

Dem internationalen Festivalchor C.H.O.I.R.
zu seinem 10-jährigen Jubiläum gewidmet

Christoph Schönherr

Magnific

The Gr

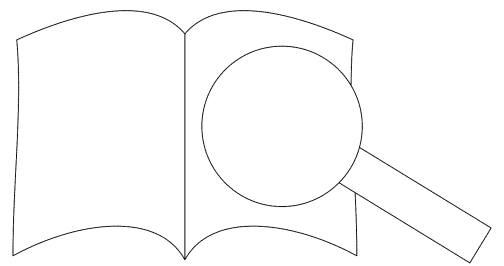
und Orchester

Carus-Verlag

of OX

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Klavierauszug



Carus 27.:

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Veröffentlichungen der Landesakademie für Jugend in Baden-Württemberg
Weigele
Reihe 2: Vokalmusik
Band 1: Christoph Schön
The groovy version of
Kompositionsaufftr
Jugend in Baden-Württemberg
Bestehens des Landes
Baden-Württemberg

Carus
IS
Festivalchor C.H.O.I.R. / Capella novanta,
ph Schönherr (Carus 27.208/99).

ist das folgende Aufführungsmaterial erhältlich:
immen leihweise,
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Vorwort des Herausgebers

Die ehemalige Benediktiner-Reichsabtei Ochsenhausen, heute Sitz der Landesakademie für die musizierende Jugend in Baden-Württemberg, war seit Jahrhunderten ein großer Förderer der Musik und stand mit verschiedenen Musikzentren in einem aktiven kulturellen Austausch, der durch den umfangreichen überlieferten Notenbestand dokumentiert wird. Dieser Tradition fühlen wir uns als landeszentrale Einrichtung verpflichtet. Das hier von Christoph Schönherr veröffentlichte *Magnificat – The Groovy Version of OX* erfüllt diese Verpflichtung in zweierlei Hinsicht: Zum einen erinnert das Werk an das rege Musikleben der ehemaligen Benediktiner-Reichsabtei Ochsenhausen, in deren inspirierenden Räumlichkeiten heute die Landesakademie für die musizierende Jugend ihren Sitz hat und zum anderen reiht sich diese Komposition in die jahrhundertealte Tradition der *Magnificat*-Vertonungen ein, richtet jedoch den inhaltlichen Fokus auf eine aktuelle Thematik und spannt in seiner musikalischen Sprache durch die Verwendung der Idiomatik des Jazz und des Funk den Bogen zur heutigen Lebenswelt. Als Akademie sehen wir unsere Aufgabe darin, mit der Veröffentlichung solcher Werke neue Impulse für das aktive Musizieren zu geben. Das Werk ist in seinem Schwierigkeitsgrad so angelegt, dass es qualifizierten Schul- und Laienchören als Repertoirestück dienen kann.

Ochsenhausen, Juni 2005

Klaus K. Weigele
Akademiedirektor

Foreword by the Editor

The former Imperial Benedictine Abbey, Ochsenhausen, which today houses the State Academy for Young Musicians in Baden-Württemberg, has for centuries been a great patron of music that has been associated closely with various centers of musical activity in a cultural exchange well documented by the voluminous amount of music which has been handed down. Today, as a central state institution, we feel obligated to continue this tradition. The *Magnificat – The Groovy Version of OX*, by Christoph Schönherr, fulfills this tradition in two respects: First of all, the work recalls the active musical life of the Imperial Benedictine Abbey, in whose inspiring confines the State Academy for Young Musicians today finds its home. Secondly, this work takes its place among the centuries-old tradition of *Magnificat* settings and in so doing focuses on themes of today while reaching out to the present by encompassing the modern musical idioms of jazz and funk. As an Academy, we feel it is our duty to continue to support active musical life through the publication of such works. This work is on a level of difficulty that is equally suitable for performance in a well-qualified school as well as among amateurs.

Ochsenhausen, Juni 2005

Translation: Earl Rosenfeld

Klaus K. Weigele
Direktor

Besetzung:

Solo:

Der Part ist mit Mikrophonebene Text am Ende von No. 4.

Chor SATB

Instrumente:

2 Trompeten / Flügelhorn
Querflöte (1 Spieler)
2 Violinen, Viola, Violoncello
Klavier (and optional piano)
Kontrabass, Pauken, Gran Cassa, Schlagzeug (optional)
(2 Spieler)

Der Part ist mit Mikrophonebene Text mit italienischer Aussprache.

ca. 40 Minuten

Uraufführung: 7. 08. 2005, Ochsenhausen

Instrumentierung:

Solo:

With the exception of the spoken text at the conclusion of No. 4, the alto solo should be sung with a microphone.

Coro SATB

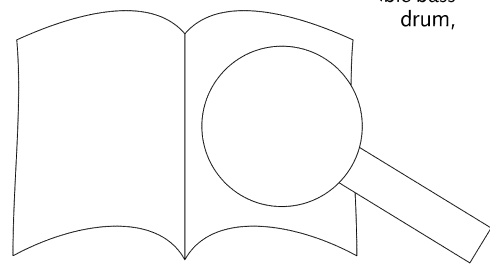
Instruments:

2 trumpets / flugelhorn, sopransax / altosax /
Flute (1 player)
2 violins, viola, violoncello
piano (and optional piano)
percussion orchestra
(2 player: double bass, drum)

Concerning
The choir should

Duration: ca.

First performance



Anmerkungen zu Text und Komposition

Der Magnificat-Text wurde im Laufe der Musikgeschichte von vielen Komponisten vertont. Er steht als der „Lobgesang der Maria“ im Lukasevangelium (Lk 1,46–55). Als letzter Teil der Vesperae fand er Eingang in die Liturgie und ist somit nicht nur in der Adventszeit zu singen.

Das Magnificat erfreut sich in der Befreiungstheologie Lateinamerikas besonderer Beliebtheit und dies vor allem deshalb, weil hierin ein Gott besungen wird, der sich für Gerechtigkeit und Freiheit in der Welt einsetzt. (Lk 1,51–53 „Er hat Macht geübt mit seinem Arm; er hat zerstreut, die hochmütig sind in ihres Herzens Sinn; er hat Gewaltige von den Thronen gestoßen und Niedrige erhöht. Hungrige hat er mit Gütern erfüllt und Reiche leer hinweggeschickt“). Das Lukasevangelium beginnt also mit einem hochpolitischen Text, der seine Brisanz bis heute nicht verloren hat.

Mich hat für die Komposition besonders die Polarität des Textes angesprochen. Zum einen drückt er die Freude Marias über ihre Schwangerschaft aus, zum anderen entwirft Maria ein kühnes Gottesbild: Ein Gott, der mit fast alttestamentarischer Strenge und Härte für Gerechtigkeit auf Erden sorgt. Meine Musik will eine starke Frau zeichnen, die einerseits vor Glückseligkeit jubelt und s(ch)wingt (viele 6/8-, 12/8- und Swingteile), andererseits aber in der Formulierung ihres Gottesbildes eindeutig Partei ergreift für die Armen und Bedürftigen. Hierfür verwende ich Stilelemente des Rock und Funk. Das Gloria greift in Bezug auf die große Bedeutung, die der Magnificat-Text für die Befreiungstheologie hat, mit der Samba-Rhythmik ein Charakteristikum lateinamerikanischer Musik auf.

Die Person der Maria in meiner Komposition hat nicht mein mit jenem verklärenden und entrückenden Maskenkult, der bewusst jede Realitätsnähe verhindert ist nicht die weißgekleidete Königin, unerreichbare Menschlichkeit fremd. Sie ist eine Frau, die weint; eine der unseren in unseren Kämpfen. Sie leidet an der Sklaverei ihres Volkes und dem täglichen Tod ihres Sohnes in der Unterdrückung der Macht und Unterdrückung (Ortega 1991)

Die Gleichzeitigkeit von Text und Musik in der Komposition soll verdeutlichen, dass es sich hierbei um eine Handlung handelt, die aber andere Aspekte verloren hat. Sie wird in den verschiedenen Stilen des Jazz erzählt. Nur in der Komposition wird die Solistin am lateinamerikanischen Stil. In den anderen Sätzen singt sie unsere Zeit. Der Chor überträgt mehrmals einen „Backstage“-Gedanken zu eigenem Ausdruck. In den Teilen ohne Solistin steht das Volk, musikalisch also in der Tradition der Samba. Kern der Komposition bilden die beiden Sätze (Nr. 4 „Fecit potentiam“ und Nr. 5 „Deposuit

potentes“). Sie sind durch den musikalischen Gedanken zur Textstelle „Dispersit superbos“ leitmotivisch mit den anderen Sätzen des Werkes verknüpft.

Die Komposition schrieb ich in den Jahren 2004/2005 für das 10-jährige Jubiläum des internationalen Festivalchores C.H.O.I.R., der sich jedes Jahr in Ochsenhausen zu einer Arbeits- und Konzertphase trifft. Etliche Teile meiner Magnificat-Vertonung entstanden in den Mauern des ehemaligen Benediktiner-Reichsstifts, die heute die Landesakademie für die musizierende Jugend in Baden-Württemberg beherbergen. So erklärt sich auch der Untertitel des Werkes „The groovy version of OX“.

Hamburg, im März 2005

Christoph Schönherr



Remarks on the text and the composition

The text of the Magnificat has been set by many composers during the course of musical history. As the "Song of praise of Mary" it appears in St. Luke's Gospel (Luke 1:46–55). As the last part of Vespers it has a place in the liturgy, to be sung not only during Advent.

The Magnificat is particularly popular in the context of the liberation theology of Latin America, above all because here God is hailed as the champion of justice and freedom (Luke 1:51–53 "He has shown strength with his arm, he has scattered the proud in the imagination of their hearts. He has put down the mighty from their thrones, and has exalted the humble and meek. He has filled the hungry with good things, and the rich he has sent empty away"). Thus St. Luke's Gospel begins with a highly political text, which has not lost its cutting edge to this day.

I have been especially influenced by the polarity of the text. On one hand it expresses Mary's joy at her pregnancy, but on the other Mary presents a bold image of God: a God of almost old Testament sternness in his demand for justice on earth. My music depicts a strong woman, who rejoices in her happiness and also swings (many 6/8, 12/8 and swing passages), but on the other hand who in formulating her concept of God clearly stands up for the poor and needy. Here I use stylistic elements of rock and funk music. The Gloria highlights the great significance which the words of the Magnificat have for liberation theology, with a samba rhythm featuring the style of Latin American music.

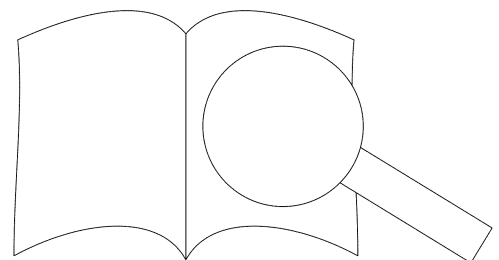
The person of Mary in my composition has no connection with the transfigured and remote cult of Mary which consciously hinders any approach to reality. "... Mary is not the white-robed queen, unapproachable, alien to our humanity. She is a woman who fights and weeps, one with us in our struggles and sufferings. She endures the slavery of her people and laments the daily death of her Son in those imprisoned by the structures of power and oppression" (Ofelia Ortega, 1991).

The simultaneous use of Latin and German in my composition makes it clear that it is not a translation, but one which has not lost its originality. The idioms of rock music and jazz, the syncopated movements does the soloist, the rhythmic patterns of the choir. Musically, the composition provides a contemporary background to the text, which is uncommitted but taking up the challenge of expressing them in their own way. The soloist the choir represents the tradition of so-called "liberation music". My composition is in the two parts "Missa" and "Missa" and No. 5 are linked with the other parts, in the manner of the leitmotiv, which is expressed in the passage "Dispersit

I wrote this composition in 2004/2005 for the 10th anniversary of the International Festival Choir C.H.O.I.R., which meets every year at Ochsenhausen for workshop and concert sessions. Many parts of my setting of the Magnificat were composed within the walls of the former Benedictine Reichsstift, now the State Academy for Young Musicians in Baden-Württemberg. This is the reason why the work is subtitled "The groovy version of OX."

Hamburg, March 2005
Translation: John Coombs

Christoph Schönherr

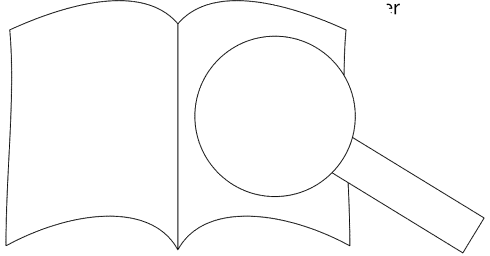


Text

(gesungener Text in kursiver Schrift / singing text in italics)
 (Der deutsche Text ist eine wörtliche Übersetzung des lateinischen Textes.)

<p>Nr. 1 <i>Magnificat anima mea Dominum et exsultavit spiritus meus in Deo, salutari meo.</i></p>	<p>My soul magnifies the Lord, and my spirit rejoices in God my Saviour.</p>	<p>Groß macht die Seele mein den Herrn, und es freut sich mein Geist an Gott dem Retter mein.</p>
<p>Nr. 2 <i>Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.</i></p>	<p>For he took notice of his lowly servant girl, and now generation after generation will call me blessed.</p>	<p>Denn angesehen hat er die Niedrigkeit seiner Magd siehe doch, von nun an selig mich werden preisen alle Generationen,</p>
<p>Nr. 3 <i>Quia fecit mihi magna, qui potens est: et sanctum nomen ejus. Et misericordia ejus. a progenie in progenies timentibus eum.</i></p>	<p>For he, the Mighty One, is holy, and he has done great things for me. His mercy goes on from generation to generation, to all who fear him.</p>	<p>denn getan hat er an mir Großes. der mächtig ist und heilig der Name sein. und seine Barmherzigk von Geschlecht zu Geschlecht über</p>
<p>Nr. 4 <i>Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.</i></p>	<p>He has shown strength with his arm, he has scattered the proud in the imagination of their hearts.</p>	<p>Ausge mit - se. - die, - Ge -rer Herzen.</p>
<p>Nr. 5a <i>Deposuit potentes de sede,</i></p>	<p>He has put down the mighty from their thrones,</p>	<p>es. ächtigen vom Stuhl</p>
<p>Nr. 5b <i>et exaltavit humiles.</i></p>	<p>and exalted those of low</p>	<p>den die Niedrigen.</p>
<p>Nr. 5c <i>Esurientes implevit bonis: et divites dimisit inanes.</i></p>	<p>He has satisfied and sent</p>	<p>Hungernde hat er gefüllt mit Gütern Und die Reichen ausgehen lassen leer.</p>
<p>Nr. 6 <i>Suscipit Israel, puerum suum, recordatus misericordiae suae, Sicut locutus est ad patres nostros Abraham et semini ejus in saecula.</i></p>	<p>And He help ant Israel. He has se to be merciful as to our ancestors as he has promised to be merciful to us and our children for ever.</p>	<p>Gestützt hat er Israel, seinen Knecht eingedenk seiner Barmherzigkeit, wie er verheißen hat unseren Vätern Abraham und seinem Samen für alle Zeit.</p>
<p>Nr. 7 <i>Gloria patri, et filio, et Spiritui Sancto.</i></p>	<p>to the Father, and to the Son, and to the Holy Ghost.</p>	<p>Ehre dem Vater und dem Sohn und dem Heiligen Geist.</p>
<p>Nr. 8 <i>Sicut erat in p et nunc. et in</i></p>	<p>As it was in the beginning, is now, and ever shall be: world without end.</p>	<p>et in</p>

Amen.



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Magnificat 2004/2005

1. Magnificat anima mea

Christoph Schönherr

* 1952

♩. = 56

Musical notation for measures 1-6, featuring a treble clef and a key signature of two flats. The melody is written in a single line with a soprano clef. The bass line is mostly rests.

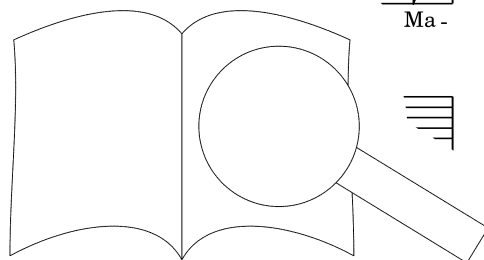
Musical notation for measures 7-9, including piano accompaniment and chord symbols: C6/9, Bb/C, Am7/C, Ab maj7, C/G, Db9, C6/9, Bb/C, Am7/C.

Musical notation for measures 10-12, including piano accompaniment and chord symbols: Ab maj7, C/G, Db9, C6/9, Bb/C, Am7/C, Ab maj7.

Musical notation for measures 13-15, including piano accompaniment and chord symbols: C6/9, Bb/C, Am7/C, Ab maj7, C/G, Bb/C, Am7/C.

Vocal line with lyrics:
cat a me - a, a - ni - ma me - a Do - mi - num.
a - ni - ma me - a, a - ni - ma me - a Do - mi - num.
Ma -
Ma -

Musical notation for measures 16-18, including piano accompaniment and chord symbols: Db9, C6/9, Bb/C.



gni - fi - cat 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 Do - mi - num.

C 6/9 Bb/C Am7/C Ab maj7 C/G Db 9 C6/9 Bb9/C

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

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

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

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

C 6/9 Db 7#11 C 6/9 P C/G Db 9

Solo (Maria)

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

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

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

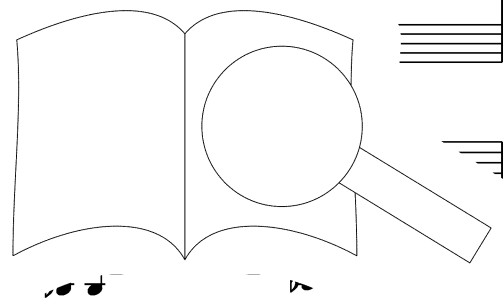
gni - fi - cat a - ni - ma me - a Do - mi -

a, a - ni - ma me - a Do -

Bb/C Am7/C Ab maj7 C/C

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

Gm⁷ Fm⁹ B^b sus 7 E^b maj 7 Am⁹ A^b 9

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

molto cresc.

Cm/G F#o⁷ C/G Dm/G Em/G B^b, /b13

Ma-

me-o.

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

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

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

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

Am⁷/C A^b maj 7 C/G

39 [E]

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

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

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

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

Ab maj 7 C/G Db 9 C 6/9 Bb 9/C Am 7 F#m 7/b5 C/G Dm/G

43 [F]

Et ex - sul - ta - vit spi - ri - tus me - us, — — — — — sul - — — — — i - tus

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

Em 7/G F maj 7/G Em 7/G Ab maj 7 Bb sus 7

47 *molto cresc.*

De - o sa - lu - ta - ri,

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

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

me - us — — — — — o, in De — — — — — ta - ri,

De - o, in De — — — — — ri,

Am 9 Ab 9 Cr

G

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

sa - lu - ta - ri me - - - - o. *mf* Ma-

sa - lu - ta - ri me - - - - o. *mf* Ma-

sa - lu - ta - ri me - - - - o. *mf* Ma-

sa - lu - ta - ri me - - - - o. *mf* Ma-

Em/G B \flat /A \flat A 7/b \flat Dm \flat D \flat \flat C 6/9 B \flat /C Am \flat /C A \flat maj 7 C/G D \flat \flat \flat

H

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

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

gni - fi - cat a - ni - ma me - a, a - ni - ma me - a Do - m' spi - ri - tus

gni - fi - cat a - ni - ma me - a, a - ni - ma me sul - ta - vit spi - ri - tus

C 6/9 B \flat /C Am \flat /C A \flat maj 7 \flat maj 7

me - us, - vit spi - ri - tus me - us in

me - us, - sul - ta - vit spi - ri - tus me - us in

me - us et ex - sul - ta - vit spi - ri in

et ex - sul - ta - vit spi - in

Fm \flat B \flat sus \flat

61 *molto cresc.*

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

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

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

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

Am⁹ Ab⁹ Cm/G F#⁰⁷ C/G Dm/G

64

sa - - lu - ta - - - ri me - .

sa - - lu - ta - - - ri

sa - - lu - ta - - - ri

sa - - lu - ta - - - ri

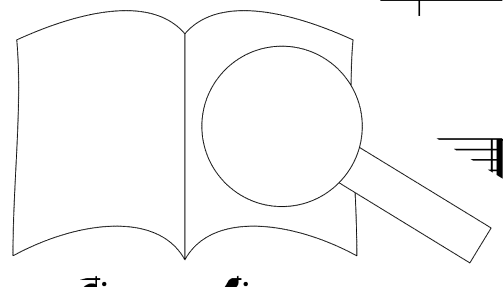
sa - - lu - ta - - - o.

Em/G Bb/Ab A^{7/b9} Dm⁹ Bb^{9/C}

67 *cresc.*

C^{6/9} Bb^{9/C} C^{6/9} D^{b9}

Bb^{9/C} C^{6/9}



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2. Quia respexit (For he took notice)

$\text{♩} = 112$ $\text{♩} = \text{♩} \text{ } \overset{3}{\text{♩}}$

A

For he took no-

- tice of his low-ly ser-vant girl, for he took no-

- tice of his low-ly ser-vant girl, ser-vant girl, for he took

B

no - tice of his ' ser for he took no -

girl, ser-vant girl.

25 C

now ge - ne - ra - tion af - ter ge - ne - ra - tion, and _

C^{6/9} B^{b7} E⁷ A⁷ E^{b7} D^{m9} G^{7/13} 3

29 D

now ge - ne - ra - tion af - ter ge - ne - ra - tion will call me ble

C⁶ B^{b7} E⁷ A⁷ E^{b7} D^{m9} D^{m9}/G

34

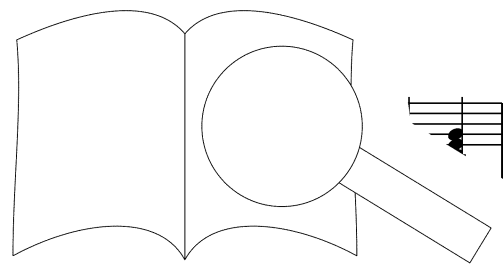
will call me bless - - - - - less - - - - - ed.

C^{7/13} A^b/G^{b7}

39 E

D^{m9} G^{7/13} G^{7/13} F^{m9} B^{b7/13}

F^{m9} B^{b7/13}



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49 *f* **F**

And now ge-ne-ra-tion af-ter ge-ne - ra-tion, and

Db 7/#11 *C* 6/9 *Bb* 7 *E* 7 *A* 7 *Eb* 7 *Dm* 9 *G* 7/13 3

54 **G**

now ge-ne-ra-tion af-ter ge-ne - ra-tion will call me blessed,

C 6/9 *Bb* 7 *E* 7 *A* 7 *Eb* 7 *Dm* 9 *Dm* 9/*G* *Gm* 9/*C*

59

will call me bless - - - ed, blef - - - ed.

C 7/13 *Ab* /*Gb* 7 *Dm* 9

64 **H** *p* *mf*

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

p *mf*

Qui - a re - hu - mi - li - ta - tem an - cil - lae

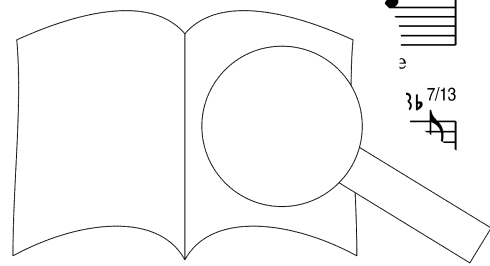
p *mp* *mf*

Qui - a hu - mi - li - ta - tem an - cil - lae

p *mp*

hu - mi - li -

Dm 9 *G* 7/13



69

f

su - ae, an - cil - lae su - - - - - ae,

su - ae, an - cil - lae su - - - - - ae,

su - ae, an - cil - lae su - - - - - ae,

su - ae, an - cil - lae su - - - - - ae,

*Fm*⁹ *F#*/*E*⁷ *F*/*E*^{b7} *Dm*⁹ *D*^{b9/5} *Dm*⁹

74

p *mp*

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

qui - a re - spe - xit hu - mi - li - ta - ter iae

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

qui - a re - spe - xit hu - mi - an - cil - lae

G^{7/13} *Dm*⁹ *Fm*⁹ *B*^{b7/13}

79

f *And*

su - ae, - - - - - ae:

su - ae - - - - - cil - lae su - - - - - ae:

su - an - cil - lae su - - - - - ae:

an - cil - lae su -

*Fm*⁹ *F#*/*E*⁷

84 **J**

now _____ I am blessed, and now _____ I am blessed, and

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

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

C^{6/9} B^{b7}/C C^{6/9} B^{b7/9}/C

now _____ I am blessed, *open for solo* am blessed.

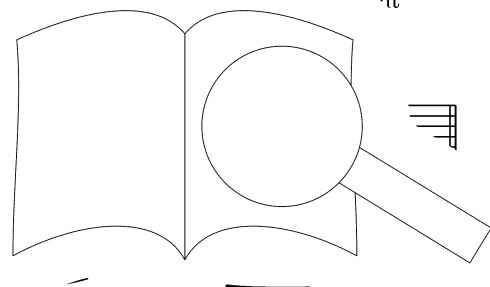
f ec - ce e - nim *f* - a - tam me di - cent

f ec - ce *f* hoc be - a - tam me di - cent

f ec ex hoc be - a - tam me di - cent

nim ex hoc be - nt

B^{b7/9}/C C^{6/9}



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

C 6/9 Bb 7/9 / C C 6/9 Bb 7/9

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

Bb 7/9 / C C 6/9

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100 L

sing as written

ge - ne - ra - tion, af - ter ge - ne - ra - tion, af - ter ge - ne - ra - tion, af - ter ge - ne - ra - tion, af - ter ge - ne - ra - tion,

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

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

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

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

C 6/9 Bb 7/9 / C C 6/9 Bb 7/9 / C

104 *rit.*

ge - ne - ra - tion will call me

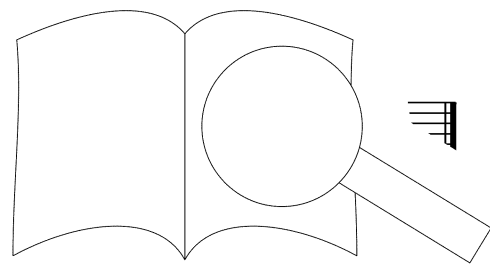
ge - ne - ra - ti - o - nes.

ge - ne - ra - ti - o - nes.

ge - ne - ra - ti - o - nes.

ge - ne - ra - ti - o - nes.

G 7/9



3. Quia fecit (For he, the mighty one)

♩ = 80 $\frac{♩}{♩} = \frac{3}{4}$

Bb^7 A^b7/B^b Gm^7

4

E^b7 C^7 F^7

7

Bb^7 A^b7/B^b

10

E^b7 F^7 For

13

A

might-y one, for he, is

A^b13/B^b B^b

17

ho-ly, yes, he is ho - ly and — he has done great things for me. For

G m⁷ E m^{7/b5} G^{7/b13} G^{b7/b13} F^{7/b13} B^{b6/9} F^{sus7/#9}

21 [B]

he, the might-y one, for he, the might-y one, — is

B^{b6} A^{b13/Bb} B^{b6/9} A^{b13/Bb}

25

ho-ly yes, he is ho - ly and — he has done great things for

G m⁷ E m^{7/b5} G^{7/b13} G^{b7/b13} F^{7/b13} B^{b6/9} F^{sus7/#9}

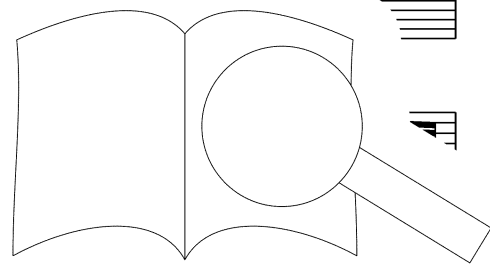
29 [C] *mf*

Qui - a fe - li - ci - ta - ti - bus qui - bus in - hi - ab - i - mus tu -

Qui - a hi ma-gna qui pot - ens est: et san - ctum no-men e -

Qui - a hi ma-gna qui pot - ens est: et san - ctum no-men e -

A^{b7/Bb}



32

mf

- jus, — qui - a fe - cit mi - hi ma-gna qui

- jus, — qui - a fe - cit mi - hi ma-gna qui

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

mi - hi ma-gna qui

*Ab*⁷/*Bb* *Bb*^{6/9} *Ab*⁷/*Bb*

35

pot - ens est: et san-ctum no-men e - jus, — qui

pot - ens est: et san-ctum no-men e - jus, — cit

pot - ens est: et san-ctum no-men e - jus, — fe - cit

pot - ens est: et san-ctum no-men e - jus, —

Bb^{6/9} *Ab*⁷/*p* *Bb*^{6/9}

38

mi - hi ma- est: et san - ctum no-men e - jus, —

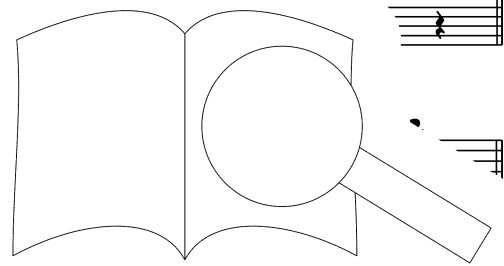
mi - hi pot - ens est: et san - ctum no-men e - jus, —

mi qui pot - ens est: et san - ctum

qui pot - ens est: et san -

Bb^{6/9}

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41 D

qui-a fe-cit mi-hi ma-gna qui pot-ens est: et san-ctum no-men e - - - - jus,
 qui - a fe-cit mi - hi ma - gna qui pot-ens est: et san-ctum no-men e-

B \flat 6/9 G m⁷ D \flat maj 7 B \flat m⁷ F sus

44

qui-a fe-cit mi-hi ma-gna qui pot-ens est: et san-ctum no-men e - - - - jus,
 qui-a fe-cit mi-hi ma-gna qui pot-ens est: et san-ctum no-men e -
 - jus, Qui - a fe-cit mi - hi ma - gna st. n no-men e-

B \flat 6/9 G m⁷ D \flat maj 7 B \flat m⁷ F sus

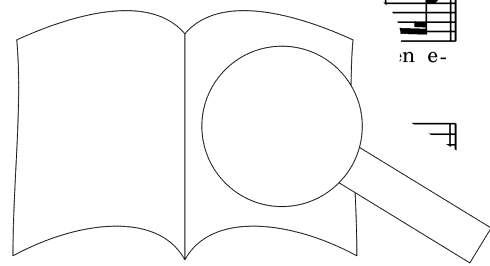
47

qui-a fe-cit mi - hi ma-gna ctum no-men e - - - - jus,
 qui-a fe-cit mi et san-ctum no-men e - - - - jus,
 fe-cit mi - hi ma - gna qui pot-ens est: et san-ctum no-men e-

D \flat maj 7 B \flat m⁷

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50

qui - a fe - cit mi - hi ma - gna qui pot - ens est: et san - ctum no - men e - - - jus, -

qui - a fe - cit mi - hi ma - gna qui pot - ens est: et san - ctum no - men e - - - jus, -

- jus, qui - a fe - cit mi - hi ma - gna e - jus, -

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

$B\flat^{6/9}$ Gm^7 $D\flat^{maj7}$ $B\flat m^7$ F^{sus} $F\sharp^{sus}$

53 [E]

qui - a fe - cit mi - hi ma - gna qui - - - en e -

qui - a fe - cit mi - hi ma - gna - ei. - - - um no - men e -

qui - a fe - cit mi - hi ma - gna qui pot - ens est et san - ctum - - - jus,

fe - cit mi - hi ma - gna

$B^{6/9}$ $G\sharp m^7$ D^{maj7} C^m

56

- jus, fe - cit mi - hi ma - gna qui pot - ens est: et san - ctum no - men e -

qui - a fe - cit mi - hi ma - gna qui pot - ens est: et san - ctum no - men e -

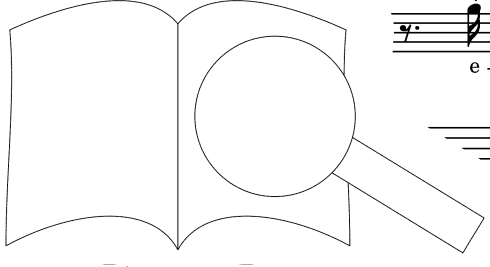
ma - gna qui pot - ens est: et san - ctum - - - e -

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

$G\sharp m^7$ D^{maj7} B

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F

His mer-cy goes on - jus. jus. jus. jus.

B^{6/9} G^{7/b13} A m⁷ D⁹ A m⁷

gene - ra-tion to ge-ne - ra-tion, from ge-ne n ge-ne - ra-tion to ge-ne - ra-tion, from

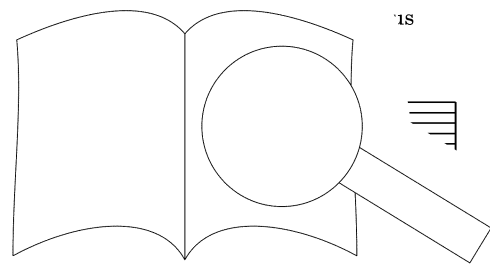
Et mi - se - ri - cor-di-a e - jus a o-ge-ni-es, et mi - se - ri - cor-di-a e - jus

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

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

E⁴ as a pro-ge-ni-e in pro-^{is}

G m⁶ G m⁷



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65

G

ge-ne-ra-tion to ge-ne-ra-tion, to all who fear him,

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

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

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

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

Am⁶ Am⁷ C/D G Ab/G

69

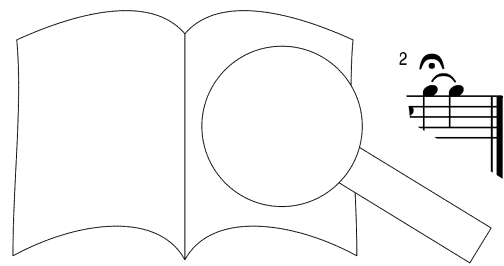
ti-men-ti-bus e-um, ti-men-ti-bus e-um,

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

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

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

A/G Bb/G Bb/C



Pc

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4. Fecit potentiam

♩ = 88

B♭ m^{7/9} D♭⁷ C⁷

4 F 7/#9 B♭ m^{7/9} D♭⁷ C⁷

8 [A]

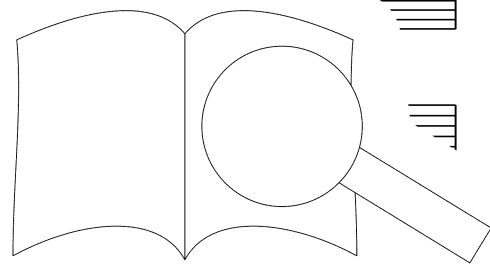
Fe - cit pot - en - ti - am, te - ti - am

F 7/#9(b13) B♭ m⁷ C 7/#9

11

Fe - cit pot - en - ti - am, su - o, chi - o

D♭ 4-3 / Ab C 7/#9



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14

fe - cit pot - en - ti - am in bra - chi - o su - o,
su - o, in - bra - - chi - o su - o, -

Ab 7/#9 G 7/#9 F m7 E7 Ab 4-3 / Eb F 7/#9

17

Fe - cit pot - en - ti - am, in bra - chi - o su - - - o, chi - o

Bb m7 Db 7/#9 Eb m7 A7

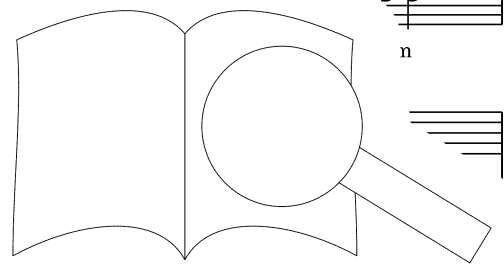
20

su - o, ora - chi - o su - - - o, in -
su - in bra - chi - o su - - - o, in -
su - en - ti - am in bra - - - chi - o
Fe - cit pot - en - ti - a n

/b9 F m7

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23

bra - - chi - o su - o. fe - cit pot - en - ti - am,

bra - - chi - o su - o, fe - cit pot - en - ti - am,

su - - o, fe - cit pot - en - ti - am,

in bra - chi - o su - o, fe - - - cit pot -

F m⁷ E⁷ A^b 4³ / E^b F 7/#9 B^b m⁷

26

fe - cit pot - en - ti - am in bra - chi - o su

fe - cit pot - en - ti - am in bra - chi - o

fe - cit pot - en - ti - am in bra - fe - cit pot -

en - - - ti - am in fe - cit pot -

D^b 7/#9 C 7/#9 B^b m⁷ A A^b F 7/#9

29

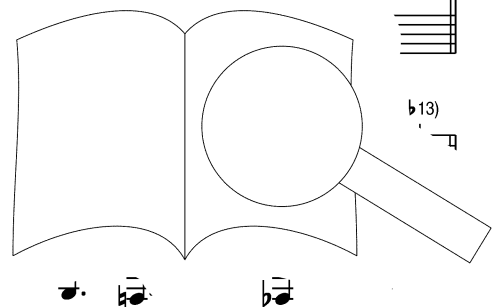
fe - cit pot - en - ti - am in bra - chi - o su - o.

fe - cit pot - en - ti - am in bra - chi - o su - o.

en - ti - am in bra - chi - o su - o.

in bra - chi - o

D^b 7/#9 C 7/#9



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33 C

mf Fe - cit pot - en - ti - am in bra - chi - o

mf Fe - cit pot - en - ti - am, fe - cit pot - en - ti - am in bra - chi - o

mf in bra - chi - o su - - - o, in bra - - - chi - o

*Fm*⁷ *Ab*^{7/#9} *G*^{7/#9} *Fm*⁷ *E*⁷

36

su - - - o,

su - o,

mf Fe - cit pot - en - ti - am

mf su - o, fe - po. - am

*Ab*⁴⁻³/*Eb* *F*^{7/#9} *Bb*^{m7} *F#9* *C*^{7/#9}

39 D

fe - cit pot - en - ti - am

fe - cit pot - en - ti - am

fe - cit pot - en - ti - am

fe - cit pot - en - ti - am

fe - cit pot - en - ti - am

*Db*⁴⁻³/*Ab* *C*^{7/#9} *F#9*

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43

in bra - chi - o su - o, — fe - cit pot - en - ti - am,
 in bra - chi - o su - o, — fe - cit pot - en - ti - am,
 in bra - chi - o su - o, — fe - cit pot - en - ti - am,
 in bra - chi - o su - o, — fe - - - cit pot -

Fm⁷ E⁷ A^b4³/E^b F⁷/#9 B^bm⁷

46

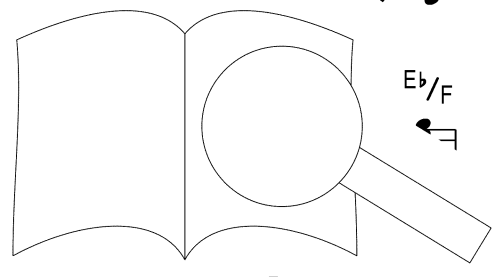
fe - cit pot - en - ti - am in bra - chi - o
 fe - cit pot - en - ti - am in bra - ch'
 fe - cit pot - en - ti - am in br'
 en - - - ti - am in o: —

D^b7/#9 C⁷/#9 B^bm⁷ A^bsus4 A^b7

49

E B^bm⁷ A^b9 B^bm⁷

3 B^bm⁷



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55 F

di - sper-sit su - per - bos

di - sper-sit su - per - bos

B♭m7 B♭m7 C/B♭ B♭m7

58

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

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

B♭m/A♭ A♭9 B♭m7 A 7/b13

61

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

men-te cor-dis s

B♭m7

64

G

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

men - te cor - dis su - i, di - 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,

B♭m⁷ C/B♭ B♭m⁷ B♭m/A♭

67

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

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

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

B♭m⁷ B♭m⁷

70

per - bos me di - sper - sit su - per - bos su -

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

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

di - sper - sit su - per - bos

ff *ff* *ff*

ⁿ/A♭ E♭/F B♭m⁷

73

H

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

Bb m7 *Bb m / Ab* *Bb m7*

76

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

ff *ff* *ff* *ff*

Bb m7 *A7/b13* *Bb m7* *Bb m / Ab*

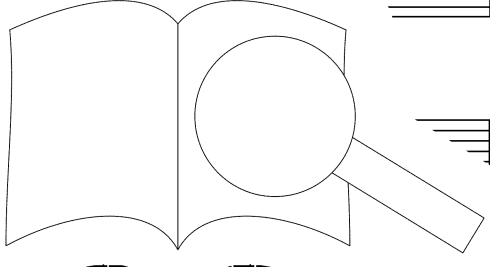
79

su - i, di su - hu - i.
 su - i, su - hu - i.
 di men-te cor-dis su - hu - i.
 men-te cor-dis su

ff *sfz* *sfz* *sfz*

Bb m7 *C / Bb*

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83 I

ff laut gerufen Di - sper - sit su - per - bos,

ff laut gerufen Di - sper - sit su - per - bos,

ff laut gerufen Di - sper - sit su - per - bos,

ff laut gerufen Di - sper - sit su - per - bos, *alle durcheinander*

D/C7

Di - sper - sit super - bos,

87 *Metrum löst sich langsam auf*

f Auf Zeichen dreht sich der Chor im Uhrzeigersinn um 180° *mf* Das Rufen geht in Sprechen über

f *alle durcheinander* Das Rufen geht in Sprechen über *mf*

f *alle durcheinander* Das Rufen geht in Sprechen über *mp* *selt sprechen*

f Das Rufen geht in S'

92 *mp* *flüstern* *p* *immer weniger und seltener flüstern* *pp* *ad lib.: Maria (einer alleine)*

mp *flüstern* *p* *immer weniger und seltener flüstern* *pp* *immer weniger und seltener flüst* *pp*

nur p

5a. Deposuit potentes

♩ = 72

mp *b* *bb*

8

A

mf *f*

Der Chor dreht sich weiter um 180°

12

17

B

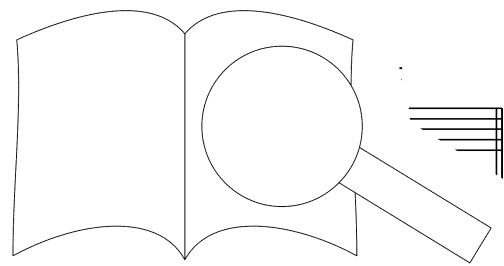
sfz *ff*

21

C

p *mp*

mf



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33 **E**

38 **F Rock** ♩ = ♩

f *gliss.*

De - - - - po - su - it - pot - en - tes, pot - en - tes de se - de, de

f *gliss.*

De - - - - po - su - it - pot - en - tes, pot - en - tes de se - de,

f *gliss.*

De - - - - po - su - it - pot - en - tes, pot - en - tes de

f *gliss.*

De - - - - po - su - it - pot - en - tes, pot - en

G⁷ **C⁷#⁹**

41

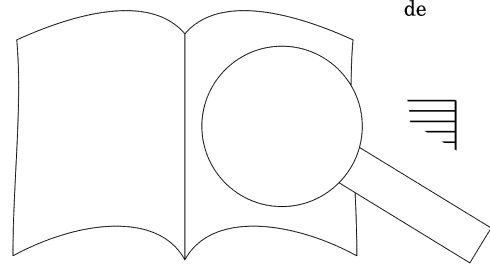
se - de, de - - - po - su - it - pot - en - tes de se - de, de

se - de, de - - - it - en - tes, pot - en - tes de se - de, de

se - de, de - - - it - pot - en - tes, pot - en - tes de se - de, de

se - - - po - su - it - pot - en - tes, de

C⁷#⁹



se - de, de - - - po - su - it_ pot - en - tes, pot - en - tes de se - de, de
 se - de, de - - - po - su - it_ pot - en - tes, pot - en - tes de se - de, de
 se - de, de - - - po - su - it_ pot - en - tes, pot - en - tes de se - de,
 se - de, de - - - po - su - it_ pot - en - tes, pot - en - tes de se - de,

gliss. *gliss.* *gliss.* *gliss.*

G7#9 G7b9/b13 C7#9 Eb7#9/Gb D7#9

se - de, de - - - po - su - it_ pot - en - tes, pot -
 se - de, de - - - po - su - it_ pot - en - tes, n- de, de
 de se - de, de - - - po - su - it_ ces de se - de,
 de se - de, de - - - po - su pot - en - tes de se - de,

G7#9 G7b9/b13 C7#9 Eb7#9/Bb D7#9

se - de, - it pot - en - tes de se - de,
 se - de, - po - su - it pot - en - tes de se - de,
 de - po - su - it pot - en - tes de se - de, -
 de - po - su - it pot - en - tes de se - de, -

Cm7 D/C Db/C Cm j7

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54

ff

de - po - su - it pot-en-tes de se - de, de - po - su -

de - po - su - it pot-en-tes de se - de, de - po - su -

de - po - su - it pot-en-tes de se - de, de - po - su -

de - po - su - it pot - en-tes de se-de, de - - po - su -

Cm⁷ D/C D^b/C Cm G^b/C G^{7/b9}/C Cm⁷ A^b maj⁷ Cm⁷ D/C D^b/C

58

decrsc.

it pot - en-tes, de - po - su - it, de - po - su - it pot -

it pot - en-tes, de - po - su - it, de - po - su - it tes de

it pot - en-tes, de - po - su - it pot de

it pot - en-tes, de - po - su - tes de

Cm G^b/C Cm⁷ D/C [D^b Cm Cm⁷ L B^b]

62

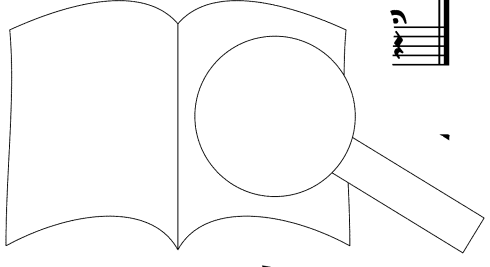
mp

se - de, se - de, se - de.

se - de, de se - de, de

p

rit.



5b. Et exaltavit humiles

$\text{♩} = 53$

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

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

mp *mf* E_b F/E_b Bb/D $A/C\#$

A Et ex - al - ta

Et ex - al - ta - vit hu - r

Dm E/D D

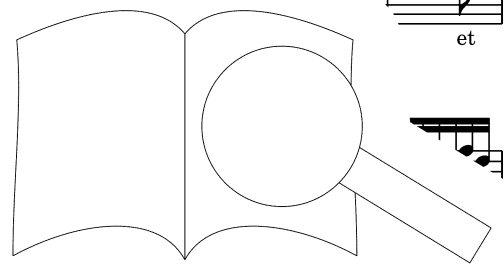
B hu - mi - les, et ex - al - ta - vit hu - mi - les, et

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

hu - mi - les, et

Bb^7

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16 *f poco a poco accel.*

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

A/C# D C/E F

20

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

G/F C/E F#

23 *f* *rit.* *mp*

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

C#m7 F#7/9

5c. He has satisfied the hungry (Esurientes implevit bonis)

♩ = 120 ♩♩ = $\overset{3}{\text{♩}}$

Chords: Eb, Eb maj9, Eb⁶, Eb maj9, G/B

Chords: G⁷/B, Cm, Fm⁹, Fm⁹/Bb

Chords: Bb^{7/13}, Eb, Eb maj9, Eb⁶

[A]

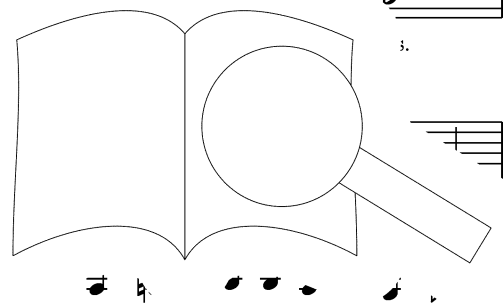
Chords: G/B, G⁷/B, Cm, F₇

Chords: Fm⁹/Bb, Eb, Cm⁷, G/B

...s sat - is - fied the hun - gry, He has sat -

Chords: Cm, F

...e hun - gry - with goo



27 C

He has sat - is - fied the hun - gry, He has sat - is - fied the hun -

$F m^9$ $F m^9 / B\flat B\flat 7/13$ $E\flat$ $C m$ G/B

32

- gry - with good things, with good things.

$C m$ $F m^9$ $F m^9 / B\flat B\flat 7/13$ $F m^9$ $F m^o$

open for solo

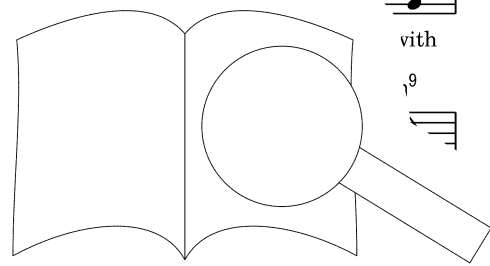
37 D $E\flat$ $E\flat maj 9$ $E\flat 6$ G/B

41 $C m$ $F m^9 / B\flat$

45 E

with

$7/13$ $B 7/13$ $F m^9 / B\flat$



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50

emp-ty hands, and sent the rich a - way with emp-ty hands, with emp-ty hands, _____ with

p *f*

Fm⁹ B^b7/13 Fm⁹ F#m⁹ Fm⁹ B^b7/13 Gm/B^b Fm⁹/B^b

55

emp - ty hands, and sent the rich

f

Gm⁹/C B7#11/13 Ab/B^b G^b/E7 Fm⁹ F#m⁹ Fm⁹/B^b B^b7/13

60

emp-ty hands, And sent the rich a - way _ with

rit. *a tempo*

mf Et di - vi - tes _ di - mi - sit,

mf - sit, _ di - mi - sit,

p di - mi - sit, _ di - mi - sit,

p di - mi - sit, _ di - mi - sit,

p di - mi - sit, _ di - mi - sit,

mf et

Fm/A^b D^b add 2

rit.

cresc.

emp-ty hands, the rich a-way with emp-ty hands. He sent the rich a-way with emp-ty hands, with

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

cresc.

A^b maj 7 F/A B^b A/C# D m C

emp - ty hands, with emp - ty hands!

et di - vi - tes a - nes.

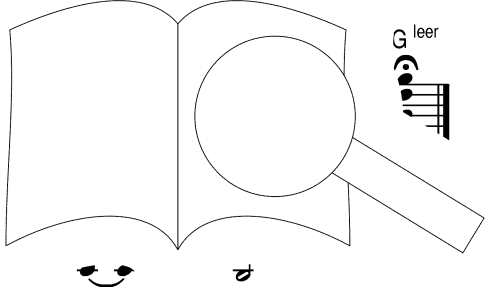
et di - vi - tes in - a - nes.

mi - sit in - a - nes.

a nes di - mi - sit in -

m C/E B^b/F A^b/F# G F m⁷ G

rit



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6. And how he has helped (Suscepit Israel)

♩. = 60 G^{add 2} E m⁷ C maj⁷

6 A

And how he has helped — his

C/D C/D G^{add 2}

11

ser - vant Is - ra - el. — He his pro - mise

E m⁷ C/D

16

1. G^{add 2}

21

For he pro-mised our -

C

C maj7 C/D C/D B m7

26

an - ces - tors, A - bra-ham and his child - ren to be mer - ci - ful,

E m7 B m7 C maj7 Bb m7 A m

30

to be mer - ci - ful, to be mer - ci - ful to -

A m maj7 A m7 A m6

34

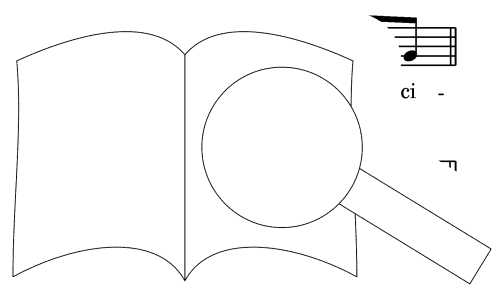
er. And how he helped his ser - vant Is - ra - el. He

D G add^ E m7

39

his pro - ci -

C/D



43 **E**

ful. And how he has helped _____ his ser - vant Is - ra -

G^{add2} E m⁷

47

el. He has not for - got - ten his pro - - - - - mise. For he

C^{maj9} C/D C/D

51 **F**

pro - mised our - an - ces - tors, - - - - - ren -

B m⁷ E m⁷ Bⁿ C^{maj9} Bb m⁷

55

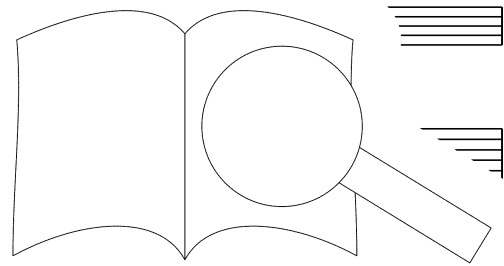
to be mer - ci - ful, to _____ to be mer - ci - ful to _____ them for -

A m A m⁷ A m⁶

59 **G**

- er.

D G^{add2}



63 $E m^7$ $C \text{ maj}^7$ C/D

68 C/D $B m^7$ $E m^7$ $B m^7$

For he pro - mised our - an - ces - tors, - A - bra - ham and his

72 $C \text{ maj}^7$ $B b m^7$ $A m$ $A m \text{ maj}^7$

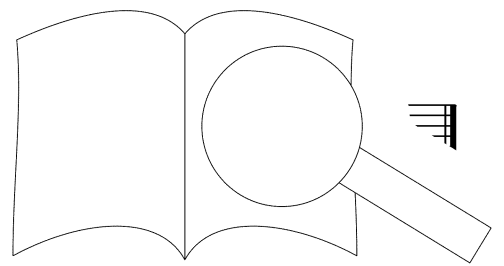
child - ren - to be mer - ci - ful, to be mer - ci - ful

76 $A m^6$ G $E m^7$

to - them for - ev

81 $A m^7/D$ G

Ped.



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7. Gloria Patri

Samba $\text{♩} = 94$

7 **A** C^6/D C^6/D

12 C^6/D C^6/D

17 **B** C^6/D C^6/D C^6/D

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

22 C^6/D

- ri - a et
- ri -
Fi - li - o,

Glo - ri - a Spi - ri - tu - i San -
Glo - ri - a Spi - ri - tu - i San -
Glo - ri - tu - i San -
- i San -

27

C

cto, Glo - - - ri - a Pa - tri,

cto, Glo - - - ri - a Pa - tri,

cto, Glo - - - ri - a Pa - tri,

cto, Glo - - - ri - a Pa - tri,

C⁶/D C⁶/D C⁶/D

32

Glo - - - ri - a et Fi - li - o,

Glo - - - ri - a et Fi - li -

Glo - - - ri - a et

Glo - - - ri - o

C⁶/D

37

Glo - ri - a s -

Glo - ri - a

Glo -

cto, Glo - ri - a,

cto, Glo - ri - a,

cto, Glo - ri - a,

cto, Glo - ri - a,

ri - tu - i San - cto,

C⁶/D

Glo - ri - a, Glo - ri - a,
 Glo - ri - a, Glo - ri - a,
 Glo - ri - a, Glo - ri - a,
 Glo - ri - a, Glo - ri - a,

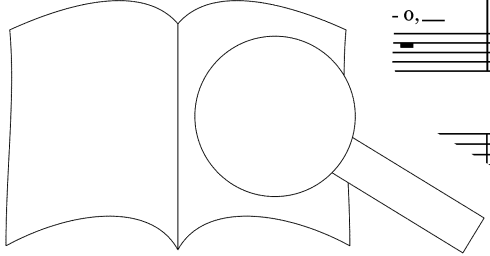
C⁶/D *D^b⁶/E_b*

Glo - - ri - a, Glo - - ri - -
 a
 - - ri - a

E *G maj 9* *B m 7*

Fi - li - o, -
 - ri - a Fi - li - o,
 - u - i San - cto, Spi - ri - tu - i San - cto,
 - o, -

b m 7 *A m 7*



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55 **F**

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

et Glo - ri - a Fi - li - o, et

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

et Glo - ri - a Fi - li - o, et

G maj 9 B m⁷ Bb m⁷

59

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

Spi - ri - tu - i San - cto, Spi - ri - tu

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

Spi - ri - tu - i San - cto, tu San - cto,

A m⁷

63 **G**

Glo - ri - a, Glo - ri - a, Glo - ri - a,

Glo - ri - a, Glo - ri - a, Glo - ri - a,

Glo - ri - a, Glo - ri - a, ri - a,

Glo - ri - a,

Db⁶/Eb

68 [H]

f Glo - - - ri - a

f Glo - - - ri - a

f Glo - - - ri - a

f Glo - - - ri - a

C⁶/D *C⁶/D*

73

Pa - tri, Glo - - - ri

Pa - tri, Glo - - -

Pa - tri, Fi - li - o,

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

C⁶/D *C⁶/D*

78

Spi - ri - tu - i San - cto,

- a Spi - ri - tu - i San - cto,

- ri - a Spi - ri - tu - i

Glo - ri - a Spi - ri - tu -

C⁶/D



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83 I

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

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

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

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

C^6/D C^6/D C^6/D

88

- ri - a, et Fi - li - o, Glo - ri - a

- ri - a, et Fi - li - o, Glo - ri - San -

- ri - a, et Fi - li - o, G¹ tu - i San -

- ri - a, et Fi - li - o, pi - ri - tu - i San -

C^6/D

93

- - cto, Glo - ri - a,

- - cto, Glo - ri - a,

Glo - ri - a,

Glo -

C^6/D

97

Glo - ri - a, Glo - ri - a.

Glo - ri - a, Glo - ri - a.

Glo - ri - a, Glo - ri - a.

Glo - ri - a, Glo - ri - a.

C^6/D $D^b 6/E^b$

101

$A^b \text{ maj}^9$ Cm^7 B.n.

106

Glo - - - ri - a

Glo - - - ri - a

Glo - - - ri - a

L

D^b/E^b

111

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

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

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

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

Cm⁷ Bm⁷ Bbm⁷

115

Fi - li - - o, et Glo - - - ri - - a

Fi - li - - o, et Glo - - - ri - - a

Fi - li - - o, et Glo - - - ri - - a

Fi - li - - o, et Glo - - - ri - - a

Sp

D^b/E^b A^b maj⁹ Cm⁷

120

- - - ri

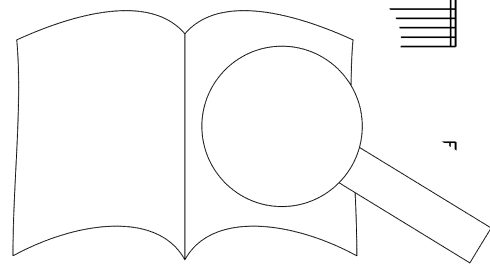
- - - i San - - - cto.

- - - i San - - - cto.

- - - i

tu - - - i

Bbm⁷



125 N A \flat maj⁹ C m⁷ B m⁷

129 B \flat m⁷ D \flat /E \flat

133 O *f*

Glo - ri - a, Glo - ri - a, C

Glo - ri - a, Glo - ri - a, C

Glo - ri - a, Glo - ri - a, C

Glo - ri - a, Glo - ri - a, C

C F \sharp m⁷/b⁵ C/G D m/G

138

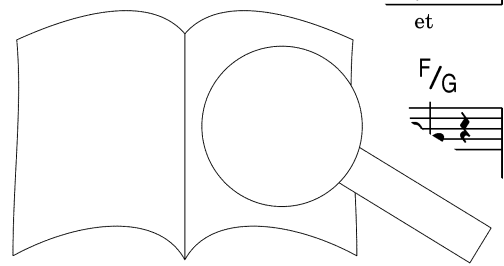
- ri - a, - ri - a Pa - tri, et

- ri - a Pa - tri, et

- ri - a Pa - tri, et

- ri - a Pa - tri, et

F/G E m⁷/G D m⁷/G F/G



143

Glo - ri - a, Glo - ri - a Fi - li - o, et

Glo - ri - a, Glo - ri - a Fi - li - o, et

Glo - ri - a, Glo - ri - a Fi - li - o, et

Glo - ri - a, Glo - ri - a Fi - li - o, et

F/G Em⁷/G Dm/G F^{maj7}/G G⁶ Dm⁷/G Em⁷/G Dm⁷/G G^{sus7/9}

148

Spi - ri - tu - i San - cto, Glo - ri - a,

Spi - ri - tu - i San - cto, Glo -

Spi - ri - tu - i San - cto, Glo -

Spi - ri - tu - i San - cto, Glo -

G^{sus7}

153

Glo - ri - a,

Glo - ri - a,

Glo - ri - a,

Glo - ri - a,

Glo - ri - a,

Glo - ri - a,

Glo - ri - a,

C^{6/9}

8. Sicut erat

$\text{♩} = 88$ *f*

Sic-ut e - rat in prin-ci - pi - o, et nunc, et sem - per.

Sic-ut e - rat in prin-ci - pi - o, et nunc, et sem - per.

Sic-ut e - rat in prin-ci - pi - o, et nunc, et sem - per.

Sic - ut e - rat in prin - ci - pi - o, funky $A m^7$ B/A

6 B^b/A A $A m^7$ B/A B^b

9 $D m^7$ E/D E^b/D B/A

12 Sic - ut e - rat pi - o, et

$A m^7$ B/A

15

f Sic - ut e - rat

f Sic - ut e - rat in prin - ci - pi-o, et nunc, et

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

*Dm*⁷ *E/D* *E^b/D* *D* *Am*⁷ *B/A*

18

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

sem - - - per, et nunc, et sem - per, se.

et nunc, et sem - per, pe

sic - ut e -

- ci - pi-o, et

B^b/A *A* *Dm*⁷ *E* *E^b* *D*

21

sic - ut

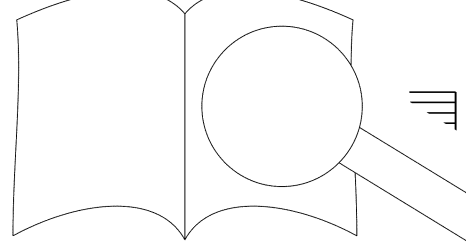
sic

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

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

nu⁷ sem - - - per,

B^b/A *A*



24 *mf*

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

E^b/D *D* *A m⁷* *B/A* *B^b/A* *A*

27 **C**

sae-cu-la sae-cu - lo - rum, et in sae-cu-la sae-cu - lo - rum, _
 sae-cu-la sae-cu - lo - rum, et in sae-cu-la sae-cu - lo - rum, _
 et in
 o - rum, et in
 et in

G m⁹ *C⁹* *F maj⁹* *A¹³*

30 *cresc.* *f*

sae-cu-la sae-cu - lo - rum, _ et in sae-cu-la sae-cu - lo - rum, _ et in
cresc. sae-cu-la sae-cu - lo - rum, _ et in sae-cu-la sae-cu - lo - rum, _ et in
 sae-cu - lo - rum, _ et in sae-cu-la sae-cu - lo - rum, _ et in
 et in sae-cu-la sae-cu - lo - rum, _ et in sae-cu-la
 cu - lo - - - rum, et in

B *F/B^b* *G^b/A⁷*

33

sae - cu - la sae - cu - lo - rum, sae - cu - lo - - - rum. Sic - ut e - rat

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

sae - cu - lo - rum, sae - cu - lo - - - rum. Sic - ut e - rat

sae - cu - la sae - cu - lo - - - rum.

D *mf*

B^b/F **B⁷/#11** **E^{sus}7** **E⁷** **A^m7** **B/A**

36

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

Sic - ut e - rat

in prin - ci - pi-o,

Sic - ut e - rat

in - ci - pi-o, et

B^b/A **A** **D^m7** **E/C** **D**

39

sic - ut

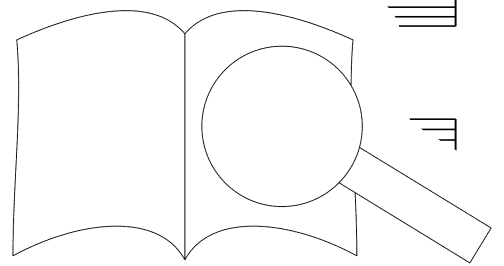
sic - ut

in prin - ci - pi - - - pi - - - sic - ut e - rat

in prin - ci - pi-o, et

sem - - - per,

B^b/A **A**



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o,
 in prin - ci - pi-o, et nunc, et sem - - - per,
 sem - - - per,
 in prin - ci - pi-o, sic - ut e - rat in prin - ci - pi-o, et

f

E^b/D D A m⁷ B/A B^b/A A

sic - ut e - rat in prin - ci - pi-o,
 sic - ut e - rat in prin - ci - pi-o,
 sic - ut e - rat in prin - ci - pi-o, et
 nunc, et sem - - - per sic - ut

mf

D m⁷ E/D E^b/D B/A

in prin - et in
 in m. et in
 sem - et in
 pi-o, et in

A A m⁷ B/

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F

51 *sempre cresc.*

sae-cu-lasae-cu-lo - rum, et in sae-cu-la sae-cu-lo - rum, et in sae-cu-la sae-cu-lo - rum, et in
 sae-cu-lasae-cu-lo - rum, et in sae-cu-la sae-cu-lo - rum, et in sae-cu-la sae-cu-lo - rum, et in
 sae-cu-lasae-cu-lo - rum, et in sae-cu-la sae-cu-lo - rum, et in sae-cu-la sae-cu-lo - rum, et in
 sae-cu-lasae-cu-lo - rum, et in sae-cu-la sae-cu-lo - rum, et in sae-cu-la sae-cu-lo - rum, et in

G m⁹ C⁹ F maj⁹ B^b maj⁷ E m⁹ A¹³

54

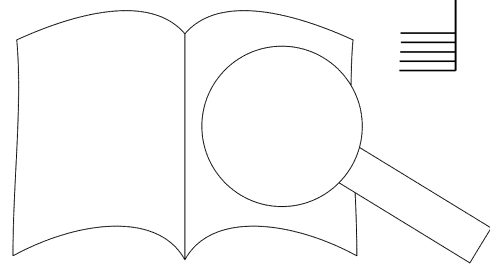
sae-cu-la sae-cu-lo - rum, et in sae - cu - la sae - cu - lo -
 sae-cu-la sae-cu-lo - rum, et in sae - cu - la sae - cu -
 sae-cu-la sae-cu-lo - rum, et in sae - cu - la sae - lo
 sae-cu-la sae-cu-lo - rum, et in sae - cu - la

F # m⁷ B m⁷ E m⁷ /A F # m⁷/A E m⁷/A A

57 [G] Gospel feel ♩ = 94

rum.
 rum.
 rur

m/D G/D D D⁷



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61 *mf*

A-men, a - men, _____ a-men, a - men, _____ a-men, a - men, a - men, a - men,

A-men, a - men, _____ a-men, a - men, _____ a-men, a - men, a - men, a - men,

D Em/D G/D D D⁷ G/D D⁷(#9)

65 [H] *mf*

A - men, a - men, _____ a - men, a - men, _____

A - men, a - men, _____ a - men, a - men, _____

A - men, a - men, _____ a - men, a - men, _____

D Em/D G/D G⁷/D

68

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

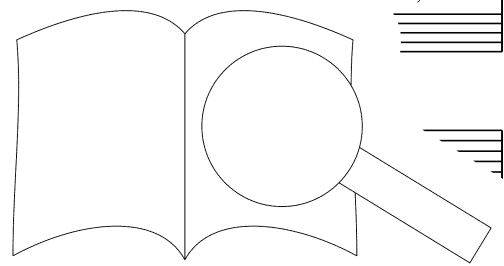
a - men, a - men, _____ a - men, a - men, _____

a - men, a - _____ men, _____

D E n

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71

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

f

D⁷ G⁷/D D⁷(#9) D E^m/D

74

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

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

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

a - a - a -

G/D D D⁷ G⁷/D

77

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

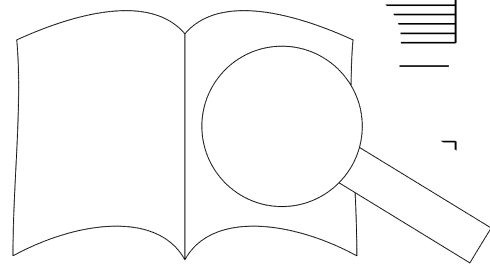
a - men, a - men, a - men, a - men,

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

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D G/D D

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

D7(#9) D Em/D G/D D

1. - x. letztes x.

a - men, a - men, a - men, a - men.
 a - men, a - men, a - men, a - men.
 a - a - a - a - a - a - a - a - a - a - men, a - a - a -
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D7 G/D D7(#9)

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

/D Em7/D D D D/

