

Magnificat

Hilarión Eslava



Double choir with Chamber Orchestra
(Keyboard Reduction by Rebecca Rufin)

ART: "The Visitation" by Romano, Giulio (Giovanni Francesco Penni); Penni, Giovanni Francesco, ca 1517; Museo del Prado, Madrid, Spain

CPE-569

Magnificat

Luke 1:46-55

Attributed to Hilarión Eslava, 1807-1878

Andante

1^a Flute
(or other C Instrument)

2^a Flute
(or other C Instrument)

Horn in F

1^o Violin

2^o Violin

Organ or
Other Bass

NOTE: Solo voices may be used in lieu of First Choir

1^o Choir
Soprano

1^o Choir
Alto

1^o Choir
Tenor

1^o Choir
Bass

2^o Choir
Soprano

2^o Choir
Alto

2^o Choir
Tenor

2^o Choir
Bass

Keyboard
Reduction

Mag-ni-fi-cat, mag-ni-fi-cat a-ni-ma me-a-ni-ma

Mag-ni-fi-cat, mag-ni-fi-cat a-ni-ma

Mag-ni-fi-cat, mag-ni-fi-cat a-ni-ma

Mag-ni-fi-cat, mag-ni-fi-cat a-ni-ma me-a-ni-ma

Mag-ni-fi-cat, mag-ni-fi-cat a-ni-ma

Mag-ni-fi-cat, mag-ni-fi-cat a-ni-ma

Mag-ni-fi-cat, mag-ni-fi-cat a-ni-ma

Mag-ni-fi-cat, mag-ni-fi-cat a-ni-ma

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Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

Do - - mi - - - num, a - ni-ma me - a, a - ni-ma me-a Do - mi - num, et ex - sul -

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

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

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

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

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

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

mf

mf

mf

7 3# 4# 2 6 6# 3#

12

Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

mf *f* *mf* *f* *f*

3# 3 7 6

ta - - - vit spi - ri-tus me - - - - us in De - - - -

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

17

Fl. 1 *f*

Fl. 2 *f*

F Hn. *f*

Vln. 1 *p*

Vln. 2 *p*

Org. or Bass *p* 3# 6 3# 6 6# 6

1C-S o, in De - o sa - lu - ta - ri me - - o,

1C-A De - o sa - lu - - ta - ri, sa - lu - ta - ri me - - - o,

1C-T *f* in De - o sa - lu - ta - ri me - - - - o, *dol.* qui-a res - pe - xit hu-mi-li -

1C-B *f* in De - o sa - lu - ta - ri me - - - - o

2C-S *f* in De - o sa - lu - ta - ri me - - - - o,

2C-A *f* in De - o sa - lu - ta - ri me - - - - o,

2C-T *f* in De - o sa - lu - ta - ri me - - - - o

2C-B *f* in De - o sa - lu - ta - ri me - - - - o

KB *f* *p*

22

Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

6 6# 6 6 7 6 7 6 7 6

1C-S

1C-A

1C-T

ta - tem, hu-mi-li - ta - tem an-cil-læ su - æ, hu-mi-li - ta-tem an - cil-læ, an - cil - læ

1C-B

2C-S

2C-A

2C-T

2C-B

KB

28

Fl. 1 *p*

Fl. 2 *p*

F Hn. *p*

Vln. 1

Vln. 2

Org. or Bass 7 6 5 6

1C-S

1C-A

1C-T *mf*
su - - æ, ec - - ce_ e - nim ex_ hoc be-a - - - tem me di - cent

1C-B

2C-S

2C-A

2C-T

2C-B

KB *mp*

34

Fl. 1 *p* *f*

Fl. 2 *p* *f*

F Hn. *f*

Vln. 1 *f*

Vln. 2 *f*

Org. or Bass *f* 6# 6/4 3#

1C-S *f* Qui-a

1C-A *f* Qui-a

1C-T *f* om - - nes ge-ne-ra - - ti - o-nes, om - - nes ge-ne-ra - ti - o - - - *f*

1C-B *f* Qui-a

2C-S *f* Qui-a

2C-A *f* Qui-a

2C-T *f* Qui-a

2C-B *f* Qui-a

KB *f*

39

Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

8 3# 5 3 6 3 7

1C-S

fe - cit mi - hi - mag-na qui po - - tens est, qui po - tens est,

1C-A

fe - cit mi - hi - mag-na qui po - tens est, qui po - tens est,

1C-T

nes, qui po - tens est, qui po - tens est, et sanc-tum

1C-B

fe - cit mi - hi - mag-na qui po - tens est, qui po - tens est,

2C-S

fe - cit mi - hi - mag-na qui po - - tens est, qui po - tens est,

2C-A

fe - cit mi - hi - mag-na qui po - tens est, qui po - tens est,

2C-T

fe - cit mi - hi - mag-na qui po - tens est, qui po - tens est, et sanc-tum

2C-B

fe - cit mi - hi - mag-na qui po - tens est, qui po - tens est,

KB

49

Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

p

fp

dol.

no - men e - - - - jus,

e - - - - - jus, et mi-se-ri - cor-di - a, et mi-se-ri-cor - di - a e - - - -

no - men e - - - - jus,

no-men e - - - - jus,

no - men e - - - - jus,

no - men e - - - - jus,

p

[illegible]

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64

Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

su - - - - - o; dis-per - sit su - per - bos, dis - per - sit su - per - bos

su - - - - - o; dis-per - sit su - per - bos, dis - per - sit su - per - bos men - - -

su - - - - - o; dis-per - sit su - per - bos, dis - per - sit su - per - bos men - te

su - - - - - o; dis-per - sit su - per - bos, dis - per - sit su - per - bos men - te__

su - - - - - o; dis-per - sit su - per - bos, dis - per - sit su - per - bos

su - - - - - o; dis-per - sit su - per - bos, dis - per - sit su - per - bos men - - -

su - - - - - o; dis-per - sit su - per - bos, dis - per - sit su - per - bos men - te__

su - - - - - o; dis-per - sit su - per - bos, dis - per - sit su - per - bos men - te__

7 7 3 8 3

68

Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

mf

mf

mf

mf

mf

mf

mf

mf

men-te cor-dis su - - - i. De-po-su-it po - ten - tes, de-po-su - it po -

te cor-dis su - - - - - i.

cor - - - dis su - - - - - i.

cor - - - dis su - - - - - i.

men-te cor-dis su - - - i. De-po-su-it po - te - tes, de-po-su - it po -

te cor-dis su - - - - - i.

cor - - - dis su - - - - - i.

cor - - - dis su - - - - - i.

6 6 4 *mf* 6 6# 6 6#

72

Fl. 1 *mf*

Fl. 2 *mf*

F Hn. *mf*

Vln. 1 *p*

Vln. 2 *p*

Org. or Bass *p*
6 6# 3# 6 4 3# 3# 2 5 3 3# 2

1C-S *mf* *dol.*
ten-tes de se - - de, hu - - mi - les, et ex-al - ta-vit

1C-A *mf*
et ex-al-ta-vit, ex-al - ta-vit

1C-T *mf* *dol.*
et ex-al-ta-vit, ex-al - ta-vit, hu - - mi - les, et ex-al - ta - vit

1C-B *mf*
et ex-al-ta-vit, ex-al - ta-vit

2C-S *mf*
ten-tes de se - - de, et ex-al-ta-vit, ex-al - ta-vit

2C-A *mf*
et ex-al-ta-vit, ex-al - ta-vit

2C-T *mf*
et ex-al-ta-vit, ex-al - ta-vit

2C-B *mf*
et ex-al-ta-vit, ex-al - ta-vit

KB *p*

78

Fl. 1 *mf*

Fl. 2 *mf*

F Hn. *p* *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Org. or Bass *mf*

6 5 3 6 7 3 5 3 6 5 5 4 3

1C-S *mf*
hu - mi - les, et ex - al - ta - - vit hu - mi - les. e - su - ri - en - tes, e -

1C-A *mf*
e - su - ri -

1C-T *mf*
hu - mi - les, et ex - al - ta - - vit hu - mi - les. e - - - su - ri - en -

1C-B *mf*
e - su - ri - en - - - - -

2C-S *mf*
e - su - ri - en - tes, e -

2C-A *mf*
e - su - ri -

2C-T *mf*
e - - - su - ri - en -

2C-B *mf*
e - su - ri - en - - - - -

KB *mf*

85

Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

3# 7 5 3 3# 7 5 3 3# 7 5 3 3# 3# 7

1C-S

- - su - ri-en - tes im - - - ple - vit bo - nis, et di - vi-tes di-mi - sit i -

1C-A

en - - - - - tes im - ple - vit bo - - - - - nis,

1C-T

tes im - - - ple - vit bo - nis, bo - - - nis, et di - vi-tes di-mi - sit i -

1C-B

tes im - ple - vit bo - - - - - nis, bo - - - nis,

2C-S

- - su - ri-en - tes im - - - ple - vit bo - nis,

2C-A

en - - - - - tes im - ple - vit bo - - - - - nis,

2C-T

tes im - - - ple - vit bo - nis, bo - - - nis,

2C-B

tes im - ple - vit bo - - - - - nis, bo - - - nis,

KB

90

Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

na - nes, et di - vi - tes di - mi - sit i - na - nes. Sus -

i - na - nes, et di - vi - tes di - mi - sit i - na - nes.

na - nes, i - na - nes. Sus -

i - na - nes, i - na - nes. Sus -

i - na - nes, i - na - nes. Sus -

i - na - nes, i - na - nes. Sus -

i - na - nes, i - na - nes. Sus -

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95

Fl. 1

Fl. 2

F Hn.

mf

Vln. 1

Vln. 2

Org. or Bass

6 4 3 6 3 6 6 5 4 3

1C-S

ce - pit Is - ra - el, sus - - ce - pit Is - ra - el, pu - - - e - - rum su - - um,

mf

1C-A

Sus - - - ce - pit Is - ra - el, pu - - - e - rum su - - - - um,

1C-T

ce - pit Is - ra - el, Is - - - ra - el, pu - - - e - rum su - - - - - - - um

1C-B

ce - - - - pit Is - - - ra - el, pu - - - e - rum su - - - - - um,

2C-S

ce - pit Is - ra - el, sus - - ce - pit Is - ra - el, pu - - - e - - rum su - - um,

mf

2C-A

Sus - - - ce - pit Is - ra - el, pu - - - e - rum su - - - - um,

2C-T

ce - pit Is - ra - el, Is - - - ra - el, pu - - - e - rum su - - - - - - - um

2C-B

ce - - - - pit Is - - - ra - el, pu - - - e - rum su - - - - - um,

KB

[illegible]

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105 *dim.* *a tempo*

Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

p

p

p

p

dol.

mf

se - ri - cor - di - æ su - æ.

cor - - di - æ su - æ.

cor - - - di - æ su - æ.

su - - - - - æ. Si - cut lo - cu - tus est, si - cut lo - cu - tus est ad

se - ri - cor - di - æ su - æ.

cor - - di - æ su - æ.

cor - - - di - æ su - æ.

su - - - - - æ.

p

111

Fl. 1 *mf*

Fl. 2 *mf*

F Hn. *mf*

Vln. 1 *mf* *mf* *p*

Vln. 2 *mf* *mf* *p*

Org. or Bass *mf* *mf* *p*

1C-S *mf* *dol.*
Ab - ra - ham et se - mi - ni e - - - jus, et

1C-A *mf*
Ab - ra - ham

1C-T *mf* *dol.*
Ab - ra - ham et se - mi - ni e - - - jus, et

1C-B
pa - - tres nos - - tros, Ab - ra - ham

2C-S *mf*
Ab - ra - ham

2C-A *mf*
Ab - ra - ham

2C-T *mf*
Ab - ra - ham

2C-B *mf*
Ab - ra - ham

KB *mf* *mf* *p*

117

Fl. 1 *mf*

Fl. 2 *mf*

F Hn. *mf*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Org. or Bass *mf* *p*

1C-S
se - mi-ni e - jus in sæ - - cu - la, A - bra - ham

1C-A *mf* *dol.*
Ab - ra - - ham et se-mi - ni e - - jus, et

1C-T *mf* *dol.*
se - mi-ni e - jus in sæ - - cu - la, A - bra - ham et se-mi - ni e - - jus, et

1C-B *mf*
Ab - ra - - ham

2C-S *mf*
Ab - ra - - ham

2C-A *mf*
Ab - ra - - ham

2C-T *mf*
Ab - ra - - ham

2C-B *mf*
Ab - ra - - ham

KB *mf* *p*

123

Andante

Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

et se-mi-ni e - - jus in sæ - cu - la. Glo -

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

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

et se-mi-ni e - - - jus in sæ - cu - la. Glo -

et se-mi-ni e - - - jus in sæ - cu - la. Glo -

et se-mi-ni e - - - jus in sæ - cu - la. Glo -

et se-mi-ni e - - - jus in sæ - cu - la. Glo -

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130

Fl. 1 *mf*

Fl. 2 *mf*

F Hn. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Org. or Bass *mf*

7^b 3 3 5₄ 3 6

1C-S *mf*
ri - - a Pa - - - tri, et Fi - - - li - o, et Spi - ri - - - tu - i

1C-A *mf*
ri - - a Pa - - - tri, et Fi - li - - o, et Spi - ri - - - tu - i

1C-T *mf*
ri - - a Pa - - - tri, et Fi - - - li - o, et Spi - ri - - - tu - i

1C-B *mf*
ri - - a Pa - - - tri, et Fi - - - li - o, et Spi - ri - - - tu - i

2C-S *mf*
ri - - a Pa - - - tri, et Fi - - - li - o, et Spi - ri - - - tu - i

2C-A *mf*
ri - - a Pa - - - tri, et Fi - li - - o, et Spi - ri - - - tu - i

2C-T *mf*
ri - - a Pa - - - tri, et Fi - - - li - o, et Spi - ri - - - tu - i

2C-B *mf*
ri - - a Pa - - - tri, et Fi - - - li - o, et Spi - ri - - - tu - i

KB *mf*

138

Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

6 4 3# 7 6# 6 7 6 3# 3 3 3# 5 6

1C-S

Sanc - to,

1C-A

Sanc - to,

1C-T

f

Sanc - to, si - cut e - rat in prin - ci - pi-o, et nunc, et sem-per, et

1C-B

Sanc - to,

2C-S

Sanc - to,

2C-A

Sanc - to,

2C-T

Sanc - to,

2C-B

Sanc - to,

KB

[illegible]

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[illegible]

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156 *rit.*

Fl. 1

Fl. 2

F Hn.

Vln. 1

Vln. 2

Org. or Bass

6 7 3# 6 4 3#

1C-S

sæ - cu - - lo - - - rum, A - - - - men.

1C-A

sæ - cu - lo - - - rum, A - - - - men.

1C-T

men, A - - - - men, sæ - cu - - lo - - - rum, A - - - - men.

1C-B

sæ - cu - - lo - - - rum, A - - - - men.

2C-S

sæ - cu - - lo - - - rum, A - - - - men.

2C-A

sæ - cu - - lo - - - rum, A - - - - men.

2C-T

sæ - cu - - lo - - - rum, A - - - - men.

2C-B

sæ - cu - - lo - - - rum, A - - - - men.

KB

Flute (or other C-Instrument) 1

Magnificat

Luke 1:46-55

Attributed to Hilarión Eslava, 1807-1878

Andante

f *mf*

9 5 8
[12-16] *f* [21-28]

29 3
p [31-33] *p* *f*

42

51 10
[51-60] *f*

67 2 7
[71-72] *mf* [76-82]

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2

83

mf

93

p *mf*

100

dim. *a tempo* 6

[107–112]

113

mf 4 [115–118] *mf* 4 [121–124]

125

f *Andante* *f*

132

mf 7 [140–146] *f*

148

157

rit.

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Flute (or other C-Instrument) 2

Magnificat

Luke 1:46-55

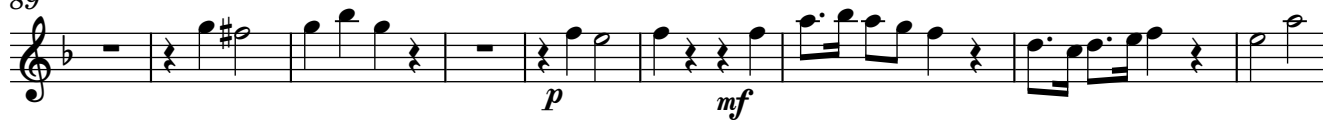
Attributed to Hilarión Eslava, 1807-1878



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89



98



113



127



138



154



Horns in F

Magnificat

Luke 1:46-55

Attributed to Hilarión Eslava, 1807-1878

Andante

f *[5-6]*

f *[12-16]* *p* *[21-29]* *[34-37]*

f

f *[51-60]* *mf* *p* *mf* *[75-81]*

mf *p* *mf*

p *mf* *[97-98]*

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2
99

a tempo

3 6 4

[103-105] [107-112] [115-118] *mf*

121

4

[121-124] *f*

Andante

f

133

mf

7

[140-146]

147

f

157

rit.

Violin 1

Magnificat

Luke 1:46-55

Attributed to Hilarión Eslava, 1807-1878

Andante

The musical score is written for a single violin in G major (one sharp) and 4/4 time. The tempo is marked 'Andante'. The score consists of seven staves of music, with measure numbers 8, 15, 25, 37, 45, and 54 indicated at the beginning of their respective staves. The dynamics are marked as follows: *f* (forte) at the beginning of the first staff, *mf* (mezzo-forte) at the beginning of the second staff, *f* at the beginning of the third staff, *p* (piano) at the beginning of the fourth staff, *f* at the beginning of the fifth staff, *p* at the beginning of the sixth staff, and *mf* and *f* at the beginning of the seventh staff. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings and articulation marks.

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Violin 2

Magnificat

Luke 1:46-55

Attributed to Hilarión Eslava, 1807-1878

Andante

9

17

29

40

48

59

68

f *mf* *p* *f* *mf* *p*

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2

78

88

96

105 *dim.* *a tempo*

115

122

129 **Andante**

141

152 *rit.*

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Organ or Other Bass Instrument

Magnificat

Luke 1:46-55

Attributed to Hilarión Eslava, 1807-1878

Andante

The musical score is written for a bass instrument, likely an organ or a large bass instrument, in the key of B-flat major (one flat) and 2/4 time. The tempo is marked "Andante". The score consists of seven staves of music, each beginning with a measure number. The dynamics and fingering are as follows:

- Staff 1 (Measures 1-8): Starts with a forte (*f*) dynamic. Fingering includes 3#, 3, 6, 7, and 3#.
- Staff 2 (Measures 9-16): Starts with a mezzo-forte (*mf*) dynamic. Fingering includes 4# 2, 6, 6#, 3#, 3#, 3, 7, and 6.
- Staff 3 (Measures 17-26): Starts with a piano (*p*) dynamic. Fingering includes 3#, 6, 3#, 6, 6#, 6, 6, 6#, 6, 6, 7, 6, 7, and 6.
- Staff 4 (Measures 27-31): Fingering includes 7, 6, 7, 6, 5, and 6.
- Staff 5 (Measures 32-35): Fingering includes 6#.
- Staff 6 (Measures 36-42): Starts with a forte (*f*) dynamic. Fingering includes 6 4, 3#, 8, 3#, 5 3, 6#, 3, and 7.
- Staff 7 (Measures 43-52): Starts with a fortissimo (*fp*) dynamic. Fingering includes 6 5, 7, 6, 6 3b, 6 5b, 3, 6, 5, and 6.
- Staff 8 (Measures 53-55): Starts with a mezzo-forte (*mf*) dynamic. Fingering includes 3, 6, 3, 6, and 6.

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2

59

f 6 3 5 3 6 7 7 3 8

67

mf 3 6 6 4 6 6# 6 6# 6 6# 3#

74

6 4 3# 3# 2 5 3 3# 2 6 5 3 6 7 3 *mf* 5 3

p

84

6 5 5 3 3# 7 5 3 3# 7 5 3 3# 7 5 3 3# 3# 7 3 3# *p* 3 7

93

mf 3 6 4 3 6 3 6 6 5 4 3 6 4 3 6 4 3 6 6#

105

dim. *a tempo* 7 3# 6 4 3# *p* 3 *mf* *mf* 3# 3# *p* 3#

116

5 3# 3 3b 6 4 3# 3 *mf* 3# *p* 3 6 4 3 3 7b

124

3 4 3 6b 6 4 3

129 **Andante**

141

150

157 **rit.**

NOTE: Small notes throughout this part were added by the Editor to reflect a simple interpretation of the figured bass, and may be utilized, modified, or ignored at the discretion of the conductor and/or musician

Vocal Parts with Keyboard Reduction

Magnificat

Hilarión Eslava



Double choir with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: "The Visitation" by Romano, Giulio (Giovanni Francesco Penni); Penni, Giovanni Francesco, ca 1517; Museo del Prado, Madrid, Spain

CPE-569

Magnificat

Luke 1:46-55

Attributed to Hilarión Eslava, 1807-1878

Andante

**NOTE: Solo voices may be
used in lieu of First Choir**

1° Choir Soprano
Mag - ni - fi - cat, mag - ni - fi - cat a - - ni - ma me - - -

1° Choir Alto
Mag - ni - fi - cat, mag - ni - fi - cat

1° Choir Tenor
Mag - ni - fi - cat, mag - ni - fi - cat

1° Choir Bass
Mag - ni - fi - cat, mag - ni - fi - cat a - ni - ma

2° Choir Soprano
Mag - ni - fi - cat, mag - ni - fi - cat

2° Choir Alto
Mag - ni - fi - cat, mag - ni - fi - cat

2° Choir Tenor
Mag - ni - fi - cat, mag - ni - fi - cat

2° Choir Bass
Mag - ni - fi - cat, mag - ni - fi - cat

Keyboard Reduction
f mf

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6

1C-S

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

1C-A

mf

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

1C-T

mf

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

1C-B

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

2C-S

mf

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

2C-A

mf

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

2C-T

mf

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

2C-B

mf

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

KB

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10

1C-S *mf*
me - a Do - - mi - num, et ex - sul - - ta - - - - - vit spi - ri - tus

1C-A *mf*
me - a Do - - mi - num, et ex - sul - ta - - - - -

1C-T
me - a Do - - mi - num,

1C-B
me - a Do - - mi - num,

2C-S
me - a Do - - mi - num,

2C-A
me - a Do - - mi - num,

2C-T
me - a Do - - mi - num,

2C-B
me - a Do - - mi - num,

KB *mf*

14

1C-S me - - - - us in De - - - - o, in De - o sa - lu -

1C-A vit spi - ri-tus me - - - - us in De - o sa - lu - ta - ri, sa - lu -

1C-T in De - o sa - lu - ta - ri

1C-B in De - o sa - lu - ta - ri

2C-S in De - o sa - lu - ta - ri

2C-A in De - o sa - lu - ta - ri

2C-T in De - o sa - lu - ta - ri

2C-B in De - o sa - lu - ta - ri

KB

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19

1C-S ta - ri me - - - o,

1C-A ta - ri me - - - o,

1C-T me - - - - - o, *dol.* qui-a res - pe - xit hu-mi-li - ta - tem, hu-mi-li -

1C-B me - - - - - o

2C-S me - - - - - o,

2C-A me - - - - - o,

2C-T me - - - - - o

2C-B me - - - - - o

KB *p*

23

1C-T ta - tem an-cil-læ su - æ, hu-mi-li - ta-tem an - cil-læ, an - cil-læ su - -

KB

29

1C-T *mf* æ, ec - - ce_ e - nim ex_ hoc be-a - - - tem me di - cent

KB *mp*

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34

1C-T

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

KB

38

1C-S

f Qui-a fe-cit mi-hi - mag-na qui po - tens est, qui po - tens

1C-A

f Qui-a fe-cit mi-hi - mag-na qui po - tens est, qui po - tens

1C-T

f o - - - nes, qui po - tens est, qui po - tens

1C-B

f Qui-a fe-cit mi-hi - mag-na qui po - tens est, qui po - tens

2C-S

f Qui-a fe-cit mi-hi - mag-na qui po - tens est, qui po - tens

2C-A

f Qui-a fe-cit mi-hi - mag-na qui po - tens est, qui po - tens

2C-T

f Qui-a fe-cit mi-hi - mag-na qui po - tens est, qui po - tens

2C-B

f Qui-a fe-cit mi-hi - mag-na qui po - tens est, qui po - tens

KB

f

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43

1C-S
est, et sanc-tum no-men e - - - jus,

1C-A
est, et sanc-tum no-men e - - - jus, et sanc-tum

1C-T
est, et sanc-tum no - - men, no-men e - - - jus,

1C-B
est, et sanc-tum no-men e - - - jus,

2C-S
est, et sanc-tum no-men e - - - jus,

2C-A
est, et sanc-tum no-men e - - - jus, et sanc-tum

2C-T
est, et sanc-tum no - - men, no-men e - - - jus,

2C-B
est, et sanc-tum no-men e - - - jus,

KB

47

1C-S et sanc-tum no - - - men, no - men e - - - - jus,

1C-A no - - - men, no - - - men *dol.* e - - - - - jus, et mi-se-ri-

1C-T et sanc-tum no - - - men, no - men e - - - - jus,

1C-B et sanc-tum no - - - men, no-men e - - - - jus,

2C-S et sanc-tum no - - - men, no - men e - - - - jus,

2C-A no - - - men, no - - - men e - - - - - jus,

2C-T et sanc-tum no - - - men, no - men e - - - - jus,

2C-B et sanc-tum no - - - men, no-men e - - - - jus,

KB *p*

51

1C-A cor - di - a, et mi-se-ri-cor - di - a e - - - - - jus a pro-

KB

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55

1C-A *mf* *f*
ge - ni-e in pro ge-ni-es, a pro - ge - ni-e in pro - ge-ni-es ti -

KB *mf*

59

1C-S *f*
Fe - - cit po - ten - - ti - am in brac-chi-o

1C-A
men - ti - bus e - - - - um. *f* Fe - - cit po - ten - - ti - am in brac-chi-o

1C-T *f*
Fe - - cit po - ten - - ti - am in brac-chi-o

1C-B *f*
Fe - - cit po - ten - - ti - am in brac-chi-o

2C-S *f*
Fe - - cit po - ten - - ti - am in brac-chi-o

2C-A *f*
Fe - - cit po - ten - - ti - am in brac-chi-o

2C-T *f*
Fe - - cit po - ten - - ti - am in brac-chi-o

2C-B *f*
Fe - - cit po - ten - - ti - am in brac-chi-o

KB *f*

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64

1C-S
su - - - - o; dis-per-sit su - per - bos, dis-per - sit su - per-bos

1C-A
su - - - - o; dis-per-sit su - per - bos, dis-per - sit su - per-bos men - - -

1C-T
su - - - - o; dis-per-sit su - per - bos, dis-per - sit su - per-bos men - te

1C-B
su - - - - o; dis-per-sit su - per - bos, dis-per - sit su - per-bos men - te

2C-S
su - - - - o; dis-per-sit su - per - bos, dis-per - sit su - per-bos

2C-A
su - - - - o; dis-per-sit su - per - bos, dis-per - sit su - per-bos men - - -

2C-T
su - - - - o; dis-per-sit su - per - bos, dis-per - sit su - per-bos men - te

2C-B
su - - - - o; dis-per-sit su - per - bos, dis-per - sit su - per-bos men - te

KB

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68

1C-S *mf*
men-te cor-dis su - - i. De-po-su-it po - ten - tes, de-po-su-it po -

1C-A
te cor-dis su - - - - i.

1C-T
cor - - dis su - - - - i.

1C-B
cor - - dis su - - - - i.

2C-S *mf*
men-te cor-dis su - - i. De-po-su-it po - te - tes, de-po-su-it po -

2C-A
te cor-dis su - - - - i.

2C-T
cor - - dis su - - - - i.

2C-B
cor - - dis su - - - - i.

KB *mf*

72

1C-S ten-tes de se - - - de, *dol.* hu - mi - les, et ex-al -

1C-A *mf* et ex-al - ta-vit, ex-al - ta - vit

1C-T *mf* et ex-al - ta-vit, ex-al - ta - vit, *dol.* hu - mi - les, et ex-al -

1C-B *mf* et ex-al - ta-vit, ex-al - ta - vit

2C-S ten-tes de se - - - de, et ex-al - ta-vit, ex-al - ta - vit

2C-A *mf* et ex-al - ta-vit, ex-al - ta - vit

2C-T *mf* et ex-al - ta-vit, ex-al - ta - vit

2C-B *mf* et ex-al - ta-vit, ex-al - ta - vit

KB

77

1C-S ta - vit hu - mi - les, et ex-al - ta - - vit hu - - mi - les.

1C-T ta - - vit hu - mi - les, et ex-al - ta - - vit hu - - mi - les.

KB

83 *mf*

1C-S e - su-ri - - en - tes, e - - - su - ri-en - tes im - - - ple - vit bo -

1C-A *mf* e - su-ri - en - - - - - tes im-ple - vit bo - - - - -

1C-T *mf* e - - - su - ri-en - tes im - - ple - vit bo - nis, bo - -

1C-B *mf* e-su-ri - en - - - - - tes im-ple - vit bo - - - - - nis, bo - -

2C-S *mf* e - su-ri - - en - tes, e - - - - su - ri-en - tes im- ple - vit bo -

2C-A *mf* e - su-ri - en - - - - - tes im-ple - vit bo - - - - -

2C-T *mf* e - - - su - ri-en - tes im - - ple - vit bo - nis, bo - -

2C-B *mf* e-su-ri - en - - - - - tes im-ple - vit bo - - - - - nis, bo - -

KB *mf*

88

1C-S *f* *mp*
 nis, et di - vi-tes di-mi - sit i - na - - - - nes, et di - vi-tes di-mi - sit i -

1C-A *mf* *mp*
 nis, i - na - - - nes, et di - vi-tes di-mi - sit i -

1C-T *f*
 nis, et di - vi-tes di-mi - sit i - na - - - - nes,

1C-B *mf*
 nis, i - na - - - nes,

2C-S *mf*
 nis, i - na - - - nes,

2C-A *mf*
 nis, i - na - - - nes,

2C-T *mf*
 nis, i - na - - - nes,

2C-B *mf*
 nis, i - na - - - nes,

KB *p*

93

1C-S *mf*
na - - - nes. Sus - ce-pit Is-ra-el, sus - ce-pit Is-ra-el, pu - -

1C-A *mf*
na - - - nes. Sus - - - ce-pit Is-ra-el, pu - - - e-rum

1C-T *p* *mf*
i - na - - - nes. Sus - ce-pit Is-ra-el, Is - - ra-el, pu - - e-rum

1C-B *p* *mf*
i - na - - - nes. Sus - ce - - - pit Is - - ra-el, pu - - - e-rum

2C-S *p* *mf*
i - na - - - nes. Sus - ce-pit Is-ra-el, sus - ce-pit Is-ra-el, pu - -

2C-A *p* *mf*
i - na - - - nes. Sus - - - ce-pit Is-ra-el, pu - - - e-rum

2C-T *p* *mf*
i - na - - - nes. Sus - ce-pit Is-ra-el, Is - - ra-el, pu - - e-rum

2C-B *p* *mf*
i - na - - - nes. Sus - ce - - - pit Is - - ra-el, pu - - - e-rum

KB *mf*

98

1C-S
e - - rum su - - um, re - cor - da - - - tus mi - se - ri -

1C-A
su - - - - um, re - cor - da - - - - - - - - - - tus

1C-T
su - - - - - - - - - - um re - cor - da - - - - - tus mi - se - ri - cor - - - - -

1C-B
su - - - - - um, re - cor - da - - - - - tus mi - se - ri - cor - - - di - æ

2C-S
e - - rum su - - um, re - cor - da - - - tus mi - se - ri -

2C-A
su - - - - - um, re - cor - da - - - - - - - - - - tus

2C-T
su - - - - - - - - - - um re - cor - da - - - - - tus mi - se - ri - cor - - - - -

2C-B
su - - - - - um, re - cor - da - - - - - tus mi - se - ri - cor - - - di - æ

KB

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103

dim. *a tempo*

1C-S cor - - - di - - - - æ, mi - - se - ri - cor - di-æ su - æ.

1C-A mi - - se - ri - - cor - - - di - æ su - æ.

1C-T di - æ su - - - æ, mi - se - ri - - cor - - - - di-æ su - æ.

1C-B su - - - - - æ, su - - - - - æ. Si - cut lo -

2C-S cor - - - di - - - - æ, mi - - se - ri - cor - di-æ su - æ.

2C-A mi - - se - ri - - cor - - - di - æ su - æ.

2C-T di - æ su - - - æ, mi - se - ri - - cor - - - - di-æ su - æ.

2C-B su - - - - - æ, su - - - - - æ.

KB

108

mf

1C-B cu - tusest, si - cut lo - - cu - tusest ad pa - tres. nos - tros,

KB

mf

113 *mf* *dol.*

1C-S
Ab - ra - ham et se-mi - ni e - - jus, et se - mi-ni e - jus in sæ - - cu-

1C-A
mf
Ab - ra - ham

1C-T
mf *dol.*
Ab - ra - ham et se-mi - ni e - - jus, et se - mi-ni e - jus in sæ - - cu-

1C-B
Ab - ra - ham

2C-S
mf
Ab - ra - ham

2C-A
mf
Ab - ra - ham

2C-T
mf
Ab - ra - ham

2C-B
mf
Ab - ra - ham

KB
mf *p*

119 *mf*

1C-S la, A - bra - ham

1C-A *mf* Ab - ra - - ham *dol.* et se-mi - ni e - - - jus, et se-mi-ni e - - -

1C-T *mf* la, A - bra - ham *dol.* et se-mi - ni e - - - jus, et se-mi-ni e - - -

1C-B *mf* Ab - ra - - ham

2C-S *mf* Ab - ra - - ham

2C-A *mf* Ab - ra - - ham

2C-T *mf* Ab - ra - - ham

2C-B *mf* Ab - ra - - ham

KB *mf* *p*

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124

1C-S *f* et se - mi-ni e - - - jus in sæ - cu - - la.

1C-A *f* jus in sæ - cu - la, et se - mi-ni e - - - jus in sæ - cu - - la.

1C-T *f* jus in sæ - cu - la, et se - mi-ni e - - - jus in sæ - - - cu - la.

1C-B *f* et se - mi-ni e - - - jus in sæ - cu - - la.

2C-S *f* et se - mi-ni e - - - jus in sæ - cu - - la.

2C-A *f* et se - mi-ni e - - - jus in sæ - cu - - la.

2C-T *f* et se - mi-ni e - - - jus in sæ - - - cu - la.

2C-B *f* et se - mi-ni e - - - jus in sæ - cu - - la.

KB *f*

Andante

129 *f* *mf*

1C-S
Glo - - - ri - - a Pa - - - tri, et Fi - - - li - o, et Spi - ri - -

1C-A
Glo - - - ri - - a Pa - - - tri, et Fi - li - - o, et Spi - ri - -

1C-T
Glo - - - ri - - a Pa - - - tri, et Fi - - - li - o, et Spi - ri - -

1C-B
Glo - - - ri - - a Pa - - - tri, et Fi - - - li - o, et Spi - ri - -

2C-S
Glo - - - ri - - a Pa - - - tri, et Fi - - - li - o, et Spi - ri - -

2C-A
Glo - - - ri - - a Pa - - - tri, et Fi - li - - o, et Spi - ri - -

2C-T
Glo - - - ri - - a Pa - - - tri, et Fi - - - li - o, et Spi - ri - -

2C-B
Glo - - - ri - - a Pa - - - tri, et Fi - - - li - o, et Spi - ri - -

KB
f *mf*

137

1C-S tu - i Sanc - - to,

1C-A tu - i Sanc - - to,

1C-T *f* tu - i Sanc - - to, si - cut e - - - rat in prin - ci - pi-o, et

1C-B tu - i Sanc - - to,

2C-S tu - i Sanc - - to,

2C-A tu - i Sanc - - to,

2C-T tu - i Sanc - - to,

2C-B tu - i Sanc - - to,

KB

143

1C-T nunc, et sem - per, et nunc, et sem - - - -

KB

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147

f

1C-S et in sæ-cu-la sæ-cu - lo - rum, A - - - men, A - - - - men, A - - -

f

1C-A et in sæ-cu-la sæ-cu - lo - rum, A - - - men,

f

1C-T per, et in sæ-cu-la sæ-cu - lo - rum, A - - - men,

f

1C-B et in sæ-cu-la sæ-cu - lo - rum, A - - - men,

f

2C-S et in sæ-cu-la sæ-cu - lo - rum, A - - - men,

f

2C-A et in sæ-cu-la sæ-cu - lo - rum, A - - - men,

f

2C-T et in sæ-cu-la sæ-cu - lo - rum, A - - - men,

f

2C-B et in sæ-cu-la sæ-cu - lo - rum, A - - - men,

f

KB

152

1C-S men, et in sæ-cu-la sæ-cu-lo-rum, A - - - - men,

1C-A et in sæ-cu-la sæ-cu-lo-rum, A - - - - men,

1C-T et in sæ-cu-la sæ-cu-lo-rum, A - - - - men, A - - - - -

1C-B et in sæ-cu-la sæ-cu-lo-rum, A - - - - men,

2C-S et in sæ-cu-la sæ-cu-lo-rum, A - - - - men,

2C-A et in sæ-cu-la sæ-cu-lo-rum, A - - - - men,

2C-T et in sæ-cu-la sæ-cu-lo-rum, A - - - - men,

2C-B et in sæ-cu-la sæ-cu-lo-rum, A - - - - men,

KB

156 *rit.*

1C-S
sæ - cu - lo - - - rum, A - - - men.

1C-A
sæ - cu - lo - - - rum, A - - - men.

1C-T
men, A - - - - men, sæ - cu - lo - - - rum, A - - - men.

1C-B
sæ - cu - lo - - - rum, A - - - men.

2C-S
sæ - cu - lo - - - rum, A - - - men.

2C-A
sæ - cu - lo - - - rum, A - - - men.

2C-T
sæ - cu - lo - - - rum, A - - - men.

2C-B
sæ - cu - lo - - - rum, A - - - men.

KB

Keyboard Reduction

Magnificat

Luke 1:46-55

Attributed to Hilarión Eslava, 1807-1878

Andante

Measures 1-6 of the Magnificat keyboard reduction. The piece is in B-flat major (two flats) and common time (C). The tempo is marked 'Andante'. The first measure starts with a forte (*f*) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A mezzo-forte (*mf*) dynamic is indicated at the beginning of measure 5.

Measures 7-10 of the Magnificat keyboard reduction. The melody continues with eighth and sixteenth notes. The left hand accompaniment remains consistent with eighth notes. The dynamics are mezzo-forte (*mf*).

Measures 11-16 of the Magnificat keyboard reduction. The melody continues with eighth and sixteenth notes. The left hand accompaniment remains consistent with eighth notes. The dynamics are mezzo-forte (*mf*).

Measures 17-22 of the Magnificat keyboard reduction. The melody continues with eighth and sixteenth notes. The left hand accompaniment remains consistent with eighth notes. The dynamics are forte (*f*) in measures 17-20 and piano (*p*) in measures 21-22.

Measures 23-28 of the Magnificat keyboard reduction. The melody continues with eighth and sixteenth notes. The left hand accompaniment remains consistent with eighth notes. The dynamics are mezzo-piano (*mp*) in measures 23-26 and mezzo-forte (*mf*) in measures 27-28.

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31

36

42

47

52

57

62

System 62-65: Treble and bass staves. Treble staff has dense chords and eighth-note patterns. Bass staff has block chords and a descending eighth-note line.

66

System 66-69: Treble staff has eighth-note patterns. Bass staff has block chords. Dynamics: *mf* at the end of the system.

71

System 71-76: Treble staff has eighth-note patterns. Bass staff has block chords. Dynamics: *p* (piano) marked with a wedge.

77

System 77-83: Treble staff has eighth-note patterns. Bass staff has block chords. Dynamics: *mf* (mezzo-forte) marked at the end of the system.

84

System 84-88: Treble staff has eighth-note patterns. Bass staff has block chords.

89

System 89-92: Treble staff has eighth-note patterns. Bass staff has block chords. Dynamics: *p* (piano) marked in the middle of the system.

94

mf

100

105

dim. *a tempo*

p

111

mf *mf* *p*

117

mf *p*

123

f

129 **Andante**

f *mf*

136

143

f

148

153 *rit.*

158

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