

# Buxtehude Magnificat Anima Mea

## RITORNELLO

VIOLINO I

VIOLINO II

VIOLA I  
(oder 3. Violine)

VIOLA II

VIOLONE

SOPRANO I

SOPRANO II

ALTO

TENORE

BASSO

CONTINUO

10

15

PIANO

10

15

PIANO

SOPRANO I

SOPRANO II

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

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

6 6 4 # 6 6

Do-mi-num et ex-ul-ta-vit spi-ri-tus me-us in

Do-mi-num et ex-ul-ta-vit spi-ri-tus me-us in

ALTO

TENORE

BASSO

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

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

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

6 4 # 6 7 6 6 7 6 6

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

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

De-o sa-lu-ta-ri-me-o. Qui-a re-spe-xit hu-mi-li-ta-tem an-

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

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

cil-læ su-æ; ec-ce e-nim ex hoc, ex hoc be-a-tam

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

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

me di - cent om-nes, om-nes ge-ne-ra-ti-o-nes, om-nes, om-nes  
 me di - cent om-nes, om-nes ge-ne-ra-ti-o-nes, om-nes, om-nes  
 me di - cent om-nes, om-nes ge-ne-ra-ti-o-nes, om-nes, om-nes

ge-ne-ra-ti-o-nes. Qui-a fe-cit mi-hi mag-na, qui po-tens est, et sanc-tum  
 ge-ne-ra-ti-o-nes. Qui-a fe-cit mi-hi mag-na, qui po-tens est, et sanc-tum  
 ge-ne-ra-ti-o-nes.  
 ge-ne-ra-ti-o-nes.  
 ge-ne-ra-ti-o-nes.

SI  
no - - - - - men - e - jus, et sanc-tum no - -

SII  
no - - - - - men - e - jus, et sanc-tum no - -

75

6 6 6 4 # 6 4

80 85

- men - e - jus.

- men - e - jus.

ALTO

TENORE

BASSO

et mi - -

et mi -

et mi - se-ri, mi-

80 85

6 4 #

A  
se - ri - cor - di - a e - jus a - pro - ge - ni - e in pro - ge - ni -

T  
se - ri - cor - di - a e - jus a - pro - ge - ni - e in pro -

B  
se - ri - cor - di - a e - jus a - pro - ge - ni - e

90

6 7 6 90

95 100

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

ge- - ni-es ti-men-ti-bus e-um, ti-men-ti-bus e-um.

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

6 4 # 6 6 4 # 6 6 6 4 #

RITORNELLO 105 110

105 110

6 6 4 # 6 6 4 #

115 120 PIANO

115 120 PIANO

6 6 4 # 6 6

125

Fe-cit po - ten - ti-am in bra-chi-

Fe-cit po - ten - ti-am in bra-chi-

Fe-cit po - ten - ti-am, fe-cit po - ten - ti-am in bra-chi-

Fe-cit po - ten - ti-am, po - ten - ti-am in bra-chi-

Fe-cit po - ten - ti - am in bra-chi-

6 4 # 6 6

130

135

o su - o, dis - per - sit su - per - bos, dis - per - sit su - per - bos men - te cor - dis su - i,

o su - o, dis - per - sit su - per - bos, dis - per - sit su - per - bos men - te cor - dis su - i,

o su - o, dis - per - sit su - per - bos, dis - per - sit su - per - bos men - te cor - dis su - i,

o su - o, dis - per - sit su - per - bos, dis - per - sit su - per - bos men - te cor - dis su - i,

o su - o, dis - per - sit su - per - bos, dis - per - sit su - per - bos men - te cor - dis su - i,

130 135

6 4 # 6 6 4 # #

140 145

140 145

men-te cor-dis su - i.

men-te cor-dis su - i.

men-te cor-dis su - i. De-po-su - it po-ten-tes de se - - de, et ex-al-

men-te cor-dis su - i. De-po-su - it po-ten-tes de se - - de, et ex-al-

men-te cor-dis su - i.

140 145

A 150 155

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

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

B BASSO

R-su-ri-en-tes im-ple - - vit

150 155

B 160 165

bo-nis, et di-vi-tes di-mi-sit, et di-vi-tes di-mi-sit, et di-vi-tes di-mi-sit in-

160 165



170

a - - - nes in - a - -

6 6 6

SOPRANO I

SOPRANO II

175

Sus - ce - - - pit Is - ra -

Sus - ce - - - pit Is - ra -

- nes.

175

# 6 6 4 # 6 4 #

S I

S II

180

185

el pu - e - rum - su - um re - cor - da - - - tus, re - cor - da - - -

el pu - e - rum - su - um re - cor - da - - - tus, re - cor - da - - -

180

185

# 6 4 # #

190

- tus, re - cor - da - - - tus mi - se - ri - cor - di - æ su - æ, mi - se - ri - cor - di -

- tus, re - cor - da - - - tus mi - se - ri - cor - di - æ su - æ, mi - se - ri - cor - di -

190

6 4 # 6 6 7 6 4

195 200

195 200

- æ su - æ. Sic-ut lo-cu-tus est ad pa-tres no-stros, A-bra-ham, A-bra-ham et se-mi-ni

- æ su - æ. Sic-ut lo-cu-tus est ad pa-tres no-stros, A-bra-ham, A-bra-ham et se-mi-ni

TENORE Sic-ut lo-cu-tus est ad pa-tres no-stros, A-bra-ham, A-bra-ham et se-mi-ni

BASSO Sic-ut lo-cu-tus est ad pa-tres no-stros, A-bra-ham, A-bra-ham et se-mi-ni

Sic-ut lo-cu-tus est ad pa-tres no-stros, A-bra-ham, A-bra-ham et se-mi-ni

195 200

205 210

205 210

e - jus in sæ - cu - la, A - bra - ham, A - bra - ham et se - mi - ni e - jus in sæ - cu - la.

e - jus in sæ - cu - la, A - bra - ham, A - bra - ham et se - mi - ni e - jus in sæ - cu - la.

e - jus in sæ - cu - la, A - bra - ham, A - bra - ham et se - mi - ni e - jus in sæ - cu - la.

e - jus in sæ - cu - la, A - bra - ham, A - bra - ham et se - mi - ni e - jus in sæ - cu - la.

e - jus in sæ - cu - la, A - bra - ham et se - mi - ni e - jus in sæ - cu - la.

205 210

12 RITORNELLO

Musical score for Ritornello, measures 215-220. The score is in G major and 3/4 time. It features a four-part instrumental setting (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano accompaniment. The piano part includes figured bass notation: 6, 6 4 #, 6, 6, 4 #, 6. Measure numbers 215 and 220 are indicated above the staves.

Musical score for Ritornello, measures 225-230. The score is in G major and 3/4 time. It features a four-part instrumental setting and a piano accompaniment. The piano part includes figured bass notation: 6, 6 4 #, 6, 6. The word "PIANO" is written above the piano staff. Measure numbers 225 and 230 are indicated above the staves.

Musical score for Ritornello, measures 230-235. The score is in G major and 3/4 time. It features a four-part instrumental setting. Measure numbers 230 and 235 are indicated above the staves.

Vocal score for Tenor and Alto, measures 230-235. The Tenor part is labeled "TENORE" and the Alto part is labeled "ALTO". The lyrics "Glo -" are written below the vocal staves. Measure numbers 230 and 235 are indicated above the staves.

Piano accompaniment for the vocal score, measures 230-235. The piano part includes figured bass notation: 6, 4 #, 6, 6. Measure numbers 230 and 235 are indicated above the staves.



B

255 260

ri - a, glo - - ri - a et Spi - ri - tu - i Sanc - to, et Spi - ri - tu - i

265 270

- Sanc - to, et Spi - ri - tu - i Sanc -

275

SOPRANO I

SOPRANO II

ALTO

TENORE

275

glo - ri - a et Spi - ri - tu - i Sanc - to.

glo - ri - a et Spi - ri - tu - i Sanc - to.

glo - ri - a et Spi - ri - tu - i Sanc - to. Sic - ut e - rat

glo - ri - a et Spi - ri - tu - i Sanc - to. Sic - ut e - rat in prin -

- to, glo - ri - a et Spi - ri - tu - i Sanc - to.

275

280 SOPRANO I 285

SOPRANO II

et in

et in sæ - cu - la,

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

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

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

280 285

290 PIANO 295

290 PIANO 295

sæ - cu - la, et in sæ - cu - la sæ - cu - lo - rum, A - men, sæ - cu - lo - rum, A - men.

et in sæ - cu - la sæ - cu - lo - rum, A - men, sæ - cu - lo - rum, A - men.

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

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

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

290 PIANO 295

## NOTES

*No Magnificat by Dietrich Buxtehude has hitherto been authenticated. There is a strong presumption however that he set this text. The work here published is to be found, without the composer's name, in manuscript parts in the University at Uppsala under 'Vokalmusik i Handskrift (Notskrift) 69:17.' It is not the only work by Buxtehude which is lying there dormant in anonymity. Without doubt, all the stylistic characteristics indicate no other than the gifted Lübeck master as composer. The editor will set out the proof in a special study on the results of his researches in Uppsala.*

*It goes without saying that the present edition is faithful to the original. Scribal errors have been corrected. The realisation of the thorough-bass is by the editor.*

*The distribution of the chorus is readily seen from the way the work is arranged: semi-chorus (or solo voices) for the concertante portions, full chorus for the tutti passages reinforced by orchestra.*