

Magnificat

für Soli, Chor, Orchester und Orgel

Schubert's Werke.

componirt von

№ 11.

FRANZ SCHUBERT.

Allegro maestoso.

(Den 25. September 1816.)

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Oboi.** (Two staves, marked *ff*)
- Fagotti.** (Two staves, marked *ff*)
- Trombe in C.** (Two staves, marked *ff*)
- Timpani in C. G.** (Two staves, marked *ff*)
- Violino I.** (Two staves, marked *ff*)
- Violino II.** (Two staves, marked *ff*)
- Viola.** (Two staves, marked *ff*)
- Soprano.** (One staff, marked *ff*)
- Alto.** (One staff, marked *ff*)
- Tenore.** (One staff, marked *ff*)
- Basso.** (One staff, marked *ff*)
- Violoncello, Basso ed Organo.** (Two staves, marked *ff*)

The score includes dynamic markings such as *ff* (fortissimo) and *Ma -* (Maestoso). The bottom of the page features a series of numbers: 2, 6, 6, 4, - 3.

g - ni - fi - cat a - ni - ma me - a Do - mi - num, et ex - ul - ta - vit spi - ri - tus

g - ni - fi - cat a - ni - ma me - a Do - mi - num, et ex - ul - ta - vit spi - ri - tus

6 2 6 5 3 6 4 3 6 5 5b 6

me - us in De - o sa - lu - ta - ri me - o, ma - gni - fi - cat, ma -

me - us in De - o sa - lu - ta - ri me - o, ma - gni - fi - cat, ma -

4 # 6 5 6 # 6 4 3

Piano accompaniment for the first system, featuring treble and bass staves with intricate rhythmic patterns and chordal textures.

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

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

Vocal staves for the first system, including lyrics and piano accompaniment. The lyrics are: gni - - fi - cat a - - ni - ma me - - a Do - - - mi - - num,.

Piano accompaniment for the second system, including treble and bass staves with complex rhythmic patterns.

qui - - a re - spe - - xit hu - - mi - li - ta - - tem an -

qui - - a re -

qui - - a re - spe - - xit

qui - - a re - spe - - xit hu - - mi - li -

Vocal staves for the second system, including lyrics and piano accompaniment. The lyrics are: qui - - a re - spe - - xit hu - - mi - li - ta - - tem an - qui - - a re - qui - - a re - spe - - xit qui - - a re - spe - - xit hu - - mi - li -

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

7 6 5# 6 6 6 # 5 6 4 3 2# 4
 4 4 4 4 4 4 4 4 4 4 4 4

6 4 4 3 5 6 6 5b 6
 4 4 4 4 4 4 4 4

ec - - - ce e - - nim ex hoc me be -
 ec - - - ce e - - nim ex hoc me be - a - tam di - cent o - - - mnes
 ec - - - ce e - - nim ex hoc me be - a - tam di - cent
 ec - - - ce e - - nim ex hoc me be - a - tam di - cent o - - - mnes gen - - tes,

6 4 sb 2 6 7 6 4 6 4 2

a - tam di - cent o - mnes gen - - - tes, ec - - - ce e - - nim ex
 gen - - - tes, ec - - - ce e - - nim ex hoc me be -
 o - - mnes gen - - tes, ec - - - ce e - - nim ex hoc me be - a - tam di - cent
 ec - - - ce
 Tutti

7b 4 # 6 4 sb 2 4 6 8

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand.

hoc me be - a - tam di - cent o - mnes gen - tes. Ma - -
 a - tam di - cent o - mnes gen - tes.
 o - mnes gen - tes. Ma - -
 e - nim ex hoc me be - a - tam di - cent omnes gen - tes.

5# 3 2# 4 6 7 8
 4 5#

Second system of musical notation, including vocal lines and piano accompaniment. The piano part continues with the arpeggiated figure.

gni - fi - cat a - ni - ma me - a Do - mi - num, et ex - ul - ta - vit spi - ri - tus
 gni - fi - cat a - ni - ma me - a Do - mi - num, et ex - ul - ta - vit spi - ri - tus

6 2 6 6 3 6 4 3 6 8 6
 5b 6

me - - us in De - o sa - lu - ta - ri me - - o, ma - - gni - - fi - cat, ma - -

me - - us in De - o sa - lu - ta - ri me - - o, ma - - gni - - fi - cat, ma - -

4 6 6 6 # 6 4h

gni - - fi - cat a - - ni - ma me - - a in Do - - - mi - no, ma - -

gni - - fi - cat a - - ni - ma me - - a in Do - - - mi - no, ma - -

7 7h 6 4 3

This musical score is for a choral and instrumental piece. It consists of two systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "gni - - - fi - - - cat in Do - - - - - mi - -". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system continues the piano accompaniment and includes two vocal lines with the word "no!" written below them. The piano accompaniment continues with similar complex rhythmic patterns. The score is written in a key with one sharp (F#) and a common time signature (C). The vocal lines are in a soprano and alto range. The piano accompaniment is for a grand piano. The score is numbered 8 (84) in the top left corner. The lyrics are written in a stylized font with hyphens indicating syllable placement. The piano accompaniment is written in a standard musical notation with various note values and rests. The score is arranged in a traditional layout with vocal lines above the piano accompaniment. The first system has four measures, and the second system has four measures. The piano accompaniment is written in a grand staff with a treble and bass clef. The vocal lines are written in a single staff with a soprano and alto clef. The lyrics are written below the vocal lines. The piano accompaniment is written below the vocal lines. The score is numbered 8 (84) in the top left corner. The lyrics are written in a stylized font with hyphens indicating syllable placement. The piano accompaniment is written in a standard musical notation with various note values and rests. The score is arranged in a traditional layout with vocal lines above the piano accompaniment. The first system has four measures, and the second system has four measures. The piano accompaniment is written in a grand staff with a treble and bass clef. The vocal lines are written in a single staff with a soprano and alto clef. The lyrics are written below the vocal lines. The piano accompaniment is written below the vocal lines.

Andante.

Solo

Musical score for the first system, including piano and bass staves with various musical notations like notes, rests, and dynamics.

Musical score for the second system, including piano and bass staves with various musical notations like notes, rests, and dynamics.

Solo

De - po - su - it po - ten - tes de se - de, ex - ul - ta - vit hu - mi -

Solo

De - po - su - it po - ten - tes de se - de, ex - ul - ta - vit hu - mi -

Solo

De - po - su - it po - ten - tes de se - de, ex - ul - ta - vit hu - mi -

Solo

De - po - su - it po - ten - tes de se - de, ex - ul - ta - vit hu - mi -

Musical score for the third system, including piano and bass staves with lyrics and musical notations like notes, rests, and dynamics.

les, e-su-ri-en-tes im-ple-vit bo-nis et di-vites di-mi-sit in-a-

les, e-su-ri-en-tes im-ple-vit bo-nis et di-vites di-mi-sit in-a-

les, e-su-ri-en-tes im-ple-vit bo-nis et di-vites di-mi-sit in-a-

les, e-su-ri-en-tes im-ple-vit bo-nis et di-vites di-mi-sit in-a-

6 2 2 6 6 7b 6 3 - 6 8 - *cresc.* *p* 7b 7b

unis.

nes. Su-sce-pit I-srael

nes. Susce-pit I-srael

nes. Susce-pit I-srael

nes. Suscepit I-srael

9 7b b

pu - erum su - um re - cor - da - tus mi - se - ri - cor - di - ae su - - - ae, si - cut lo -

pu - e - rum su - um re - cor - da - tus mi - se - ri - cor - di - ae su - - ae,

pu - e - rum su - um re - cor - da - tus mi - se - ri - cor - di - ae su - - ae, si - cut lo -

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

7b 6 4 5

cu - tus est ad pa - tres no - stros, A - braham et se - mi - ni e - jus in sae - - - cu -

cu - tus est ad pa - tres no - stros, A - braham et se - mi - ni e - jus in sae - - cu -

unls. 6b 5 4

The first system of the musical score consists of six staves. The top two staves (treble and bass clef) show a complex rhythmic pattern with many sixteenth and thirty-second notes. The middle two staves (treble and bass clef) continue this pattern with some melodic variation. The bottom two staves (treble and bass clef) provide a more rhythmic accompaniment with fewer notes.

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

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

The second system features two vocal lines (Soprano and Alto) and piano accompaniment. The vocal lines are in a higher register and contain the Latin lyrics. The piano accompaniment consists of two staves (treble and bass clef) with a steady rhythmic accompaniment. Below the piano part, there are several figured bass notations: 6 8 3 3, 6 7# 7b 5 3#, 6 5, 6 8 - 8# 8 - 4b 5 3, and 6b 4.

Solo

The third system begins with a 'Solo' section. It features a single melodic line on a treble clef staff, which is highly ornate and fast-moving, consisting of many sixteenth and thirty-second notes. The rest of the system (bass clef and other staves) is mostly empty, indicating that the other instruments are silent during this solo.

sae - - cu - la.

sae - - cu - la.

Tasto solo

The fourth system features two vocal lines (Soprano and Alto) and piano accompaniment. The vocal lines contain the Latin lyrics 'sae - - cu - la.'. The piano accompaniment consists of two staves (treble and bass clef) with a steady rhythmic accompaniment. Below the piano part, there are several figured bass notations: 6 4, 7b 4 5 5 7.

Allegro vivace.

a 2.
 ff
 ff
 ff
 ff
 ff
 Tutti ff.
 Tutti ff. Glo - - ri - a
 Tutti ff.
 Tutti ff. Glo - - ri - a
 unis.
 unis.
 6 6 6 6 4 5 8

a 2.
 a 2.
 Pa - - tri et Fi - li.o et Spi - ri - tu - i san - cto, si - cut e - rat in prin -
 Pa - - tri et Fi - li.o et Spi - ri - tu - i san - cto, si - cut e - rat in prin -
 unis.
 4 - 7 4 8 6 7 4 8 2

The first system of the musical score consists of six staves. The top two staves are vocal lines, and the bottom four staves are piano accompaniment. The music is in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes.

ci - plo et nunc et semper et in sae - - cu - la sae - - - cu - lo - - - rum,

ci - plo et nunc et semper et in sae - - cu - la sae - - - cu - lo - - - rum,

The second system continues the musical score with two vocal lines and piano accompaniment. The lyrics are written below the vocal staves. The piano part includes some figured bass notation: 6, 7, 4b, 3, 8.

The third system of the musical score consists of six staves, primarily piano accompaniment. It includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The piano part features complex rhythmic patterns and some chromaticism.

a - - men.

a - - men.

The fourth system continues with two vocal lines and piano accompaniment. The lyrics "a - - men." are written below the vocal staves. The piano part includes figured bass notation: 6, 5#, 9, 8, 7, 6, 5, 9, 8, 7, 6, 5, 9#, 10, 3#, 3, 6, 6, 4.

The first system of the score features a piano introduction with a complex, flowing melody in the right hand and a steady accompaniment in the left hand. The music is written in a key with one sharp (F#) and a common time signature.

Vocal entries for the first system. The lyrics are: *Glo - ri - a - Fi - li - o et* (Soprano), *Glo - ri - a - Pa - tri,* (Alto), *Glo - ri - a - Fi - li - o,* (Tenor), and *Glo - ri - a - Pa - tri,* (Bass). The system includes performance markings such as *f* and *unis.* at the end.

6 5# 9 8 7 6 5 9 8 7 6 5 9# 8 7 6 5 9 6# 7 6 5 8

The second system of the score continues the piano accompaniment with intricate textures and dynamic markings like *mf* and *2.*

Vocal entries for the second system. The lyrics are: *Spi - ritu.i san - cto, et Spi - ritu.i san - cto, sicut e - rat in prin - ci - pi.o et* (Soprano), *Spi - ritu.i san - cto, et Spi - ritu.i san - cto, sicut e - rat in prin - ci - pi.o* (Alto), *Spi - ritu.i san - cto, et Spi - ritu.i san - cto, sicut e - rat in prin - ci - pi.o* (Tenor), and *Spi - ritu.i san - cto, et Spi - ritu.i san - cto, sicut e - rat in prin - ci - pi.* (Bass). The system includes performance markings such as *mf* and *unis.*

6 7 5 5# 6 4 2

The first system of the musical score consists of six staves. The top two staves are for the piano accompaniment, showing chords and arpeggiated figures. The bottom four staves contain melodic lines for the vocal parts, with various rhythmic patterns and accidentals.

nunc et sem - per et in sae - cu - la sae - cu - lo - rum, a - - men, a - men,
 et nunc et semper et in sae - cu - la sae - cu - lo - rum, a - - men, a - men,
 et nunc et semper et in sae - cu - la sae - cu - lo - rum, a - - men, a - men,
 o et nunc et semper et in sae - cu - la sae - cu - lo - rum, a - - men, a - men,
 unis.

4 2 7 5 3 = 7# 6 4 - 7# 6b 4 2 # 5 3 8 6 4 7# 5 3 6 4 7

The second system continues the musical score with vocal lyrics and piano accompaniment. It includes a set of figured bass notation below the lyrics.

The third system of the musical score consists of six staves. The top two staves are for the piano accompaniment, showing chords and arpeggiated figures. The bottom four staves contain melodic lines for the vocal parts, with various rhythmic patterns and accidentals.

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

The fourth system continues the musical score with vocal lyrics and piano accompaniment. It includes a set of figured bass notation below the lyrics.

5 3 6 7# 6 4 3 2 3 3 3 3 3 3 3 3 3 5 3 6 4 # 5 3 8 6 4 7# 5 3 6 4 7 5 3 6 7# 6 5 4 2

Musical score for the first system. It includes vocal lines and piano accompaniment. The piano part features a prominent arpeggiated texture in the right hand. The vocal lines are in a homophonic setting. The lyrics are:

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

Performance markings include *f*, *fz*, and *Tutti*.

Musical score for the second system. It continues the vocal and piano parts from the first system. The piano accompaniment maintains its arpeggiated texture. The vocal lines continue with the same lyrics.

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

Performance markings include *fz* and *f*.

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

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

6 4 7b 6 4 7b 6 4 4 3 8 6 5 9 6b 7 6 5 9 8 7b 6 5

Glo -

Glo - - - ri - - a - Fi - li - o

Glo - - - ri - - a -

Glo - - - ri - - a - Pa - tri

9 4 10 8 3 3 6 6 4 5 8 6 5 9 6b 7 6 5 9 4 7b 6 5 9 8 7 6b 5

- ri - a - Fi - li - o et Spi - ri - tu - i san - cto,
 Pa - tri et Spi - ri - tu - i san - cto, et Spi - ri - tu - i san - cto,
 et Spi - ri - tu - i san - cto, si - - - cut e - rat in prin -

9 8 7 6 5b 4 6 6b b 6 5b 6 4 3 5b

si - - - cut e - rat in prin - ci - pi - o et nunc et sem - per et in
 si - - - cut e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu -
 - cut e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu -
 ci - pi - o et nunc et sem - per et in sae - cu - la

4 8 5 5 5 5 5 5 5 5 5

saecu - la saecu - lo - rum, a - men, a - - - men, amen, a - - - men, a - men, a - - - men,
 la saecu - lo - rum, a - men, a - - - men, a - - - men, a - men, a - men, a - - - men,
 lo - rum, a - - - men, a - - - men, a - - - men, a - men, a - men, a - - - men,
 saecu - lo - rum, a - - - men, a - - - men, a - - - men, a - - - men, a - men, a - - - men,

5 5 5 7b 7# 6b 4 8 5 3 6 5 8 7 6 5 4b 3 2

Solo
 a - - - men, a - men, a - men, a - - - men, a - men, a - - - men, a - - - men, amen, a - men,
 Solo
 men, a - men, a - men, a - - - men, a - - - men, amen, a - men,
 Solo
 a - - - men, a - men, a - men, a - - - men, a - - - men, amen, a - men,

3 3 3 3b 3 3 3 8 6 5 5 6 5 6 5 4 6 5 2 6 4 6 5 6 3 6

cresc.
cresc.
cresc.

13 a - men, a - - men, amen, a - - - men, a - - - men.

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

4 2 6 6 4 6 6 3 6 4 6 6 - 5b 3b 4 3b 6 6 4 5 7#

unis.
cresc.

Tutti

Tutti Glo - - ri - a Pa - - - tri et Fi - li - o, et Spi - - - ri - tu - i san - cto,

Tutti Glo - - ri - a Pa - - - tri et Fi - li - o, et Spi - - - ri - tu - i san - cto,

8 6 4 7 2 8 6 4 7 2 8

unis.

si-cut e-rat in prin-ci-pi-o et nunc et semper et in sae-cu-la sae-cu-lo-rum,

si-cut e-rat in prin-ci-pi-o et nunc et semper et in sae-cu-la sae-cu-lo-rum,

8 7 4^b 2 8

a-men, a-men. Glo-ri-a Pa-tri et Fi-li-o, et

a-men, a-men. Glo-ri-a Pa-tri et Fi-li-o, et

unis.

6 7 4 3 8 6^b 5^b

Spi - ri - tu - i san - cto, si - cut e - - - rat in prin - ci - pi - o et nunc et
 Spi - ri - tu - i san - cto, si - cut e - - - rat in prin - ci - pi - o et nunc et

Musical notation includes treble and bass staves for piano accompaniment and vocal staves. The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. The vocal parts are in a homophonic setting.

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

Musical notation continues with piano accompaniment and vocal lines. The piano part maintains its intricate sixteenth-note texture. The vocal lines conclude the phrase with a long note on 'rum'.

in sae - cu - la sae - - cu - - lo - - rum, a - - - - men, in

in sae - cu - la sae - - cu - - lo - - rum, a - - - - men, in

2 6 4 5 3 2

sae - cu - la sae - - cu - - lo - - rum, a - - - - men, a - men, a - men, a - men.

sae - cu - la sae - - cu - - lo - - rum, a - - - - men, a - men, a - men, a - men.

6 7b 5 4 7

unis.