

MAGNIFICAT

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Heinrich Ignaz von Biber
1644 - 1704



C E L S I S S I M E
A C
R E V E R E N D I S S I M E
P R I N C E P S,

Vbi Chordæ humanae Voci consonat, ibi Coeli-
tum cordi facile flectuntur ad Gratias & Fa-
vores; neque unquam majori efficaciam Vocem
& chordas intendit. Platæ Regius, quam dum
Preces fuis animavit sonoro Decachordo. A
Coelitus autem ad Clementissimum Tuam Purpuram fen-
sum defleco, non ingarus, idem præfare in Terris Principes,
quod in Coeli Numina, hac enim precibus deliniuntur, &
Principes veneramus obsequiis. Indulge igitur Princeps
Celsissime, quod Psalmos in Notas redigerim Muticas, id
enim in demili Fidelitatis, ac Obsequiorum Notam autus
fui, & cum proximenter Gratias humillimus debiteq; Grati-
tudinis meæ Theflera deeflet, Psalmos à Davide mutavi,
quibus Clementissima Celitudini Tua Opus conferarem
Regium, quia Davidis manu dudum elaboratum. Psalmi
tamen Vespertina sunt, hinc folium animi mei demilli Umb-
ram exhibent, dum Vespera Umbris vicina. Verum si fam-
era Purpura tue jubare Opus meum illustres, sine inter-
missionis Panitia eò usque Clementia Tua radios decanta-
bo,

bo, donec in ultima exspirantis vitæ *Sufpiria* refolvar, id
unicum optando, ut duro nunquam Cantu Benigni Coeli-
cole JOANNI ERNESTO longa canant cæque quietissima facula,
liberalique tempera Menstruæ Patriæ omnia in *Triplu*
refundant, que pervigili suâ curâ tum in *Me*, tum in rotam
Juavienium Patram haçtenus erogâti, *Dura* illæc
Tempora fuavissimæ Providentie temperans. Superet ergo,
ut tenue hoc Folium in devote mentis meæ Tettimonium
admitas, illudque Gratiosissimo Acceptioonis *Zadu* digno-
ris, dum ego interea Benignissimum Numen indefesus pre-
cabor, ut l'autifilmo tempera Regumini *Tenore* Celitudini
Tua arridat, donec *Altus* Thuniana Glorie. Plaus ob
Materie Copiam imperet silentium, & *Soprano* seu tacite
sub Tumulo *Centum* producam, quo JOANNI ERNESTO ex-
optem Felices Annorum Myriades, cisque immortales.

Reverendissimæ Celitudini Tuae

Servus benitimus
HENRICKUS F. de BIBERN,

Solo

Mag - ni - fi - cat, mag - ni - fi - cat, mag - ni - fi - cat a - ni - ma me - a Do - mi - num. Et ex - ul - ta

8

6 6 5 6 7 6 6

Source: Edition Johann Baptist Mayr, Salzburg, 1693

Biber - Magnificat

4

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Solo

S 1

A 1

T 1

B 1

BC

Qui - a re - spe - xit hu - mi - li - ta - tem an - chil - lae su - ae,
vit spi - ri - tus me - us in De - o sa - lu - ta - ri - me - o.

4 6 6 5 6 6 5 6 6

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

ec-ce e-nim ex hoc, ec-ce e-nim ex hoc be - a - - - tam me di-cent om-nes ge-ne-ra - ti - o - nes.

A 1

T 1

B 1

BC

Solo

Qui-a fe-cit mi-hi

6 6 6 5 6 6 5 4 #

Biber - Magnificat

10

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

BC

mag-na qui po-tens, qui po - - - tens est et sanc-tum no-men, et sanc-tum no-men, et sanc-tum no-men e -

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

13

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

BC

Et mi-se-ri-cor - - - di-a e - ius, mi-se-ri-cor - - - di-a e - ius a pro-ge-ni-e in pro-ge - ni - es ti -

Et mi-se-ri-cor - - - di-a mi-se-ri-cor - - - di-a e - ius a pro-ge-ni-e in pro-ge - ni - es ti -

i us.

Et mi-se-ri-cor - - - di-a e - ius a pro-ge-ni-e in pro-ge - ni - es ti -

13

3 3 3 3 3 3 3 6 4 # 6

Biber - Magnificat

16

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1 *Tutti*

men - ti - bus e - um. Fe - cit po - ten - ti - am, po - ten - ti - am in bra - chi - o

A 1 *Tutti*

men - ti - bus e - um. Fe - cit po - ten - ti - am, po - ten - ti - am in bra -

T 1 *Tutti*

men - ti - bus e - um. Fe - cit po - ten - ti - am, po - ten - ti - am

B 1 *Tutti*

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

BC

16

\flat 6
5

4 3

1 1 1 3 2 2 3

19

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

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

A 1

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

T 1

8 in bra - chi - o su - o, in bra - chi - o su - o.

B 1

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

BC

6 6 5 5 6 \sharp 6 6 6 6 \sharp 6 6 5 \sharp

Biber - Magnificat

22

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

Dis-per-sit su-per - bos
men-te cor-dis su - i.

A 1

Dis - per - sit su-per-bos
men-te cor-dis su - i.

T 1

8 Dis - per - sit su-per-bos
men-te cor-dis su - i.

B 1

22 Solo
Dis - per - sit su-per-bos
men-te cor-dis su - i. De - po-su-it po-ten - tes, po-ten - tes de se -

BC

1 1 6 6 43 6 76 6 7 6

25

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

8

B 1

25 de,
et ex-al-ta - vit hu-mi - les et ex-al-ta - - - - -
vit hu - mi - tes, et ex-al -

BC

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

Biber - Magnificat

28

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

BC

Solo

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

ta - vit hu - mi-les.

6 5 5 6 5
 3 4 3

6 7 6 b 5 6 5 6 #

31

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

BC

vit bo-nis, et di - vi-tes di-mi-sit, di-mi-sit, di-mi-sit in - a - - - nes, in - a - -

6 4 # 6 6 6 6 6

Biber - Magnificat

34

Vln. 1
Vln. 2
Vla. 1
Vla. 2
S 1
A 1
T 1
B 1
BC

Tutti
Si - cut lo -
Tutti
Si - cut lo -
Tutti
Si - cut lo -
Tutti

nes. Solo

Su-sce-pit Is - ra - el pu - e - rum su - um, re - cor - da - tus mi - se - ri - cor - di - ae, re - cor - da - tus mi - se - ri - cor - di - ae su - ae. Si - cut lo -

6 5 6 $\frac{9}{6}$ 6 $\frac{6}{4}$ 6 7 6 6

37

Vln. 1
Vln. 2
Vla. 1
Vla. 2
S 1
A 1
T 1
B 1
BC

cu - tus est ad pa - tres nos - tros, A - bra - ham et se -

cu - tus est ad pa - tres nos - tros, A - bra - ham et se -

cu - tus est ad pa - tres nos - tros, A - bra - ham et se -

cu - tus est ad pa - tres nos - tros, A - bra - ham et se -

6 9 # 1 1 6

Biber - Magnificat

39

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

BC

mi-ni e - - ius - - in - sae - - - cu - - la.

mi-ni e - - ius - - in - sae - - - cu - - la.

mi - ni - e - - ius, se - mi - ni e - - ius in sae - cu - la.

mi - ni - e - - ius - - in - sae - - - eu - la.

6 5 6 6 5 6 # 7 6 5 #

42

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

BC

Grave

Grave

Solo

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

Solo

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

Grave

Biber - Magnificat

46

Vln. 1
Vln. 2
Vla. 1
Vla. 2

S 1
A 1
T 1
B 1

BC

ri - a Pa - tri,
Solo
Glo - - - ri - a, glo - - -
ri - a Pa - tri,
Solo
Glo - - - ri - a, glo - - -

6 $\frac{\#}{7}$ 6

50

Vln. 1
Vln. 2
Vla. 1
Vla. 2

S 1
A 1
T 1
B 1

BC

glo - - - ri - a et
ri - a et Fi - li - o glo - - -
glo - - - ri - a et
ri - a et Fi - li - o glo - - -

6 $\frac{\#}{7}$ 6 # 6 $\frac{\flat}{5}$

Biber - Magnificat

54

Vln. 1
Vln. 2
Vla. 1
Vla. 2

S 1 glo - ri - a et Spi - ri - tu - i Sanc - to. Si - cut e - rat in *Tutti*

A 1 ri - a et Spi - ri - tu - i Sanc - to. Si - cut e - rat in *Tutti*

T 1 glo - ri - a et Spi - ri - tu - i Sanc - to. Si - cut e - rat in *Tutti*

B 1 ri - a et Spi - ri - tu - i Sanc - to. Si - cut e - rat in *Tutti*

BC

54

Vln. 1
Vln. 2
Vla. 1
Vla. 2

S 1 prin - ci - pi o et nunc et sem - per, Presto

A 1 prin - ci - pi o et nunc et sem - per,

T 1 prin - ci - pi o et nunc et sem - per,

B 1 prin - ci - pi o et nunc et sem - per,

BC

58

Vln. 1
Vln. 2
Vla. 1
Vla. 2

S 1 prin - ci - pi o et nunc et sem - per, Presto

A 1 prin - ci - pi o et nunc et sem - per,

T 1 prin - ci - pi o et nunc et sem - per,

B 1 prin - ci - pi o et nunc et sem - per,

BC

6 $\frac{6}{6}$ $\frac{4}{4}$ 6 6 5 $\frac{7}{3}$

6 $\frac{6}{6}$ 6 6 5 $\frac{7}{6}$

4 $\frac{\#}{\#}$ 6 $\frac{7}{6}$ 6 6 3 6 5 6 7 6

Biber - Magnificat

62

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

BC

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

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

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

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

62

6

7 $\frac{\sharp}{6}$

66

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

BC

A - - - men, a - - - men. Et in sae - cu - la

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

Et in sae - cu - la sae - cu - lo - rum. A - - -

lo - rum. Et in sae - cu - la sae - cu - lo - rum. A - - -

66

Biber - Magnificat

70

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

sae - cu - lo - rum. A - men.

A 1

T 1

B 1

BC

men.

men. A - - - men.

men, a - - - men. Et in sae - cu la sae - - cu -

5 6 6 5 6 7 6

3 8 5 6 5 3 4 3 4 2

74

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

men, a - - - men.

A 1

+
a - - men. Et in sae - cu la sae - - cu - lo - rum. - A - - -

T 1

8 a - - men. A - - -

B 1

74 lo - rum. A - - - men, a - men. et in

BC

4 # 6 5 6 3 6 5 6 7 #
6 4 3 5 8
3 6

Biber - Magnificat

78

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

BC

A - - - men, a - - men. Et in
men, a - men. Et in sae - cu la - sae - cu - lo - rum, et in sae - cu la sae - eu -
men, a - men. Et in sae - cu-la sae - cu - lo - rum. A - men, et in
sae - cu-la sae - cu - lo - rum. A - - - men, a - men.

5 6 5 9 4 3 6 5 6 3 6 5 6 7 6 4 5
3 4 3 4

83

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

BC

sae - cu-la, et in sae - cu-la sae - cu - lo - rum. A - men, a - men.
lo - rum, et in sae - cu-la sae - cu - lo - rum. A - men, a - men.
sae - cu-la sae - cu - lo - rum. A - men, a - men.
et in sae - cu-la et in sae - cu-la sae - cu - lo - rum. A - - - men.

Violin 1

MAGNIFICAT

Vesperæ longiores ac breviores una cum litanis Lauretanis

Heinrich Ignaz von Biber

The sheet music consists of ten staves of musical notation for violin. The key signature is three sharps, and the time signature is mostly common time. Measure numbers are indicated on the left side of each staff: 1, 3, 5, 8, 11, 14, 19, 22, 24, and 26. The music features various note heads, stems, and bar lines, with some notes having small '+' signs above them. The notation is typical of Baroque instrumental music.

Transcriptie uit de originele uitgave door Johann Baptist Mayr te Salzburg, 1693

Biber - Magnificat

28

37

40

Grave

43

49

56

Presto

60

65

72

78

83

This image shows ten staves of musical notation for a single instrument, likely a violin or viola. The music is in common time and consists of six measures per staff. The key signature is one sharp throughout. Measure 40 includes a dynamic marking 'Grave' in a box. Measure 60 includes a dynamic marking 'Presto' in a box. Measure 83 ends with a key change to C major and a repeat sign.

Violin 2

MAGNIFICAT

Vesperæ longiores ac breviores una cum litanis Lauretanis

Heinrich Ignaz von Biber

The musical score for Violin 2 of Heinrich Ignaz von Biber's Magnificat consists of 14 staves of music. The key signature is A major (three sharps). The time signature varies between common time and 3/4 time. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like '+' and '3'. The score is written on five-line staves.

Transcriptie uit de originele uitgave door Johann Baptist Mayr te Salzburg, 1693

Biber - Magnificat

The musical score consists of 14 staves of music, each starting with a treble clef and a key signature of two sharps (F major). The time signature varies throughout the piece, indicated by numbers such as 37, 39, 42, 46, 52, 56, 60, 65, 70, 75, 79, and 83. The music features various note values, including eighth and sixteenth notes, and rests. Some measures include dynamic markings like '+' and '2'. The score is divided into sections by vertical bar lines.

Viola 1

MAGNIFICAT

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Heinrich Ignaz von Biber

The musical score consists of ten staves of music for viola. The key signature is A major (three sharps). The time signature starts at 3/4. The music begins with a series of eighth-note patterns. Measures 3 through 11 show a mix of eighth-note and sixteenth-note patterns. Measure 12 begins with a sustained note followed by a sixteenth-note pattern. Measures 17 and 20 feature more complex sixteenth-note figures. Measure 23 includes a five-measure rest. Measures 31 and 34 conclude the piece with eighth-note patterns.

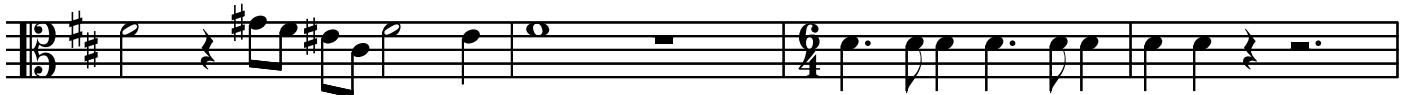
Transcriptie uit de originele uitgave door Johann Baptist Mayr te Salzburg, 1693

Biber - Magnificat

37



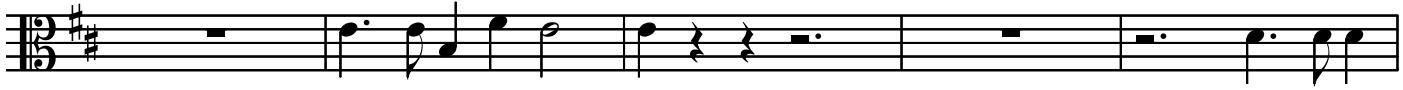
40



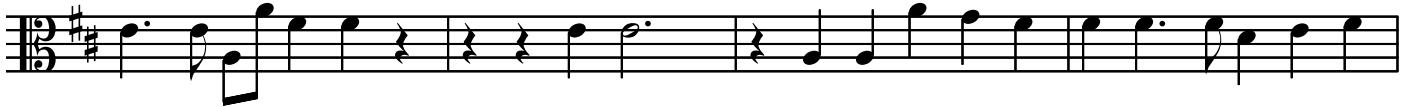
44



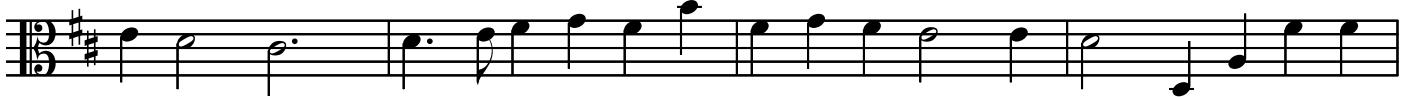
50



55



59



63



67



72



76



80



84



Viola 2

MAGNIFICAT

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Heinrich Ignaz von Biber

Transcriptie uit de originele uitgave door Johann Baptist Mayr te Salzburg, 1693

Biber - Magnificat

35

This musical score consists of ten staves of music for a bassoon or similar instrument. The key signature is one sharp (F#). Measure 35 starts with a dotted half note followed by eighth notes. Measure 36 features a sixteenth-note pattern. Measure 37 includes a dynamic instruction 'p' (piano). Measure 38 shows eighth-note pairs. Measure 39 begins with a dotted half note. Measure 40 contains a sixteenth-note pattern. Measure 41 starts with a dotted half note, followed by a measure in common time (indicated by a '4'). Measure 42 consists of eighth-note pairs. Measure 43 starts with a dotted half note. Measure 44 contains a sixteenth-note pattern. Measure 45 starts with a dotted half note, followed by a measure in common time (indicated by a '4'). Measure 46 contains a sixteenth-note pattern. Measure 47 starts with a dotted half note. Measure 48 contains a sixteenth-note pattern. Measure 49 starts with a dotted half note. Measure 50 contains a sixteenth-note pattern. Measure 51 starts with a dotted half note. Measure 52 contains a sixteenth-note pattern. Measure 53 starts with a dotted half note. Measure 54 contains a sixteenth-note pattern. Measure 55 starts with a dotted half note. Measure 56 contains a sixteenth-note pattern. Measure 57 starts with a dotted half note. Measure 58 contains a sixteenth-note pattern. Measure 59 starts with a dotted half note. Measure 60 contains a sixteenth-note pattern. Measure 61 starts with a dotted half note. Measure 62 contains a sixteenth-note pattern. Measure 63 starts with a dotted half note. Measure 64 contains a sixteenth-note pattern. Measure 65 starts with a dotted half note. Measure 66 contains a sixteenth-note pattern. Measure 67 starts with a dotted half note. Measure 68 contains a sixteenth-note pattern. Measure 69 starts with a dotted half note. Measure 70 contains a sixteenth-note pattern. Measure 71 starts with a dotted half note. Measure 72 contains a sixteenth-note pattern. Measure 73 starts with a dotted half note. Measure 74 contains a sixteenth-note pattern. Measure 75 starts with a dotted half note. Measure 76 contains a sixteenth-note pattern. Measure 77 starts with a dotted half note. Measure 78 contains a sixteenth-note pattern. Measure 79 starts with a dotted half note. Measure 80 contains a sixteenth-note pattern. Measure 81 starts with a dotted half note. Measure 82 contains a sixteenth-note pattern. Measure 83 starts with a dotted half note.

38

41

45

51

56

63

68

74

79

83

Basso Continuo MAGNIFICAT

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Heinrich Ignaz von Biber

The musical score for Basso Continuo Magnificat by Heinrich Ignaz von Biber consists of ten staves of basso continuo music. Each staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music is divided into measures by vertical bar lines. Below each note or group of notes is a number indicating the basso continuo tablature, such as '6', '5', '4', '3', '2', etc. Measure numbers are placed at the start of each staff: 5, 9, 13, 16, 19, 21, 24, 27, and 30.

Transcriptie uit de originele uitgave door Johann Baptist Mayr te Salzburg, 1693

Biber - Magnificat

33

37

39

42 Grave

50

57

60 Presto

65

70

75

79

83

Detailed description: This is a musical score for Biber's Magnificat, consisting of 15 staves of basso continuo music. The score is written for a single instrument, likely harpsichord or organ, using bass clef and a bass staff. The music spans from measure 33 to 83. The score includes various dynamics (e.g., **Grave**, **Presto**) and time signatures, indicated by changes in the bottom right corner of each staff. Performance instructions like 'Presto' and 'Grave' are enclosed in boxes. Measure numbers are placed at the start of each staff. Figured bass notation is provided below the staff in most measures, indicating harmonic progressions.

BC

MAGNIFICAT

Vesperæ longiores ac breviores una cum litaniis Lauretanis

Heinrich Ignaz von Biber

The musical score consists of five staves of music, each with a treble clef and a key signature of two sharps. The time signature varies throughout the piece. The first staff begins with a dotted half note followed by a series of eighth notes and rests. The second staff starts with a quarter note. The third staff begins with a dotted half note. The fourth staff starts with a quarter note. The fifth staff begins with a dotted half note.

Measure numbers are indicated at the start of each staff:

- Staff 1: 6, 6, 5 6, 7 5, 6, 6, 4, 6
- Staff 2: 5, 6 5 4 3, 6, 6, 6, 6, 6, 6 4 2
- Staff 3: 9, 6 5 6 6 5 4 #, 6, 6, #, # 3, 6, 6 7 # 3 4 b 3 7 6 5, 3 4 3 3 3 3 3
- Staff 4: 14, 3, 6, 6, 4 #, 6, 6, 6 5, 4 3, 1
- Staff 5: 18, 1 1 3 2 2 3, 6, 6, 5, 5

Transcriptie uit de originele uitgave door Johann Baptist Mayr te Salzburg, 1693

Biber - Magnificat

20

6 6 6 6 #3 6 6 # 1 1 6

23

6 b5 43 6 7 6 6 7 #6 6 6 4# 6 5 7 6 6

27

6 5 6 4# 6 6 6 5 5 6 5 3 4 3 6 7 6 b5 6 5 6 #

31

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

35

5 6 # 9 6 # 6 6 4 6 7 6 6 6 6 6 6 # 6 9 3 6 1 1 6

39

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

9
6

Biber - Magnificat

42

Grave

6 7 6 6 7 6

51

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

60

Presto

6 6 3 6 5 6 7 6 6 7 6

66

4 # 3 3 3 3 5 8 5 6 4 3 2 4 3 6 5 6 6 5 6 7 6 5 3 8 6

73

5 6 5 4 3 2 4 # 6 5 6 3 6 5 6 7 6 4 3 5 8 5 6 5 9 4 3 6

80

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