

Antonio
VIVALDI

Magnificat

RV 610/611

Edited by
Clayton Westermann

Vocal Score
Klavierauszug

SERENISSIMA MUSIC, INC.

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ORCHESTRA

2 Oboes (No.8), Bassoon (opt.), Keyboard,
Violin I, Violin II, Viola, Violoncello, Double Bass

MAGNIFICAT

RV 610/611

1. Magnificat Anima Mea

Antonio Vivaldi

Edited by Clayton Westermann

Adagio

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num.

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num.

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num.

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num.

Adagio

7 # 6 5 5 4 3

5

Ma - gni - fi - cat a - ni - ma me - a Do -

Ma - gni - fi - cat a - ni - ma me - a Do -

Ma - gni - fi - cat a - ni - ma me - a Do -

Ma - gni - fi - cat a - ni - ma me - a

5

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

4 4 5 4 3#

9

- - - mi - num.

- - - mi - num.

- - - mi - num.

Do - - - mi - num.

9

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

3# 5 4# 5b 3# 3b 4

2. Et Exultavit

Allegro

[*f*] [Tutti]

6 5 6 5 7 6 4 6

4

7 6 4 2 6 7 6 4 2 6 7 6 6

7 (Soprano Solo)

Et ex - ul -

[*tr*]

[*mf*] [Continuo]

[*tr*]

9

ta - vit spi - ri - tus me - us in De - o sa - lu -

7 5 4 3

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 3/4 time, marked 'Allegro'. The piano part features a lively melody in the right hand and a supporting bass line in the left hand. The first system includes a 'Tutti' marking and a forte dynamic. The second system continues the piano introduction. The third system introduces the Soprano Solo with the lyrics 'Et ex - ul -'. The piano accompaniment continues with a trill and a mezzo-forte dynamic. The fourth system shows the Soprano Solo continuing with the lyrics 'ta - vit spi - ri - tus me - us in De - o sa - lu -'. The piano part provides a steady accompaniment throughout.

11

ta - -

7 6/5 7 6/5

13

- - ri,

7 6/5 4

15

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

tr

[6/4/2] [5/4/3]

17

o.

6/5 4 7 6 2 6

19

7 6 2 6 7 6 2 6 7

[tr]

21 (Alto Solo)

Qui - a re - spe - xit hu - mi - li - ta - tem an -

[mf][Continuo]

7 5 4 3

23

cil - lae su - ae: Ec - ce e - nim ex

[4]

25

hoc be - a - tam, be - a - tam me di - cent

27

Musical score for measures 27-28. The system includes a vocal line and four instrumental staves (flute, oboe, violin, and cello/bass). The vocal line begins with the lyrics "om - nes om - nes ge - ne - ra - ti - o -". The instrumental parts enter in measure 28 with a forte (*f*) dynamic, playing the word "om - nes". The piano accompaniment begins in measure 27 with a forte (*f*) dynamic, marked "[Tutti]". In measure 28, the piano part is marked "[mf] [Continuo]".

29

Musical score for measures 29-30. The system includes a vocal line and piano accompaniment. The vocal line continues with the lyrics "nes,". The piano accompaniment features a complex rhythmic pattern in the right hand and a more active bass line. The system concludes with a forte (*f*) dynamic, marked "[Tutti]". Below the piano part, the numbers 7, 6, and 5 are written, followed by a bracketed fraction $\frac{6}{4}$ over the number 2.

32

om - nes ge - ne - ra - ti - o - *tr*

[*mf*][Continuo]

6
5 3#

34

nes.

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

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

8 om - nes, om - nes ge - ne - ra - ti - o - nes.

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

34

[*f*][Tutti]

6 5 3#
4 5 3#

37 (Tenor Solo)

Qui - a fe - cit mi - hi

[*mf*] [Continuo]

Figured bass notation: 6 5, 6 5

40

ma - gna qui po - tens est et san - ctum

Figured bass notation: 6 5

42

no - men, et san - tum no -

Figured bass notation: 5 4, 3, 6 5, 7, 6 5

44

men,

[*f*] [Tutti]

Figured bass notation: 7, 6 5, 6 5, [4]

46

8

et san-ctum no - men, no-men e -

[*mf*] [Continuo]

7 7

tr

48

8

jus, et san - ctum san - ctum no - men,

[Vln.]

50

8

san - ctum no - men e - jus.

[*f*][Tutti]

[5 4] 3] 6 7 6 2 6 7 6 2 6

tr

53

8

[*tr*]

7 6 2 6 7 6 ♭ [♯] 6 5

2a. Et Exultavit
(Alternate version - for Apollonia)

Allegro *tr*

[*f*] [*Tutti*]

5

7 6 4 6 7 6 4 6 7 6 4 6

Apollonia (Soprano Solo)

10

tr *tr*

Et ex - ul - ta - vit

[*p*] [*Continuo*] [*Tutti*]

14

tr *tr* *tr*

spi - ri - tus_ me - us spi - ri - tus_ me - us in

5 4 3 9

18

De - o - sa - lu - ta

8 6 6 6

22

ri -

7

26

me - o sa - lu ta

7b

30

p [Tutti]

[b]

34

ri me - o.

f

[5/4]

38

7 6 2 6 7 6 2 6

43

Et ex - ul - ta - vit spi -

[tr]

[Continuo]

p

[Tutti]

47

ri - tus - me - us in De - o - sa - lu - ta -

[7]

51

56

ri - me - o, Et ex - ul -

p

6

60

ta - vit spi - ri - tus me - us in De - o, in

7 6 2 6

64

De - o, in De - o sa - lu - ta

7 6 2 6 7 6 2 6

68



73

tr

- ri me - o, sa-lu - ta



77

Adagio

[A tempo]

ri - me - o.

[f]

7 6 2 6



81



* Cadenza

2b. Quia Respexit

(Alternate version – for La Bolognese)

Andante molto

The first system of the musical score is for the piano accompaniment. It consists of two staves, treble and bass, in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante molto'. The first measure is marked with a piano dynamic [p] and a 'Tutti' instruction. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. The system concludes with a measure containing figured bass notation: # 7# 6b [4] # 7# 6b [4].

The second system of the musical score continues the piano accompaniment. It begins with a measure marked with a 7. The treble staff continues the melodic line, and the bass staff continues the accompaniment. The system concludes with a measure containing figured bass notation: # 7 #.

La Bolognese (Soprano Solo)

Qui - a re -

The third system of the musical score includes the vocal line for the Soprano Solo. The vocal staff begins with a measure marked with a 10. The lyrics 'spe - xit hu - mi - li - ta - tem an -' are written below the notes. The piano accompaniment continues in the lower staves, with a piano dynamic (p) marked in the first measure. The system concludes with a measure containing figured bass notation: # 7 #.

13

cil - lae su - ae: ec - ce

p

7

16

e - nim ex - hoc be - a - tam me

[4] 7 [7]

19

di - cent om - nes ge - ne - ra - ti - o

b [b] 4

22

7 b 7

25

7 7 5 7

28

nes ge - ne -

31

ra - tio - nes.

f

7b 7b

34

Qui - a re - spe - xit hu - mi - li -

p

5 4 3

[6/4]

6 4

38

ta - tem an - cil - lae — su - ae:

6
4

41

ec - ce e - nim ex - hoc - be -

7^b 7

44

a - tam, be - a - tam me di - cent

7

47

om - nes ge - ne - ra - ti - o - nes, om - nes ge - ne - ra -

6 7 6^b [4] [7[#]] [6]

50

tio

7

7

53

6 5

7

7

56

tr

nes. om - nes — ge - ne -

[#]

#

59

Adagio

ra - ti - o - nes.

[mf]

#

#

* [Cadenza]

2c. Quia Fecit
(Alternate version – for Chiaretta)

Andante e sempre tutti piano

sempre *p* [Tutti]
[*mp*]

4

7

tr tr

10 Chiaretta (Soprano Solo)

Qui - a fe - cit mi - hi

p

[6/4]

14

ma gna Qui po - tens_ est, et san-ctum san-ctum

5

18

no - men, san-ctum, san-ctum

6 4 7 5 4

22

no - men e - jus, et san-ctum no - men_ e -

[6 5] 6 5 6 5 4

26

jus. Qui - a fe - cit mi - hi

f [p]

30

ma - gna Qui po - tens est *tr* et san - ctum, san - ctum

p

6 5

34

no - men, et san -

tr [*tr*]

6 7

38

ctum - no -

tr [*tr*]

6

41

men e - jus, et

tr *tr*

44

san - ctum, san-ctum no

[6/5]

48

men

52

e - jus et san - ctum no - men,

[6 6/4 5]

55

no - men e - jus,

[f]

* [Cadenza]

3. Et Misericordia

Andante molto

[f]

6 7 6 5 9 8 7

4

[f]

Et mi - se - ri - cor -

[f]

Et mi - se - ri -

4

7 6 5 6

This musical score is for the third movement, 'Et Misericordia', in a key of B-flat major (three flats) and common time (C). The tempo is marked 'Andante molto'. The score is written for a piano and voice. The piano part begins with a series of chords and moving lines in both hands, with dynamic markings like [f] (forte). The voice part enters with the lyrics 'Et mi - se - ri - cor -' and 'Et mi - se - ri -'. The score includes fingerings (6, 7, 6, 5, 9, 8, 7) and a measure rest of 4. The piano part has a measure rest of 4 and a measure rest of 6. The score is divided into two systems, each with a measure rest of 4.

6

[f] Et mi - se - ri -

- di - a e - jus a pro - ge - ni - e in pro - ge - ni - es

cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es ti -

7 6 5 6 6# b

6 4 b [2]

8

cor - di - a e - jus a pro - ge - ni - e in pro -

a pro - ge - ni - e in pro -

[f] Et mi - se - ri - cor - di - a e - jus a pro - ge - ni - e in pro -

men - ti - bus e - um

9 8 7 6 4 6 6b

3#

10

ge - ni - es ti - men - ti - bus, ti - men - ti -

ge - ni - es ti - men - ti - bus, ti - men -

ge - ni - es Et mi - se - ri - cor - di - a

Et mi - se - ri - cor - di - a e - jus

4 2 6 4_b 4 2 6 4_b

12

bus, ti - men - ti - bus e - um,

- ti - bus, ti - men - ti - bus e - um,

e - jus a pro - ge - ni - e in pro - ge - ni - es Et mi - se - ri -

ti - men - ti - bus e - um,

12 7 3_b 6 4 [5] 4 5 3_b

14

Et mi - se - ri - cor - di - a e - jus ti -

Et mi - se - ri - cor -

cor - di - a e - jus ti -

a pro - ge - ni - e in pro - ge - ni - es, Et mi - se - ri -

14

6b 9 8 7 6

16

men - ti - bus e - um, a pro - ge - ni - e in pro - ge - ni - es, a pro -

- di - a e - jus a pro - ge - ni - e in pro - ge - ni - es, a pro -

men - ti - bus e - um, a pro - ge - ni - e in pro - ge - ni - es, a pro -

cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es, a pro -

16

7 6 5 6 5 6 4 [2]

18

ge - ni - e in pro - ge - ni - es ti - men -

ge - ni - e in pro - ge - ni - es ti - men -

ge - ni - e in pro - ge - ni - es ti - men -

ge - ni - e in pro - ge - ni - es ti - men -

6/5 6/4# [2] 7/3b 6/4 6/5

20

ti - bus

ti - bus e - um

ti - bus

ti - bus

6b/4# [2] 6 7 6 6/4 [2] 6/5

22

e - um. Et mi - se - ri - cor - di - a e - jus a pro -
 Et mi - se - ri cor - di - a e - jus a - pro -
 e - um,
 e - um, a - pro -

22

[6]
 9 8 7

24

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

24

7 [3h]
 6 5
 6 7 3h 6 5

26

e - um a pro - ge - ni - e in pro - ge - ni - es Et mi - se - ri -

e - jus Et mi - se - ri - cor -

e - jus a pro - ge - ni - e in pro - ge - ni - es ti - men -

e - jus a pro - ge - ni - e in pro - ge - ni - es ti - men -

26

7 3 $\sharp$ 6

28

cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es ti -

- di - a e - jus ti - men -

- ti - bus a pro - ge - ni - e in pro - ge - ni - es

ti - bus e - um, Et mi - se - ri -

28

9 8 7 6 5 4 3 $\sharp$ 3 $\sharp$ 6 4 5 3 $\sharp$ 6 4 5 3 $\sharp$

30

men - - - ti - bus,

- ti - bus ti -

Et mi - se - ri cor - di - a e - jus ti -

cor - - - di - a e - jus

30

6 5 6 4 5 4 3 6 4

32

ti - men -

men - - - ti - bus

men - - -

Et mi - se - ri - cor - di - a ti - men -

32

7# 7b 6b 6b 3 3b 7# 7b

3 4 4 3 3 5 2

ti - bus, ti - men -

ti - men -

ti - bus, ti - men -

ti - bus, ti - men -

32 33 34

ti - bus e - um.

ti - bus e - um.

ti - bus e - um.

ti - bus e - um.

35 36

4. Fecit Potentiam

Presto

Piano introduction in B-flat major, 3/4 time. The right hand features a series of chords, while the left hand plays a continuous eighth-note bass line. A forte dynamic marking [f] is present in the first measure of the left hand.

3

Vocal entry for four voices (Soprano, Alto, Tenor, Bass) in B-flat major, 3/4 time. Each voice part begins with a forte dynamic marking [f]. The lyrics are: Fe - cit po - ten - ti - am, Fe - cit po - ten - ti - am, Fe - cit po - ten - ti - am, Fe - cit po - ten - ti - am,.

3

Piano accompaniment for the vocal entry, continuing the eighth-note bass line from the introduction. The right hand provides harmonic support with chords. A sharp sign [#] is located below the final measure of the bass line.

6

Fe - cit po - ten - ti - am

Fe - cit po - ten - ti - am

Fe - cit po - ten - ti - am

Fe - cit po - ten - ti - am

6

The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern.

9

in bra - chi - o su - o: di -

in bra - chi - o su - o: di - sper - sit su -

in bra - chi - o su - o: di - sper - sit su -

in bra - chi - o su - o: di - sper - sit su -

9

The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

12

sper - sit su - per - bos, di - sper - sit su -

per - bos, di - sper - sit su - per - bos, su -

per - bos, di - sper - sit su - per - bos, su -

per - bos, di - sper - sit su - per - bos, su -

7 7 7

15

per - bos men - te cor - dis su -

per - bos men - te cor - dis su -

per - bos men - te cor - dis su -

per - bos men - te cor - dis su -

7 # 7 5 # 6 4 [5 4] 5 4 3 #

18

18

i.

i.

i.

i.

18

Musical score for 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is primarily in the treble staff, while the bass staff provides a rhythmic accompaniment. The score includes a repeat sign and a first ending. The piece concludes with a final chord in the treble staff.

21

21

The image shows measures 21, 22, and 23 of a musical score. It consists of four staves. The top three staves use treble clefs, and the bottom staff uses a bass clef. All staves have a key signature of one flat (B-flat) and contain whole rests for the entire duration of each measure. The measures are separated by vertical bar lines.

21

21

[0]

5. Deposuit

37

Allegro

[f] De - po - su - it po - ten - tes, po - ten - tes de

[f] De - po - su - it po - ten - tes, po - ten - tes de

[f] De - po - su - it po - ten - tes, po - ten - tes de

[f] De - po - su - it po - ten - tes, po - ten - tes de

Allegro

[f]

4

se - de et ex - al - ta

se - de et ex - al - ta

se - de et ex - al - ta

se - de et ex - al - ta

4

9

vit hu-mi-les.

vit hu-mi-les.

vit hu-mi-les.

vit hu-mi-les.

9

14

De-po-su-it po-ten-tes, po-

De-po-su-it po-ten-tes, po-

De-po-su-it po-ten-tes, po-

De-po-su-it po-ten-tes, po-

14

19

ten - tes de se - de et ex - al - ta -

ten - tes de se - de et ex - al - ta -

ten - tes de se - de et ex - al - ta -

ten - tes de se - de et ex - al - ta -

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Measures 19-23. The lyrics are "ten - tes de se - de et ex - al - ta -". The music features a melodic line in the upper voices and a supporting bass line.

19

Piano accompaniment for measures 19-23. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

24

Measures 24-28. The vocal staves continue the melodic and harmonic development. The lyrics are not present in this section.

24

Piano accompaniment for measures 24-28. The right hand continues the melodic line, and the left hand maintains the bass line.

29

vit hu - mi - les. et ex - al - ta - vit hu - mi -

vit hu - mi - les. et ex - al - ta - vit hu - mi -

vit hu - mi - les. et ex - al - ta - vit hu - mi -

vit hu - mi - les. et ex - al - ta - vit hu - mi -

29

The piano accompaniment for measures 29-33 features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including some sixteenth-note passages.

34

les.

les.

les.

les.

34

The piano accompaniment for measures 34-38 continues with the same rhythmic patterns, ending with a final chord in measure 38.

6. Esurientes

Allegro

[*mf*][Continuo]

2 5 7

3 (Soprano I Solo)

E - su - ri - en - tes im - ple - vit bo -

(Soprano II Solo)

3 [*tr*] [*mp*]

2 5

5

nis et

E - su - ri - en - tes im - ple - vit bo - nis et

2 3 7

Detailed description: This block contains the first system of music, measures 5 and 6. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 5 has a vocal note on 'nis' and a piano accompaniment. Measure 6 has a vocal line with lyrics 'E - su - ri - en - tes im - ple - vit bo - nis et' and a piano accompaniment. The piano part includes fingerings 2, 3, and 7.

7

di - vi - tes di - mi - sit, di - mi - sit in - a -

di - vi - tes di - mi - sit, di - mi - sit in - a -

7 6 4 7 5 7 5

Detailed description: This block contains the second system of music, measures 7 and 8. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats. Measure 7 has a vocal line with lyrics 'di - vi - tes di - mi - sit, di - mi - sit in - a -' and a piano accompaniment. Measure 8 has a vocal line with lyrics 'di - vi - tes di - mi - sit, di - mi - sit in - a -' and a piano accompaniment. The piano part includes fingerings 7, 6, 4, 7, 5, 7, and 5.

9

tr tr tr tr

9

Detailed description: This block contains the third system of music, measures 9 and 10. It features a vocal line with trills and a piano accompaniment. The key signature has two flats. Measure 9 has a vocal line with trills and a piano accompaniment. Measure 10 has a vocal line with trills and a piano accompaniment. The piano part includes fingerings 9 and 9.

11

[tr]

- nes, di - mi - sit in - a - nes.

[tr]

nes, di - mi - sit in - a - nes.

11

13

E - su - ri - en - tes im - ple - vit_ bo - nis,

E - su - ri - en - tes im - ple - vit_

13

3

15

tr

im - ple - vit bo - nis, et

tr

bo - nis im - ple - vit bo - nis, et di - vi - tes di -

15

6 5

6 4

[2]

17

di - vi - tes di - mi - sit, di - mi - sit, di - mi - sit in -

mi - sit et di - vi - tes di - mi - sit, di - mi - sit in -

[6] 7/5

Detailed description: This block contains measures 17 and 18 of a musical score. It features two vocal staves at the top and a piano accompaniment at the bottom. The vocal staves have lyrics in Italian. The piano part consists of chords in the right hand and a moving bass line in the left hand. Measure 17 ends with a chord marked [6], and measure 18 ends with a 7/5 suspension.

19

a - - - - -

a - - - - -

19

Detailed description: This block contains measures 19 and 20. The vocal staves show a melodic line with a trill (tr) in measure 20. The piano accompaniment features chords in the right hand and a moving bass line in the left hand. Measure 19 starts with a measure rest, and measure 20 continues the melodic and harmonic development.

21

21

Detailed description: This block contains measures 21 and 22. The vocal staves show a melodic line with a trill (tr) in measure 21. The piano accompaniment features chords in the right hand and a moving bass line in the left hand. Measure 21 starts with a measure rest, and measure 22 continues the melodic and harmonic development.

23

nes, et di - vi - tes di - mi - sit in -

nes, et di - vi - tes di - mi - sit in -

23

6 5

25

a - nes, in a - nes, di - mi - sit in -

a - nes, in a - nes, di - mi - sit in -

25

6 4 5 3

27

a - nes.

a - nes.

27

[mf]

5 4 3

6a. Esurientes
(Alternate version - for Ambrosina)

Allegro

[f]

4

7 Ambrosina (Contralto Solo)

E - su - ri - en - tes im - ple - vit_

p

5 4 3#

9

bo - nis et di - vi - tes di - mi - sit di - mi - sit in

#

* repeat the vowel sound on this note

11 *tr*
a - nes, in a

13 nes et di - vi - tes di - mi - sit di -

15 *tr*
mi - sit in - a - nes.

17
E - su - ri - en - tes im ple - vit bo - nis,

* repeat the vowel sound on this note

19

E - su - ri - en - tes im - ple - vit - bo - nis et

5 4 3#

21

di - vi - tes, di - mi - sit et di - vi - tes di - mi - sit, di -

7 7

23

mi - sit in - a - nes, et di - vi - tes di - mi - sit in -

p

25

a -

tr tr

#

* repeat the vowel sound on this note

27 *[tr]* *[tr]* *[tr]* *[tr]*

nes et di - vi - tes - di -

6 4 7 #

29

mi - sit in - a - nes et di - vi - tes di - mi - sit - di -

#

31

mi sit in - a - nes in a - nes, in - a -

#

6 4 5 3 2 1

33

nes.

f

* [Cadenza]

[#]

7. Suscepit Israel

Largo [f]

Sus - ce - pit Is - ra - el pu - e - rum

Sus - ce - pit Is - ra - el pu - e - rum

Sus - ce - pit Is - ra - el pu - e - rum

Sus - ce - pit Is - ra - el pu - e - rum

Largo

[f]

7
5
3_b

4 Allegro

su - um, re - cor - da - tus, re - cor -

su - um, re - cor - da - tus, re - cor - da - tus,

su - um, re - cor - da - tus, re - cor - da - tus, mi -

su - um, re - cor - da - tus, re - cor - da - tus,

4 Allegro

6
4

3_#

7 # 7 b 7 7

7

da - tus, mi - se - ri - cor - di -

mi - se - ri - cor - di -

se - ri - cor - di -

mi - se - ri - cor - di -

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

10 Adagio

ae, mi - se - ri - cor - di - ae su - ae.

ae, mi - se - ri - cor - di - ae su - ae.

ae, mi - se - ri - cor - di - ae su - ae.

ae, mi - se - ri - cor - di - ae su - ae.

10 Adagio

7 5 3 6

[3 4] 5 4 3 6

8. Sicut Locutus

Allegro ma poco

[*mf*] [Oboes]

4

[*f*] [Strings]

6

[Ob.]

[*mf*]

8

[*f*] [Str.]

[*mf*] [Ob.]

[*f*] [Str.]

[Tutti]

11

6 6 6

The musical score is written for piano and features five systems of staves. The first system shows the piano introduction with a tempo marking of 'Allegro ma poco' and a dynamic of '[mf]' for the oboes. The second system begins at measure 4, where the strings enter with a forte '[f]' dynamic. The third system starts at measure 6, featuring the oboe with a forte dynamic and the piano with a mezzo-forte '[mf]' dynamic. The fourth system begins at measure 8, with the strings playing forte, the oboe mezzo-forte, and the piano marked 'Tutti' with a forte dynamic. The fifth system starts at measure 11 and continues with the piano playing a rhythmic pattern of eighth notes, with the number '6' appearing below the staff three times.

14 (Soprano)

Si - cut lo - cu - tus est ad pa - tres

(Alto)

(Bass)

14 *tr*

[*mf*] [Continuo]

7 [5 4 3]

16

nos - tros, A - bra-ham, et se - mi-ni e - jus in sae -

A - bra-ham et se - mi-ni e - jus in sae -

A - bra-ham et se - mi-ni e - jus in sae -

16

18

cu-la, in sae-cu-

cu-la, in sae-cu-

cu-la, in sae-cu-

18

6 6 7 7 [4] 3_b

21

la.

la.

la. Si-cut lo -

21

[Tutti]

[Continuo]

[5/4] 3_b [4]

24

Si - cut lo - cu - tus

cu - tus est ad pa - tres nos - tros

24

[4] [3]

26

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

est ad pa - tres nos - tros, A - bra-ham et se - mi - ni e - jus in

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

26

h 6 5 4 3 5 4 3

28

se - mi - ni e - jus in sae -

sae -

se - mi - ni e - jus in sae -

28

5 6 5

30

30

6 5 6 7 6 7 6 7 6

33

Three vocal staves (Soprano, Alto, Bass) showing the lyrics: - cu - la. A - bra-ham, in measure 33. The music is in a key with two flats and common time. Each staff has a melodic line with eighth and quarter notes.

- cu - la. A - bra-ham,

Piano accompaniment for measures 33-34. Measure 33 features a piano introduction with a mezzo-forte (mf) dynamic for the Oboe (Ob.). Measure 34 features a forte (f) dynamic for the Strings (Str.) and a mezzo-forte (mf) dynamic for the Oboe (Ob.).

[*mf*] [Ob.] [*f*] [Str.] [*mf*] [Ob.]

35

Three vocal staves (Soprano, Alto, Bass) showing the lyrics: A - bra-ham et se - mi - ni e - jus in in measure 35. The music is in a key with two flats and common time. Each staff has a melodic line with eighth and quarter notes.

A - bra-ham et se - mi - ni e - jus in

Piano accompaniment for measures 35-36. Measure 35 features a forte (f) dynamic for the Strings (Str.). Measure 36 features a piano introduction with a mezzo-forte (mf) dynamic for the Oboe (Ob.).

[*f*] [Str.] [*mf*] [Ob.]

37

tr

sae - cu - la.

tr

sae - cu - la.

sae - cu - la.

37

[Tutti]

6 4 5 3

39

39

6 5 4 3 5 4 3

8a. Sicut Locutus

(Alternate version - for Albetta)

Andante *sempre tutti piano*

[tr] [tr] [tr]

[mp] [Tutti]

5 *tr*

9 Albetta (Contralto Solo)

[4]

13

Si - cut lo - cu - tus est ad pa - tres nos -

[Tutti]

16

tros, A - bra-ham et se - mi - ni

19

e - jus in sae - -

[4] 6 5 6 7
4 3 4 5 4

22

[4] 4

25

28 *[tr]*
cu - la

[mp] *[7]* $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ *tr*

31 Si - cut lo - cu - tus est ad pa - tres nos -

[p]

34 tros, A - bra - ham et se - mi - ni

#

37 e - jus A - bra - ham et se - mi - ni -

b

40

e - jus in sae

43

[tr] cu -

46

la. A - bra - ham et se - mi - ni

48

e - jus in sae

50

51

52

53

54

55

56

cu - la.

[tr]

[tr]

[mp]

* [Cadenza]

9. Gloria

Largo

[f] Glo - ri - a Pa - tri, Pa - tri et Fi - li - o, et Spi - ri - tu - i San -

[f] Glo - ri - a Pa - tri, Pa - tri et Fi - li - o, et Spi - ri - tu - i San -

[f] Glo - ri - a Pa - tri, Pa - tri et Fi - li - o, et Spi - ri - tu - i San -

[f] Glo - ri - a Pa - tri, Pa - tri et Fi - li - o, et Spi - ri - tu - i San -

Largo

[f]

7 5 4 #

7 5b 3b

4 3

4

Andante

cto: Si - cut e - rat

cto: Si - cut e - rat

cto: Si - cut e - rat

cto: Si - cut e - rat

4

Andante

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

[3b]

4#

[5b]

3#

[3b]

9

in prin - ci - pi - o, et nunc, et sem - per, et in

in prin - ci - pi - o, et nunc, et sem - per, et in

in prin - ci - pi - o, et nunc, et sem - per, et in

in prin - ci - pi - o, et nunc, et sem - per et in

9

[6 4] 6 4 5 3[#] 6 [7 5] 4 3

12

Allegro

sae - cu - la sae - cu - lo - rum.

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

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

sae - cu - la sae - cu - lo - rum.

Allegro

12

6 [6 4] [5 3#]

14

A -
 men. Sae - cu - lo - rum. A -
 lo - rum, sae - cu - lo - rum. A - men. Et in sae - cu - la sae - cu -
 Et in sae - cu - la sae - cu -

14

7
 6/5
 6#

16

men. Et in sae - cu - la sae - cu -
 lo - rum. A - men. A -
 lo - rum, sae - cu - lo - rum, sae - cu - lo - rum. A -

16

6/5
 6/5
 [6#]
 [6/5]

18

men. Et in sae-cu-la sae-cu-lo-rum, sae-cu-lo-rum. A -

lo rum, sae-cu-lo-rum.

men. Et in sae-cu-la sae-cu-

men. A

18

6 5 6 4 2 4 2 6 5 4 2 6

20

Et in sae-cu-la sae-cu-lo-rum. A -

lo - rum. sae - cu - lo -

men. A - men. Et in sae-cu-la sae-cu-

20

9 [7] 6 5 6 5 7 # [6 4] 7 6 3 4

22

men. Et in sae - cu - la sae - cu -

men.

rum. Et in sae - cu - la sae - cu - lo - rum. A -

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

22

7 6 [6 3#] 6 5

24

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

sae - cu - lo - rum, sae - cu - lo - rum, sae - cu -

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

sae - cu - lo - rum, sae - cu -

24

4# 6 6#

26

sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum. A -

lo - rum. A - men. A -

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

lo - rum. A - men.

26

4 6 [6] 6 4 6 5
2 2

28

men. A - men. A -

lo - rum, sae - cu - lo - rum. A -

sae - cu - lo - rum, sae - cu - lo - rum, sae - cu -

28

7 6 [5]

30

men. A - men. Et in

- - - men. sae - cu -

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

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

30

6 [5] 6 5 4 3 #

32

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

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

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

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

32

6 4 5 3[#] 6 4 # 7 5 5 4 3# b

[3 b]