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**Magnificat Fugues from the Berlin Ms. - Second Series/
 Magnificat-Fugen aus der Berliner Handschrift - Zweite Reihe**



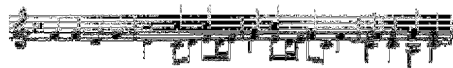

Magnificat primi toni 2

<p>1.5 </p> <p>1.6 </p>	<p>1.7 </p> <p>1.8 </p>
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Magnificat secundi toni 8

<p>II.5 </p> <p>II.6 </p>	<p>II.7 </p> <p>II.8 </p>
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Magnificat tertii toni 16

<p>III.5 </p> <p>III.6 </p>	<p>III.7 </p> <p>III.8 </p>
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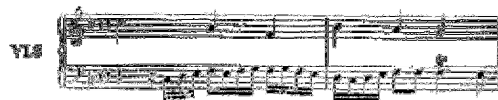
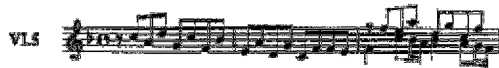
Magnificat quarti toni 23

<p>IV.5 </p> <p>IV.6 </p>	<p>IV.7 </p> <p>IV.8 </p>
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Magnificat quinti toni 29

<p>V.5 </p> <p>V.6 </p>	<p>V.7 </p> <p>V.8 </p>
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Magnificat sexti toni 36



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For the front cover, a map of Nuremberg from HARTMANN SCHEINEL's *Libellus Chronico-geometricus* (Nuremberg Chronicle, 1493) has been used.

Umschlaggestaltung unter Verwendung der Stadtsicht von Nürnberg aus HARTMANN SCHEINEL's *Weltchronik* (1493).

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Magnificat primi toni

Johann Fachelba (1653 - 1706)
 Edited by Michael Bellotti

* Pedal indication in **Capriccio** only.
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Ped.

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25

ff

ff

Musical notation for measures 25-28, featuring a treble and bass clef with dynamic markings *ff*.

29

Musical notation for measures 29-32, featuring a treble and bass clef with a slur under the bass line.

L6

Musical notation for measures 33-36, featuring a treble and bass clef.

6

Musical notation for measures 37-40, featuring a treble and bass clef.

10

Musical notation for measures 41-44, featuring a treble and bass clef.

Magnificat secundi toni

9

Johann Pachelbel (1653 - 1706)
Edited by Michael Belotti

II.5

4

7

10

13

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5

Musical notation for measures 5-9. The piece is in a minor key with a key signature of one flat. The music features a melodic line in the right hand and a supporting bass line in the left hand. Measure 5 starts with a half note chord in the right hand and a quarter note bass line. The melody moves through measures 6, 7, 8, and 9, ending with a quarter note chord.

10

Musical notation for measures 10-14. The melody continues with eighth and quarter notes. Measure 10 has a quarter rest in the right hand. The bass line provides harmonic support with quarter and eighth notes.

15

Musical notation for measures 15-19. The right hand features a more active melodic line with eighth notes and quarter notes. The bass line continues with a steady quarter-note accompaniment.

20

Musical notation for measures 20-24. The melody in the right hand becomes more complex with sixteenth notes and eighth notes. The bass line remains consistent with quarter notes.

25

Musical notation for measures 25-29. The piece concludes with a final melodic phrase in the right hand and a sustained bass line. A pedal point is indicated at the end.

[Ped.]