

Gewidmet P.T. S[ei]ne[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

Trompete I/II  
in B $\flat$

Pauken in B $\flat$ , F

Sopran  
*solo*  
Mag - ni - fi - cat a - ni - ma me - a Do - mi - num et ex ul - ta - vit spi - ri - tus

Alt

Tenor

Bass

Violine I  
*p*

Violine II  
*p*

Violoncello e  
Kontrabass  
*p*

Orgel

3 6 6 3 3 6/4 5/3 7 - 3 3 3 3#

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me-us in De-o, in De-o sa-lu-ta-ri— me-o; qui-a res-pe-xit hu-mi-li-

qui-a res-pe-xit hu-mi-li-

qui-a res-pe-xit hu-mi-li-

qui-a res-pe-xit hu-mi-li-

3 4 5 6 7                      7 -                      6 6 5

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*

8 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 -

7 6 5 3 3 6 4 2 2 6 7 4 6 6 3 4 3

- 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.

= 4 6 6 6 6 6 5 3# # 4+ 6 3 6 5 9 5 6 5

13

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a half note, and then a quarter note. The piano accompaniment consists of a simple harmonic accompaniment.

Second system of musical notation with lyrics: *f* qui - a fe - cit mi - hi mag - na, qui po - tens est et san ctum no men e - *sf*

Third system of musical notation with lyrics: *f* qui - a fe - cit mi - hi mag - na, qui po - tens est et san ctum no men e -

Fourth system of musical notation with lyrics: *f* qui - a fe - cit mi - hi mag - na, qui po - tens est et san ctum no men e -

Fifth system of musical notation with lyrics: *f* qui - a fe - cit mi - hi mag - na, qui po - tens est et san ctum no men e -

Sixth system of musical notation, featuring piano accompaniment with intricate rhythmic patterns in both the treble and bass staves.

Seventh system of musical notation, featuring piano accompaniment with intricate rhythmic patterns in both the treble and bass staves.

b - 6 - 3 4 5 3 3 3 - 6 6 - 5

jus.

jus.

*solo*

Et mi - se - ri - cor - di - a e - jus a pro - ge - ni - e

jus.

jus.

*p*

*(p)*

*(p)*

6 6<sup>b</sup> 6 4 2 6 6 6 6 6<sup>b</sup> 6 5 3<sup>♯</sup> 6 6 3 3 6 5 9 8 = 6

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-

6<sup>b</sup><sub>4</sub> 6 3 6 6 6 5 b 6 6 6 5 6 4 4 4 4 - 5 3<sup>b</sup> 3 - 6<sup>b</sup> 6 3 3 3 6 6 5 3

Musical notation for the first system, including a treble clef staff with a forte (*f*) dynamic marking.

Musical notation for the second system, including a treble clef staff with lyrics "de - po - su-it po -" and dynamics *f tutti*.

Musical notation for the third system, including a treble clef staff with lyrics "de - po - su-it po -" and dynamics *f tutti*.

Musical notation for the fourth system, including a treble clef staff with lyrics "de - po - su-it po -" and dynamics *f tutti*.

Musical notation for the fifth system, including a bass clef staff with lyrics "sper - sit su-per - bos men - te cor-dis su - i; de - po - su-it po -" and dynamics *f tutti*.

Musical notation for the sixth system, including two treble clef staves and a bass clef staff, with forte (*f*) dynamics.

Musical notation for the seventh system, including a grand staff (treble and bass clefs) for piano accompaniment.



*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.)*

*(b)*

♯ 6 - 3<sup>♯</sup> 3<sup>b</sup>      ♯      4<sup>♯</sup> 6 8 6<sup>♯</sup> 3      5<sup>♯</sup> = 6 8 3<sup>b</sup> - 6 7<sup>b</sup>

*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*

3

6

5

5

8

7 $\frac{1}{4}$

6

4

33

Musical notation for the first system, including a treble clef staff with a piano (*p*) dynamic marking and a bass clef staff.

Musical notation for the second system, featuring a vocal line with the lyrics "a - nes:".

Musical notation for the third system, featuring a vocal line with the lyrics "a - nes: su - sce - pit\_ Is - ra - el pu - e - rum\_ su - um".

Musical notation for the fourth system, featuring a vocal line with the lyrics "a - nes: su - sce - pit\_ Is - ra - el pu - e - rum".

Musical notation for the fifth system, featuring a vocal line with dynamic markings *p* and *f* and the lyrics "a - nes: su - sce - pit Is - ra - el pu - e - rum\_ su - um".

Musical notation for the sixth system, including piano accompaniment for the right and left hands with dynamic markings *p* and (*p*).

Musical notation for the seventh system, including piano accompaniment for the right and left hands with figured bass notation below the bass staff.

(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 -

su - um re - cor - da - tus mi - se - ri - cor di - ae su - ae. (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 -

f

sf

f

7/3    6    4<sup>♯</sup>/2    6/3 = 6/4 4<sup>♯</sup>/3 6<sup>♯</sup>/3 6/3    7<sup>b</sup>    4    6/4    5/3    6

6 3 3 3 6 5 - - - 4 6 3 6 3 6 3

sae - cu-la. *f* Glo - ri-a pa -

sae - cu-la. *f* Glo - ri-a pa -

sae - cu-la. *f* Glo - ri-a pa -

sae - cu - la. *f* Glo - ri-a pa -

*f* staccato

*f* staccato

*f* staccato

7 6 6 7 6 6 5 6 6 6 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 -

Musical notation for the first system, including treble and bass staves.

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

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

(p) (cresc.)

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



*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*

3 4 6 7 3<sup>b</sup> - 7 9 4 8 9 7 5 3 -

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

Musical staff 1: Treble clef, two measures of rests followed by two measures of chords.

Musical staff 2: Bass clef, two measures of rests followed by two measures of chords.

Musical staff 3: Treble clef, vocal line with lyrics "a - men, a - men, a - men, a - men, a -"

Musical staff 4: Treble clef, vocal line with lyrics "- men, a - men, a - men, a - men, a -"

Musical staff 5: Treble clef, vocal line with lyrics "a - men, a - men, a - men, a - men, a - men, a - men,"

Musical staff 6: Bass clef, vocal line with lyrics "a - men, a - men, a - men, a - men,"

Musical staff 7: Treble clef, piano accompaniment with sixteenth-note patterns.

Musical staff 8: Treble clef, piano accompaniment with sixteenth-note patterns.

Musical staff 9: Bass clef, piano accompaniment with sixteenth-note patterns.

Musical staff 10: Grand staff (treble and bass clefs) with piano accompaniment and figured bass notation below.

Figured bass notation: 7 6 8 3 3 3 5/4 3 3 3 3 3 6/3 7/5 6/4

men, a - men, a - men,

- 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 -

6 4 3# 5 - 8 4 3 6 6 5 3 6 4

65

tr

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,

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

6 - 5 3b - 3 3 6 3 3 3 3 6

*f*

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

a - - men, a - men,

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

- men, a - - - men,

71

Musical staff 1: Treble clef, two measures of chords.

Musical staff 2: Bass clef, two measures of notes with a trill (*tr*) and a dynamic marking *p*.

Musical staff 3: Treble clef, vocal line with lyrics "a - men, a - men, a - men, a - men, a - men, a - men,"

Musical staff 4: Treble clef, vocal line with lyrics "a - men, a - men, a - men, a - men, a - men,"

Musical staff 5: Treble clef, vocal line with lyrics "a - men, a - men, a - men, a - men, a - men, a - men,"

Musical staff 6: Bass clef, vocal line with lyrics "a - men, a - men, a - men, a - - - - -"

Musical staff 7: Treble clef, piano accompaniment with a fast sixteenth-note pattern.

Musical staff 8: Treble clef, piano accompaniment with a fast sixteenth-note pattern.

Musical staff 9: Bass clef, piano accompaniment with a dynamic marking *f*.

Musical staff 10: Grand staff (treble and bass clefs), piano accompaniment.

6/4 5/2 6/4 6 3 (t.s.)





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

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

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

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

2

4 5 9  
3 3 4

- - 3

5

3

## 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 unbekanntes 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	VI. I/VI. II	Artikulationen widersprechen sich in den Stimmen. VI. I spielt auf Zählzeit 1-2 staccato, VI II Ligaturen zwischen den 16teln.
16	VI. I	Artikulation ergänzt gemäß VI II
20	Alt-Solo	Letzte Note des Takts geändert in B $\flat$ . In beiden Partituren und in Stimme B $\flat$ , 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 $\flat$
27	Orgel	Letzte Note in beiden Partituren F-Dur, muss f-moll sein
28	VI. II	Vorletzte Note geändert in A gemäß Sopran
29	VI. II	Staccato ergänzt gemäß VI. I
34	VI. II; Org, Alt	Zu e aufgelöst
37	Org, Vlc	Zu e aufgelöst
42	VI. I/VI. II	Rhythmus auf 3 an VI. II angeglichen. Staccato in VI II ergänzt
49	VI. I	Dynamik nur in VI. 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	VI. II	Zählzeit 2 in beiden Partituren falsch; nach Stimme F <sup>7</sup> 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	VI. I/VI. II	Articulation contradiction in parts. VI. I plays staccato, VI II has slurs
16	VI. I	Articulation supplemented corresponding VI. II
20	Alt-Solo	Last note changed to B $\flat$ . In both full scores and in parts B $\flat$ , 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 $\flat$
27	Orgel	Last note in both full scores F major. Has to be F minor
28	VI. II	Second to last note changed to A corresponding Sopran
29	VI. II	Staccato supplemented corresponding to VI. I
34	VI. II; Org, Alt	Natural E
37	Org, Vlc	Natural E
42	VI. I/VI. II	Rhythm corresponding to part of VI. II. Staccato supplemented in VI. II
49	VI. I	Dynamic in part of VI. 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	VI. II	Beat 2 in both full scores wrong. In part F $^7$ chord

Alexander Reuter, Juni 2016