Christoph Schönherr

Magnificat

The Groovy Version of OX

for solo, mixed choir
and orchestra

Partitur / Full score

LANDESAKADEMIE
für die musizierende Jugend in Baden-Württemberg
OCHSENHAUSEN

Carus 27.208/01

Inhalt / Contents

Vorwort des Herausgebers III
Foreword by the Editor III

Anmerkungen zu Text und Komposition IV
Remarks on the text and the composition V

Text VI

1. Magnificat anima mea (Solo, Coro SATB) 1

2. Quia respexit (Solo, Coro) 20
   For he took notice

3. Quia fecit (Solo, Coro) 35
   For he, the mighty one

4. Fecit potentiam (Solo, Coro) 54

5a. Deposuit potentes (Coro) 80

5b. Et exaltavit humiles (Coro) 89

5c. He has satisfied the hungry (Solo, Coro) 95
   Esurientes implevit bonis

6. And how he has helped (Solo) 104
   Suscepit Israel

7. Gloria Patri (Coro) 109

8. Sicut erat (Solo, Coro) 133

LANDESAKADEMIE für die musizierende Jugend in Baden-Württemberg OCHSENHAUSEN

Veröffentlichungen der Landesakademie für die musizierende Jugend in Baden-Württemberg, hrsg. von Klaus K. Weigele
Reihe 2: Vokalmusik
Band 1/1: Christoph Schönherr, *Magnificat – The Groovy Version of OX* für Solo, gemischten Chor und Orchester.
Kompositionsauftrag der Landesakademie für die musizierende Jugend in Baden-Württemberg anlässlich des 10-jährigen Bestehens des Internationalen Chorfestivals der Partnerregionen Baden-Württembergs.

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 27.208/01), Klavierauszug (Carus 27.208/04), Chorpartitur (Carus 27.208/06); Orchestermaterial leihweise.
CD-Einspielung mit Talia Or, dem Internationalen Festivalchor C.H.O.I.R. und der Capella novanta unter der Leitung von Christoph Schönherr (Carus 27.208/99).

Digitale Ausgaben sind erhältlich: www.carus-verlag.com/2720801

The following performance material is available:
full score (Carus 27.208/01), vocal score (Carus 27.208/04), choral score (Carus 27.208/06); orchestral material for rental.
Available on CD with Talia Or, The International Festival Choir C.H.O.I.R. and Capella novanta, conducted by Christoph Schönherr (Carus 27.208/99).

Digital editions for this work are listed at www.carus-verlag.com/2720801

Ebenfalls erhältlich: Fassung für Solo, Frauenchor und Orchester / Also available: Version for solo, women's choir and orchestra (Carus 27.208/50).

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 Focus 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, im 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 day by encompassing the modern musical idioms of jazz and funk. As an Academy, we feel it is our duty to give new impulse to active musical life through the publication of such works. This work is on a level of difficulty which makes it aptly suitable for performance in the choral repertoire of qualified school as well as amateur choirs.

Ochsenhausen, June 2005 — Klaus K. Weigele
Translation: Earl Rosenbaum — Director of the Academy

Besetzung

Solo:
Der Part ist mit Mikrophon zu singen. Ausnahme: der gesprochene Text am Ende von Nr. 4.

Chor SATB

Instrumente:
Querflöte / Sopransaxophon / Altsaxophon (1 Spieler*in)
2 Trompeten / Flügelhörner
2 Violinen, Viola, Violoncello
Klavier (ggf. zusätzlich Keyboard)
E-Bass (Kontrabass)
Schlagzeug (2 Spieler*innen): Drumset, Latin Percussion, Pauken, Große Trommel (Gran Cassa), Orchesterbecken, Vibraphon

Hinweis zur Aussprache:
Der Chor singt den lateinischen Text mit italienischer Aussprache.

Uraufführung: 27.08.2005, Ochsenhausen

Scoring

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

Choir SATB

Instruments:
flute / soprano saxophone / alto saxophone (1 player)
2 trumpets / flugelhorns
2 violins, viola, violoncello
piano (and a keyboard, if neccesary)
electric bass (double bass)
percussion (2 players): drum set, latin percussion, timpani, bass drum (gran cassa), orchestra cymbals, vibraphone

Concerning pronunciation:
The choir should sing the text using Italian pronunciation.

First performance: 27.08.2005, Ochsenhausen

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. Die Person der Maria in meiner Komposition hat nichts gemein mit jenem verklärenden und entrückenden Marienkult, der bewusst jede Realitätsnähe verhindert. 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 Gleichzeitigkeit von lateinischem und englischem Text in der Komposition soll einerseits deutlich machen, dass es sich hierbei um eine sehr, sehr alte Geschichte handelt, die aber andererseits ihre Aktualität nicht verloren hat. Sie wird in den Idiomen der Rockmusik und des Jazz erzählt. Nur in den Sätzen 1, 4 und 8 partizipiert die Solistin am lateinischen Text des Chores, in den anderen Sätzen singt Maria in einer (Ton-)Sprache unserer Zeit. Der Chor übernimmt in den solistischen Teilen mehrfach einen „Background", der allerdings keineswegs unbeteiligt ist, vielmehr macht er sich Marias Gedanken zu eigen und verleiht ihnen eigenen Ausdruck. In den Teilen ohne Solistin steht der Chor für das Volk, musikalisch also in der Tradition der sog. Turba-Chöre. Kern der Komposition bilden die beiden Mittelsätze (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

Zur Neuausgabe von 2024

Erfreulicherweise hat mein *Magnificat* seit der Erstveröffentlichung zahlreiche Aufführungen im In- und Ausland erlebt. Erfahrungen aus der Probenarbeit sind in die Revision des Notentextes der Erstausgabe eingegangen, so z. B. eine vereinfachte E-Bass- und Schlagzeugstimme. Der Klavierpart wurde in die Partitur übernommen. Er ist weitestgehend identisch mit dem Klavierauszug von Erek Siebel, dabei sind manche im Klavierauszug enthaltene Bläsereinwürfe und Streicherläufe weggelassen worden. Der versierte Jazzpianist wird sich ohnehin vor allem an den Akkordsymbolen orientieren und seine eigenen Voicings legen.

Eingeführtes und bei Chören evtl. schon vorhandenes Notenmaterial ist kompatibel. Bei Benutzung von Klavierauszügen und Chorpartituren gedruckt vor 2024 sollten folgende Abweichungen für den Chor angesagt werden:

Nr. 4	
T. 23, Tenor:	Silbenverteilung (Zz. 1+) „-o," (Zz. 3) „su-"
T. 24, Tenor:	(Zz. 2+) „-o."
T. 24, Bass:	Auf „su-" Achtelnote *des*; „-o." Achtelnote *c* mit Haltebogen zu Halber Note *c*; Viertelpause.
Nr. 5c	
T. 64–70:	Der Alt singt, eine Oktave höher, das Gleiche wie die Bassstimmen.

Hamburg, im März 2024 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. 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. 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 simultaneous use of Latin and English words in this composition makes it clear that this is a very, very old story, but one which has not lost its actuality. It is told in the idioms of rock music and jazz. Only in the 1st, 4th and 8th movements does the soloist join in singing the Latin words of the choir. Musically, in the other movements, Mary sings in a contemporary style. The choir often provides a background to the solo sections, by no means uncommitted but taking up Mary's thoughts and expressing them in their own way. In the sections without the soloist the choir represents the people, in the musical tradition of so-called turba choruses. The heart of the composition is in the two middle movements (No. 4 "Fecit potentiam" and No. 5 "Deposuit potentes"). These are linked with the other movements of the work, in the manner of the leitmotiv, through musical ideas expressed in the passage "Dispersit superbos".

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 Christoph Schönherr
Translation: John Coombs

About the new edition of 2024

It is gratifying that since its first publication, my *Magnificat* has enjoyed numerous performances both at home and abroad. Experience gained from rehearsals has been incorporated into the revision of the musical text of the first edition, e.g., a simplified electric bass and percussion part. The piano part has been incorporated into the score. It is largely identical to the vocal score by Erek Siebel, although some of the wind and string parts contained in the piano score have been omitted. Experienced jazz pianists will in any event use mainly the chord symbols as a guide and create their own voicings.

The sheet music already owned and perhaps previously performed by choirs is compatible. When using vocal scores and choral parts printed before 2024, the following alterations should be announced to the choir:

No. 4

m. 23, tenor:	distribution of syllables (beat 1+) "-o," (beat 3) "su-"
m. 24, tenor:	(beat 2+) "-o."
m. 24, bass:	on "su-" eighth note *D flat*; "-o." eighth note *C* with tie to half note *C*; quarter note rest.

No. 5c

mm. 64–70:	The alto doubles the bass voices one octave higher.

Hamburg, March 2024 Christoph Schönherr
Translation: Gudrun and David Kosviner

Text

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

Nr. 1 *Magnificat anima mea Dominum.* *Et exsultavit spiritus meus in Deo* *salutari meo.*	My soul magnifies the Lord, and my spirit rejoices in God my Saviour.	Groß macht die Seele mein den Herrn, und es freut sich mein Geist an Gott, dem Retter mein.
Nr. 2 *Quia respexit* *humilitatem ancillae suae:* *ecce enim ex hoc* *beatam me dicent omnes generationes.*	*For he took notice* *of his lowly servant girl,* *and now generation after* *generation will call me blessed.*	Denn angesehen hat er die Niedrigkeit seiner Magd: siehe doch, von nun an selig mich werden preisen alle Generationen,
Nr. 3 *Quia fecit mihi magna* *qui potens est:* *et sanctum nomen ejus.* *Et misericordia ejus* *a progenie* *in progenies timentibus eum.*	*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.*	denn getan hat er an mir Großes, der mächtig ist und heilig der Name sein, und seine Barmherzigkeit [waltet] von Geschlecht zu Geschlecht über die ihn Fürchtenden.
Nr. 4 *Fecit potentiam* *in bracchio suo:* *dispersit* *superbos mente cordis sui.*	He has shown strength with his arm, he has scattered the proud in the imagination of their hearts.	Ausgeübt hat er Macht mit dem Arme sein, zerstreut hat er die, die stolz sind in den Gedanken ihrer Herzen.
Nr. 5a *Deposuit potentes de sede,*	He has put down the mighty from their thrones,	Gestürzt hat er die Mächtigen vom Stuhl
Nr. 5b *et exaltavit humiles.*	and exalted those of low degree.	und erhoben die Niedrigen.
Nr. 5c Esurientes implevit bonis: *et divites dimisit inanes.*	*He has satisfied the hungry with good things* *and sent the rich away with empty hands.*	Hungernde hat er gefüllt mit Gütern und die Reichen ausgehen lassen leer.
Nr. 6 Suscepit Israel, puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros Abraham et semini ejus in saecula.	*And how he has helped his servant Israel.* *He has not forgotten his promise to be* *merciful. For he has promised our ancestors* *Abraham and his children to be merciful to* *them forever.*	Gestützt hat er Israel, seinen Knecht, eingedenk seiner Barmherzigkeit, wie er verheißen hat unseren Vorvätern Abraham und seinem Samen für alle Zeit.
Nr. 7 *Gloria Patri, et Filio,* *et Spiritui Sancto.*	Glory be to the Father, and to the Son, and to the Holy Ghost.	Ehre dem Vater und dem Sohn und dem Heiligen Geist.
Nr. 8 *Sicut erat in principio,* *et nunc, et semper,* *et in saecula saeculorum.* *Amen.*	As it was in the beginning, is now, and ever shall be: world without end. Amen.	Wie es war im Anfang so jetzt und immerdar und bis in die Zeitalter der Zeitalter (d. h. in alle Ewigkeit). Amen.

Magnificat

Full Score in C

Christoph Schönherr
*1952

1. Magnificat anima mea

♩. = 56

Soprano Saxophone / Alto Saxophone
S.Sax

Trumpet I, II / Flugelhorn I, II
Flh

Maria

Soprano

Alto

Tenor

Bass

Violin I
mf

Violin II

Viola

Violoncello

Vibraphone (Keyboard)
If … vibraphone used, play vibraphone sound on keyboard.

Piano
Str
mf
Vib

E-Bass

Drum Set
Crotales
R.C.

Carus

Aufführungsdauer / Duration: ca. 40 min.

© 2005/2024 by Carus-Verlag, Stuttgart – Carus 27.208/01
Vervielfältigungen jeglicher Art sind gesetzlich verboten. / Any unauthorized reproduction is prohibited by law.
Alle Rechte vorbehalten / All rights reserved / Printed in Germany / www.carus-verlag.com

5

S.Sax

Flh

mf

M

S

A

T

B

div.

Vl I

Vl II

Va

Vc

mf

Vib

C% B♭/C Am7/C A♭maj7 C/G D♭9

Pno

Bass

Dr

Carus

9

S.Sax

Flh

M

S

A

T

B

Vl I

Vl II

Va

Vc

Vib

Pno

Bass

Dr

f

mf

C6/9 B♭/C Am7/C A♭maj7 C/G D♭9 C6/9 B♭/C Am7/C A♭maj7 C/G D♭9

Carus

13

S.Sax

Flh

M

S

A

T

B

Vl I

Vl II

Va

Vc

Vib

Pno

Bass

Dr

f

f

C6/9 B♭/C Am7/C A♭maj7 C/G D♭9 C6/9 B♭/C Am7/C

Carus

16

A

S.Sax

Flh

M

S

mf

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

A

mf

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

T

mf

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

B

f

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

unis.

Vl I

p

Vl II

p

Va

Vc

p

Vib

A♭maj7 C/G D♭9 C⁶⁄₉ B♭/C Am7/C A♭maj7 C/G D♭9 C⁶⁄₉ B♭/C Am7/C

Pno

Bass

Dr

Carus

20

S.Sax

Flh

M

S

A

T

B

mf

Ma-

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

Vl I

Vl II

Va

Vc

Vib

Pno

Bass

Dr

A♭maj7 C/G D♭9 C♯9 B♭9/C C♯9 D♭7(♯11)

Carus

23 **B**

S.Sax

Flh

M

f

Et

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Vib

Pno

C⁶⁄₉ B♭/C Am⁷/C A♭maj⁷ C/G D♭⁹ C⁶⁄₉ B♭/C Am⁷/C A♭maj⁷ C/G D♭⁹

Bass

Dr

Carus

27 **C**

S.Sax

Flh

M

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

S

A

T

B

Vl I

Vl II

Va

Vc

Vib

$A\flat^{maj7}$ Gm^{7} Fm^{9} $B\flat^{7(sus4)}$ $E\flat^{maj9}$

Pno

Bass

Dr

Carus

31

S.Sax

Flh

mp cresc.

M

molto cresc.

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

S

A

T

B

Vl I

Vl II

Va

Vc

Vib

Pno

Am9 A♭9 Cm/G F♯o7 C/G Dm/G Em/G B♭/A♭ A7(♭9)

Bass

Dr

Carus

35

D

change to A.Sax

S.Sax

Flh

M

ta - ri me - o.

S

A

T

B

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

Vl I

Vl II

Va

Vc

Vib

Pno

Bass

Dr

Dm9 G7(b13) C% Bb/C Am7/C Abmaj7 C/G Db9 C% Bb/C Am7/C

Carus

39

E

A.Sax

Flh

M

S

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

A

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

T

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

B

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

Vl I

cresc.

Vl II

cresc.

Va

cresc.

Vc

cresc.

Vib

Pno

A♭maj7 C/G D♭9 C♯9 B♭9/C Am7 F♯m7(♭5)

cresc.

Bass

Dr

Carus

42

F

A.Sax

Flh

M

S

A

T

B

f

ex - s a-vit spi - ri - tus

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

Vl I

Vl II

Va

Vc

Vib

Pno

Bass

Dr

C/G Dm/G Em7/G Fmaj7/G Em7/G A♭maj7

Carus

45

A.Sax

Flh

M

S

A

T

B

Vl I

Vl II

Va

Vc

Vib

Pno

Bass

Dr

f

in

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

mp

mf

Gm7 Fm9 B♭7(sus4) E♭maj7 Am9 A♭9

Carus

49

A.Sax

Flh

mp molto cresc.

M

molto cresc.

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

S

molto cresc.

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

A

molto cresc.

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

T

molto cresc.

Falsett

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

B

molto cresc.

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

Vl I

Vl II

Va

Vc

cresc.

f

Vib

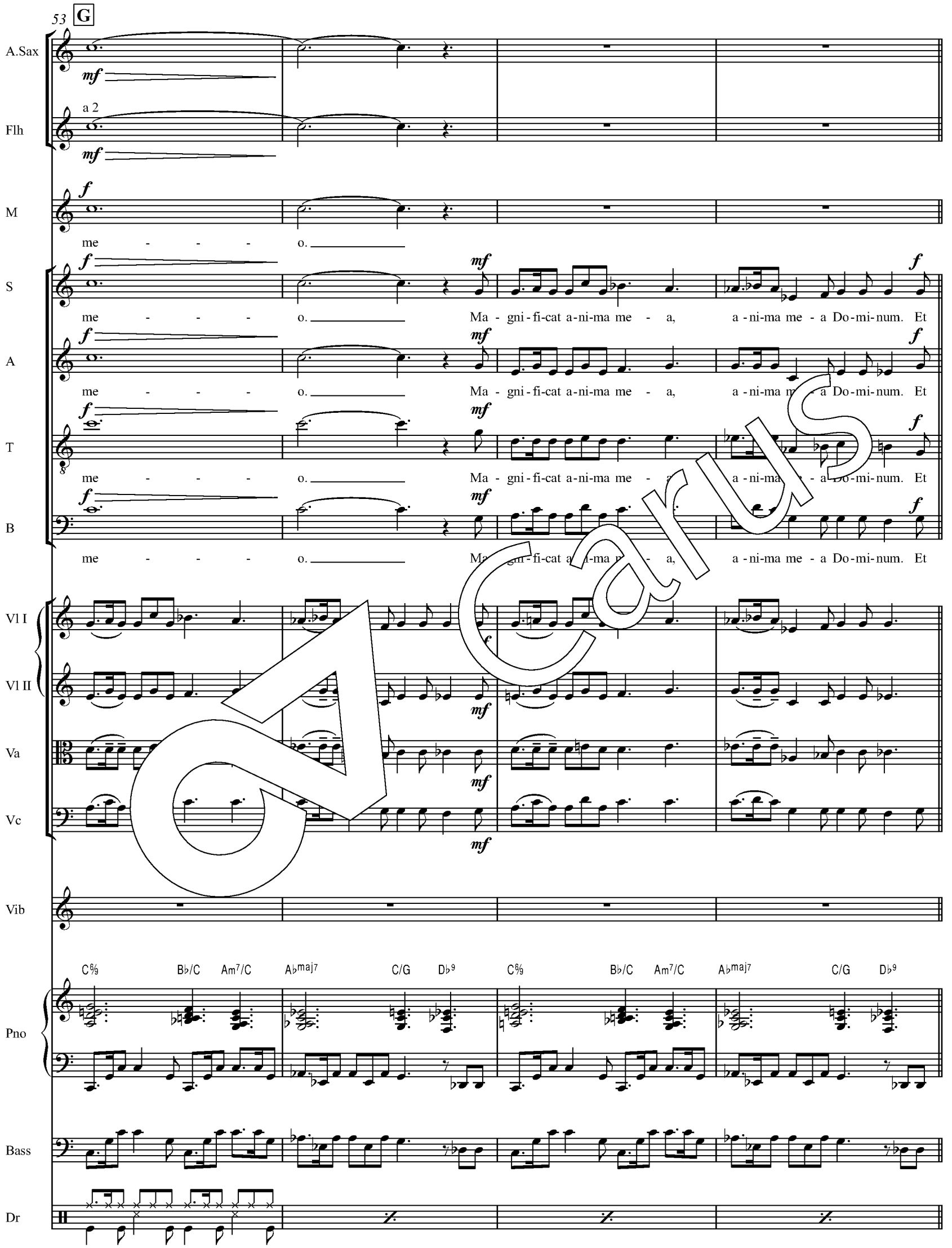
Cm/G F♯°7 C/G Dm/G Em/G B♭/A♭ A7(♭9) Dm9 D♭9

Pno

Bass

Dr

Carus


53
G
A.Sax
Flh
a 2
M
me - - - o.
S
me - - - o. Ma - gni - fi - cat a - ni - ma me - a, a - ni - ma me - a Do - mi - num. Et
A
me - - - o. Ma - gni - fi - cat a - ni - ma me - a, a - ni - ma me - a Do - mi - num. Et
T
me - - - o. Ma - gni - fi - cat a - ni - ma me - a, a - ni - ma me - a Do - mi - num. Et
B
me - - - o. Ma - gni - fi - cat a - ni - ma me - a, a - ni - ma me - a Do - mi - num. Et
Vl I
Vl II
Va
Vc
Vib
C6/9 B♭/C Am7/C A♭maj7 C/G D♭9 C6/9 B♭/C Am7/C A♭maj7 C/G D♭9
Pno
Bass
Dr

Carus

57 **H**

A.Sax

Flh

a 2

change to Tr

M

S

A

T

B

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

Vl I

Vl II

Va

Vc

Vib

Pno

Bass

Dr

A♭maj7 Gm7 Fm9 B♭7(sus4) E♭maj9

Carus

61

A.Sax

Tr

a 2

M

S

A

T

B

Vl I

Vl II

Va

Vc

Vib

Pno

Bass

Dr

cresc.

molto cresc.

f

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

Falsett

Am⁹ A♭⁹ Cm/G F♯°7 C/G Dm/G Em/G B♭/A♭ A⁷(♭⁹)

Carus

65

I

A.Sax

Tr

f

change to Flh

f

M

S

ff

ta - ri me - o.

A

ff

ta - ri me - o.

T

ff

ta - ri me - o.

B

ff

ta - ri me - o.

div.

unis.

Vl I

f

sempre decresc.

Vl II

sempre decresc.

Va

sempre decresc.

Vc

f(f)

sempre decresc.

Vib

sempre decresc.

Dm9 G7(b13) C6/9 B♭9/C C6/9 D♭9 C6/9 B♭9/C

Pno

sempre decresc.

Bass

sempre decresc.

Dr

Carus

69

rit.

A.Sax

Flh

pp

change to Tr

pp

M

S

A

T

B

Vl I

Vl II

Va

Vc

mp

Vib

Pno

C6/9 D♭9 C6/9 B♭9/C C6/9 D♭9 C6/9

mp

Bass

mp

Dr

Carus

2. Quia respexit (For he took notice)

♩ = 112 ♫ = ♩³ ♪

A

Alto Saxophone

Trumpet I, II

Maria

For he took no - tice of his low-ly ser-vant

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Piano

F♯ / E⁷ | E / E♭maj⁷ | Dm¹¹ | D♭⁹(♯¹¹/♯⁵) | Dm⁹ | G⁹(add13)

E-Bass

play swing

R.C. rim click

Drum Set

Carus

7

A.Sax

Tr

M

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

Pno

Dm9 G9(add13) Fm9 B♭9(add13) Fm9 F♯/E7 E/E♭7

Bass

Dr

13

B

mp

A.Sax

Tr

M

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

Pno

Dm11 D♭9(♯11/♯5) Dm9 G9(add13) Dm9 G9(add13) Fm9

Bass

Dr

Carus

19

C

A.Sax

Tr

mf

mf

M

f

no - tice of his low-ly ser-vant girl, ser-vant girl. And now

Pno

B♭9(add13) Fm9 F♯ E7 F E♭7 Dm11 D♭9(♯11 ♯5) C⅝

Bass

Dr

26

A.Sax

Tr

a 2

M

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

Pno

B♭7 E7 A7 E♭7 Dm9 G9(add13) C6 B♭7 E7 A7 E♭7 Dm9

Bass

Dr

Carus

32 **D**

M: will call me blessed, _____ will call me bless - - ed, bless - - - ed.

Vl I, Vl II, Va, Vc: *mf*

Pno: Dm9/G | Gm9/C | C9(add13) | A♭ / G♭7

Bass

Dr

39 **E** Solo ad lib.

Tr

Pno: Dm9 | G9(add13) | Dm9 | G9(add13) | Fm9 | B♭9(add13)

Carus

45

F

A.Sax

Tr

play as written

mf

f

mf

M

f

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

S

A

T

B

Vl I

Vl II

Va

Vc

f

Pno

Fm9 B♭9(add13) F♯ E7 F E♭7 Dm11 D♭9(♯11 ♯5) C6/9 B♭7 E7 A7 E♭7

Bass

Dr

Carus

52

A.Sax

Tr

a 2

M

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

S

A

T

B

Vl I

Vl II

Va

Vc

mf

Pno

Dm9 G9(add13) C6 B♭7 E7 A7 E♭7 Dm9 Dm9/G

Bass

Dr

Carus

58 **G**

A.Sax

Tr

I (cup mute)

M

blessed, _____ will call me bless - - - ed, bless - - - ed.

S

A

T

B

Vl I

Vl II

Va

Vc

f

Pno

Gm9/C C9(add13) A♭ G♭7 Dm9

Bass

Dr

Carus

64 **H**

A.Sax

Tr

M

S — *p* — Qui - a re - spe - xit — *mp* — hu - mi - li - ta - tem — *mf* — an - cil - lae su - ae,

A — *p* — Qui - a re - spe - xit — *mp* — hu - mi - li - ta - tem — *mf* — an - cil - lae

T — *p* — Qui - a re - spe - xit — *mp* — hu - mi - li - ta - tem — *mf* — an - cil - lae - ae,

B — *p* — Qui - a re - spe - xit — *mp* — hu - mi - li - ta - tem — *mf* — an - cil - lae su - ae,

Vl I

Vl II

Va

Vc

Pno — $G^{9(add13)}$ — Dm^{9} — $G^{9(add13)}$ — Fm^{9} — $B\flat^{9(add13)}$

Bass

Dr

Carus

70

I

A.Sax

Tr

M

S

A

T

B

an - cil - lae su - - - - - - ae, qui - a re - spe - xit

Vl I

Vl II

Va

Vc

Pno

Fm9 F♯ E7 F E♭7 Dm11 D♭9(♯11 ♯5) Dm9 G9(add13)

Bass

Dr

Carus

76

A.Sax

Tr

I (cup mute)

M

S

mp mf f

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

A

mp mf f

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

T

mp mf f

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

B

mp mf f

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

Vl I

Vl II

Va

Vc

Pno

Dm9 G9(add13) Fm9 B♭9(add13) Fm9 F♯ E7 F E♭7

Bass

Dr

Carus

82

J

A.Sax

Tr

open

II

M

f

And now I am blessed, and now I am blessed, and

S

- - ae:

A

- - ae:

T

f

- - ae: ec - ce e - nim hoc b a - m me,

B

f

- - ae: ec ce e - nim hoc be - a - tam me,

Vl I

f

sempre cresc.

Vl II

f

sempre cresc.

Va

f

sempre cresc.

Vc

f

sempre cresc.

Pno

Dm11 | D♭9(♯11 ♯5) | C6/9 | B♭7(add9)/C | C6/9 | B♭7(add9)/C

Bass

Dr

bell

3

Carus

88

K

A.Sax

Tr

M

opt. open for solo

now I am blessed, and now I am blessed.

S

f

ec - ce e - nim ex hoc be - a - tam me di - cent

A

f

ec - ce e - nim ex hoc be - a - tam me di - cent ne - ra - ti -

T

ec - ce e - nim ex hoc be - a - tam me di - cent o-mnes ge - ne - ra - ti -

B

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

Vl I

Vl II

Va

Vc

C6/9 B♭7(add9)/C C6/9 B♭7(add9)/C C6/9

Pno

Bass

fill in

Dr

Carus

93

A.Sax

Tr

mp *sempre cresc.*

a 2

mp *sempre cresc.*

M

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

$B\flat^{7(add9)}/C$ C^{6}_{9} $B\flat^{7(add9)}/C$ C^{6}_{9} $B\flat^{7(add9)}/C$

Pno

Bass

Dr

Carus

98

L

A.Sax

Tr

M

sing as written

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

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

C6/9 B♭7(add9)/C C6/9 B♭7(add9)/C C6/9

Pno

Bass

fill in

Dr

Carus

103

rit.

♩ = 76 ♫ = ♫

A.Sax

Tr

(cup mute)

M

ra - tion, af - ter ge - ne - ra - tion, ge - ne - ra - tion will call me bless - ed.

S

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

A

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

T

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

B

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

div. ♫ = ♫

Vl I

con sord.

Vl II

con sord.

Va

Vc

$B\flat^{7(add9)}/C$ C^{6}_{9} $B\flat^{7(add9)}$ $A\flat^{7(add9)}$ $G^{7(add9)}$ C^{6}_{9} ♫ = ♫

Pno

Bass

Dr

Carus

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

♩ = 80 ♫ = ♫³

Alto Saxophone

Trumpet I, II

a 2

Maria

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Piano

B♭7

A♭7/B♭

E-Bass

Drum Set

Carus

3

A.Sax

Tr

M

S

A

T

B

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

Gm7 Eb7 C7 F7

2

Carus

7

A.Sax

Tr

M

S

A

T

B

Vl I

Vl II

Va

Vc

f

mf

Pno

B♭7

A♭7/B♭

Gm7

E♭7

Bass

Dr

Carus

11

A

A.Sax

Tr

M

f

For he, the might-y one, for

S

A

T

B

Vl I

Vl II

Va

Vc

f

mp

C7 F7 B♭6/9 A♭13/B♭

Pno

Bass

2

Dr

Carus

15

A.Sax

Tr

M

he, the might-y one, _ is ho-ly yes, he is ho - ly and _ he has done great things _ for _ me.

S

A

T

B

Vl I

Vl II

mf

mf

Va

Vc

Pno

$B\flat^{6/9}$ $A\flat^{13}/B\flat$ Gm^{7} $Em^{7(\flat5)}$ $G^{7(\flat13)}$ $G\flat^{7(\flat13)}$ $F^{7(\flat13)}$

Bass

Dr

2 2

Carus

20

B

A.Sax

Tr

M

S

A

T

B

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

mf

mf

For he, the might-y one, for

mp

mp

mp

mf

mp

B♭6/9

F7(♯9SUS4)

B♭6/9

A♭13/B♭

Carus

23

A.Sax

Tr

a 2

M

he, the might-y one, is ho-ly yes, he is ho - ly and _ he has done great things for _ me.

S

A

T

B

Vl I

Vl II

Va

Vc

Pno

B♭6/9 A♭13/B♭ Gm7 Em7(♭5) G7(♭13) G♭7(♭13) F7(♭13)

Bass

Dr

2 2

Carus

28

C

A.Sax

Tr

sfz

sfz

a 2

M

S

mf

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

A

mf

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

T

B

Vl I

sfz

senza vibrato

mp

Vl II

senza vibrato

mp

Va

sfz

senza vibrato

mp

Vc

sfz

senza vibrato

mp

B♭6/9

F7(♯9SUS4)

B♭6/9

A♭9/B♭

Pno

Bass

Dr

mp

Carus

31

A.Sax

Tr

M

S

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

A

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

T

mf

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

B

mf

mi - hi ma-gna qui

Vl I

Vl II

mf

Va

mf

Vc

mf

Pno

B♭6/9 A♭7/B♭ B♭6/9 A♭9/B♭

Bass

Dr

2 2

mf

Carus

35

A.Sax

Tr

a 2

M

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

B♭6/9 A♭7/B♭ B♭6/9 A♭9/B♭

Bass

Dr

2 2

f

Carus

39

D

A.Sax

Tr

M

S

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

A

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

f

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

T

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

mf

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

B

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

Vl I

mf

Vl II

mf

Va

mf

Vc

mf

B♭6/9 A♭9/B♭ B♭6/9 Gm7 D♭maj7 B♭m7

Pno

Bass

Dr

2

mf

Carus

43

A.Sax

Tr

M

S

mf

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

A

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

T

f

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

mf

Qui - a fe - cit mi - ma - gna,

Vl I

Vl II

Va

f

Vc

F(SUS4) B♭6/9 Gm7 D♭maj7 B♭m7 F(SUS4)

Pno

Bass

Dr

2 2

Carus

47

A.Sax

Tr

II

mf

a 2

M

S

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

A

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

T

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

B

qui - a fe - cit mi - hi ma - gna qui po - ns est - an - ctu - o - men e - jus, qui - a

Vl I

Vl II

Va

Vc

B♭6/9 Gm7 D♭maj7 B♭m7 F(SUS4) B♭6/9 Gm7

Pno

Bass

2 2

Dr

Carus

51

E

A.Sax

Tr

M

S

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

A

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

T

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

B

fe - cit mi - hi ma - gna, __

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

Carus

54

A.Sax

Tr

M

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

D^{maj7} Bm^{7} $F\sharp^{(SUS4)}$ $B^{6}/_{9}$ $G\sharp m^{7}$

Bass

Dr

2

Carus

57

F

A.Sax

Tr

a 2

M

His mer-cy goes on

S

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

A

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

T

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

B

- - jus, - - ju

Vl I

Vl II

Va

Vc

Pno

Dmaj7 Bm7 F♯(sus4) B6/9 G7(♭13) Am7 D9

Bass

Dr

2

Carus

61

A.Sax

Tr

M

S

A

T

B

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

sempre cresc.

f

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

mp *sempre cresc.*

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

p

Am7 D9 Gm Gm(♯5) Gm6 Gm7 Am Am(♯5)

Carus

65

G

A.Sax

Tr

M

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

S

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

f

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

A

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

f

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

T

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

f

ti - bus,

B

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

f

men - ti - bus,

Vl I

f

mf cresc.

Vl II

f

mf cresc.

Va

f

mf cresc.

Vc

f

mf cresc.

Pno

Am6 Am7 C/D G A♭/G A/G B♭/G

Bass

f

Dr

f

mf cresc.

Carus

69

A.Sax

Tr

M

to all who fear him.

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

G Ab/G A/G Bb/G Bb/C F(add2) Fmaj9

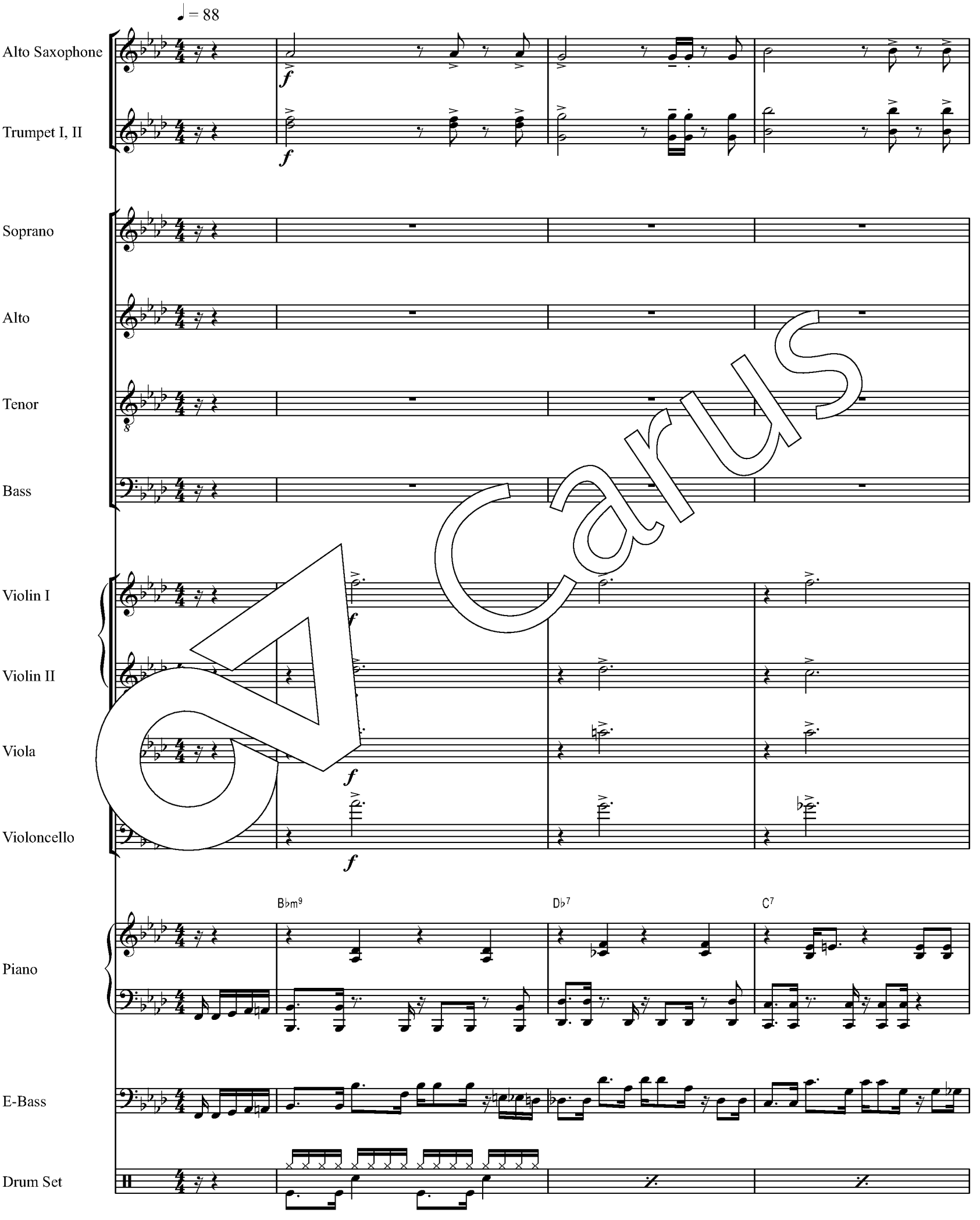
Ped.

Bass

Dr

Carus

4. Fecit potentiam



Carus

4

A.Sax

Tr

S

A

T

B

Vl I

Vl II

Va

Vc

F7(♭13 ♯9)

B♭m9

D♭7

C7

Pno

Bass

Dr

Carus

A

A.Sax

Tr

S

A

T

Fe - cit pot - en - ti - am,

Fe - cit pot - en - ti - am

B

Vl I

Vl II

Va

Vc

F7(♭13 ♯9)

B♭m7

D♭7(♯9)

C7(♯9)

Pno

Bass

Dr

Carus

11

A.Sax

Tr

a 2

S

A

T

B

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

mf

f

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

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

B♭m7 A7 D♭(SUS4)/A♭ D♭/A♭ C7(♯9) Fm7 A♭7(♯9) G7(♯9)

Carus

15

A.Sax

Tr

S

f

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

A

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

T

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

B

Vl I

mf

Vl II

Va

Vc

Pno

Fm7 E7 A♭(SUS4)/E♭ A♭/E♭ F7(♯9) B♭m7 D♭7(♯9) C7(♯9)

Bass

Dr

Carus

19

A.Sax

Tr

S — in bra - chi - o su - o, in bra - chi - o su - - o, in

A — in bra - chi - o su - o, in bra - chi - o su - - o, in

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

B — *f* Fe - cit pot - am, fe - cit pot - en - ti - am

Vl I

Vl II

Va

Vc — *mf*

Pno — $B\flat m^7$ A^7 $D\flat^{(SUS4)}/A\flat$ $D\flat/A\flat$ $C^{7(\flat 9)}$ Fm^7 $A\flat^{7(\sharp 9)}$ $G^{7(\sharp 9)}$

Bass

Dr

Carus

23

B

A.Sax

Tr

S

bra - chi - o su - o.

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

A

bra - chi - o su - o.

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

T

su-o, su - - - - o.

Fe - cit pot - en - ti-am, fe - c pot-en-ti-am

B

in bra - chi-o su - o.

Fe - pot - en - ti - am

Vl I

Vl II

Va

Vc

Pno

Fm7 E7 A♭(SUS4)/E♭ A♭/E♭ F7(♯9) B♭m7 D♭7(♯9) C7(♯9)

Bass

Dr

Carus

27

A.Sax

Tr

a 2

to cup mute

S

in bra - chi - o su - o,

f

fe - cit pot - en - ti - am,

fe - cit pot - en - ti - am

A

in bra - chi - o su - o,

f

fe - cit pot - en - ti - am,

fe - cit pot - en - ti - am

T

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

- cit pot - en - am

B

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

in bra - chi - o

Vl I

f

Vl II

f

Va

Vc

Pno

$B\flat m^7$ A^7 $D\flat^{(SUS4)}/A\flat$ $F^{7(\sharp 9)}$ $B\flat m^7$ $D\flat^{7(\sharp 9)}$ $C^{7(\sharp 9)}$

Bass

Dr

Carus

31

C

A.Sax

Tr

cup mute

S

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

A

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

T

in bra - chi-o su - - - o.

B

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

Vl I

Vl II

Va

Vc

Bbm7 A7 Ab(SUS4) Ab C7(b13) Fm7 Ab7(#9) G7(#9)

Pno

Bass

Dr

Carus

35

A.Sax

Tr

I

mp

mp

S

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

A

in bra - chi - o su - o,

T

mf

Fe - cit po - en - ti - a

B

bra - chi - o su - - - o,

f

fe - cit pot -

Vl I

Vl II

Va

mf

Vc

mf

Fm7 E7 A♭(SUS4)/E♭ A♭/E♭ F7(♯9) B♭m7

Pno

Bass

Dr

Carus

38

A.Sax

Tr

open

S

A

T

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

B

en - ti - am, fe - cit po - - - - ti - am

Vl I

Vl II

Va

Vc

Pno

Db7(#9) C7(#9) Bbm7 A7 Ab(SUS4) Ab C7(b9)

Bass

Dr

Carus

41

D

A.Sax

Tr

a 2

S

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

A

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

T

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

B

in bra - chi - o

Vl I

Vl II

Va

Vc

Pno

Fm7 Ab7(#9) G7(#9) Fm7 E7

Bass

Dr

Carus

44

A.Sax

Tr

a 2

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

A♭(SUS4)/E♭ A♭/E♭ F7(♯9) B♭m7 D♭7(♯9) C7(♯9) B♭m7 A7

Bass

Dr

Carus

48

E

A.Sax

Tr

S

su - o:

A

su - o:

T

su - o:

B

su - o:

Vl I

Vl II

Va

Vc

Ab(SUS4) Ab7 Bbm7 Abmaj9 Bbm7

Pno

Bass

Dr

Carus

52

A.Sax

Tr

S

A

T

B

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

sf mf

A7(b13) Bbm7 Eb/F Bbm7

Carus

56

F

A.Sax

Tr

S

A

T

mf

di - sper - sit su-per - bos

men-te co dis su - i,

B

mf

di - sper - sit su-per - bos

men-te co dis su - i,

Vl I

sfz

mp

mf

Vl II

mp

mf

Va

sfz

mp

Vc

mp

Bbm7

C/Bb

Bbm7

Bbm/Ab

Abmaj9

Pno

Bass

Dr

carus

59

A.Sax

Tr

S

A

T

f *mf*

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

B

f *mf*

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

Vl I

Vl II

Va

Vc

mp *sfz* *mp*

Pno

Bbm7 Bbm7 A7(b13) Bbm7

Bass

Dr

Carus

62

A.Sax

Tr

S

A

T

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

B

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

Vl I

Vl II

Va

Vc

Bbm7 Bbm/Ab Bbm7 Bbm7 C/Bb

Pno

Bass

Dr

Carus

65

G

A.Sax

Tr

S

A

mf

di - sper - sit su - per - bos

men-te cor - dis

su - i,

f

di - sper - sit su-

T

mf

di - sper - sit su-per - bos

men-te cor - dis su - i,

di - sper - sit su-per - os

B

mf

di - sper - sit su-per - bos

men-te cor - dis su -

di - sper - sit su-per - bos

Vl I

mf

Vl II

mf

Va

Vc

Pno

B♭m7

B♭m/A♭

B♭m7

Bass

Dr

Carus

68

A.Sax

Tr

S

f

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

A

f

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

T

f

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

B

f

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

Vl I

f *sfz* *f*

Vl II

f *f*

Va

f *sfz* *f*

Vc

f *sfz* *f*

Pno

$B\flat m^7$ $A^{7(\flat 13)}$ $B\flat m^7$ $B\flat m^7$ $B\flat m/A\flat$ $E\flat/F$ $B\flat m^7$

Bass

Dr

Carus

71

H

A.Sax

Tr

S

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

ff

A

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

ff

T

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

ff

B

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

ff

Vl I

sfz mf

Vl II

sfz mf

Va

sfz mf

Vc

sfz mf

Bbm7 C/Bb Bbm7

Pno

Bass

Dr

Carus

74

A.Sax

Tr

a 2

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

B♭m/A♭ B♭m7 B♭m7 A7(♭13)

Bass

Dr

Carus

77

A.Sax

Tr

a 2

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

B♭m7 B♭m7 B♭m/A♭ B♭m7

Bass

Dr

Carus

80

A.Sax

Tr

a 2

S

per - bos su - - (hu) - i.

A

per - bos su - - (hu) - i.

T

men-te cor - dis su - - (hu) - - - i.

B

men-te cor - dis su - - (hu) - - - i.

Vl I

Vl II

Va

Vc

Pno

Bbm7 C/Bb C/Bb C♯/B7

Bass

Dr

Carus

83

I

The meter is slowly dissolved. /
Metrum löst sich langsam auf

A.Sax

Tr

S

ff shouting loudly

Di - sper - sit su - per - bos,

A

ff shouting loudly

all in disarray

Di - sper - sit su - per - bos,

T

ff shouting loudly

all in disarray

Di - sper - sit su - per - bos,

B

ff shouting loudly

all in disarray

Di - sper - sit su - pe

Vl I

senza vibrato

sfp

Vl II

senza vibrato

Va

za vibrato

Vc

sfp

D

C7

Pno

Bass

Dr

Carus

The choir turns around 180° clockwise on cue. /
Auf Zeichen dreht sich der Chor im Uhrzeigersinn um 180°.

88

A.Sax

Tr

The shouting gradually changes into speaking.

speaking only occasionally

whispering less and less often

S — *f* *mf* *mp* *p* *whispering* *pp*

A

ad lib.: f[illegible]e soloist (Maria)
or one [illegible]le voice alone

T — *f*

D[illegible]er-sil-su-per-bos.

B

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

Carus

♩ = 72 straight ♪

A

Alto Saxophone

Trumpet I, II

Soprano

Alto

Tenor

Bass

Violin I

div.
senza vibrato

mp sempre

Violin II

div.
senza vi

mp sempr

Viola

Violoncello

mf

Piano

Keyboard
(String sound)

E-Bass

mf

Cymbal
(or crash cymbal
of the drum set)

Timpani

p < *f*

Gran Cassa
(or floor tom
of the drum set)

pp

Drum Set

Carus

11

The choir rotates another 180° and returns to its starting position. /
Der Chor dreht sich um weitere 180° und gelangt wieder in die Ausgangsposition.

B

A.Sax

Tr

a 2

S

A

T

B

Vl I

Vl II

Va

Vc

Pno

Keyb

Bass

Cymb

Timp

GC

Dr

Carus

19

C

Vl I

Vl II

Va

Vc

Keyb

Timp

GC

senza vibr.

p sempre cresc.

poco a poco cresc.

27 D

A.Sax

Tr

I cup mute

open

p *mp*

mf

f

con vibr.

mp

ff

Bass

Cymb

Carus

37

F **Rock** ♫ = ♫

A.Sax

Tr

S

A

T

B

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

Vl I

Vl II

Va

Vc

Pno

E♭7(♯9)/B♭ D7(♯9) G7(♯9) G7(♭13 ♭9)

Keyb

Bass

Cymb

GC

Dr

Rock feeling
Toms

cl.H.H.

Carus

42

G

A.Sax

Tr

a 2

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

C7(♯9) E♭7(♯9)/B♭ D7(♯9) G7(♯9) G7(♭13 ♭9) C7(♯9)

Pno

Bass

Cymb

GC

fill

cl.H.H.

Dr

Carus

46

A.Sax

Tr

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

$E\flat^{7(\sharp 9)}/B\flat$ $(\sharp 9)$ $G^{7(\flat 13)}_{\flat 9}$ $C^{7(\sharp 9)}$ $E\flat^{7(\sharp 9)}/B\flat$ $D^{7(\sharp 9)}$

Bass

Cymb

GC

Dr

Carus

50

H

A.Sax

Tr

S

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

A

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

T

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

B

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

Vl I

div.

Vl II

Va

Vc

Pno

G7(♯9) C7(♭13 ♭9) Cm7 D/C D♭/C Cm G♭/C G7(♭9)/C Cm7 A♭maj7 Cm7 D/C D♭/C

Bass

Cymb

mf *f*

GC

fill Cr.Cymb. cl.H.H. Cr.Cymb.

Dr

Carus

55

I

A.Sax

Tr

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

sempre decresc.

Pno

Cm G7(♭9)/C A♭maj7 Cm7 D/C D♭/C Cm G♭/C Cm7 D

Bass

Cymb

Gc

Dr

cl.H.H. Cr.Cymb. cl.H.H.

Carus

60

rit.

A.Sax — sempre decresc. — mp — change to Fl

Tr — change to Flh

S — sempre decresc. — mf — mp
po - su - it pot - en - tes de se - de, de se - de.

A — sempre decresc. — mf — mp
po - su - it pot - en - tes de se - de, de se - de.

T — sempre decresc. — mf — mp — p
it pot - en - tes de se - de, de se - de, de se - de.

B — sempre decresc. — mf — m
it pot - en - tes de se - de, de se - de.

Vl I — mp

Vl II — mp

Va — mp — p

Vc — mp — p

Pno

Bass

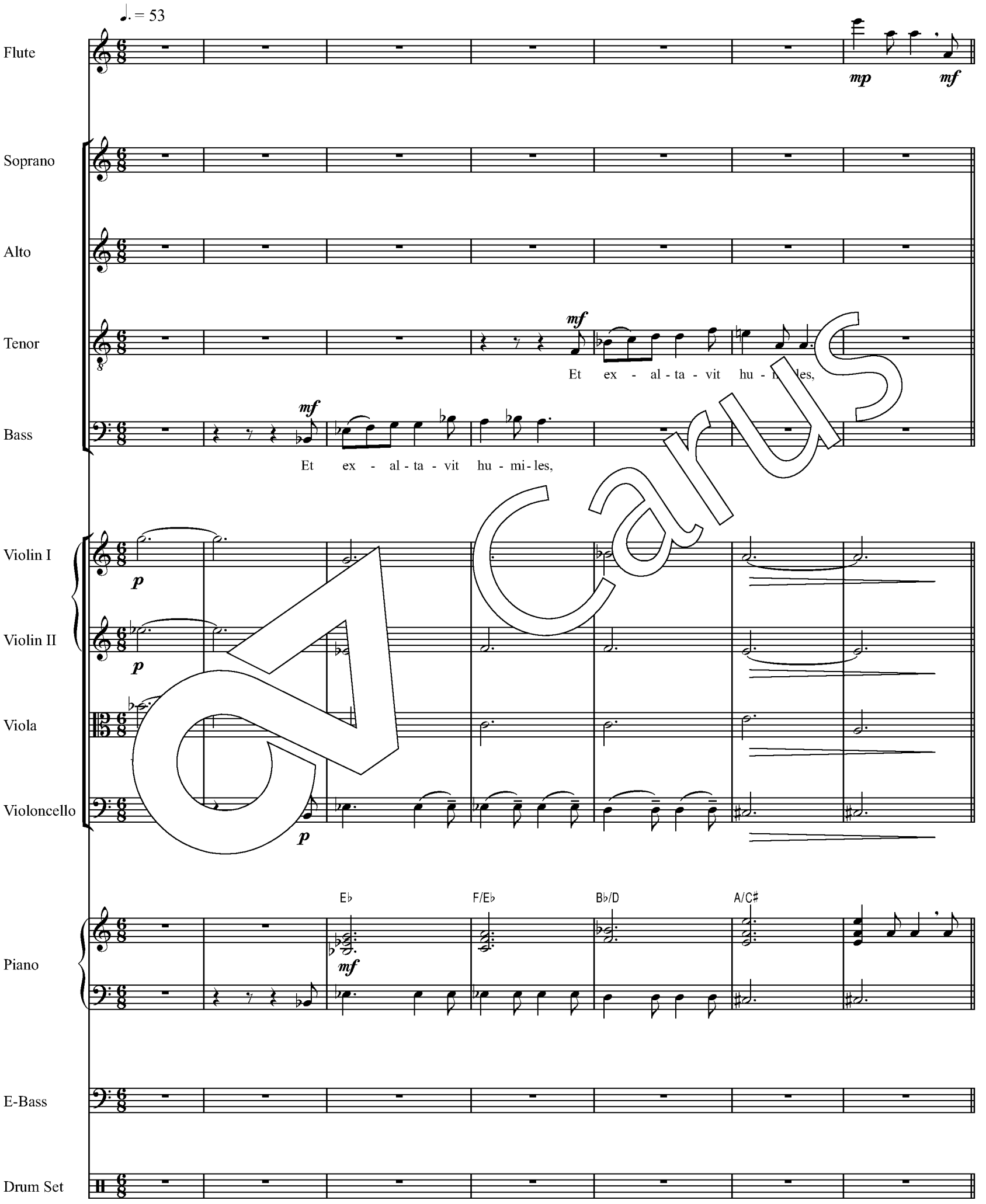
GC — alternatively floor tom of the drum set — pp — ppp

Dr — R.Cymb. — p — alternatively floor tom of the drum set — pp — ppp

attacca

Carus

5b. Et exaltavit humiles



Carus

8 **A**

simile

Fl

S — *mf* — Et ex - al - ta - vit hu - mi - les,

A — *mf* — Et ex - al - ta - vit hu - mi - les,

T

B

Vl I — *mp*

Vl II — *mp*

Va — *mp*

Vc — *mp*

Dm — col Fl ad lib. — E/D — A/C♯ — D

Pno

Bass

Dr

Carus

12

B

Fl

S

A

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

T

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

B

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

Vl I

simile

Vl II

simile

Va

simile

Vc

Pno

Bm7 B♭7 A(add2) Bm7

Bass

R.Cymb.

Dr

Carus

16

poco a poco accel.

Fl

S

f

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

A

f

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

T

f

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

B

f

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

Vl I

Vl II

Va

Vc

A/C♯ D C/E F

Pno

Bass

Dr

Carus

20

simile

Fl

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

G/F C/E F♯7/E

Pno

Bass

Dr

Carus

23

rit.

change to A.Sax

Fl

S

A

T

B

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

Vl I

Vl II

Va

Vc

Pno

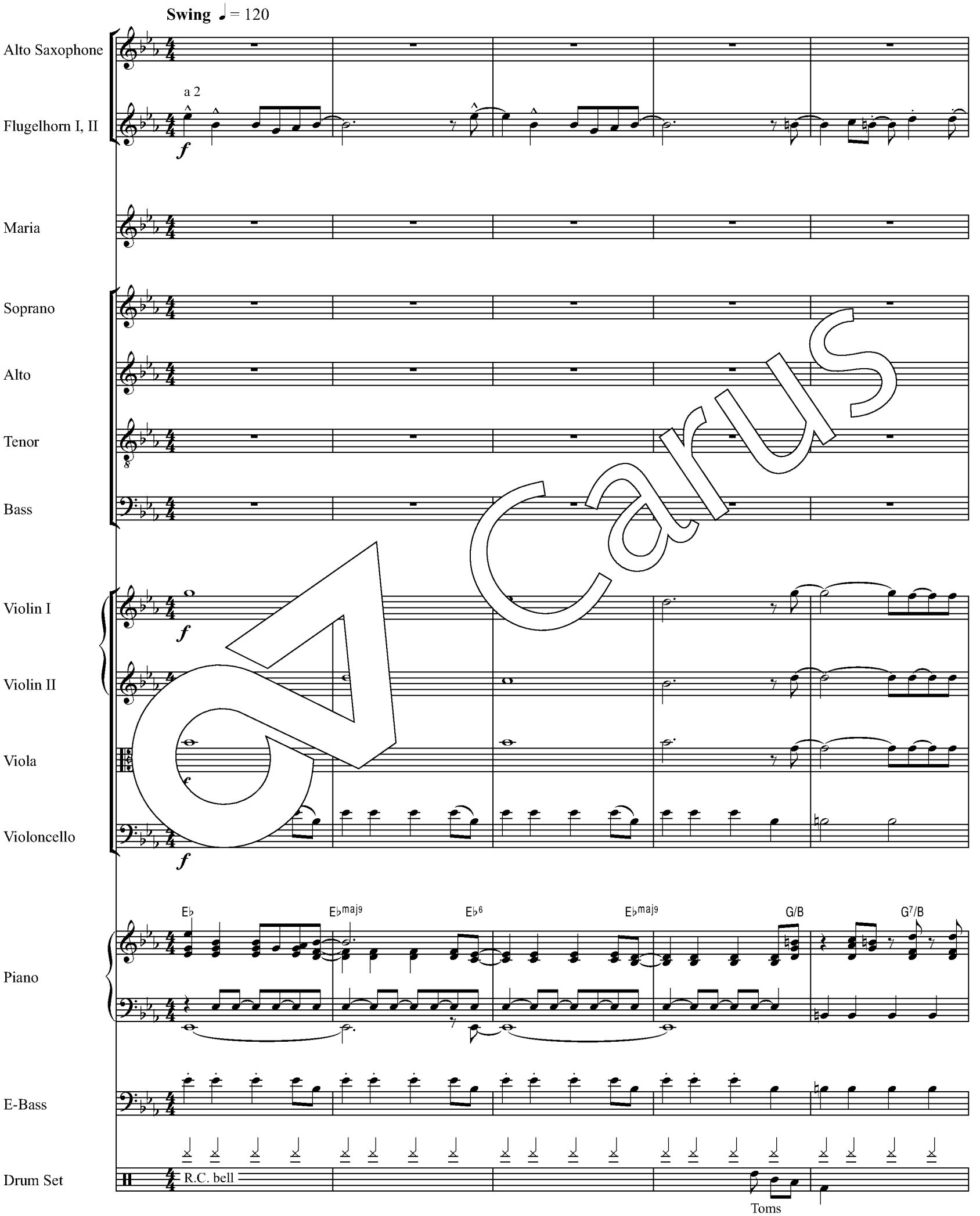
B C♯m7 F♯9 B E♭

Bass

Dr

Carus

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



Carus

6

Flh

Vl I

Vl II

Va

Vc

div.

Pno

Cm

Fm9

Fm9/B♭

B♭7(add13)

Bass

Dr

3 3 3

11

A

Flh

Vl I

Vl II

Va

Vc

Pno

E♭

E♭maj9

E♭6

E♭maj9

G/B

G7/B

Bass

Dr

R.C. bell

Toms

Carus

16

B

A.Sax

Flh

a 2

M

He has sat - is - fied the hun -

Vl I

Vl II

Va

Vc

div.

Pno

Cm

Fm9

Fm9/B♭

G♭

E♭

Bass

walking

Dr

rim click

22

Flh

I

mf

M

- gry, he has sat - is - fied the hun - gry with good things, with good things.

Pno

Cm7

G/B

Cm

Fm9

Fm9/B♭

B♭7(add13)

Fm9

Bass

Dr

Carus

28

C

Flh

M

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

Vl I

Vl II

Va

Vc

mp

mp

Pno

Fm9/B♭ B♭7(add13) E♭ Cm7 G/B

Bass

Dr

32

M

- gry with good with good things.

Vl I

Vl II

Va

Vc

mf

mf

mf

mf

Pno

Cm Fm9 Fm9/B♭ B♭7(add13) Fm9 Fm9/B♭ B♭7(add13)

Bass

Dr

Carus

37 **D** open for solo

Flh

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

E♭ E♭maj9 E♭6 E♭maj7 G/B Cm Fm9

43

Flh

M

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

Fm9/B♭ B♭7(add13) B7(add13) Fm9/B♭ G♭ E7

solo ends

f

And sent the

Carus

49

E

A.Sax

Flh

I

p

M

p

f

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

S

A

T

B

Vl I

p *mf*

Vl II

p *mf*

Va

p *mf*

Vc

p *mf*

Pno

Fm9 F♯m9 Fm9 B♭7(add13) Fm9 F♯m9 Fm9 B♭7(add13) Gm/B♭ Fm9/B♭ Gm9/C B7(♯11)

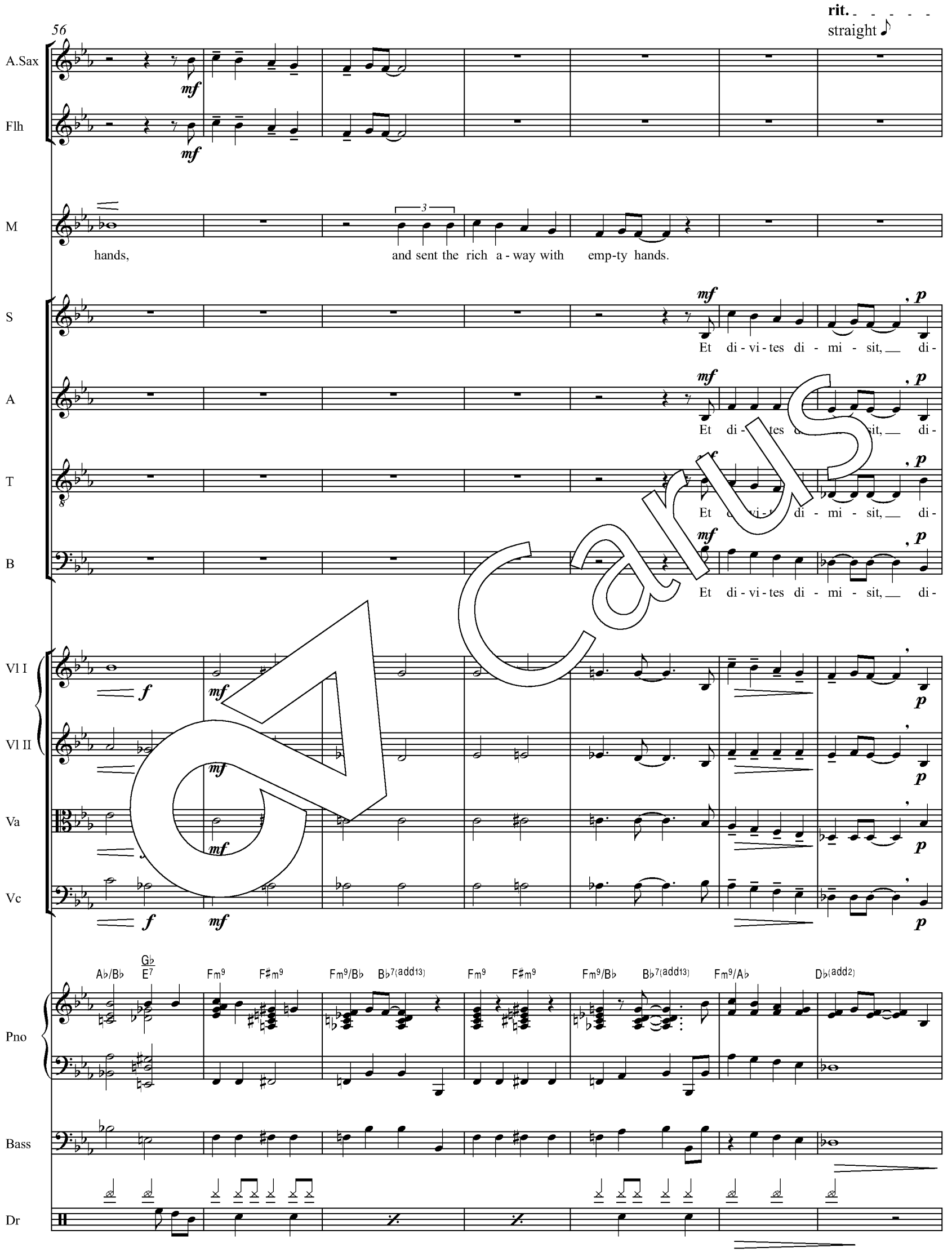
Bass

sub. ***p***

Dr

sub. ***p***

Carus


56
rit.
straight
A.Sax
Flh
M
hands, and sent the rich a - way with emp-ty hands.
S
A
T
B
Et di - vi - tes di - mi - sit, di -
Vl I
Vl II
Va
Vc
Pno
Bass
Dr
A♭/B♭ G♭/E7 Fm9 F♯m9 Fm9/B♭ B♭7(add13) Fm9 F♯m9 Fm9/B♭ B♭7(add13) Fm9/A♭ D♭(add2)

Carus

63

F **a tempo (Swing** ♩ = 120)

A.Sax

Flh

M

f 3

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

S

mi - sit, _

A

mf *cresc.*

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

T

mi - sit, _

B

mf *cresc.*

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

Vl I

cresc.

Vl II

cresc.

Va

cresc.

Vc

p *cresc.*

Pno

Db(SUS4) Bbm/Db Gm7 Abmaj7 F/A Bb A/C#

Bass

cresc.

Dr

Carus

69

rit.

A.Sax

change to Fl

Flh

change to Tr

M

emp - ty hands, with emp - ty hands, with emp - ty hands!

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

Dm C/E B♭/F A♭/F♯ G Cm/G G Dm C/E B♭/F A♭/F♯ G Fm7 G A♭maj7 G G5

Bass

Dr

Carus

6. And how he has helped (Suscepit Israel)

♩. = 60

Flute

Maria

And

Violoncello

mf

Piano — G(add2) | Em7 | Cmaj7 | C/D | C/D

E-Bass

Drum Set

9 **A**

M — how he has helped his ser - vant Is - ra - el. He has not for-got - ten pro - mise to be mer - ci-

Vc

mf

Pno — G(add2) | Gmaj9 | Cmaj9 | C/D | C/D

Bass

17 **B**

M — ful. For he

Vc

Pno — G(add2) | Gmaj9 | Em7 | Cmaj7 | C/D | C/D

Bass

Dr — R.C. — rim click

Carus

25 **C**

M: pro - mised our an - ces - tors, A - bra - ham and his child - ren to be mer - ci - ful,

Vc: *mf*

Pno: Bm7 Em7 Bm7 Cmaj7 B♭m7 Am

Bass

Dr

30 **D**

M: to be mer - ci - ful, to be mer - ci - ful to them for - ev - - -

43 **E**

M: ful. And how he has helped his ser - vant Is - ra - el. He has not for-got-ten his

Vc

Pno: G(add2) Em7 Cmaj9

Bass

Dr

49 **F**

M: pro - - - mise. For he pro - mised our an - ces - tors bra-ham and his

Vc

Pno: C/D C/D Bm7 Em7 Bm7

Bass

Dr

54

Fl

M: child - ren to be mer-ci-ful, to be mer-ci-ful, to be mer-ci-ful to them for - ev - - er.

Vc

Pno: Cmaj7 B♭m7 Am Am(maj7) Am7 Am6 C/D D

Bass

Dr

Carus

G

61

Fl

M

Vc

G(add2)

Em7

Cmaj7

Pno

Bass

Dr

Carus

H

67

Fl

M

For he pro - mised our_ an-ces-tors, A - bra - ham and his child - ren_

Vc

C/D

C/D

Bm7

Em7

Bm7

Cmaj7

B♭m7

Pno

Bass

Dr

73

Fl

M

to be mer-ci-ful, to be mer-ci-ful, to be mer-ci-ful to them for-ev - - er.

Vc

mf

Pno

Am | Am(maj7) | Am7 | Am6 | C/D | D

Bass

Dr

I

79

rit.

change to A.Sax

Fl

mf

M

Vc

Pno

G | Em7 | Am7 | Am7/D | G

Ped.

Bass

Dr

Carus

7. Gloria Patri

Samba ♩ = 94

Piano
E-Bass
Congas — play samba
Drum Set (Percussion) — play samba — Shaker — Claves — H.H.

9 **A** C⁶/D | C⁶/D | C⁶/D | C⁶/D

Pno
Bass
Cng
Dr

17 **B**

S — *f* — Glo - - - ri - a Pa - tri, Glo - - - ri - a et
A — *f* — Glo - - - ri - a Pa - tri, Glo - - - ri - a et
T — *f* — Glo - - - ri - a Pa - tri, Glo - - - ri - a et
B — *f* — Glo - - - ri - a Pa - tri, Glo - - - ri - a et

C⁶/D | C⁶/D | C⁶/D

Pno
Bass
Cng
Dr

Carus

23

A.Sax

Tr I, II

S — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

A — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

T — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto

B — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

Vl I

Vl II

Va — *f*

Vc — *f*

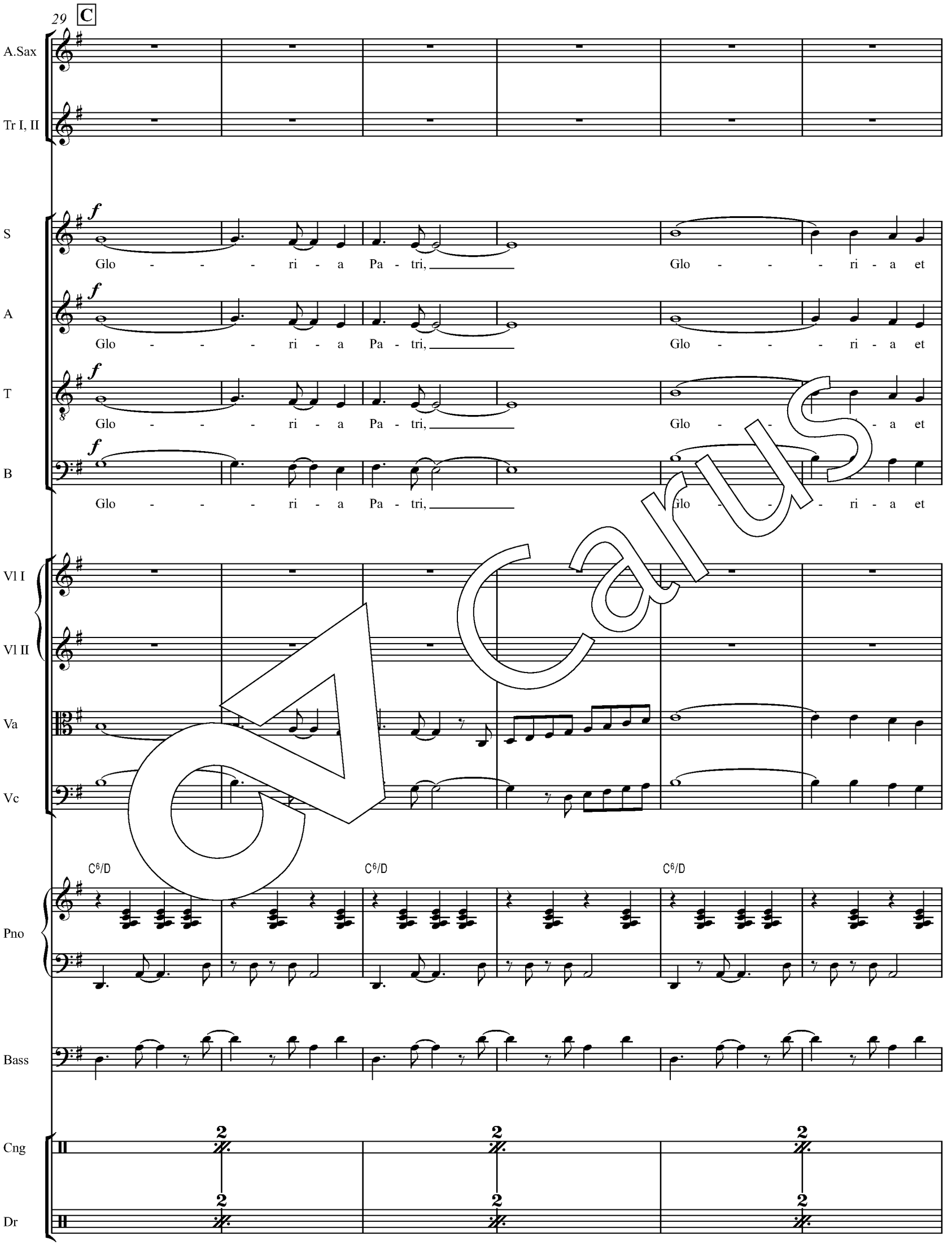
Pno — C⁶/D C⁶/D C⁶/D

Bass

Cng — 2 2 2

Dr — 2 2 2

Carus


29
C
A.Sax
Tr I, II
S
A
T
B
Glo - - - ri - a Pa - tri, Glo - - - ri - a et
Vl I
Vl II
Va
Vc
C6/D
Pno
Bass
Cng
Dr

Carus

35

A.Sax

Tr I, II

S — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

A — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

T — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

B — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

Vl I — *f*

Vl II — *f*

Va

Vc

Pno — C⁶/D C⁶/D C⁶/D

Bass

Cng — 2 2 2

Dr — 2 2 2

Carus

41 **D**

A.Sax

Tr I, II

f

f

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

C⁶/D C⁶/D D♭⁶/E♭

Bass

Cng

Dr

cascara cascara cascara

Carus

47 **E**

A.Sax

Tr I, II

S — *mf* — Glo - ri-a, Glo - ri-a Pa - tri, et Glo - - - - ri-a

A — *mf* — et Glo - ri - a Fi-li-o, et Spi - ri - tu - i San - cto,

T — *mf* — Glo - ri-a, Glo - ri-a Pa - tri, et Glo - ri-a

B

Vl I — *mf*

Vl II — *mf*

Va

Vc

Pno — G^{maj9} Bm^{9} $B\flat m^{7}$ Am^{7}

Bass

Cng — play samba

Dr — play samba — Shaker — Claves — H.H.

Carus

53

F

A.Sax

Tr I, II

a 2

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

C6/D Gmaj9 Bm9 B♭m9

Pno

Bass

Cng

Dr

Carus

59

G

A.Sax

Tr I, II

S — Glo - - - - - ri - a Fi - li - o, _____ Glo - ri - a,

A — Spi - ri - tu - i San - cto, _ Spi - ri - tu - i San - cto, _ Glo - ri - a,

T — Glo - - - - - ri - a Fi - li - o, _____ Fi - li - o, __ Glo - ri - a,

B — Spi - ri - tu - i San - cto, _ Spi - ri - tu - i San - cto, _ Glo - ri - a,

Vl I

Vl II

Va

Vc

Am7 C6/D D♭6/E♭

Pno

Bass

Cng

Dr — cascara

Carus

65

A.Sax

Tr I, II

S — Glo - ri - a, Glo - ri - a,

A — Glo - ri - a, Glo - ri - a,

T — Glo - ri - a, Glo - ri - a,

B — Glo - ri - a, Glo - ri - a,

Vl I — *ff*

Vl II — *ff*

Va — *ff*

Vc — *ff*

Pno — D♭⁶/E♭ C⁶/D C⁶/D

Bass

Cng — play samba

Dr — cascara cascara

Carus

71 **H**

A.Sax

Tr I, II

S — *f* — Glo - - - ri - a Pa - tri, Glo - - ri - a, et

A — *f* — Glo - - - ri - a Pa - tri, Glo - - ri - a, et

T — *f* — Glo - - - ri - a Pa - tri, Glo - - ri - a, et

B — *f* — Glo - - - ri - a Pa - tri, - - ri - a, et

Vl I

Vl II

Va

Vc

Pno — C⁶/D C⁶/D C⁶/D

Bass

Cng — 2 2

Dr — 2 2

Carus

77

A.Sax

Tr I, II

S — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

A — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

T — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

B — Fi - li - o, Glo - ri - a Spi - ri - tu - i San cto,

Vl I — *mf*

Vl II — *mf*

Va — *mf*

Vc

Pno — C⁶/D C⁶/D C⁶/D

Bass

Cng — 2 2 2

Dr — 2 2 2

Carus

83

I

A.Sax

Tr I, II

a 2

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

C6/D C6/D C6/D

Bass

Cng

Dr

Carus

89

A.Sax

Tr I, II

S — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

A — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

T — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

B — Fi - li - o, Glo - ri - a Spi - ri - tu - i San - cto,

Vl I

Vl II

Va

Vc

Pno — C6/D C6/D C6/D

Bass

Cng

Dr

Carus

95 J

A.Sax

Tr I, II

I

Solo ad lib.

S

f

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

A

f

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

T

f

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

B

f

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

Vl I

f

Vl II

f

Va

f

Vc

f

Pno

C6/D C6/D Db6/Eb

Bass

Cng

cascara cascara cascara

Dr

Carus

101

K

A.Sax

Tr I, II

S

A

T

B

Vl I

mp

Vl II

mp

Va

mp

Vc

mp

Pno

A♭maj9 Cm7 Bm7 B♭m7

Bass

Cng

play samba

Dr

play samba

Carus

107

L

A.Sax

Tr I, II

S

mf

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

A

mf

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

T

mf

Glo - - ri - a Pa - - et

B

mf

Glo - - ri - - - tri, et

Vl I

mf

Vl II

mf

Va

mf

Vc

mf

Pno

Db Abmaj9 Cm7 Bm7

Bass

Cng

Dr

Carus

113

M

A.Sax

Solo ad lib.

Tr I, II

Solo ends

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

B♭m7 D♭/E♭ A♭maj9

Pno

Bass

Cng

Dr

Carus

119

A.Sax

Tr I, II

S — Spi - - - - ri - tu - - i San - - cto.

A — Spi - - - - ri - tu - - i San - - cto.

T — Spi - - - - ri - tu - - i San

B — Spi - - - - ri - tu - - i San - - cto.

Vl I

Vl II

Va

Vc

Pno — Bm7 Bbm7 Db/Eb

Bass

Cng — 2 2 2

Dr — 2 2 2

Carus

125

N

A.Sax

Tr I, II

S

A

T

B

Vl I

Vl II

Va

Vc

Pno

Bass

Cng

Dr

A♭maj9 Cm7 Bm7 B♭m7

Carus

131

O

A.Sax

Solo ends

Tr I, II

S

Glo - ri - a,

A

Glo - ri - a,

T

Glo - ri - a,

B

Glo - ri - a,

Vl I

Vl II

Va

Vc

Pno

D

C

F♯m7(♭5)

Bass

Cng

cascara

Dr

cascara

Carus

137

A.Sax

Tr I, II

S — Glo - - - - - - - ri - a, Glo - - - - - - - ri - a

A — Glo - - - - - - - ri - a, Glo - - - - - - - ri - a

T — Glo - - - - - - - ri - a, Glo - - - - - - - ri - a

B — Glo - ri - a, Glo - - - - - ri - a

Vl I

Vl II

Va

Vc

Pno — C/G Em7/G F/G Em7/G Dm7/G C6/G

Bass

play samba

Cng

Dr

Carus

141

A.Sax

Tr I, II

mf

mf

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

$G^{7(SUS4)}$ F/G Em^7/G Dm^7/G $Fmaj^7/G$ G^6 Dm^7/G Em^7/G Dm^7/G

Bass

Cng

Dr

2 2 2

2 2 2

Carus

147

A.Sax

Tr I, II

a 2

S

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

A

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

T

Fi - li - o, et Spi - ri - tu - i San - cto, Gl -

B

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

Vl I

Vl II

Va

Vc

Pno

G(SUS9) G7(SUS4) C6/9

Bass

Cng

Dr

Carus

152

A.Sax

Tr I, II

a 2

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

C6/9

Bass

Cng

cascara

Crash C.

Dr

cascara

Carus

8. Sicut erat

♩ = 88 straight ♪

Alto Saxophone

Trumpet I, II

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

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

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

Bass — *f* — Sic - ut e - rat in pri - ci - pi -

Violin I — *f* — *animato*

Violin II — *animato*

Viola — *f* — *animato*

Violoncello — *f*

Piano — **funky** — Am7 — B/A

E-Bass

Drum Set — cl.H.H.

Carus

6

A.Sax

Tr I, II

S

A

T

B

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

B♭/A A Am7 B/A B♭/A A Dm7 E/D E♭/D D

Carus

11

A

A.Sax

Tr I, II

S

A

f

Sic - ut e - rat

T

f

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

B

Vl I

Vl II

f

Va

f

Vc

Pno

Am7 B/A B♭/A A Am7 B/A B♭/A A Dm7 E/D

Bass

Dr

Carus

16

A.Sax

Tr I, II

S

f

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

A

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

T

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

B

c - ut e - rat

Vl I

Vl II

Va

Vc

f

Pno

E♭/D D Am7 B/A B♭/A A Dm7 E/D

Bass

Dr

Carus

20

B

A.Sax

Tr I, II

S — sem - per, — sic - ut e - rat

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

T — sem - per, — sic - ut e - rat — in prin - ci - pi - o, — sic - ut e - rat

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

Vl I — *mf*

Vl II — *mf*

Va — *mf*

Vc — *mf*

Pno — E♭/D — D — Am7 — B/A — B♭/A — A — Dm7 — E/D

Bass

Dr

Carus

24

C Latin

A.Sax

Tr I, II

S

in prin - ci - pi - o, et in sae-cu-la sae-cu-lo - rum, et in

A

in prin - ci - pi - o, et in sae-cu-la sae-cu-lo - rum, et in

T

in prin - ci - pi - o,

B

in prin - ci - pi - o,

Vl I

Vl II

Va

Vc

Pno

E♭/D D Am7 B/A B♭/A A Gm9 C9

Bass

Dr

Carus

28

A.Sax

Tr I, II

S

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

A

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

T

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

B

et in sae - cu - la sae - cu -

Vl I

Vl II

Va

Vc

Pno

Fmaj9 B♭maj7 Em9 A13 D/C E/B

Bass

Dr

Carus

31

A.Sax

Tr I, II

a 2

S

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

A

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

T

cresc.

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

B

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

Vl I

Vl II

Va

Vc

F/B♭ G♭ A7 A♭/G♭ A/F B♭/F B7♯11

Pno

Bass

Dr

Carus

34

D **funky**

A.Sax

Tr I, II

S — lo - rum. Sic - ut e - rat in ___ prin - ci - pi - o, et nunc, et

A — lo - rum. Sic - ut e - rat_

T — lo - rum. Sic - ut e - rat_ in prin - ci - pi - o,

B — lo - rum. Sic - ut e - rat

Vl I

Vl II

Va

Vc

Esus7 E7 Am7 B/A B♭/A A Dm7 E/D

Pno

Bass

Dr

Carus

38

A.Sax

Tr I, II

S — sem - per, sic - ut e - rat in prin - ci - pi - o,

A — in prin - ci-pi-o, *mf* sic - ut e - rat in prin - ci-pi-o, et

T — *mf* sic - ut e-rat in prin - ci-pi-o, et nunc, et s per,

B — in prin - ci-pi-o, et nunc, et sem - per, -ut e in prin - ci-pi-o

Vl I

Vl II — *mf*

Va

Vc

E♭/D D A♭m7 B/A B♭/A A Dm7 E/D E♭/D D

Pno

Bass

Dr

Carus

43 **E**

A.Sax

Tr I, II

S — sic-ut e - rat _ in prin - ci - pi - o, sic - ut e - rat _

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

T — sic - ut e - rat in prin - ci - pi - o, et nunc,

B — sic - ut e-rat in _ prin - ci-pi-o, et nunc, et sem - er, sic-ut

Vl I

Vl II

Va

Vc

Am7 B/A B♭/A A Dm7 E/D E♭/D D Am7 B/A

Pno

Bass

Dr

Carus

48

F **Latin**

A.Sax

Tr I, II

mf

mf

S

mf *sempre crescendo*

in prin - ci - pi - o, et in sae-cu-la sae-cu-lo - rum, et in

A

mf *sempre crescendo*

in prin - ci - pi - o, et in sae-cu-la sae-cu-lo - rum, et in

T

mf *sempre crescendo*

sem - per, et in e-cu- - rum, et in

B

mf *sempre crescendo*

e - rat in prin - ci - pi - o, et in sae- -la sae-cu-lo - rum, et in

Vl I

mf *sempre crescendo*

Vl II

mf *sempre crescendo*

Va

mf *sempre crescendo*

Vc

mf *sempre crescendo*

B♭/A A Am7 B/A B♭/A A Gm9 C9

Pno

Bass

Dr

Carus

52

A.Sax

Tr I, II

S

A

T

B

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

mf

f

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

Fmaj9 B♭maj7 Em9 A13 F♯m7 Bm7

Carus

55

G **Gospel feel** ♩ = 94

A.Sax

Tr I, II

S — sae - cu - la sae - cu - lo - - - rum.

A — sae - cu - la sae - cu - lo - - - rum.

T — sae - cu - la sae - cu - lo - - - rum.

B — sae - cu - la sae - cu - lo - - - rum.

Vl I — *f*

Vl II — *f*

Va — *f*

Vc — *f*

Pno — Em7 | Em9/A F♯m7/A Em7/A A | D Em/D | G/D D | D7 G/D

Bass

Dr — built!

+ headless tambourine on 2 and 4 /
+ *Schellenkranz auf 2 und 4*

Carus

60

A.Sax

Tr I, II

a 2

S

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

A

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

T

B

Vl I

Vl II

Va

Vc

Pno

$D^{7(\sharp 9)}$ D Em/D G/D D D^{7} G/D

Bass

Dr

Carus

64

H

A.Sax

Tr I, II

S

a - men, a - men.

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

A

a - men, a - men.

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

T

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

B

Vl I

Vl II

Va

Vc

Pno

$D^{7(\sharp 9)}$ D Em/D G/D D D^{7} G/D

Bass

Dr

Carus

68

A.Sax

Tr I, II

S

a - men, a - men.

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

A

a - men, a - men.

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

T

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

B

Vl I

Vl II

Va

Vc

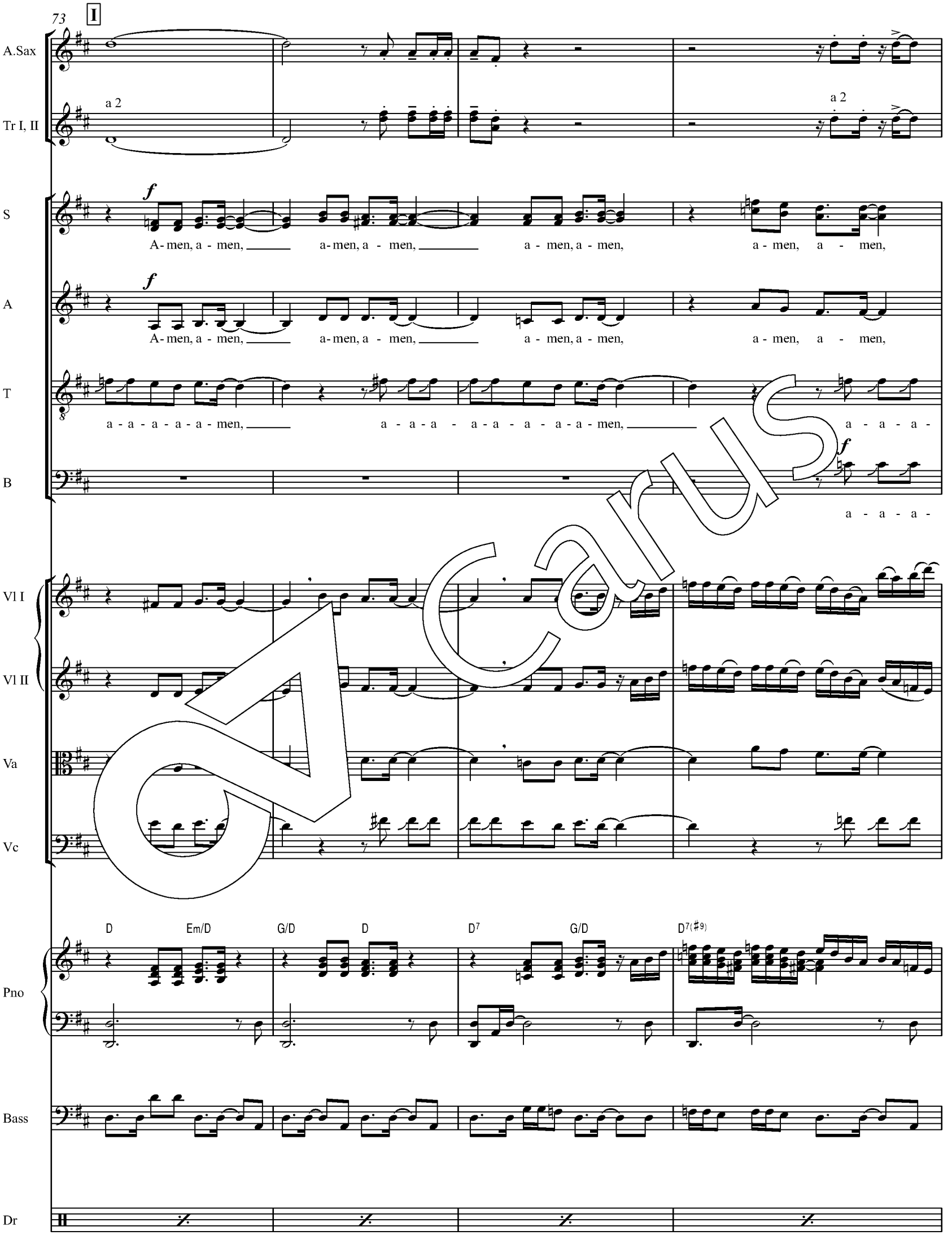
Pno

$D^{7(\sharp 9)}$ D Em/D G/D D D^{7} G/D $D^{7(\sharp 9)}$

Bass

Dr

Carus


73
I
A.Sax
Tr I, II
a 2
a 2
S
A - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men,
A
A - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men,
T
a - a - a - a - a - men, a - a - a - a - a - a - a - a - men, a - a - a -
B
a - a - a -
Vl I
Vl II
Va
Vc
D
Em/D
G/D
D
D7
G/D
D7(#9)
Pno
Bass
Dr

Carus

77

A.Sax

simile

Tr I, II

simile

S

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

A

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

T

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

B

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

Vl I

Vl II

Va

Vc

Pno

D Em/D G/D D D^7 G/D $D^{7(\sharp 9)}$

Bass

Dr

Carus

81

J Repeat ad lib.

A.Sax — fills are also possible instead of colla parte to the choir

Tr I, II — fills are also possible instead of colla parte to the choir

Solo (Maria) Improvisation ad lib.

S — A - men, a - men, a - men, a - men, a - men, a - men,

A — A - men, a - men, a - men, a - men, a - men, a - men,

T — a - a - a - a - a - a - men, a - a - a - a - a - a - men,

B — a - a - a - a - a - a - men, a - a - a - a - a - a - men,

Vl I

Vl II

Va

Vc

Pno — D | Em/D | G/D | D | D7 | G/D

Bass

Dr

Carus

84

1.–x.

last time

A.Sax

Tr I, II

a 2

S

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

A

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

T

a - a - a - (men,) a - men,

B

a - a - a - (men,) a - men, a - men,

Vl I

Vl II

Va

Vc

1.–x.

last time

$D^{7(\sharp 9)}$ $D^{7(\sharp 9)}$ D Em^{7}/D

Pno

Bass

Dr

Carus

87

rit.

A.Sax

Tr I, II

S — a - men, a - men, a - men, a - men, a - men, a - men.

A — a - men, a - men, a - men, a - men, a - men, a - men.

T — a - men, a - men, a - men, a - men, a - men, a -

B — a - men, a - men, a - men, a - men, men, men.

Vl I

Vl II

Va

Vc

Em7/D D D D/F♯ G A(SUS9) D

Pno

Bass

Dr

SB

Carus