

66 Magnificat

36

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

Timp.

S. solo

S

A

T

B

Org.

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

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

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

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

43

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

Timp.

S. solo

S

A

T

B

Org.

E - su - ri - en - tes, e - su - ri - en - tes, e - su - ri - en - tes im - ple - vit bo - nis.

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

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

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

43

68 Magnificat

C

50

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

50

Perc. 1

Perc. 2

Timp.

S. solo

mp *mf*

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

S

A

T

B

nis.

nis.

nis.

C

50

Org.

p

70 Magnificat

67

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

Timp.

S. solo

S.

A.

T.

B.

Org.

mp

p

Detailed description: This page of a musical score covers measures 67 through 74. The score is arranged in a standard orchestral layout. The top section includes five brass parts: C Trumpet 1 and 2, Horn, Trombone, and Tuba. The middle section includes three percussion parts: Percussion 1 and 2, and Timpani. Below these are five vocal parts: Soloist, Soprano, Alto, Tenor, and Bass. The bottom section includes Organ and a separate bass line. The key signature has one flat (B-flat major or D minor). The time signature is common time (C). The organ part begins at measure 67 with a mezzo-piano (*mp*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. The dynamic shifts to piano (*p*) in measure 72. The brass parts have various melodic lines, with the Horn part featuring several triplet markings. The vocal parts are mostly rests, indicating they are silent during this section. The percussion parts are also mostly rests, with some light patterns in the timpani. The score concludes with a double bar line at the end of measure 74.