

# Magnificat B-Dur

1. Chor

Francesco Durante  
(1684 - 1755)

**Allegro**

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo e Violoncello / Basso

4

8

- vit spi - ri - tus me -  
 et ex - ul - ta - vit spi - ri - tus me -  
 a - ni - ma me - a Do - mi -  
 vit spi - ri - tus me -

6  
5

3

11

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

✓ nur Cello

Piano accompaniment for measures 14-17, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music consists of flowing eighth-note patterns in both hands.

Vocal staves for measures 14-17. The lyrics are: "o, et ex-ul-ta - - - vit spi - ri-tus me - - Ma - - gni - fi - cat a - ni - ma me - a et ex-ul-ta - - vit, et ex-ul-ta - vit spi - ri - tus o, et ex-ul-ta - - - vit".

Piano accompaniment for measures 18-21, continuing the eighth-note accompaniment from the previous system. A measure rest of 5 measures is indicated at the end of the system.

Piano accompaniment for measures 22-25, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music consists of flowing eighth-note patterns in both hands.

Vocal staves for measures 22-25. The lyrics are: "- us Do - - mi - num, in De - o sa - lu - ta - ri me - - me - - us in De - o sa - lu - ta - ri me - - spi - ri - tus me - - us".

Piano accompaniment for measures 26-29, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music consists of flowing eighth-note patterns in both hands. A measure rest of 5 measures is indicated at the end of the system.

(Basso tacet)

22

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

o,

o,

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

(col Basso) *mit Cello*

6 6 4

25

o.

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

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

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

Ma - gni - fi - cat a - ni - ma me -  
 su - ae,  
 su - ae,  
 su - ae,

a Do - mi - num, ec - ce  
 ec - ce e - nim ex hoc,  
 Ma - gni - fi -  
 ec - ce e - nim ex hoc,

*trilli  
 mit fagott  
 + KB*

37

e - nim ex hoc be - a - tam me di - cent om - nes,  
 ec - ce e - nim ex hoc be - a - tam me  
 cat a - - ni - na me - - a Do -  
 ec - ce e - nim ex hoc be - a - tam me di - cent

6 6 5

40

*piu f*

*piu f*

*piu f*

ec - ce e - nim ex hoc be - a - tam me di - cent om - nes  
 di - cent om - nes, om - nes, om - nes ge - ne - ra - ti -  
 - mi - num, om - nes ge - ne - ra - ti - o -  
 om - nes, om - nes ge - ne - ra - ti - o -

*piu f*

non cello

6

*p* *mf*

ge - ne - ra - ti - o - nes. Ma - gni - fi - cat  
o - nes.  
nes.  
nes.

*nur Cello*

a - ni - ma ne - a Do - mi -

6 5 3 6 5 3

50

Piano introduction for measures 50-53, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music consists of flowing sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand.

Vocal and piano accompaniment for measures 50-53. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "num, qui po-tens est, qui - a". The piano accompaniment continues with the same rhythmic patterns as the introduction. Dynamics include *f* (forte).

6  
5

54

Piano introduction for measures 54-57, continuing the musical texture from the previous section.

Vocal and piano accompaniment for measures 54-57. The vocal parts continue with the lyrics: "fe - cit - mi - hi ma - gna. Ma -". The piano accompaniment features a more active right hand with chords and moving lines. Dynamics include *f* (forte).

Piano accompaniment for measures 54-57, showing the full instrumental texture including the piano introduction and accompaniment.

Tutti mit Pg + KB



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

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

et sanctum no - men e - - - - -

e - - - - -

Do - - - mi - num, et sanctum no - men

Do - mi - num, et san - ctum no - - -

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

- - - - - jus. Ma - - - - - gni - - fi - cat

5 **Tutti**

64

Piano accompaniment for measures 64-66, featuring three staves (treble, middle, and bass clefs) with a key signature of two flats and a 4/4 time signature. The music consists of a steady eighth-note accompaniment.

Vocal line for measure 64, starting with the syllable "e" followed by a long rest. The melody is in the treble clef with a key signature of two flats.

Vocal line for measure 65, continuing with a long rest and ending with the syllable "men".

Vocal line for measure 66, continuing with a long rest and ending with the syllable "a".

Vocal line for measure 67, starting with the syllable "a" followed by a long rest, then "ni", "ma", "me", and "a".

Vocal line for measure 68, continuing with a long rest, then "Do", and "mi".

Piano accompaniment for measures 67-69, featuring three staves with a key signature of two flats and a 4/4 time signature. The music consists of a steady eighth-note accompaniment.

67

Piano accompaniment for measures 67-69, featuring three staves with a key signature of two flats and a 4/4 time signature. The music consists of a steady eighth-note accompaniment.

Vocal line for measure 67, starting with the syllable "san" followed by a long rest, then "ctum", "no", and "men".

Vocal line for measure 68, continuing with a long rest, then "jus", "et", "san", "ctum", "no", and "men".

Vocal line for measure 69, continuing with a long rest, then "jus", "et", "san", "ctum", "no", and "men".

Vocal line for measure 70, continuing with a long rest, then "num", "et", "san", "ctum", "no", and "men".

Piano accompaniment for measures 70-72, featuring three staves with a key signature of two flats and a 4/4 time signature. The music consists of a steady eighth-note accompaniment.

Piano accompaniment for measures 70-72. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

e - - - - jus, et

men e - - - - jus,

nomen e - - - - jus, et

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

Piano accompaniment for measures 73-75. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A fermata is placed over the final chord.

8

kein Rit.

Piano accompaniment for measures 76-78. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

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

no - men e - - - - jus.

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

- - - - men e - - - - jus.

Piano accompaniment for measures 79-81. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

7 6 5 3  
5 4

# 2. Aria und Chor A tempo giusto

Violino I *mf*

Violino II *mf*

Soprano

Organo e Viola *mf*

Viola/  
Violoncello/  
Basso

3

6

*p*

Et mi - se - ri - cor - di - a — e - jus a — pro - ge - ni - e in — pro -

9

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

Viola

Viola

9b 9 9

12

Soprano

um.

Alto\*) *Bass*

Et mi - se - ri - cor - di - a — e - jus a — pro - ge - ni - e in pro - ge - ni - es ti -

Viola

15

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

Viola

9 9

\*) Vgl. Vorwort!

18

*Subito*

Violino I

Violino II

Viola

Chor

Soprano

Alto

Tenore

Basso

Organo e Violoncello/Basso

Fe - cit po - ten - ti - am, po - ten - ti - am in bra - chi - o su -

Fe - cit po - ten - ti - am, po - ten - ti - am in bra - chi - o su -

Fe - cit po - ten - ti - am, po - ten - ti - am in bra - chi - o su -

Fe - cit po - ten - ti - am, po - ten - ti - am in bra - chi - o su -

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

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

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

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

(Basso tacet) *b7* (col Basso)

*Tacet*

20

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

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

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

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

(Basso tacet) *b7* (col Basso)

*Tacet*

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

69  
#7

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

69  
#7

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

### 3. Chor Fuge

Violino I  
 Violino II  
 Viola  
 Soprano  
 Alto  
 Tenore  
 Basso  
 Organo  
 e  
 Violoncello/  
 Basso

De - po - su - it — po - ten - tes de se - de, et ex - al - ta -  
 Et ex - al - ta -

(Basso: tacet) 3 3 3

\*) Die Mitführung der Orgel mit dem Alt in den Takten 1-3 (dritte Halbe) ist original!



- vit hu - mi - les,  
 - vit hu - mi - les, et ex - al - ta -  
 De - - po - su - it - po - ten - tes de se - de,  
 De - - po - su - it - po - ten - tes de se - de,

6 7 6 # | 5 # 7 6 | 7 # 6  
 (col Basso) *thema*

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

6 6

14

Piano introduction for measures 14-17. The music is in a key with one flat (B-flat major or D minor) and 3/4 time. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in measure 15. The key signature changes to two flats (B-flat major or D minor) in measure 17.

Vocal lines for measures 14-17. The lyrics are:   
 - - - vit hu - mi - les, et ex - al -   
 les, de - po - su - it po - ten - tes de   
 ta - - - vit hu - mi - les, et ex - al - ta - vit,   
 - - - vit hu - mi - les, et ex - al - ta - vit

Piano accompaniment for measures 14-17. The music is in a key with one flat and 3/4 time. It features a melodic line in the right hand and a bass line in the left hand. Fingerings are indicated: 7, 6, 2.

18 (tr)

Piano introduction for measures 18-21. The music is in a key with two flats (B-flat major or D minor) and 3/4 time. It features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *f* (forte) and *cresc.* (crescendo).

Vocal lines for measures 18-21. The lyrics are:   
 ta - - - vit hu - mi - les, et ex - al - ta -   
 se - de, et ex - al - ta -   
 et ex - al - ta -   
 hu - mi - les, et ex - al - ta -

Piano accompaniment for measures 18-21. The music is in a key with two flats and 3/4 time. It features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *f* (forte) and *cresc.* (crescendo).

- vit hu - mi - les.

- vit hu - mi - les.

- vit hu - mi - les.

- vit hu - mi - les.

6 5 2

*p* E - su - ri - en - tes im - ple - vit bo - nis et di - vi - tes di -

*p* E - su - ri - en - tes im - ple - vit bo - nis, di -

*f* Et di - vi - tes - di - mi - sit in -

# 7 6 #  
(Basso tacet)

30

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

(tr) (tr)

7 #6 (col Basso) 7 #6

34

di - mi - sit in - a -  
 a -  
 a -

espr. espr.

*più fe marcato*

*più fe marcato*

*più fe marcato*

- nes, di -

- nes, di -

- nes, di -

- nes, di -

*più fe marcato*

mi - sit in - a - nes, di - mi - sit in - a - nes, di - mi - sit in -

mi - sit in - a - nes, di - mi - sit in - a - nes, di - mi - sit in -

mi - sit in - a - nes, di - mi - sit in - a - nes, di - mi - sit in -

mi - sit in - a - nes, di - mi - sit in - a - nes, di - mi - sit in -

*più fe marcato*

43

tr

tr

a - nes, in - a - nes.

a - nes, in - a - nes.

a - nes, in - a - nes.

a - nes, in - a - nes.

46

sensu Rit

4. Duetto

A tempo giusto

Violino I *mf*

Violino II *mf*

Tenore

Basso

Organo e Viola/Violoncello/Basso *mf*

Viola (7 2)

6 7 7 2

4

Sus-

Viola (7 2)

Viola

6 7 7 2 6 7 7

7

*piano*

*p*

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

ce - pit I - sra - el, sus - ce - pit pu - e - rum su - um, re - cor - da - - -

Viola *p*

4 4 4

10

*cresc.* *mf*

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

Viola *cresc.*

4 6

13

*f*

- di - ae su - ae, sus - ce - pit I - sra -  
 - di - ae su - ae,

Viola *f*

2 6 7 7

16

*p*

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

Viola *p*



19

*cresc.*

*cresc.*

cor - - - - - di-ae su -

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

Viola *cresc.*

22

*f*

*f*

ae, mi - se - ri - cor - - - - -

ae, mi - se - ri - cor - - - - -

*forte* *dol (ce)*

♩ 6

24

*f*

*f*

- di-ae su - ae. (tr)

- di-ae su - ae. (tr)

Viola *f*

2 6 7 7

5. Chor

Violino I *f e marc.*

Violino II *f e marc.*

Viola *f e marc.*

Soprano *f*  
Sic - ut lo - cu - tus est ad pa - tres no - stros,

Alto *f*  
Sic - ut lo - cu - tus est ad pa - tres no - stros,

Tenore *f*  
Sic - ut lo - cu - tus est ad pa - tres no - stros,

Basso *f*  
Sic - ut lo - cu - tus est ad pa - tres no - stros,

Organo e Violoncello/ Basso *f e marc.*

3

*3*  
sic - ut lo - cu - tus est ad pa - tres no - stros,

*4*  
sic - ut lo - cu - tus est ad pa - tres no - stros, *2 3 4*

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

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

6

Piano accompaniment for measures 6-8, featuring treble and bass staves with rhythmic patterns and accidentals.

A-braham et se-mini e-jus in sae-cu-la, et se-mini e-jus in

A-braham et se-mini e-jus in sae-cu-la,

et se-mini e-jus in sae-cu-la, A - bra-ham et se-mini e-jus in

et se-mini e-jus in sae-cu-la, A - bra-ham et se-mini e-jus in

Piano accompaniment for measures 6-8, showing chordal textures in both hands.

6  
#4

9

Piano accompaniment for measures 9-11, continuing the rhythmic and harmonic patterns.

sae - - cu - la, et se-mi-ni e-jus in sae - - - cu - la, in sae-cu-la.

et se-mi-ni e-jus in sae - - - cu-la, in sae-cu-la.

sae - - cu-la, et se-mi-ni e-jus in sae - - - cu-la, in sae-cu-la.

sae - - cu - la, et se-mi-ni e-jus in sae - - - cu - la, in sae-cu-la.

Piano accompaniment for measures 9-11, concluding the section with sustained chords.

6. Chor

Largo

Violino I *ff*

Violino II *ff*

Viola *ff*

Soprano *ff*  
Glo - ri - a, glo - ri - a Pa - tri et Fi - li - o et Spi -

Alto *ff*  
Glo - ri - a, glo - ri - a Pa - tri et Fi - li - o et —

Tenore *ff*  
Glo - ri - a Pa - tri et Fi - li - o et

Basso *ff*  
Glo - ri - a, glo - ri - a Pa - tri et Fi - li - o et

Organo e Violoncello/ Basso *ff*

5 # 7 6

5

- ri - tu - i, et Spi - ri - tu - i san - - - cto.

Spi - ri - tu - i, et Spi - ri - tu - i san - - - cto.

Spi - - ri - tu - i, et Spi - ri - tu - i san - - - cto.

Spi - - ri - tu - i, et Spi - ri - tu - i san - - - cto.

7 6

Allegro

10

*f e marc.*  
*f e marc.*  
*f*

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

*f*

13

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

7  
(Basso tacet)

16

espr.

espr.

A - - - men, A - -

lo - rum, A - - men, A - - men, A - -

lo-rum, A - - men, A - - men,

*f* A - - - -

2 6 (col Basso)

20

- - - men, A - - -

men, A - - - - men,

A - - - - -

men/ A

6 6

men, et in sae-cu-la sae-cu-lo-rum, A - -  
 et in sae-cu-la sae-cu-lo-rum, A - -  
 - - - - - men,  
 - - - - - men, et in

7 4 5 4

- - - - - men, et in sae-cu-la sae-cu-lo-rum, A -  
 - - - - - men. Sic -  
 et in sae-cu-la sae-cu-lo-rum, A - - - - - men,  
 sae-cu-la sae-cu-lo-rum, A - - - - - men, A - -

7 4 6

29

Musical notation for measures 29-31. The system includes three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Vocal lines for measures 29-31. The lyrics are:   
 - - - - - men, A - - - - - men,   
 - - ut e - rat in prin - ci - - pi - o et nunc   
 A - - - - - men,

Piano accompaniment for measures 29-31. The piano part continues with a consistent rhythmic pattern, supporting the vocal lines.

32

Musical notation for measures 32-34. The system includes three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The key signature has two flats. The piano part continues with the same accompaniment style.

Vocal lines for measures 32-34. The lyrics are:   
 A - - - - - men, et in   
 et sem - - - - - per, et in   
 et in sae - cu - la sae - cu - lo - rum. A -   
 - - - - - men, et in sae - cu - la sae - cu - lo - rum. A -

Piano accompaniment for measures 32-34. The piano part continues with the same accompaniment style, ending with a fermata over the final chord.



sae-cu-la sae-cu-lo-rum. A - - - - - men,  
 sae-cu-la sae-cu-lo-rum. A - - - - - men, A - - - - -  
 - - - - - men, Sic- - - - - ut  
 - - - - - men, A - - - - - men, A - - - - -

*Tenor*

*Tenor 4te ↓ glu*

5/4 3 6/4 4 3

A - - - - -  
 men, A - - - - - men, A - - - - -  
 e - rat in prin - ci - - pi - o et nunc et

41

men, A - men,  
 men, A -  
 sem - per, A - men, A -  
 men. Sic - ut

*Bon Thieu*

44

A - men, A -  
 men, A -  
 e - rat in prin - ci - pi - o et nunc et

men, et in sae-cu-la sae-cu-  
 men, et in sae-cu-la sae-cu-  
 men, et in sae-cu-la sae-cu- lo-rum. A - - -  
 sem - - - per, et in sae-cu-la sae-cu- lo-rum. A - - -

5  
4  
3

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

6  
5  
2  
7  
7

53

Musical notation for measures 53-55. The system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "et in sae-cu-la sae-cu-lo-rum. A - - - - - men,". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Musical notation for measures 56-58. The vocal line continues with the lyrics "et in sae-cu-la sae-cu-lo-rum. A - - - - - men, A - - - - - men, et in sae-cu-la sae-cu-lo-rum. A -". The piano accompaniment continues with similar rhythmic patterns.

Musical notation for measures 59-61, showing the piano accompaniment. It includes fingerings: 5/4, 3, 4, 3.

56

Musical notation for measures 62-64. The system includes a vocal line and a piano accompaniment. The vocal line has a rest, followed by the lyrics "et in sae - - cu - la sae - cu -". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The dynamic marking *ff* is present.

Musical notation for measures 65-67. The vocal line continues with the lyrics "A - - - - - men, A - - - - - sae-cu-la sae-cu-lo-rum. A - - - - - men, A - - - - -". The piano accompaniment continues with similar rhythmic patterns.

Musical notation for measures 68-70, showing the piano accompaniment. It includes a dynamic marking *ff*.

59

Instrumental introduction for measures 59-61, featuring a melody in the upper voice and accompaniment in the lower voice.

Vocal entries for measures 59-61. The lyrics are: lo - - rum, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men.

Piano accompaniment for measures 59-61, providing harmonic support for the vocal lines.

62

Instrumental introduction for measures 62-64, featuring a melody in the upper voice and accompaniment in the lower voice.

Vocal entries for measures 62-64. The lyrics are: - - - - - men, A - men, A - men. A - - - - - men, A - men, A - men. - - - - - men, A - men, A - men. A - - - - - men, A - men, A - men.

Piano accompaniment for measures 62-64, providing harmonic support for the vocal lines.