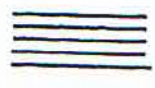
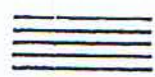




ELTE



Orbán György



MAGNIFICAT



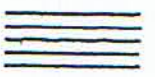
Baross Gábornak



és az ELTE



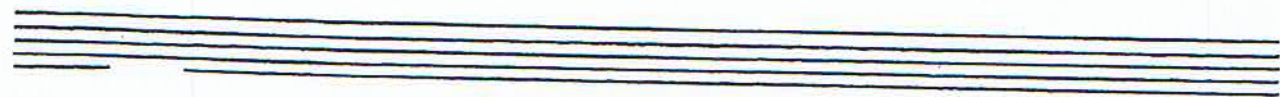
Bartók Béla Énekkarának



és Egyetemi



Koncertzenekarának



I Buda-Gibornak és az előző Látand T.É. Fúvósoknak és Koncertzenekarnak
 Allegretto $\text{♩} = 76$ MAGNIFICAT

ORBÁN György

Coro

2/4 (2) 3/4 (3)

Ma-
Ma-
Ma-
Ma-

Tenuto
Lento

Reduzione per Pf.

mp

5 4/4 cresc. 2/4

Coro

qui-fi-cat, ma-qui-fi-cat, ma-qui-ficat anima mea, me-
 qui-fi-cat, ma-qui-fi-cat, ma-qui-ficat anima me-a, ma-
 qui-fi-cat, ma-qui-fi-cat, ma-qui-ficat anima me-a, ma-
 qui-fi-cat, ma-qui-ficat, ma-qui-ficat anima mea, me-

Pf.

cresc.

8 2/4 1 3/4

f *mf*

Coro

qui-ficat anima me-a, Ma-

qui-ficat anima mea, Ma-

qui-ficat anima me-a, Ma-

qui-ficat anima me-a, Ma-

f *mf*

Pf.

13 4/4 *cresc.*

Coro

qui-fi-cat, ma- qui-fi-cat, ma- qui-ficat anima mea, ma- *cresc.*

qui-fi-cat, ma- qui-fi-cat, ma- qui-ficat anima mea, ma- *cresc.*

qui-fi-cat, ma- qui-fi-cat, ma- qui-ficat anima mea, ma-

qui-ficat, ma- qui-fi-cat, ma- qui-ficat anima me-a, ma-

mf *cresc.*

Pf.

35

4/4

ma-gui-fi-cat, ma-gui-fi-cat

ma-gui-fi-cat, ma-gui-fi-cat, ma-gui-fi-cat, ma-gui-fi-cat

ma-gui-fi-cat, ma-gui-fi-cat anima

ma-gui-fi-cat, ma-gui-fi-cat anima

Ma-gui-ficat anima me-a, ma-gui-ficat anima me-a, ma-gui-ficat anima me-a, ma-gui-ficat anima me-a

me-a, Ma-gui-ficat anima mea, ma-gui-ficat anima mea, ma-gui-ficat anima mea, ma-gui-ficat anima mea

me-a, Ma-gui-ficat anima tua, ma-gui-ficat anima mea, ma-gui-ficat anima mea, ma-gui-ficat anima mea

me-a, Ma-gui-ficat anima me-a, ma-gui-ficat anima me-a, ma-gui-ficat anima me-a, ma-gui-ficat anima me-a

cresc.

51

f deciso

Coro

f deciso

... In De-o salu-ta-ri me-o va-lu-

8 me-us, spi-ritus me-us in De-o Ja-lu-ta-ri, sa-lu-

ta-vit spi-ritus me-us in De-o Ja-lu-ta-ri me-o, sa-lu-

57

4/4 6

Coro

salu-ta-ri me-o, ma-gni-fi-cat, ma-

ta-ri me-o, ma-gni-fi-cat, ma-

8 ta-ri me-o, ma-gni-fi-cat, ma-

ta-ri me-o ma-gni-fi-cat ma-

Pf.

61

24

Handwritten musical score for measures 61-64. The score includes vocal lines and piano accompaniment. The lyrics are: *qui-fi-cat, ma-qui-fi-cat, ma-qui-fi-cat, qui-fi-cat, ma-qui-fi-cat, ma-qui-fi-cat, qui-fi-cat, ma-qui-fi-cat, ma-qui-fi-cat.*

The score features a Soprano (Sopr.) line, a Contralto (C. alto) line, and a Piano (P.) section with treble and bass staves. The piano part includes a complex arpeggiated accompaniment in the right hand and a bass line in the left hand. There are dynamic markings such as *pp* and *f*, and a circled *f* marking above the Soprano line in the second measure.

64 $\frac{2}{4}$ 7

Handwritten musical score for measures 64-67. The score includes vocal lines and piano accompaniment. The lyrics are: *in De-o Jalu-ta-ri, in De-o Ja-lu-ta-ri, Et ex-sulta-vit Spi-ri-tus meus in De-*

The score features a Soprano (Sopr.) line, a Contralto (C. alto) line, and a Piano (P.) section with treble and bass staves. The piano part includes a complex arpeggiated accompaniment in the right hand and a bass line in the left hand. There are dynamic markings such as *f* and *pp*.

70

8

Handwritten musical score for page 8, measures 70-74. The score includes vocal staves and piano accompaniment. The lyrics are: "Saluta-ri me-o, ... Spiritus meus in De-o" and "Et ex-sul-ta-vit spi-ri-tus me-us, in De-o salu-ta-ri". The music is in a major key with a common time signature. Dynamics include *f* (forte) and *p* (piano). There are some handwritten annotations, such as a circled 'p' in the second vocal staff.

77

9

Handwritten musical score for page 9, measures 77-81. The score includes vocal staves and piano accompaniment. The lyrics are: "Saluta-ri, Saluta-ri meo, Ma-gni-fi-cat, ma-gni-fi-cat, ma-" and "spi-ri-tus me-us, Ma-gni-fi-cat, ma-gni-fi-cat, ma-". The music is in a major key with a common time signature. Dynamics include *ff* (fortissimo) and *f* (forte). There are some handwritten annotations, such as a circled '3/4' and a circled '9'.

82

dim.

glorificat anima mea Dominum, ma-
dim. glorificat, ma-
 glorificat, ma-
dim. glorificat, ma-
dim. glorificat, ma-
dim.

Coro

86

mf

glorificat anima mea Dominum, ma-
mf glorificat anima mea,
mf glorificat anima mea,
mf glorificat anima mea,
mf glorificat anima mea,
mf glorificat anima mea,
mf

mf

mf

91

3
4

2
4

p Et ex-sul-tavit spi-ritus meus in De-o sa-lu-ta-ri, in De-o sa-lu-ta-ri me-

p Et ex-sul-tavit spi-ritus meus in De-o sa-lu-ta-ri, in De-o sa-lu-ta-ri me-

p Et ex-sul-tavit spi-ritus meus in De-o sa-lu-ta-ri, in De-o sa-lu-ta-ri me-

p Et ex-sul-tavit spi-ritus meus in De-o sa-lu-ta-ri, in De-o sa-lu-ta-ri me-

Et ex-sul-tavit spi-ritus meus in De-o sa-lu-ta-ri, in De-o sa-lu-ta-ri me-

99

11

4
4

p Ma-

p Ma-

p Ma-

p Ma-

p Ma-

4/4 12

107

Handwritten musical score for measures 107-110. The score is written for a choir and piano accompaniment. It consists of five staves. The top four staves are for the choir parts (Soprano, Alto, Tenor, Bass), and the bottom staff is for the piano accompaniment. The lyrics are: "quificat anima mea, ma-gnificat anima mea, ma-gnificat anima mea, ma-gnificat anima mea, ma-gnificat anima mea, ma-gnificat anima mea, ma-gnificat anima mea, ma-gnificat anima mea." The dynamics are marked as *mp*, *mf*, and *pprof*. The piano accompaniment is marked with a piano (*p*) dynamic.

110

3/4

Handwritten musical score for measures 110-113. The score is written for a choir and piano accompaniment. It consists of five staves. The top four staves are for the choir parts (Soprano, Alto, Tenor, Bass), and the bottom staff is for the piano accompaniment. The lyrics are: "quificat anima mea Do-mi-num, Do-mi-num, Do-mi-num, quificat anima mea Do-mi-num, Do-mi-num, Do-mi-num, quificat anima mea Do-mi-num, Do-mi-num, Do-mi-num, quificat anima mea Do-mi-num, Do-mi-num, Do-mi-num." The dynamics are marked as *f*. The piano accompaniment is marked with a piano (*p*) dynamic.

114 *Cres.* 4 4 *ff* 2 4

Coro

Do-mi-num, *cresc.* Do-mi-num, ma-gni-fi-*cat!*
 Do-mi-num, *cresc.* Do-mi-num, ma-gni-fi-*cat!*
 Do-mi-num, *cresc.* Do-mi-num, ma-gni-fi-*cat!*
 Do-mi-num, *cresc.* Do-mi-num, ma-gni-fi-*cat!*

Pf. *cresc.* *ff*

118

Coro

Pf.

II.

♯ *Lento* $\text{♩} = 50$

Soprano
mf
 Qui - a re - spexit, qui - a re - spexit, qui - a re -

Pf.
p

13

♯
 spexit humilitatem au-
 cul-
 lae su-ae, Qui - a re -

Pf.
mp cresc.
 m.d. ♩ ♩ ♩ ♩

♯
 spe-xit, Qui - a re -

Pf.

10

S. solo

spexit,

longa

p

Qui - a re - spexit humili - ta - tem ancillae

Pf.

13

S. solo

su - ae :

(3) *Con moto* $\text{♩} = 120$

(4)

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

Pf.

(2)

mf

18

S. solo

ec - ce, ec - ce, be - a - tam me dicent, be - a - tam me dicent, me

Pf.

24

14

S. solo

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

Pf.

30

S. solo

Ec-ce, ec-ce, ecce e-nim ex hoc be-a-tam, ec-ce, ec-ce, me

Pf.

36

S. solo

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

Pf.

42

15

S. solo 

Pf. 

48

S. solo 

Pf. 

16

54

S. solo 

Pf. 

60

S. Solo

o - mes 6 - mes, o - mes genera - ti -

Pf.

ppp f

66

17

S. Solo

o - mes Ec - ce

Pf.

72

S. Solo

ec - ce, ecce enim ex hoc be - a - tam, be - a - tam me di -

Pf.

18

78

S. solo

cent, 6 - mnes generati - o - nes,

Pf.

mp

19

84

S. solo

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

Pf.

f

20

91

S. solo

nes

Pf.

mf

mp

99

Solo

Ec-ce, ec-ce, me di-cent be-a-tum, be-a-tum me

mf

107

Solo

dicent, be-a-tum, be-a-tum, be-a-tum me di-cent.

attacca

III.

(4/4) Maestoso ♩ = 84

Handwritten musical score for the first system. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'Maestoso' with a quarter note equal to 84 beats per minute. The key signature is one flat (B-flat major/D minor). The vocal parts begin with a rest of six measures, followed by the lyrics 'mnes,'. The piano accompaniment starts with a melodic line in the right hand and a bass line in the left hand. The score is divided into three measures, each ending with a 'dim.' (diminuendo) marking.

(4)

lute

Handwritten musical score for the second system, featuring a four-part vocal choir and piano accompaniment. The tempo is marked '(4)' and the key signature is one flat. The vocal parts have lyrics: 'mnes, o-mnes genera-ti-o-'. The piano accompaniment includes a melodic line and a bass line. The score is divided into three measures, with the word 'lute' written above the piano part in the second measure.

3
4

mp p **cresc.**

nes, ... Ma- qui-fi-cat, ma- qui-fi-cat, ma- quificat anima mea

mp p **cresc.**

nes, ... Ma- qui-fi-cat, ma- qui-fi-cat, ma- quificat anima mea

mp p **cresc.**

nes, ... Ma- qui-fi-cat, ma- qui-fi-cat, ma- quificat anima mea

mp p **cresc.**

nes, ... Ma- qui-fi-cat, ma- qui-fi-cat, ma- quificat anima mea

f

Do- mi-num ...

Do- mi-num ...

Do- mi-num ...

Do- mi-num ...

Do- mi-num ...

f

Do- mi-num ...

Do- mi-num ...

attacca

13 Allegretto, con gioia $\text{♩} = 116$

Ms. Solo

Musical score for measures 13-17. The vocal line (Ms. Solo) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains two circled measure numbers: 14 and 34. The piano accompaniment (Pf.) is in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. It includes dynamic markings *mf, grazioso* and *copp.* (crescendo). The piano part features a rhythmic pattern of eighth notes and quarter notes.

18

Ms. Solo

Musical score for measures 18-21. The vocal line (Ms. Solo) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a circled measure number 4 and a boxed measure number 23. The lyrics "Qui - a fe - cit" are written below the vocal line. The piano accompaniment (Pf.) is in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. It includes a *mf* dynamic marking and features a rhythmic pattern of eighth notes and quarter notes.

22

Ms. Solo

Musical score for measures 22-25. The vocal line (Ms. Solo) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three circled measure numbers: 34, 44, and 34. The lyrics "mi - hi ma - gua," are written below the vocal line. The piano accompaniment (Pf.) is in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. It includes a *mf* dynamic marking and features a rhythmic pattern of eighth notes and quarter notes.

27 4/4

Ms. Solo

31 4/4 24

Ms. Solo

Qui-a fecit mi-li ma-gna, ma-

35 2/4 3/4 25 1/4

Ms. Solo

gna,

Ms. solo (39) 1/4

Pfo.

Ms. solo (44) 4/4 26 (47)

ma-

Pfo.

Ms. solo (48) 3/4 1/4 3/4

ma,

Pfo.

(57) (3/4)

Mus. solo

(4/4)

Pf.

* (56)

Podissimo più mosso, con bravura $\text{♩} = 126 - 132$

Coro

60

Coro

Sanctum nomen eius,
f *leggero*
 Qui po- tens est, et sanctum nomen e-ius, et sanctum nomen
 e-ius
f *leggero*
 Qui po- tens est, et sanctum nomen eius, et

63

Coro

Pf.

e-ius et sau-
 ctum, et san- ctum no- men
 ctum, sau- ctum no- men
 sanctum nomen eius, sau- ctum no- men e-ius, no-

Qui

28

66

po- tens est et sanctum nomen ejus, et sanctum nomen ejus, et
 ejus,
 Coro
 e- jus, qui po- tens est et sanctum nomen ejus et sanctum nomen
 meum ejus,
 Pf. 9

69

sau- otum, et sau- ctum, et
 Coro
 sau- ctum, sau- ctum, sanctum no- men e- jus, sanctum,
 e- jus, sau- ctum sanctum no- men e- jus, sanctum,
 sau- ctum sau- ctum, sanctum no- men e- jus, sanctum,
 Pf. 9

72

Sancta no-men ejus, et sanctum no-men ejus, et sanctum no-men ejus, no-men e- jus, sanctum no-men e- jus, sanctum.

74

et sanctum no-men e- jus, et sanctum no-men e- jus, et sanctum no-men e- jus, et sanctum no-men e- jus, et sanctum no-men e- jus.

76 34

Handwritten musical score for measures 76-77. The score is written on five staves. The top staff is a vocal line with lyrics "jus. Jan-ctum!". The second staff is labeled "Coro" and also has lyrics "jus. Jan-ctum!". The third staff is a piano accompaniment line with lyrics "jus. Jan-ctum!". The fourth and fifth staves contain complex musical notation, including chords and melodic lines. The key signature is two sharps (F# and C#). The time signature is 3/4. The measure number "76" is circled in the top left, and "34" is circled in the top right.

30

78 1 3

Ms. solo $\frac{3}{4}$ Tempo primo $\text{♩} = 116$

Handwritten musical score for measures 78-81. The score is written on two staves. The top staff is labeled "Ms. solo" and the bottom staff is labeled "P.F.". The tempo is marked "Tempo primo" with a quarter note equal to 116. The key signature is two sharps (F# and C#). The time signature is 3/4. The P.F. part is marked "mf grazioso". The measure number "78" is circled in the top left, and "1 3" are circled in the top right. The page number "30" is written in a box at the top center.

82

Ms. Solo

Pf.

85

Ms. Solo

4/4

3/4

... Qui - a fe - cit mi - li ma - gua

Pf.

88

Ms. Solo

Pf.

IV.

Maestoso $\text{♩} = 108$

f Et mi-seri-cor-diae e- jus,

f Et mi-seri-cor-diae e- jus,

Pf. *poco f*

5

31

mf *crec.* mi-seri-cor-diae e- jus a pro-ge-ni-e in pro-ge-ni-es, a pro-
mf *crec.*

mf *crec.* mi-seri-cor-diae e- jus a pro-ge-ni-e in pro-ge-ni-es, a pro-

Pf. *mf*

5

ff ge-ni-e in pro-ge-ni-es,

ff ge-ni-e in pro-ge-ni-es,

ff

13 32

S. Solo *mp*
 a pro-ge-wi-e in pro-ge-wi-es, a pro-

Ms. Solo *mp*
 a pro-ge-wi-e in pro-ge-wi-es, a pro-

Pf. *mf* *mp*

17 33

S. Solo
 ge-wi-e in pro-ge-wi-es ti-men-ti-bus cum ti-

Ms. Solo
 ge-wi-e in pro-ge-wi-es ti-men-ti-bus e-um ti-

Pf. *pp*

21

S. Solo
 men-ti-bus e-um,

Ms. Solo
 men-ti-bus e-um,

Pf. *p* *cresc.*

34

25

S. Solo *f* Et miser. cordia e- jus, miseri- cor- di-a *p*

M. Solo Et miser. cor- di-a e- jus, miseri- cor- di-a

29

S. Solo *f* e- jus a pro- e- jus... ti- men- ti- bus e- jus *p*

M. Solo e- jus a pro- e- jus... ti- men- ti- bus e- jus. *p*

Pf. *f* *p*

affrett.

V.

Maestoso $\text{♩} = 108$

Coro

Fe- cit po- ten- ti- am in brac- chi- o

4

35

Coro

Ju- o, Fe- cit po- ten- ti- am in brac- chi- o

8

Canto

Fe- cit po- ten- ti- am in brac- chio

Fe- cit po- ten- ti- am in brac- chio

Ju- o, Fe - cit po- ten- ti- am in brac- chio

Ju- o, Fe - cit po- ten- ti- am in brac- chio

Poco più mosso, allegro ♩ = 116

12

Ju- o, Di- sper- dit su- per- bos, di- sper-

Ju- o, Di- sper- dit su- per- bos, di- sper-

Ju- o, Di- sper- dit su- per- bos, di- sper-

Ju- o, Di- sper- dit su- per- bos, di- sper-

p poco p, leggero

poco f, leggero

poco f, leggero

(attacca)

legua colombiana

15

Coro

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

sper- sit su- per- bis, di- sper- *no f legato* sit di-

di- sper- dit su- per- bis

Pf.

37

19

no f, legato

Di- sper- tit su- per- bis, di- sper-

sper- tit, di- sper- tit, di- sper- tit su- per-

sper- tit, di- sper- tit, di- sper- tit, di- sper- tit, di- sper-

sper- tit, di- sper- tit, di- sper- tit, di- sper- tit, di-

sper- tit, di- sper- tit, di- sper- tit, di- sper- tit, di-

Coro

Pf.

Drága fejedelmünk (Vallás)

23

1/4 1/4

1/4 1/4

Iti, di - sper -

sit, di -

speriti di -

sper - sit,

Coro

dit, disperit, di -

sperit, disperit, di -

sperit, di - sper -

o sperit, disperit di -

sperit, disperit, di -

sperit, di - sper - sit di - per - bos, di -

sperit, di - sperit, di - sperit, disperit, di - sperit, di - sper -

38

27

di - sperit di - per - bos, di - sper -

Coro

sit, di - sper - sit

di - sperit, di - sperit, disperit,

o sper - sit

di - sperit, di - sperit, disperit,

sit, di - sper - sit,

dit,

di - sper - sit di - per - bos, di -

31

2/4 4/4

39

Coro

dit di- sperit, di- sperit, di-

Di- sper- sit su- per- bos, di- sper-

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

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

35

2/4 4/4

Coro

sper- sit, di- sper- sit, di- sperit super- bos, di- sper-

sit, di- sper- sit, di- sper- tit, di- sper- tit, di- sperit, di- sperit, di-

sperit, di- sperit, di- sperit, di- sperit, di- sperit, di- sperit, di- sperit, di- sperit, di-

sperit, di- sperit, di- sperit, di- sperit, di- sperit, di- sperit, di- sperit, di- sperit, di-

40

39

2/4

4/4

Coro

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

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

sperit, di - sperit,

sperit, di - sper - tit su - per - bas, di - sper -

Pf

43

Coro

di - sper - sit su - per - bas, di - sper - sit su - per - bas, di - sper - tit,

sit di - sper - sit, di - sper - sit su - per - bas, di - sper - tit, di - sper - sit, di - sper - sit, di - sper -

sper - tit su - per - bas, di - sper - sit, di - sper - sit, di - sper -

sit, di - sper - sit,

di -

Pf

47

di- sper- vit su- per- bos, di- sper- dit su- per- bos, di- sper- vit

Coro

Uper- vit

Uper- vit sa- per- bos, di- sper- vit,

Pf.

50

Uper- vit su- per- bos, di- sper- vit, di- sper- vit, di- sper- vit, di- sper- vit, di- sper- vit, di- sper- vit

Coro

Uper- vit, di- sper- vit, di- sper- vit, di- sper- vit, di- sper- vit, di- sper- vit

Pf.

cresc. ff

142

♩ = $\frac{4}{4}$

(J3)

f cresc.

f cresc.
molto

f cresc.

f cresc.

f cresc.

Coro

spersit superbas, di- sper- dit superbas, di- sper-
 sperit, di- sper- dit, di- sperit, dispersit di- sperit, dispersit, di-
 sit, di- sperit, di- sperit, dispersit, di- sperit, dispersit, di-
 dit, di- sperit, di- sperit, dispersit, di- sperit, dispersit, di-

♩

(J7)

f

f

f

Coro

sit, di-
 sperit dispersit, di- sperit dispersit, di- sper- sit, di-
 sperit, dispersit, di- sperit, di- sperit, di- sper- sit, di-
 sperit, di- sperit, di- sperit, di- sperit, di- sper- sit, di-

♩

60

4/3

2/4

4/4

pp

Super-bit-ku-per-bos men-te cor-dis su-i, men-te cor-dis
 unite

Coro
 Super-bit Super-bos men-te cor-dis su-i, men-te cor-dis

8
 Super-bit Super-bos men-te cor-dis su-i, men-te cor-dis

Super-bit-ku-per-bos men-te cor-dis su-i, men-te cor-dis

pp

Super-bit-ku-per-bos men-te cor-dis su-i, men-te cor-dis

Coro
 Super-bit Super-bos men-te cor-dis su-i, men-te cor-dis

8
 Super-bit Super-bos men-te cor-dis su-i, men-te cor-dis

Super-bit-ku-per-bos men-te cor-dis su-i, men-te cor-dis

VI. Moderato $\text{♩} = 84 \text{ con}$

Mus. Solo

5

10

Mus. Solo

De-po-su-

Ms. Solo

15 9/8 6/8 9/8 6/8

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

Ms. Solo

19 6/8 9/8 6/8 46

ten-tes de se-de et ex-al-ta-vit hu-mi-les, ex-

Ms. Solo

24 9/8 6/8

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

Ms. Solo

29 $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ 47 $\frac{9}{8}$ $\frac{6}{8}$

... de-po-ju- it po- ten- tes

Ms. Solo

34 $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$

De-po-ju- it po- ten- tes de se-de et ex-al-

Ms. Solo

39 $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$

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

45 6 8 12 8 48

Con calore

S. Solo
E - su - ri - en - tes im - ple - vit

M. Solo
... Depo - sit - it po - ten - tes.

Pf.

50 49

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

Pf.

54 50

S. Solo
bo - nis, bo - nis et di - vi - tes di - mi - sit in -

Pf.

57

S. Solo

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

Pf.

60

S. Solo

a-nes.

Pf.

mp

68

64

S. Solo

Ms. Solo

De-po-su-it po-ten-tes de-re-de, so-lu-po-ju-it po-

Pf.

mf

57

68

68

68

Ms. Solo

69

9/8

9/8

6/8

9/8

6/8

ten-tes de se-de et ex-al-ta-vit hu-mi-les, ex-al-

Ms. Solo

74

9/8

6/8

9/8

6/8

6/8

ta-rit humiles ... Deo-buit potentes...

VII.

3/4 Adagio, $\text{♩} = \text{cca } 56$

p

Su-sce-pit Y-sra-él pu-e-rum su-um

Coro
Su-sce-pit Y-sra-él pu-e-rum su-um

Su-sce-pit Y-sra-él pu-e-rum su-um

Su-sce-pit Y-sra-él pu-e-rum su-um

p ad libitum senza accompagnamento

52

8

mf

re-cor-da-tus mi-se-ricordi-ae su-ae sic-ut lo-cu-tus est

Coro
mf re-cor-da-tus mi-se-ricordi-ae su-ae sic-ut lo-cu-tus est

mf re-cor-da-tus mi-se-ricordi-ae su-ae sic-ut lo-cu-tus est

mf re-cor-da-tus mi-se-ricordi-ae su-ae sic-ut lo-cu-tus est

15 *poco f* 2/4

ad pa-tres no-stra A-bra-ham et semi e-jus

Coro

ad pa-tres no-stra A-bra-ham et semi e-jus

ad pa-tres no-stra A-bra-ham et semi e-jus

ad patres no-stra A-bra-ham et semi e-jus

20 3/2 3/4 3/2 Non isur etel.

in Jae-cu-la. la.

Coro

in Jae-cu-la. la.

in Jae-cu-la. la.

in Jae-cu-la. la.

VIII.

4/4 Allegro aperto $\text{♩} = 116$

Soprano Solo

Messa-Soprano Solo

Glo-ria, glo-ria,

Coro

Pf.

f leggiero

mf

4

S. Solo

Ms. Solo

glo- ri-a, glo- ri-a, glo- ri-a, glo- ri-a,

8

S. Solo

Ms. Solo

glo- ri-a, glo- ri-a, glo- ri-a, glo-

11

S. Solo

Ms. Solo

ri-a, glo- ri-a, glo- ri-a, glo- ri-a, glo- ri-a

glo- ri-a, glo- ri-

14

J. Solo *glo-ri-a glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,*

Ms. Solo *a, glo-ri-a, glo-ri-a, glo-ri-a,*

Handwritten musical score for system 14. It consists of three staves. The top staff is for the vocal soloist (J. Solo) in G major, with lyrics: "glo-ri-a glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,". The middle staff is for the mezzo-soprano soloist (Ms. Solo) in G major, with lyrics: "a, glo-ri-a, glo-ri-a, glo-ri-a,". The bottom two staves are for piano accompaniment, showing chords and melodic lines in G major.

17

55

J. Solo *Glo-ri-a, glo-ri-a,*

Ms. Solo *Glo-ri-a glo-ri-a,*

Handwritten musical score for system 17. It consists of three staves. The top staff is for the vocal soloist (J. Solo) in G major, with lyrics: "Glo-ri-a, glo-ri-a,". The middle staff is for the mezzo-soprano soloist (Ms. Solo) in G major, with lyrics: "Glo-ri-a glo-ri-a,". The bottom two staves are for piano accompaniment, starting with a forte (f) dynamic. The piano part features a rhythmic accompaniment with chords and moving lines.

20

J. Solo *glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,*

Ms. Solo *glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,*

Handwritten musical score for system 20. It consists of three staves. The top staff is for the vocal soloist (J. Solo) in G major, with lyrics: "glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,". The middle staff is for the mezzo-soprano soloist (Ms. Solo) in G major, with lyrics: "glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,". The bottom two staves are for piano accompaniment, showing chords and melodic lines in G major.

23 56

J. Solo

Ms. Solo *poco f*

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

mf

26

J. Solo

Ms. Solo

Glo- ri- a Pa- tri

mf

29

3 57

J. Solo

Ms. Solo

et Fi- li- o, Pa- tri et Fi- li-

Pa- tri et Fi- li-

32

4

S. Solo
o, et Spi-ri-tu-i San-cto

M. Solo
o, et Spi-ri-tu-i San-cto,

Pf.

36

gloria, gloria, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,

glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,

58

S. Solo
glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,

M. Solo
glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,

Pf.

39

59

Handwritten musical score for measures 39-41. It features three staves: Soprano (S. solo), Alto (Ms. solo), and Piano (Pf.). The lyrics are: "glo-ri-a, glo-ri-a, Pa-tri, et Fi-li-o". The music includes dynamic markings such as *cresc.* and *pp*. The key signature has one flat (B-flat), and the time signature is 4/4.

42

Handwritten musical score for measures 42-44. It features three staves: Soprano (S. solo), Alto (Ms. solo), and Piano (Pf.). The lyrics are: "Spi-ri-tu-i San-cto, glo-ri-a, glo-ri-a,". The music includes dynamic markings such as *f*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

49

60

J. Solo
 glo-ri-a!

Ms. Solo

ff *fermo*

Sic- ut e- rat in prin- ci- pio,

ppmf

Coro

Pf.

53

Handwritten musical score for system 53. It features a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "in principio et nunc et semper, sic ut erat in prin-ci-pio". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *f* and *ff*. There are various musical markings such as slurs and accents.

71.

Handwritten musical score for the piano accompaniment of system 53. It shows the right and left hand parts with chords and rhythmic patterns. Dynamics include *f* and *ff*. There are various musical markings such as slurs and accents.

61

58

Handwritten musical score for system 58. It features a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "in prin-ci-pio et nunc et sem-per, sic ut e-rat". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *f*. There are various musical markings such as slurs and accents.

Handwritten musical score for the piano accompaniment of system 58. It shows the right and left hand parts with chords and rhythmic patterns. Dynamics include *f* and *mf*. There are various musical markings such as slurs and accents.

62

f cresc.

Coro

in prin-ci-pi-o, in prin-ci-pi-o, prin-ci-pi-o,

cresc.

Pf.

65

62

f cresc.

S. Solo
M. Solo

Gla-ria, glo-ri-a, glo-ri-a, > glo-

Coro

... prin-ci-pi-o, Sic-ut e-rat

prin-ci-pi-o, Sic-ut e-rat

prin-ci-pi-o, Sic-ut e-rat

f (poco in rilievo)

Sic-ut e-rat in prin-ci-pi-o,

Pf.

68

S. solo
M. solo

cres.

ri-a, glo- ri-a, glo- ri- ri-a, glo- ri-a, glo-

Solo: sic- ut... et nunc et sem-per, et

Coro: sic- ut... et nunc et sem-per et

8 sic- ut... et nunc et sem-per et

in prin- ci-pi-o et nunc et sem-per et

cres.

71

63

3

S. solo
M. solo

ri-a, glo- ri-a!

Solo: sem-per, sem-per, sem-per!

Coro: sem-per, sem-per, sem-per!

8 sem-per, sem-per, sem-per!

sem-per, sem-per sem-per nunc et

f marc.

84

Coro

Pf.

Handwritten musical score for measures 84-86. The score is written on five staves. The top staff is the vocal line with lyrics: "rum, in JAE-cu-la JAE-cu-lo- rum, in JAE-cu-lo rum, in JAE-cu-la". The second staff is the alto vocal line with lyrics: "lo- rum, in JAE-cu-la". The third staff is the tenor vocal line with lyrics: "lo- rum, in JAE-cu-la". The fourth staff is the bass vocal line with lyrics: "lo- rum in JAE-cu-la JAE-cu-lo- rum". The fifth staff is the piano accompaniment. Dynamics include *mf* and *f*. A circled measure number "84" is at the top left, and a circled measure number "85" is at the top right.

87

Coro

Pf.

Handwritten musical score for measures 87-89. The score is written on five staves. The top staff is the vocal line with lyrics: "JAE-cu-lo- in JAE-cu-la JAE-cu-". The second staff is the alto vocal line with lyrics: "JAE-cu-lo- rum, in JAE-cu-la JAE-cu-". The third staff is the tenor vocal line with lyrics: "JAE-cu-lo- rum, in JAE-cu-la JAE-cu-". The fourth staff is the bass vocal line with lyrics: "JAE-cu-lo- rum in JAE-cu-la". The fifth staff is the piano accompaniment. Dynamics include *mf*, *f*, and *mf*. A circled measure number "87" is at the top left, and a circled measure number "88" is at the top right.

90

Handwritten musical score for measures 90-93. The score includes vocal parts for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The lyrics are: "lo-rum, in sae-cu-la sae-cu-lo-rum, nunc et sae-cu-lo-rum, in sae-cu-la sae-cu-lo-rum, nunc et". The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. Dynamics include *p* and *pp*.

94

Handwritten musical score for measures 94-97. The score includes vocal parts for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The lyrics are: "sem-per, nunc et sem-per, nunc et sem-per, nunc et sem-per, unite sem-per." The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. Dynamics include *p* and *pp*. Performance markings include *cresc. poco a poco* and *unite*.

67

99

Coro

ff.

nunc et semper, nunc et semper, nunc et semper, nunc et semper, nunc et semper

2 3

104

Coro

semper, nunc et semper, et in semper, et in semper, et in semper, et in semper

2 3

112 (3) 68

Jae-cu-la Jae-cu-lo-rum, Jae-cu-la Jae-cu-lo-rum,
 Jae-cu-la Jae-cu-lo-rum, Jae-cu-la Jae-cu-lo-rum,
 Jae-cu-la Jae-cu-lo-rum, Jae-cu-la Jae-cu-lo-rum,
 Jae-cu-la Jae-cu-lo-rum, Jae-cu-la Jae-cu-lo-rum,

116 f (4)

Jae-cu-la Jae-cu-lo-rum,
 Jae-cu-la Jae-cu-lo-rum,
 Jae-cu-la Jae-cu-lo-rum,
 Jae-cu-la Jae-cu-lo-rum,

Coro



121

f
Solo
A-men, A-men, A-men, A-men, A-men, A-men,

Mr. Job
A-

f
A-men, A-men, A-men, A-men, A-men, A-

f
Canto
A-men,

f
A-men, A-men, A-men, A-men

f
A-men

f
Piano accompaniment staff with chords and notes.



125

S.
Solo

Handwritten musical notation for the Soprano Solo part. It features a treble clef and a key signature of one sharp (F#). The melody consists of a series of notes, with lyrics "A - men, A -" written below. A dynamic marking "dim." is placed above the first measure.

Ms.
Solo

Handwritten musical notation for the Mezzo Solo part. It features a treble clef and a key signature of one sharp (F#). The melody consists of a series of notes, with lyrics "A - men, A - men, A - men, A - men, A -" written below. Dynamic markings "dim." are placed above the first and third measures.

Coro

Handwritten musical notation for the Chorus part, consisting of four staves. The top staff is in treble clef with a key signature of one sharp (F#), containing lyrics "men, A -" and "men, A -". The second staff is in treble clef with a key signature of one sharp (F#), containing lyrics "A -" and "men, A -". The third staff is in bass clef with a key signature of one sharp (F#), containing lyrics "A -" and "men, A -". The bottom staff is in bass clef with a key signature of one sharp (F#), containing lyrics "A -" and "men, A -". Dynamic markings "dim." are placed above the first and third measures of the top two staves.

Pf.

Handwritten musical notation for the piano accompaniment. It features a grand staff with treble and bass clefs and a key signature of one sharp (F#). The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line with notes and rests.

129

70

S. Solo
H. Solo

mus.
mp
A-men, A-men, A-men, A-men
mp
A-men, A-men, A-men, A-men
sup
A-men, A-men, A-men, A-men
sup
A-men, A-men, A-men, A-men
p
p
p

133

Coro

Pf.

pp
A-
pp
A-
pp
A-
pp
A-
pp
A-
FINE

<u>I.</u> Coro	pag. 1
<u>II.</u> Soprano solo	14
<u>III.</u> Coro e Mezzosoprano solo	21
<u>IV.</u> Duetto : S. solo e Ms. solo	32
<u>V.</u> Coro	35
<u>VI.</u> Ms. solo, S. solo	44
<u>VII.</u> Coro	50
<u>VIII.</u> Finale, Tutti	52