Christoph Schönherr

Magnificat

The Groovy Version of OX

for solo, women's choir
and orchestra

Partitur / Full score

LANDESAKADEMIE
für die musizierende Jugend in Baden-Württemberg
OCHSENHAUSEN

Carus 27.208/50

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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 1/2: Christoph Schönherr, *Magnificat – The Groovy Version of OX* für Solo, Frauenchor 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 27.208/50), Chorpartitur (Carus 27.208/55); Orchestermaterial leihweise.
Die Solistin benötigt den Klavierauszug der SATB-Version (Carus 27.208/04). Dieser ist ebenfalls für die Korrepetition nutzbar.

Digitale Ausgaben sind erhältlich: www.carus-verlag.com/2720850

The following performance material is available:
full score (Carus 27.208/50), choral score (Carus 27.208/55); orchestral material for rental.
The soloist needs the vocal score of the SATB version (Carus 27.208/04). This can also be used for piano accompaniment.

Digital editions for this work are listed at www.carus-verlag.com/2720850

Ebenfalls erhältlich: Fassung für Solo, gemischten Chor und Orchester / Also available: Version for solo, mixed choir and orchestra (Carus 27.208/01).

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 SSAA

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.

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 SSAA

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.

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 in der Fassung für gemischten Chor 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".

Nachdem in den letzten Jahren immer wieder Chorleiterinnen und Chorleiter eine Version für gleiche Stimmen nachgefragt haben, ist nun zusätzlich diese Fassung für Frauenchor (SSAA) entstanden. Sie ist mit dem Orchestermaterial der SATB-Fassung kompatibel.

Hamburg, im März 2005/2024 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 as a version for mixed choir 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."

Since choral conductors have repeatedly requested a version for equal voices in recent years, this version for female choir (SSAA) has now been additionally created. It is compatible with the orchestral material of the SATB version.

Hamburg, March 2005/2024 Christoph Schönherr
Translation: John Coombs

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 I

Soprano II

Alto I

Alto II

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.

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5

S.Sax

Flh

mf

M

S I

S II

A I

A II

div.

Vl I

mf

Vl II

mf

Va

mf

Vc

mf

Vib

C6/9 B♭/C Am7/C A♭maj7 C/G D♭9

Pno

Bass

Dr

Carus

9

S.Sax

f

mf

Flh

M

S I

S II

A I

A II

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

13

S.Sax

f

f

Flh

M

S I

S II

A I

A II

Vl I

Vl II

Va

Vc

Vib

Pno

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

Bass

Dr

Carus

16

A

S.Sax

Flh

M

S I

mf

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

S II

mf

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

A I

mf

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

A II

f

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

unis.

Vl I

Vl II

Va

Vc

p

p

Vib

Pno

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

Bass

Dr

Carus

20

S.Sax

Flh

M

S I

S II

A I

A II

Vl I

Vl II

Va

Vc

Vib

Pno

Bass

Dr

mf

Ma-

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

A♭maj7 C/G D♭9 C⅋ B♭9/C C⅋ D♭7(♯11)

Carus

23 **B**

S.Sax

Flh

M

f

Et

S I

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.

S II

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 I

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 II

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 I

S II

A I

A II

Vl I

Vl II

Va

Vc

Vib

A♭maj7 Gm7 Fm9 B♭7(sus4) E♭maj9

Pno

Bass

Dr

Carus

31

S.Sax

Flh

M

mp cresc.

molto cresc.

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

S I

S II

A I

A II

Vl I

Vl II

Va

Vc

Vib

Pno

Am9 Ab9 Cm/G F#o7 C/G Dm/G Em/G Bb/Ab A7(b9)

Bass

Dr

Carus

35

D

change to A.Sax

S.Sax

Flh

M

ta - ri me - o.

S I

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,

S II

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 I

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 II

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

Dm9 G7(b13) C% B♭/C Am7/C A♭maj7 C/G D♭9 C% B♭/C Am7/C

Pno

Bass

Dr

Carus

39

E

A.Sax

Flh

M

S I

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

S II

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

A I

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

A II

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 I

f

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

S II

f

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

A I

A II

Vl I

f

Vl II

f

Va

f

Vc

f

Vib

Pno

C/G Dm/G Em7/G Fmaj7/G Em7/G A♭maj7

Bass

Dr

Carus

45

A.Sax

Flh

M

f

in

S I

f

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

S II

f

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

A I

f

in

A II

f

in

Vl I

mp

mf

Vl II

mp

mf

Va

mf

Vc

mp

mf

Vib

Gm7 Fm9 B♭7(SUS4) E♭maj7 Am9 A♭9

Pno

Bass

Dr

Carus

49

A.Sax

Flh

M

S I

S II

A I

A II

Vl I

Vl II

Va

Vc

Vib

Pno

Bass

Dr

mp molto cresc.

molto cresc.

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

cresc.

f

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

Carus

53 **G**

A.Sax *mf*

Flh a 2 *mf*

M *f* me - - - o.

S I *f* me - - - o. *mf* Ma - gni - fi-cat a-ni-ma me - a, a - ni-ma me - a Do-mi-num. Et *f*

S II *f* me - - - o. *mf* Ma - gni - fi-cat a-ni-ma me - a, a - ni-ma me - a Do-mi-num. Et *f*

A I *f* me - - - o. *mf* Ma - gni - fi-cat a-ni-ma me - a, a - ni-ma me - a Do-mi-num. Et *f*

A II *f* me - - - o. *mf* Ma - gni - fi-cat a-ni-ma me - a, a - ni-ma me - a Do-mi-num. Et *f*

Vl I *f* *mf*

Vl II *mf*

Va *mf*

Vc *mf*

Vib

Pno C% B♭/C Am7/C A♭maj7 C/G D♭9 C% B♭/C Am7/C A♭maj7 C/G D♭9

Bass

Dr

Carus

57 **H**

A.Sax

mf

Flh

a 2

mf

change to Tr

M

S I

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

S II

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

A I

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

A II

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

Vl I

f

Vl II

f

Va

f

Vc

f

Vib

A♭maj7 Gm7 Fm9 B♭7(SUS4) E♭maj9

Pno

Bass

Dr

Carus

61

A.Sax

Tr

a 2

M

S I

De - o, in De - - o

S II

De - o, in De - - o

A I

De - o, in De - - o

A II

De - o, in De - - o

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

cresc.

molto cresc.

sa - lu - ta - ri, sa - lu -

Carus

65

I

A.Sax

Tr

f

change to Flh

f

M

S I

ff

ta - ri me - o.

S II

ff

ta - ri me - o.

A I

ff

ta - ri me - o.

A II

ff

ta - ri me - o.

div.

unis.

Vl I

sempre decresc.

Vl II

sempre decresc.

Va

sempre decresc.

Vc

f(f)

sempre decresc.

Vib

sempre decresc.

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

Pno

sempre decresc.

Bass

sempre decresc.

Dr

Carus

69

rit.

A.Sax

Flh

pp

change to Tr

pp

M

S I

S II

A I

A II

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 I

Soprano II

Alto I

Alto II

Violin I

Violin II

Viola

Violoncello

Piano

E-Bass

Drum Set

play swing

R.C. rim click

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

A.Sax

Tr

B

mp

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 E E♭7 Dm11 D♭9(♯11 ♯5) C%

Bass

Dr

Carus

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

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

Vl I, Vl II, Va, Vc

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

Bass

Dr

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 I

S II

A I

A II

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 I

S II

A I

A II

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 I

S II

A I

A II

Vl I

Vl II

Va

Vc

f

Pno

Gm9/C C9(add13) $\frac{A\flat}{G\flat^7}$ Dm9

Bass

Dr

Carus

64 **H**

A.Sax

Tr

M

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

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

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

A II — *p* *mp* *mf*
Qui - a re - spe - xit hu - mi - li ta - tem 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 I

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

qui - a re - spe - xit

S II

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

qui - a re - spe - xit

A I

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

qui - a re - spe - xit

A II

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

qui - a re - spe - xit

Vl I

Vl II

Va

Vc

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

Pno

Bass

Dr

Carus

76

A.Sax

Tr

I (cup mute)

M

S I

mp mf f

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

S II

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

A I

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

A II

hu - mi - li - ta - tem an - cil - lae 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 I

- - ae:

S II

- - ae:

A I

f

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

A II

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 I

f

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

S II

f

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

A I

f

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

A II

f

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

Vl I

Vl II

Va

Vc

Pno

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

Bass

Dr

fill in

Carus

93

A.Sax

Tr

mp *sempre cresc.*

a 2

mp *sempre cresc.*

M

S I

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

S II

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

A I

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

A II

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

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

S II

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

A I

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

A II

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 I

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

S II

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

A I

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

A II

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

Vl I

div. ♫ = ♫

con sord.

Vl II

con sord.

Va

Vc

Pno

B♭7(add9)/C C♯9 B♭7(add9) A♭7(add9) G7(add9) C♯9 ♫ = ♫

Bass

Dr

Carus

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

♩ = 80 ♫ = ♫³

Alto Saxophone

Trumpet I, II

a 2

Maria

Soprano I

Soprano II

Alto I

Alto II

Violin I

Violin II

Viola

Violoncello

Piano

B♭7

A♭7/B♭

E-Bass

Drum Set

Carus

3

A.Sax

Tr

M

S I

S II

A I

A II

Vl I

Vl II

Va

Vc

Gm7 Eb7 C7 F7

Pno

Bass

2

Dr

f

Carus

7

A.Sax

Tr

M

S I

S II

A I

A II

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 I

S II

A I

A II

Vl I

Vl II

Va

Vc

f

mp

C7 F7 B♭6/9 A♭13/B♭

Pno

Bass

Dr

2

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 I

S II

A I

A II

Vl I

mf

Vl II

mf

Va

Vc

Pno

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

Bass

Dr

2 2

Carus

20

B

A.Sax

Tr

mf

mf

M

— For he, the might-y one, — for

S I

S II

A I

A II

Vl I

Vl II

Va

Vc

mf

mp

mp

mp

mp

Pno

B♭6/9 F7(♯9SUS4) B♭6/9 A♭13/B♭

Bass

Dr

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 I

S II

A I

A II

Vl I

Vl II

Va

Vc

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

Pno

Bass

Dr

2 2

Carus

28

C

A.Sax

Tr

a 2

M

S I

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

S II

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

A I

A II

Vl I

senza vibrato

Vl II

senza vibrato

Va

senza vibrato

Vc

Pno

B♭6/9 F7(♯9SUS4) B♭6/9 A♭9/B♭

Bass

Dr

Carus

31

A.Sax

Tr

M

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

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

A I — *mf* Qui - a fe - cit mi - ma-gna qui

A II — *mf* Qui - a fe - cit mi - hi ma-gna qui

Vl I — *mf*

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 I

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

S II

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

A I

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

A II

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

Carus

39

D

A.Sax

Tr

M

S I

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

S II

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

A I

pot - ens est: et san - ctum no-men e - jus, _ *f* qui - a fe - cit mi - hi ma-g qu ot-ens est: san - ctum no-men e -

A II

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

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 I

S II

A I

A II

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

mf

f

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 - ma - qui p ns est: et san-ctum no-men e -

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

F(SUS4) B♭6/9 Gm7 D♭maj7 B♭m7 F(SUS4)

2 2

Carus

47

A.Sax

Tr

II

mf

a 2

M

S I

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

S II

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

A I

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

A II

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

Vl I

Vl II

Va

Vc

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

Pno

Bass

Dr

2 2

Carus

51

E

A.Sax

Tr

M

S I

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

S II

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

A I

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

A II

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

Vl I

Vl II

Va

Vc

Pno

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

Bass

Dr

Carus

54

A.Sax

Tr

M

S I

f

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

S II

f

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

A I

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

A II

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

Vl I

Vl II

Va

Vc

D^{maj7} Bm^{7} $F\sharp^{(sus4)}$ $B^{6}/_{9}$ $G\sharp m^{7}$

Pno

Bass

Dr

2

Carus

57

F

A.Sax

Tr

a 2

M

His mer-cy goes on

S I

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

S II

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

A I

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

A II

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

Vl I

Vl II

Va

Vc

Pno

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

Bass

Dr

2

Carus

61

A.Sax

sempre cresc.

Tr

sempre cresc.

M

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

S I

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

S II

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

A I

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

A II

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

Vl I

p

Vl II

p

Va

p

Vc

p

Pno

Am7 D9 Gm Gm(♯5) Gm6 Gm7 Am Am(♯5)

Bass

mp *sempre cresc.*

Dr

mp *sempre cresc.*

Carus

65

G

A.Sax

Tr

M

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

S I

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

f

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

S II

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

f

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

A I

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

f

ti - m - bus - um, ti -

A II

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

f

men - ti - bus,

Vl I

f

cresc.

Vl II

mf *cresc.*

Va

f

mf *cresc.*

Vc

f

mf *cresc.*

Am6 Am7 C/D G A♭/G A/G B♭/G

Pno

f

Bass

f

Dr

f

mf *cresc.*

Carus

69

A.Sax

Tr

M

to all who fear him.

S I

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

S II

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

A I

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

A II

ti - - men - ti - bus e - - m.

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

♩ = 88

Alto Saxophone

Trumpet I, II

Soprano I

Soprano II

Alto I

Alto II

Violin I

Violin II

Viola

Violoncello

Piano

E-Bass

Drum Set

f

B♭m⁹ D♭⁷ C⁷

Carus

4

A.Sax

Tr

S I

S II

A I

A II

Vl I

Vl II

Va

Vc

F7(♭13 ♯9)

B♭m9

D♭7

C7

Pno

Bass

Dr

Carus

8

A

A.Sax

Tr

S I

f

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

S II

f

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

A I

A II

Vl I

Vl II

Va

mf

Vc

mf

Pno

$F^{7(\flat 13)(\sharp 9)}$ $B\flat m^{7}$ $D\flat^{7(\sharp 9)}$ $C^{7(\sharp 9)}$

Bass

Dr

Carus

11

A.Sax

Tr

a 2

S I

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

S II

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

A I

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

A II

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

Vl I

Vl II

Va

Vc

Pno

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

Bass

Dr

Carus

15

A.Sax

Tr

S I — bra - chi - o su - o. Fe-cit pot - en - ti-am, fe - cit pot - en - ti-am

S II — bra - chi - o su - o. Fe-cit pot - en - ti-am, fe - cit pot - en - ti-am

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

A II — in bra - chi-o su - o, in

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

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

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

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

Vl I

Vl II

Va

Vc — *mf*

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

Pno

Bass

Dr

Carus

23

B

A.Sax

Tr

S I

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

S II

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

A I

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

A II

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

Vl I

Vl II

Va

Vc

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

Pno

Bass

Dr

Carus

27

A.Sax

Tr

a 2

to cup mute

S I

in bra - chi - o su - o,

f

fe - cit pot - en - ti - am,

fe - cit pot - en - ti - am

S II

in bra - chi - o su - o,

f

fe - cit pot - en - ti - am,

fe - cit pot - en - ti - am

A I

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

- cit pot - en - ti - am

A II

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

in bra - chi - o

Vl I

f

Vl II

f

Va

Vc

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

Pno

Bass

Dr

Carus

31

C

A.Sax

Tr

cup mute

S I

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

in bra - chi - o su - o, in

S II

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

Fe - cit pot - en - ti - am

A I

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

Fe - cit pot - en - ti-am,

fe - cit pot - en-ti-am

A II

su - o,

Vl I

Vl II

Va

Vc

Pno

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

Bass

Dr

Carus

35

A.Sax

Tr

I

S I

bra - chi - o su - - - o,

fe - cit pot - en - ti - am,

S II

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

fe - cit pot - en - ti - am,

A I

in bra - chi - o su - o,

fe - cit pot -

A II

fe - cit pot -

Vl I

Vl II

Va

Vc

Fm7 E7 A♭(SUS4)/E♭ A♭/E♭ F7(♯9) B♭m7

Pno

Bass

Dr

Carus

38

A.Sax

Tr

open

S I

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

S II

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

A I

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

A II

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

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

S II

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

A I

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

A II

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 I

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

S II

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

A I

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

A II

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

Vl I

Vl II

Va

Vc

Pno

Ab(SUS4)/Eb Ab/Eb F7(♯9) Bbm7 Db7(♯9) C7(♯9) Bbm7 A7

Bass

Dr

Carus

48

E

A.Sax

Tr

S I

su - o:

S II

su - o:

A I

su - o:

A II

su - o:

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

Ab(SUS4) Ab7 Bbm7 Abmaj9 Bbm7

Carus

52

A.Sax

Tr

S I

S II

A I

A II

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

sf mf sf mf

sf sf mf

sf sf mf

mf sf mf

A7(b13) Bbm7 Eb/F Bbm7

Carus

56

F

A.Sax

Tr

S I

mf

di - sper - sit su-per - bos

men-te cor - dis su - i,

S II

mf

di - sper - sit su-per - bos

men-te cor - dis su - i,

A I

A II

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 I

f *mf*

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

S II

f *mf*

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

A I

A II

Vl I

mp *sfz* *mp*

Vl II

mp *sfz* *mp*

Va

sfz *mp*

Vc

sfz *mp*

Pno

B♭m7 B♭m7 A7(♭13) B♭m7

Bass

Dr

Carus

62

A.Sax

Tr

S I

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

S II

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

A I

A II

Vl I

Vl II

Va

Vc

Pno

B♭m7 B♭m/A♭ B♭m7 B♭m7 C/B♭

Bass

Dr

Carus

65

G

A.Sax

Tr

S I

mf

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

S II

mf

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

A I

mf

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

A II

Vl I

mf

Vl II

mf

Va

Vc

Pno

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

Bass

Dr

Carus

68

A.Sax

Tr

S I

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

S II

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

A I

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

A II

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

Vl I

Vl II

Va

Vc

Pno

Bbm7 A7(b13) Bbm7 Bbm7 Bbm/Ab Eb/F Bbm7

Bass

Dr

Carus

71

H

A.Sax

Tr

S I

ff

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

S II

ff

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

A I

ff

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

A II

ff

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

Vl I

sfz mf

Vl II

sfz mf

Va

sfz mf

Vc

sfz mf

Pno

B♭m7 C/B♭ B♭m7

Bass

Dr

Carus

74

A.Sax

Tr

a 2

S I

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

S II

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

A I

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

A II

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

ff

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

S II

ff

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

A I

ff

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

A II

ff

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

Vl I

mf

Vl II

Va

Vc

B♭m7 B♭m7 B♭m/A♭ B♭m7

Pno

Bass

Dr

Carus

80

A.Sax

Tr

a 2

S I

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

S II

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

A I

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

A II

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

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 I

ff *shouting loudly*

Di - sper - sit su - per - bos,

S II

ff *shouting loudly*

all in disarray

Di - sper - sit su - per - bos,

A I

ff *shouting loudly*

all in disarray

Di - sper - sit su - per - bos,

A II

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*

f ***mf*** ***mp*** ***p*** *whispering* ***pp***

S I

S II

A I

ad [illegible] Maria
or on[illegible]to vo[illegible]alone

f

A II

Di-sper-sit su-per-bos.

Vl I

Vl II

Va

Vc

Pno

Bass

Dr

Carus

5a. Deposuit potentes

♩ = 72 straight ♪

A

Alto Saxophone

Trumpet I, II

Soprano I

Soprano II

Alto I

Alto II

Violin I

Violin II

Viola

Violoncello

Piano

Keyboard
(String sound)

E-Bass

Cymbal
(or crash cymbal
of the drum set)

Timpani

Gran Cassa
(or floor tom
of the drum set)

Drum Set

div.
senza vibrato

mp sempre

div.
senza vibrato

mp sempre

mf

mf

p < *f*

pp

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 I

S II

A I

A II

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 vib.

p sempre cresc.

poco a poco cresc.

27 D

A.Sax

Tr

I cup mute

open

con vibr.

Vl I

Vl II

Va

Vc

Keyb

Bass

Cymb

GC

Carus

37

F **Rock** ♫ = ♫

A.Sax

Tr

S I

S II

A I

A II

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

Rock feeling

Toms

cl.H.H.

Dr

Carus

42

G

A.Sax

Tr

a 2

S I

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

S II

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

A I

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

A II

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 I

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

S II

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

A I

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

A II

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

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

Pno

Bass

Cymb

GC

Dr

Carus

50

H

A.Sax

Tr

S I

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

S II

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

A I

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

A II

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

Vl I

div.

Vl II

Va

Vc

Pno

$G^{7(\sharp 9}$ $^{7(\flat 13}_{\flat 9)}$ ^{m7} D/C D♭/C Cm G♭/C $G^{7(\flat 9)}$/C Cm^{7} $A\flat^{maj7}$ Cm^{7} 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 I

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

S II

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

A I

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

A II

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

Vl I

sempre decresc.

Vl II

sempre decresc.

Va

sempre decresc.

Vc

sempre decresc.

Pno

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

sempre decresc.

Bass

Cymb

Gc

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

Dr

Carus

60

rit.

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

Tr — change to Flh

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

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

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

A II — 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

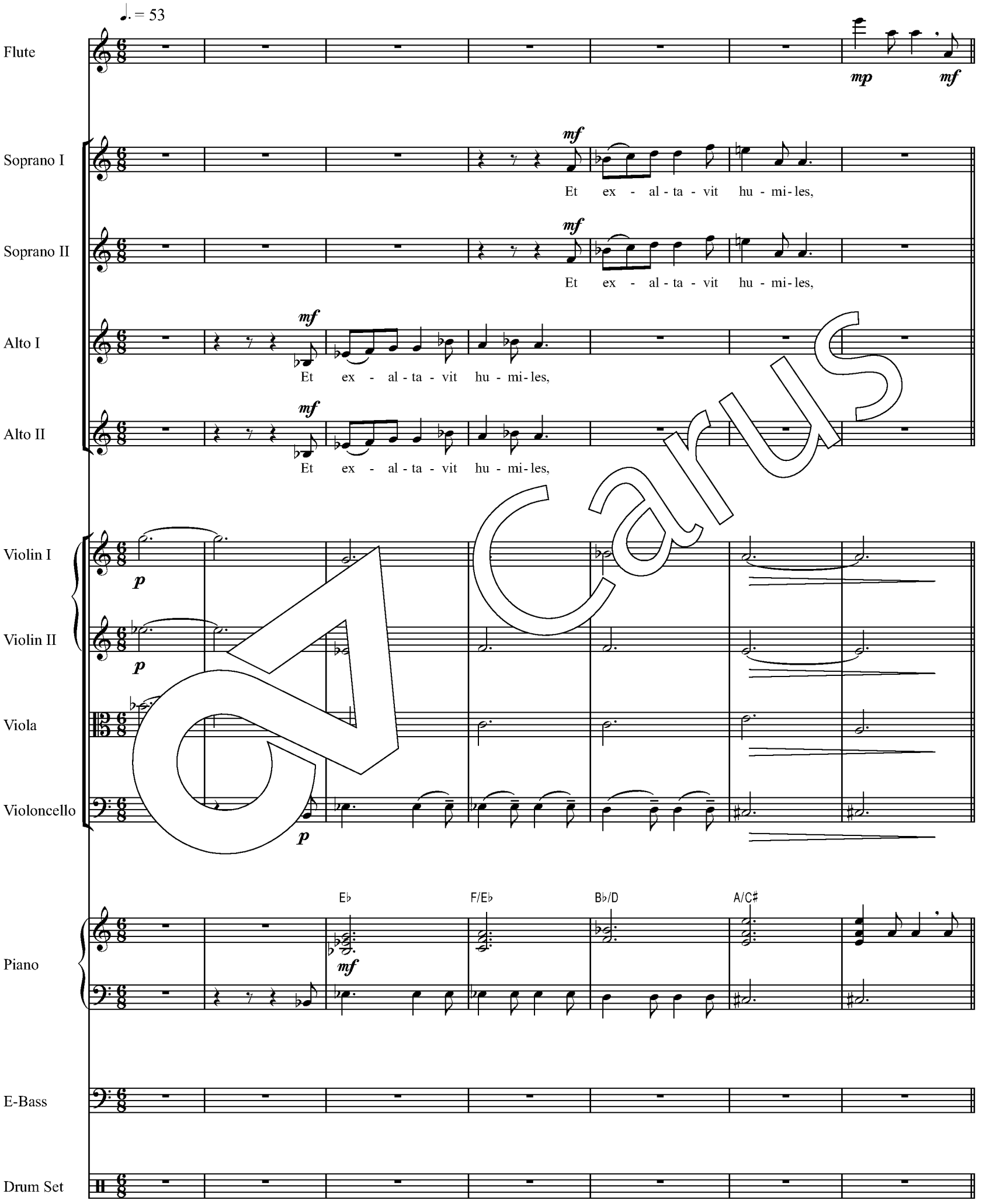
GC — alternatively floor tom of the drum set — pp — ppp

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 I

mf

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

S II

mf

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

A I

A II

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 I

S II

hu - mi - les, hu - mi - les,

A I

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

A II

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

Vl I

simile

Vl II

simile

Va

simile

Vc

Bm7 Bb7 A(add2) Bm7

Pno

Bass

R.Cymb.

Dr

Carus

16

poco a poco accel.

Fl

S I

f

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

S II

f

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

A I

f

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

A II

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 I

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

S II

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

A I

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

A II

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 I

S II

A I

A II

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

Vl I

Vl II

Va

Vc

Pno

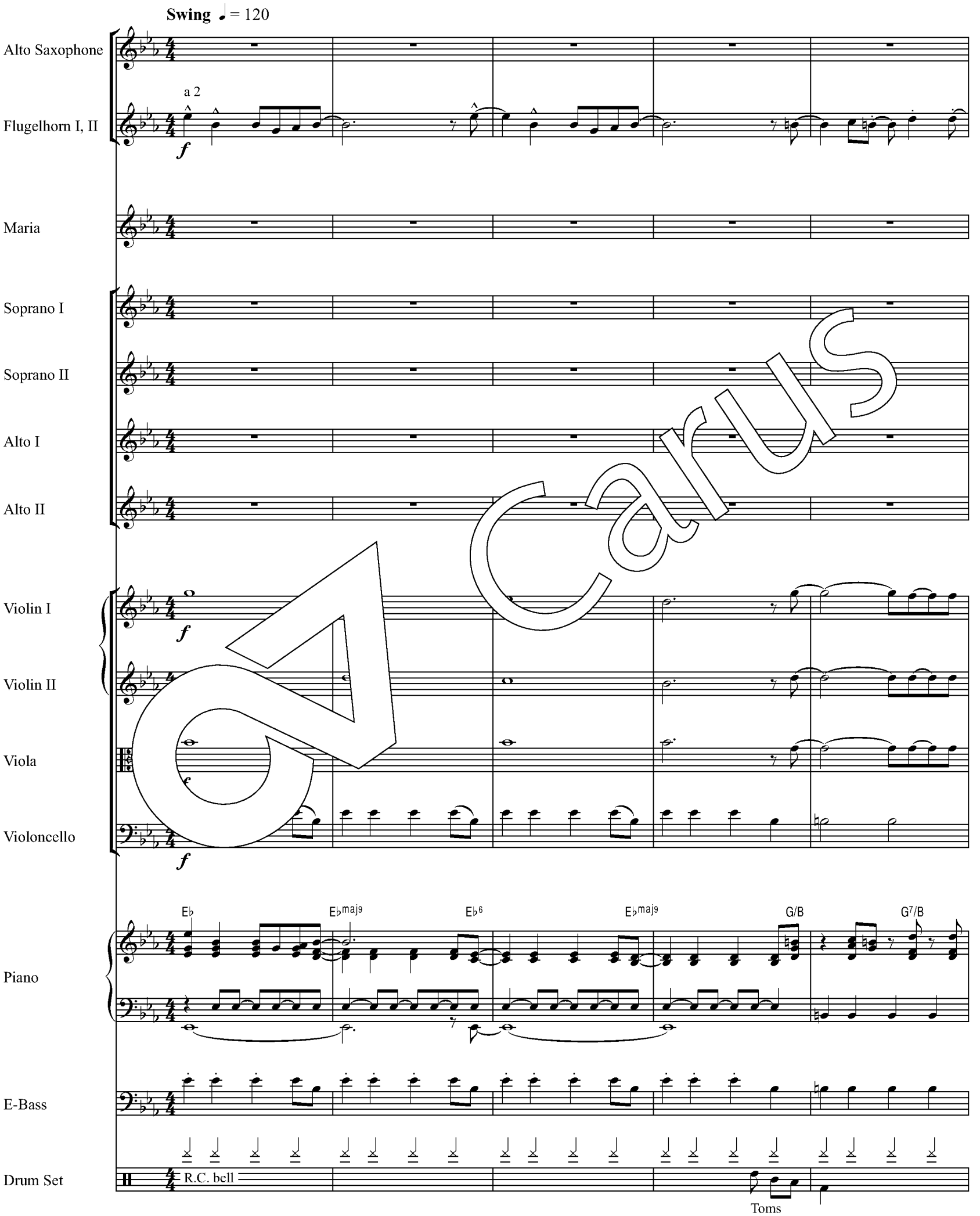
B C♯m7 F♯9 B E♭

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/Bb

Gb

Eb

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/Bb

Bb7(add13)

Fm9

Bass

Dr

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 I

S II

A I

A II

Vl I

Vl II

Va

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 I

S II

A I

A II

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

Vl I

Vl II

Va

Vc

Pno

Ab/Bb Gb/E7 Fm9 F#m9 Fm9/Bb Bb7(add13) Fm9 F#m9 Fm9/Bb Bb7(add13) Fm9/Ab Db(add2)

Bass

Dr

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 I

mi - sit, _

S II

mi - sit, _

A I

mf *cresc.*

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

A II

mf *cresc.*

mi - sit, _ et di - vi tes di - mi - sit in - 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 I

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

S II

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

A I

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

A II

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.

2 2

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 - - - An - ow he has helped

Vc: *mf*

Pno: Am(maj7) Am7 Am6 C/D D G(add2)

Bass

Dr

36

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

Vc: *f*

Pno: Em7 Cmaj9 C/D C/D

Bass

Dr

Carus

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

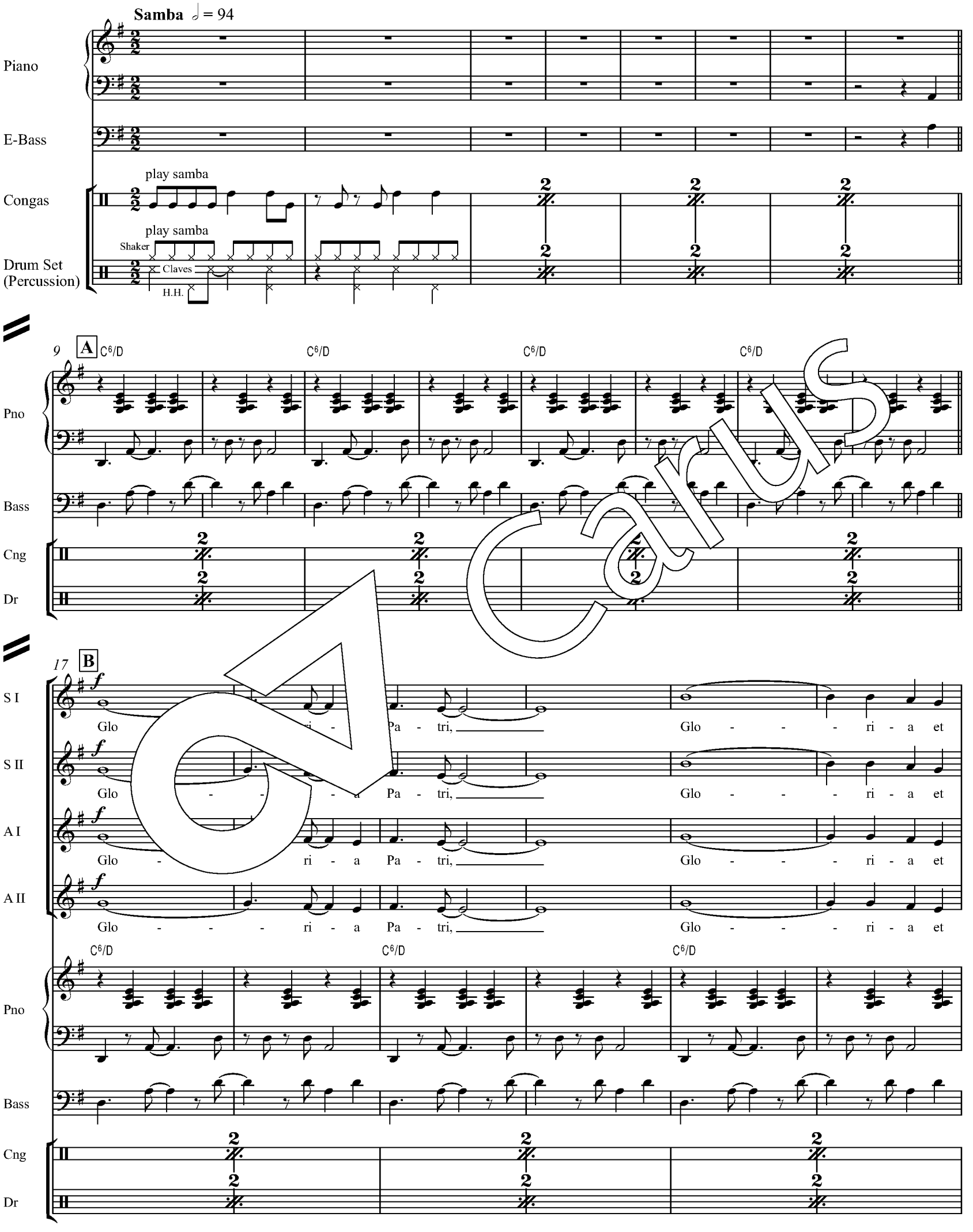
Ped.

Bass

Dr

Carus

7. Gloria Patri



23

A.Sax

Tr I, II

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

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

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

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

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

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

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

Vl I

Vl II

Va

Vc

Pno — C^6/D C^6/D C^6/D

Bass

Cng — 2 2 2

Dr — 2 2 2

Carus

35

A.Sax

Tr I, II

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

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

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

A II — Fi - li - o, Glo - ri - a Spi - ri - tu 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 I

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

S II

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

A I

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

A II

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

Vl I

Vl II

Va

Vc

Pno

C⁶/D C⁶/D D♭⁶/E♭

Bass

Cng

cascara cascara cascara

Dr

Carus

47 **E**

A.Sax

Tr I, II

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

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

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

A II

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 I

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

S II

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

A I

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

A II

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 I

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

S II

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

A I

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

A II

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

Vl I

Vl II

Va

Vc

Am7 C6/D Db6/Eb

Pno

Bass

Cng

Dr

cascara

Carus

65

A.Sax

Tr I, II

S I

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

S II

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

A I

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

A II

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

Vl I

ff

Vl II

ff

Va

ff

Vc

ff

D♭⁶/E♭ C⁶/D C⁶/D

Pno

Bass

play samba

Cng

cascara cascara

Dr

Carus

71 **H**

A.Sax

Tr I, II

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

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

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

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

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

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

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

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

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

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

Vl I

Vl II

Va

Vc

Pno — C^6/D C^6/D C^6/D

Bass

Cng — 2

Dr — 2

Carus

89

A.Sax

Tr I, II

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

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

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

A II — 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 I

f

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

S II

f

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

A I

f

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

A II

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 I

S II

A I

A II

Vl I

mp

Vl II

mp

Va

mp

Vc

mp

A♭maj9 Cm7 Bm7 B♭m7

Pno

Bass

play samba

Cng

play samba

Dr

Carus

107

L

A.Sax

Tr I, II

S I

mf

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

S II

mf

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

A I

mf

Glo - - ri - a Pa - et

A II

mf

Glo - - ri - - - tri, et

Vl I

mf

Vl II

mf

Va

mf

Vc

mf

Pno

D♭ A♭maj9 Cm7 Bm7

Bass

Cng

2 2 2

Dr

2 2 2

Carus

113

M

A.Sax

Solo ad lib.

Tr I, II

Solo ends

S I

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

S II

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

A I

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

A II

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

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

A I — Spi - - - ri - tu - - - i San

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

Vl I

Vl II

Va

Vc

Pno — Bm7 Bbm7 Db/Eb

Bass

Cng

Dr

Carus

125

N

A.Sax

Tr I, II

S I

S II

A I

A II

Vl I

Vl II

Va

Vc

A♭maj9

Cm7

Bm7

B♭m7

Pno

Bass

Cng

Dr

Carus

131

O

A.Sax

Solo ends

Tr I, II

f

S I

f

Glo - ri - a,

Glo - ri - a,

S II

f

Glo - ri - a,

Glo - ri - a,

A I

f

Glo - ri - a,

Glo - ri - a,

A II

f

Glo - ri - a,

Glo - ri - a,

Vl I

f

Vl II

f

Va

f

Vc

f

D

C

F♯m7(♭5)

Pno

Bass

Cng

2

Dr

2

cascara

cascara

Carus

137

A.Sax

Tr I, II

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

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

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

A II — Glo - - - - - - - ri - a

Vl I

Vl II

Va

Vc

Pno — C/G, Em7/G, F/G, Em7/G, Dm7/G, C6/G

Bass

Cng — play samba

Dr

Carus

141

A.Sax

Tr I, II

S I

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

S II

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

A I

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

A II

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

Carus

147

A.Sax

Tr I, II

a 2

S I

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

S II

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

A I

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

A II

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

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

S II

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

A I

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

A II

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

Vl I

Vl II

Va

Vc

Pno

C6/9

Bass

Cng

Dr

cascara

cascara

Crash C.

Carus

8. Sicut erat

♩ = 88 straight ♪

Alto Saxophone

Trumpet I, II

Soprano I

f

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

Soprano II

f

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

Alto I

f

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

Alto II

f

Sic - ut e - rat et n[illegible], et sem - p[illegible]

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 I

S II

A I

A II

Vl I

Vl II

Va

Vc

Bb/A A Am7 B/A Bb/A A Dm7 E/D Eb/D D

Pno

Bass

Dr

Carus

11

A

A.Sax

Tr I, II

S I

S II

f

Sic - ut e - rat

A I

f

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

A II

f

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

Vl I

Vl II

f

Va

f

Vc

Am7 B/A Bb/A A Am7 B/A Bb/A A Dm7 E/D

Pno

Bass

Dr

Carus

16

A.Sax

Tr I, II

S I

f

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

S II

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

A I

sem - per,

f

Sic e - rat

A II

sem - per, et nunc, et sem - per, et c, et em - per,

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 I

sem - per,

sic - ut e - rat

S II

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

A I

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

A II

sem - per, sic - ut e - rat in prin - ci - p 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 I

in prin - ci - pi - o,

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

S II

in prin - ci - pi - o,

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

A I

in prin - ci - pi - o,

A II

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 I

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

S II

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

A I

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

A II

et in 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 I

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 -

S II

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 I

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

A II

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

Vl I

Vl II

Va

Vc

Pno

F/B♭ G♭/A7 A♭/G♭ A/F B♭/F B7♯11

Bass

Dr

34

D **funky**

A.Sax

Tr I, II

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

S II — lo - rum. Sic - ut e - rat _

A I — lo - rum. - - - rat

A II — lo - rum. Sic - ut e - rat _ in prin - ci - p[illegible].

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 I

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

S II

mf

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

A I

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

A II

mf

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

Vl I

Vl II

mf

Va

Vc

E♭/D D Am7 B/A B♭/A A Dm7 E/D E♭/D D

Pno

Bass

Dr

Carus

43 **E**

A.Sax

Tr I, II

S I — sic-ut e - rat_ in prin - ci - pi - o, sic - ut e - rat_

S II — nunc, et sem - per, sic-ut e - rat_ in prin - ci - pi - o, sic - ut e - rat_

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

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

Vl I

Vl II

Va

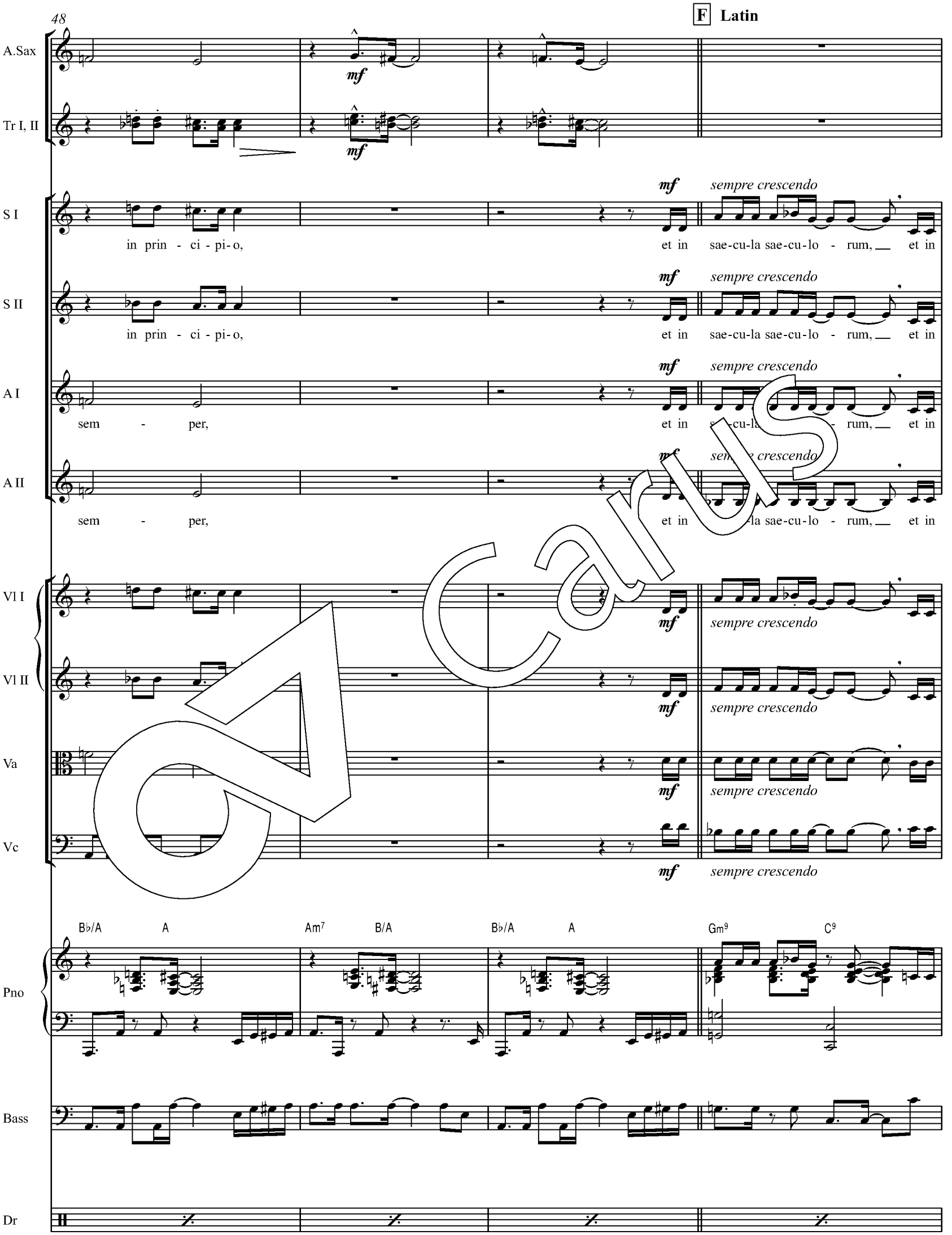
Vc

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

Bass

Dr

Carus


48
F Latin
A.Sax
Tr I, II
S I
in prin - ci - pi - o,
et in sae-cu-la sae-cu-lo - rum, et in
S II
in prin - ci - pi - o,
et in sae-cu-la sae-cu-lo - rum, et in
A I
sem - per,
et in sae-cu-la sae-cu-lo - rum, et in
A II
sem - per,
et in sae-cu-la sae-cu-lo - rum, et in
Vl I
Vl II
Va
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 I

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

S II

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

A I

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

A II

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

Vl I

Vl II

Va

Vc

Fmaj9 B♭maj7 Em9 A13 F♯m7 Bm7

Pno

Bass

Dr

Carus

55

G **Gospel feel** ♩ = 94

A.Sax

Tr I, II

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

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

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

A II — 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 I

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

S II

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

A I

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

A II

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

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 I

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

S II

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

A I

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

A II

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

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 I

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

S II

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

A I

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

A II

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

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 I

f

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

S II

f

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

A I

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

A II

f

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

Vl I

Vl II

Va

Vc

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

Pno

Bass

Dr

Carus

77

A.Sax

simile

Tr I, II

simile

S I

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

S II

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

A I

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

A II

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

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

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

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

A II — A - men, a - men, a - men, a - men, men, 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 I

a - men, a - men.

a - men, a - men,

a - men, a - men,

S II

a - men, a - men.

a - men, a - men,

a - men, a - men,

A I

a - a - a - (men,)

- men,

A II

a - men, a - men.

a - men, a - men,

Vl I

Vl II

Va

Vc

Pno

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

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

D

Em^{7}/D

Bass

Dr

Carus

87

rit.

A.Sax

Tr I, II

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

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

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

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

Vl I

Vl II

Va

Vc

Pno — Em7/D D D D/F♯ G A(SUS9) D

Bass

Dr

SB

Carus