qui - a re - spe - xit hu - mi - li - ta - tem, hu - mi - li - ta - tem an - cil - lae su - ae;

15

ec - ce, ec - ce,

19

ec - ce, ec - ce, ec - ce e - nim ex hoc be - a - tam, ec - ce e - nim ex hoc be -

22

a - tam, be - a - - - tam me di - cent be - a - - - tam, be - a - - - tam me di -

4.

Oboe I
Oboe II
Violino I
Violino II
Viola
Soprano I
Soprano II
Alto
Tenore
Basso
Continuo

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

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

5.

Basso

Qui-a fe-cit mi-hi

Continuo

6

ma-gna, qui-a fe-cit mi-hi ma-gna qui po - -

11

- tens, qui po-tens est; qui-a fe-cit mi-hi

15

ma - - - gna qui po - - - - tens est, et san-ctum no - - - - men e - ius, et san - - -

19

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

22

no - men e - ius, et san - ctum no - men e - ius; qui-a fe-cit mi-hi

26

ma - - gna qui po - - - tens est, et san - - - - ctum no - men,

29

san - ctum no - men e - ius.

*B*²⁾

Soprano I
Freut euch und ju - bi - liert, freut euch und ju - - bi - liert, freut euch

Soprano II
Freut euch und ju - bi - liert, freut euch und ju - bi - liert, freut euch und

Alto
Freut euch und ju - bi - liert, freut euch und ju - bi - liert, freut

Tenore
Freut euch, freut euch, freut euch und

Continuo

6

und ju - bi - liert, freut euch und ju - bi - liert, freut euch und ju - bi - liert, freut euch und

ju - bi - liert, freut euch und ju - bi - liert, freut euch, freut

- euch, freut euch, freut euch und ju - bi - liert, freut euch und

ju - bi - liert, freut euch und ju - - bi - liert, freut euch und ju - bi - liert, freut

Continuo

12

ju - bi - liert, freut euch, freut euch, freut euch und

- euch, freut euch und ju - bi - liert, freut euch und ju - - bi - liert, und

ju - - bi - liert, freut euch und ju - bi - liert, freut euch und ju - bi - liert, und

euch und ju - bi - liert, freut euch und ju - bi - liert, freut euch und ju - bi - liert, freut euch und

Continuo

18

ju - - bi - liert; zu Beth - le - hem - ge - fun - den wird

ju - - bi - liert; zu Beth - le - hem - ge - fun - den wird

ju - - bi - liert; zu Beth - le - hem ge - fun - den wird das her - ze -

ju - - bi - liert; zu Beth - le - hem ge - fun - den wird das her - ze -

Continuo

²⁾ Siehe Anmerkung 1 (Seite 22).

6.

Violino I

Violino II

Viola

Alto

Tenore

Continuo

Et mi-se-ri-

Et mi-se-ri-

5

cor-di-a _____, mi-se-ri - cor-di-a _____ a pro-ge - ni-e in _____ pro-ge-ni-es;

cor-di-a _____, mi-se-ri - cor-di-a _____ a pro-ge-ni-e in pro-ge-ni-es, in pro-ge-ni-es;

9

et mi-se-ri - cor-di-a _____, mi-se-ri-

et mi-se-ri - cor-di-a _____, mi-se-ri-

13

cor - di - a a pro - ge - ni - e in pro - ge - ni - es, in pro - ge - ni - es ti - men - ti - bus

cor - di - a a pro - ge - - - ni - e in pro - ge - ni - es ti - men - - - ti - bus

16

e - um, ti - men - ti - bus e - um;

e - um, ti - men - ti - bus e - um;

20

et mi - se - ri - cor - di - a a pro - ge - ni - e in pro - ge - ni - es, in pro - ge - ni - es

et mi - se - ri - cor - di - a a pro - ge - - - ni - e in pro - ge - ni -

24

es ti-men - ti-bus e - um, ti-men - - ti-bus e - um, ti-men - ti-

es ti-men - - ti-bus e - um, ti-men - ti-bus e - um, ti-men - ti-

28

bus, ti-men - - ti-bus, ti-men-ti-bus e - um, ti-men - - ti-bus e -

bus, ti-men - - ti-bus, ti-men-ti-bus e - um, ti-men - - ti-bus e -

32

um.

um.

7.

Tromba I *Tromba II* *Tromba III* *Timpani*

Oboe I *Oboe II*

Violino I *Violino II* *Viola*

Soprano I *Soprano II* *Alto* *Tenore* *Basso*

Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am,
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am,
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am,
Fe-cit po-ten- - - - -
Fe-cit po-ten-ti-am, fe-cit po-ten-ti-am,

Continuo
(e Fagotto)

8

fe - cit po-ten - ti-am, fe-cit po-ten - ti-am,

fe-cit po - ten -

- ti-am in brac - chi-o su-o _____, po-ten - ti-am, fe-cit po-ten - ti-am in brac - chi-o su -

o, di - sper - - sit, fe-cit po-ten - ti-am, fe-cit po-ten - ti-am, di - sper - - sit, di-sper-sit,

fe - cit po-ten - ti-am, fe-cit po-ten - ti-am,

12

fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,
 - ti - am in brac - chi - o su - o —, po - ten - ti - am, fe - cit po - ten - ti - am in brac - chi - o su -
 o, di - sper - - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di - sper - - sit, di - sper - sit,
 di - sper - - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di - sper - sit, di - sper - sit, di -
 fe - cit — po - ten -

20

- ti-am in brac - chi-o su-o —, po-ten-ti-am, *fe-cit po-ten-ti-am* in brac - chi-o su -

di-sper - - - sit, *fe-cit po-ten-ti-am,* *fe-cit po-ten-ti-am,* di-sper-sit, di-sper-sit, di-

sper-sit, di-sper - - sit, *fe-cit po-ten-ti-am,* *fe-cit po-ten-ti-am,* di-sper - - sit, di-sper-sit,

di-sper-sit, di-sper-sit, *fe-cit po-ten-ti-am,* *fe-cit po-ten-ti-am,* di-sper-sit, di-sper-sit, di-

o, di-sper - - - sit, *fe-cit po-ten-ti-am,* *fe-cit po-ten-ti-am,* di-sper-sit, di-sper-sit,

24

o, di - sper - - - - sit, di - sper - sit, di - sper-sit, di-sper-sit

sper-sit, di - sper - - - sit, di - sper - - - sit, di-sper-sit, di-sper-sit

di - sper - - - - sit, di-sper-sit, di-sper-sit, di -

sper-sit, di-sper-sit, di - sper - - - - sit, di-sper - sit, di - sper-sit,

di-sper-sit, di-sper-sit, di - sper - - - - sit, di-sper-sit, di-sper-sit

28

adagio

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

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

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

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

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

C.³⁾

Violino I

Soprano I
ed Oboe I

Soprano II
ed Oboe II

Alto
e Violino II

Tenore
e Viola

Basso

Continuo

Glo - - ri-a in ex - cel-sis De - o, glo - ri-a, glo - -

Glo - - ri-a in ex - cel-sis De - o, glo - ri-a, glo - -

Glo - ri-a, glo - - - ri-a, glo - ri-a, glo - - - ri-a in ex -

Glo - ri-a, glo - - - ri-a, glo - ri-a, glo - - - ri-a in ex -

Glo - ri-a, glo - ri-a in ex - cel-sis De - o, glo - ri-a, glo - ri-a in ex -

- - ri-a, glo - ri-a, glo - ri-a, glo - ri-a in ex - cel - sis De - o! Et in ter-ra

- - ri-a, glo - ri-a, glo - ri-a, glo - ri-a in ex - cel - sis De - o! Et in ter-ra

cel - sis De - - o, glo - ri-a, glo - ri-a in ex - cel - sis De - o! Et in ter-ra

cel - sis De - - o, glo - ri-a, glo - ri-a in ex - cel - sis De - o! Et in ter-ra

cel - sis De - - o, glo - - - ri-a in ex - cel - sis De - o! Et in ter-ra

3) Siehe Anmerkung 1 (Seite 22)

8.

unisoni Violini e Viole

Tenore

Continuo

5

11

tr

De - po - - su - it, de - po - -

18.

- - su - it po - ten - - tes de se - - - de et

23

ex - al - ta - - - - - vit hu - mi -

28

les;

34

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

40

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

45

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

50

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

56

62

9.

Flauto dolce I

Flauto dolce II

Alto

Continuo

4

tr

8

tr

E - su - ri - en - tes im - ple - - vit bo - nis, e - su - ri - en - tes im - ple - - vit bo - nis et

12

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

15

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

19

e - su - ri - en - tes im - ple - - vit bo - nis,

23

e - su - ri - en - tes im - ple - - vit bo - - - - - nis, im -

27

ple - - - - -

30

- - - - - vit bo-nis et di - vi - tes di - mi - sit, et di - vi - tes di -

33

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

36

nes.

40

- - - - -

D.⁴⁾ Virga Jesse

Soprano I

Basso

Continuo

5

tr

Vir - ga Jes - se flo -

Vir - ga Jes - se flo -

8

- ru - it, E - ma - nu - el no - ster ap - pa -

- ru - it, E - ma - nu - el no - ster ap -

10

pa -

- ru - it, Vir - ga Jes - se

tr

13

Vir - ga Jes - se flo -

flo -

4) Siehe Anmerkung 1 (Seite 22)

16

- - - - ru-it, E-ma-nu-el no-ster ap - pa - - - - ru - it;
 - - ru-it, E-ma-nu-el no-ster ap - pa - - - - ru - it;

19

in - du - it car - nem

22

in - du-it car-nem ho-mi-nis, fit pu - er de - le - cta - - - -
 ho-mi-nis, fit pu - er de - le - cta - - - -

25

- - - - bi-lis, fit pu - er de - le - cta - - - -
 - - - - bi-lis, fit pu - er de - le -

28

- - - - bi - lis;
 al - le - - -

cta - - - - bi - lis; al - le - - - - lu -

Schluß des Satzes verschollen

10.

Tromba I

Soprano I
Su - sce - pit I - sra-el pu - e - rum su - um, su - sce - pit

Soprano II
Su - sce - pit I - sra-el pu - e - rum

Alto
Su - sce - pit I - sra-el pu - e - rum su - um,

Violini e Viola all unisono

6

I - sra-el, su - sce - pit I - sra-el, su - sce - pit I - sra-el, su - sce - pit

su - um, su - sce - pit I - sra-el, su - sce - pit I - sra-el,

su - sce - pit I - sra-el, su - sce - pit I - sra-el pu - e - rum su - um, su -

12

I - sra - el pu - e - rum su - um, su - sce - pit, su - sce - pit I - sra-el pu - e - rum su -

su - sce - pit I - sra - el, su - sce - pit I - sra - el pu - e - rum su -

sce - - - - pit, su - sce - pit I - sra - el pu - e - rum su -

18

um re - cor - da - tus mi - se - ri - cor -

um re - cor - da - tus mi - se - ri - cor -

um re - cor - da - tus mi - se - ri - cor -

24

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

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

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

30

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

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

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

20
Soprano I

12
Soprano II

8
Alto

4
Tenore

8
Basso

Continuo

Si - cut lo - cu - tus

Si - cut lo - cu - tus est ad Pa - tres no - stros, A - bra - ham et se - mi - ni

7

Si - cut lo - cu - tus est ad Pa - tres no -

est ad Pa - tres no - stros, A - bra - ham et se - mi - ni e - ius in sae - cu -

e - ius in sae - cu - la, si - cut lo - cu - tus est in sae - cu -

13

Si - cut lo - cu - tus est ad Pa - tres no - stros, A - bra - ham et se - mi - ni

stros, A - bra - ham et se - mi - ni e - ius in sae - cu - la, in sae - cu -

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

la, si - cut lo - cu - tus est ad Pa - tres no - stros, si - cut lo - cu - tus est

19

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

25

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

31

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

37

la, A - bra - ham et se - mi - ni e - ius, A - bra - ham et se - mi - ni e - ius in sae - - -
 stros, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra - ham et se - mi - ni
 la, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra - ham et se - mi - ni
 la, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra - ham et se - mi - ni
 stros, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra - ham et se - mi - ni

42

- - - - cu - la, in
 e - ius in sae - - - - cu - la, in sae - - - -
 e - - ius in sae - - - - cu - la, A - bra - ham et se - mi - ni e - - ius in
 e - - ius in sae - - - - cu - la, in sae - - - -
 e - ius, se - mi - ni e - ius, se - mi - ni e - ius in sae - cu - la, si - cut lo - cu - - tus est ad Pa - tres

48

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

12.

Tromba I
 Tromba II
 Tromba III
 Timpani
 Oboe I
 Oboe II
 Violino I
 Violino II
 Viola
 Soprano I
 Soprano II
 Alto
 Tenore
 Basso
 Continuo
 (e Fagotto)

Musical score for page 58, rehearsal mark 12. The score includes parts for Tromba I, II, III, Timpani, Oboe I, II, Violino I, II, Viola, Soprano I, II, Alto, Tenore, Basso, and Continuo (e Fagotto). The vocal parts have lyrics: "Glo-ri-a, glo - - - ri-a Pa-tri,". The score features various musical notations including triplets, trills, and slurs.

7

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

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

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

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

glo - ri-a Fi-li-o,

13

tr

tr

tr

- ri-a et Spi-ri - tu-i San - - - cto!

- ri-a et Spi-ri - tu-i San - - - cto!

- ri-a et Spi-ri - tu-i San - - - cto!

- ri-a et Spi-ri - tu-i San - - - cto!

glo - - - - - ri-a et Spi-ri - tu-i San - - - - - cto!

20

Musical score for measures 20-25. It consists of four staves: three treble clefs and one bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a melodic line in the first treble staff and a rhythmic accompaniment in the other staves.

Musical score for measures 26-31. It consists of two staves: one treble clef and one bass clef. The key signature is three flats and the time signature is 3/4. The music continues with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

Musical score for measures 32-37. It consists of three staves: two treble clefs and one bass clef. The key signature is three flats and the time signature is 3/4. The music continues with a melodic line in the first treble staff and a rhythmic accompaniment in the other two staves.

Musical score for measures 38-43. It consists of five staves: four treble clefs and one bass clef. The key signature is three flats and the time signature is 3/4. The music features a vocal line in the first treble staff and a rhythmic accompaniment in the other staves. The lyrics are: "Si-cut e-rat in prin-ci - pi-o,".

Musical score for measures 44-49. It consists of one bass clef staff. The key signature is three flats and the time signature is 3/4. The music continues with a rhythmic accompaniment.

26

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

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

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

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

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

31

nunc et sem-per et in sae-cu-la, et in sae-cu-la sae-cu-lo - - - -

nunc et sem-per et in sae-cu-la, et in sae-cu-la sae-cu-lo - - - -

nunc et sem-per et in sae-cu-la, et in sae-cu-la sae-cu-lo - - - -

nunc et sem-per et in sae-cu-la, et in sae-cu-la sae-cu-lo - - - -

nunc et sem-per et in sae-cu-la, et in sae-cu-la sae-cu-lo - - - -

37

This section of the score contains measures 37 through 42. It is organized into four systems, each with two staves. The first system uses a treble clef for the upper staff and a bass clef for the lower staff. The second system uses a treble clef for both staves. The third system uses a treble clef for the upper staff and a bass clef for the lower staff. The fourth system uses a treble clef for both staves. The music is in a key with two flats and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

This section of the score contains measures 43 through 48. It is organized into five systems. The first four systems each have two staves: the upper staff is for a vocal line with lyrics, and the lower staff is for an instrumental accompaniment. The fifth system has a single bass clef staff for the accompaniment. The lyrics for the vocal lines are: "rum. A - men." in the first system, "rum. A - men." in the second, "rum. A - men." in the third, and "rum. A - men." in the fourth. The instrumental parts continue with rhythmic patterns similar to the previous section.