

Aldert Winkelman

## Musica Sacra

Opus 11

Aldert Winkelman

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Opus 11

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1. Missa Simplex                      driestemmig gemengd koor a cappella
  
2. Laudate Dominum                driestemmig gemengd koor en orgel
  
3. Ave Maria                         a. sopraan of tenor en orgel  
    b. mezzosopraan en orgel  
    c. alt of bas en orgel
  
4. Magnificat                        a. driestemmig gemengd koor en orgel  
    b. driestemmig gemengd koor, 2 trompetten, trombone en orgel  
    Koor                                      Trompet 2  
    Trompet 1                                Trombone

# 1. Missa Simplex

driestemmig gemengd koor a cappella

## Kyrie

Aldert Winkelman

**Largo**

Sopraan *p* Ky - ri - e e - lei - son.

Alt *p* Ky - ri - e e - lei - son.

Tenor/Bas Ky - ri - e e - lei - son.

5

Chri - ste e - lei - son.

Chri - ste e - lei - son.

Chri - ste e - lei - son.

9

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

## Gloria

**Allegretto**

S. *f* bo - nae vo - lun ta -

A. *f* Et in ter - ra pax ho - mi - ni - bus

T./B. Glo - ri - a in ex - cel - sis De - o

6



tis. Lau - da-mus te. Glo-ri-fi - ca - mus

Lau - da-mus te. Ad-o - ra-mus te.

Lau - da-mus te. Be-ne - di - ci-mus te. Glo-ri-fi-ca -

11

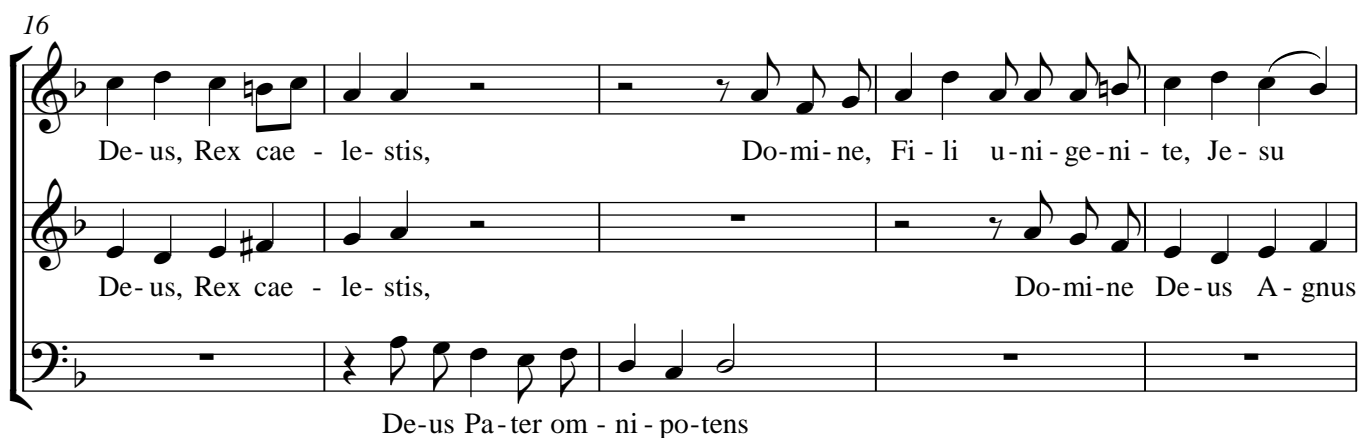


te. Gra-ti-as a - gi-mus ti - bi. glo-ri-am tu - am. Do-mi-ne

Gra-ti-as a - gi-mus ti - bi. Prop-ter ma - gnam Do-mi-ne

- mus te.

16



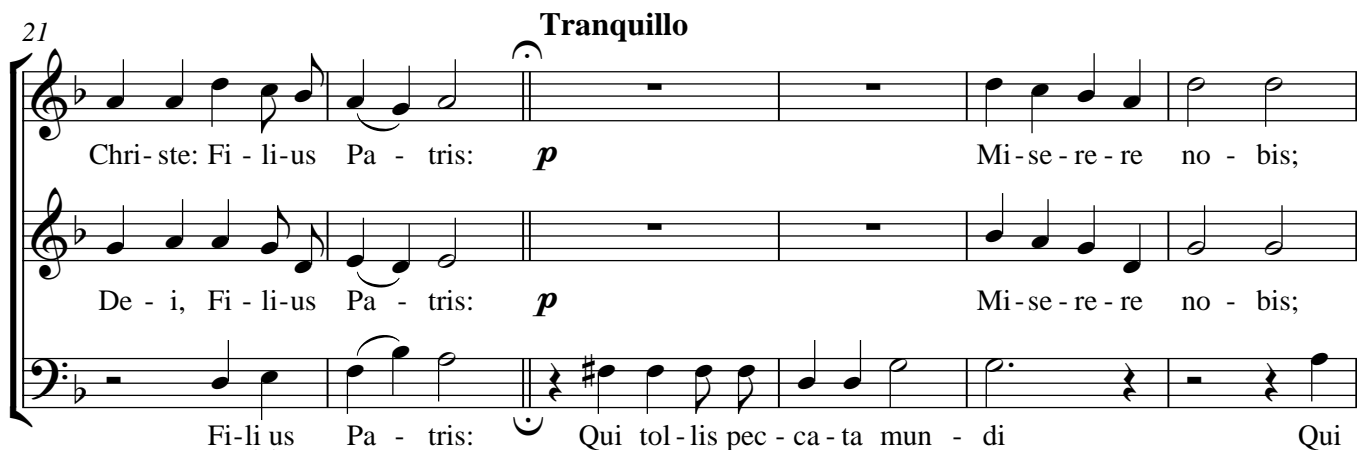
De-us, Rex cae - le - stis, Do-mi-ne, Fi - li u-ni - ge-ni - te, Je - su

De-us, Rex cae - le - stis, Do-mi-ne De-us A - gnus

De-us Pa-ter om - ni - po-tens

21

**Tranquillo**



Chri - ste: Fi - li-us Pa - tris: *p* Mi-se - re - re no - bis;

De - i, Fi - li-us Pa - tris: *p* Mi-se - re - re no - bis;

Fi-li-us Pa - tris: Qui tol - lis pec - ca - ta mun - di Qui

27

su - sci - pe de - pre - ca - ti - o - nem no - stram;

su - sci - pe de - pre - ca - ti - o - nem no - stram; Qui se - des ad

tol - lis pec - ca - ta mun - di,

33

*ritenuto* **Allegro**

no - bis; *f* Quo - ni - am tu - so - lus san - ctus.

dex - te - ram Pa - tris, mi - se - re - re

*f* Tu so - lus

39

Tu so - lus al - tis - si - mus, Je - su Chri - ste. Cum

al - tis - si - mus, Je - su Chri - ste. Cum

Do - mi - nus.

44

**Larghetto**

San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. *ff* A - men, A - men, A - men.

San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. *ff* A - men, A - men, A - men.

A - men, A - men, A - men.

# Sanctus

## Maestoso

S. *f* San - ctus, Do - mi - nus De - us Sa - ba - oth.

A. *f* San - ctus, Do - mi - nus De - us Sa - ba - oth.

T./B. San - ctus,

6

glo - ri - a tu - a. Ho - san -

Ple - ni sunt cae - li et ter - - ra. Ho - san -

Ho -

11

na in ex - cel - sis.

na in ex - cel - sis.

*p* san - na in ex - cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne

16

*f* Ho - san - - na in ex - cel - sis.

*f* Ho - san - na in ex - cel - sis.

Do - mi - ni. *f* Ho - san - na in ex - cel - sis.

## Agnus Dei

**Largo**

S. *p* mi - se - re - re no -

A. *p* qui tol - lis pec - ca - ta mun - di: mi - se - re - re no -

T./B. A - gnus De - i,

5

bis,

bis, A - gnus De - i,

qui tol - lis pec - ca - ta mun - di:

9

mi - se - re - re no - bis. *pp* A - gnus De -

mi - se - re - re no - bis. *pp* A - gnus De -

12

- i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem.

i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem.

# 2. Laudate Dominum

driestemmig gemengd koor en orgel

Aldert Winkelman

Moderato

Sopraan  
Alt

*f* Lau - da - te Do - mi - num om - nes gen - tes:

Tenor/Bas

Orgel

5

Lau - da - te e - um om - nes po - pu - li.

9

Quo - ni - am con - fir - ma - ta est su - per



14

nos mi - se - ri - cor - di - a e - jus: et ve - ri - tas

et -

Ped.

18

Do - mi - ni ma - net in ae - ter - num.

ve - ri - tas Do - mi - ni ma - net in ae - ter - num.

*ff*

23

*ff* Glo - ri - a Pa - tri, et Fi - li - o,

28

et Spi-ri-tu-i San-cto. Si-cut e-rat in prin-

Si-cut e-rat in prin-ci-

33

Si-cut e-rat in prin-ci-pi-o, et-nunc, et

ci-pi-o, et-nunc, et

pi-o,

38

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

A-men

Ped.

# 3a. Ave Maria

sopraan of tenor en orgel

Aldert Winkelman

**Andante**

*p* A - ve Ma -

Ped.

The first system of the musical score for 'Ave Maria'. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*pp*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. A 'Ped.' (pedal) marking is placed below the first measure of the piano part.

6  
ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,

The second system of the musical score. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with the same rhythmic pattern, featuring a key signature change to one sharp (F#) in the second measure.

11  
be - ne - dic - ta tu in mu - li - e - ru - bus, et be - ne - dic - tus

The third system of the musical score. The vocal line continues with a half note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with the same rhythmic pattern, featuring a key signature change to two sharps (F#, C#) in the second measure.

16  
 fruc - tus ven - tris tu - i, Je - - sus.

The fourth system of the musical score. The vocal line continues with a half note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with the same rhythmic pattern, featuring a key signature change to three sharps (F#, C#, G#) in the second measure.

21

26

Sanc - ta Ma - ri - a, Ma - ter De - i, o - ra pro no - bis

Man.

32

pec - ca - to - ri - bus, nunc et in ho - ra mor - tis

36

nos - trae. A - - - men.

Ped.

## 3b. Ave Maria

mezzo-sopraan en orgel

Aldert Winkelman

Andante

The first system of the musical score consists of two staves. The upper staff is for the mezzo-soprano voice, and the lower staff is for the organ. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The organ part begins with a piano (*pp*) dynamic and includes a pedaling instruction (*Ped.*) under the first five measures. The vocal line starts with a piano (*p*) dynamic and the lyrics "A - ve Ma -".

The second system of the musical score continues from the first. It consists of two staves. The vocal line begins at measure 6 with the lyrics "ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,". The organ accompaniment continues with a steady accompaniment pattern.

The third system of the musical score continues from the second. It consists of two staves. The vocal line begins at measure 11 with the lyrics "be - ne - dic - ta tu in mu - li - e - ru - bus, et be - ne - dic - tus". The organ accompaniment continues with a steady accompaniment pattern.

The fourth system of the musical score continues from the third. It consists of two staves. The vocal line begins at measure 16 with the lyrics "fruc - tus ven - tris tu - i, Je - sus." and ends with a long horizontal line indicating a fermata. The organ accompaniment continues with a steady accompaniment pattern.

21

26

Sanc - ta Ma - ri - a, Ma - ter De - i, o - ra pro no - bis

*mp* Fluit 8'

Man.

32

pec - ca - to - ri - bus, nunc et in ho - ra mor - tis

36

nos - trae. A - - men.

Ped.

## 3c. Ave Maria

alt of bas en orgel

Aldert Winkelman

Andante

The first system of the musical score consists of two staves. The upper staff is a vocal line for the alto voice, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The lower staff is a piano accompaniment for the organ, starting with a piano (*pp*) dynamic. It features a melodic line in the right hand and a bass line in the left hand. A 'Ped.' (pedal) marking is placed below the first measure of the piano part. The lyrics 'p A - ve Ma -' are written below the vocal line.

The second system of the musical score continues from the first. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with its melodic and bass lines. The lyrics 'ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,' are written below the vocal line.

The third system of the musical score continues. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with its melodic and bass lines. The lyrics 'be - ne - dic - ta tu in mu - li - e - ru - bus, et be - ne - dic - tus' are written below the vocal line.

The fourth system of the musical score concludes the piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with its melodic and bass lines. The lyrics 'fruc - tus ven - tris tu - i, Je - - sus.' are written below the vocal line.

21

Musical score for measures 21-25. The top staff is a vocal line with rests. The piano accompaniment features a triplet in the right hand and sustained chords in the left hand.

26

Sanc - ta Ma - ri - a, Ma - ter De - i, o - ra pro no - bis

*mp* Fluit 8'

Man.

32

pec - ca - to - ri - bus, nunc et in ho - ra mor - tis

36

nos - trae. A - - men.

Ped.



# 4a. Magnificat

driestemmig gemengd koor en orgel

Aldert Winkelman

Moderato maestoso  $\text{♩} = 54$ 

Sopraan

Alt

Tenor/Bas

Orgel

Ped.

Plenum + Trompet 8'

I *ff*

II *f*

*ff*

A

*f*

Mag - ni - fi - cat a - ni - ma me - a Do - mi -

*f*

Mag - ni - fi - cat a - ni - ma me - a Do - mi - num.

A

*mf*

*f* B

Mag-ni-fi-cat a-ni-ma me-a Do-mi num. Et ex-sul-ta-vit spi-ri-tus me-us

num. Et ex-sul-ta-vit spi-ri-tus me-us

Et ex-sul-ta-vit spi-ri-tus me-us

B

C

in De-o sa-lu-ta-ri me-o.

in De-o sa-lu-ta-ri me-o.

*p*

in De-o sa-lu-ta-ri me-o. Qui-a re-spe-xit hu-mi-li-ta-tem an-

C

*mf*

*p*

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

*p*

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

cil - lae su - ae: ec - ce e - nim ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti -

**D**

o - nes. et sanc - tum no - men e -

o - nes. et sanc - tum no - men e -

o - nes. Qui - a fe - cit mi - hi mag - na qui po - tens est: et sanc - tum no - men e -

**D**

**E**

jus.

jus.

jus.

**E**

*ff*

*p*

*f*

*f*

**F**

*accelerando*

*p*

Et mi - se - ri - cor -

**F**

*accelerando*

*mf*

*p* De-po-su-it po-ten-tes de

*p* Fe-cit po-ten-ti-am in bra-chi-o su-o: dis-per-sit su-per-bos men-te

di-a e-jus a pro-ge-ni-e in pro-ge-ni-es ti-men-ti-bus e-um.

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in B-flat major. The piano accompaniment is in the same key and features a steady eighth-note bass line. The lyrics are: De-po-su-it po-ten-tes de Fe-cit po-ten-ti-am in bra-chi-o su-o: dis-per-sit su-per-bos men-te di-a e-jus a pro-ge-ni-e in pro-ge-ni-es ti-men-ti-bus e-um.

se-de, et ex-al-ta-vit hu-mi-les.

cor-dis su-i. Su-sce-pit Is-ra-el pu-e-rum su-um,

E-su-ri-en-tes im-ple-vit bo-nis: et di-vi-tes di-mi-sit in-a-nes.

The second system continues the vocal lines and piano accompaniment. The lyrics are: se-de, et ex-al-ta-vit hu-mi-les. cor-dis su-i. Su-sce-pit Is-ra-el pu-e-rum su-um, E-su-ri-en-tes im-ple-vit bo-nis: et di-vi-tes di-mi-sit in-a-nes.

*f*  
 Si-cut lo-cu-tus est ad pa-tres nos-tros, A-bra-ham, et se-mi-ni e-  
 re-cor-da-tus mi-se-ri-cor-di-ae su-ae. *f* A-bra-ham, et se-mi-ni e-  
*f* A-bra-ham, et se-mi-ni e-  
 II *ff*

[G] **Allegro** *ff*  
 jus in sae-cu-la. Glo-ri-a Pa-tri, et Fi-li-o, et  
 jus in sae-cu-la.  
 jus in sae-cu-la.  
 I + Trompet 8' [G] *ff*

Spi-ri-tu-i San - - - - - cto.

*ff*  
Glo-ri-a Pa-tri, et Fi-li-o, et Spi-ri-tu-i San - - - - - cto.

*ff*  
Glo-ri-a Pa - tri, et Fi - li - o, et Spi-ri - tu - i San - cto.

The first system consists of three vocal staves and a piano accompaniment. The top staff is a vocal line with lyrics "Spi-ri-tu-i San - - - - - cto." The middle staff is another vocal line with lyrics "Glo-ri-a Pa-tri, et Fi-li-o, et Spi-ri-tu-i San - - - - - cto." and a forte (*ff*) dynamic marking. The bottom staff is a vocal line with lyrics "Glo-ri-a Pa - tri, et Fi - li - o, et Spi-ri - tu - i San - cto." and a forte (*ff*) dynamic marking. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two flats and a common time signature.

Si-cut e-rat in prin-ci-pi-o, et nunc et sem - per, et in sae-cu-

et in sae-cu-

Si-cut e-rat in prin-ci - pi - o, et nunc et sem - per, et in sae-cu-

The second system continues the musical score with three vocal staves and a piano accompaniment. The top staff has lyrics "Si-cut e-rat in prin-ci-pi-o, et nunc et sem - per, et in sae-cu-". The middle staff has lyrics "et in sae-cu-". The bottom staff has lyrics "Si-cut e-rat in prin-ci - pi - o, et nunc et sem - per, et in sae-cu-". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two flats and a common time signature.

**H**

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

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

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

Detailed description: This block contains the vocal entries for three voices: Soprano, Alto, and Bass. Each voice part begins with a melodic line in a B-flat major key signature. The lyrics are 'la sae-cu - lo - rum. A - men.' A rehearsal mark 'H' is placed above the first measure of each part. The music is written on three staves, with the Soprano on top, Alto in the middle, and Bass on the bottom.

**H**  
Plenum + Trompet 8'

*I ff*

*II f*

Detailed description: This block shows the piano accompaniment for the first system. It includes the right and left hands of the piano and a Trombone part. The piano part features a rhythmic accompaniment with chords. The Trombone part enters with a melodic line. A rehearsal mark 'H' is placed above the first measure. The dynamic marking 'ff' (fortissimo) is indicated for the piano part, and 'f' (forte) for the Trombone part. The instruction 'Plenum + Trompet 8'' is written above the Trombone staff.

*ff*

A - men, A - men, A - men, A - men.

*ff*

A - men, A - men, A - men.

*ff*

A - men, A - men.

Detailed description: This block contains the vocal parts for the 'Amen' section. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are marked with 'ff' (fortissimo). The lyrics are 'A - men, A - men, A - men, A - men.' The piano accompaniment provides a rhythmic and harmonic support for the vocal lines.

*I*

*ritenuto*

Detailed description: This block shows the piano accompaniment for the second system. It includes the right and left hands of the piano and a Trombone part. The piano part features a rhythmic accompaniment with chords. The Trombone part enters with a melodic line. The instruction 'I' is written above the piano part, and 'ritenuto' (ritardando) is written above the Trombone part. The music concludes with a final chord.



# 4b. Magnificat

driestemmig gemengd koor, 2 trompetten, trombone en orgel

Aldert Winkelman

Moderato maestoso  $\text{♩} = 54$

Musical score for instruments and voices. The score includes parts for Soprano, Alto, Tenor/Bass, two Trumpets in B♭, Trombone, Organ, and Pedal. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is Moderato maestoso with a quarter note equal to 54 beats per minute. The organ part is marked *ff*. The trumpet and trombone parts are also marked *ff*. The vocal parts are currently silent.

Vocal and organ parts with lyrics. The vocal parts are labeled S. (Soprano), A. (Alto), and T./B. (Tenor/Bass). The organ part is labeled Org. and is marked *mf*. The lyrics are:   
A. Mag-ni - fi - cat a - ni - ma me - a Do - mi -   
T./B. Mag-ni - fi - cat a - ni - ma me - a Do - mi - num.   
The organ part has a section marked with a box 'A' and a double bar line.

S. *f*  
Mag - ni - fi - cat a - ni - ma me - a Do - mi - num.

A.  
num.

T./B.

Org.

S. **B**  
Et ex - sul - ta - vit spi - ri - tus me - us in De - o sa - lu - ta - ri me - o.

A.  
Et ex - sul - ta - vit spi - ri - tus me - us in De - o sa - lu - ta - ri me - o.

T./B.

Org. **B**

S. **C** *p*  
ec - ce e - nim ex

A. *p*  
Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae: ec - ce e - nim ex

T./B.

Org. **C**

S. hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.

A. hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.

T./B.

Org.

**D**

S. et san - ctum no - men e - jus.

A. Qui - a fe - cit mi - hi mag - na qui po - tens est: et san - ctum no - men e - jus.

T./B.

Org.

**E**

Tpt. *f*

Tpt. *f*

Trb.

Org. *mp*

Ped. *mp*

Tpt.

**F** *accelerando* *p* *p* *p*

S. De -

A. Fe - cit po - ten - ti - am in bra - chi - o su - o: dis -

T./B. Et mi - se - ri - cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es ti - men - ti -

*organo ad libitum*

S. po - su - it po - ten - tes de se - de, et ex - al - ta - vit hu - mi - les.

A. per - sit su - per - bos men - te cor - dis su - i. Su -

T./B. bus e - um. E - su - ri - en - tes im - ple - vit bo - nis: et di - vi -

S. Si - cut lo - cu - tus est ad

A. spe - cit Is - ra - el pu - e - rum su - um, re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

T./B. tes di - mi - sit in - a - nes.

S. *f*  
 pa - tres nos - tros, A - bra - ham, et se - mi - ni e - jus in sae - cu - la.

A. *f*  
 A - bra - ham, et se - mi - ni e - jus in sae - cu - la.

T./B.

Tpt.

Tpt. *f*

Trb. *f*

**Allegro**

G

S. *ff*  
 Glo - ri - a Pa - tri, et Fi - li - o, et

A.

T./B.

Tpt. *ff*

Tpt.

Trb. *ff*

Org. *ff* *f*

S. Spi - ri - tu - i San - - - - -

A. *ff* Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - - - - -

T./B. *ff* Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i

Tpt.

Tpt.

Trb.

Org.

S. cto. Si - cut e - rat in prin - ci - pi - o, et nunc, et sem -

A. cto.

T./B. San - cto. Si - cut e - rat in prin - ci - pi - o, et nunc, et sem - - -

Org.

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

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

T./B. per, et in sae - cu - la sae - cu - lo - rum. A - men.

Tpt.

Tpt.

Trb.

Tpt. **ff**

Tpt. **ff**

Trb. **ff**

Org. **ff**

Ped.

S. *ff* A - men, A - men, A - men, A - men.

A. *ff* A - men, A - men, A - men.

T./B. *ff* A - men, A - men.

Tpt.

Tpt.

Trb.

Org. *ritenuto*

Ped.



# Magnificat

Aldert Winkelman

Moderato maestoso  $\text{♩} = 54$

Sopraan **6**

Alt **6**

Tenor/Bas **6**

**A**

*f* Mag - ni - fi - cat a - ni - ma me - a Do - mi -

*f* Mag - ni - fi - cat a - ni - ma me - a Do - mi - num.

*f* Mag - ni - fi - cat a - ni - ma me - a Do - mi - num.

num.

**B**

Et ex - sul - ta - vit spi - ri - tus me - us in De - o sa - lu - ta - ri me - o.

Et ex - sul - ta - vit spi - ri - tus me - us in De - o sa - lu - ta - ri me - o.

**C**

*p* ec - ce e - nim ex

*p* Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae: ec - ce e - nim ex

hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.

hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.

**D**

et san - ctum no - men e - jus.

Qui - a fe - cit mi - hi mag - na qui po - tens est: et san - ctum no - men e - jus.

**E** **F** *accelerando* *p*

De -

*p* Fe - cit po - ten - ti - am in bra - chi - o su - o: dis -

*p*

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

po - su - it po - ten - tes de se - de, et ex - al - ta - vit hu - mi - les.  
 per - sit su - per - bos men - te cor - dis su - i. Su -  
 bus e - um. E - su - ri - en - tes im - ple - vit bo - nis: et di - vi -

Si - cut lo - cu - tus est ad  
 spe - cit Is - ra - el pu - e - rum su - um, re - cor - da - tus mi - se - ri - cor - di - ae su - ae.  
 tes di - mi - sit in - a - nes.

*f*  
 pa - tres nos - tros, A - bra - ham, et se - mi - ni e - jus in sae - cu - la.  
*f* A - bra - ham, et se - mi - ni e - jus in sae - cu - la.

**Allegro**

**G** **2** *ff*  
 [ 4b. ] Glo - ri - a Pa - tri, et Fi - li - o, et  
 [ 4b. ]

Spi - ri - tu - i San - - - - -

*ff* Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - - - - -

*ff* Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i

- cto. Si - cut e - rat in prin - ci - pi - o, et

- cto.

San - cto. Si - cut e - rat in prin - ci - pi - o, et nunc, et sem -

nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum. A - men.

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

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

**H** *ff* 5 A - men, A - men, A - men, A - men.

*ff* 5 A - men, A - men, A - men.

*ff* 5 A - men, A - men.

# 4b. Magnificat

driestemmig gemengd koor, 2 trompetten, trombone en orgel

Aldert Winkelman

Moderato maestoso  $\text{♩} = 54$

A

B

C

D

E

F

G Allegro

H

*ff*

*ff*

driestemmig gemengd koor, 2 trompetten, trombone en orgel

Moderato maestoso  $\text{♩} = 54$

Aldert Winkelman

**A** **B**

**C**

**D** **E** *f*

**F** (patres nostros, A - bra - ham)

**G** Allegro

**H** *ff*

## 4b. Magnificat

driestemmig gemengd koor, 2 trompetten, trombone en orgel

Moderato maestoso  $\text{♩} = 54$ 

Aldert Winkelman

