

Antonio
VIVALDI

Magnificat

RV 610

Version 1:

Soli (SSAT), Coro (SATB)

2 Oboi, 2 Violini, Viola, Basso continuo

(Violoncello / Fagotto / Contrabbasso ed Organo)

Version 2:

Soli (SA), Coro (SATB)

2 Violini, Viola, Basso continuo

(Violoncello / Fagotto / Contrabbasso ed Organo)

herausgegeben von / edited by
Günter Graulich

Stuttgarter Vivaldi-Ausgaben
Urtext

Partitur / Full score



Carus 40.002

Antonio Vivaldi (1678–1741) – hauptsächlich bekannt als der große Violinkünstler, Instrumental- und Opernkompontist der Bach-Zeit – hinterläßt, wie sich erst seit Erschließung der umfangreichen Bestände der Nationalbibliothek Turin herausgestellt hat, auch ein bedeutendes Repertoire geistlicher Musik. Sein Priesteramt und seine Stellung als langjähriger musikalischer Leiter am *Ospedale della Pietà*, einem großen Waisenhaus in Venedig, bringen ihm Verpflichtung und Anregung für ein vielseitiges kirchenmusikalisches Schaffen. Messen-Sätze und Oratorien, Psalmvertonungen und liturgische Gebrauchsstücke aller Art entstehen. Sie sind durchweg dem barocken vokal-instrumentalen Kantatenstil des 18. Jahrhunderts verpflichtet und zeigen einmal mehr Vivaldis hohe Meisterschaft im Entwurf prägnanter Satzformen und im Erfinden melodischer und harmonischer Ausdrucksthemen im Dienst einer bildhaften Textinterpretation.

Das *Magnificat / con Istrom: ti / Del Vivaldi*, wie der Originaltitel der autographen Partiturhandschrift lautet, ist in zwei Fassungen überliefert, die offensichtlich von verschiedenen Aufführungsgegebenheiten herrühren. In der ersten (wohl ursprünglichen) Fassung dominiert die chorische Konzeption, die Solo-Sätze sind kürzer und stets mit einem Ensemble (SAT, SS, SAB) besetzt. In der Zweitfassung werden die Texte *Et exultavit*, *Quia respexit*, *Quia fecit*, *Esurientes*, *Sicut locutus est* jeweils mit neuen und ausgedehnten Solo-Arien bedacht, die, wie aus der Handschrift hervorgeht, auf namentlich genannte Sängerinnen aus dem *Ospedale* zugeschnitten sind.

Die Schulkonzerte des Waisenhauses erfreuten sich eines guten Rufs. Vivaldi nutzte sie oft, seine Meisterschülerinnen vorzustellen. Auch beim *Magnificat* scheint ein solcher Fall vorzuliegen, indem er – in einer 2. Version – fünf solistische Gelegenheiten schafft und dabei auf Stimmumfang, Begabung und technisches Können der Solistinnen Rücksicht nimmt. Wir können vermuten, daß z. B. Apollonia (in Nr. 2a) und Chiretta (in Nr. 2c) ausgesprochene Koloratur Sängerinnen gewesen sein müssen, während Bolognesa (in Nr. 2b) mehr auf lineare Melodik geschult war. Ambrosina muß eine tiefe Altstimme besessen haben; ihre Partie (in Nr. 6a) ist sogar im Tenorschlüssel überliefert.

Die Chorsätze des Werkes (*Magnificat*, *Et misericordia eius*, *Fecit potentiam*, *Deposuit*, *Suscepit Israel* und *Gloria patri*) bleiben in beiden Fassungen unverändert. Es handelt sich um Sätze von geraffter Prägnanz, klarer Diktion und fesselnder Thematik. Hymnische Akkordik kennzeichnet die Textteile *Magnificat* (Nr. 1) und *Suscepit Israel* (Nr. 7). Die nach alter Tradition zu besonderer Dramatik verpflichtenden Verse *Fecit potentiam* (Nr. 4) und *Deposuit* (Nr. 5) werden durch schlagkräftige Instrumentation bzw. durch einen kühnen Unisono-Satz dargestellt. Das abschließende *Gloria patri* (Nr. 9) greift geschickt auf den Werkanfang zurück und mündet in die „obligatorische“ Schlußfuge.

Der vorliegenden Neuausgabe des *Magnificat* liegt die in der Nationalbibliothek Turin unter der Signatur *Giord. 35/6* (cc. 89a–112b) aufbewahrte Partiturhandschrift Vivaldis zugrunde. Der Bibliothek sei an dieser Stelle für die Überlassung von Photoreproduktionen der Quelle und für die Editions-erlaubnis freundlichst gedankt. Das Autograph ist flüchtig geschrieben und hat – namentlich in den alternierenden Arien der Zweitfassung – deutlich Konzeptcharakter. Manche Blätter sind nur spärlich beschrieben oder enthalten größere, durch Gitterstriche wieder verworfene Partien. Oft werden duplierende Instrumentalstimmen oder auch unisono geführte Chorstimmen nicht ausnotiert, lediglich mit Verweis auf die Leitstimme (*c...* oder *con...*) bezeichnet. Diese Teile der Partitur, wie auch fehlende Textunterlegung in den Chorsätzen, die nach anderen Stimmen erschlossen werden kann, werden in der vorliegenden Ausgabe ohne Einzelnachweis ergänzt. Vom Herausgeber hinzugefügte Akzidentien sind durch Kleinstich gekennzeichnet. Die Auflösung einer #-Vorzeichnung, bei Vivaldi gelegentlich durch b-Schreibung angezeigt, erfolgt stillschweigend nach heutiger Regel mit einem ♭.

Folgende Lesarten der Quelle werden festgehalten:

Takt	Note	Stimme	Lesart der Quelle
<i>Version 1</i>			
2. <i>Et exultavit</i>			
8.5	Bc	A	
3. <i>Et misericordia eius</i>			
9.3	Bc	Bezifferung $\frac{6}{4}$	
15.2	B	Achtelwert	
16.3+4	Bc	mit 98 beziffert	
33.5–8	Bc	Bezifferung	
5. <i>Deposuit</i>			
1	alle Sti	ohne Tempobezeichnung	
6. <i>Esurientes</i>			
25.1–3	S 2		
8. <i>Sicut locutus est</i>			
33.1	Ob 1 und 2	Beischrift: <i>Haut: Soli</i>	
34	S, A, B	Halbepause für 3. und 4. Viertel fehlt	
35	S, A, B	Halbepause für 1. und 2. Viertel fehlt	
38	alle Sti	zusätzlicher Taktstrich in Taktmitte und dann Taktstriche bis Satzschluß um 2 Viertelwerte vorversetzt	
9. <i>Gloria patri</i>			
3.1	Bc	Bezifferung $\frac{7}{5b}$	
35		Nachschrift <i>Fimis</i>	

Version 2

2 b. <i>Quia respexit</i>			
3.2	Vl 1 und 2	ohne #	
7.3	Vl 1 und 2	ohne #	
14.1	Vl 1 und 2		
	und Va	Beischrift <i>p.</i> (=piano)	
34.2	Bc	Bezifferung $\frac{5}{4}$	
39.1	Va	<i>f</i> ¹	
2 c. <i>Quia fecit</i>			
28.1+2	S	nur ein Achtelwert <i>f</i> ¹	
34.1+2	Vl 1	<i>b</i> ¹ + <i>b</i> ¹	
6 a. <i>Esurientes</i>			
19.2	Vl 2	mit <i>p.</i> (= piano)	
20.5	Va	mit <i>p.</i> (= piano)	
8 a. <i>Sicut locutus est</i>			
3.2 + 3	Bc	<i>c</i> ¹ + <i>b</i>	
21.3	Bc	Bezifferung $\frac{7}{5\sharp}$	
24.2–28.4	Vl 1 und 2,	im Baßschlüssel	
und	Va	eine Oktave tiefer notiert,	
41.2–45.4		während Bc pausiert	

Ravensburg, 23. Oktober 1978

Paul Horn

Abkürzungen:

A	Alto, contralto
B	Basso, basse
Bc	Basso continuo, basse continue
Ob	Oboe, hautbois
S	Soprano
Sti	Stimme(n), part(s), , voix
Va	Viola, alto
Vl	Violino, violin, violon

Foreword

Not until the comprehensive literature of the Turin National Library was examined was it possible to learn that Antonio Vivaldi – previously known chiefly as a great violinist - composer of operatic and instrumental music of Bach's period – also left behind a substantial repertory of sacred music. His office as a priest and his long years as musical director of the *Ospedale della Pietà* (a large orphanage in Venice) both occasioned and inspired him to compose church music in large variety: movements of masses, oratorios, psalm settings and liturgical music of every sort. All of them were patterned in the Baroque (vocal and instrumental) style of the eighteenth century and display again and again Vivaldi's masterly skill in drawing up sententious formal structures and in inventing expressive melodies and harmonies for descriptive interpretation of their texts.

The *Magnificat / con Istrom:ti / Del Vivaldi*, as the original title reads in the autograph score, has come down to us in two versions that were surely the result of differing circumstances surrounding their performances. The first (and probably original) version is dominated by the choral concept, its solo sections being kept shorter and always in combination (SAT, SS, SAB). In the second version, on the other hand, the texts of *Et exultavit*, *Quia respexit*, *Quia fecit*, *Esurientes* and *Sicut locutus est* are each given new and extended solo arias that – as the manuscript reveals – were tailored to voices of girls from the *Ospedale* who are mentioned by name in the autograph.

The school concerts of the orphanage had a good reputation. Vivaldi frequently used them to present girls in his master class. The *Magnificat* also seems to be one such case; for the second version he created five solo parts that give consideration to the vocal range, the talent and the technical proficiency of the young soloists. It may be assumed, for example, that Apollonia (in No.2a) and Chiaretta (in No.2c) must have been true coloratura singers while Bolognesa (in No. 2b) had been trained more to master melodic flow. Ambrosina must have had a low alto voice; her part (in No.6a) has come to us written on the tenor clef.

The choral numbers of the work (*Magnificat*, *Et misericordia eius*, *Fecit potentiam*, *Deposuit*, *Suscepit Israel* and *Gloria patri*) remain the same in both versions and display pregnant terseness, clear diction and fascinating themes. Hymn-like chords characterize the text portions of *Magnificat* (No.1) and *Suscepit Israel* (No.7) while the verses *Fecit potentiam* (No.4) and *Deposuit* (No.5), which, according to long tradition required especially dramatic treatment, are depicted through powerfully striking instrumentation and bold unison writing. The concluding *Gloria patri* (No.9) adroitly goes back to the opening material of the work and ends with the "obligatory" closing fugue.

This edition is based on Vivaldi's autograph score that is preserved in the Turin National Library under catalogue No. *Giord.35/6* (cc.89a–112b). Deep gratitude must be expressed to the library for photostatic reproductions of the sources and for giving permission to publish this edition. The autograph was hastily written and – particularly in the alternative arias of the second version – is clearly a rough sketch. A number of sheets are only scantily written; others contain rather large passages that have been crossed out. Duplicate instrumental voices as well as unison choral parts are often not written out but rather are referred to the leading voice by *c...* or *con...* Such parts, whether instrumental or vocal, that may be inferred on the basis of other voices are completed in this edition without indication. Accidentals added by the editor are in small print. The cancellation of a #, which is occasionally indicated by the flat sign (b) in Vivaldi's autograph, is changed to b (to conform to current custom) without comment. See the remarks in German for differences between the autograph score and the new edition.

Ravensburg, October 23rd, 1978
English translation by E.D.Echols

Paul Horn

Préface

Antonio Vivaldi (1678–1741) est connu principalement comme le grand artiste du violon, compositeur de musique instrumentale et d'opéras de l'époque de Bach. Ce n'est que depuis l'ouverture des volumineux inventaires de la Bibliothèque Nationale de Turin que l'on découvre qu'il a laissé aussi un important répertoire de musique sacrée. Son sacerdoce et sa place, durant de longues années, de directeur musical de l'*Ospedale della Pietà*, un grand orphelinat de Venise, lui imposèrent l'obligation et l'impulsion de créer un répertoire fort diversifié de musique sacrée. Il en résulte des mouvements de messes et des oratorios, des psaumes et toutes sortes de pièces destinées à des occasions liturgiques particulières. Ces œuvres suivent toujours le style baroque vocal et instrumental des cantates du XVIII^e siècle; elles montrent une fois de plus la grande maîtrise de Vivaldi dans l'élaboration de formes de compositions puissantes, et dans l'invention de thèmes expressifs mélodiques et harmoniques, techniques qu'il met au service d'une interprétation très imagée des textes.

Le *Magnificat / con Istrom:ti / Del Vivaldi*, ainsi que l'indique le titre original du manuscrit autographe de la partition, est transmis dans deux versions, qui correspondent visiblement à des circonstances d'exécution différentes. Dans la première version, bien antérieure, domine la conception chorale: les parties solistiques sont plus brèves et toujours conçues pour un ensemble (SAT, SS, SAB). Dans la seconde version, les textes *Et exultavit*, *Quia respexit*, *Quia fecit*, *Esurientes*, *Sicut locutus est* sont pensés comme des airs de solistes nouveaux et plus développés; le manuscrit nous indique qu'ils étaient destinés chacun à des chanteuses nommément désignées de l'*Ospedale*.

Les concerts d'école de l'orphelinat jouissaient d'une bonne réputation. Vivaldi les utilisait souvent pour présenter ses meilleures élèves. Il semble que cela soit le cas pour la seconde version du *Magnificat*: il y fait intervenir cinq solistes, en tenant compte de leur tessiture, de leur talent et de leurs possibilités techniques. Nous pouvons supposer que, p. ex., Apollonia (au n^o 2a) et Chiaretta (au n^o 2c) possédaient des voix de coloratures remarquables, alors que Bolognesa (au n^o 2b) était formée plutôt pour une mélodique linéaire. Ambrosina devait disposer d'une voix d'alto grave; sa partie (au n^o 6a) est écrite en clef de ténor.

Les parties chorales de l'œuvre (*Magnificat*, *Et misericordia eius*, *Fecit potentiam*, *Deposuit*, *Suscepit Israel* et *Gloria patri*) sont identiques dans les deux versions. Il s'agit de pièces enlevées vivement, d'une diction claire et d'une thématique captivante. Une technique hymnique des accords caractérise les textes *Magnificat* (n^o 1) et *Suscepit Israel* (n^o 7). Les versets *Fecit potentiam* (n^o 4) et *Deposuit* (n^o 5), obéissant à l'ancienne tradition d'une dramatique particulière, sont présentés dans une instrumentation puissante, respectivement avec une audacieuse partie à l'unisson. Le *Gloria patri* final (n^o 9) reprend adroitement le début de l'œuvre, et débouche sur l'«obligatoire» fugue finale.

La présente édition se base sur la partition manuscrite de Vivaldi, conservée à la Bibliothèque Nationale de Turin sous la cote *Giord. 35/6* (f^o 89a–112b). Nous remercions vivement la Bibliothèque, qui nous a transmis des reproductions photographiques de la source et nous en a autorisé la publication. L'autographe a été écrit rapidement, et il possède un caractère d'esquisse très net, surtout dans les airs alternants de la seconde version. De nombreux feuillets ne sont écrits que parcimonieusement, ou encore contiennent de grandes parties biffées par des traits formant grillage. Souvent les parties instrumentales qui en doublent d'autres, ou encore les voix chantées à l'unisson, ne sont pas écrites en toutes notes; plus encore, elles sont parfois indiquées seulement par un renvoi à la voix conductrice (*c...* ou *con...*). Ces parties, de même que le manque du texte dans les passages pour chœur, éléments qui peuvent être déduits des autres voix, sont complétés sans autre indication dans la présente édition. Les accidents ajoutés par l'éditeur sont imprimés en petits caractères. L'annulation d'un \sharp , annoncée habituellement chez Vivaldi par le signe \flat , est remplacée sans commentaire par un \natural , selon l'usage actuel. Les différences entre la nouvelle édition et la partition autographe sont indiquées dans la version allemande.

Ravensburg, le 23 octobre 1978
Traduction française: François Brulhart

Paul Horn

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 40.002),
Klavierauszug (Carus 40.002/03),
Chorpartitur (Carus 40.002/05),
komplettes Orchestermaterial (Carus 40.002/19).

The following performance material is available for this work:
full score (Carus 40.002),
vocal score (Carus 40.002/03),
choral score (Carus 40.002/05),
complete orchestral material (Carus 40.002/19).

Magnificat

1. Version

Antonio Vivaldi
1678–1741

1. Magnificat Adagio

Violino 1
(c²–a²)
+ Oboe 1 ad lib.

Violino 2
(es¹–d²)
+ Oboe 2 ad lib.

Viola
(g–g¹)

Soprano
(es¹–d²)

Alto
(c¹–a¹)

Tenore
(g–fis¹)

Basso
(G–a)

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num, ma - gni - fi -
Tru - ly my soul ev - er shall praise the Lord my God, tru - ly my

Ma - gni - fi - ca - mi - num, ma - gni - fi -
Tru - ly my soul - rd - my God, tru - ly my

Ma - gni - a me - a Do - mi - num, ma - gni - fi -
- ly - ly all praise the Lord my God, tru - ly my

Ma

cat a - ni - ma me - a Do - mi - num, ma - gni - fi -
soul ev - er shall praise the Lord my God, tru - ly my

Ba

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num, ma - gni - fi -
soul ev - er shall praise the Lord my God, tru - ly my

4.c. 7 6 5b

Available on CD with *Estonian Philharmonic Chamber Choir*, conducted by Tõnu Kaljuste (CV 83.403).

Aufführungsdauer / Duration: ca. 15 min.

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Herausgeber: Günter Graulich
Generalbausatzung: Paul Horn
English version by Jean Lunn

7

cat a - ni - ma me - a Do - mi - num.
soul ev - er shall praise the Lord my God.

cat a - ni - ma me - a Do - mi - num.
soul ev - er shall praise the Lord my God.

cat a - ni - ma me - a Do - mi - num.
soul ev - er shall praise the Lord my God.

cat a - ni - ma me - a Do - mi - num.
soul ev - er shall praise the Lord my God.

7b 6 4 6 5b 10 9 8 4b 3 10b 9 8 10 9 8 4# 4# 3# 7 6 5 4 3#

2. Et

Unisoni

Violino 1 (b-d³)

Violino 2 (b-d³)

Viola (f-d²)

Soprano Solo (f¹-f²)
Tutti (a¹-f²)

Alto Solo (c¹-d²)
Tutti (d¹-a)

Tenore Solo

omnes

26 omnes

Basso Continuo (D-d¹)

P.C. 6 5 6 5 6 5 7 6 4 6 2

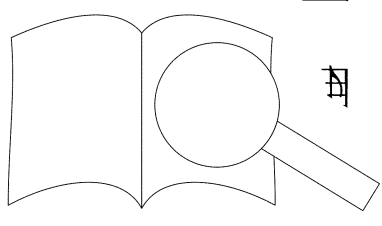
5

9

Solo

Et exu'
Andnc

- us in De-o sa-lu - ta -
- ful in God who is my Sav-



13

Musical notation for measures 13-15, including vocal staves and piano accompaniment.

- ri, in De - o sa - lu - ta - ri, - sa - lu - ta - ri - me -
 - iour, in God who is my Sav - iour, Sav - iour and Re - deem -

Musical notation for measures 16-17, including vocal staves and piano accompaniment.

Piano accompaniment for measures 13-17, including fingering numbers (7, 6, 5, 4, 6, 5, 4, 6, 4) and a dynamic marking 'c'.

17

Musical notation for measures 17-20, including vocal staves and piano accompaniment.

Musical notation for measures 21-24, including vocal staves and piano accompaniment.

Piano accompaniment for measures 17-24, including fingering numbers (6, 5, 4, 7, 6, 2, 6, 7, 6, 2, 6, 7, 6, 2, 6, 7, 6, 2, 6) and a magnifying glass icon.

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21 Quia respexit

Solo

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae - su - ae: ec - ce e -
 He has re - gard - ed the low - ly sta - tion of his - hand - maid - en; lo, from hr

25

Solo

hoc be - men shall

om - nes, all men,

om - nes, all men,

om - nes, all men,

Tutti Solo

om - nes, all men,

Tutti 2. C.

om - nes, all men,

om - nes, all men,

om - nes, all men,

31

35

Tutti

om - nes, om - nes ge -

all men, all men in

nes, om-nes, om

tions, all men,

om

nes.

tions.

nes.

tions.

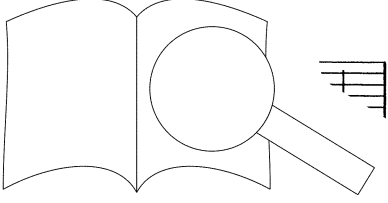
ra - ti - o - nes.

gen - er - a - tions.

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

n in all gen - er - a - tions.

P.C.



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Quia fecit mihi magna

39

Musical notation for measures 39-42, including vocal staves and piano accompaniment.

Solo

Qui - a fe - cit mi - hi ma - gna qui po - tens est, et sanc - tum no - men,
 And for me he that is might - y has done great things; his name is ho - ly,

Piano accompaniment for measures 39-42.

43

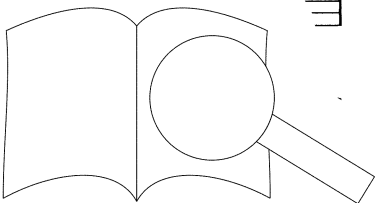
Musical notation for measures 43-46, including vocal staves and piano accompaniment.

Musical notation for measures 47-50, including vocal staves and piano accompaniment.

Musical notation for measures 51-54, including vocal staves and piano accompaniment.

Piano accompaniment for measures 51-54.

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Tutti

47

Musical notation for measures 47-50. The vocal staves show a melodic line with eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

Empty musical staves for vocal and piano parts, corresponding to measures 47-50.

Vocal line with lyrics for measures 47-50. The lyrics are: "men, no-men e - ius, et sanc - tum, sanc - tum no - men, sanc - tum no - ly, ho - ly al - ways, his name, his name, his name, his name is ho". There are trill ornaments (tr) above the notes for "e - ius" and "no - men".

Piano accompaniment for measures 47-50. The right hand features chords and moving lines, while the left hand provides a harmonic foundation with chords and moving lines.

53

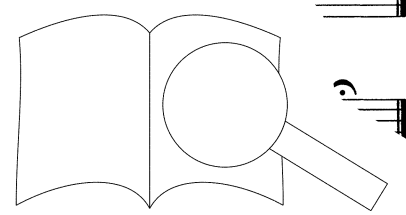
Musical notation for measures 53-56. The vocal staves show a melodic line with eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

Empty musical staves for vocal and piano parts, corresponding to measures 53-56.

Piano accompaniment for measures 53-56. The right hand features chords and moving lines, while the left hand provides a harmonic foundation with chords and moving lines.

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

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3. Et misericordia eius

Andante molto

3

Violino 1
(c¹-f²)

Violino 2
(g-d²)

Viola
(es-a¹)

Soprano
(c¹-f²)

Alto
(b-c²)

Tenore
(f-g¹)

Basso
(G-c¹)

Basso continuo
(C-f¹)

Violino 1, Violino 2, Viola musical staves with notes and rests.

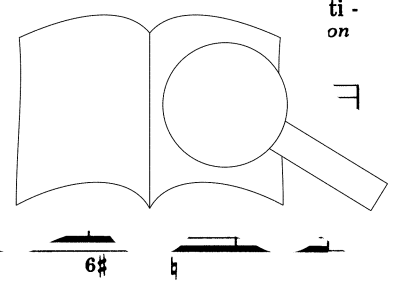
Soprano, Alto, Tenore, Basso vocal staves with lyrics 'Et' and measure numbers 6, 4, 7, 8, 4.

Basso continuo musical staff with figured bass notation: P.C. e 2.C., 6b, 6b, 9, 8, 7.

Violino 1, Violino 2, Viola musical staves with notes and rests.

Soprano, Alto, Tenore, Basso vocal staves with lyrics: Et mi-se-ri- And his lov-ing- di-a e-ius a pro-ge-ni-e in pro-ge-nies, ness and mer-cy are of old and shall be e-ter-nal-ly,

Basso continuo musical staff with figured bass notation: 7, 5, 6b, 7b, 6, 5, 6, 6, 6#.



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cor - di-a e-ius a pro-ge-ni-e in pro-ge-ni-es ti-men-ti-bus, ti-men-ti-
 kind-ness and mer-cy are of old and shall be e-ter-nal-ly on all men that fear, all men that

a pro-ge-ni-e in pro-ge-ni-es ti-men-ti-bus, ti-men-
 are of old and shall be e-ter-nal-ly on all men that fear, on all

Et mi-se-ri-cor-di-a e-ius a pro-ge-ni-e in pro-ge-ni-es, et mⁱ
 And his lov-ing-kind-ness and mer-cy are of old and shall be e-ter-nal-ly, and

men-ti-bus e-um, et mi-se-ri-cor-dⁱ
 all men that fear him, and his lov-ing-kind-

10# 8 7 6 6 6b 6 4/2 6/4b

bus, ti-men- - ti-bus e - um, et mi-se-ri-cor-di-a
 fear, on all men that fear him, and his lov-ing-kind-ness and

men-ti-bus e - um,
 men that fear him,

e in pro-ge-ni-es, et mi-se-ri-cor-di-a
 shall be e-ter-nal-ly, and his lov-ing-kind-ness and

men-ti-bus e - um,
 are on all men that fear him, i pro-e-

7 6b 5 3b b 6b 9 8 7

e - ius ti - men - ti - bus e - um, a pro - ge - ni - e in pro - ge - ni - es, a pro -
 mer - cy on all men that fear him, are of old and shall be e - ter - nal - ly, are of

et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es, a pro -
 and his lov - ing - kind - ness and mer - cy are of old and shall be e - ter - nal - ly, of

e - ius ti - men - ti - bus e - um, a pro - ge - ni - e in pro -
 mer - cy on all men that fear him, are of old and shall be e -

ge - ni - es, et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e
 ter - nal - ly, and his lov - ing - kind - ness and mer - cy are of old and

ge - ni - e in pro - ge
 old and shall be e - ti - bus
 men that

ge - ni - e men - ti - bus e - um,
 old and sha all men that fear him,

ti - men ti - bus
 on all men that

1. ana pro - ge - ni - es ti - men
 e - ter - nal - ly on all us
 at

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e - um, et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es ti - men -
 fear him, and his lov - ing - kind - ness and mer - cy are of old and shall be e - ter - nal - ly on all
 et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es, et mi -
 and his lov - ing - kind - ness and mer - cy are of old and shall be e - ter - nal - ly, and his
 e - um, et mi - se
 fear him, and his
 e - um, a pro - ge - ni - e in pro - ge - ni - es
 fear him, are of old and shall be e - ter - nal - ly, on all

6 9 8 7b 6

ti - bus et mi - se - ri - cor - di - a e - ius a pro -
 men that e - ter - nal - ly, and his lov - ing - kind - ness and mer - cy are of
 se - ri - et mi - se - ri - cor - di - a e - ius ti -
 lov - ing and his lov - ing - kind - ness and mer - cy are
 a pro - ge - ni - e in pro - ge - ni - es ti - men -
 cy are of old and shall be e - ter - nal - ly on all men that fear, are of
 e - ius a pro - ge - ni - e in pro - ge - ni - es ti - men
 in a mer - cy are of old and shall be e - ter - nal - ly on all im,
 im,

7 6 5 7 3h 6b 9 8 7 6 4

ge-ni-e in pro-ge-ni-es ti-men - ti-bus, ti-
 old and shall be e-ter-nal-ly on all that fear, on

men - ti-bus, ti-men -
 on all men, are on

ge-ni-e in pro-ge-ni-es, et mi-se-ri-cor - di-a e-ius ti-men
 old and shall be e-ter-nal-ly, and his lou-ing-kind - ness and mer-cy are on

et mi-se-ri-cor - di-a e-ius
 and his lou-ing-kind - ness and mer-

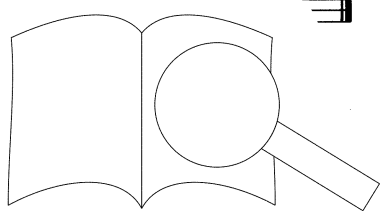
men - men - ti-bus e - um.
 all on all men that fear him.

- ti-bus, - ti-bus e - um.
 all that fear all men that fear him.

- ti-bus, ti-men - ti-bus e - um.
 that fear, on all men that fear him.

ne. ti-bus, ti-men -
 that fear, on all

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4. Fecit potentiam

Presto

Violino 1
(g-b²)

Violino 2
(g-fis²)

Viola
(d-d²)

Soprano
(g¹-es²)

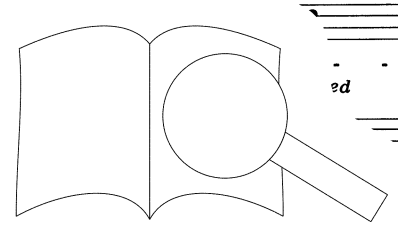
Alto
(d¹-b¹)

Tenore
(g-g¹)

Basso
(G-c¹)

Basso continuo
(Es-d¹)

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ten - ti - am in bra - chi - o su - o: di -
 strength to us with arms strong and might - y and

ten - ti - am in bra - chi - o su - o: di - sper - sit su -
 strength to us with arms strong and might - y and scat - tered th -

ten - ti - am in bra - chi - o su - o: di and sper -
 strength to us with arms strong and might - y and scat -

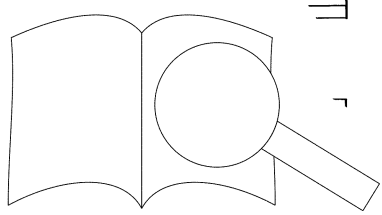
ten - ti - am in bra - chi - o su - o: di and
 strength to us with arms strong and might - y and

sper - sit su sper - sit su per - bos
 scat - tered t' red the proud ones

per - br su per - bos, su per - bos
 proud o red the proud ones, the proud ones

r sper - sit su per - bos, su per - bos
 scat - tered red the proud ones, the proud ones

di and sper - sit su per - bos, su
 and scat - tered the proud ones, the



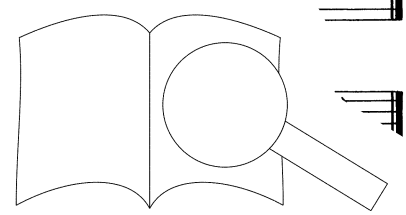
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men - te cor - dis su - i.
in their hearts' de - vic - es.

men - te cor - dis su - i.
in their hearts' de - vic - es.

men - te cor - dis su - i.
in their hearts' de - vic - es.

men - te cor - dis su - i.
in their hearts' de - vic - es.



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5. Deposuit
Allegro

Violino 1
(g-f²)

Violino 2
(g-f²)

Viola
(g-f²)

Soprano
(b-es²)

Alto
(b-es²)

Tenore
(B-es¹)

Basso
(B-es¹)

Basso continuo
(G-f¹)

Violini, Violette e Bassi
tutti unisoni

Soprani Alti Tenori Bassi
tutti unisoni

De - po - su - it_ po - ten - tes, po - ten - tes de se - de et ex - al -
He has put down the_ might - y from thrones in high plac - es and has ex -

De - po - su - it_ po - ten - tes, po - ten - tes de se - de
He has put down the_ might - y from thrones in high plac - es

De - po - su - it_ po - ten - tes, po - ten - tes de
He has put down the_ might - y from thrones in high

De po - su - it De - po - su - it_ po - ten - tes, po - ten
He has put down the_ might - y from thr gh x - al -
has ex -

P.e 2.C.

ta -
alt -

ta -
alt -

- vit hu - mi -
ed all the

- vit hu - mi -
ed all the

- vit hu - mi -
" the

Piano accompaniment for measures 13-20, featuring treble and bass staves with chords and melodic lines.

les. meek. De - po - su - it po - ten - tes, po - ten - tes de
He has put down the might - y from thrones in high

les. meek. De - po - su - it po - ten - tes, po - ten - tes de
He has put down the might - y from thror high

les. meek. De - po - su - it po - ten - tes,
He has put down the might - y

les. meek. De - po - su - it po - ten - tes, po - ten - tes de
He has put down the might - y from thrones in high

Piano accompaniment for measures 21-28, including a grand staff with treble and bass clefs.

Piano accompaniment for measures 21-28, including a grand staff with treble and bass clefs.

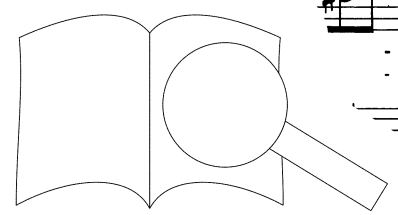
se - de plac - es

se - de plac - e ta - alt -

ex - al - ta - has - ex - alt -

et - ex - al - ta - and - has - ex - alt -

Piano accompaniment for measures 29-36, including a grand staff with treble and bass clefs.



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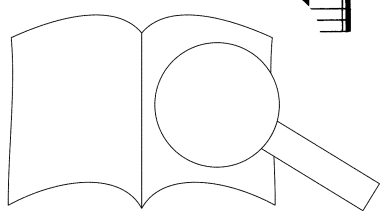
27

- vit hu - mi - les, et ex - al - ta -
 - ed all the meek, and has ex - alt -
 - vit hu - mi - les, et ex - al - ta -
 - ed all the meek, and has ex - alt
 - vit hu - mi - les, et ex - al
 - ed all the meek, and has

33

vit hu - mi - les.
 ed all the meek.
 vit hu -
 ed all

1. all
 2. meek.



6. Esurientes
Allegro

Soprano 1
(f¹-g²)

2 Esuri E - su - ri
Be - hold, the

Soprano 2
(e¹-f²)

4 Esuri

2.C.
Basso continuo
(F-c¹)

2 5 3 7

5
en - tes im - ple - vit bo - nis et
hun - gry he fills with good things, and

E - su - tes bo - nis et
Be - hol - th good things, and

7
di - v. di - mi - sit in - a -
rich dis - miss - es all emp -

mi - sit, di - mi - sit in - a -
miss - es, dis - miss - es all emp -

11

nes, di - mi - sit in - a - nes.
 ty, dis - miss - es all emp - ty,

nes, di - mi - sit in - a - nes.
 ty, dis - miss - es all emp - ty,

13

E - su - ri - en - tes im - ple - vit bo - nis,
 be - hold, the hun - gry he fills with good things,

E - su - ri - en - t - vit im - ple - vit bo -
 be - hold, the hur with , he fills with good

nis things,

rich men he dis - miss - es, et di - vi - tes di - mi - sit in -
 and rich men he dis - miss - es all

en he dis - miss - es, et di - vi - tes di - mi - sit, di - mi - sit in -
 and rich men he dis - miss -

7. Suscepit Israel

Allegro

Violino 1
(d² - a²)
+ Oboe 1 ad lib.

Violino 2
(a¹ - e²)
+ Oboe 2 ad lib.

Viola
(f - b¹)

Soprano
(a¹ - e²)

Alto
(d¹ - a¹)

Tenore
(f - e¹)

Basso
(A - b)

Basso continuo
(D - b)

Con L'Alto
Con il Canto
Con il Tenore

Largo

3

Sus-ce-pit I-sra-el pu-e-rum su-um re-cor-re
He ran-soms Is-ra-el who is his serv-ant, in re-

Sus-ce-pit I-sra-el pu-e-rum su-um re-cor-da
He ran-soms Is-ra-el who is his serv-ant, in re-me

Sus-ce-pit I-sra-el pu-e-rum su-um
He ran-soms Is-ra-el who is his serv-ant,

Sus-ce-pit I-sra-el pu-e-rum
He ran-soms Is-ra-el who is his serv-ant,

Sus-ce-pit I-sra-el pu-e-rum su-um re-ri-tus,
He ran-soms Is-ra-el who is his serv-ant, re-branch,

P. 2 C.

7

da-tus, re-cor-re
membrance, in re

re-cor-d
in re-n

ri-cor-
most mer-

tus mi-se-ri-cor-
brance of his most mer-

er-di-ae, mi-se-ri-cor-di-ae su-ae.
ci-ful, of his most mer-ci-ful kind-ness.

er-di-ae, mi-se-ri-cor-di-ae su-ae.
ci-ful, of his most mer-ci-ful kind-ness.

er-di-ae, mi-se-ri-cor-di-ae su-ae.
ci-ful, of his most mer-ci-ful kind-ness.

er-di-ae, mi-se-ri-cor-di-ae su-ae.
ci-ful,

7 6 7 6 5 6
5 4 5 4 3# 4
3# 3#

8. Sicut locutus est
Allegro ma poco

3

Oboe 1
(f¹-c³)

2 Hautbois

Oboe 2
(d¹-c³)

Violini

Violino 1
(c¹-c³)

Violino 2
(c¹-c³)

Viola
(g-d²)

Soprano
(f¹-g²)

Alto
(c¹-c²)

Basso
(H-e¹)

P.C.

Basso continuo
(C-e¹)

9

13

lo - cu - tus est ad pa - tres no - stros, A - bra - ham et
 had prom - ised once to our fore - fa - thers, A - bra - ham and

A - bra - ham et mi - ni - us in
 A - bra - h

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Musical notation for the first system, including vocal staves and piano accompaniment.

se - mi - ni e - ius in sae - - - - - cu - la, sae - cu -
 all of his chil - dren for ev - - - - - er - m - er - er -

sae
 ev

se - mi - ni e - ius in sae - - - - - sae - cu -
 all of his chil - dren for ev - - - - - er - er - er -

6 7 3#

Musical notation for the second system, including vocal staves and piano accompaniment.

la.
 more,

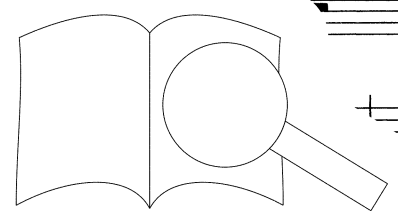
Si - cut lo - cu - tu
 as he had prom - ised

Si - cut lo - cu - tu
 as he had prom - ised

a
 more

Musical notation for the third system, including vocal staves and piano accompaniment.

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A - bra - ham et se - mi - ni e - ius in sae - cu - la, A - bra - ham et se - mi - ni e - ius in sae -
 A - bra - ham and all of his chil - dren for ev - er - more, A - bra - ham and all of his chil - dren for

est ad pa - tres no - stros, A - bra - ham et se - mi - ni e - ius in sae -
 once to our fore - fa - thers, A - bra - ham and all of his chil - dren for ev -

A - bra - ham et se - mi - ni e - ius in sae - cu - la, A - bra - ham et se - mi - ni e - ius in sae -
 A - bra - ham and all of his chil - dren for ev - er - more, A - bra - ham and se - mi - ni e - ius in sae -

- cu - la,
 - er - more,
 - cu - la,
 - er - more,

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35

A - bra-ham,
A - bra-ham,

A - braham et
A - bra-ham and

se - mi - ni
all

e - ius in
of his chil - dren for

sae -
ev

A - bra-ham,
A - bra-ham,

A - braham et
A - bra-ham and

se - mi - ni
all

e - ius
of his chil - dre

A - bra-ham,
A - bra-ham,

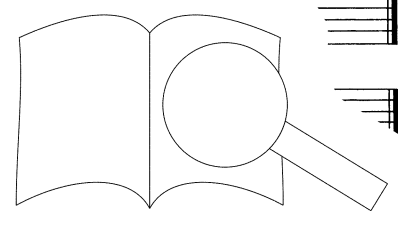
A - braham et
A - bra-ham and

se - mi - ni
all of hi

sae -
nore.

39

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9. Gloria patri . . .

Largo

Violino 1
(c² - b²)
+ Oboe 1 ad lib.

Violino 2
(d¹ - f²)
+ Oboe 2 ad lib.

Viola
(g - es²)

Soprano
(d¹ - f²)

Alto
(c¹ - b¹)

Tenore
(f - fis¹)

Basso
(G - c¹)

Basso continuo
(D - g¹)

Con Falto

Con il Canto

Col Tenore

Glo - ri - a pa - tri, glo - ri - a fi - li - o
Glo - ry to God the Fa - ther, and to the Son,

Glo - ri - a pa - tri, glo - ri - a fi - li
Glo - ry to God the Fa - ther, and to

Glo - ri - a pa - tri, glo - ri - a
Glo - ry to God the Fa - ther, a

Glo - ri - a

Glo - ri - a pa - tri, glo
Glo - ry to God the

Sicut erat in principio
Andante

et spi - ri - tu - i
and to the Ho - ly

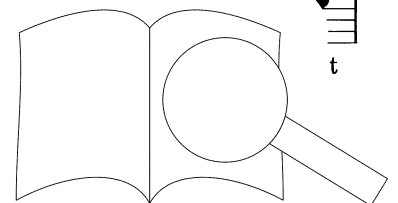
et spi -
and to

ad spi - ri - tu - i sanc - tu - m
to - ly Spir - it - u - m

to, sic - ut e - rat
it, as it was in

to, sic - ut e - rat
it, as it was in

to, sic - ut e - rat
it, as it was in



6 5# 4 3 7 6 4# 6 7 6# 7# 3# 7 5 6 4 3#

9

in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu - lo - rum,
 the be - gin - ning, and is now, and shall be in e - ter - ni - ty and for ev - er,

in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu - lo - rum,
 the be - gin - ning, and is now, and shall be in e - ter - ni - ty and for ev - er,

in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae
 the be - gin - ning, and is now, and shall be in e - ter - ni - ty o

in prin - ci - pi - o et nunc et sem - per et in sae
 the be - gin - ning, and is now, and shall be in e - ter

6 5 6 5 4 3 6

Allegro

13

A - - - - -
 A - - - - -

men, sae - cu - lo - rum, A - -
 men, and for ev - er, A - -

sae - cu - lo - rum, sae - cu - lo - rum, A - men, et in sae - cu - la sae - cu -
 and for ev - er, and for ev - er, A - men, in e - ter - ni - ty and for

- cu -
 for

6 5b 6#

men, et in sae - cu - la sae - cu -
men, in e - ter - ni - ty and for

men, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum,
men, in e - ter - ni - ty and for ev - er, and for ev - er,

lo - rum, A - men, A - - - -
ev - er, A - men, A - - - -

lo - rum, sae - cu - lo - rum, sae - cu - lo - rum, A - - - - men,
ev - er, and for ev - er, and for ev - er, A - - - - men,

6/5 6/5 6# 6/8

lo - rum, sae - cu - lo - rum
ev - er, and for ev - e

et in sae - cu - la sae - cu - lo - rum, A - - - -
in e - ter - ni - ty and for ev - er, A - - - -

me - - - - cu - lo - rum, sae - - - - cu - lo -
and for ev - er, and for ev -

men, A - - - - - mei cu -
men, A - - - - - mer - or

4/4 6 4/2 6 9 6b 5 6 5 7 7 6 3b

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men, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu -
 in e - ter - ni - ty and for ev - er, and for ev - er, and for

men, sae - cu - lo - rum,
 men, and for - er,

rum, et in sae - cu - la sae - cu - lo - rum, A -
 er, in e - ter - ni - ty and for ev - er, A -

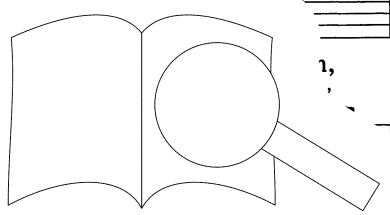
lo - rum, sae - cu - lo - rum, sae - cu - lo - rum, A - men,
 ev - er, and for ev - er, and for ev - er, A - men,

lo - rum, A - - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum, A -
 ev - er, A - or ev - er, and for ev - er, and for ev - er, A -

sae - cu lo - rum, A - men, A -
 and fo ev - er, er, men, A -

A - men, sae - cu - lo - rum, A - men, sae - cu -
 A - men, and for ev - er, A - men, and for

cu - lo - rum, sae - cu - lo - rum, A -
 1 for ev - er, and for ev - er, A -

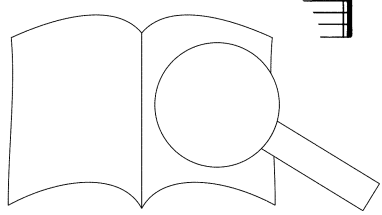



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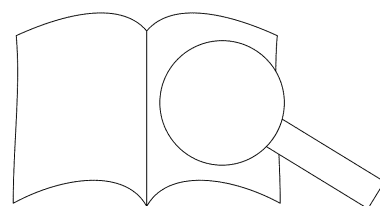
men, A - men, A -
 men, A - men, A -
 lo - rum, sae - cu - lo - rum, A - men,
 ev - er, and for ev - er, A - men,
 sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum
 and for ev - er, and for ev - er, and for ev - er

men, e' 10 - rum, sae - cu - lo - rum, A - men.
 men, ev - er, and for ev er, A - men.
 sae - cu - lo - rum, A - men.
 and for ev - er, A - men.
 - men, sae - cu - lo - rum, A - men.
 and for ev - er, A - men.
 sae - cu - lo - rum, A - men.
 and for ev - er, A - men.

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Magnificat

2. Version

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2c. Quia fecit	45
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9. Gloria patri . . .	29

2a. Et exultavit

Allegro

Violino 1
(c¹-c³)

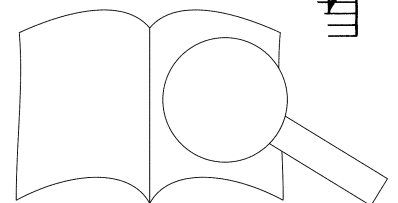
Violino 2
(c¹-c³)

Viola
(f-d²)

Apollonia
Soprano
(c¹-f²)

P

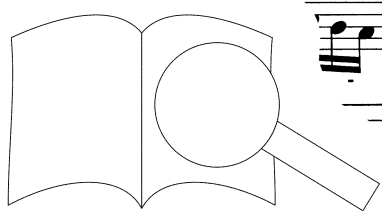
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Aufführungsdauer / Duration: ca. 21 min.

Et
And

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21

- ri -
and

6 7

26

me - o, sa - lu - ta -
Sav - iour, God my help

31

p

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36

- ri me - o.
and Sav - iour,

7 6 2 6 7 6 2

42

ta - vit spi - ri - tus
spir - it al - so - is

48

m. in De - o sa - lu - ta -
in God, in God my help

p

53

58

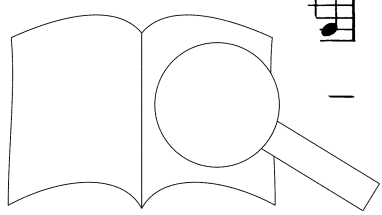
me - o, et e - xul - ta - tus me - us in
 Sav - iour, and now my spir - it is joy - ful, in

63

De - o, in De - o sa - lu - ta -
 joy - is ful, in God, in God my help

7 6 2 6 7 6 2 6 7 6 2 6

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69

tr
tr
tr
ri me
and Sav

74

Adagio

tr
tr
tr
tr
o, sa-lu-ta-help ri-me-o.
iour, God my help and Sav-iour.

80

tr
tr
tr
tr
ri me o.
and Sav iour.

7 6 2 6 7 6 2 6 7 6 2 6

2b. Quia respexit
Andante molto

Violino 1
(g-c³)

Violino 2
(g-c³)

Viola
(d-d²)

Soprano
(d¹-g²)

Basso continuo
(D-d¹)

Bolognesa

8 Qui

Qui - a re -
He has re -

hu - mi - li - ta - tem an - cil
the low - ly - sta - tion of his

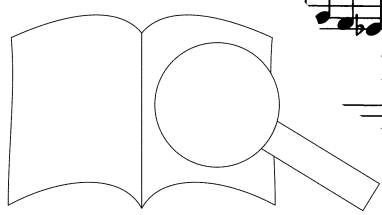
15

ec - ce e - nim ex hoc be - a - tam me di - cent
 lo, from hence - forth all men shall call me most bless - ed

20

o - mnes ge - ne - ra - ti - o -
 in all gen - er - a -

25



Tasto solo

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30

nes, ge - ne - ra - tio - nes. Qui - a re -
 tions, all gen - er - a - tions, he has re -

f *fr*

7 \flat 7 \flat 6 4 3

36

spe - xit hu - mi - li - ta - tem ae: ec - ce
 gard - ed the low - ly sta - tion en; lo, from

p

6 4 \flat 7 \flat

42

ace all hoc be shall a - tam, be shall a - tam
 men shall call me, shall call me

p

4 7 4 7

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47

omnes ge-ne-ra-ti-o - nes, o - mnes ge-ne-ra-tio
 in all gen-er-a-tions, in all gen-er-a

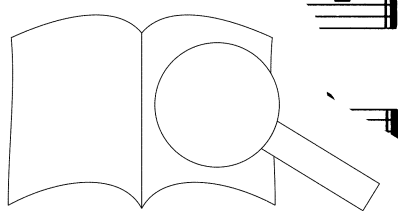
52

57

a tempo

o - mnes ge - ne - ra - ti - o - nes.
 in all, all gen - er - a - tions.

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2c. Quia fecit

Andante e sempre tutti Piano

Violino 1 (b-b2)

Violino 2 (g-b2)

Viola (e-d2)

Chiaretta

Soprano (b-f2)

Basso continuo (Es-b)

Quia

5

7

12

p

fe - cit mi - hi ma - gna qui po - tens est et
r me he that is might - y has done — great things; his

6 5

The musical score is written for a chamber ensemble. It features five staves: Violino 1 (treble clef, key signature of two flats), Violino 2 (treble clef, key signature of two flats), Viola (alto clef, key signature of two flats), Chiaretta (soprano clef, key signature of two flats), and Basso continuo (bass clef, key signature of two flats). The tempo is 'Andante e sempre tutti Piano'. The score includes a vocal line for Soprano and Chiaretta, with the word 'Quia' appearing at the beginning. There are several measures of music, with measure numbers 5, 7, and 12 indicated. A large watermark 'PROBENPARTITUR' is overlaid diagonally across the page. A magnifying glass icon is located in the lower right quadrant. The bottom left corner contains the number 'Carus 40.002' and the bottom right corner contains the number '45'.

19

-men, san - ctum, san - ctum no - men e - ius, et sanctum no - men e -
 - ly, ho - ly, - ho - ly, - ho - ly al - ways, his name is ho - ly al -

6/4 7/5 6/5

ius, Quia Qui po - tens est et
 ways, and for has done great things; his

33

na. cum no - men, et san
 e is ho - ly, his nam

39

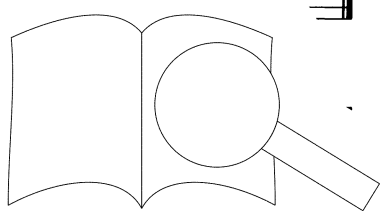
ctum no - men e - ius, et sanctum, sanctum
is ho - ly al - ways, his name, his name is

45

no - men e - ius, et sanctum, sanctum
is ho - ly al - ways, his name, his name is

52

et sanctum no - men, no - men e - ius.
his name is ho - ly, ho - ly al - ways.



see page 9

6a. Esurientes

Allegro

Violino 1 (f1-c3)

Violino 2 (d1-b2)

Viola (f-d2)

Ambrosina

Alto (a-c2)

Basso continuo (D-d1)

6 E-su-ri

3

7

p

E - su - ri - en - tes im - ple - - vit - s di -
Tru - ly the hun - gry he fills - with e dis -

p

5 4 3# #

The musical score is for a piece titled '6a. Esurientes' in 'Allegro' tempo. It features five instrumental parts: Violino 1 (f1-c3), Violino 2 (d1-b2), Viola (f-d2), Basso continuo (D-d1), and Ambrosina (a-c2). The Alto part includes the lyrics 'E-su-ri'. The score is divided into systems, with measures 6, 7, and 10 clearly marked. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. A magnifying glass icon is positioned over the lyrics 's di - e dis -'. The bottom of the page contains the page number '48', a key signature change to 3 sharps (3#), and the publisher's code 'Carus 40.002'.

10 *tr*

mi - sit, di - mi - sit in - a - nes, in - a -
miss - es, dis - miss - es all emp - ty, all emp -

13

nes, et di - vi - tes et mi - nes, et di - vi - tes et mi -
ty, and rich men he es all emp - ty,

16

E - su - ri - en - tes im - ple
tru - ly the hun - gry he fills

19

e - su - ri - en - tes im - ple - vit_ bo - nis et di - vi - tes di - mi - sit, et
 tru - ly the hun - gry he fills_ with good things, and rich men he dis - miss - es, and

5 3
4

22

di - vi - tes di - mi - sit, di - mi - sit i di - vi - tes di - mi - sit in -
 rich men he dis - miss - es, dis - miss - es_ rich men he dis - miss - es all

7

25

a - em

8a. Sicut locutus est

Andante. Sempre tutti Piano

Violino 1 (g-c³)

Violino 2 (g-c³)

Viola (f-d²)

Alto (b-c²)

Basso continuo (C-c¹)

Albetta

12 Sic

4 tr

10

4

Si-cut lo-cu-tus est
As he had promised once

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The musical score is written for a string quartet and basso continuo. It features five staves: Violino 1 and 2 (treble clef, G-c3), Viola (alto clef, f-d2), Alto (alto clef, b-c2), and Basso continuo (bass clef, C-c1). The tempo is 'Andante. Sempre tutti Piano'. The score includes a section for 'Albetta' starting at measure 12. A large watermark 'PROBEN-PARTITUR' is overlaid diagonally across the page. A magnifying glass icon is located in the bottom right corner.

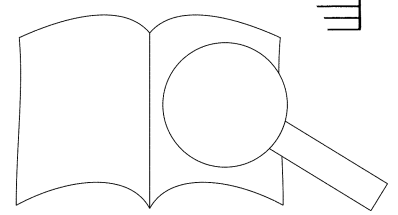
16

stros, A - braham et se - mi - ni e - ius in sae - : :
 thers A - braham and all of his chil - dren for ev - : : :

21

26

cu - la.
 er - more,



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31

Piano accompaniment for measures 31-35, featuring a right-hand melody with eighth-note patterns and a left-hand bass line.

Si - cut lo - cu - tus est ad pa - tres no - stros, A - bra - ham
 as he had promised once to our fore - fa - thers, A - bra - ham

Vocal line and piano accompaniment for measures 31-35. The vocal line includes a trill (tr) on the final note.

36

Piano accompaniment for measures 36-40, continuing the eighth-note patterns in both hands.

— et se - mi - ni e - ius, e - mi - ni e - ius in
 — and all of his chil - dren, ad all of his chil - dren for

Vocal line and piano accompaniment for measures 36-40.

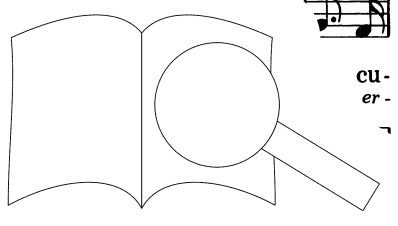
41

Piano accompaniment for measures 41-45, showing a change in the bass line.

— sae cu -
 — ev er -

Vocal line and piano accompaniment for measures 41-45. The vocal line features a series of dotted notes.

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46

la.
more, A-bra-ham et se - mi - ni e - ius in sae - : :
A-bra-ham and all of his chil - dren for ev - : :

50

54

cu - la.
er - more.

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