

Christoph Schönherr

Magnificat

The Groovy Version of OX

for solo, mixed choir
and orchestra

Klavierauszug / Vocal score

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Veröffentlichungen der Landesakademie für die musizierende Jugend in Baden-Württemberg,
hrsg. von Klaus K. Weigele
Reihe 2: Vokalmusik

Band 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.

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Förderung des Projekts:



Baden-Württemberg
MINISTERIUM FÜR KULTUR, JUGEND UND SPORT

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, 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

Translation: Earl Rosenbaum

Klaus K. Weigele

Director of the Academy

Besetzung

Solo:

Der Part ist mit Mikrofon 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 / flugelhorn
2 violins, viola, violoncello
piano (and a keyboard, if necessary)
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 hochmütigen 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

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
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.

Nr. 1

*Magnificat anima mea Dominum.
Et exultavit 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 brachio 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 verheißt 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.*

*As it was in the beginning,
is now, and ever shall be:
world without end.*

Wie es war im Anfang
so jetzt und immerdar
und bis in die Zeitalter der Zeitalter
(d. h. in alle Ewigkeit).

Amen.

Amen.

Amen.

Magnificat The Groovy Version of OX

1. Magnificat anima mea

Christoph Schönherr

* 1952

♩. = 56

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

19

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} B^b/C Am⁷/C A^b maj 7 C/G D^b 9 C^{6/9} B^b 9/C

22

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

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

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

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

C^{6/9} 7#11 C^{6/9} B^b/C C/G A^b maj 7 D^b 9

Solo (Maria)

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

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.

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} B^b/C Am⁷/C A^b maj 7 C/G D^b 9 A^b maj 7

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

molto cresc.

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

Ma-
Ma-
Ma-
Ma-

Cm/G F#o7 C Dm/G Em/G Bb/A 4 7/b9 Dm9 G7/b13

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

C 6/9 B^b/C Am⁷/C A^b maj 7 C/G D^b 9 C 6/9 B^b/C Am⁷/C

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 *D*⁹ C6/9 *B*⁹/C *A*m7 F#m7/b5 C/G *D*m/G

43

F

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

*E*m7/G *F* maj 7 *A*b maj 7 *G*m7 *F*m⁹ *B*^{sus}7

f *molto cresc.*
 in De-o sa-lu-ta-ri,
 in De-o sa-lu-ta-ri,
 in De-o sa-lu-ta-ri,
 me-us in De-o, in De-o sa-lu-ta-ri,
 me-us in De-o, in De-o sa-lu-ta-ri,

*E*b maj 7 *A*m⁹ *A*b⁹ *C*m/G *F*#^o7 C/G *D*m/G

G

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

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

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

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

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

Em/G Bb/Ab A7/b9 Dm9 Db9 C6/9 Bb/C Am7/C Abmaj7 C/G Db9

H

gni - fi - cat a - ni - ma me - a, a - ni - ma me - a Do - mi - num Et ex - sul - vit spi - ri - tus

gni - fi - cat a - ni - ma me - a, a - ni - ma me - a Do - mi - num. Et ex - sul - ta - vit spi - ri - tus

gni - fi - cat a - ni - ma me - a a - ni - ma me - a Do - mi - num Et ex - sul - ta - vit spi - ri - tus

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

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

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

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

Gm7 Fm9 Bb sus7 Ebmaj9

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 - - - o.

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

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

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

A^{7/b9} G^{7/b13} C^{6/9} Bb^{9/C}

67 *sempre decresc.*

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

70 C^{6/9} Bb^{9/C} C^{6/9} *rit.* D^{b9} C^{6/9} *p*

2. Quia respexit (For he took notice)

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

A

For he took _____ no-

6

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

10

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

20

- tice of his low-ly ser-vant girl, _____ ser-vant girl. _____ *f* And

Chords: $F\#/E^7$, $F/E^b \text{ maj}7$, Dm^{11} , $D^b 9/\#5$, Dm^9 , $G^{7/13}$, Dm^9 , $G^{7/13}$, Fm^9 , E^7 , $F/E^b 7$, Dm^{11} , $D^b 9/\#5$, Dm^9 , $G^{7/13}$, Fm^9 , $B^b 7/13$, Fm^9 , $F\#/E^7$, $F/E^b 7$, Dm^9 , $D^b 9/\#5$

25 C

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

C^{6/9} B^{b7} E⁷ A⁷ E^{b7} Dm⁹ G^{7/13} 3

29 D

now ge-ne-ra-tion af-ter ge-ne-ra-tion will call me bl^led,

C⁶ B^{b7} E⁷ A⁷ E^{b7} Dm⁹ Dm⁹/G Gm

34

will ed bless ed.

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

7/13 Dm⁹ G^{7/13} Fm⁹ B^{b7/13}

44 Fm⁹ B^{b7/13} F^{#/E⁷} F/E^{b7} Dm⁹

49 **F**

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

f

$D\flat 7\#11$ $C 6/9$ $B\flat 7$ $E 7$ $A 7$ $E\flat 7$ $D m^9$ $G 7/13$ 3

54 **G**

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

$C 6/9$ $B\flat 7$ $E 7$ $A 7$ $E\flat 7$ $D m^9$ $D m^9/G$ $G m^9$ 3

59

will call me bles - ed, bless - ed.

$C 7/13$ $A\flat/G$ $D m^9$

p *mp* *mf*

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

p *mp* *mf*

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

p *mp* *mf*

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

p *mp* *mf*

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

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

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* *mf*

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

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

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

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

*Dm*¹³ *Fm*⁹ *B*^{b7/13}

f *And*

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*^{b7#11}

84

J

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

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

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

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

88

open for solo

am blesse and now _____ I am blessed.

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

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

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

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

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

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

o-mnes ge-ne-ra-ti - o - nes, o-mnes ge-ne-ra-ti -
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} B^{b7/9}/C C^{6/9} B^{b7/9}/C

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-nes,

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

ra-ti call me bless-ed. —
 e-ne-ra-ti o-nes.
 ge-ne-ra-ti-o-nes.
 ge-ne-ra-ti-o-nes.

C^{6/9} B^{b7/9} A^{b7/9} G^{7/9} C^{6/9} ♩ = 76

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

♩ = 80 $\text{♩} = \text{♩}^3$

Bb^7 Ab^7/Bb Gm^7

4

Eb^7 C^7 F^7

7

Bb^7 Ab^7/Bb Gm^7

10

f
For

Eb^7 C^7 F^7

13 [A]

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

$Bb^{6/9}$ Ab^{13}/Bb $Bb^{6/9}$ Ab^{13}/Bb

17

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

Gm⁷ Em^{7/b5} G^{7/b13} Gb^{7/b13} F^{7/b13} Bb^{6/9} F^{sus7/#9}

21 [B]

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

Bb⁶ Ab^{13/Bb} Bb^{6/9} Ab^{13/Bb}

25

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

Gm⁷ Em^{7/b5} G^{7/b13} Gb^{7/b13} F^{7/b13} Bb^{6/9} F^{sus7/#9}

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 -

Bb^{6/9} Ab^{7/Bb} Bb^{6/9}

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 - a fe cit

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

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

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

Bb *Ab*⁷/*Bb* *Bb*^{6/9}



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

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

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

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

*Ab*⁷/*Bb* *Bb*^{6/9} *Ab*⁷/*Bb*



41 D

f

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-

Bb 6/9 *Gm7* *Db maj7* *Bbm7* *F sus*

44 *mf*

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

Qui - cit mi - hi ma - gna,

Bb 6/9 *Db maj7* *Bbm7* *F sus*

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 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-

Bb 6/9 *Gm7* *Db maj7* *Bbm7* *F sus*

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 G m⁷ D \flat maj⁷ B \flat m⁷ F \sharp sus F \sharp sus

53

qui - a 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 -

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 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 - - - jus, e -

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

B \flat 6/9 G \sharp m⁷ D maj⁷ B m⁷ F \sharp sus

F

His mer-cy goes on — from

- - - jus.

- - - jus.

- - - jus.

- - - jus.

B^{6/9} G^{7/b13} A m⁷ D⁹ A m⁷ D⁹

62

ne - ra-ti - on 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

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

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

Gm Gm^{#5} Gm⁶ Gm⁷ Am Am^{#5}

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-bus,

f *f* *f* *f*

*A*⁶ *A*⁷ *C/D* *G* *A^b/G* *A/G* *B^b/G*

69

to all who fear him.

men-ti-bus - um.

ti-men-ti-bus e-um.

ti-men-ti-bus e-um.

G *A^b/G* *A/G* *B^b/G* *B^b/C* *F add 2*

Ped.

4. Fecit potentiam

♩ = 88

B♭ m^{7/9} D♭⁷ C⁷

The first system of piano accompaniment consists of two staves. The right hand plays chords and some moving lines, while the left hand plays a steady eighth-note accompaniment. Chords are labeled as B♭ m^{7/9}, D♭⁷, and C⁷.

4 F^{7/#9} B♭ m^{7/9} D♭⁷ C⁷

The second system of piano accompaniment continues the accompaniment. The right hand has more complex chordal textures, including F^{7/#9}, B♭ m^{7/9}, D♭⁷, and C⁷.

8 [A]

f Fe - cit po - ten - ti - am, - cit pot - en - ti - am

The vocal line begins at measure 8. The lyrics are "Fe - cit po - ten - ti - am, - cit pot - en - ti - am". The melody is marked with a forte (*f*) dynamic.

F^{7/#9(b13)} B♭ m⁷ D♭^{7/#9} C^{7/#9}

The third system of piano accompaniment features chords F^{7/#9(b13)}, B♭ m⁷, D♭^{7/#9}, and C^{7/#9}.

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

The vocal line continues with the lyrics "Fe - cit pot - en - ti - am, in bra - chi - o su - o, in bra - chi - o". The melody is marked with a forte (*f*) dynamic.

B♭ m⁷ A⁷ D♭⁴⁻³ / Ab C^{7/#9} F m⁷

The fourth system of piano accompaniment features chords B♭ m⁷, A⁷, D♭⁴⁻³ / Ab, C^{7/#9}, and F m⁷.

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} Fm⁷ E⁷ Ab⁴⁻³/Eb F^{7#9}

17

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

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

bra - - - chi - o

Bbm⁷ Db^{7#9} Bbm⁷ A⁷

in bra - chi - o su - - - o, in —

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

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

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

Db⁴⁻³/Ab C^{7/b9} Fm⁷ Ab^{7#9} G^{7#9}

23

B

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

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

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

in bra - chi - o su - o. Fe - - - cit pot -

Fm7 E7 Ab⁴⁻³/Eb F7#9 Bbm7

26

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

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

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

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

Db 7#9 C7#9 Bbm7 A7 Db⁴⁻³/Ab F7#9

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

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

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

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

Bbm7 Db 7#9 C7#9 Bbm7 A7 Ab^{7/sus 4-3} C7(b13)

33 C

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

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, fe - cit pot - en - ti - am

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

*Ab*⁴⁻³ *Bb*^{m7} *Db*^{7/9} *C*^{7/9}

D

fe - cit pot - en - ti - am

fe - cit pot - en - ti - am

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

fe - cit pot - en - ti - am

Bb^{m7} *A*⁷ *Db*⁴⁻³/*Ab* *C*^{7/b9} *Fm*⁷ *Ab*^{7/9} *G*^{7/9}

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 Ab⁴⁻³/Eb F^{7/#9} Bbm⁷

46

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

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

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

en - ti in bra - chi - o su - o: —

C^{7/#9} Bbm⁷ A⁷ Ab^{sus 4} Ab⁷

49

Ab¹⁹ Bbm⁷

52 Bbm⁷ A^{7/b13} Bbm⁷ Bbm⁷ Eb/F

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 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♭m/A B♭m⁷ B♭m⁷ A⁷/b13

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

B♭m⁷ B♭m⁷ B♭m/A 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,

$B\flat m^7$ $C/B\flat$ $B\flat m^7$ $B\flat m/A\flat$

67

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

$B\flat m^7$ $B\flat m^7$ $B\flat m^7$

ff *ff* *ff*

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

$B\flat m^7$ $B\flat m/A\flat$ $E\flat/F$ $B\flat m^7$ $B\flat m^7$ $C/B\flat$

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

B♭m⁷ B♭m/A♭ B♭m⁷

76 **ff**

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

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

B♭m⁷ B♭m⁷ B♭m⁷ B♭m/A♭

ff

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

di - sper-sit su - per-bos su - - hu - i.

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

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

B♭m⁷ B♭m⁷ C/B♭ C/B♭ C#/B⁷

83 1

laut gerufen **ff** 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*

Di-sper-sit su-per-bos,

D/C7

87 *Metrum löst sich langsam auf*

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

alle durcheinander **f** *Das Rufen geht in Sprechen über* **mf** *nur noch vereinzelt sprechen* **mp**

alle durcheinander **f** *Das Rufen geht in Sprechen über* **mf** *nur noch vereinzelt sprechen* **mp**

alle durcheinander **f** *Das Rufen geht in Sprechen über* **mf** *nur noch vereinzelt sprechen* **mp**

alle durcheinander **mp** *flüstern* **p** *immer weniger und seltener flüstern* **pp**

alle durcheinander **mp** *flüstern* **p** *immer weniger und seltener flüstern* **pp**

alle durcheinander **mp** *flüstern* **p** *immer weniger und seltener flüstern* **pp**

nur noch vereinzelt sprechen flüstern **mp** *immer weniger und seltener flüstern* **pp** *ad lib.: Maria (einer alleine)* **f** Di - sper - sit su - per - bos.

5a. Deposuit potentes

♩ = 72

p *mp* *b* *bb* *ab*

8 **A**

mf *f* Der Chor dreht sich um weitere 180°

12

17 **B**

sempre cresc. *mp*

27 **D**

33 **E**

38 **F** Rock $\text{♩} = \text{♩}$ *simile*

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

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

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

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

G 7 **C** 7/#9 **E** 7/#9 **D** 7/#9

41

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

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

G 7/#9 **G** 7/b9/b13 **C** 7/#9 **E** 7/#9 / **B** **D** 7/#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,

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

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

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

G7#9 Cm7 D/C Db/C Cm Gb/C G7b9/C Cm7 Ab maj7

54 *simile*

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 G⁷/^{b9}/C Cm⁷ A^b maj⁷ Cm⁷ D/C D^b/C

58 *sempre decresc.*

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

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

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

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

Cm [D^b Cm Cm⁷ D D^b C B B^b]

de se - de.

se - de, de se - de.

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

se - de, de se - de.

attacca

5b. Et exaltavit humiles

♩. = 53

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

mp *mf* *E_b* *F/E_b* *B_b/D* *A/C#*

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

Dm *A* *D*

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

Bm⁷ *B_b⁷* *A^{add2}* *Bm⁷*

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 - ta - vit

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

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

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

G/F C/E F#/E

rit. *mp*

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

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

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

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

B C#m7 F#7/9 B Eb

rit.

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

♩ = 120 $\text{♩} = \text{♩} \text{ } \overset{3}{\text{♩}}$

Chords: $E\flat$, $E\flat \text{ maj}^9$, $E\flat^6$, $E\flat \text{ maj}^9$, G/B

Chords: G^7/B , Cm , Fm^9 , $Fm^9/B\flat$

Chords: $B\flat^{7/13}$, $E\flat$, $E\flat \text{ maj}^9$, $E\flat \text{ maj}^9$, $E\flat \text{ maj}^9$

[A]

Chords: G/B , G^7/B , Cm , Fm^9

Chords: $Fm^9/B\flat$, $G\flat/E^7$, $E\flat$, Cm^7 , G/B

[B]

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

Chords: Cm , Fm^9 , $Fm^9/B\flat$, $B\flat^{7/13}$

- is - fied the hun - gry - with good things, with good things.

27 C

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

F m⁹ *F m⁹/B \flat B \flat 7/13* *E \flat* *C m* *G/B*

32

- gry - with good things, with good things.

C m *F m⁹* *F m⁹/B \flat B \flat 7/13* *F m⁹* *F m⁹/B \flat B \flat*

37 D *E \flat*

open for solo

E \flat 6 *E \flat maj7* *G/B*

F m⁹ *F m⁹/B \flat*

45 E

f And sent the rich a - way with

solo ends

F m⁹/B \flat *B \flat 7/13* *B 7/13* *F m⁹/B \flat* *G \flat /E7* *F m⁹* *F # m⁹*

50

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

F *m*⁹ *B*^b *7*/*13* *F* *m*⁹ *F* *#m*⁹ *F* *m*⁹ *B*^b *7*/*13* *G* *m*/*B*^b *F* *m*⁹/*B*^b

55

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

G *m*⁹/*C* *B* *7*/*#11*/*13* *A*^b/*B*^b *G*^b/*E* *7* *F* *m*⁹ *F* *#m*⁹ *F* *m*⁹/*B*^b *B*^b *7*/*13* *F* *m*⁹ *F* *m*⁹

60

hands. *rit.* *f* *a tempo* *F*
And sent the rich a - way — with

mf *p* *mf* *p* *mf*
tes di - mi - sit, di - mi - sit,

mf *p* *mf* *p* *mf*
Et di - vi - tes di - mi - sit, di - mi - sit, et

mf *p* *mf* *p* *mf*
Et di - vi - tes di - mi - sit, di - mi - sit, et

F *m*⁹/*B*^b *B*^b *7*/*13* *F* *m*/*A*^b *D*^b *add* *2* *D*^b *sus* *B*^b *m*/*D*^b *G* *m*⁷

rit.

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

cresc.

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

cresc.

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

Ab maj7 *F/A* *Bb* *A/C#* *Dm* *C/E* *F* *Ab/F#*

emp-ty hands, with emp-ty hands!

rit.

s di - mi - sit in - a - nes.

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

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

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

G *Cm/G* *G* *Dm* *C/E* *Bb/F* *Ab/F#* *G* *Fm7* *G* *Ab* maj7 *G* *G* leer

rit.

6. And how he has helped (Suscepit Israel)

♩. = 60 G^{add2} E m⁷ C^{maj7}

6 A

And how he has helped his

C/D C/D G^{add2}

11

ser - va - ra - e He has not for - got - ten his pro - mise

C^{maj9} C/D

16 B

to be mer - ci - ful.

G^{add2} E m⁷

21

For he pro-mised our

C maj 7 C/D C/D B m⁷

26

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

E m⁷ B m⁷ C maj 7 B b m⁷ A m

30

to be mer - ci - ful, to be mer - ci - ful to — m — ev - - -

A m maj 7 A m⁶ C/D

33

er. — how — as helped — his ser - vant Is - ra - el. — He

D G add 2 E m⁷

39

has not for - got - ten — his pro - mise to be mer - ci -

C maj 9 C/D

63 E m⁷ C maj⁷ C/D

68 [H] C/D B m⁷ E m⁷ B m⁷

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

72 C maj⁷ B b m⁷ A m A m maj⁷ A m⁷

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

[I] C/D D G E m⁷

to — the pr - ev - er -

81 A m⁷ A m⁷/D rit G Ped.

7. Gloria Patri

Samba $\text{♩} = 94$

A C^6/D C^6/D

7

12 C^6/D C^6/D

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

17 *f*

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

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

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

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

f et Fi - li - o, - - -

f et Fi - li - o, - - -

f et Fi - li - o, - - -

f et Fi - li - o, - - -

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

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

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

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

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

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,

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

32

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

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

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

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

C^6/D C^6/D

D

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

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

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

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

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

42

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*

46

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

Glo - ri - a

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

maj9 *Bm⁷*

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

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

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

B_bm⁷ *A^{m7}* *C⁶/D*

55 **F**

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 maj9 B m7 Bbm7

59

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

A m7 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,
 Glo - ri - a, Glo - ri - a, Glo - ri - a,

D^b6/E^b D^b6/E^b C6/D

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 - a et Fi - li - o,

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

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

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

C⁶/D *C⁶/D* *C⁶/D*

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

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

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

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

C⁶/D *C⁶/D*

83 1

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

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

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

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

C⁶/D *C⁶/D* *C⁶/D*

88

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

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

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

- ri - a, et - o - ri - a Spi - ri - tu - i San -

C⁶/D *C⁶/D*

J

f Glo - ri - a,

f Glo - ri - a,

f Glo - ri - a,

f Glo - ri - a,

f Glo - ri - a,

f Glo - ri - a,

C⁶/D *C⁶/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 **K** A^b maj9 m^7 B^b m^7

L *mf*

Glo - - - ri - a

mf

Glo - - - ri - a

mf

Glo - - - ri - a

mf

Glo - - - ri - a

D^b/E^b A^b maj9

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

Cm^7 Bm^7 Bbm^7

115

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

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

Fi - li - - et Glo - - - ri Spi - - -

Fi - et Glo - - - ri - a Spi - - -

D^b/E^b $A^b\text{maj}^9$ Cm^7

ri - tu - - i San - - - cto.

- - - ri - tu - - i San - - - cto.

- - - ri - tu - - i San - - - cto.

- - - ri - tu - - i San - - - cto.

Bm^7 Bbm^7 D^b/E^b

125 N A \flat maj 9 C m7 B m7

129 B \flat m7 D \flat /E \flat

133 O *f*

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

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

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

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

C F \sharp m7 C/G D m /G

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

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

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

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

A m /G E m7 /G F/G E m7 /G D m7 /G C 6 /G G sus7 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^{sus 7/9}

148

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

G^{sus 7} C^{6/9}

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

E^b 6/9 C^{6/9}

8. Sicut erat

♩ = 88 ♩ = ♩

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 m⁷ B

6 B^b/A A A m⁷ B/A B^b/A A

9 D m⁷ E^b/D D A m⁷ B/A

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

B^b/A A A m⁷ B/A B^b/A 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 - per

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

et nunc, et sem - per, em per,

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

B^b/A *Dm*⁷ *E^b/D* *D*

B

sic - ut e - rat _

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

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

nunc, et sem - - - per, sic - ut e - rat _

*Am*⁷ *B/A* *B^b/A* *A* *Dm*⁷ *E/D*

24

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

mf

E^b/D *D* *A m⁷* *B/A* *B^b/A* *A*

27 **C** Latin

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 sae-cu-la sae-cu - rum, *resc.* et in
 sae-cu-la sae-cu - lo - rum, et in

G m⁹ *F maj⁹* *E m⁹* *A¹³*

cresc. *f*

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

D/C *E/B* *F/B^b* *G^b/A⁷* *A^b/G^b* *A/F*

D Funky

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.

B^b/F B7/#11 E^{sus}7 E⁷ A m⁷ B/A

36

in prin - ci - pi-o, et nunc, *mf* et - - - per,

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

in prin - ci - pi-o

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

B^b/A D m⁷ E/D E^b/D D

e - rat in prin - ci - - - pi - - -

sic - ut e - rat

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

nunc, et sem - - - per, sic - ut e - rat _

A m⁷ B/A B^b/A A D m⁷ E/D

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

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

mf

D m⁷ Eb/D D Am B/A

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

B^b/A A A m⁷ B/A B^b/A A

F Latin

51 *sempre cresc.*

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
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
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

G m⁹ C⁹ F maj⁹ B \flat maj⁷ E m⁹ A¹³

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

E m⁹ B m⁷ E m⁷ E m⁹/A F# m⁷/A E m⁷/A A

57 rum.
58 rum.
59 rum.

rum.
D E m/D G/D D D⁷ G/D D⁷(#9)

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, _____ en,

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

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

D G/D D7 G/D

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, _____

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

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,

1

f

D⁷ G/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 - men, a - men,

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

G/D G/D D⁷(#9)

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

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

D E m/D G/D D D⁷ G/D

[J] Wdh. ad lib. Solo (Maria) Improvisation ad lib.

80

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, a - a - a -

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

D 7(#9) D Em/D G/D D

83

1. - x. letztes x.

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 - a - a -

D 7 D 7(#9) D 7(#9)

ff *rit.*

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, a - men, a - men.

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

D Em⁷/D Em⁷/D D D D/F# G A^{sus9} D