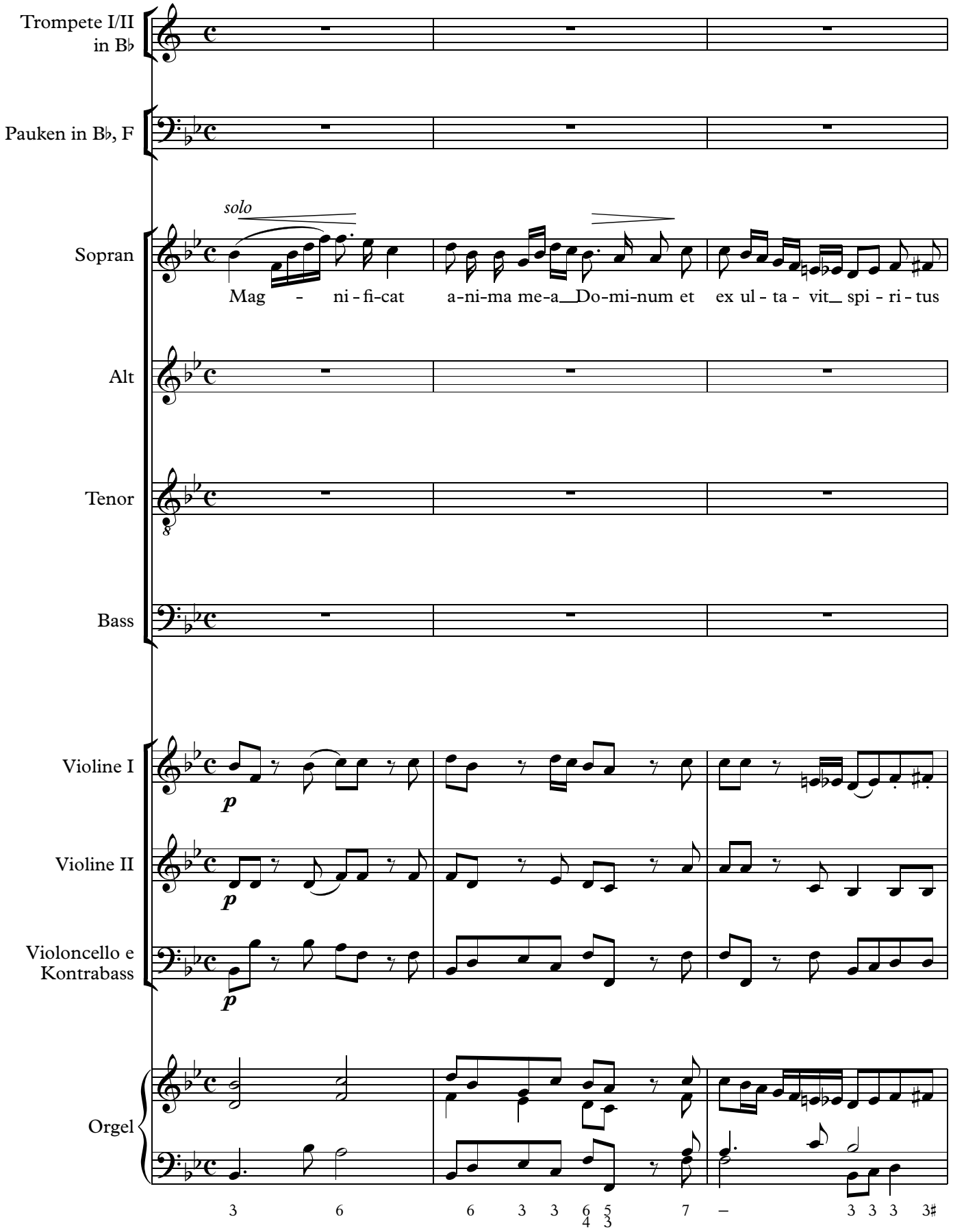
Gewidmet P.T. S[eine]r Hochwürden dem hochverehrten Herrn
Herrn Ignaz Traumihler, Regens Chori etc. zu St. Florian

Magnificat

WAB 24

Lukas 1, 46-55

Anton Bruckner
(1824-1896)
Edited by Alexander Reuter



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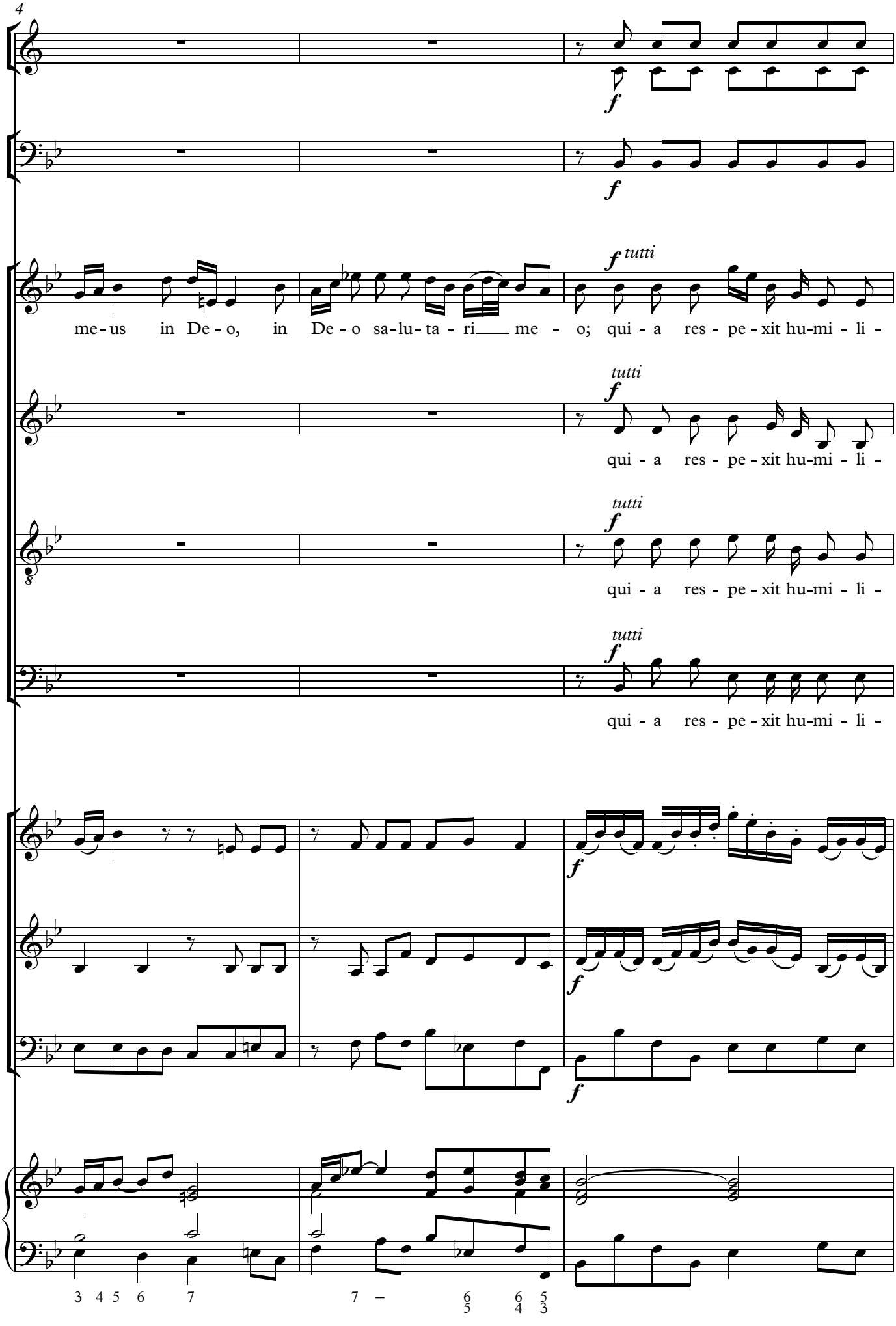
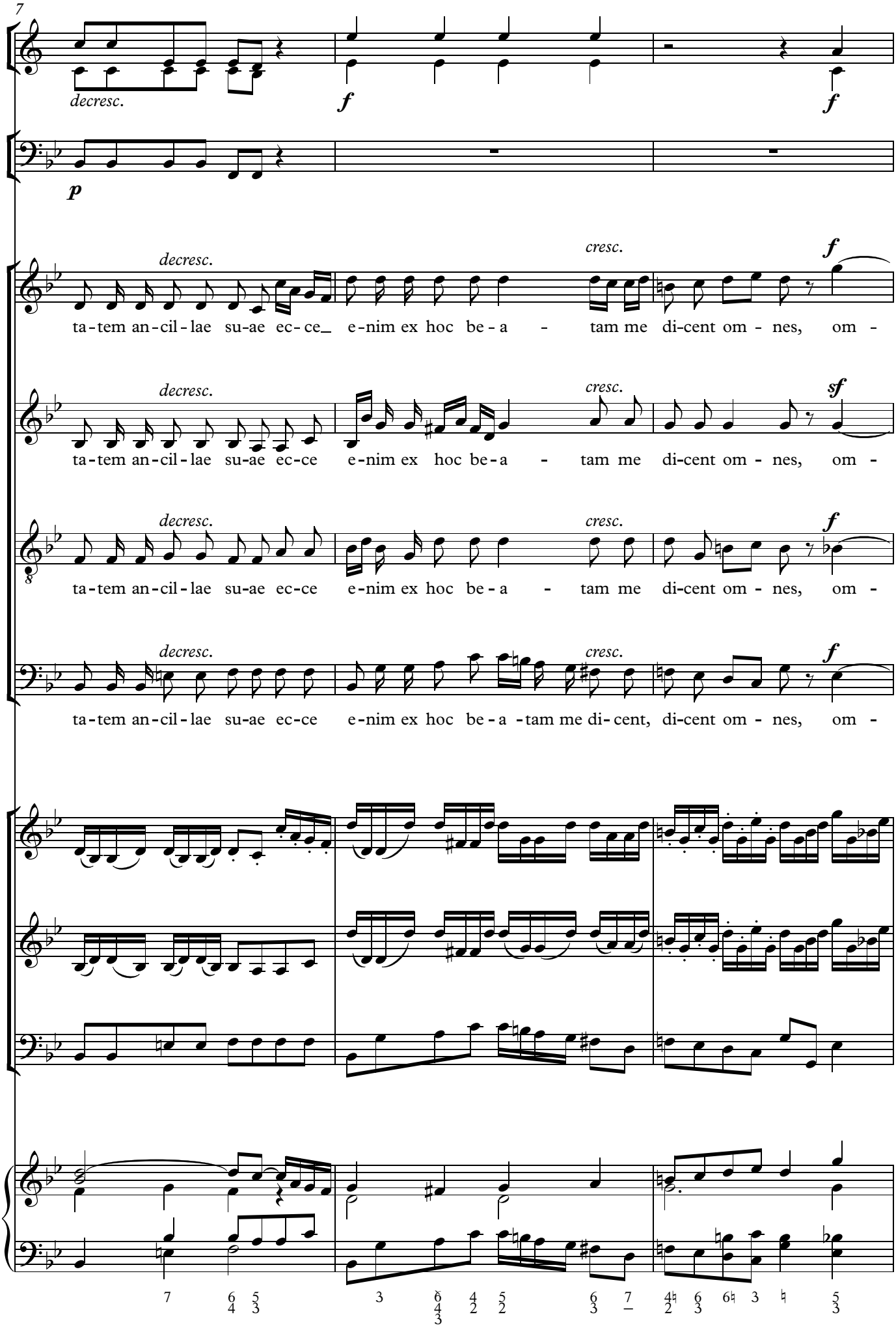
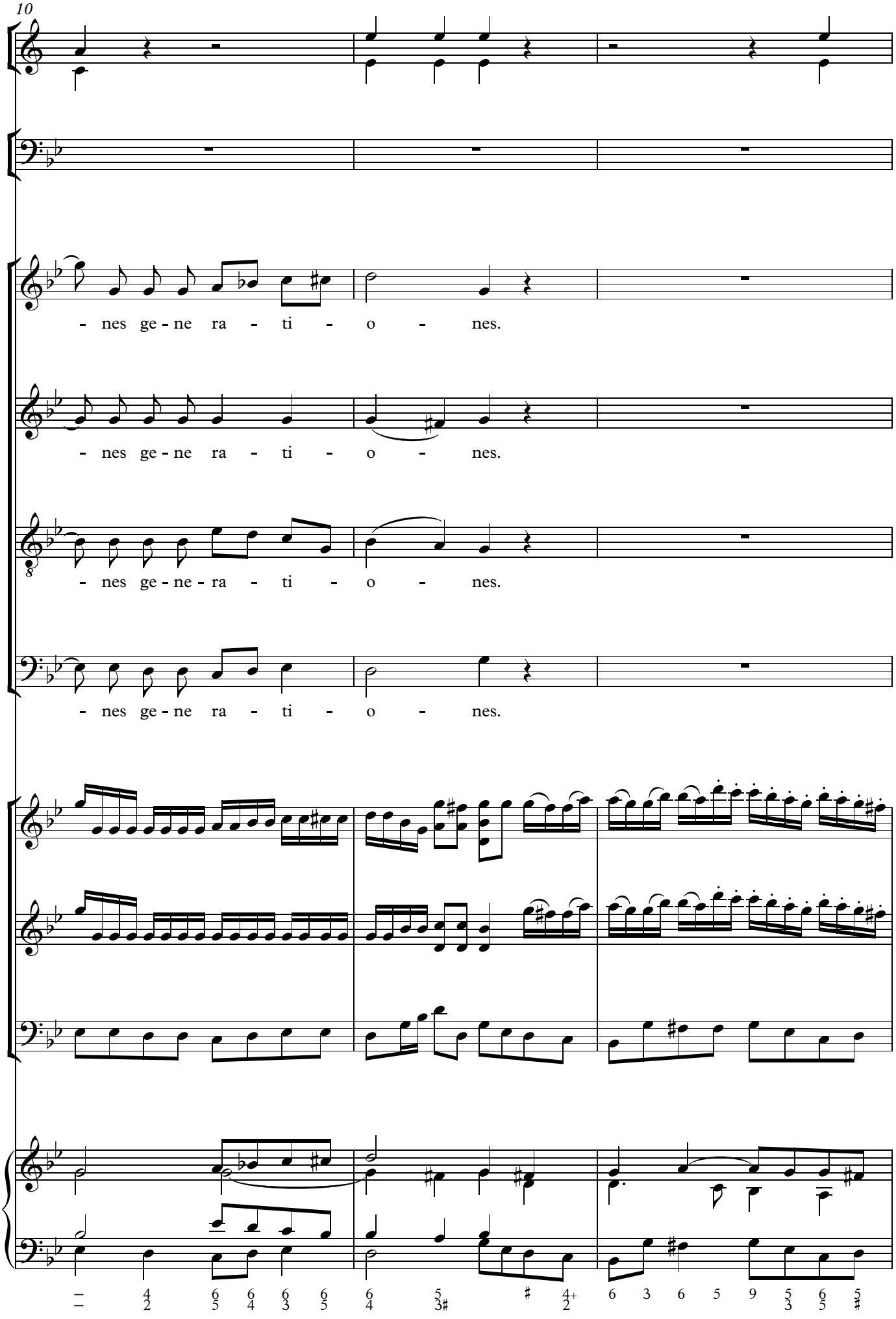
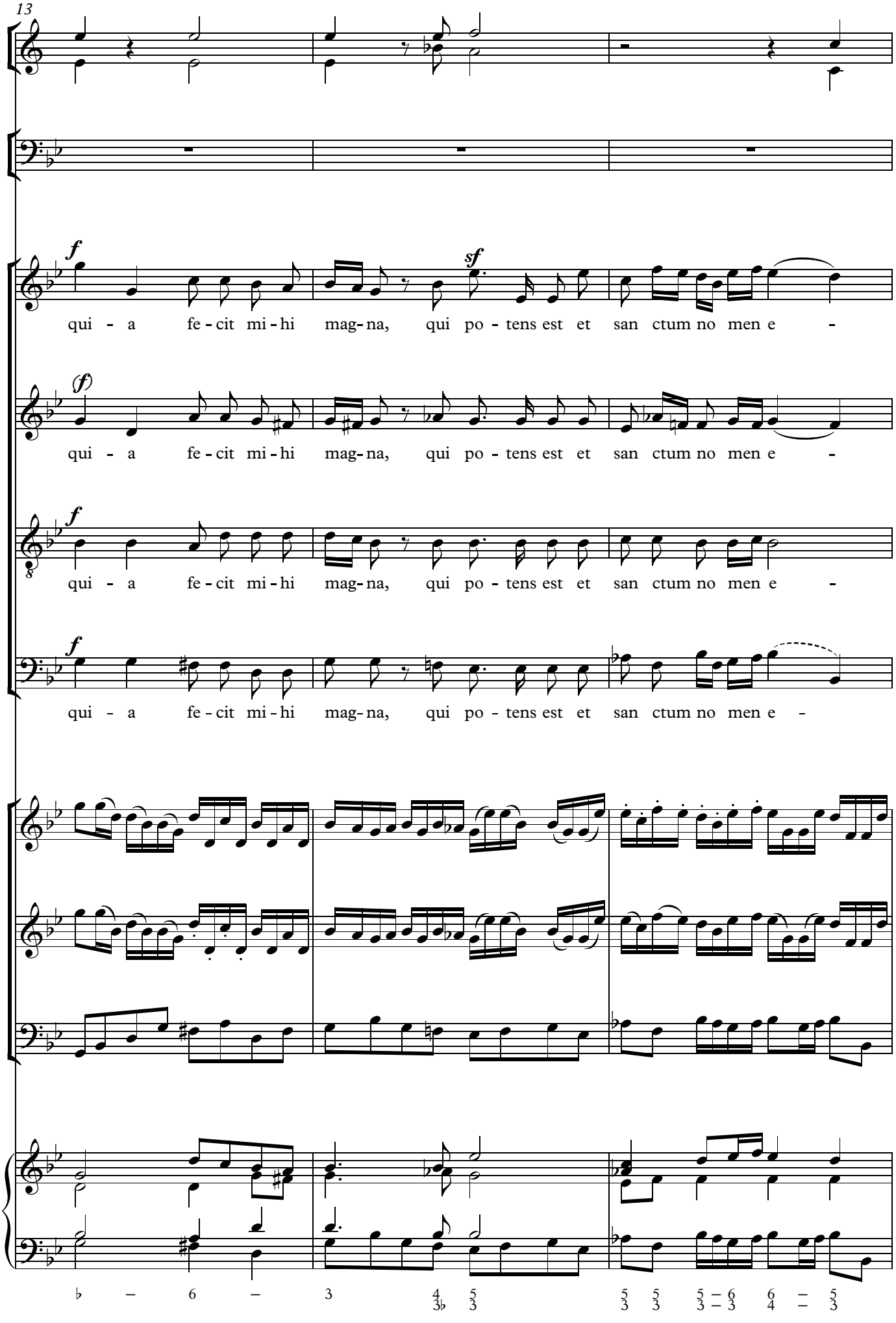
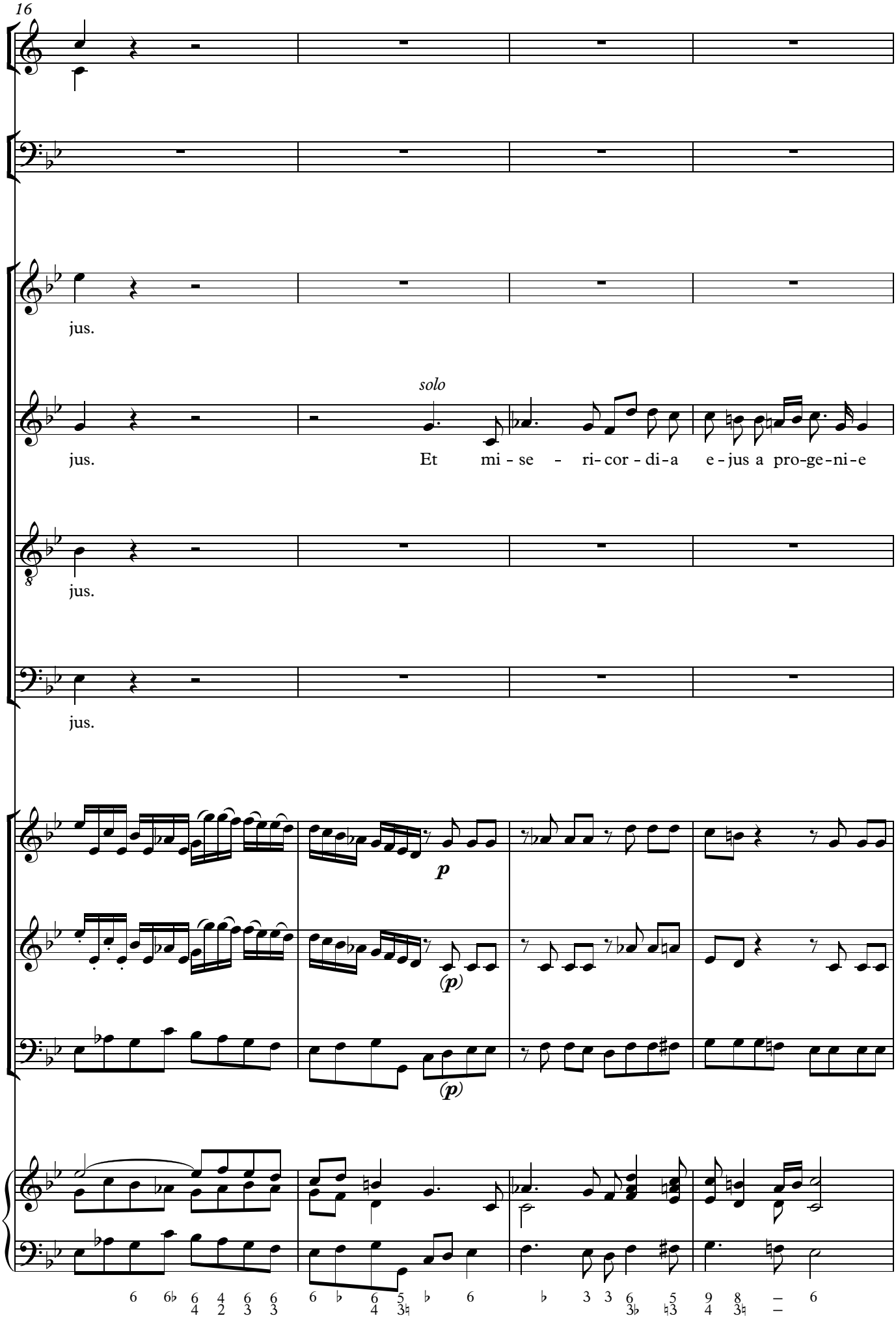
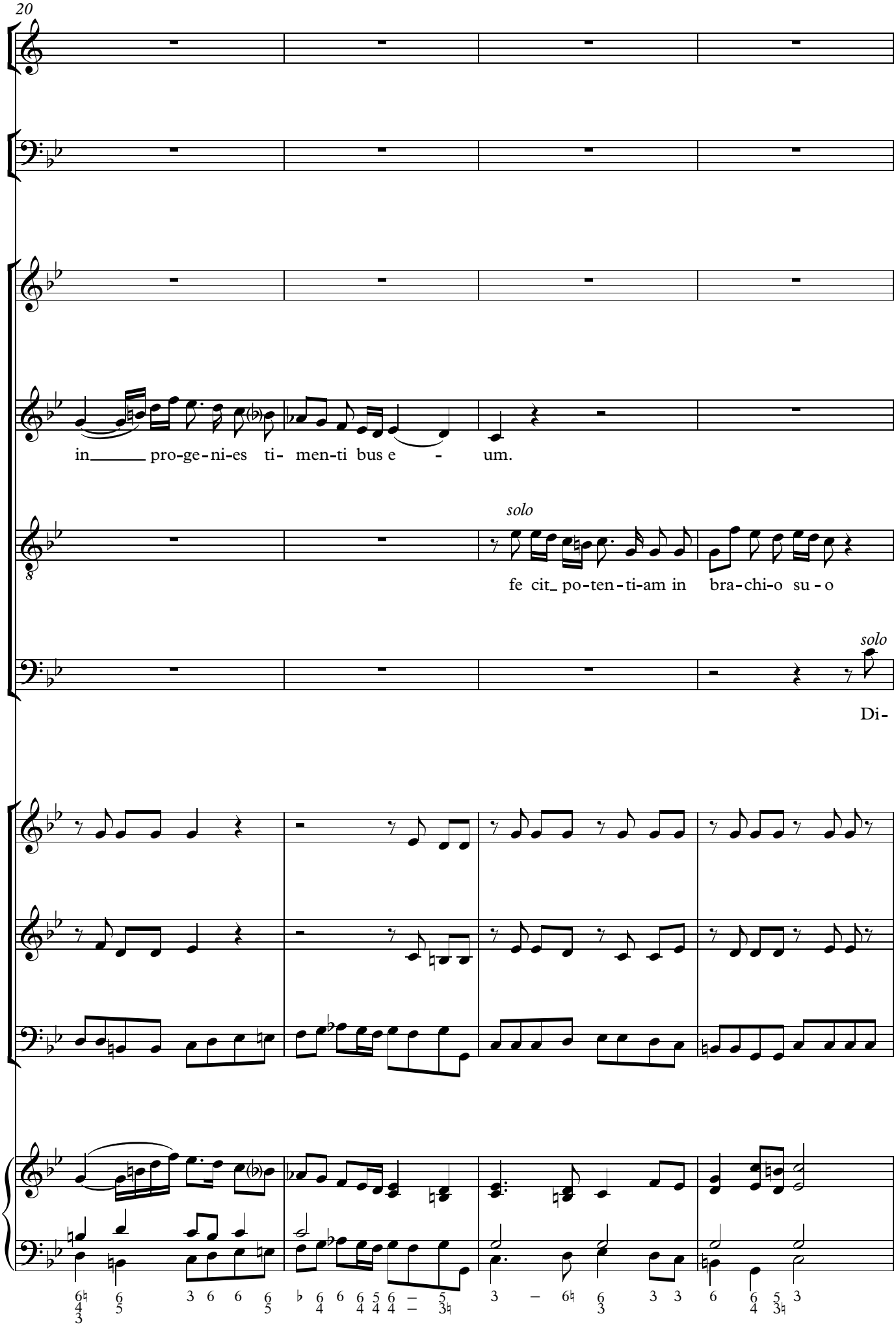

4
f
f
f tutti
me - us in De - o, in De - o sa - lu - ta - ri me - o; qui - a res - pe - xit hu-mi - li -
f tutti
qui - a res - pe - xit hu-mi - li -
f tutti
qui - a res - pe - xit hu-mi - li -
f tutti
qui - a res - pe - xit hu-mi - li -
f
f
f
3 4 5 6 7
7 –
6 6 5
5 4 3

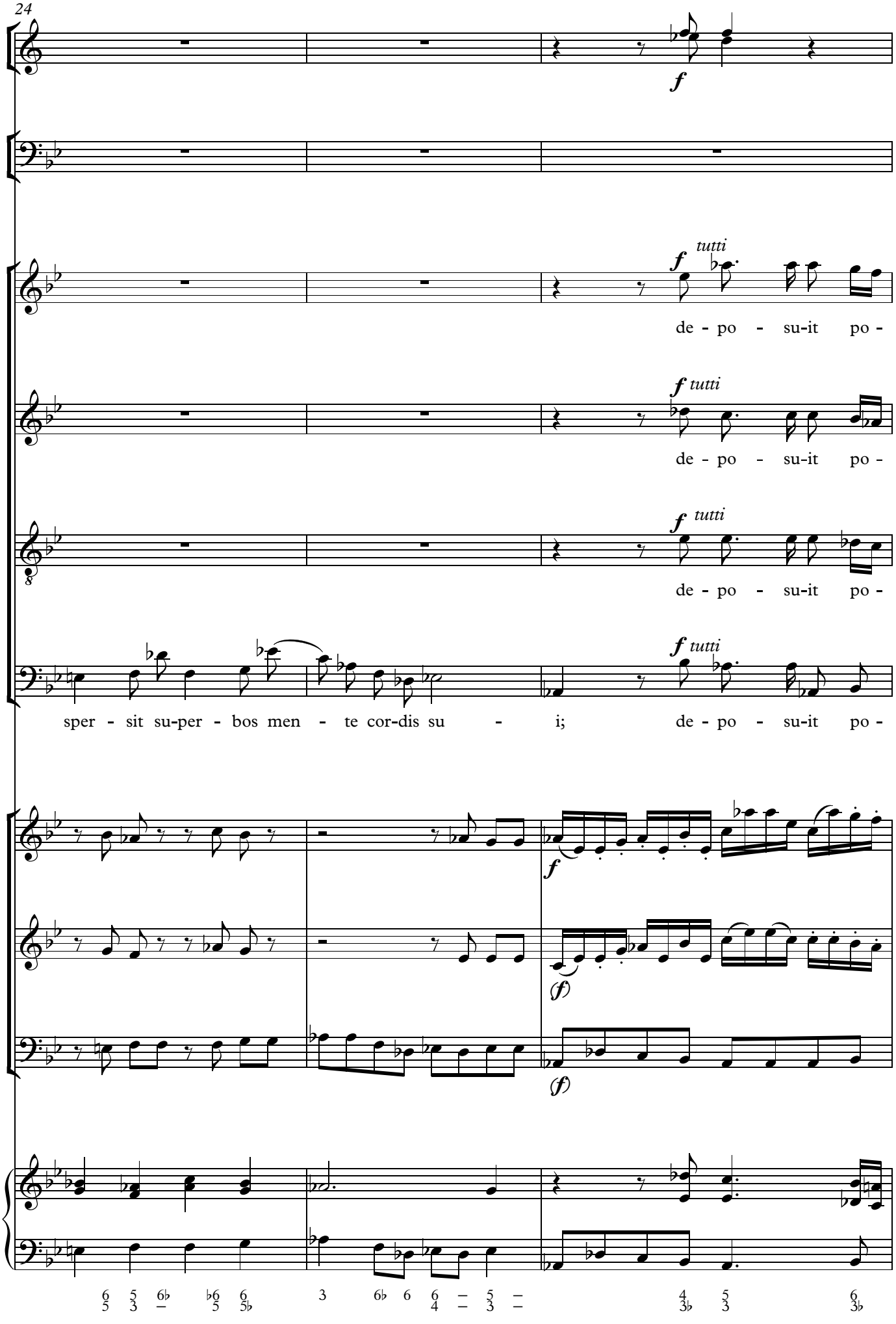

7
decresc.
f
f
p
decresc.
cresc.
f
ta-tem an-cil-lae su-ae ec-ce_ e-nim ex hoc be-a - tam me di-cent om-nes, om-
decresc.
cresc.
sf
ta-tem an-cil-lae su-ae ec-ce e-nim ex hoc be-a - tam me di-cent om-nes, om-
decresc.
cresc.
f
ta-tem an-cil-lae su-ae ec-ce e-nim ex hoc be-a - tam me di-cent om-nes, om-
decresc.
cresc.
f
ta-tem an-cil-lae su-ae ec-ce e-nim ex hoc be-a -tam me di-cent, di-cent om-nes, om-

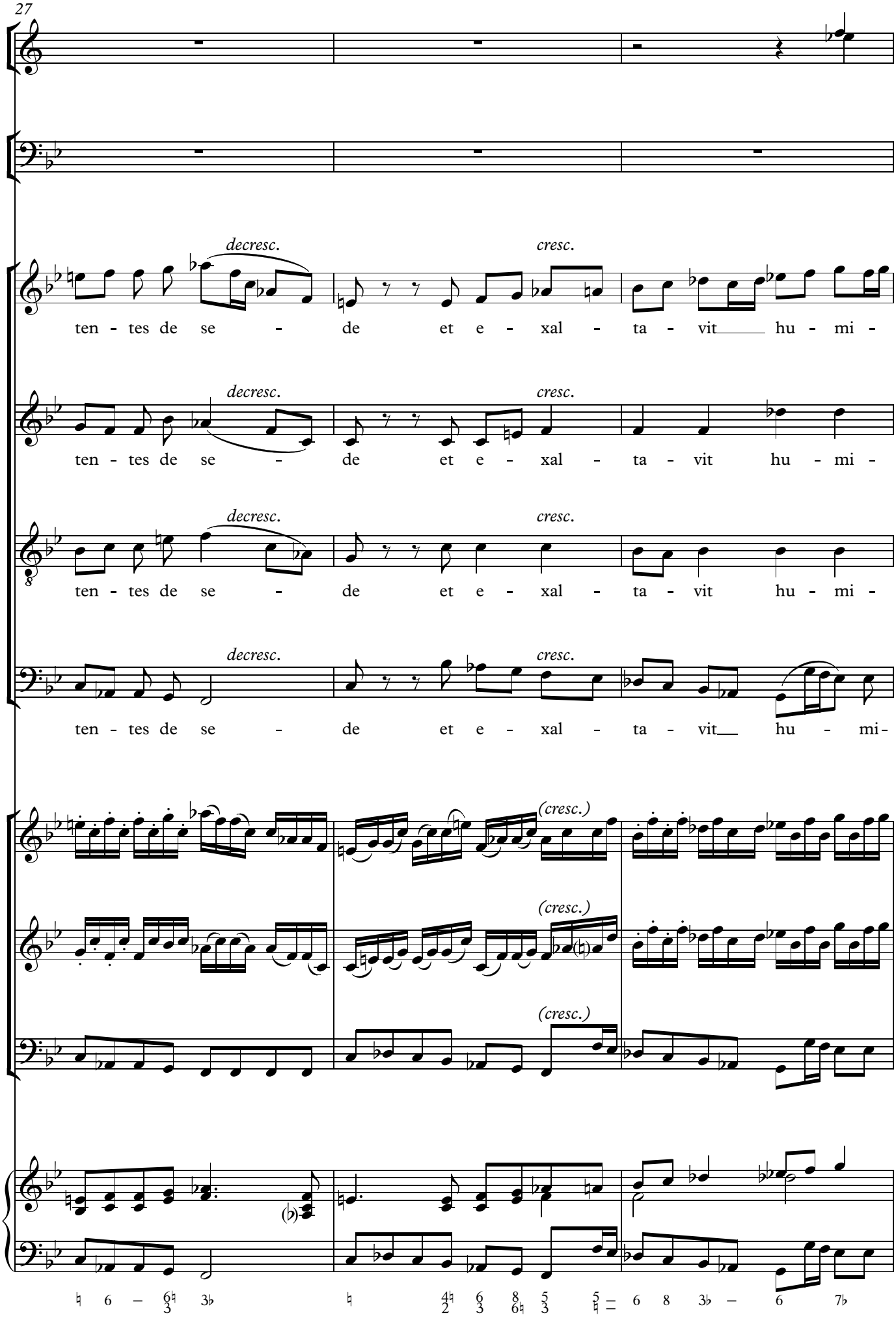

10
- nes ge - ne ra - ti - o - nes.
- nes ge - ne ra - ti - o - nes.
- nes ge - ne - ra - ti - o - nes.
- nes ge - ne ra - ti - o - nes.

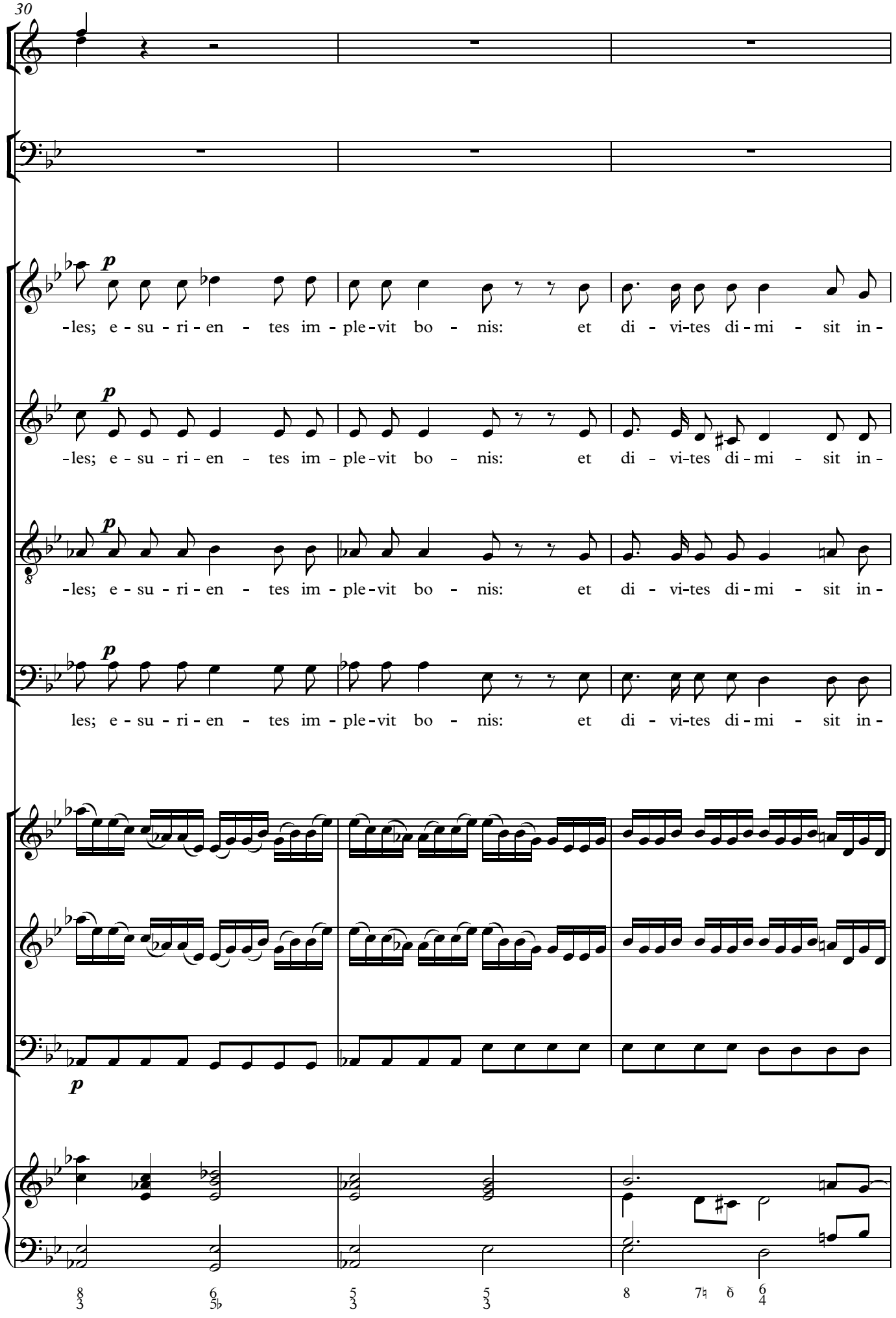

13
f
qui - a fe - cit mi - hi mag- na, qui po - tens est et san ctum no men e -
sf
(f)
qui - a fe - cit mi - hi mag- na, qui po - tens est et san ctum no men e -
f
8
qui - a fe - cit mi - hi mag- na, qui po - tens est et san ctum no men e -
f
qui - a fe - cit mi - hi mag- na, qui po - tens est et san ctum no men e -

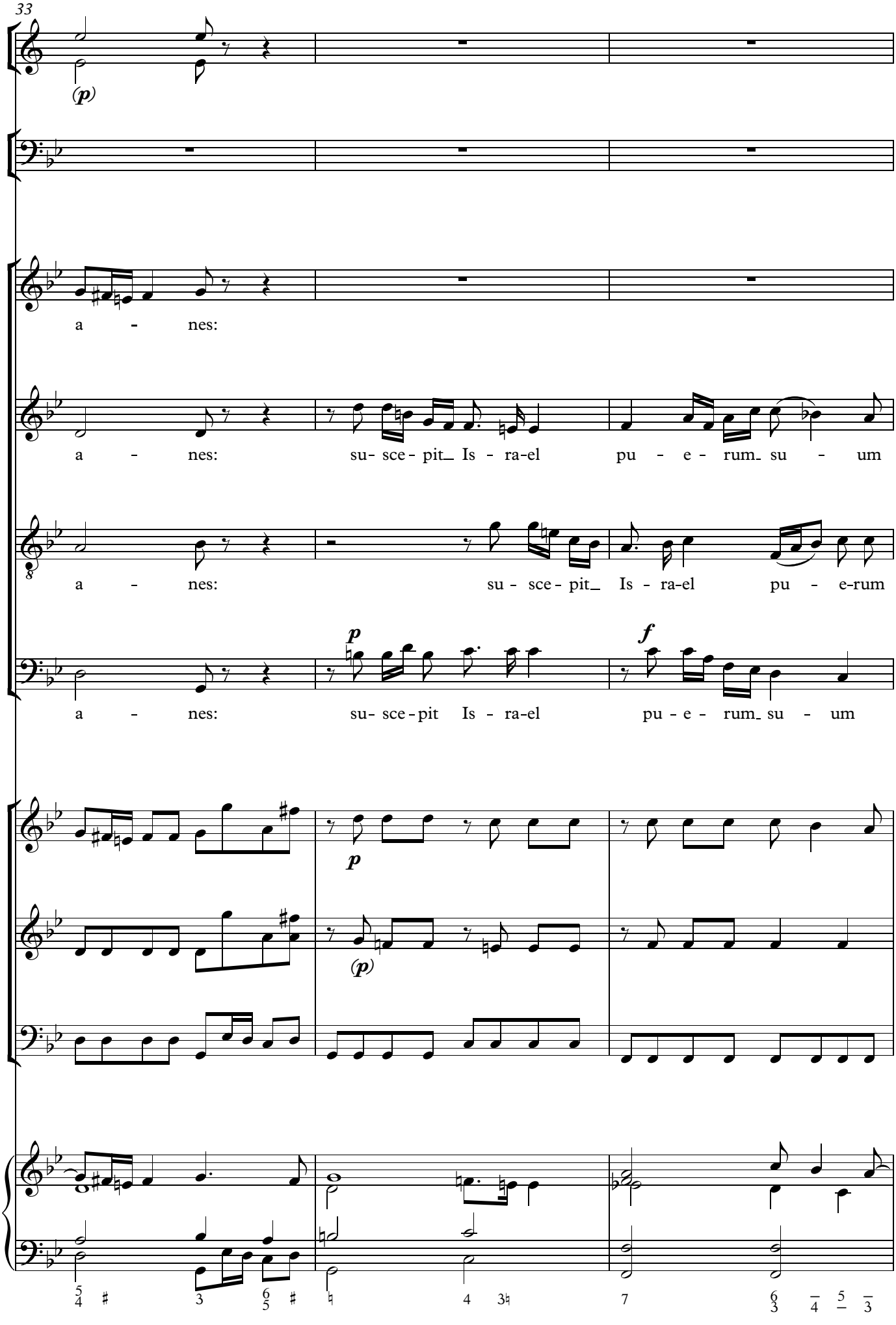

16
jus.
jus.
solo
jus.
Et mi - se - ri- cor - di-a e - jus a pro-ge-ni-e
jus.
jus.
p
(p)
(p)

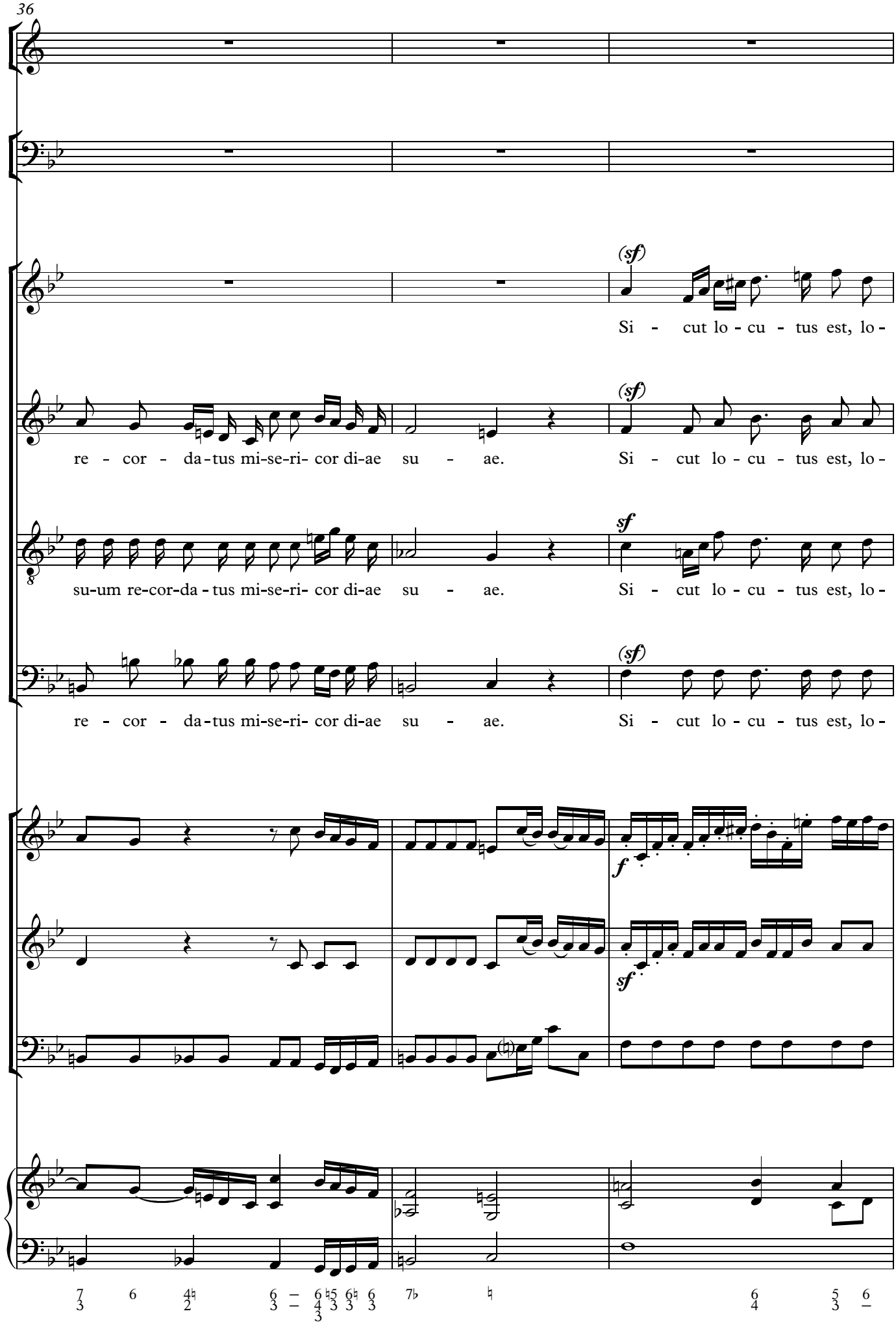

20
in pro-ge-ni-es ti- men-ti bus e - um.
solo
fe cit_ po-ten-ti-am in bra-chi-o su-o
solo
Di-

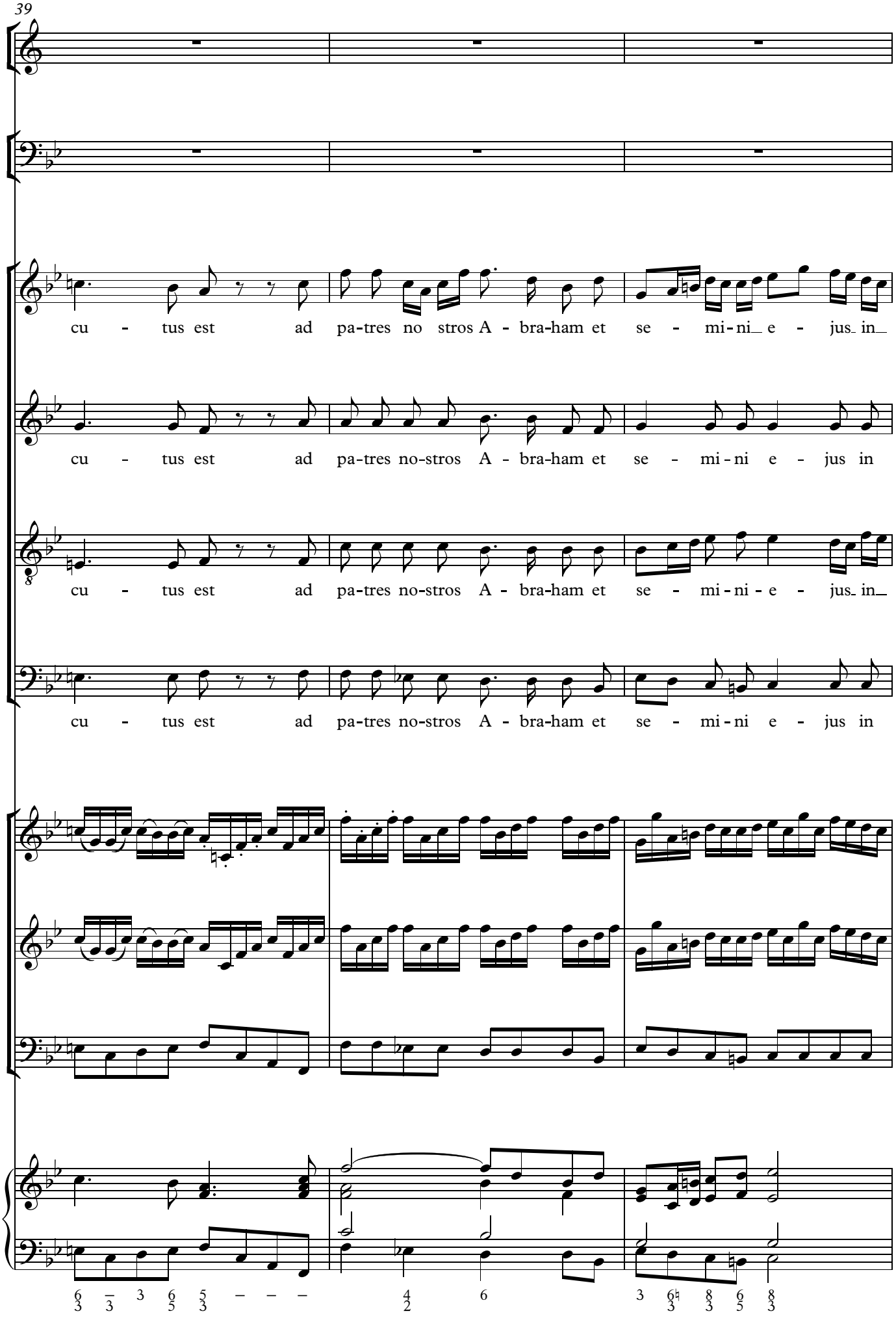

24
f
f tutti
de - po - su-it po -
f tutti
de - po - su-it po -
f tutti
de - po - su-it po -
8
f tutti
sper - sit su-per - bos men - te cor-dis su - i; de - po - su-it po -
f
(f)
(f)

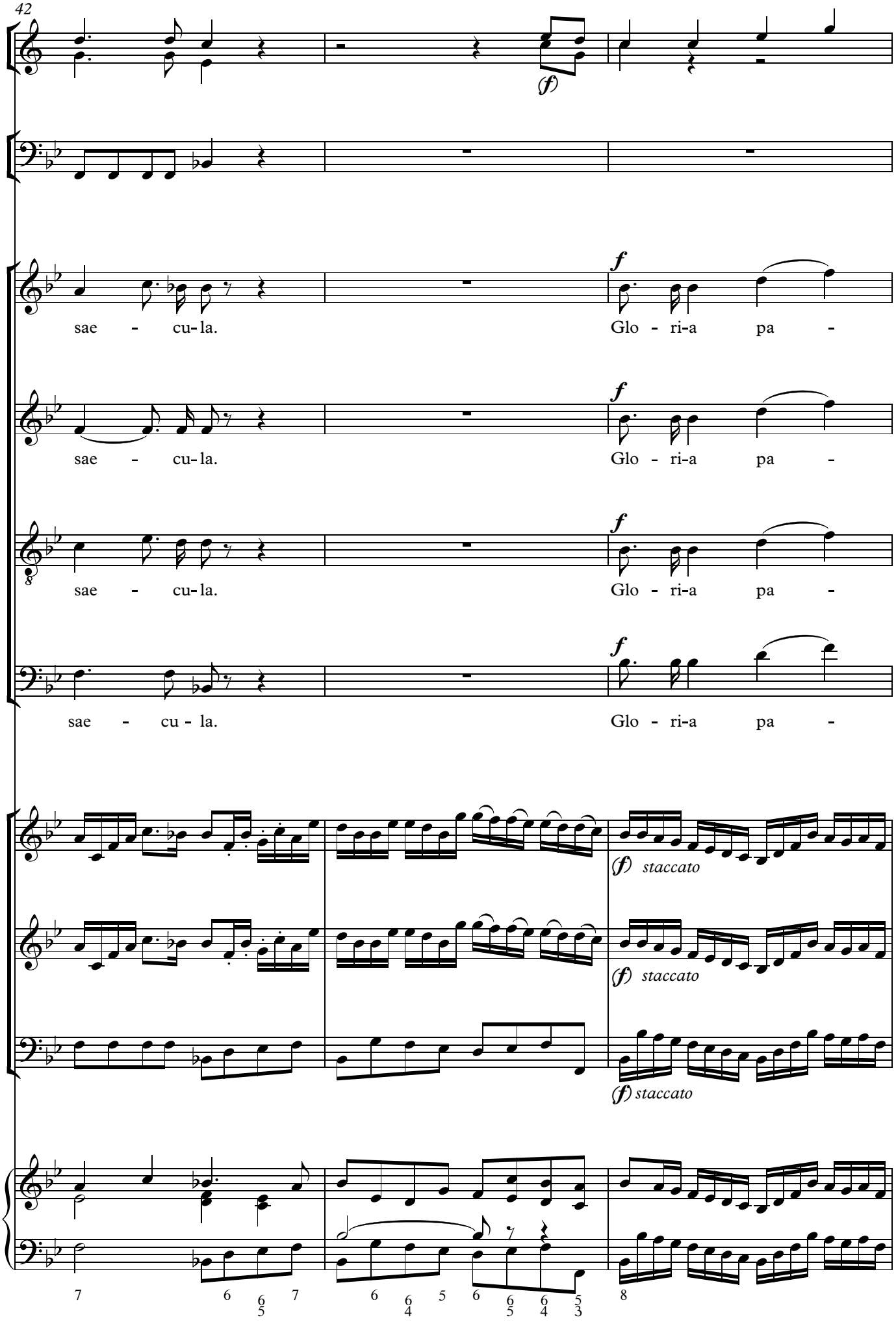

27
decresc.
cresc.
ten - tes de se - de et e - xal - ta - vit hu - mi -
decresc.
cresc.
ten - tes de se - de et e - xal - ta - vit hu - mi -
decresc.
cresc.
ten - tes de se - de et e - xal - ta - vit hu - mi -
decresc.
cresc.
ten - tes de se - de et e - xal - ta - vit hu - mi -
(cresc.)
(cresc.)
(cresc.)

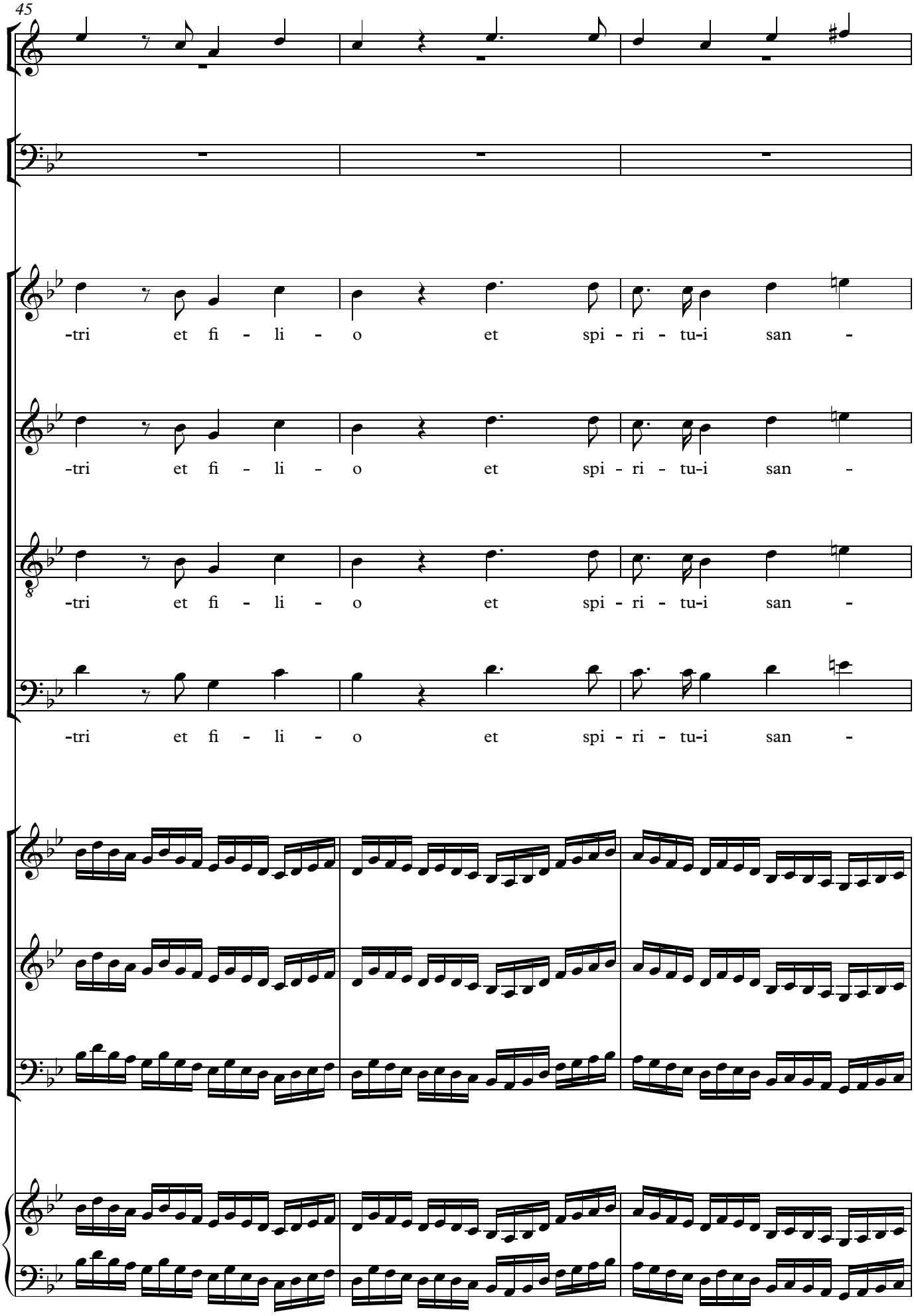

30
p
-les; e - su - ri - en - tes im - ple - vit bo - nis: et di - vi-tes di - mi - sit in -
p
-les; e - su - ri - en - tes im - ple - vit bo - nis: et di - vi-tes di - mi - sit in -
p
-les; e - su - ri - en - tes im - ple - vit bo - nis: et di - vi-tes di - mi - sit in -
p
les; e - su - ri - en - tes im - ple - vit bo - nis: et di - vi-tes di - mi - sit in -
p
8 6 5 5 8 7♮ 6
3 5♭ 3 3 3 4

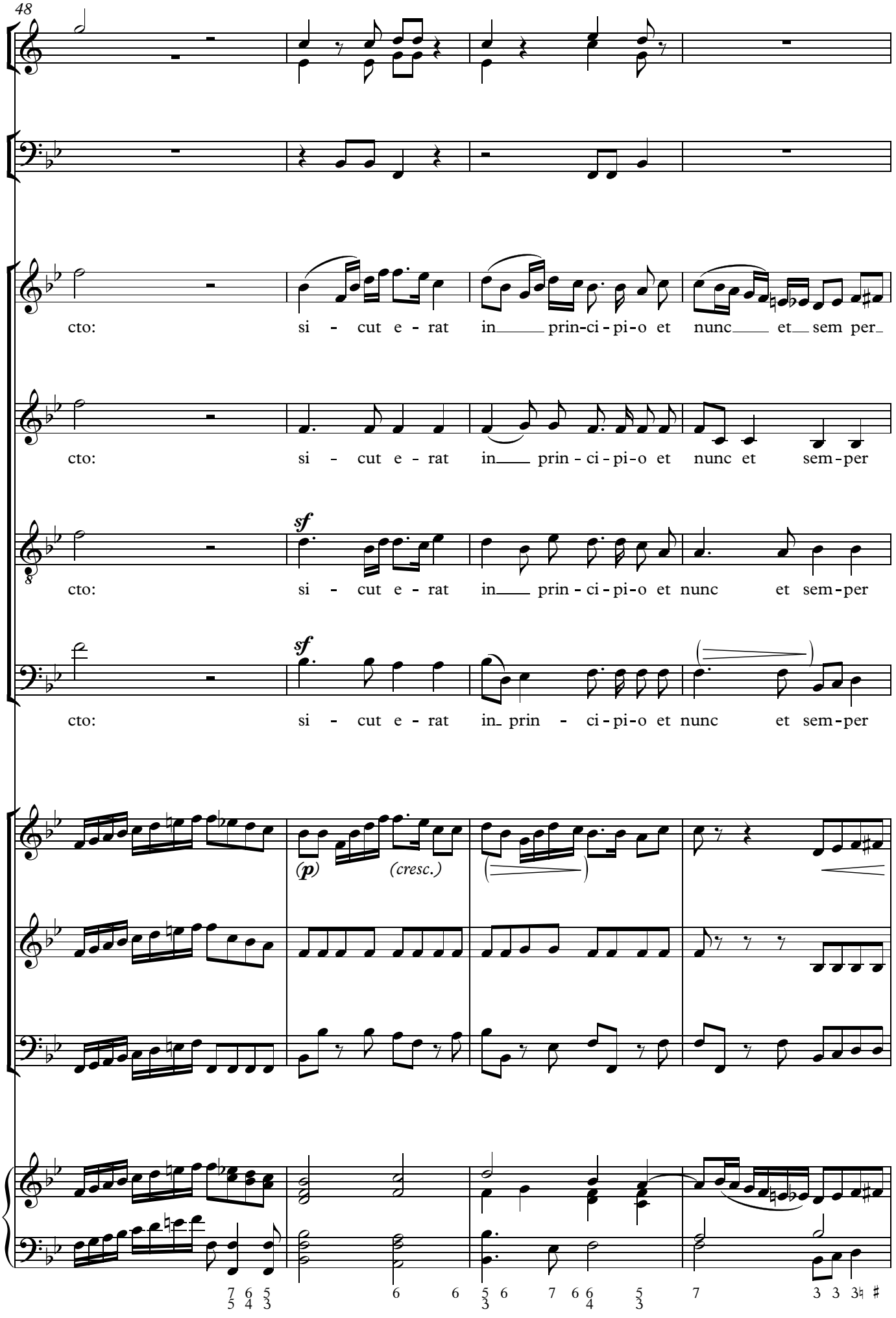

33
(p)
a - nes:
a - nes: su- sce - pit_ Is - ra-el pu - e - rum_ su - um
a - nes: su - sce - pit_ Is - ra-el pu - e-rum
a - nes: su- sce - pit Is - ra-el pu - e - rum_ su - um
p
f
p
(p)

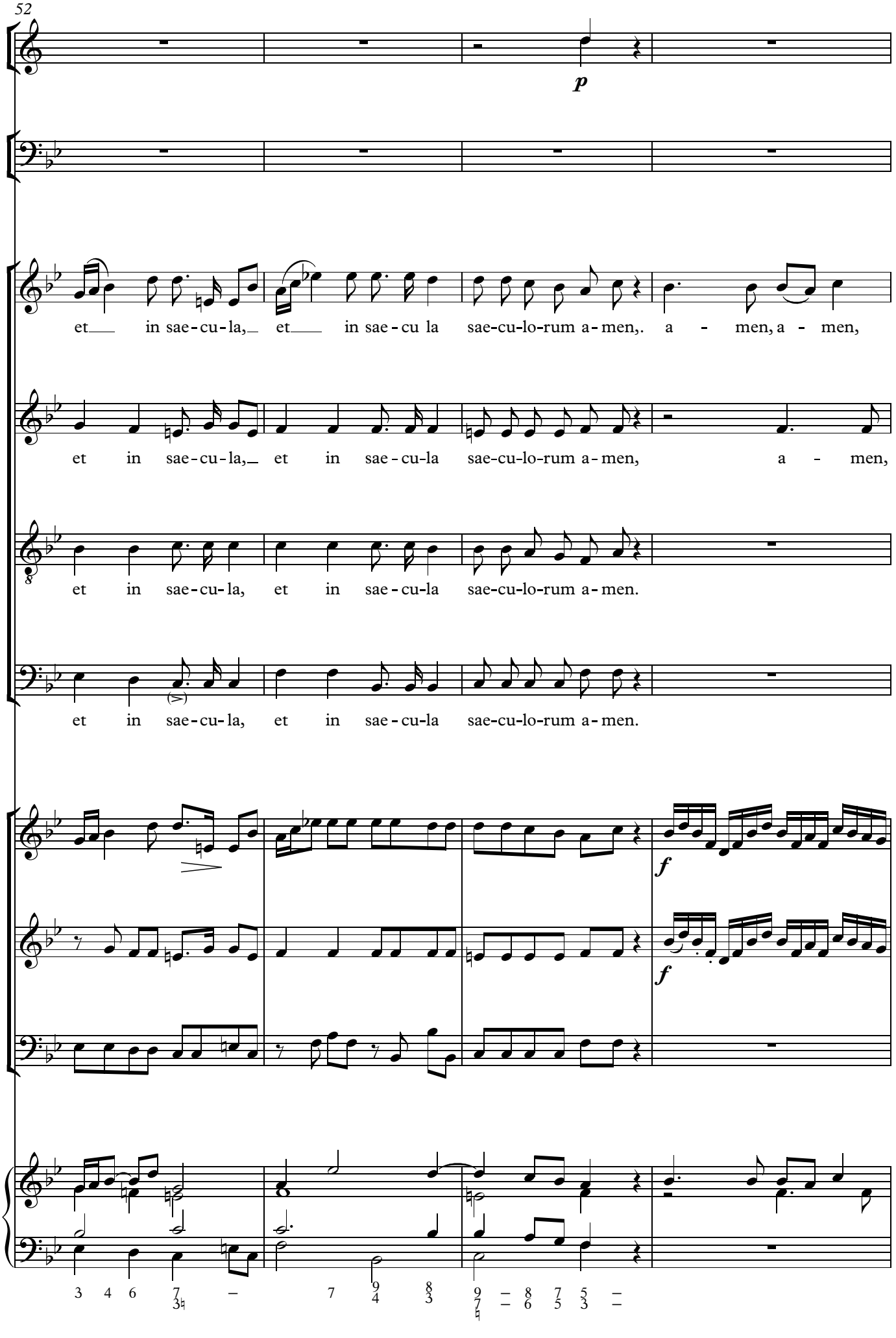

36
(sf)
Si - cut lo - cu - tus est, lo -
re - cor - da - tus mi-se-ri- cor di-ae su - ae.
(sf)
Si - cut lo - cu - tus est, lo -
sf
su-um re-cor-da - tus mi-se-ri- cor di-ae su - ae.
Si - cut lo - cu - tus est, lo -
(sf)
re - cor - da - tus mi-se-ri- cor di-ae su - ae.
Si - cut lo - cu - tus est, lo -
f
sf

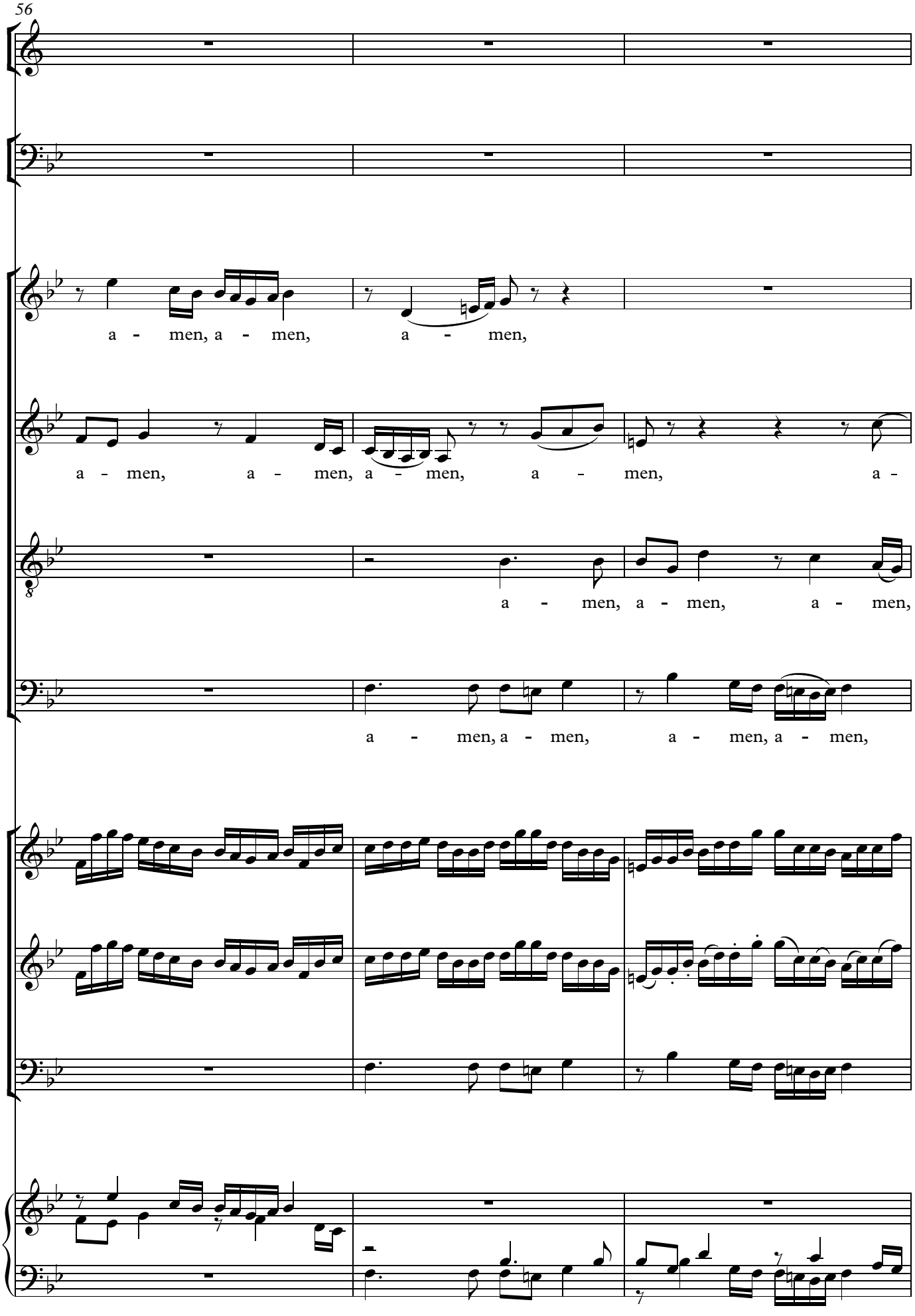

39
cu - tus est ad pa-tres no stros A - bra-ham et se - mi-ni_ e - jus_ in_
cu - tus est ad pa-tres no-stros A - bra-ham et se - mi-ni e - jus in
cu - tus est ad pa-tres no-stros A - bra-ham et se - mi-ni - e - jus_ in_
cu - tus est ad pa-tres no-stros A - bra-ham et se - mi-ni e - jus in

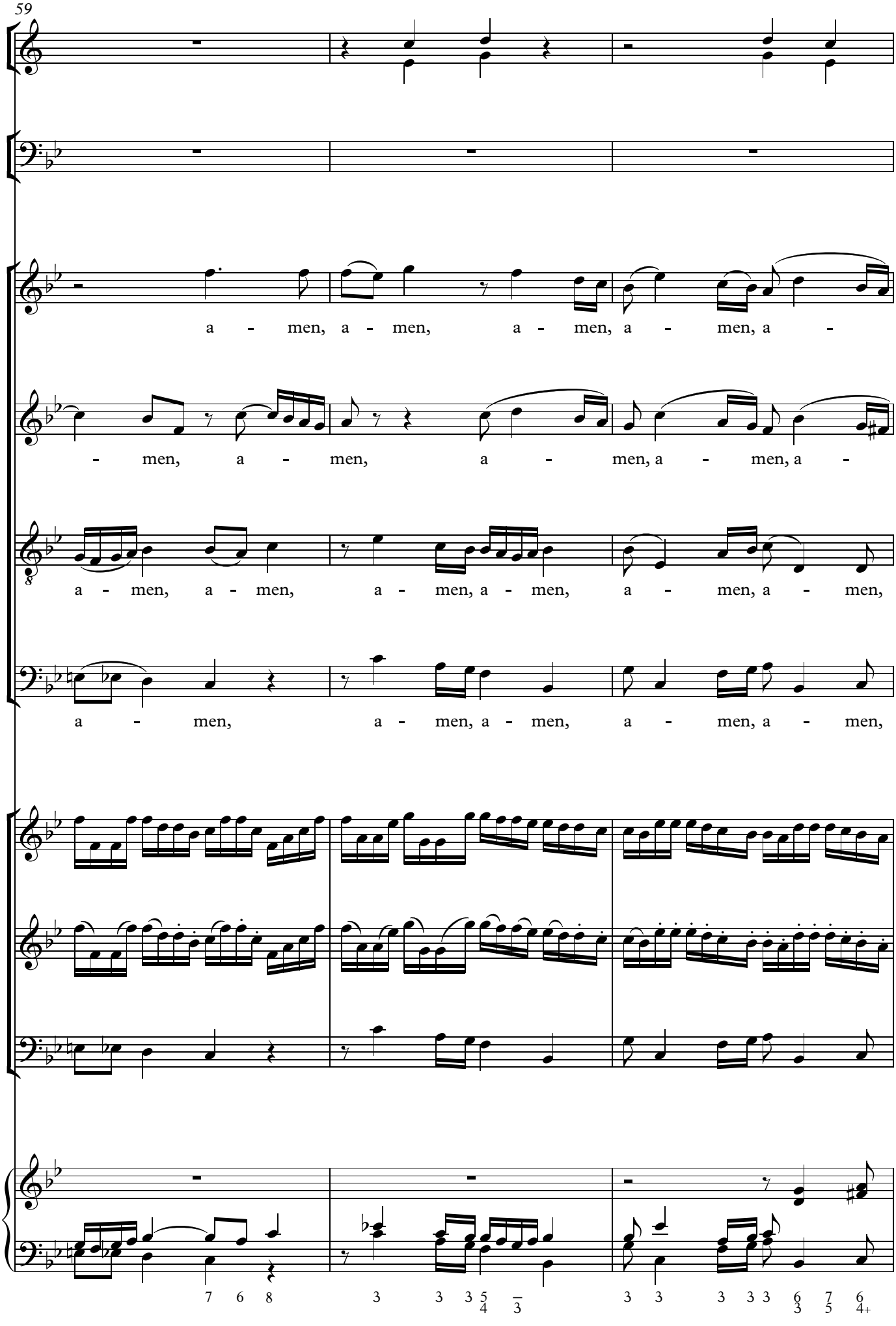

42
(f)
f
sae - cu-la.
Glo - ri-a pa -
sae - cu-la.
Glo - ri-a pa -
sae - cu-la.
Glo - ri-a pa -
sae - cu - la.
Glo - ri-a pa -
(f) staccato
(f) staccato
(f) staccato
7
6 6/5 7
6 6/4 5
6 6/5 6/4 5/3
8


45
-tri et fi - li - o et spi - ri - tu-i san -
-tri et fi - li - o et spi - ri - tu-i san -
-tri et fi - li - o et spi - ri - tu-i san -
-tri et fi - li - o et spi - ri - tu-i san -


48
cto: si - cut e - rat in prin-ci-pi-o et nunc et sem per
cto: si - cut e - rat in prin - ci-pi-o et nunc et sem-per
sf
cto: si - cut e - rat in prin - ci-pi-o et nunc et sem-per
sf
cto: si - cut e - rat in prin - ci-pi-o et nunc et sem-per
(p)
(cresc.)


52
p
et in sae-cu-la, et in sae-cu la sae-cu-lo-rum a-men,. a - men, a - men,
et in sae-cu-la, et in 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.
et in sae-cu-la, et in sae-cu-la sae-cu-lo-rum a-men.
f
f


56
a - men, a - men, a - men,
a - men, a - men, a - men, a - men, a -
a - men, a - men, a - men,
a - men, a - men, a - men, a - men,


59
a - men, a - men, a - men, a - men, a -
- men, a - men, a - men, a - men, a -
a - men, a - men, a - men, a - men, a - men, a - men,
a - men, a - men, a - men, a - men, a - men,
7 6 8 3 3 3 5/4 3/3 3 3 3 3 3 6/3 7/5 6/4+

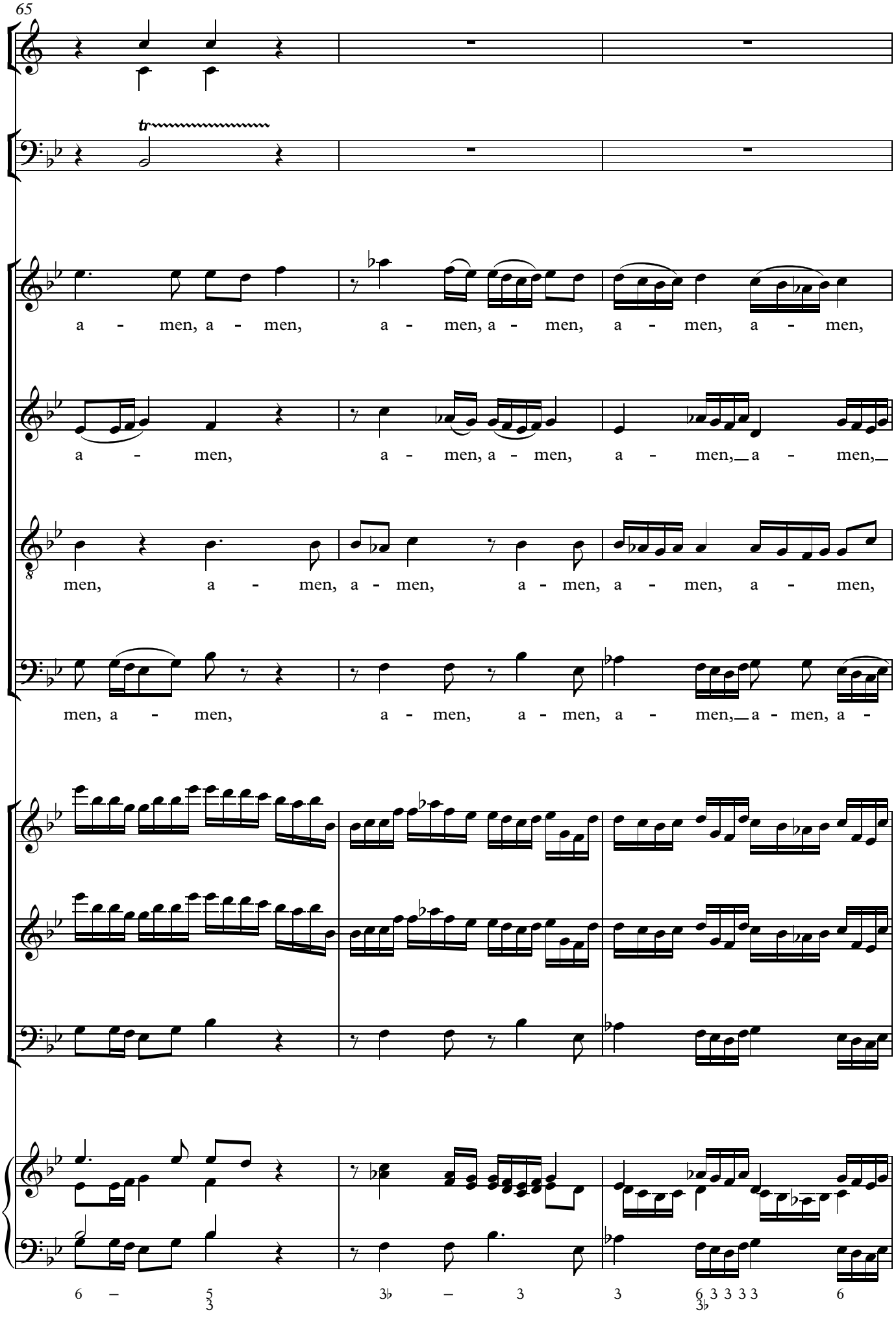
62

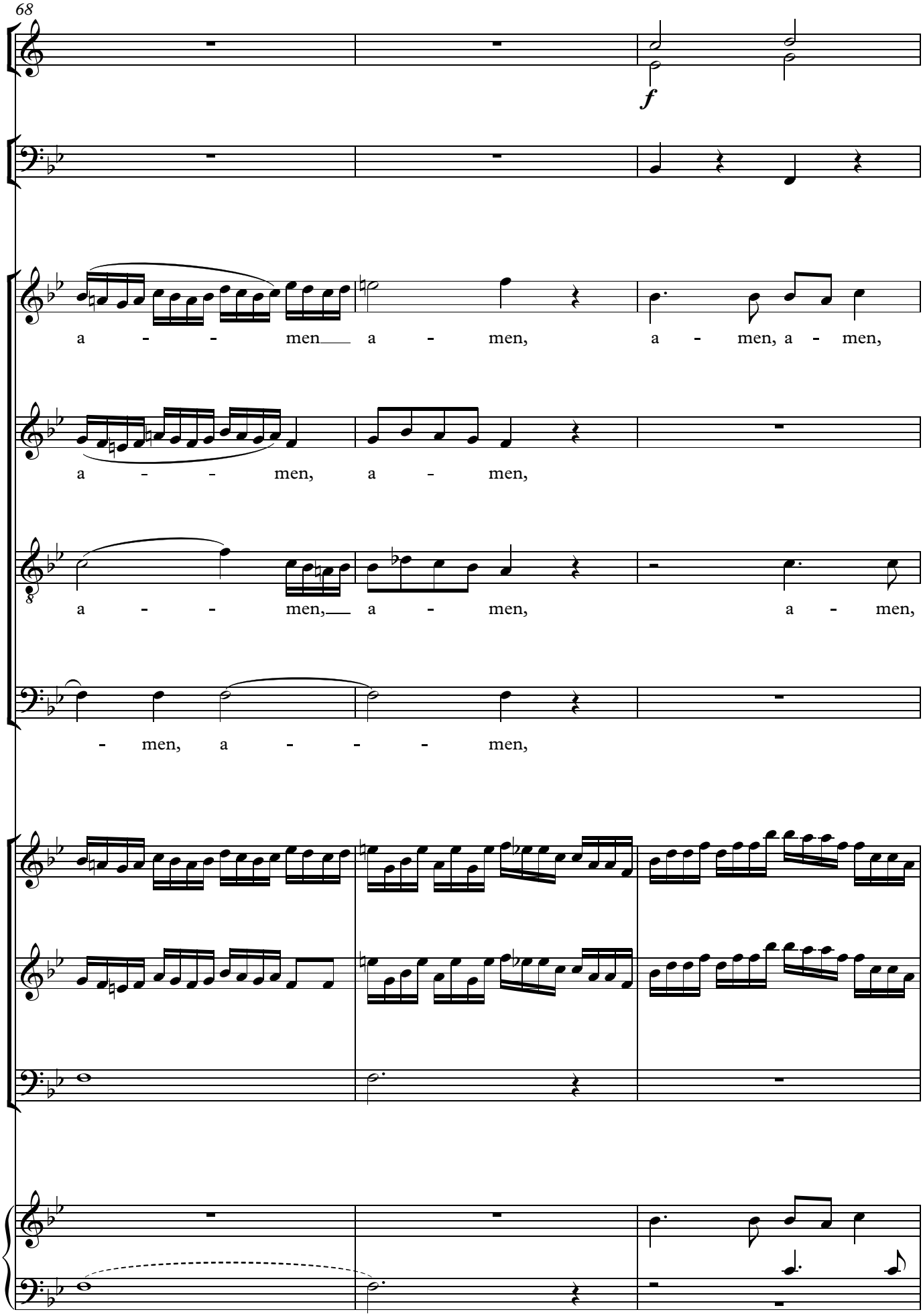
men, a - men, a - men,

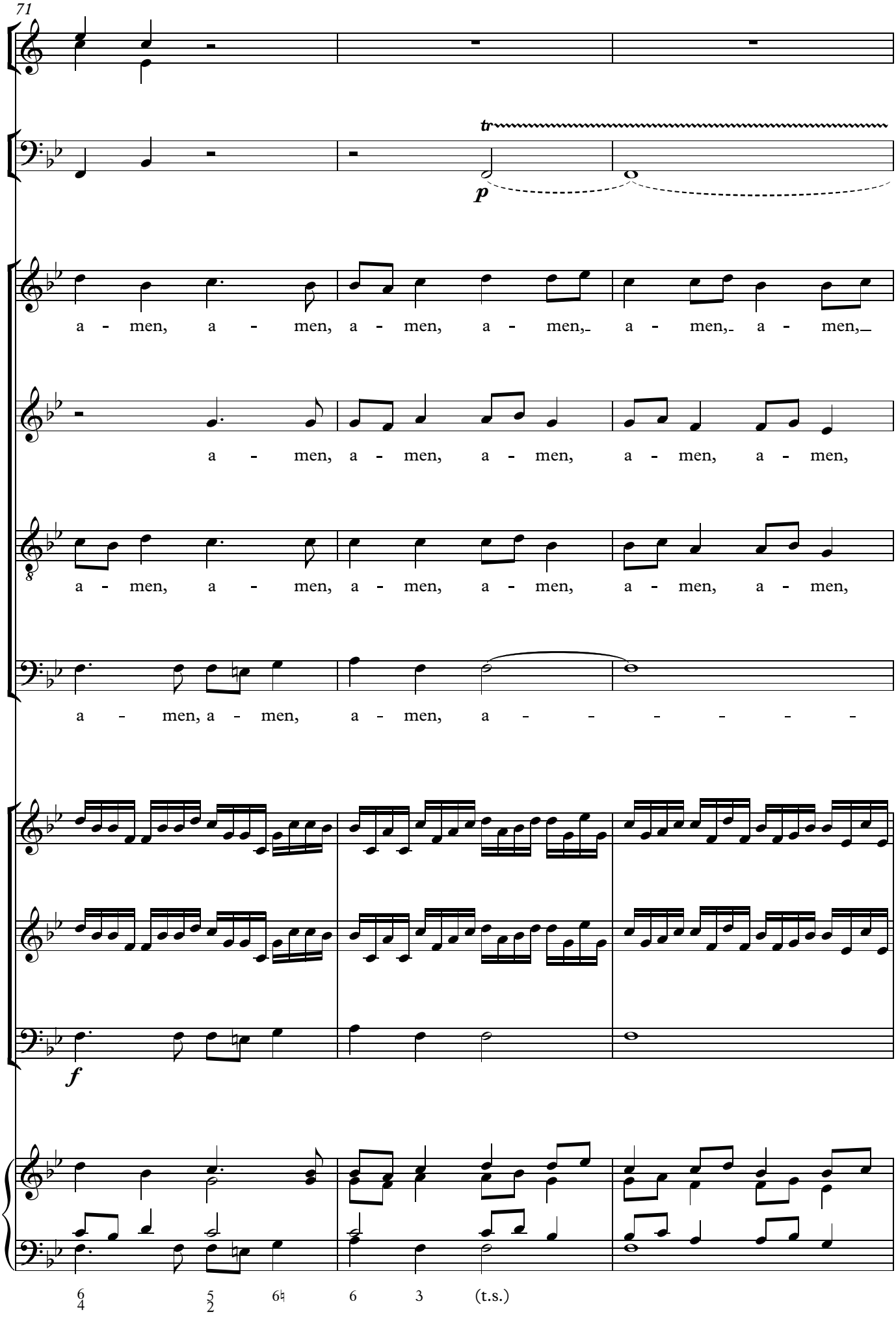
- men, a - men, a - men, a - men, a - men, a - men,

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

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


65
tr
a - men, a - men, a - men, a - men, a - men, a - men,
a - men, a - men, a - men, a - men, a - men, a - men,
men, a - men, a - men, a - men, a - men, a - men,
men, a - men, a - men, a - men, a - men, a - men, a -
6 5 3♭ 3 3 6 3 3 3 3 6


68
f
a - - - men a - men, a - men, a - men,
a - - - men, a - men,
a - - - men, a - men, a - men,
- men, a - - - men,


71
tr
p
a - men, a - men, a - men, a - men, a - men, a - men,
a - men, a - men, a - men, a - men, a - men,
a - men, a - men, a - men, a - men, a - men, a - men,
a - men, a - men, a - men, a - - - - - -
f
6/4 5/2 6♮ 6 3 (t.s.)

74

(tr)

p

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

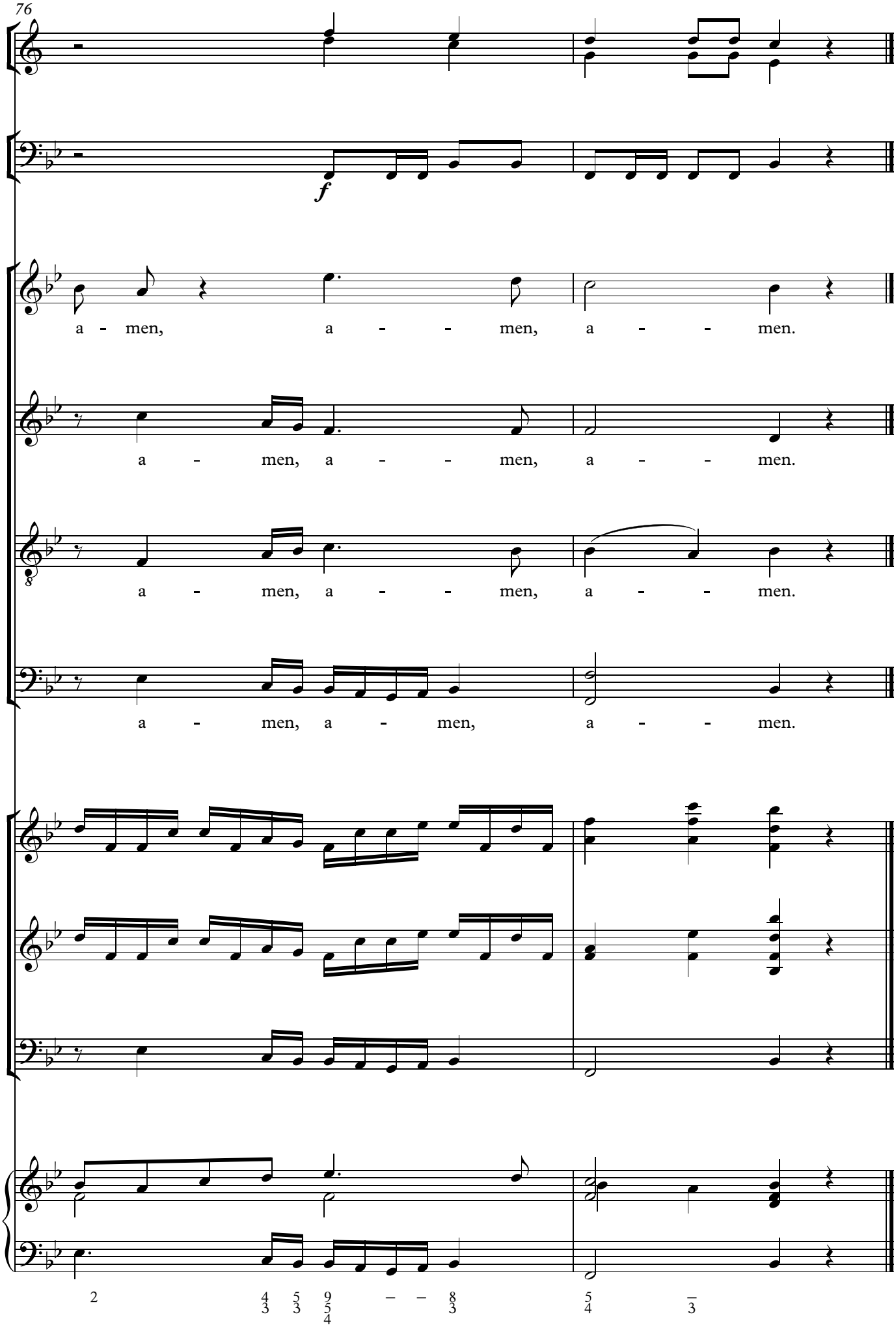
a - men, a - - men, a - men, a - men,

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

men, a - men, a - men,

f

5 4 4
3 2 3


76
f
a - men, a - - men, a - - men.
a - men, a - - men, a - - men.
a - men, a - - men, a - - men.
a - men, a - men, a - - men.

Editorial Report

Als Quellen wurden herangezogen die Online-Versionen der Partitur-Abschrift von August Göllerich (Österreichische Nationalbibliothek Signatur Nr. A-WnMus.Hs.33192; http://data.onb.ac.at/rec/AL00484316 oder http://www.bruckner-online.at/ID808) und die Partitur-Abschrift eines unbekannten Kopisten (Österreichische Nationalbibliothek Signatur Nr. A-WnMus.Hs.33229; http://data.onb.ac.at/rec/AL00484315 oder http://www.bruckner-online.at/ID809) sowie die Stimmen aus Bruckners eigener Handschrift (Bruckner-Archiv des Stift St. Florian, Signatur Nr. A-SF20-36). Beim Vergleich ergaben sich einige Abweichungen der verschiedenen Quellen, die im Folgenden aufgelistet werden:

Takt	**Stimme**	**Anmerkung**
7	Trp 2	Dynamik ergänzt gemäß Trp 1
15	Vl. I/Vl. II	Artikulationen widersprechen sich in den Stimmen. Vl. I spielt auf Zählzeit 1-2 staccato, Vl II Ligaturen zwischen den 16teln.
16	Vl. I	Artikulation ergänzt gemäß Vl II
20	Alt-Solo	Letzte Note des Takts geändert in B♭. In beiden Partituren und in Stimme B♭, jedoch wegen des Zeilenumbruchs innerhalb des Taktes wird angenommen, dass das Auflösungszeichen nicht mehr wirksam ist.
27	Tenor	Letzte Note in beiden Partituren A, in Stimme als A♭
27	Orgel	Letzte Note in beiden Partituren F-Dur, muss f-moll sein
28	Vl. II	Vorletzte Note geändert in A gemäß Sopran
29	Vl. II	Staccato ergänzt gemäß Vl. I
34	Vl. II; Org, Alt	Zu e aufgelöst
37	Org, Vlc	Zu e aufgelöst
42	Vl. I/Vl. II	Rhythmus auf 3 an Vl. II angeglichen. Staccato in Vl II ergänzt
49	Vl. I	Dynamik nur in Vl. I Stimme
51	Bass	Diminuendo Gabel fehlt in allen anderen Stimmen
52	Bass	Akzent fehlt in allen anderen Stimmen
60	Bass	Der Vlc-Stimme angeglichen
77	Vl. II	Zählzeit 2 in beiden Partituren falsch; nach Stimme F^7 Akkord

Editorial Report

For this edition the following sources were used: full score copy from August Göllerich stored at the Austrian National Library under signatory No. A-WnMus.Hs.33192; http://data.onb.ac.at/rec/AL00484316 or http://www.bruckner-online.at/ID808) and the full score copy of an unknown copyist (Austria National Library Signatory No. A-WnMus.Hs.33229; http://data.onb.ac.at/rec/AL00484315 or http://www.bruckner-online.at/ID809) as well as parts of Bruckner's own manuscript (Bruckner-Archive of St. Florian Abbey Signatory No. A-SF20-36). In comparison of this sources there are different discrepancies listed below:

Bar	Part	Remarks
7	Trp 2	Dynamic supplemented corresponding Trp 1
15	Vl. I/Vl. II	Articulation contradiction in parts. Vl. I plays staccato, Vl II has slurs
16	Vl. I	Articulation supplemented corresponding Vl. II
20	Alt-Solo	Last note changed to B♭. In both full scores and in parts B♭, however it is assumed that the line break during the bar the accidental isn't effective.
27	Tenor	Last note in both full scores is A, in part A♭
27	Orgel	Last note in both full scores F major. Has to be F minor
28	Vl. II	Second to last note changed to A corresponding Sopran
29	Vl. II	Staccato supplemented corresponding to Vl. I
34	Vl. II; Org, Alt	Natural E
37	Org, Vlc	Natural E
42	Vl. I/Vl. II	Rhythm corresponding to part of Vl. II. Staccato supplemented in Vl. II
49	Vl. I	Dynamic in part of Vl. I only
51	Bass	Diminuendo hairpin in Bass part only
52	Bass	Accent in Bass part only
60	Bass	Notes corresponding to Vlc-part
77	Vl. II	Beat 2 in both full scores wrong. In part F^7 chord

Alexander Reuter, Juni 2016