

Magnificat Antiphon • 19th Sunday after Pentecost

And the king went in to see the guests; and he saw there a man who had not on a wedding garment. And he saith to him: Friend, how camest thou in hither, not having on a wedding garment?

Ad Magnif.  
Ant. III. a

In - trá - vit au - tem rex, \* ut vi - dé - ret discum - bén - tes,  
et vi - dit i - bi hó - mi - nem non ve - stí - tum ve - ste nupti - á - li,  
et a - it il - li: A - mí - ce, quó - mo - do huc in - trá - sti,  
non ha - bens ve - stem nup - ti - á - lem? E u o u a e.

III a

Antiphon zum Magnificat

Intrá-vit au-tem rex, \* ut vi-dé-ret dis-cum-béntes,  
et vi-dit i-bi hó-minem non ve-stí-tum ve-ste nupti - á-li,  
et a-it il-li: A-mí-ce, quómo-do huc in-trá-sti, non  
ha-bens ve-stem nupti - á-lem? <sup>1)</sup>

1. Ma - gni - fi - cat

Musical notation for the first system, left staff. It consists of a treble and bass clef with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, starting with a quarter rest followed by a quarter note G4, a half note A4, and a whole note B4.

á - ni - ma mé - **a** Dó - mi - num..

Musical notation for the first system, right staff. It consists of a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, starting with a quarter note G4, a half note A4, and a whole note B4.

2. Et ex - sul - tá - vit **spí**-ri - tus mé - us: in Dé - o, sa - lu - tá - **ri** mé - o.---

Musical notation for the second system, left staff. It consists of a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, starting with a quarter note G4, a half note A4, and a whole note B4.

3. Quí - a --- re - spé - xit hu - mi - li - tá - tem an - **cíl** - læ sú - æ:

Musical notation for the third system, left staff. It consists of a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, starting with a quarter note G4, a half note A4, and a whole note B4.

éc - ce é - nim ex hoc be - á - tam me dí - cent ó - mnes ge - ne - ra - **ti** - ó - nes..

Musical notation for the fourth system, left staff. It consists of a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, starting with a quarter note G4, a half note A4, and a whole note B4.

4. Quí - a --- fé - cit mí - hi **má**-gna, qui pó - tens --- est:

Musical notation for the fifth system, left staff. It consists of a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, starting with a quarter note G4, a half note A4, and a whole note B4.

et sán - ctum nó - **men** é - jus.---

Musical notation for the sixth system, left staff. It consists of a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, starting with a quarter note G4, a half note A4, and a whole note B4.

5. Et mi - se - ri - cór - di - a é - jus, a pro - gé - ni - e **in** pro - gé - ni - es:

Musical notation for the seventh system, left staff. It consists of a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, starting with a quarter note G4, a half note A4, and a whole note B4.

ti - mén - ti - **bus** é - um.---

Musical notation for the eighth system, left staff. It consists of a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, starting with a quarter note G4, a half note A4, and a whole note B4.

6. Fé - cit — pot - én - ti - am in **brá**-chi - o sú - o:

di - spér - sit su - pér - bos mén - te cór - **dis** sú - i. —

7. De - pó - su - it po - **tén**-tes de sé - de: et ex - al - tá - **vit** hú - mi - les. —

8. E - su - ri - én - tes im - **plé**-vit bó - nis: et dí - vi - tes dí - mí - sit **in** - á - nes. —

9. Sus - cé - pit Ís - ra - ěl **pú**-e - rum sú - um: re - cor - dá - tus mi - se - ri - cór - di - **æ** sú - æ. —

10. Sic - ut — lo - cú - tus est ad **pá**-tres nó - stros: Á - bra - ham, et sé - mi - ni é - jus **in** saé - cu - la. —

## IMPROVISATION on the ORGAN

11. Gló - ri - a **Pá**-tri, et Fí - li - o, et Spi - rí - tu - **i** Sán - cto. —

12. Sic - ut — é - rat in prin - cí - pi - o, et **nunc**, et sém - per, et in saé - cu - la sæ - cu - ló - **rum**. Á - men.